

amateur

# TAPE RECORDING & HI-FI

VOL. 3 NO. 5

DECEMBER 1961

PRICE 2/-

magazine

THE SOUND MONTHLY



brings a party to life!

# Sing out for **SCOTCH** BRAND MAGNETIC TAPE this Christmas

You can always depend upon Scotch Magnetic Tape for all the year round quality recording. So be sure to ask for Scotch Brand this Christmas.

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MINNESOTA MINING & MANUFACTURING CO. LTD., 3M HOUSE, WIGMORE STREET, LONDON, W.1. TELEPHONE: HUNter 5522

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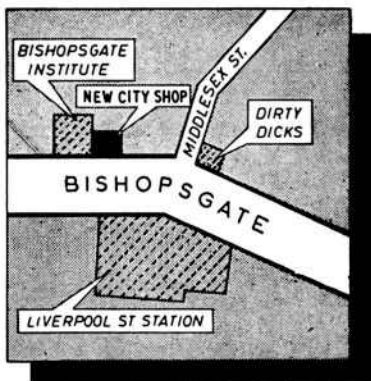
If that's what you want when you buy a tape recorder then you most certainly will not come to us to purchase one. We cannot and will not give you these things for our reputation as Britain's leading tape recorder specialist company is not built on sales gimmicks but on SERVICE. What we do give you is two whole years of worry free, trouble free and above all cost free servicing. Every new tape recorder over £35 carries our unique and exclusive two years' absolutely FREE SERVICING GUARANTEE, that many thousands of more than satisfied customers have found to be the best obtainable anywhere. Make your choice when buying that new tape recorder. Gimmicks or superlative free servicing by a company specialising in nothing but recorders and servicing.

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- ★ FREE HOME DEMONSTRATIONS ★ FREE DELIVERY ★ FREE PAMPHLETS, Etc. ★

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### STRATFORD :

**2 MARYLAND STATION, LONDON, E.15 (Adj. Maryland Station)**  
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WE HAVE THE LARGEST SALES  
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TERMS —

THEY INCLUDE:—

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- ★ 10% INTEREST PAID ON YOUR DEPOSIT
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WE CAN SUPPLY ALL GOOD EQUIPMENT ADVERTISED IN THIS MAGAZINE ON BETTER TERMS THAN YOU CAN GET ANYWHERE ELSE.

400 machines in stock — £20,000 worth of over 80 different new and second-hand models on permanent demonstration in our showrooms ★ Main Agents for all the best makes ★ Open all day Saturdays ★ Our Mail Order Department covers the whole of England, Wales, Scotland and Northern Ireland — order from us wherever you live for speedy delivery, better service and better terms than you can get locally.

Write, Phone or Call at once for Free Brochures & full details of our Terms—it saves you money if you buy from us.

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PLEASE RUSH ME FULL DETAILS OF YOUR TERMS AND BROCHURES:

ATR/APR

Name ..... Address .....

NAME BELOW ANY MODELS YOU ARE PARTICULARLY INTERESTED IN:



## A PROGRAMME

Make the most of your tape recorder and your tape recordings. Whatever the type of programme you most enjoy you'll immediately recognise the consistent, uniform quality that you get from AUDIOTAPE . . . the extra crispness at the top and the extra



## WORTH RECORDING

depth of bass — without the loss of the essential middle tones that often prove so elusive. AUDIOTAPE has only one standard of quality — the finest obtainable — backed by more than ten years'



## IS WORTH THE

experience in magnetic tape manufacture and more than two decades of practical experience in the art of sound recording. You cannot buy a better tape than AUDIOTAPE — it speaks for itself.



## BEST OF TAPES

Available in 5 different types with a base material and reel footage to suit every requirement. All 5in. and 7in. reels of AUDIOTAPE are supplied on the exclusive C-Slot Reel — the fastest-threading tape reel ever developed.

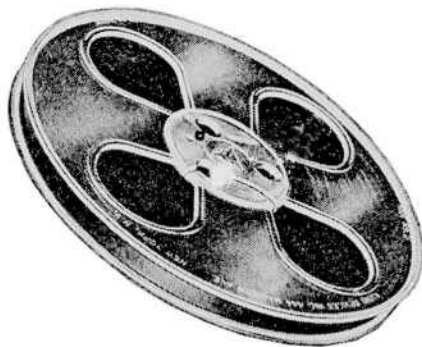


## AND THE BEST OF TAPES IS

# audiotape

TRADE MARK

*... on the sensational C-SLOT REEL!*



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**LEE PRODUCTS (G.B.) LIMITED,**  
10-18, CLIFTON STREET, LONDON, E.C.2.  
Telephone: BISHopsgate 6711 (all lines). Telegrams: Leprod, London.



# today's best on NOW BEST ON WORLD RECORD CLUB OFFERS



26. Me and My Shadow, Among My Souvenirs, Mean to Me... 11 great Garland songs. Disc/Tape: mono only



27. Grieg Piano Concerto. Oddi Geiringer-Holme dramatically conducts the Hawaiian State Radio Orchestra. Alexander Jansen piano. Disc/Tape: mono only



30. In Canteen. Joyce Blair, star cast! orchestra. As Long as He Needs Me, Comsat Yourself, plus 10 hit numbers from Burt's great show. Disc: mono/stereo. Tape: mono only



31. Rimsky-Korsakov: Scherazade. Sir Eugene Goossens and LSO in a breathtaking performance. Disc: mono/stereo. Tape: mono only

# ANY



33. Hervey Alan, Ian Wallace, Marion Gamble and chorus sing the immortal Gobler's Song, Robbers' Chorus, Chu Chin Chow, etc. Disc: mono/stereo. Tape: mono only



30. Sparkling playing by Sinfonia of London, brilliantly conducted by John Hollingsworth. Disc: mono/stereo. Tape: mono only



40. Star cast sing highlights from Puccini's great opera, including Tosca's One Fine Day. Disc/Tape: mono only



NAT KING COLE



14. Tchaikovsky Symphony No. 6. Sir Malcolm Sargent and LSO in dramatic rendering of this soulful symphony. Disc: mono/stereo. Tape: mono only

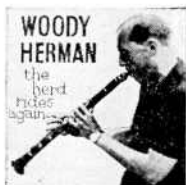
# 3



19. Look Over Your Shoulder, My Lean Baby, White Christmas, Don't Worry About Me. 12 songs by the one-and-only Sinatra. Disc/Tape: mono only



20. Answer Me, Nature Boy, Ruby and the Pearl, 9 more songs in the unique Nat King Cole manner. Disc/Tape: mono only



44. Crazy Rhythm, Blues, I Cover the Waterfront, etc. The great clarinetist plays 12 numbers. Disc: mono/stereo. Tape: mono only



22. Band Call. Duke Ellington, Smith, Big Boy. 12 characteristic numbers from the 1940's. Disc: Tape: mono only



46. Elizabeth Tarron, Andy Cole, Peter Knight singers. Exciting double featuring highlights from two famous shows. Disc: mono/stereo. Tape: mono only



47. Brahms Violin Concerto. Superb playing by Ezliné Wolf and Sinfonia of London under the baton of Anthony Collins. Disc: mono/stereo. Tape: mono only

## THE BIGGEST BREAK-THROUGH SINCE TAPE RECORDING!

Not only is this the greatest World Record Club introductory offer yet made... it is a unique offer never before matched by any record club or company anywhere in the world!

### Any 3 for 30/-... Tape or Disc!

Choose now any 3 titles from the varied selections shown above. Next, decide whether you prefer them as high-fidelity 3 $\frac{3}{4}$  ips pre-recorded tapes, or as high-fidelity 12" LPs. Either way the price is the same. Just 3 for 30/- tape or disc. *That's only 10/- each!*

### Unconditional Guarantee

When you receive your 3 titles you have 7 days in which to listen to your selections and decide whether or not you want to keep them. If you don't, just send them back and you owe us nothing. *This guarantee is absolutely unconditional!*

### Joining World Record Club

We know however that you'll not only be surprised but amazed. A host of new technical developments have gone into the production of these tapes. They provide, at 3 $\frac{3}{4}$  ips, a range and response that was never previously attainable at

this slow speed. The LPs too, are the equal in quality of the world's best. We believe you will be anxious to keep them (if you do, you'll be saving up to £6 on shop prices for the tapes, or up to £4.10s. on the LPs). This decision will make you a full member of World Record Club, entitled to share all the many extra unique facilities that make the Club the only one of its kind in the world.

*Your only undertaking is to agree to buy four more tape records (or 12" LPs) over the year from the exciting and adventurous selection of at least 60 titles that will be offered to you. Each of these future Club releases will cost you only 29/- plus postage. Tape or 12" LP—both cost the same. Again, far, far below any comparable shop prices for an original full length star recording. This is only possible because of the Club system of direct-by-mail distribution.*

### The more you buy the more you save!

If you buy more than you agreed 4 (and most members do) you can choose yet another title absolutely free for every 3 extra selections!

### Your benefits as a club member

- \* FREE monthly magazine, packed with illustrated feature articles!
- \* FREE bonus tapes and 12" LPs!
- \* EXCLUSIVE extra releases!
- \* SPECIAL concert and theatre price concessions!
- \* EXPERT GUIDANCE: WRC recordings are planned by an eminent advisory panel including the Countess of Harewood, Lord Montagu of Beaulieu, Sir Arthur Bliss, Richard Attenborough, Cyril Ornadel, Ray Ellington, Leon

Goossens, Malcolm Arnold, Steve Race, John Hollingsworth and Antony Hopkins. As special technical adviser on tape, WRC are privileged to have the services of Miles Henslow, distinguished authority on electronics.

### Your Guarantee of Quality

WRC guarantees that every tape or record you choose (introductory offer, regular selection or bonus) will be of absolute top quality—the equal in every way of the very best recordings available anywhere in the world today. *You may return any tape or record with which you are not entirely satisfied.*

### Future titles include:

Gilbert and Sullivan: Mikado, Gondoliers, Pirates of Penzance, Enigma Variations. Boulton/LPO  
Nat King Cole, Lionel Hampton, Dean Martin, Duke Ellington.  
Beethoven: Symphonies 1, 4, 6 & 9. Josef Krips/LSO  
La Traviata—star cast and orchestra.  
Moussorgsky: Night on a Bare Mountain etc., Sargent/LSO  
Porgy and Bess, Carousel, Desert Song, and many other great shows.

### Waste no time!

Select the 3 titles you would like. Fill in and post the coupon today. *Remember to indicate whether you require tape or disc. Send no money now. This is an opportunity you cannot afford to miss!*

# record... TAPE TOO! YOU THE CHOICE OF



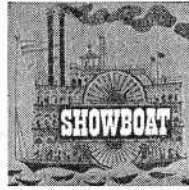
32. Star cast and orchestra stage all the famous songs: Getting to Know You, Hello Young Lovers, etc. Disc: mono/stereo. Tape: mono only



33. Beethoven 5th, plus Elmgort, Josef Krize and LSO in a unique interpretation matching the power of the music. Disc: mono/stereo. Tape: mono only



34. Stardust, How High the Moon, Neatness of You, Round Midnight... 8 numbers by the vibraphone genius, Lionel Hampton. Disc: mono/stereo. Tape: mono only



35. Ol' Man River, Bill, Make Believe, many more memorably sung and played by full star cast. Disc: mono/stereo. Tape: mono only

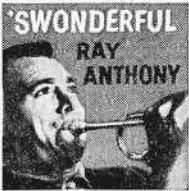


36. Beale St. Blues, After You've Gone, 12 hits by one of the world's greatest trombonists. Disc/Tape: mono only

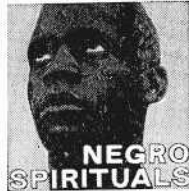


37. Thrilling playing! Revolutionary Study, Polonaises A and A flat, Fantasy-Improvisu, 12 favourites in all. Disc/Tape: mono only

# FOR 30! TAPE OR DISC!



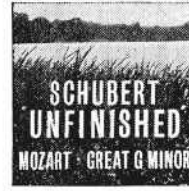
41. Night and Day, King Porter Stomp, Pennies from Heaven, plus 9 more tizzing tunes. Disc/Tape: mono only



42. George Browne, Isabelle Lucas and chorus sing Jericho, Swing Low, 12 well-loved songs. Disc: mono/stereo. Tape: mono only



43. Andy Cole, Barbara Leigh, Mace Sumner sing: High Society, Three Coins, Harry Lime, Gigi, 11 top film hits. Disc: mono/stereo. Tape: mono only



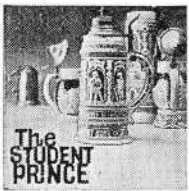
44. Leopold Ludwig and LSO in an exciting 'double'; two of the world's greatest symphonies. Disc: mono/stereo. Tape: mono only



SIR MALCOLM SARGENT



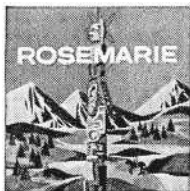
35. Ino Wallace, Joyce Blair and chorus, Some Enchanted Evening and all the unforgettable songs from this great musical. Disc: mono/stereo. Tape: mono only



48. Marion Grimaldi, Linden Singers and Orchestra. Deep in My Heart, Serenade—all the old favourites. Disc: mono/stereo. Tape: mono only



49. Beethoven's Fidelio, Brahms' 51, Anthony Vaez, Mendelssohn's Hebrides, Wagner's Siegfried Idyll. All under Britain's greatest young conductor. Disc: mono/stereo. Tape: mono only



50. David Hughes, Barbara Leigh, Andy Cole and chorus sing Indian Love Call, Rose Marie, many many more. Disc: mono/stereo. Tape: mono only



51. They Can't Take That Away From Me, Baby Doll, It Only Happens When I Dance With You, 12 favourite songs from the great Fred Astaire. Disc/Tape: mono only

## FACTS ABOUT WRC TAPE RECORDS

By the use of new electronic techniques, World Record Club is able to offer, at 3 3/4 ips, tapes of a standard previously unattainable at less than 7 1/2 ips.

All are recorded on the same high-class Emitape as that used for professional recordings, with extended frequency response. The tapes are twin-track and can be played on either 2 or 4-track recorders. The spool size is 5".

At this stage all WRC 3 3/4 tapes are *mono* only. However for stereo enthusiasts we have something special too:

### STEREO TAPE RECORDS (7 1/2 ips TWIN-TRACK)

An exciting catalogue of 7 1/2 ips pre-recorded tapes *in stereo only* has just been prepared. These are *not* exclusive to club members and may be ordered direct by anyone individually and without membership commitments. Stereo tapes are on 7" spools and run at 7 1/2 ips only. The reproduction quality of this series is fantastic and *must be heard to be believed*. Stereo tapes cost from 50/- to 60/- depending on playing time, plus 3/- postage, packing and insurance. A list of titles will be sent on receipt of a postcard to the Club, marked STEREO. *Do not use the coupon for this stereo list unless you are also joining WRC.*

## SEND NO MONEY NOW

TO WORLD RECORD CLUB (DEPT. ATR1)  
BOX 11, PARKBRIDGE HOUSE,  
THE LITTLE GREEN, RICHMOND, SURREY

I wish to join World Record Club as a

Tape member  
(3 3/4 ips pre-recorded tapes)

Disc member  
(12" LPs)

(Please tick which you want to be. Members must select *all* disc or *all* tape—unfortunately it is not possible to mix.)

Please send me the three titles of my choice as indicated. If I keep them beyond 7 days you may enrol me as a member of World Record Club and I will pay you 30/- plus 3/- postage/packing/insurance. As a member I agree to choose a minimum of 4 releases at 29/- each (plus postage) from your annual programme of at least 60 exclusive selections. After 1 year I may cancel my membership with no further obligations if I so choose.

All records/tapes supplied to me are covered by your 7 day unconditional guarantee.

Signed .....

This offer applies to Gt. Britain & N. Ireland only.

### SPECIAL NOTE

#### FOR TAPE MEMBERS ONLY

Because of the Club outlay involved in setting up its new tape division, we ask tape members only to agree to pay £1 deposit *AFTER* approving their first 3 choices.

(Send no money now) This deposit will be deducted from the price of your 4th selection

Place record/tape numbers only in boxes

1st Choice No.

3rd Choice No.

2nd Choice No.

Tick here if stereo 12" LPs required where available

Tick here if 7 1/2 stereo tape leaflet also required

Mr/Mrs/Miss .....

(Block capitals please)

Address .....



Working  
at  
full  
stretch . . .  
to  
bring  
you a  
better  
tape!



There's *extra* toughness, *extra* resistance to stretch and breakages, in the new GEVASONOR Tensilized Polyester Tapes—because they are pre-stressed to bring you even greater strength than ever. GEVASONOR Tapes are made by GEVAERT, makers of world-famous films for so many years. You can't choose better than GEVASONOR—for so many sound reasons.

## GEVASONOR POLYESTER TAPES

Long Play and Double Play

### TYPE LRP LONG PLAY TENSILIZED POLYESTER

3"	225'	9/-	LRP/68
4"	450'	16/-	LRP/137
5"	900'	28/-	LRP/275
5½"	1150'	35/-	LRP/350
7"	1800'	50/-	LRP/550

### TYPE DP DOUBLE PLAY TENSILIZED POLYESTER

3"	300'	14/-	DP/90
4"	600'	25/-	DP/183
5"	1200'	45/-	DP/365
5½"	1650'	55/-	DP/500
7"	2400'	80/-	DP/730



FROM YOUR USUAL DEALER

# amateur

# TAPE RECORDING AND HI-FI

# magazine

# THE SOUND MONTHLY

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DECEMBER, 1961  
VOL. 3 No. 5

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Our change of address, announced in last month's issue, occurred when 'ATR' was taken over by our new publisher. To avoid confusion we should point out that this means that the magazine now has no connection with the British Recording Club or the Centre of Sound.

## BOOM AND BURST . . . THIS YEAR OF TAPE

SOUND recording — born 1877 and still going strong. Is it? It would be pleasant at the end of this year, 1961, to announce that the baby has now grown up. Instead, we must record a bad case of retarded development.

The past year has found the 'Woe, Woe, Woe' gentlemen announcing the end of the four year boom in the tape trade. They have evidence which anyone, with the business and the welfare of hundreds of thousands of enthusiasts at heart, must examine.

The disappearance of the well-established Walter Instrument Company was shock number one. Having attained a target of 100,000 tape recorders produced in its life time, it suddenly was no more. Their output was an estimated tenth of the tape recorders owned in this country, and this crash could not be taken lightly.

Neither could the chain reaction which followed, resulting in the disappearance of many less substantial concerns.

Several attitudes to the burst-boom have emerged since.

**WRONG:** That the market has been saturated and can't take any more tape recorders.

**RIGHT:** That a population of fifty million can absorb at least another million tape recorders if the industry shakes off panic and defeatism.

**WRONG:** That overspending in advertising has menaced the financial fabric of the trade.

**RIGHT:** That 'Keep it dark,' may be a good slogan for selling beer. But with a public largely unfamiliar with the rewards of recording, any failure to exploit advertising mediums will be fatal.

'ATR' states emphatically that the tape recording industry can, and will, reverse the current trend. The industry, however, need not do much soul-searching to account for the temporary recession in sales.

Faulty recorders and bad servicing were common through the four years' boom. Too many manufacturers, with a minimum of electronic know-how, jumped on the bandwagon. Inferior machines were failing after short periods of use, often after a matter of days. Retailers, with the ability to service machines, were a rarity.

Result? The satisfied customers, who encouraged their friends to take up tape recording, were offset by the very vocal, often downright belligerent, unsatisfied customers.

It is the duty of the trade to maintain even standards of performance and servicing, so that this will not happen again. 'ATR' pledges itself to do everything in its power to assist this worthy cause.

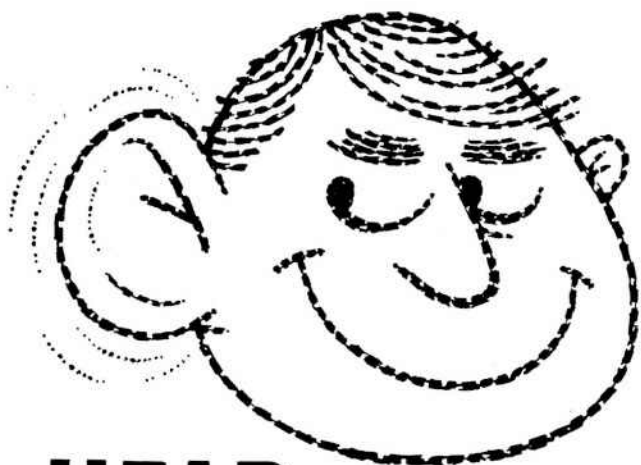
On the credit side, 1961 was not without its developments. We feel proud of the part we played in one.

Last February, in a news item exclusive to 'ATR', we announced the appearance of a new type of machine on the Continent, combining the functions of a recorder and a record-player — the Danish Beocord Unitape.

We had many enquiries about it from manufacturers in this country, and the Audio Festival, some months later, saw the unveiling of several different British versions of the new idea.

'ATR' will be there, ever watchful, to do its job in the year ahead.

**ATR**



**HEAR** the NEW

**STUZZI** JUNIOR  
4M

and you'll never  
believe that such  
a good

**4** TRACK

tape recorder  
costs only

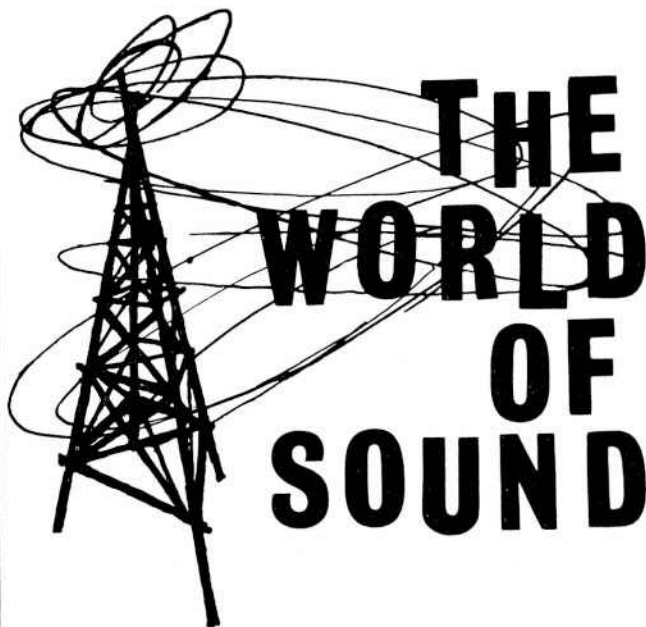
**26** gns.

*BUT THAT'S ITS PRICE!*

JUST LOOK AT THE VALUE

6 hours, playing time per 5½" reel. Volume and tone controls and super imposition. Magic eye. 3½ i.p.s. Frequency response of 80-9,000 cycles. Weighs only 18 lb. Undoubtedly the best value on the market. Ask your dealer for a demonstration, meanwhile drop us your name and address for full details.

**RECORDING DEVICES LTD.**, 44 Southern Row,  
Kensington, London, W.10. Ladbroke 4775-6



### MAKE-A-TAPE TOUR

A TOUR of famous capitals as a Cabaret Act. That is the first prize in the new series of 'Make-a-Tape', the amazingly successful Radio Luxembourg Tape Show. Whichever act wins this third 'Make-a-Tape' competition will be flown to Paris for three days, on to Rome for another three days and finally over to New York for a week. In each of these capitals the winners will appear as part of the Cabaret in a top Night Club.

'Make-a-Tape' — which has broken all records as a radio show — is a competition for the best two-and-a-half minute tape recording, the length of a normal pop single.

### FLOOD OF TAPES

Currys, who sponsor the Luxembourg show, expected between forty and fifty tapes a week when they started the first series last year. Soon they began to get over three hundred. In the first two series over five thousand tapes were received.

Now the third series of 'Make-a-Tape' has begun. Compered by Macdonald Hobley, the show will be on the air from Radio Luxembourg every Sunday at 10.30 p.m. throughout the Winter.

### FORWARD 'ATR' TYPES

In the next few weeks we expect to hear from 'ATR' readers winning some of the weekly prizes, which include tape recorders and record players, until finally one scoops the jackpot. The free spool of tape supplied to every con-

Amateur Tape Recording & Hi-Fi



**world tour from tape**  
**'chromasonics'**  
**the shell game**

testant ensures that no one loses. We are sure that OUR readers can win!

**CHROMASONICS**

**C**HROMASONICS — today's new art? 'Chromasonics' means visual presentation of sound in coloured patterns, the simplest form of 'Chromasonics' being one of coloured lights with conventional music.

A striking display of 'Chromasonics' is produced by co-ordination between abstract or geometrical colour patterns and Electronic Music and Musique Concrete. 'Chromasonics' are however, technically bound with pure electronics and optics although actual co-ordination between sound and colour or coloured patterns can be achieved in a number of ways, such as the control of coloured lights by music or sound. 'ATR' has been behind the scenes with 'Chromasonics' from the start, and 'ATR's' Technical Editor, F. C. Judd, has also devised a system for producing displays of abstract or geometrical moving patterns in full colour, i.e., in all the colours of the natural spectrum. The display device is called the 'Chromatron' (N.B.—both this and a similar system called the 'Chromoscan' are the subject of patent applications by F. C. Judd.)

The outstanding feature of both systems of producing 'Chromasonics' is that the control signals for the colour patterns can be recorded on magnetic tape at slow speeds, e.g., 3 1/4 or 7 1/2 i.p.s.

Both the sound and display signals can be recorded simultaneously on a twin track recorder.

This technique provides an inexpensive medium for producing programmes of 'Chromasonics' which can be edited by tape cutting and repeated as often as desired.

Exclusive articles dealing with 'Chromasonics' will be featured in 'Amateur Tape Recording & Hi-Fi Magazine'.

**LAY MUSIC**

**T**APED music is spreading into many corners of modern civilisation — it can now be heard in hotels, factories, chicken farms . . . CHICKEN FARMS? Yes, it's true. On a farm deep in the heart of Sussex, the hens lay eggs in strict tempo — mostly waltz-time.

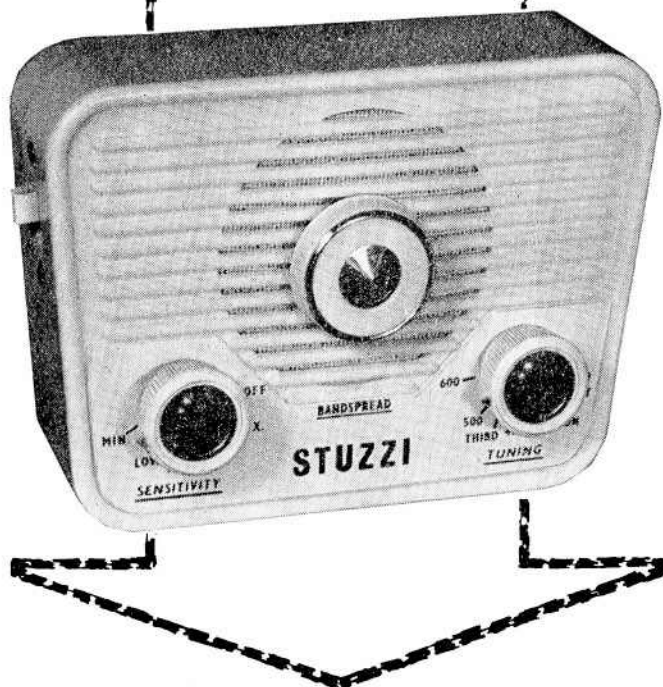
Mr. Weston, owner of the 2,750 pop-happy hens, says that the idea occurred to him when he noticed that his poultryman quietened down the birds by whistling to them. Quiet birds are egg-laying birds, so why not supply them with continuous soothing music? And that is just what Mr. Weston now does, with the aid of six endless tapes which play for 90 minutes each and then repeat. The recorder used is controlled by a time switch — it starts in the morning, runs all day, and switches off at dusk.

An all-feather Juke Box Jury is just a question of time!

**ATR**

December, 1961

**SIMPLER .. EASIER ..**  
**MUCH .. MUCH ..**  
**BETTER RADIO RECORDINGS**



**STUZZI**  
**RADIO TUNER**

**SIMPLE AND EFFECTIVE**

Plug the Stuzzi Radio Tuner into the microphone or input socket of your tape recorder. Select your wave band, adjust the sensitivity, make final adjustments with the fine tuner control. Switch on your tape recorder and you're making a perfect radio recording.

**AND IT'S STUZZI!**

Stuzzi set themselves very high standards, however modest the price, you're guaranteed absolutely top quality. And they maintain the finest after-sales service in the country.

**£5-9-6**

(Including P. Tax and Surtax)

**COMPLETE**

**CONVERTS A TAPE RECORDER INTO A RADIO!**

**RECORDING DEVICES LTD.,** 44 Southern Row, Kensington, W.10  
 Ladbrooke 4775-6

# There are two kinds of people who'll want this new



## TK 24 4 TRACK MODEL

... Two quite different kinds of people will want the new TK 24 — the inexperienced and the experienced. The inexperienced because they don't know any better and the experienced because they don't know any better either: because there isn't any better than this brilliant new four track Grundig model.

The new TK 24 makes no compromises. It doesn't ask you to choose whether you want high fidelity or long play — it gives you both! All the time! Six hours record/playback.

It doesn't ask you to scrap all your existing conventional twin track 3 $\frac{1}{2}$  i.p.s. tapes — it lets you play them back as well (and how good they sound!).

It doesn't expect you to have to make complicated arrangements to produce special trick effects — *it allows two tracks to be recorded separately and then played back together.* (Normally, of course, you would play them back separately to get the doubled playing time that four track gives you).

In fact it's the most accommodating tape recorder ever made — even by Grundig!

No matter how much you know — or don't know — about Tape Recorders, go to your nearest Grundig Approved Dealer and have him demonstrate the TK 24.

See and hear Grundig quality for yourself; the simplicity, the compactness, the styling, the really first rate performance of a new model that will stay 'new' for years.

PRICE **55** guineas (including Microphone)

GET THE MOST OUT OF LIFE

GET THE

**GRUNDIG**

**TK 24**

**GRUNDIG (Great Britain) LTD.**

Advertising & Showrooms: 39/41 New Oxford Street, London, W.C.1.  
Trade enquiries to: Newlands Park, Sydenham, London, S.E.26.  
(Electronics Division, Gas Purification & Chemical Company Limited)

Please send me the free fully illustrated leaflet of the new TK24 four track model tape recorder and the wonderful 20 page book TOP STARS and GRUNDIG.

Name.....

Address.....

Nearest Town.....

# CHRISTMAS CHOICE

by the Technical Editor

## A Seasonal Shopping Guide

**P**ERHAPS it was for technical reasons that the Editor set me the task of compiling this guide to Christmas gifts for tape recording enthusiasts, because there are many new tape accessories that require a little technical explanation, particularly if one is to be chosen as a gift. For instance a tape splicing kit alone may help someone on the way to becoming a creator of weird sounds, for splicing tape and a tape splicer are basic tools in Electronic Music production.

To the 'creative recording' type, a splicing outfit is of course most essential and as a first offer how about the latest 'BIB TAPE SPLICING ACCESSORY KIT'. This includes a Bib Splicer — splicing tape — 24 tape spool labels — a handy tape time chart, and

enough razor blades to keep you clean shaven for weeks. (Note: the razor blades are also useful for cutting tape.) The complete outfit sells at 28/6.

Then there is the E.M.I. tape splicing kit and a very comprehensive outfit by SONOCOLOR (Fig. 2) which retails at 72/6. Both these kits also contain coloured

leader tapes. Ideal gifts for any recording enthusiast.

## an inexpensive tape recorder (fig. 3)

**P**ERHAPS a recorder for a teenager, but don't be tempted by 'bargains'; many of these 'amazing offers' are a waste of money. Choose a recorder made by a reputable manufacturer from whom you will get guaranteed service and satisfaction. The 'WYNDSOR HERON' is one I can recommend and as you can see from the photograph it can be sup-

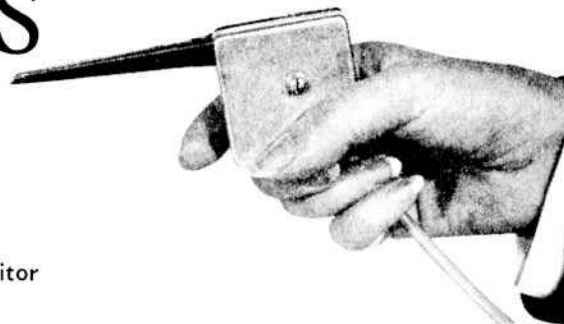


Fig. 1.—The Walgain De-Magnetiser, will keep recordings free from noise.

plied with a matching record player. This should delight the teenagers for they then have the lot. Price of the HERON, 25 gns. complete with accessories. The HERON COMPANION four speed record player is £8.2.6.

## simple mixing units

**H**OW about something for the Ferrograph owner? HUSOUND LTD. have just produced a new mixing device called the NUMIX II which sells at £6.10.0. This is for separate mixing of microphone and music (Fig. 4). They also produce two other extremely useful accessories; the original NUMIX for mixing microphone and music at £4.7.6 and the Monitor Unit both of which are specially designed for Ferrograph machines. There is still time to write to Nusound Ltd., 35 Craven Street, London, W.C.2 for further details.

Another simple mixing device is the 'TAPE MIXING ADE' by Electronic Ades (London) Ltd., of 6 Alpha Road, Teddington, Middlesex. This can be used with any tape recorder and permits simple mixing of microphone and music. Price £5.5.0 complete with leads. Electronic Ades also produce a neat

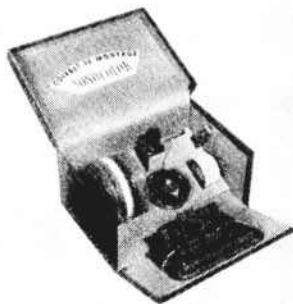


Fig. 2.—Tape Splicing Outfit by 'Sonocolor'.



Fig. 3.—The WyndSOR Heron and WyndSOR Companion.

little record player which is handy for transferring disc to tape. Price £7.19.0. Incidentally all the products mentioned so far have been satisfactorily tested by 'ATR' and represent good value for money.



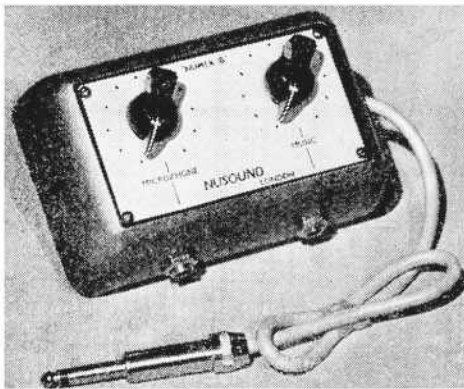


Fig. 4.—A new product from Nusound. The Numix II microphone and music mixer for Ferrograph owners.

## tapes

A SPOOL of recording tape is always acceptable, and the small message tapes favoured by tapespondents make excellent 'Christmas tree' items (Fig. 5) as do empty spools. I recently received a tape wound up like a hank of wool! Whether it is tape on spools or empty spools do make sure you choose a size that will fit the recorder. If in doubt, make 5½in. the largest size.

Now about tapes, there are many excellent makes and grades to choose from but do stick to well known brands. Offers of cheap tape are rarely worth considering. Try GEVASONOR by Gevaert Ltd. or the new C.B.S. tapes by C.B.S. International. These are both first class tapes which we have recently tested. Then there is SCOTCH BRAND by Minnesota Mining Co. Ltd. (the



Fig. 5b.—Tape is always an acceptable present.

magnetic material does come out of the ground) and IRISH BRAND, now being handled by Elstone Electronics Ltd. You will find them all advertised in 'ATR': E.M.I., B.A.S.F., ZONATAPE, BRAND FIVE, M.S.S. and they are all reliable.

The M.S.S. Tape-Rack (Fig. 6) is a practical, good looking and inexpensive means of storing magnetic recording tapes of various sizes, ready for use. It holds up to 12 tapes for any of the usual sizes between 3in. and 8½in., each box resting securely in its own compartment, with the title panel clearly visible. Selling at the modest price of 18/6, the M.S.S. Tape-Rack is supplied attractively boxed, ready for posting, making an ideal gift for the tape recording enthusiast.

Also worth considering are the new Mastertape 'book' packs; and the special gift wrapper in which 5in. and 5½in. tapes are available this Christmas.

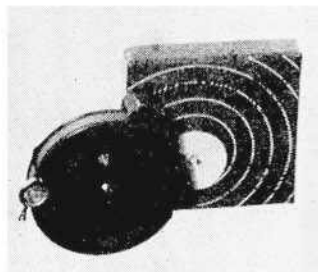


Fig. 5a.—Magnetophonband B.A.S.F. recording tape. Message spool size for tapespondents.

## microphones (fig. 7)

MICROPHONES make splendid gifts but a good one is necessarily expensive. In the quality range there are the A.K.G. microphones by Politechna (London) Ltd., and of course LUSTRAPHONE are noted for their high grade studio instruments. If you are looking for something a little cheaper, the ACOS microphones by Cosmocord Ltd. are good value and they also produce some inexpensive crystal gramophone pickups. If you want to please a serious recordist buy a Grampian DP.4 but make sure, as with all microphones, of the required impedance. You can easily find this out by enquiring, with an air of complete technical indifference, "what's the impedance of the microphone input?" The Grampian DP4 6 is a low impedance model at £7.11.0, the high or medium impedance instruments being £8.11.0.

How about a 'parabolic reflector'? This is a special microphone reflector that amplifies weak sounds from a distance; a device used extensively by bird

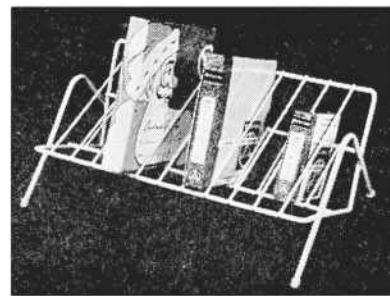


Fig. 6.—The M.S.S. Tape Rack, holding a selection of M.S.S. gift-wrapped tapes.

song collectors. Grampian Ltd. manufacture one designed to operate with a DP.4 microphone. Well you could buy both; the reflector costs £5.5.0.

If you wish to know more about microphones, consult the November issue of 'ATR' which contains a comprehensive survey of all the leading makes.

## santa claus has more to offer

SO far the selection offers a choice of splicing kits, an inexpensive tape recorder, simple mixing units, magnetic tapes and microphones. How about a multi-channel microphone mixer or a high fidelity loudspeaker, a radio tuner,

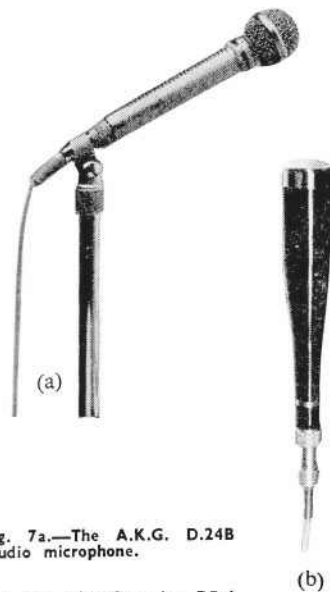


Fig. 7a.—The A.K.G. D.24B Studio microphone.

Fig. 7b.—The Grampian DP.4 microphone.

a hi-fi amplifier, a tape head or microphone pre-amplifier, pre-recorded tapes of music or a year's subscription for 'Amateur Tape Recording Magazine'? What about books on tape recording or a tape head de-fluxer, a bulk eraser; you see there are many items to choose from and you can spend a little or a lot. There are small items for the Christmas tree or the more expensive personal gifts. (You should leave this issue of 'ATR' lying around for the family to see.)

Is there a business executive in the family? He'd be pleased with a STUZZI MEMOCORD, one of the smallest tape dictation machines ever made; remember we reviewed this last month. Price 25 gns. complete with tape and a most attractive 'case' shaped as a book. The Memocord is literally a 'talking notebook'!

Another personal gift? Perhaps an extension loudspeaker to improve the reproduction from the tape recorder. It is surprising how much better tape recordings sound through a hi-fi speaker. Try the new Stentorian 'CLUMBER'



Fig. 8.—The Stentorian 'Clumber'. A high fidelity loudspeaker to extend the quality of reproduction from the tape recorder.

(Fig. 8) which without stress will handle 10 watts. It is a truly compact hi-fi speaker at a reasonable price. It has an agreeably wide frequency range and its price is 14 gns. Further details from the Whiteley Electrical and Radio Co. Ltd., Victoria Street, Mansfield, Notts., and please say you saw it mentioned in 'ATR'.

## tuners and pre-amplifiers

WHAT next? A radio tuner? The STUZZI TRANSISTOR TUNER was demonstrated for me at the Cambridge Tape Club Audio Fair: Home, Light, and Third at full strength and Luxembourg

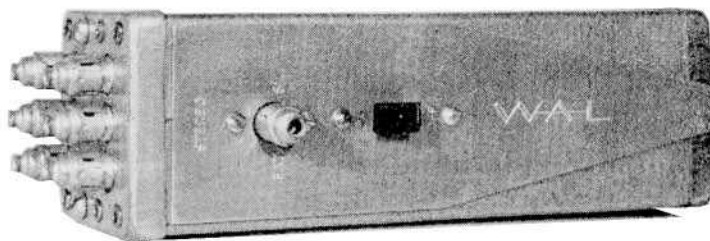


Fig. 9.—The Stereo-Walgain Transistor Pre-Amplifier (one of the Wellington Laboratories range of Transistor pre-amps).

too with a small external aerial. Price £5.9.6 including tax. It connects directly to a tape recorder and allows recordings to be made by the kids without the rest of the family being deafened by the noise (I speak from experience).

For those who need a pre-amplifier for a microphone, the WALGAIN range of transistor pre-amplifiers is worth considering. The makers produce a single channel model for microphone work, a stereo twin channel unit (Fig. 9) and a new one which I tested recently called the WAL HI-GAIN, which is suitable for tape head or microphone. I do advise you to write for further details in this case because the Walgain leaflets describe the various applications of these pre-amplifiers. Drop a line to Wellington Acoustic Laboratories Ltd., Farnham, Surrey.

## pre-recorded tapes

NOW for a gift from the E.M.I. range to please any tape recording enthusiast. This is a set of EMIGUIDES which were produced by John Borwick. John and I are the technical instructors on the Rose Bruford College Annual Tape Recording Course and I can per-

sonally vouch for his extensive knowledge of tape recording techniques. Having listened to the first three 'Emiguide' I suggest you buy a set — gift or no gift — for they will prove a valuable asset to your future recording activity. EMIGUIDE No. 1, Getting the Quality Right (Just you listen); No. 2 Microphone Technique (J.B. speaks with real authority here for he is an ex-B.B.C. Instructor on microphone techniques); No. 3 Tape Editing (A must for every serious recordist). Each Emiguide tape is recorded full track at  $3\frac{1}{2}$  i.p.s. and each contains a little booklet full of useful information about recording. Price 8/6 per Emiguide. Nos. 4, 5, and 6 are on the way and deal with 'Outdoor Recording, Trick Recording, Sound Effects and producing Feature Tapes. Congratulations John on a most brilliant and successful idea. Whilst on the subject of pre-recorded tapes, don't forget that someone may appreciate selections of favourite music recorded on tape. E.M.I., H.M.V., Columbia, Audio Fidelity, Music-on-Tape, and a number of others have excellent tape records available as mono or stereo recordings.

Which reminds me, if you value your recordings do de-magnetise the tape heads regularly. A magnetised head will put noise on a recording whether it is a recording you are actually making or a valuable pre-recorded tape. De-gauss them with a de-fluxing or de-polarising tool (Fig. 1). It sounds complicated but all you need is one of the several now available, for instance the Wearite model is called a 'De-fluxing Tool' price £2.10.0. Then Wellington

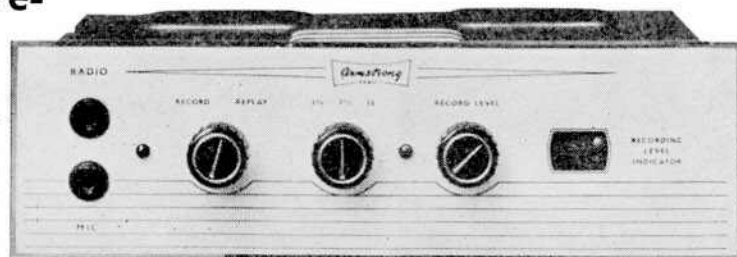


Fig. 10.—The Armstrong PABO-1 Tape Recorder Amplifier.



Fig. 11.—The Brenell Mark 5M Tape Recorder.

Laboratories Ltd. call theirs a 'Demagnetiser', price £2.10.0. There is also the Cinesmith 'De-polariser'. They all do the same job but are a most essential accessory and an ideal gift.

Of course tape heads need cleaning as well; tape dust clogs up the gaps and will cause poor recordings. A useful Christmas tree gift would be a Robins Tape-head Cleaning Kit. Available from Elstone Electronics Ltd., Edward Street, Leeds, 2. Price 12/6. There is also the Klenzotape Kit at 12/6, and the same firm, Metro-Sound of 19a Buckingham Road, London, N.1, also do a handy tape splicer at 16/- as well as other useful accessories.

## a christmas gift to yourself

WHY not treat yourself for Christmas? Say a hi-fi amplifier or a constructional outfit for building one—Daystrom Ltd. market a most comprehensive range of kits for hi-fi amplifiers (including tape recording amplifiers), radio equipment, test gear, etc. We have tested several kits and they have our recommendation. Something to keep you occupied over the Christmas holiday—write to Daystrom Ltd., Gloucester, Glos., for their illustrated catalogue of 'Heathkits'.

If you are not completely 'constructional' minded you may have toyed with the idea of building a second recorder with a deck (try Brenell or Truvox) and a 'tailored' recording amplifier. The ARMSTRONG P.A.B.O. units are ideally suitable because they contain the all essential bias oscillator (Fig. 10). Write to Armstrong Radio & T.V. Co. Ltd., Warlters Road, Holloway, London, N.7 for details. They will also recommend suitable decks. You might enquire

at the same time about their range of hi-fi amplifiers.

Finally if someone is planning to buy someone a first class tape recorder for Christmas, I can recommend the Brenell Mark 5M (Fig. 11). We hope to have one for review soon, but I have had this excellent new recorder demonstrated for me by the Brenell Engineering Co. Ltd., and can recommend it. Drop a line to them at 1a Doughty Street, London, W.C.1, for full details.

## a 'sound' disc selection

THE record player provides supplementary sounds for nearly every active recorder owner and so selected discs can make most desirable presents for recordists.

Our selection starts with pure sound effects records, covers background noises, and finishes with actual historical events.

If you cannot make a choice, why not give the lucky person a record token and a copy of 'ATR' opened at this page!

**H.M.V. SOUND EFFECTS E.Ps. at 7/6 each. H.M.V.7FX1 to 15**

**CHURCH BELLS. H.M.V. CLP1441 (35/3).**

**RAILROAD. A FAREWELL TO STEAM. VOGUE VA16014 (35/3).**

**SOUNDS OF A VANISHING ERA (RAILROAD). AUDIO FIDELITY AFLP1843 (45/1) AFSD5843 (47 2).**

**REAL PLANE SOUNDS. WARTIME AERIAL DOGFIGHTS. DANDY D.25 (7/6).**

**THE BRAVE BULLS. All the excitement of the Bull Fight. AUDIO FIDELITY AFLP1801 (45/1).**

**BULLRING. More Bull Fight thrills. AUDIO FIDELITY. AFLP1835 (45/1).**

**ROYAL TOURNAMENT, 1957. COLUMBIA 33SX1070 (35/3).**

**SEARCHLIGHT TATTOO, 1954—59. H.M.V. DLP1050, 1098, 1131, 1161, 1196, 1207 (27/6 each).**

**CANDID MIKE. Jonathan Routh. PYE NPT19016 (27/2).**

**THE SOUNDS OF TIME. Story of Britain. 1934—1949. ORIOLE MG20021 (39/-).**

**THROUGH CHILDHOOD TO THE THRONE. Recorded voices of the Royal Family and others. H.M.V. ALP1043 (41/-).**

**HISTORY OF MUSIC IN SOUND. HERITAGE. HLP1—Ancient and Oriental Music, to HLP27—Modern Eclecticism (41/- each).**

## last minute shopping suggestions

**GRUNDIG. TK.1 battery portable tape recorder (29 gns.).**

**HEATHKIT. Constructional Hi-Fi speaker kit SS4-1 (£11.18.6).**

**LUSTRAPHONE. LD.66 microphone (£4.2.6).**

Tape recorder waterproof covers. Write to A. Brown & Sons Ltd., 24-28 George Street, Hull.

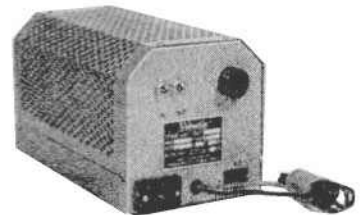


Fig. 12.—Another suitable gift for the 'outside' sound recording enthusiast. The new Valradio Transverter (Transistorised D.C. converters). Write for details of types suitable for all tape recorders to Valradio Ltd., Browells Lane, Feltham, Middlesex.

**MARTIN RECORDAKITS. Build your own recorder. Write to Martin Electronics Ltd., 155 High Street, Brentford, Middlesex.**

**TAPE TO DISC. That Xmas Wedding! (See 'ATR' Classified ads.)**

**A SAGA tape record (32/6), Saga, 127 Kensal Road, London, W.10.**

**ELECTRONIC MUSIC & MUSIQUE CONCRETE. New book by F. C. Judd, A.Inst.E. (16/-, post 1/-), Neville Spearman Ltd., 112 Whitfield Street, London, W.1.**

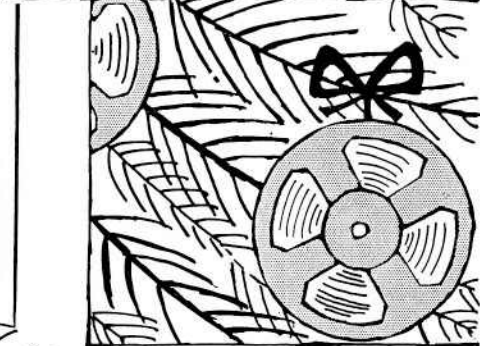
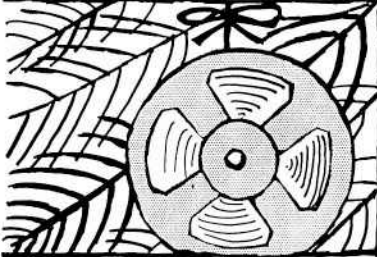
**BOND TAPE SPLICER (32/6), Cinesmith, 15 Bond Street, Brighton, Sussex.**

**VALRADIO DC/AC. Converters for tape recorders (Fig. 12), Valradio, Browells Lane, Feltham, Middlesex.**

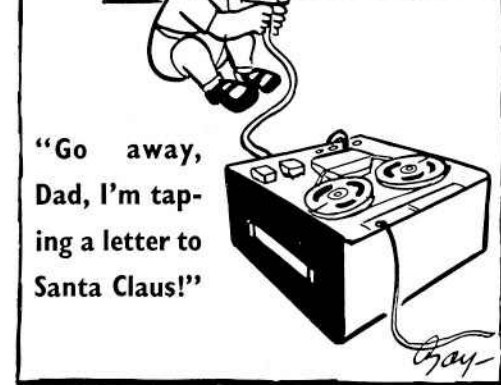
Plus the many items to be seen by looking through the 'ATR' ads. Happy Christmas. **ATR**



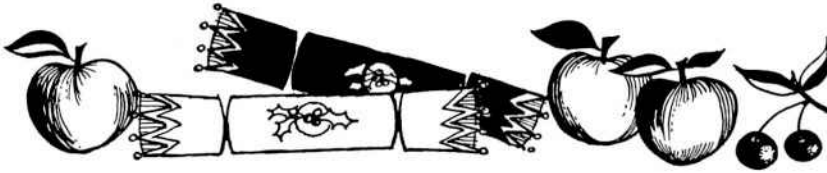
# CHRISTMAS TAPED



"Sorry - we got you on tape last year. We won't need you again"







**ATR TAPE EXCLUSIVE**

## **INVITE T.V.'s "TORCHY" TO YOUR CHRISTMAS PARTY**

Your friends will revel in the fun of recording this Torchy play, written exclusively for 'ATR' by the authoress of the T.V. series, Roberta Leigh — and the tape made by them will become the hit of the Children's Party, when the youngsters hear their T.V. favourites in a New Christmas Adventure.

# **TORCHY'S CHRISTMAS PRESENT**

by

**Roberta**

**Leigh**



### **CHARACTERS**

Narrator  
King Dithers  
Daffy, the Donkey  
Torchy  
Mr. Bumble-Drop  
Baby Torchy



**NARRATOR** : If you look out of your window on a dark night you'll see a star that twinkles more brightly than any other. This is Topsy Turvy Land and on it live all the toys who used to belong to naughty children.

The toys built themselves a town made of fruit and Torchy the Battery Boy lives in a pineapple house! Torchy has a rocket and he often flies down to earth to bring back naughty children. When the children reach Topsy Turvy Land they become the same size as the toys and the toys can then teach them their manners!

So all you children who are listening to me had better be good or you might find yourselves in Topsy Turvy Land too!

Still it's a wonderful place to go for a holiday; for there are bullseye bushes, pepper trees that sneeze . . .

**Noise** : **Atishoo ! Atishoo !**

. . . and lemonade lilies, full of fizzy lemonade.

**Noise** : **Fizz and pop** (*sandpaper rubbed in a continuous circle for the fizz*)

Topsy Turvy Land has a King called King Dithers and he lives in an orange peel palace. One morning a week before Christmas he was sitting on the throne in his throne room.

**KING DITHERS** : Dear, dear, dear. I know there's going to be a holiday soon but I can't remember what it is. Is it Easter? Or August Bank Holiday? Or is it the day for making pancakes? Dear, dear, dear—I'll go out and ask Daffy the Donkey. He's sure to know.

**Noise of donkey braying.**

Good morning, Daffy. I want you to tell me what the next holiday is. It's Easter, isn't it?

**DAFFY** : Hee haw! Of course it isn't. It's Christmas in seven days' time.

**KING DITHERS** : Good gracious. So it is. And I haven't bought anyone a present.

**DAFFY** : I'd like some carrots and I'm sure all the toys in Frutown would like you to give a Christmas party.

**KING DITHERS** : That's easy. I'll bake lots of cakes and the toys can play games in the throne room. But I must buy Torchy the Battery Boy something very special. Let's go and ask him what he wants.

**NARRATOR** : King Dithers climbed into his coach and closed the door.

**Noise of door closing.**

Daffy brayed very loudly twice. . .

**Noise** : **Braying.**

. . . and set off along the lane. Clip clop went his hooves, clippety clop, and in no time at all King Dithers was fast asleep and snoring as loud as could be.

**Noise** : **snoring and clippety clop of hooves** (*the perennial coconut shells can be embellished by having a ring of keys round a finger on each hand to simulate the sound made by the harness*).

Soon they reached Frutown and the coach stopped outside Torchy's pineapple house.

**DAFFY** : Hee haw, Your Majesty. We've arrived.

**KING DITHERS** : Good. I'll knock at the door.

**Noise** : **rat tat tat.**

Are you there, Torchy?

**TORCHY** : Good afternoon, Your Majesty. Have you come to have tea with me?

**KING DITHERS** : I haven't time for tea. I just want to know what present you'd like me to buy you for Christmas.

**TORCHY** : I don't want any present, thank you, Your Majesty. The thing I'd like best in all the world is someone to play with.

**KING DITHERS** : But you've lots of friends to play with. There's Pompom the Poodle and Flopsy the Rag Doll and Pilliwig the Clown.

**TORCHY** : Pompom is Flopsy's friend and Pilliwig the Clown only plays jokes on everyone. I'd really like a little brother of my own. Then I could play with him all the time.

**KING DITHERS** : Hm. Well, I'll go back to the Palace and see what I can do.

**NARRATOR** : When King Dithers reached the Palace, he went straight to the kitchen and poured himself a cup of tea.

**Noise** : **liquid in cup.**

He always thought best when he was drinking tea.

**KING DITHERS** : Dear, dear, dear. How can I find Torchy a brother! I think I'll borrow Torchy's rocket and fly down to earth and have a word with Mr. Bumble-Drop. Mr. Bumble-Drop made Torchy out of glitter wax a long time ago and perhaps he'll be able to make another little Torchy for the big Torchy to play with.

**Noise of braying.**

**DAFFY** : Excuse me interrupting you, Your Majesty, but though I'm only a stupid donkey I'm not as stupid as you.

**KING DITHERS** : Indeed! And why am I stupid?

**DAFFY** : Because you won't have time to fly down to earth and back again. You've got to start baking all the cakes for the Christmas party.

**KING DITHERS** : Oh my, so I have. Whatever shall I do?

**NARRATOR** : Just then they heard someone barking.

**Noise** : **Woof, woof, woof.**

It was Pompom the Poodle and in she trotted with her tail in the air.

**KING DITHERS** : Hello Pompom! You're just the one I wanted to see. Will you fly down to earth in Torchy's rocket and ask Mr. Bumble-Drop to make another little toy for Torchy to play with?

**NARRATOR** : In no time at all Pompom was in the rocket. She closed the door . . .

**Noise of door closing.**

. . . she switched on the engine . . .

**Noise of engine** (*electrical domestic appliance, such as a vacuum cleaner, or food mixer*).

. . . and off she flew. Down, down, down she went, past the moon and the stars until she landed in Mr. Bumble-Drop's garden and knocked on his door.

**Noise** : **rat tat tat.**

**NARRATOR** : When Mr. Bumble-Drop heard what she wanted he worked for hours and hours. He sawed wood . . .

**Noise** : **sawing wood.**

. . . he knocked in nails . . .

**Noise** : **knocking nails.**

. . . and on the sewing machine he made a little pair of trousers and a shirt . . .

**Noise** : **sewing machine whirring.**

. . . but as the clock chimed seven he finished what he was doing . . .

**Noise** : **clock, seven chimes.**

. . . and there on the table stood another little toy just like Torchy. Pompom was so excited she started to howl.

**POMPOM** : **AOooooooooooooo!**

**MR. BUMBLE-DROP** : Hush that noise now, Pompom. I'm going to put the baby Torchy in the rocket.

**NARRATOR** : Down the garden Mr. Bumble-Drop went . . .

**Noise** : **footsteps** (*a boot crunched down into a box filled with gravel*).

. . . and into the rocket he put the baby Torchy. Then once more Pompom took her place in the rocket. She switched on the engine . . .

**Noise** : **engine.**

. . . the rocket roared into life . . .

**Noise** : **engine roar** (*bring mike closer to sound source*).

. . . and off she flew.

*continued overleaf*

## TORCHY'S CHRISTMAS PRESENT—Continued

It was a very tired little poodle who arrived back at the Palace. But when King Dithers saw the baby Torchy he was so pleased that he gave Pompom a big saucer of milk which she lapped up at once.

**Noise : lapping.**

Then she curled up on King Dithers' bed and went fast asleep.

**Noise : snoring.**

On Christmas Day all the toys came to the Orange Peel Palace. How they cheered when they saw the wonderful cakes and sandwiches King Dithers had made! And Torchy gave the King a big jigsaw puzzle.

**TORCHY :** It's a present from all the toys who live in Frutown, and we hope you'll like it.

**KING DITHERS :** It's lovely. I love breaking puzzles—I mean baking puzzles—oh dear, dear, dear, I mean **making** puzzles. And now here's a present for you.

**NARRATOR :** King Dithers clapped his hands . . .

**Sound of hands clapping.**

. . . and from behind the throne stepped the baby Torchy.

**BABY TORCHY :** Hello, Torchy! I'm your brother and I've come to live in your pineapple house for ever and ever.

**TORCHY :** How wonderful! What's your name?

**BABY TORCHY :** I'm Twinkle. Mr. Bumble-Drop made me on earth and Pompom fetched me up here in the rocket.

**TORCHY :** Dear old Pompom! How clever you are!

**POMPOM :** Woof, woof!

**KING DITHERS :** I was clever too to think of asking Mr. Bumble-Drop to make you a baby brother.

**TORCHY :** (laughs) Everyone was clever and Mr. Bumble-Drop was cleverest of all. I'm going to switch on my magic beam and ask it to shine all the way down to earth so that I can thank him.

**NARRATOR :** Torchy pressed the switch on his jacket and at once there was a noise like a bluebottle buzzing on the window pane.

**Noise : ZZZZ ZZZZ (electric razor).**

The beam in his helmet grew brighter and brighter and went flashing all the way down to Mr. Bumble-Drop's cottage, through the window pane until it shone on to his face.

**MR. BUMBLE-DROP :** Why, that's Torchy's light!

**TORCHY :** (voice far off) Merry Christmas, Mr. Bumble-Drop!

**MR. BUMBLE-DROP :** Merry Christmas, Torchy! How do you like your little brother?

**TORCHY :** I love him, and I want to thank you for making him for me. As soon as we've finished our Christmas party we'll both come down and see you in the rocket and we'll stay with you for a whole week. Goodbye, Mr. Bumble-Drop!

**MR. BUMBLE-DROP :** Goodbye, Torchy!

**NARRATOR :** Torchy switched off his beam and started to play with his baby brother. What a wonderful Christmas Party King Dithers made for them all! There were crackers to pull . . .

**Noise of crackers :** (ruler slapped on to a leather or rexine seat).

. . . fizzy lemonade to drink . . .

**Sound of corks popping.**

. . . and lovely peanuts to crack and crunch.

**Noise of nuts cracking, etc.**

By the time the clock chimed eight everyone was so tired that they were glad to go home, and down the road they went ringing bells . . .

**Sound of bells ringing (door chimes, a certain radio interval, H.M.V. CLP1441, kitchenware, glassware, improvise!).**

. . . and singing 'Merry Christmas' at the top of their voices. And of course Torchy's voice was loudest of all, for he was the happiest of all!

**ATR**

# A. T. R. IN 1962

**T**HERE are many fine presents mentioned in our 'Christmas Choice', but the subscription to 'Amateur Tape Recording & Hi-Fi Magazine' is the only one which you can be sure will be enjoyed **continuously** until next Christmas. Each month will bring the lucky recipient a sparkling array of articles, news and features to keep him interested and active in his hobby throughout 1962.

Take just one item for January . . .

**I**N the jargon of Britain's mammoth recording industry the term A. and R. stands for Artistes and Repertoire Manager. This is the personality who selects the personnel and the item to be recorded for each disc, and then goes right ahead to bring it to the wax.

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The first informative and entertaining column by our A. and R. man appears next month. We're understandably proud about this.

**ATR**



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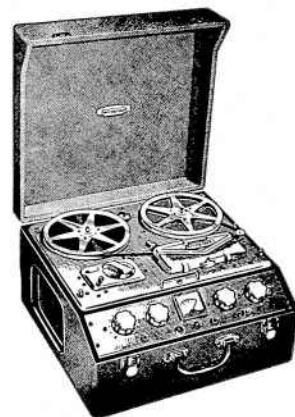
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**Bernard King interviews**

# BOB HOPE

*part man — part tape*

*"Everyone in Hollywood is afraid of photographers. They can really make it rough for you. They took a picture of Crosby once and you should have seen it. It came out looking like Crosby!"*

*Mr. Hope, how do you like being back in England to work?*

I like it very much—the golf, the change, the golf, the house—it's an old house, big rooms. Bing and I have had a lot of fun. Of course we're living in the country here. Over in Windsor Forest.

*Windsor?*

Yeh, we're living in a tree! But we're really enjoying the whole mess, you know, especially the golf.

*When did you first meet 'Dad'?*

I met 'Dad' around 1932 professionally. We've been in many pictures together since—apart from the 'Road' series—like 'Variety Girl', and 'Star Spangled Rhythm'.

*Can you recall your feelings on your first professional appearance?*

It was on a little stage in Cleveland, Ohio, and I guess I was like everybody else, semi-scared to death, but I got over that as soon as I got the money.

*Did you do the same type of act then?*

No, I did a song and dance act with a girl—very nice.

*What happened to the girl?*

Her mother saw the act and advised her to stay home.

*Who have been your best and worst audiences?*

The Palladium audience was probably the greatest I ever worked to, because they were trained to Vaudeville. As for the worst—well, I laid a little soufflé over in Brussels when I played there because they didn't understand the language and I didn't understand very much French. I had to call for an interpreter and it turned into a mystery show.

## MYSTERY TOUR

*Talking of mysteries, why are you making 'The Road to Hong Kong' in England?*

It does seem kind of silly doesn't it, but Norman Panama and Melvin Frank (the producer, directors and writers all rolled into two) have established residence over here for about three years, so they wanted to make it here, and we were happy to agree.

*'Facts of Life' in which you star with Lucille Ball is the last film we have seen you in over here. Have you completed any others since?*

I have just finished one with Lana Turner called 'Batchelor in Paradise', that is set in America. It will be out before this picture—about Christmas time!

*What are your favourite films?*

I saw a picture the other night that I thought was marvellous, 'Guns of Navarone'! It's one of my all-time favourites, a great film. Otherwise I go along with the regular list of films, like 'Gone with the Wind'.

*What do you think of British films?*

I think the general quality of British films has improved in the last five years—the war set them back a little bit. I loved 'Bridge on the River Kwai' and 'The Ladykillers'.

*Your script writers are a popular topic for discussion, Bob. Have you had them a long time?*

I've had one writer since 1937, and most of them 12 to 15 years because they're good and they fill the job, but people who don't understand our business think that it's . . .

CONTINUED ON PAGE 24



**The tape recorder is today's magic instrument for capturing the spirit of today's celebrities.**

Almost like cheating to have script writers?

Yes, that's exactly it—the thing that the general public doesn't understand is that it is still the fellow himself who produces the show and produces it every week. It's a different thing when you do one act. I have an act in my head that I could go out and do for an hour right now with nothing but solid jokes and different situations, but I can't use that next week on television because I've done it. I've got to get a fresh new hour show.

As you know Mr. Hope we're taping this interview for the benefit of tape recording enthusiasts. Do you have a tape recorder yourself?

I have to have tape recorders everywhere because I have so many demands for different tapes. I have them in all rooms, and I use one for dictating, in my office, also in my home, bedroom and everywhere else—I'm just part man, part tape.

How about hi-fi?

Well, the kids fool around with it—we have hi-fi in the house, but I don't do much about that—my daughter's an expert on hi-fi.

Have you got any special ambitions Mr. Hope?

Maybe to become a golf pro . . .

What's your handicap?

I'm a seven.

Seven. How did it go at Wentworth?

Yeh, I played there pretty good and I hit a 73 at Sunningdale.

What about 'Dad' is he . . .

Oh he's just whipping it. He's got those wooden shafts bent all over the place.

Have you got any regrets about your career?

No I certainly haven't. I couldn't find a more exciting business than this.

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## CAMBRIDGE RACE AHEAD

THE Cambridge Amateur Tape Recording Society must surely be unique in that after a life of only nine months members have held a very successful exhibition telling the public of the Society's activities.

The exhibition was held in the Alex Wood Memorial Hall, Norfolk Street, Cambridge from 29th September to 1st October, and was opened by Mr. F. C. Judd, Technical Editor of 'ATR'.

A large selection of equipment was displayed by manufacturers and local retailers.

It is hoped that this exhibition will now become an annual event, and ambitious plans are already being made for next year.

ATR

WHEN REPLYING TO  
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## THE WAKEFIELD AUDIO FAIR

A HIGHLY successful 'Audio Fair' was held on Saturday, 7th October by the Wakefield & District Tape Recording Club. The large and pleasant rooms of Holmfield House in the Centre of the City's park were occupied by 15 exhibitors who throughout the day demonstrated their latest products to the citizens of Wakefield and to visitors from as far distant as Bristol.

Highlights of the fair included Electronic Music and Musique Concrète demonstrations by 'Amateur Tape Recording Magazine's' Technical Editor, F. C. Judd. A particular feature of his programme was a three channel stereophonic recording of Musique Concrète produced by the French R.T.F. Experimental Music Group.

Live stereophonic recording was also demonstrated by members of the Wakefield Club with the help of equipment loaned by a local hi-fi

dealer. The Lennie Burgess Sextet provided the programme material from which some very convincing stereo recordings were made.

The Wakefield Club also had their own special demonstration room and featured a recorded programme called 'Wakefield on Tape' compiled by Club members during location work in and about Wakefield.

The trade was well represented by Simon Equipment Ltd., Recording Devices Ltd., Fi-Cord, Emitape, Butoba, Wellington (Walgain) Laboratories Ltd., M.S.S., and B.A.S.F. Lodge Radio-Vision and other dealers also demonstrated leading makes of tape recorders and hi-fi equipment. 'Amateur Tape Recording' and 'Tape Recording Fortnightly' magazines were well in evidence during the Audio Fair. Congratulations Wakefield on an enterprising venture and a well produced souvenir catalogue.

ATR

Amateur Tape Recording & Hi-Fi

# THREE CHANNEL MICROPHONE MIXER

by **F. C. JUDD** A.Inst.E. Part 3

**This final instalment of our Mixer Construction series covers a simple attenuator for those who have only a single microphone socket on the recorder, and suitable modifications which will enable the mixer to be used with low impedance microphones.**

The circuit diagram and details for constructing the mixer were given in the October and November issues of ATR.

**T**O recap on the previous instalments the mixer was originally designed for operation with crystal microphones and requires suitable matching transformers if low impedance microphones are to be used. This necessitates alteration to the two microphone input circuits, and will be dealt with first.

The two microphone transformers can be mounted inside the mixer case and should be placed as close as

Those who contemplate this modification for use with low impedance microphones are advised to avoid a built-in power supply. Hum caused by mutual coupling between an adjacent mains transformer and the microphone transformer is extremely difficult to suppress and requires elaborate screening and careful placement of the transformers.

A good alternative for those who plan to record from both high and low impedance microphones, is to use the matching transformers externally and couple them to the mixer via short screened leads, although an internal switching arrangement could be incorporated for doing this.

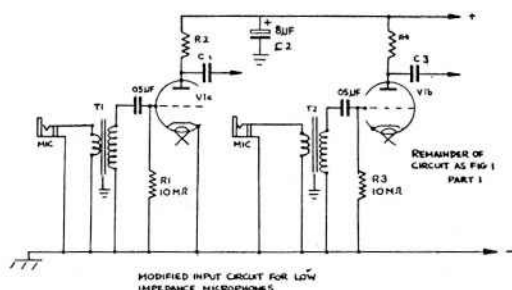


FIG 1

possible to V1. The circuit for the full modification to both microphone amplifiers is shown in Fig. 1. If it is desired to use balanced lines between the microphones and the mixer, three way jacks and sockets must be used, each input being wired as Fig. 2.

T1 and T2 may be any high grade microphone transformers and those manufactured by Radiospares are now available from bona fide component dealers. Radiospares do not supply the public direct. Messrs. Clynne Radio of 15 Tottenham Court Road, London, can supply all the components and a suitable size chassis for the mixer.

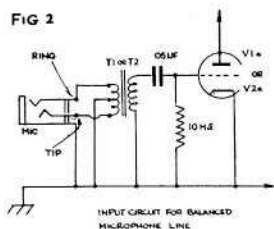


FIG 2

## PROVISION FOR AN EXTRA CHANNEL

**A**N additional channel for a high level input such as that from a radio, gramophone pick-up or

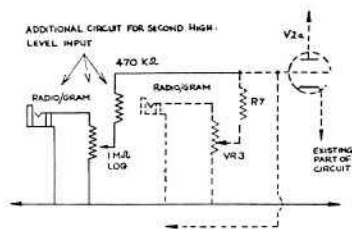


FIG 3

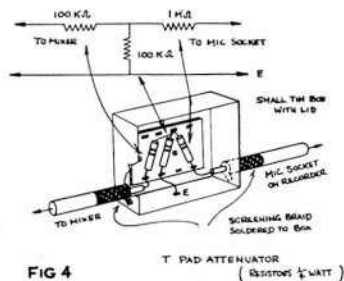
another tape recorder simply requires another input socket, a gain control and one resistor. The circuit arrangement is exactly as shown in the mixer circuit Fig. 1, part 1. This section of the circuit consists of the 'radio/gram' socket, VR3 and R7. An additional circuit is wired as shown in Fig. 3.



## A SIMPLE ATTENUATOR

THOSE who have only a microphone socket on the recorder will have to attenuate the output from the mixer because it is great enough to overload a high sensitivity input circuit of this nature.

A simple 'T' pad attenuator is shown in Fig. 4 and can be coupled between the output of the mixer and the microphone socket of a recorder. The three resistors should preferably be mounted in a small screening box, which should be earthed via the screened leads connecting the mixer to the recorder as shown in Fig. 4. Any small tin box may be used in which a tag board bearing the resistors can be mounted. Co-axial input and output sockets could be fitted but it is more convenient to include the 'T' pad as part of the lead. In order to reduce the amount of attenuation offered by the 'T' pad



the resistor R may be reduced in value. In other words if a greater signal should be required, R may be decreased. The values given in Fig. 4 are optimum for an attenuation ratio of about 20 to 1 which should be sufficient for a microphone input socket with a 5 to 10 mV sensitivity.

Finally, may I remind readers that a signal mixer is one of the most useful accessories to tape recording and if constructing one should prove too difficult a task it is worth considering the purchase of one ready to use.

Our Christmas gifts feature contains details of the Grundig mixer and other useful accessories to tape recording. In the new year I hope to provide more constructional items for those readers who enjoy making their own accessories. In the meantime a Happy Christmas to all tape recording enthusiasts — everywhere and also to my many friends in the tape recorder and hi-fi industry.

ATR

### WHAT IS HIGH FIDELITY ?

It is the title of a free booklet obtainable from Clyne Radio Ltd., 18 Tottenham Court Road, London, W.1, that explains in concise fashion the What, How and Which of High Fidelity.

## ATR'S TECHNICAL EDITOR HONOURED



FRED JUDD

Our Technical Editor, F. C. Judd, A.Inst.E., has been awarded the Norman Keith Adams prize. This is an annual premium award given for the most outstanding technical article published in the Journal of the Radio Society of Great Britain.

Mr. Judd's article was from his original thesis dealing with Ground Wave Propagation at 1.8 Mc/s and included a number of designs for compact transmitting aerials.

Few know that he is considered an expert on radio wave propagation and was the originator of a system for measuring transmitting aerial radiation performance with high frequency scale models.

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# SOUND'S THE THING

'ATR' Educational Division

Problems the  
Teacher-Tapist  
Encounters

**F**OR many schools, one of the chief dramatic efforts of the year is the Christmas Play. Thousands of English Masters and mistresses, with special assistance from colleagues taking Art, Music, History and/or Religious Instruction and with contributions to stage props and lighting from the departments of Science, Engineering and Manual Work — all combine to produce the annual Nativity Play or pantomime. In some cases, the results are impressively beautiful. Recently, the tape recorder has been pressed into service here also, both in the production itself and in the rehearsals. It provides off-stage noises such as the singing of the angelic choir, and also speech models for passages of special importance or difficulty. These, carefully spoken and taped by a good elocutionist on the staff, can be most helpful in educating the young players in the interpretation of their parts.

## School Delinquents

**T**HIS monthly report usually deals seriously with the work of school tape clubs and the development of tape as an educational aid. By way of change, readers may be interested in two very different uses of this medium.

One relates to a very naughty 14-year-old schoolgirl in a South Coast town. She had conducted harassing operations against the wife of a local headmaster by frequently telephoning messages of such a character that the lady became afraid to lift the receiver. So the police attached a tape recorder to the Head's telephone. Having by other means come to suspect the culprit's identity, they played over the messages to the girl's headmistress, who at once recognised her voice. When confronted with this tape-sealed evidence the girl confessed.

In the U.S.A., one of the best-known schools is Groton, among whose distinguished old boys is the late Franklin D. Roosevelt. There, some of the senior boys ran a wire from the Head's study to one of their own rooms and with the aid of a tape recorder soon gained a great deal of information from confidential talks between Headmaster and staff about school affairs. The eavesdropping became known after two of the conspirators had correctly predicted to another pupil that, owing to his weakness in Latin, he would not be selected for the school's baseball team!

## 'Being Absent, Yet Speaketh'

**T**HE Head of London Polytechnic School of Photography sent her lecture on architectural photography to the Tees-side Photographic Society, whose members listened to it while relevant slides were being shown.

An L.C.C. teacher, unable to attend a meeting of the school debating society at which he was to have spoken, simply sent for one of the school's tape recorders during the lunch-hour and at 4.15 p.m. departed with an easy mind to fulfil a prior engagement.

The children of Churchfields Primary School (Rugeley, Staffs.) recently sent a special greeting to the people of Western Springs, U.S.A. — Rugeley's 'twin' town. It consisted of three Shakespearean songs recorded by their school choir with introductions by the Headmaster and a message from Rugeley's Vicar.

## Enthusiasm In Johannesburg

**I**N South Africa a science master at Vereeniging has achieved such success and popularity by his use of tape that when he was transferred to another school there were anguished protests from the parents. According to the *Johannesburg Star*, Mr. Williams's idea came from his young daughter's interest in Italian opera and the way in which that interest was aroused. "He noticed that when his daughter Merle, then aged 12, was listening to opera on a record-player she followed the words of the song in a book. She was able to concentrate for two hours at a time and within a few days knew the story by heart." Concluding that the simultaneous use of two senses was the key to her accelerated speed of learning, Mr. Williams taped lessons and played them to pupils who listened to the recording as they read the printed text. They learned more quickly, absorbed more knowledge and enjoyed their lesson-time. He reports that this method has many advantages — it saves work in cases where several classes would be having the same lesson, it enables the teacher to mark books while the lesson is proceeding, and children absent through illness can borrow the tapes and brighten the tedium of convalescence by catching up with their form-fellows.

## Tape Advance Continues

**T**HE foregoing are but a few samples of the growing uses for tape in school. School demand for recorders also grows and frequently exceeds the financial provision made for them by local authorities. In many cases Parent-Teacher societies are raising the money and presenting the school with a recorder — recent examples range from Pokesdown in the South to Cleckheaton in the North. The new medium is receiving increasing recognition from education authorities in other ways, e.g., the running of classes to train people (especially teachers) in the use of the recorder. There is no foreseeable limit to the expansion of this new form of education, which physically separates the voice from the person and gives timeless duration to momentary sounds. It is one of the teaching revolutions of our time.

**ATR**

*Note.*—Letters relating to this page should be addressed to: Dr. C. A. Smith, M.A., Educational Division, 'ATR', Room 530, Ulster Chambers, 168 Regent Street, London, W.1.



A TAPE QUIZ BEGINS

## QUIZZES

### MUSICAL QUIZ

This requires careful preparation prior to your party, so ensure that the snippets of music included are neither too high-brow nor too low-brow for your guests. Excerpts are best limited to 20 seconds or less.

### FAMOUS VOICES

The radio, TV, and recordings are all sources of famous voices to compile into a 'spot the celebrity' quiz. Unless your guests are known to be quiz-minded, the examples should be kept quite short, and a total of ten voices should be sufficient. News broadcasts and newsreels will prove fruitful when chasing voices.

### DOMESTIC DECIBELS

Prepare a tape of ordinary household sounds and then challenge your guests to name the noises they should know. If they have just finished a pencil and paper game, make this an open contest with a point to the first person to name each.

Here are some ideas :

- Water bottle being filled
- Striking a match
- Electric razor
- Kettle boiling
- Playing cards being riffled
- Drawing a cork
- Sawing bread
- Cracking an egg

# TAPE PARTY TIME

*Your recorder can make this year's Christmas Party go with a real swing. Prepare three basic tapes — for dancing, a sing-song and for romancing, and then select to taste from our additional suggestions below.*



MAKE YOUR RECORDER THE FOCAL POINT OF THE PARTY

### MUSICAL CHAIRS

When recording a tape for use in this party favourite, add the interruptions in the music at irregular intervals. Allow each interruption to last long enough for the participants to pick themselves up again

before the music sets them on the move.

### BINGO

Your recorder is the perfect automatic caller, only requiring someone to press the stop button when 'House' is called. Full instructions were given in the October issue of 'ATR'.



INTERVIEW YOUR 'CELEBRITIES'

## PARTY CONCERTO

Every party should have its spot for letting off steam, and the Party Concerto provides the ideal outlet. The first step is to select a conductor, who must have a commanding personality, tremendous musical knowledge—and be able to beat time! He then has the task of dividing his orchestra into the melodists (comb and paper) and the percussionists (empty suitcases, saucerpan lids, etc.). From the former, he selects his soloist, and then after an interval of 'tuning up', and disciplining, he leads them into battle. Robust music, such as 'Colonel Bogey' is most suitable for Party Concerto treatment.

Even if you dare not let your artistes hear a playback of the resultant musical extravaganza you will be assured of a rich mine of sounds for electronic music use.

## SOUND FX STORY

Arm your guests with pencil and paper and allow them ten minutes in which to write a short story involving as many sound effects as they can possibly squeeze into it.

Then when their time is up call upon each in turn to read his tale, and make gallant attempts at the appropriate noises as they occur (do not mention this requirement until the stories are written as it tends to cramp the writers' style).

The greatest number of relevant sounds wins.

ATR

# WIN A HUNDRED SOUND EFFECTS

Win the complete set of fifteen H.M.V. Sound Effects records (HMV 7FX1-15), in this easy-to-do free contest, open to all 'ATR' readers.

## HERE'S WHAT YOU DO

From among the sound effects records detailed below, select those you judge to be the best-selling six, and enter their identity letters in order of popularity in the appropriate spaces on the entry form. When you have completed the column fill in your name and address. There is no entry fee. Post your entries as soon as you can to the address on the form.

The decision of the Editor will be final and legally binding. In the event of ties, a simple eliminating contest will be arranged to find one winner.

### CHOOSE FROM THESE RECORDS:

- A AEROPLANES.** Air Liner: passing overhead; engine noise or roar (interior); nose dive, crash and fire; Jets: warming up and taking off; landing and taxi-ing; flying full boost.
- B AIR RAID.** Air Raid on London: warning; planes approach, A.A. gunfire, bombs fall, fire engines, gunfire, shell bursts, all clear; Air Raid Effects: falling bombs, A.A. fire and plane; falling bombs and A.A. fire; heavy A.A. fire and warden's feet and explosion.
- C APPLAUSE.** Excited applause (outdoor); excited applause (indoor); applause (outdoor); concert applause. **STREET NOISES.** General traffic noises.
- D BIRDS.** Dawn chorus; nightingale; owls (barn and screech).
- E CARS.** Revving and departure; approach and pass (with horn); approach and stop, door slam; door slam and depart; approach and pass; reverse (with horn); horns; sirens; door, starter, ticking over; approach and skid; crash.
- F CHURCH BELLS.** Call to service (single bell); call changes (8 bells—Thatcham, Berks.).
- G DEMOLITION.** Falling debris, demolition, explosion; with fire or water; glass crashes and hammering; workmen hammering.
- H DOGS.** House dogs barking; alsatian barking; alsatian howling; small dogs barking; small dogs yelping; barking at a distance; terriers barking at intruder.
- J GHOSTS.** Various effects. **SPACE SHIPS.** Take off; rising and falling; continuous vibrate; low hum with tick; low hum with bursts of air.
- K HORSES.** Group galloping on turf; group trotting on gravel; single horse walking on gravel; single horse trotting on gravel; single horse cantering on gravel; single horse galloping on gravel; horse and carriage arriving; departing.
- L RAIN.** Heavy. **SHIPS.** Sirens and hooters.
- M SEA.** Wash on shingle; seagulls.
- N THUNDERSTORM.** Approaching and receding; overhead.
- O TRAINS.** Express passing with whistle; express passing; express crash; local passenger, arriving, door slams, guards whistle, departing; express journey complete start, continuous (with whistle), stop, etc.
- P WIND.** Gale force; high wind; hurricane and eerie wind.

CUT HERE

Post to:  
**'SOUND FX' CONTEST**  
**'ATR', ROOM 530,**  
**ULSTER CHAMBERS,**  
**168 REGENT STREET, W.1.**

NAME.....  
 (Mr. Mrs., or Miss, Block Letters)

ADDRESS.....  
**ENTRIES MUST BE RECEIVED BY 28th DEC. 1961**

Print your SIX choices here

1st	
2nd	
3rd	
4th	
5th	
6th	

CUT HERE



# This Christmas...

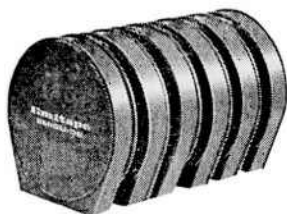


give  
the Browns  
Emitape



Then the Browns can capture all the fun of Christmas on Emitape. They'll want to invite their friends round to listen to this, so you must give them another reel of Emitape to record their friends' reactions to the Brown Christmas (know anyone called White?).

Cheerfully wrapped for Christmas, Emitape comes in four reel sizes. Fits any stocking, looks good on the best trees.



And, for the Greens,  
the new Emiguides

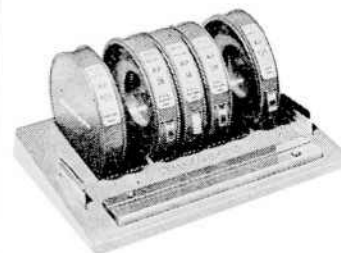
When it comes to getting the quality right, Mr. Green is well named. His Achilles' heel is well covered by one of the Emiguides — John Borwick's six instructional tapes. The other five Emiguides give you the right of way through the rest of the tape-recording maze. They're available as a set or separately to all sound-wise Santas for 8/6 each.



**Emitape**



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E.M.I. SALES AND SERVICE LTD  
HAYES, MIDDLESEX



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present under £2  
for Mr. Black

If Mr. Black asks you for three reels of leader tape, a reel of jointing tape, a reel of metallic stop foil, an Emitape jointing block and a pair of cutters, that's just his delicate and oblique way of asking for the Emitape Accessory Kit. 37/6.



For ease of reading, particulars of Tapespondents are printed in the following order—name, occupation, address, interests, taste in music, type of machine and area of Tapesponding.

## AUSTRALIA

LAURENCE HINCHCLIFFE, age 32, Accountant, 1 Carr Street, Moorabbin, Melbourne. Music, films, theatre. Light classical, musical comedy, Gilbert and Sullivan. Philips 4 track, 7in. **Anywhere English and French speaking in U.K., U.S., Canada, Hong Kong, Malaya.** All tapes answered.

## SCOTLAND

WILLIAM WATT, age 28, Salesman, 21 Gibson Terrace, Edinburgh, 11, Midlothian. Photography, sport, records. Big band, trad jazz, pop. Philips EL3542, 3in. to 7in. 1½, 3¼, 7½. **Anywhere English speaking.**

## SOUTH AFRICA

RANJITH S. DOOKRAN, age 27, Teacher, P.O. Box 51, Plessislaer, Natal. General, scouting. Jazz, light, eastern. Philips, up to 7in. 1½, 3¼, 7½. **Anywhere.**

NORMAN FORSON, age 29, Shop Assistant, P.O. Box 1708, Cape Town. Cinema, tape recording—hi-fi and stereo, general. Light classics, pops, film and stage musicals. Philips stereo 4 track, 7in. 1½, 3¼, 7½. **Anywhere English speaking.**

## SOUTHERN RHODESIA

RICHARD JOHN GODFREY, age 40, Garage Manager, 3 Glen Garry Avenue, Highlands. Model railways, hi-fi, etc. All except rock 'n' roll. Philips 4 track, 7in. 1½, 3¼, 7½. Telefunken 2 track, 5in. 1½, 3¼. **Anywhere English speaking.**

## U.S.A.

JOSEPH G. SULLIVAN, Jr., 40 Clarkson Avenue, Brooklyn, 26, New York. Contemporary European music, particularly electronic music of the past five years or so, or as it becomes available. Ampex 960. 3¼, 7½. Mylar tape and 7½ only please. **Anywhere.**

# Inter-tape directory

## CUMBERLAND

FENWICK KENNEDY, age 27, Machinist, 156 Borland Avenue, Botcherby, Carlisle. General. Anything from 'Proms to Presley', particularly folk music and comedy numbers. Simon SP4 and Robuk RK3, 7in. 1½, 3¼, 7½. **U.S.A., Canada, New Zealand, Australia.** No need to write, all tapes answered promptly.

## DURHAM

REGINALD OLLIER, age 41, Electrical Engineer, 30 Crawley Avenue, Hebburn-on-Tyne, 6. Gardening, sport, travel, tape recording, T.V., radio, family chatter. Classical, light, pops. Grundig TK20, 3in., 5¼in. 3¼. **Anywhere English speaking.**

## ESSEX

W. FRANK LLOYD, age 38, Driver/Salesman, 58 Ambrose Avenue, Colchester. Music, motoring, general. Jazz, swing, dance, light (not rock 'n' roll). Grundig TK20 up to 5¼in. 3¼. **Anywhere English speaking.**

## LANCASHIRE

KEITH SUTCLIFFE, age 19, Baker, 176 Every Street, Nelson. Chris Barber. Trad jazz and pops. Grundig TK12, up to 5¼in. 3¼, 7½. **Anywhere English speaking.**

## LINCOLNSHIRE

PHILIP P. TOWELL, age 30, Timber Representative, 107 Spielsby Road, Boston. Music, hi-fi, stereo and location recordings, motoring. Mainly classical. Sony 521 stereo (2 or 4 track). Telefunken 85, Fi-Cord, 7in. and 3¼in. 7½. **Abroad (U.K. also).**

## LONDON

ANTHONY ASTLEY, age 18, Technical Operator with the B.B.C, The New Victoria, Becklow Road, Shepherd's Bush, W.12. Camping, recording, learning Welsh. Everything but modern jazz. H.M.V. DSR.1, 7in. 3¼, 7½. **Wales.**

R. C. COLLIER, age 30, Telegraphist, 44 Crondace Road, Fulham, S.W.6. Humour, sport. All music. Telefunken 76, up to 5¼in. 1½, 3¼. **Anywhere.**

EDWARD GOOD, age 25, Engineer, 2 Barcombe Avenue, Streatham, S.W.2. Photography, travel. Classical and pop. Grundig TK24, 5¼in. 3¼. **Anywhere.**

Mrs. D. LANG, 103a Mount Pleasant Road, Lewisham, S.E.13. Music, 35 mm. slides, history, do-it-yourself, all tape recordings. Country and Western songs,

popular and classics, general pop. Philips 3 speed, 4 track. **Middlesbrough area of Yorkshire, Scotland.**

FRANK LORD, age 60, semi-invalid, 177 Cricklewood Broadway, N.W.2. Operetta and musical comedy. Ferrograph 7in. 7½, 3¼. **Anywhere English speaking.**

## MIDDLESEX

PAUL JOYCE, Civil Servant, 15 Ellington Road, Hounslow. Hypnotism, music (especially Wagner's 'Ring'), languages, archaeology, humour, many other. Wagner, Beethoven, etc. H.M.V., up to 7in. 3¼, 7½.

PETER RUSSELL, age 18, Technical Advisor, 209 Shaftesbury Avenue, West Harrow, Middlesex. Cars, electronics, guns. Pop, light classical. Elektron, Clarion, 5¼in. 3¼. **English girls, U.S.A., Canada.** No need to write first, all tapes answered.

## NORTHUMBERLAND

DAVID BIRD, age 32, Research Physicist, 9 Camp Terrace, North Shields, Northumberland. Music, mathematics, cycling. Much classical, some pop. Philips AG8108, 7in. 1½, 3¼, 7½. **South England, West London.**

## NOTTINGHAM

MICHAEL O'GRADY, age 22, Asst. Cinema Manager, 38 Brinkhill Crescent, Clifton Estate, Nottingham. Films, books, general conversation. Anything but jazz. Philips, 5in. 3¼. **Any part of world, English speaking.**

## SOUTHAMPTON

JOHN B. MAY, age 23, Machinist, 27 Beech Gardens, Hamble. All types of music, photography, tape recording, sound effects. Elpico TR400, 5¼in. to 3in. 3¼. **Anywhere, Great Britain, U.S.A., France, Germany, Holland.**

## SURREY

STAN ABBNETT, personal chauffeur to company director of Aircraft Company, 19 Horsley Close, Epsom. General, all music except heavy classic. Hammond organ, pipe organ, etc. Reflectograph, 7¼in., 3¼in. Tandberg 4 track stereo. 6, 7½, 3¼, 1½. Repts R30. 7½, 3¼, 1½. Spools all sizes. **Anywhere.**

## WARWICKSHIRE

L. YVONNE READY, Student, 38 Seymour Road, Nuneaton. Any sport, French language. Popular, light classical. Elizabethan Princess, 7in. 7½, 3¼, 1½. **Anywhere French speaking. ATR**

## Dear Sir . . . .

**R. Coode of Edmonton, London, N.18, wants to know if earphones are practical for monitoring.**

They are, Mr. Coode. The emphasis is however on 'monitoring', i.e., merely checking that the programme is being continuously recorded. If you require high quality monitoring, wide range headphones such as those made by S. G. Brown and A.K.G. should be used. High quality monitoring is best carried out with an external amplifier and loudspeaker.

**L. Baker of Bow, London, E.3, has been having 'S' trouble. When replaying recordings from radio made with his Philips Stereo EL3536, he finds that the letter 'S' is always distorted. He uses the special tape recorder socket on the radio and the proper recording lead supplied with**

**the recorder, and adds that the trouble did not occur with his previous machine.**

We suspect that the output from the radio tuner is sufficiently high to overload the input socket of the tape recorder; in other words the input socket may be more sensitive than that on your previous recorder.

The only way to overcome this is to have a volume control between the radio tuner and the recorder. A local radio dealer should be able to provide this at reasonable cost.

**Friedrik Quitrik of Southend-on-Sea, Essex, wants to know if there is any make of tape recorder or deck which does not have wow and flutter.**

No tape recorder, not even the professional machines, will operate

without some small speed variation, i.e., wow and flutter. The better the recorder however, the lower will be the percentage of wow it produces. A percentage of 0.2% or less is satisfactory.

**D. J. Weston of Farnham, Surrey, recently decided to try building a crystal diode set for radio recordings, to be connected to the microphone input of the tape recorder. Although the quality of the recordings far surpasses those made via a mains radio, they are all spoiled by a high pitched whistle. He has tried shielding the crystal set with soft iron and having it many feet away from the tape recorder, but these remedies have no effect.**

The whistle is due to radiation from the bias oscillator and there is nothing you can do to prevent it, short of having the bias oscillator set to another frequency. **ATR**

**CAPTION CONTEST, No. 5**

**RESULT**

The winning entry for our fifth competition was sent in by **S. M. Wilcox of 10 Shepherds Green Road, Erdington, Birmingham**, whose caption can be seen below our picture.

Runners-up were **Miss R. A. Lawrence of West Wickham, Kent** — "Higher? Sorry my scales only reach half-way"; and **A. W. Morgan of Great Baddow, Essex** — "... and my vital statistics are 38in, 23in. and 2/6 per pound from the waist down!"

Near misses included the following suggestions:


"I don't believe you, you're pulling my leg"

"... and now you're putting it through a SOAK test!"

"... and how do you think I'll get up the aisle?"

"Do you often record in low dives?"

"It's talent we're after, and we sink to any depths to get it"



*"... and I'm one of the tran-sisters from Finland!"*

*We receive many letters for "Dear Sir" which are not strictly technical enquires, but we are always happy to answer the points raised in them if it is humanly possible.*

*For instance:*

*One of our readers is puzzled by the discovery that a certain advertiser who appears in A.T.R. and also other magazines uses different initials in each publication. This is just a device to tell him where all his replies are coming from. We know of course, but in case any of our advertisers don't, please mention A.T.R. when writing to them. Thank you.*

Let 'ATR's' panel of experts answer your technical queries. Answers of general interest will be published.

# B.R.C. APPROVED DEALERS

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SOUTHGATE STREET, BATH

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**E. C. KINGSLEY & CO.**

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Specialist supplier of all good tape recorders, microphones, tapes and accessories. Official Ferroggraph Agent. Hire Purchase facilities available. Rapid Postal Service. Personal Export. Well equipped Service Dept. 95 Liverpool Road, Liverpool 23. Phone GREat Crosby 4012.

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Personal Sales and Service by L. G. Francis

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Brenell 3 Star	.....	54 gns.	Ferroggraph 808	.....	105 gns.
Spectone 161	.....	49 gns.	Vortexion C	.....	£148.10.0

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Please quote for the enclosed  
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New from America—'SOUNDRAFT', the quality Magnetic Recording Tape uniquely honoured by its makers being awarded a Hollywood Oscar for their work in magnetic oxides; proved best by millions of American recording enthusiasts.

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## MAGNETIC RECORDING TAPE

On 'Mylar' (Polyester) Long Play and Double Play tensilised or Soundcraft Tri-Acetate. Standard and Long Play. Each in 3", 5", 5½" and 7" reel sizes.

**YOUR DEALER HAS THEM NOW!**

### FREE INTRODUCTORY OFFER

To celebrate the introduction of Soundcraft to this country, we are including, Free (while stocks last) with every 7" reel of tape, a supply of indexing Tabs—an exclusive 'Soundcraft' device to make identification and subsequent play-back of recordings easier than you've ever known.

**SOUNDRAFT MAGNETICS LIMITED, Haddenham, Bucks.**

*Manufactured by Reeves Soundcraft Corporation, Connecticut, U.S.A.*

# STANLEY WHITE

**THIS IS HIGH FIDELITY**  
**Esoteric TDL130(M) 3 3/4 i.p.s. Mono**  
**Track 1.**

*Frequency range: effect of restricted transmission on individual instruments and on the orchestra—artificial enhancement of original sound. Balanced and unbalanced transmission bands, peaked transmissions, Fletcher-Munson effect.*

*Distortion: harmonic distortion as it affects different material, intermodulation, transients effect of narrow band pass on distorted signal, interference, line hum-floating ground.*

## Track 2.

*Choirs of the orchestra.*

*The nature of sound: rhythm, tune, scale intervals, the harmonic series, tone colour.*

*Studio acoustics and microphoning.*

The whole recording is narrated by Art Hannes, who does an excellent job of work in linking all of these phases together. This is really a course in the principles of sound recording, and is extremely interesting. There are also some good straight organ and orchestral excerpts, which are excellent for demonstrating the subjects covered on this recording.

Anyone with an interest in serious tape recording will find this pre-recorded tape a good buy, for without being too technical, it does rise above other recordings of a similar nature which I have heard, because it is aimed at those already involved in recording, rather than at the beginner.

**MERRY-GO-ROUND**  
**(Sounds of a Passing Age No. 2)**  
**Esoteric TA01(M) 3 3/4 i.p.s. Mono.**

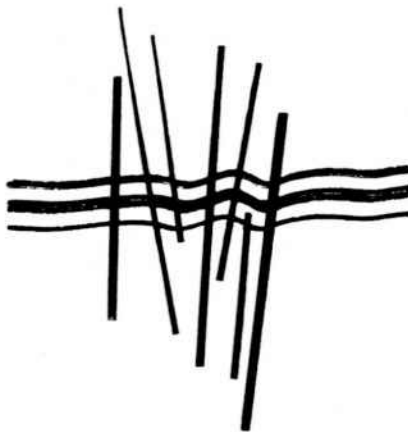
This tape presents the music of the Fair Organ. At least, that is what the note on the tape box tells us, but I have the feeling when listening to this interesting recording, that it is actually a Dutch Street Organ which is playing the music. However it does not make much difference as the Fair Organ and Dutch Street Organ are basically constructed along the same lines.

This excellent tape will create a lot of interest, as we rarely have the opportunity to obtain new recordings of the mechanical organs today, and it is a good companion to the other Esoteric organ tape. **The Sound Of The Steam Organ.** The organs, although mechanical are completely different, the steam organ actually produces its sound by blowing

steam through the pipes, rather like an engine whistle. The Fair Organ produces its music by employing the normal organ procedure of blowing wind through the pipes. Fair Organs (and Dutch Street Organs) can employ two methods of producing the music—by means of a barrel which has striker pins in it to operate the organ, or by book music, paper or cardboard with holes in it, which catch on levers and operate the organ that way.

This is a good example of the fair ground type of organ, and should give

# Tape and



# disc review

a great deal of pleasure, plus bringing back many memories of the days when these instruments were a regular feature of the fair ground.

The 15 numbers on the tape include: **Moulin Rouge Waltz, Old Comrades March, Twelfth Street Rag.**

A worthwhile release.

**HAPPY HOLLIDAY**  
**Michael Holliday with the George Chisholm All Stars.**  
**Columbia SCX3398 Stereo.**

It is not too often that Mike Holliday presents us with a Long Playing Record. Out of the ones he has made, I would say this is the best. He is backed by a studio type Dixieland band, led by George Chisholm on trombone, and including Tommy McQuater (trumpet), Dill Jones (piano), Al Newman (clarinet), Bob Adams (tenor sax), Lennie Bush (bass), Ike Isaacs (guitar), Jock Cummins (drums). Much of the material has an informal atmosphere about it; for instance, a duet between the trombone of George Chisholm and the whistle of Michael Holliday—followed by a chuckle from Mike as he returns to the vocal.

This is a record to suit all ages; it has a happy-go-lucky feeling throughout the whole session, plus a very rich sound. In fact it is a certain hit, and will find favour with the many followers of Britain's own Michael Holliday. Incidentally, Michael has now fully recovered from the illness which he suffered in October. Titles include: **The Best Things In Life Are Free; Sing A Song Of Sunbeams, and Get Happy.**

**OLD MASTERS Volume One**  
**Bing Crosby.**  
**Ace Of Hearts AH1 Mono.**

This Long Playing record deserves a special mention. First of all it contains many classics from the long recording career of Bing, and it is most suitably priced—being on the new Decca cheap priced label for American re-issues.

There are many enjoyable numbers on this record, often swiny items which still remain the standard treatments by which all other performances are judged. One number, **My Reverie**, has never before been released in this country, although it is far from the best on this L.P. Only on one song is Crosby joined by another vocalist, this is Johnny Mercer on the number **Mr. Gallagher And Mr. Shean**. For the rest of the record Bing goes it alone.

Such numbers as **Remember Me, You Must Have Been a Beautiful Baby, and Don't Be That Way** (Benny Goodman's signature tune), will never date, and contain the Crosby magic which has held him in high esteem for the 36 years that he can now claim as a recording artiste.

You have probably heard Bing singing these numbers over the years, and you might still treasure some old 78s with them on, but for a handy package of Crosby favourites at such a reasonable outlay, this disc is hard to beat. Crosby is also hard to beat. Who else can claim to have hundreds of their recordings (some dating back over 30 years). re-issued in L.P. form, and still attaining good sales figures?

# RUSS ALLEN

LOUIS ARMSTRONG.  
HIS GREATEST YEARS. Vol. IV.  
PARLOPHONE PMC1150.

This is the superb mixture as before except that the vintage is 1928 and these are the last titles recorded by Louis with a small group until 1940. Surprising ain't it?

Some of his best known work is here: SUGAR FOOT STOMP, SQUEEZE ME, SAVE IT PRETTY MAMA, BASIN STREET, and ST. JAMES'S INFIRMARY.

This has been a magnificent gesture on the part of E.M.I. to produce so complete a history on record. What about the old Ellington then? We could go a bit of a bundle on 'im too yer know.

## ALL NIGHT LONG The Kenny Burrell All Stars. Esquire 32-140.

Recorded 28th December, 1956. Burrell (guitar), Donald Byrd (trumpet), Hank Mobley (tenor), Jerome Richardson (flute and tenor), Mal Waldron (piano), Doug Taylor (bass), and Arthur Taylor (drums).

Title track lasts the whole of one side. It kicks off unusually with Taylor playing, idly it seems, on hi-hat with the boys chatting audibly in the background until Burrell starts in to play. Richardson comes in with a long flute solo (chorus is 44 bars long anyway), with riffing in the background. He is followed by Mobley, Byrd (superb), Richardson again but on tenor and cutting Mobley, then Waldron. It's all pretty good but I much preferred the three minor theme tracks on the obverse. Intriguing themes, fine solos. All Stars confirmed.

Django and Stephane Originals.  
The Fabulous Django Reinhardt and Stephane Grappelly in 14 hitherto unpublished performances.  
EMI CLP1491.

The old masters with Gianni Safred (piano), Carlo Pecori (bass), and Aurelio De Carolis (drums).

Though the somewhat muddy rhythm section fails to match up to the usual (for D.R. and S.G.), two guitar and bass propulsion, one can for the most, ignore it and enjoy the impeccable Django and Stephane.

What can I possibly say about these two that isn't a cliché? I've loved them for many years and am proud to think that I have played with them both.

Django has passed on. Stephane continues to play as ever. Their music will doubtless live on. No one has yet surpassed Django.

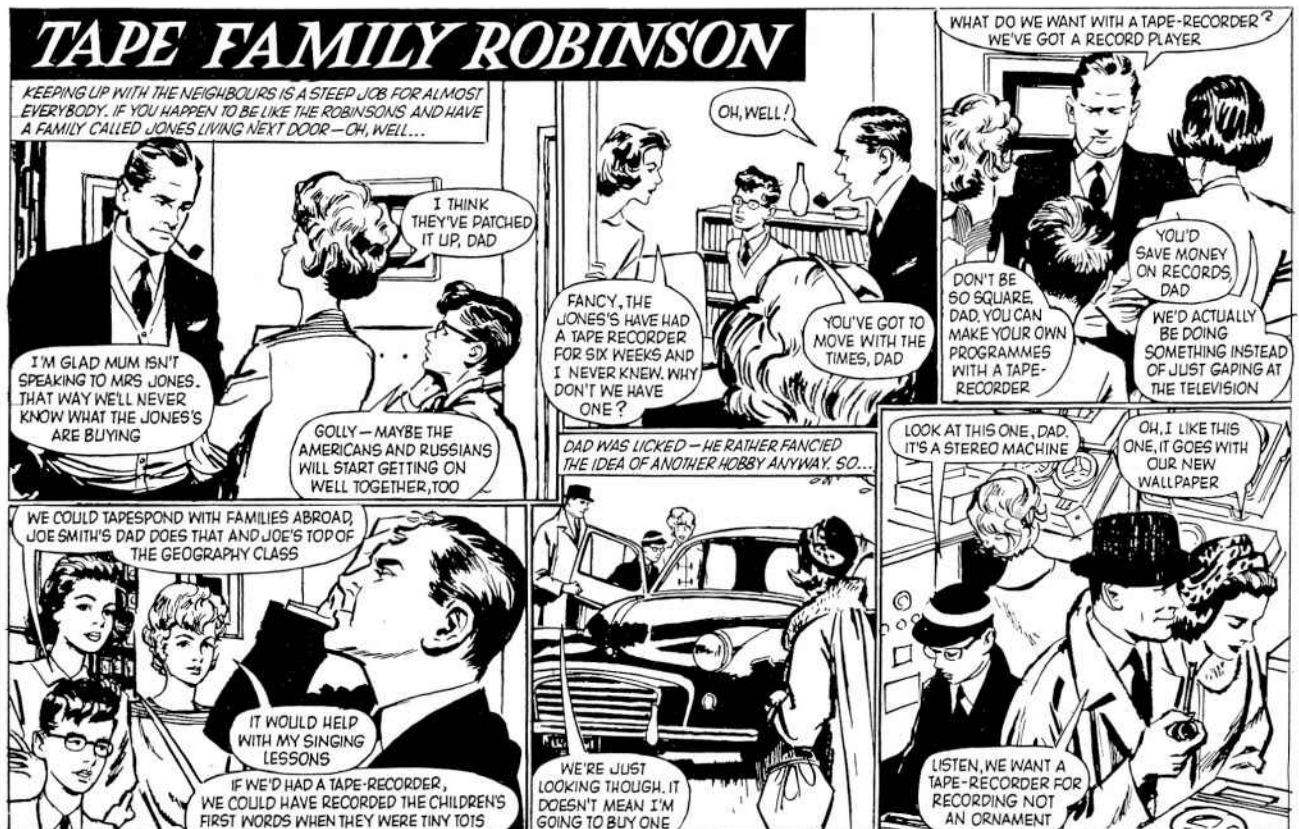
## CRY! TENDER Yusef Lateef. Esquire 32-139.

All but the track *Ecaps*, were recorded on 16th October, 1959, *Ecaps* on 11th October, 1957.

Lateef (flute, oboe and tenor), Lonnie Hilyer (trumpet), Hugh Lawson (piano), Herman Wright (bass), and Frank Gant (guitar).

*Ecaps* is different except for Lawson and Yusef. Yusef, a Moslem, has a bent for eastern music and this gives a welcome change of tone colour, a touch of the exotic and a change from 'soul'.

*Yesterdays*, a favourite tune of mine is given the oboe treatment and very





pretty too. There is some excellent trumpet and piano and bassist Wright distinguishes himself with a double stopped bowing of the 'Mustapha' theme as an intro to **Dopolous**.

This is a very interesting album and judging from **Ecaps** Mr. Lateef is improving.

**DON RENDELL—NEW JAZZ QUINTET.**

Jazzland JLP51.

Rendell (tenor), Graham Bond (alto), John Burch (piano), Tony Archer (bass), and Phil Kinorra (drums).

I know Don and Tony Archer well and was invited to the recording of this album on 17th June and 29th August this year. I couldn't make the scene and so this is the first time I've heard them. I am surprised, amazed and highly delighted. They are superb. I can't remember ever having been so impressed by a British group. This is no slavish copy. No pale imitation. This is full blooded original jazz.

Recording is pretty good though Archer gets a little lost at times.

If you have a prejudice against British jazz now is the time to forget it, for this disc has much more to offer than many boosted albums from across the Atlantic.

**SWINGING WITH PEEWEE. Pee Wee Russell with Buck Clayton. Prestige/Swingsville 2008.**

Pee Wee (clarinet), Buck Clayton (trumpet), Tommy Flanagan (piano), Wendell Marshall (bass), and Osie Johnson (drums).

I have never liked Pee Wee and would never have believed it possible that I would rave about a recording of his. I am now eating my hat and telling you that this is the most exciting mainstream record for quite some time. It's carazy man!

Russell plays like I've never heard him play before—well. Then there is Buck, swinging and one couldn't wish for a better rhythm section. Altogether this is the most. If it's mainstream you're after, Pee Wee's the name.

**Cannonball Adderley Quintet in San Francisco. Recorded at Jazz Workshop. 18th and 20th October, 1959. Riverside RLP12-311.**

Cannonball (alto), Nat Adderley (cornet), Bobby Timmons (piano), Sam Jones (bass), and Louis Hayes (drums).

According to Ralph Gleason who wrote the sleeve notes, when the group finished **Hifly**, the last number of the session, the audience stood and cheered for 15 minutes!

Yet Adderley's **You Got It!** is far better in every way, Timmons being a stand out. Timmons is good all through and Nat's playing seems to get better and better. Hayes plays a rocking drum solo on **Bohemia After Dark**.

'Tis all purty exciting, meaty gear and will nestle snugly alongside a lot of other exciting Cannonball in my archives, to be played regularly with relish.

**McCLEAN'S SCENE.**

Jackie McLean. Esquire 32-141.

Two groups spark this album. First lot recorded 14th December, 1956 and consisted of McLean, Bill Hardman (trumpet), Red Garland, Paul Chambers and Arthur Taylor. Second lot, 15th February, 1957 and they were McLean, with Mal Waldron (piano), Arthur Phipps (bass), and the inevitable Taylor again.

This is one of those recordings on which nothing really happens and yet I still got a kick out of it. Hardman makes the odd clinker here and there but is a most interesting player. McLean has the ability to sound like someone else and in fact at times appears to be having a duet with himself; listen to the title tune and you'll see what I mean.







MAYNARD FERGUSON

His best yet, says Russ, about the Ferguson disc to be released shortly — look for this review in next month's issue.

### WOODY HERMAN.

#### The Fourth Herd. Jazzland JLP17.

Recorded 31st July and 1st August, 1959.

Not quite like the other herds except it's big (20 piece), and exciting. Woody sings as ever, pleasant and there are solos from Zoot Sims, Nat Adderley (how he does creep in), Eddie Coster (vibes), and the group is star studded with such as Ernie Royal, Bob Brookmeyer, Al Cohn, etc., and with Don Lamond drumming magnificently.

The brass has tremendous bite and verve and it all swings like mad but if a lover of the old band, one does miss Bill Harris, Chubby Jackson an' that. Still it's splendid big band white jazz and old Woody sure should be heard.

### TENOR STUFF.

#### Paul Gonsalves and Harold Ashby. Columbia 33SX1379.

This has apart from the two tenorists, Sir Charles Thompson (piano), Aaron Bell (bass), and Jo Jones (drums). Second side has Ray Nance, playing somewhat inferior trumpet, splendid fiddle and singing.

Recording is good and the two tenors make pleasant listening. There is some highly percussive guitar which turned out to be by Gonsalves. I liked it but was told by a guitarist friend my taste was poor. O.K. you tell me.

This is not a great set but it has its moments.

## BURNETT JAMES

A new release of Pye 'Golden Guinea' L.Ps. brings the familiar assortment of varied and popular fare, for the most part expertly presented.

To my taste, the most attractive record here is **Flamenco Candido**, with guitarist Juan Jimenez, singer Domingo Albarado and the Curro Amaya Dancers, on **GGL0082 (Stereo GSGL10082)**. This is a vivid and exciting recital of flamenco music, and includes the famous songs and dances of the genre—Sevilana, Fandango, Soleares, Buleria, Farruca, etc.—performed with colourful élan and much technical expertise.

More restrained, but still highly enjoyable in its own right, is Phil Moody's **Intimate Jazz**, on **GGL0085 (Stereo GSGL10085)**. Moody is a talented and resourceful pianist, and he is ably supported by a small group consisting of Paul Horn on flute and clarinet, Gene Estes on vibes, Al Hendrickson (guitar), Jack Sperling (bass), and Roland Bundock at the drums. Sub-

titled **A Programme of Standards for when Three's a Crowd**, this is pleasant jazz inflected mood music.

Two for the children. One (**GGL0081**) devoted to the exploits of Yogi Bear and his little buddy Boo Boo. Four tales in all, 'done' by Daws Butler and Don Messick. Poor planning, though, with 'Brainy Bear' which is essentially visual. Otherwise, a sure-fire disc for kids. **Children's Introduction to the World of Good Music**, on **GGL0068 (Stereo GSGL10068)** is a handily produced record consisting of a lucid and intelligible introduction to the modern symphony orchestra and its instruments, individual and collective, followed by a number of musical selections, demonstrating the orchestra in action from several different angles. David Teig is the narrator, and for the most part he manages to impart useful information without sounding either impossibly dull or plain facetious—two awful traps for the unwary in this kind of production. The musical extracts—from Tchaikovsky, Grieg, Victor Herbert and Ferde Grofé—are well played by an unnamed orchestra, and adequately recorded.

The legend of the Glenn Miller Orchestra lives on. After more than 20 years the Miller style and the Miller 'sound' is still accepted as a standard of excellence in its field. And rightly so. It is no wonder then that reissues of the original Miller music in one form or another still reach us from time to time. The latest collection comes on Ember **EMB3324**. This contains many of the old favourites, such as **Chattanooga Choo Choo, It Happened in Sun Valley, You Say the Sweetest Things, Baby, I've Got a Gal in Kalamazoo**, etc. At the moderate cost of 26/- this record should find many buyers; even though Miller fans will probably have most of the tracks already, there are still a lot of folk who will welcome the new issue.

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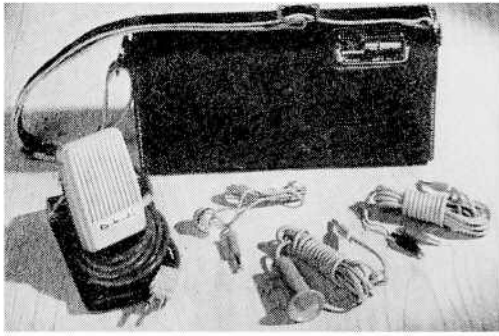
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# INFORMATION BUREAU

*What's new, Reviews and Illustrations of  
Tape Recording and Hi-Fi Equipment*

## THE DOKORDER PT.4K TRANSISTORISED TAPE RECORDER

By F. C. Judd, A.Inst.E.

*The Dokorder PT.4K 'Karicorder' is a fully transistorised tape recorder of Japanese manufacture, which may well interest 'sound collectors' and office users alike, for it is sold complete with microphone, spool of tape, earphone, black leather case with shoulder strap, telephone pick-up, extension lead for connecting a radio or pick-up output or an extension loudspeaker, splicing tape, polishing cloth and a well-illustrated and informative instruction book.*

**T**HE recorder is precision built in an all metal case, rather like an expensive camera. It has fully locking tape hubs that grip the spools irrespective of the angle of the recorder and there are several other unique features that make this little recorder highly desirable for portable work. It operates from five 'long life' pen cells all of which are housed in a small container that can be removed completely for their quick replacement. Another highly ingenious device is the combined record level and voltmeter. On **playback** the meter indicates the overall cell voltage; on **record** it becomes a recording level meter.

The PT.4K has a built-in miniature loudspeaker, a clear panel at the back through which the tape spools can be seen whilst in operation, and a fast re-wind control. Other novel features are a folding carrying handle, a leather carrying case with cut-outs so that the recorder can be operated when carried by the shoulder strap, press button record, playback and stop controls, a quick release tape head pressure pad system and two operating speeds ( $3\frac{1}{2}$  and  $1\frac{1}{2}$  i.p.s.). The recorder takes standard 3in. spools of tape and when loaded with Double Play tape will provide a playing time over two tracks of 32 minutes at  $3\frac{1}{2}$  i.p.s. or 64 minutes at  $1\frac{1}{2}$  i.p.s. It weighs only 3 lb. 5 oz. and measures  $7\frac{1}{2}$ in. x  $3\frac{1}{2}$ in. x  $2\frac{1}{2}$ in.

### THE SPECIFICATION

**T**HE following points of technical interest were taken from the maker's specification :

Recording system : half track. Erase system : D.C. bias. Power supply : 5 x 1.5 pen cells (Ever Ready D4) (mains adapter available). Battery life : 4 hours minimum. Wow and flutter : 0.7% maximum. Frequency response : 200 to 7,000 c.p.s. at  $3\frac{1}{2}$  i.p.s.; 200 to 3,500 c.p.s. at  $1\frac{1}{2}$  i.p.s. Output power : 120 mW. Re-wind time :  $3\frac{1}{2}$  mins.

Other items mentioned in the specification are : microphone input 10 K.ohms, output socket impedance 8 ohms, printed circuit construction employing six transistors.

### 'ATR' TESTS

**T**HE Dokorder PT.4K was given field tests as well as bench tests. Members of the Wakefield Tape Club may remember this recorder being used during their recent Audio Fair. It functions smoothly at all angles and the vibration induced by a 100 m.p.h. car ride along the Doncaster Motorway appeared to have no effects on its operation. The leather case permits full operation of the recorder when carried on the shoulder strap. With the switch on the microphone one can stop and start the recorder at will, thus making it ideal for interviewing and sound collecting. With the rest of the accessories the Dokorder can be used for recording telephone conversations—connected to an amplifier or external loudspeaker—connected to a radio tuner or radio output socket. A foot operated stop/start switch and earphone enables the Dokorder to be used as a dictating machine as well. The earphone is supplied with the recorder but the foot control is available separately at £1.10.0.

So much for the general functions of the PT.4K. Electronically, there is room for improvement. The frequency response at  $3\frac{1}{2}$  i.p.s. is adequate for most purposes and I think the distributors will agree that such a small machine is not intended for quality music. The wow and flutter percentage is too high for music and the after-erase noise is rather prominent, especially during recordings where the sound drops to a low level. One must take into account, however, that the recorder is a miniature portable and in my opinion intended for general sound collecting, speech and office dictation service, rather than music. It will of course record from a music source, i.e., the radio or a pick-up, but one cannot expect high fidelity.

Tapes on this recorder can be played on another machine for the speed is linear throughout the run of a full spool of tape. Speed changeover is effected by removing a sleeve capstan. The controls of the recorder function admirably and the tape transport mechanism continued to operate smoothly throughout the various field and bench tests.

**CONTINUED ON PAGE 41**

## "DOKORDER" MINIATURE TRANSISTOR TAPE RECORDER MODEL PT-4K

The outstanding Japanese Professional Model. Wt. 3 lb. 5 oz. Size 7 1/2 in. x 3 1/2 in. x 2 1/2 in. Fully automatic. Battery operated. 3 1/2 and 1 1/2 i.p.s. Six transistors. Freq. response: 200-7000 c/s at 3 1/2 i.p.s. 200-3000 c/s at 1 1/2 i.p.s. Output: 120 mW. Wow and Flutter: Max. 0.7%. Recording level and battery capacity indicator. Many other outstanding features. Supplied complete with Microphone, tape, earphone, leather case with strap, etc.



PRICE 49 GNS. Mains adapter available—Demonstration with pleasure. Other Japanese miniature recorders in stock include the 'SANDY'—£10.19.6, 'APOLEC'—£12.19.6, 'MINY'—16 1/2 gns.

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## DOKORDER REVIEW (cont.)

Considering the range of accessories supplied with this recorder and taking into account the nature of its circuitry and mechanical design it does give a performance comparable with the price. The finish is excellent, with silvered case, chrome plated controls and many precision engineered component parts. Readers in the London area are welcome to visit the U.K. dealers, Clyne Radio Ltd., at any time for a demonstration. The price of the Dokorder PT.4K miniature tape recorder is 49 gns. complete with the accessories listed in this review.

The U.K. distributors are V. L. Dewitt Ltd., 24 Hampstead Road, London, N.W.1, but the Dokorder will normally be available at branches of Clyne Radio Ltd. **ATR**

## STOP PRESS

### ELECTRONIC MUSIC AND MUSIQUE CONCRETE

A new book by F. C. Judd., A.Inst.E.

**T**HIS is the only comprehensive and practical book on this fascinating new tape recording technique; the creation of new music from electronic and everyday sounds. Readers who have followed Mr. Judd's articles in 'Amateur Tape Recording Magazine' and those who have listened to his many lecture/demonstrations given in London and the provincial towns will appreciate the contents of this new publication by Neville Spearman Ltd. The book has been specially written for those who wish to experiment with new forms of sound and music and it contains many novel circuits for controlling the shape of sound.

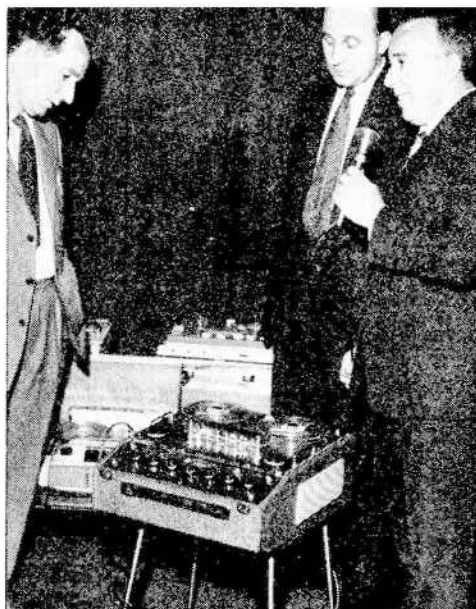
It deals extensively with magnetic tape techniques, electronic sound sources, filters, determination of frequencies, beat notes, artificial reverberation and gives many examples of simple Electronic Music and Musique Concrète compositions.

The book is bound with a hard cover and is supplied with a colourful dust jacket. It is profusely illustrated with 11 photographic plates, 20 constructional diagrams and 14 graphs. Price 16/-, plus 1/- postage if ordered direct from the publishers, Neville Spearman Ltd., 112 Whitfield Street, London, W.1. **ATR**

# HI-FI PRODUCTS

## THE 'SIXTEEN' UNVEILED

**T**HE Trade Show held recently in London by L.C.A. (Distributing) Co. Ltd., introduced new models from various manufacturers including a completely new recorder from Veritone Ltd., the Veritone 'Sixteen' (107 gns.). We gather that Veritone created a very favourable impression with this recorder by carrying out an impromptu live piano recording involving a member of the L.C.A. Staff — surely the acid test for any recorder (no reflection on the member's playing intended).



## AN AUTOMATIC RECORDER

**T**HE 'Symphony' Automatic Tape Recorder from Northern Radio Services (London) Ltd., has a unique feature—a built-in time-switch. This opens up many possibilities, one of which is the recording of radio programmes in the absence of any operator.

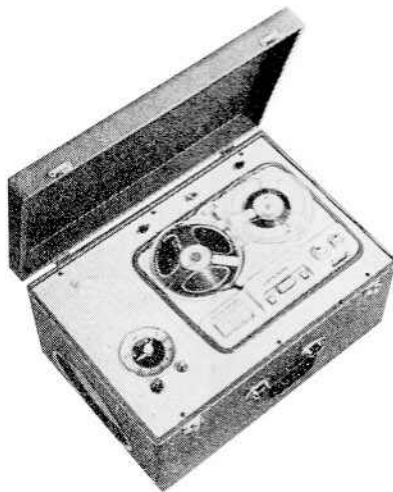
The controls can be set so that the instrument will switch itself on at a pre-determined time sufficiently in advance of the programme time to allow for 'warming up', and will also switch on the radio set, or tuner. At the pre-set time the machine will record the broadcast and at the end will switch itself, and the radio set off.

Sleep learning is another possibility with this device. The recorder is set to operate at whatever time one should be sound asleep, and from then feeds previously recorded information into the sleeping mind, and switches itself off ready for the following night for a repeat of the information, or for part two. This 'painless learning' process is widely used in America for absorbing anything from languages to law.

The Symphony Automatic is available in three models: the two-track complete 69 gns., the four-track complete 79 gns., and the four-track stereo (less speakers) 99 gns.

An 'ATR' review of this interesting recorder will be published shortly.

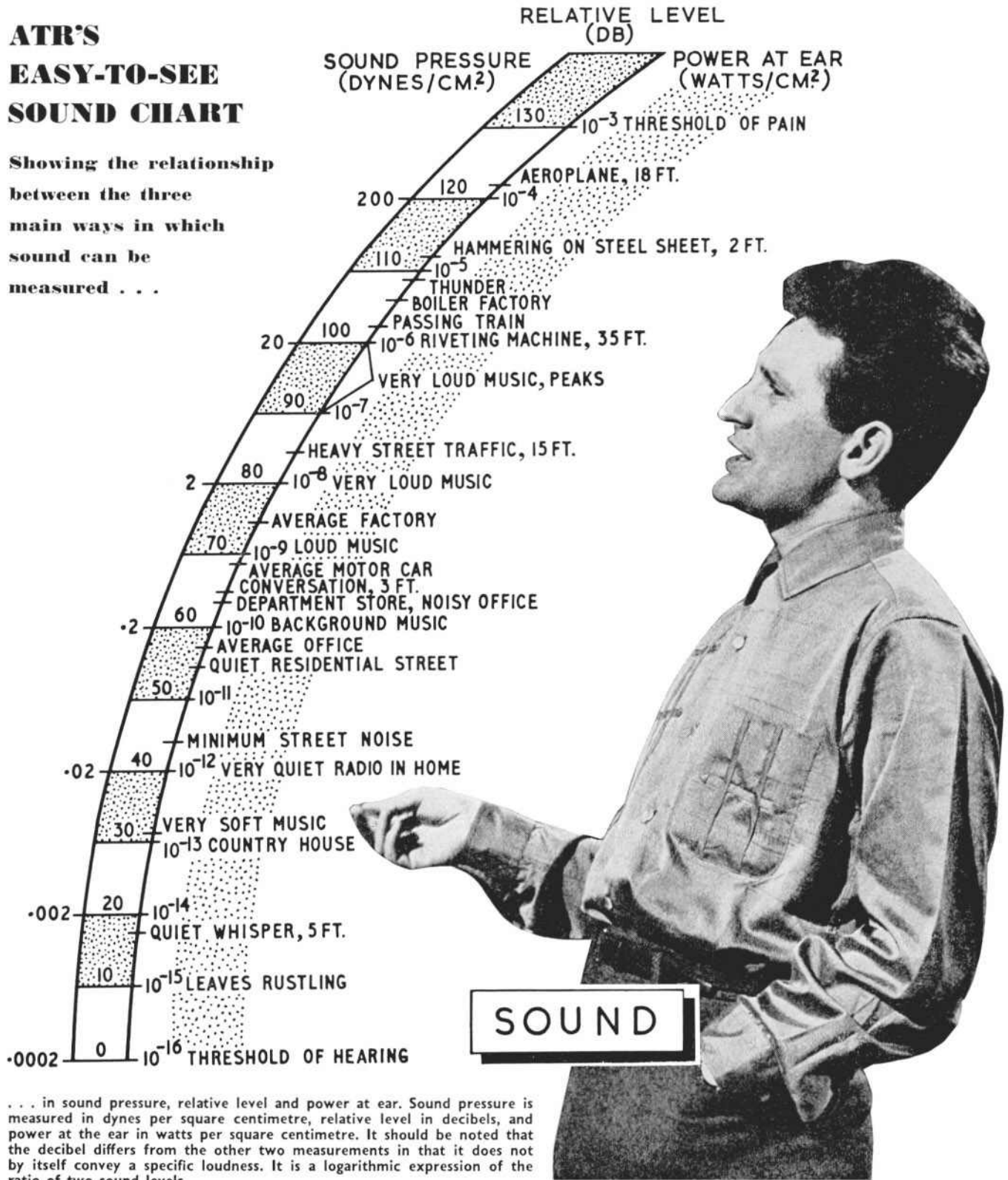
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**SOUND**

## ANNOUNCEMENT

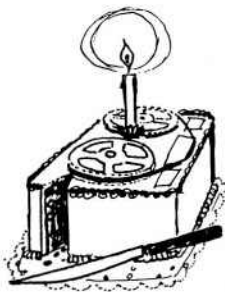
Will Club Secretaries and P.R.Os. continue to send news and photographs to:

**TERRY NURSE,**  
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by the 20th of each month. In order that we can continue to give coverage to the increasing number of clubs throughout the Country we request that you limit your reports to a single item of news. If club bulletin is sent, please indicate the item you wish reported.

### DEVONSHIRE TAPE CAKE

On October 11th, the **South Devon Tape Recording Club** held a combined Open Meeting and Birthday Party to celebrate their first year of existence. The public were invited to the meeting to get to know the members and see various types and sizes of tape recorders in use. During the evening a cake, decorated as a tape recorder, was cut and distributed to the party. (Mrs. J. Pletts, Road, Wellwood, Torquay.)



DECIBEL CAKE

Bridham, Kents

Road, Wellwood,  
Torquay.)

### DORSET NUCLEUS

Mr. A. C. M. Knight, 'Devonia', Westbury, Sherborne, Dorset, is forming a tape club in **Sherborne**. At present about six persons are interested, and it is hoped to arrange an inaugural meeting shortly. Mr. Knight has provided 'noises off' for the local amateur dramatic group, has recorded two 'quiz shows', and has helped a friend out by making a recording which was transferred to disc — despite which he claims that his technical knowledge is 'nil' . . . Which leads us to comment that you don't have to be a technical genius to join a tape club, friends, so why not give your local society a try this winter. **Believe us you'll get twice as much out of recording when you belong to a club.**

### WINTER FLINTS

**Rhyl & District Tape Recording Club's** first meeting of the Winter Session proved a grand 'opener', with every chair occupied, and four guests from Chester present. Three further members were enrolled, and for the first time ever, four ladies were there, all of them keenly interested in tape recording. (T. Moorhouse, 'Grange Villa', 39 Warren Road, Rhyl.)

### ESSEX BADGERS



THE BADGE-MAN

To wear badges or not? That's the question puzzling members of **Ilford & District Tape Recording Club**. They're pretty evenly divided as to whether the club should issue lapel badges with a club design. Those in favour say a badge would be a good form of publicity. The conflicting view: "Who wears lapel badges anyway? Only Boy Scouts and School Prefects!" . . . What do other clubs think about badges? (Dave Bolton, 13 Gloucester Road, Manor Park, London, E.12.)

### GLAMORGAN AT HOME

Four of **Swansea Tape Recording Club's** youngest members — L. Evans, J. B. Sullivan, Paul Rice, and Peter Evans — are now putting on a monthly programme for the local Old People's Homes. The society is duly proud of these lads — their average age is only 16, and it is nice to have young boys with such keen interest. We are pleased to report that the Glantawe Hospital Management Committee have granted the Swansea club permission to carry on with their hospital programmes indefinitely, following the successful completion of their six-month trial period. (Norman Whitlock, 18 Trafalgar Place, Brynmill, Swansea.)

### PANORAMA OF HAMPSHIRE

Recording Machines Ltd., a Portsmouth firm, recently held a 'Panorama of Sound' — an exhibition of tape recorders and office dictating equipment. The most important stand at the 'Panorama of Sound' was that devoted to the **Portsmouth Tape Recording Club**. Although Portsmouth is actually without a club at present, it was suggested by this stand that one should be formed to provide a central meeting place where members could gather at least once a fortnight to discuss matters relating to



Edited by Terry Nurse

HV

recording, attend lectures, take part in competitions, and so forth. If the idea appeals to you Portsmouth bods, contact Mr. P. A. Hammond, 299 Commercial Road, Portsmouth, for details.

Did I say Portsmouth is without a tape club? I tell a lie. There is one and it was recently formed by the **Student's Union** at the College of Technology, Park Road, Portsmouth. At the moment they are arranging a programme of talks and demonstrations for the Winter evenings, and they would very much like to hear from other clubs in Hants or further afield. President of the College Club is Mr. M. S. Leach.

Members of **Bournemouth & Poole Tape Recording Club** were pleased to be of service to a local resident, Mr. Newton, by playing a tape from his brother, who is ill in a Bath Hospital. (Mrs. J. L. Lawson, 8 Dolphin Avenue, Northbourne, Bournemouth.)

### HERTFORDSHIRE IN ORBIT

September 27th was Science Fiction evening for **West Herts Tape Recording Society**. A short script, written by Chair-



MULTI-VIBRATOR

man John Grainger, was given out and with the aid of member Alan Morris's multi-vibrator, the members were 'way out' in space. As usually happens when the club records plays, more than one attempt was made, and a general improvement was noticed as they went on. An adjoining hall provided excellent acoustics for the rocket count-down. (P. Holloway, 29 Fishery Road, Boxmoor, Hemel Hempstead.)

### 'SOUND' MEN OF KENT

Members of **Bromley Tape Recording Club** were invited to **Dartford & District Tape Recording Club's** first meeting of their second year. Quite a programme was arranged for the occasion. After the Chairman had introduced members, recordings made by the club were heard, and these were followed by a demonstration of a parabolic reflector made by member Les Coates. 20in. in diameter, the reflector was made from a steel sheet beaten out over a hollow tree trunk and took two weeks to complete. (E. H. Foreman, 117 Westgate Road, Dartford, Kent.)

### LANARKSHIRE LAMENT

**Glasgow Tape Recording Club** has completed another year successfully, despite several changes of secretary, and the loss of several particularly active members due to their removal from the city. Enquiries from prospective members are invited. (George Dryden, 43 Daisy Street, Glasgow, S.2.)

### LANCASHIRE DING-DONG

Future activities lined up by the **Liverpool Central Tape Recording Society** include recording the bells of Liverpool Parish Church—the finest bells in the North of England—a visit to a jazz club, an interview with a well-known star, and recording the docking of a large liner. (E. Durkin, 103 Ritson Street, Lodge Lane, Liverpool, 8.)

**Blackpool & Fylde Tape Recording Club** have left their club premises at Lansdale Road and now meet at The Albert Hotel, Lytham Road, Blackpool, every alternate Wednesday from 7.30 p.m. (6-12-61).

### LONDON, PAVED WITH—TAPE ?

Some 40 members and guests attended the **Howard Wall & Bethnal Green Tape Recording Club's** first annual dinner on September 23rd. During the evening, Mr. John Lewis, Chairman to the board of the well-known Howard Wall Company, from which the club had its origin, was elected President, and was duly presented with the seal of office, a **Golden Tape**. (H. H. Schaller, Shore-ditch Tabernacle, Hackney Road, London, E.2.)

Members of **Friern Barnet & District Tape Recording Club** recently paid a visit to Temple Mills Marshalling Yard, and were made welcome by Mr. J. Briggs, the Assistant Yard Master, who piloted the club to the 'Hump' and the Control Tower, where operators explained their duties and responsibilities. (Tony Andrews, 13 Hartland Road, Friern Barnet, London, N.11.)

**Woolwich & District Tape Recording Club** announce that their new Secretary is Mr. F. J. Blaby, 331 Rochester Way, Eltham, London, S.E.9.

Fifteen members were present at the inaugural meeting of **Leyton Tape & Audio Club**. The constitution suggested by our Club News Editor, Terry Nurse, in his booklet 'So You Want to Start a Tape Club', was adopted, with an amendment to the section dealing with subscriptions. It was decided not to exempt physically handicapped members from paying these, as the two members so handicapped did not wish the club to refuse their subs. (J. Turner, 1a Frith Road, Leytonstone, London, E.11.)

### NORTHAMPTON ON TOUR

A most interesting evening was had by all when members of **Kettering & District Tape Recording Club** visited the nearby village of Rushton, to compile a sound picture of the village, and record train effects at a nearby railway sidings. Later members had supper at the 'Thornhill Arms' where more recordings were obtained, including a ghost story from the Landlord. (A. M. Webb, 93 Regent Street, Kettering, Northants.)

### SOMERSET RHAPSODY

A demonstration of the brand-new Veritone '16' recorder secured **Bath Sound Recording Society's** largest attendance to date, including quite a few members of the **Bristol** club and two members from the **Bridgwater** club. Members were thrilled to be the first to hear this fine new machine: indeed it wasn't taken off the production line until 2.50 p.m. on the day of the demonstration! Such terrific acclaim was given to the recorder by the club that I am sure Veritone gained lots of encouragement for their forthcoming tour of the tape clubs with this model. Look out for them! (K. W. J. Gingell, 9 Norfolk Crescent, (Top Rear), Bath, Somerset.)

### ULSTER PAIR

**Ulster Tape Recording Society** reports that at its 4th A.G.M., Mr. and Mrs. Jordon were both elected to the Committee again, this time in the offices of Chairman and Secretary, respectively. (Hazel Jordon, 36 Sandymount Street, Belfast, 9, Ulster.)

### I'M ALL RIGHT, STAFFORD



TAPE JOCKEY

OOooooohh it's Saturday! Mee-oww . . . He can pick em; and they'll never get better! — in other words **Jack Jackson** has consented to be President of the **Walsall & District Tape Recording Club**. The man who made his name editing snippets of tape dubbed from discs into hilarious montages, and for many years now one of Britain's leading disc jockeys, started off his association with the club by sending a very amusing recording, which was greatly appreciated, as Mr. Jackson is of course a very busy man indeed. The club is anxious to increase its membership, and anyone interested is asked to get in touch with Mrs. J. Walford, 41 Mill Road, Pelsall, Walsall.

### SUSSEX BY THE SEA

Mr. John Aitchison, 62 Vicarage Road, Hastings, Sussex, has just formed a club in **Hastings**.

### DOVE OF WARWICK

Three members of **Coventry Tape Recording Club** recently recorded delegates from overseas, in the city for the Lord Mayors' Peace Conference. They interviewed the Lord Mayor of Coventry, Alderman W. Callow, and the Lord Mayors of Graz, Austria; Lidice, Czechoslovakia; and Parkes, N.S.W., Australia; and also the Italian interpreter, Yolande Recchi, whom the club tell us is quite some chick. (L. S. Day, 41 Moseley Avenue, Coventry.)

### CENTURY FOR YORKSHIRE

The **Yorkshire Tape Recording Society**, now 40 members strong, aim to have 100 by Christmas and are promoting a 'York Tape Week' to help recruit them. (G. Machen, 37 Chatsworth Terrace, Pooleton Road, York.)

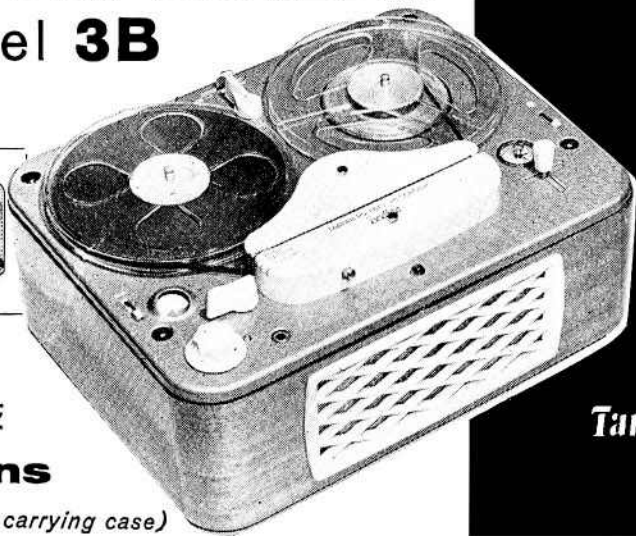
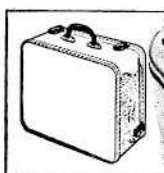
### PERCUSSIVE AFRICA

We seem to get quite a lot of news from tape clubs in Africa these days, and we are of course just as pleased to report on their activities as we are the local English Clubs.

News recently reached us that Mr. Alan G. Bone, 33 West Road, Avondale, Salisbury, Southern Rhodesia, is forming a tape and audio society in **Salisbury**. **ATR**

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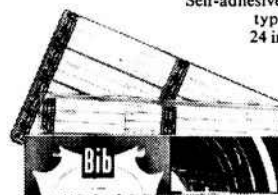
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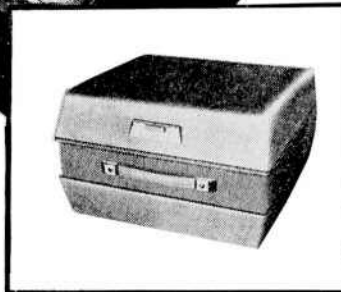
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# WOMAN AT WORK

**A.T.R. welcomes Rachel Lindsay to "Strictly Feminine". Well-known to all woman's magazine readers for her romantic novels and feminine interest features, Rachel Lindsay now enters the tape recording field with a series of articles that reveal her as an experienced tape user, and a woman tape recording wives will wish to follow each month.**

IT'S a strange feeling to be writing for the first time to a host of new readers. You don't know what I like and I don't know what you like. Still, I hope we'll get to know one another quickly. You will be able to know me through this column and I'll be able to know you through your letters. So do write to me and tell me the things you're interested in and all the weird and wonderful things you do with your tape recorders.

## MY BOSSY SECRETARY

I'VE got to confess here and now that I don't do many weird things with my tape recorder. To me it's another secretary—a very bossy secretary too, for it never gets tired and it never forgets anything I tell it!

I use it for dictating my romances on—that's how I manage to write so many each year—and in fact one of my most successful stories, 'The Taming Of Laura', was dictated entirely on to the recorder in two weeks.

I'm not the only author who uses a tape recorder though. One of the most glamorous and certainly the most prolific is Roberta Leigh. As you may know, she started her writing career as a romance writer and then went on to novels, and is now one of the foremost children's writers. After all, who hasn't heard of 'Twizzle' and 'Torchy'? Her next series of books is 'Sara and Hoppity', and they will be appearing as a T.V. series too, starting next month.

*How does this gay young thing manage to do so much?*

"Tape recorders," she said when I went to see her in her Hampstead home. "I have a Grundig TK35 on which I do the bulk of my work and last year I bought myself a marvellous birthday present—a little Grundig Cub. Kiddies take cuddly toys to bed with them, but I take the Cub."

In fact it goes everywhere with Roberta Leigh—to her hairdresser's, when she's travelling, on trains or in a car, and even when she goes visiting—just in case she gets an idea!

## BEDTIME IS TAPE TIME

I'VE also found my recorder invaluable for keeping my son occupied."

Miss Leigh informed me. "and I think lots of working mothers might like to do as I did. When Jeremy was young I always made sure of being home so that I could put him to bed, but I often found myself too tired to read him a bedtime story. So on a Saturday or Sunday afternoon when I was feeling fresh I recorded some stories on tape. Before I began each one I recorded a little message to Jeremy saying that I hoped he was tucked up in bed and not sucking his thumb! Then I read him the story and ended up with a goodnight message."

I thought this was a wonderful idea, and weary mothers might do well to copy. Junior can be lying upstairs in bed listening to Mum's own voice recounting Torchy tales while Mum herself is downstairs getting supper ready.

I'm sure lots of you have other novel ideas for using tape recorders, and if so I'd like to hear them. I'll publish some of the best ideas

and there will be a set of beautiful glass tumblers for the six best. Please write on postcards only and address to **Rachel Lindsay Competition, 'Amateur Tape Recording & Hi-Fi Magazine', Ulster Chambers, 168 Regent Street, London, W.1.**

This competition is open to men too, so don't forget, boys!

ATR



*Roberta Leigh, creator of 'Torchy', 'Twizzle' and many other well-known nursery characters is such a keen tape enthusiast that she takes her recorder to bed with her!*

# THE RETURN OF MARI LLWYD

Some people eat their words—David Lazell recalls someone who ate because of them

**O**WEN JONES the Rent was a man with a galloping appetite. As he performed the duties of rent-collector on the Llan Estate — four hundred and ten red-brick council houses — Owen munched biscuits, chocolate, sandwiches and other delicacies pulled from his bulging pockets. And he breathed the aromas from council house kitchens with deep appreciation.

He was a large man with ginger hair and, so it was said, a stomach as empty as a cathedral. But, on those rare occasions when Owen was not given to thinking about food, he sometimes came out with surprising ideas.

Last year — a few days before Christmas — he stood at my back door, clutching the red-bound rent ledger, his leather satchel strapped about him. He looked like a florid Santa Claus.

“Doing your Christmas cooking Dai?” he enquired. “I can see that I’ll have to look around here when the pies are out of the oven!”

He paused. “A few of us are arranging a Mari Llwyd on Christmas Eve. Would you like to come along?”

I pondered on his words, and then confessed my ignorance. “Never heard of a Mari Llwyd, Dai? Daru, where have you been living then? It’s an old custom. A party of people go around the houses on Christmas Eve, with one of them wearing a horse’s head — made of cloth, of course! He stands outside the back door of the house and says a line of poetry, and if the person inside the house cannot recite a line in reply, the door is opened, and the party invited in — for light refreshments!” Owen licked his lips.

“And suppose the person inside the house is able to recite a line of poetry in reply?” I asked.

“Well, it just goes on and on until one or other of the parties is tired,” Owen explained. “But I’ve been studying poetry for some time now, Dai — I’ve been having books from the public library.”

“It sounds like a good way of getting a lot of free food, Owen,” I smiled.

“Not at all,” the large rent collector protested. “I’m a great believer in old customs . . . Anyway, Dai, you could come along with your little tape recorder. Then we could listen to all the lovely poetry afterwards . . . as a souvenir . . .”

I agreed and Owen suggested the Workmen’s Club as a meeting place.

## CHRISTMAS EVE

**T**HE Club was full of members celebrating, as was their custom, Christmas or no Christmas. From upstairs the ritual of a bumper bingo session could be heard. I stood outside at eight o’clock, my portable recorder in my hand, and Mari Llwyd on my mind. Owen appeared from inside accompanied by Ossie and Basil and a Christmas pudding, newly binged.

We set off for the council estate.

“Better than going around the farms,” Owen explained. “Not so far to walk!”

“And not too many poets either,” Basil added hungrily.

At the entrance to the estate, Owen paused, and handed the Christmas pudding to Ossie. He then donned the cloth

horse’s head, which looked quite life-like in the dark, and moved uncertainly towards the first house. Ossie, Basil and I followed him nervously. I opened the case of my tape recorder and switched on the microphone. For a moment or two, we stood outside the back door of the house. Suddenly, it opened, there was a piercing scream, and the door was slammed in our faces.

“That was Mrs. Bayliss,” Ossie remarked. “Very nervous woman, I believe . . .”

“We’ll go next door,” Owen decided. “That’s where Mr. Gammon, the teacher lives. He’ll understand . . .”

Having discovered the fallacy of that forecast, we made our last bid with old Ebenezer Davies.

“He’ll remember what Mari Llwyd was like in the good old days . . . lived here all his life . . .” said Owen.

## THE LAST CHANCE

**O**WEN hoped on for a free supper and I anticipated a tape of lasting value as we trudged along to the big white house in which Ebenezer Davies lived. The portly rent collector donned the horse’s head again, knocked at the door and recited his line.

“Good men come calling at your house  
the white house with the chimney high . . .”

There was a pause, and then we heard a voice in reply.

“On Christmas Eve, when you arouse  
men dreaming neath the star-lit sky . . .”

Owen thought of another line.

“And festive men are we in rhyme  
to wish you joy upon this even”

Ebenezer retaliated with

“And once a year this merry time  
we sing the babe of Bethlehem.”

We were there for about twenty minutes. At last, Ebenezer opened the door.

“Come in, come in,” he said. “You’ve made my Christmas a very happy one. It’s years since I had a Mari Llwyd at my door . . . come and have some of my home made wine!”

So we sat in his tall wooden chairs around a blazing fire, and savoured his wine. It was a strong brew, and Ossie quickly faded away.

“You were lucky to catch me in,” Ebenezer smiled. “I’m going to my son’s for Christmas — he’s coming in his car to fetch me later tonight. My wife has already gone over . . . to help with the cooking . . . *There’s no point in our cooking stuff for Christmas here, is there?*”

Owen bought some fish and chips after we had deposited Ossie at his home.

“I ought to buy a tape recorder,” he mused. “I could practice reading poetry . . . ready for next Christmas . . .”

He looked at me.

“I reckon you’d be good at this kind of thing, Dai.”

I shook my head. Somehow, the vision of a horse with a battery tape recorder, reciting poetry . . .!

“A Merry Christmas, Owen,” I said. “We must do this again some other Christmas.” —Perhaps.

ATR

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Readers of 'ATR' who would like their tapespond entries to appear in the Inter-Tape Directory are requested to complete the form below and send it to :

INTER-TAPE DIRECTORY,  
ROOM 530,  
ULSTER CHAMBERS,  
168 REGENT STREET,  
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I would like to tapespond and agree to my name and address being published. I also agree to acknowledge all replies I receive in response to my entry in the Directory.

Name..... Age.....

Address .....

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Interests.....

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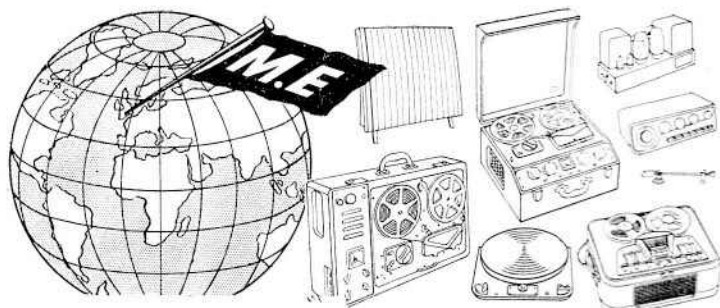
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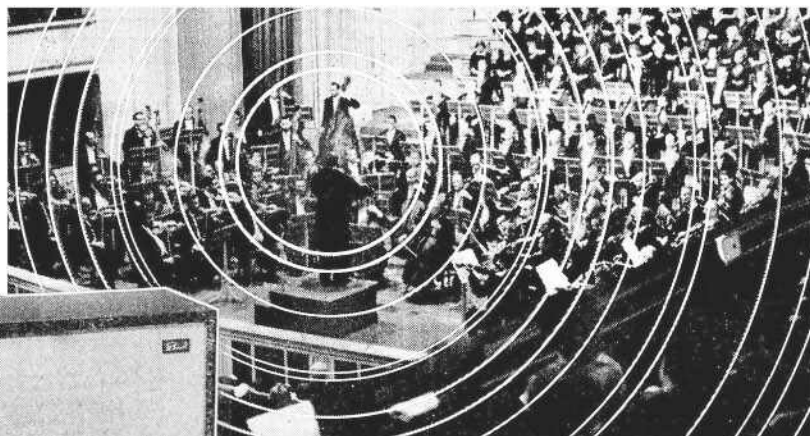
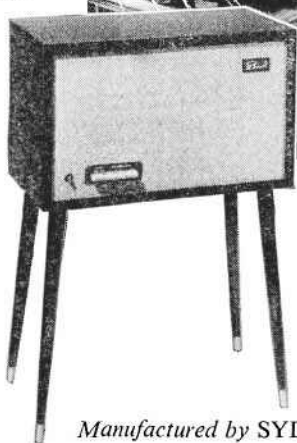
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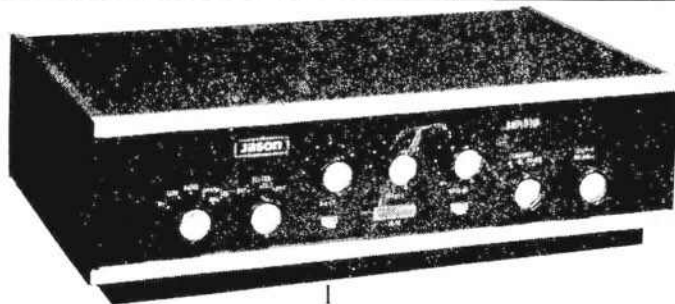
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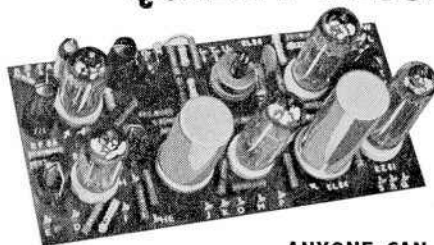
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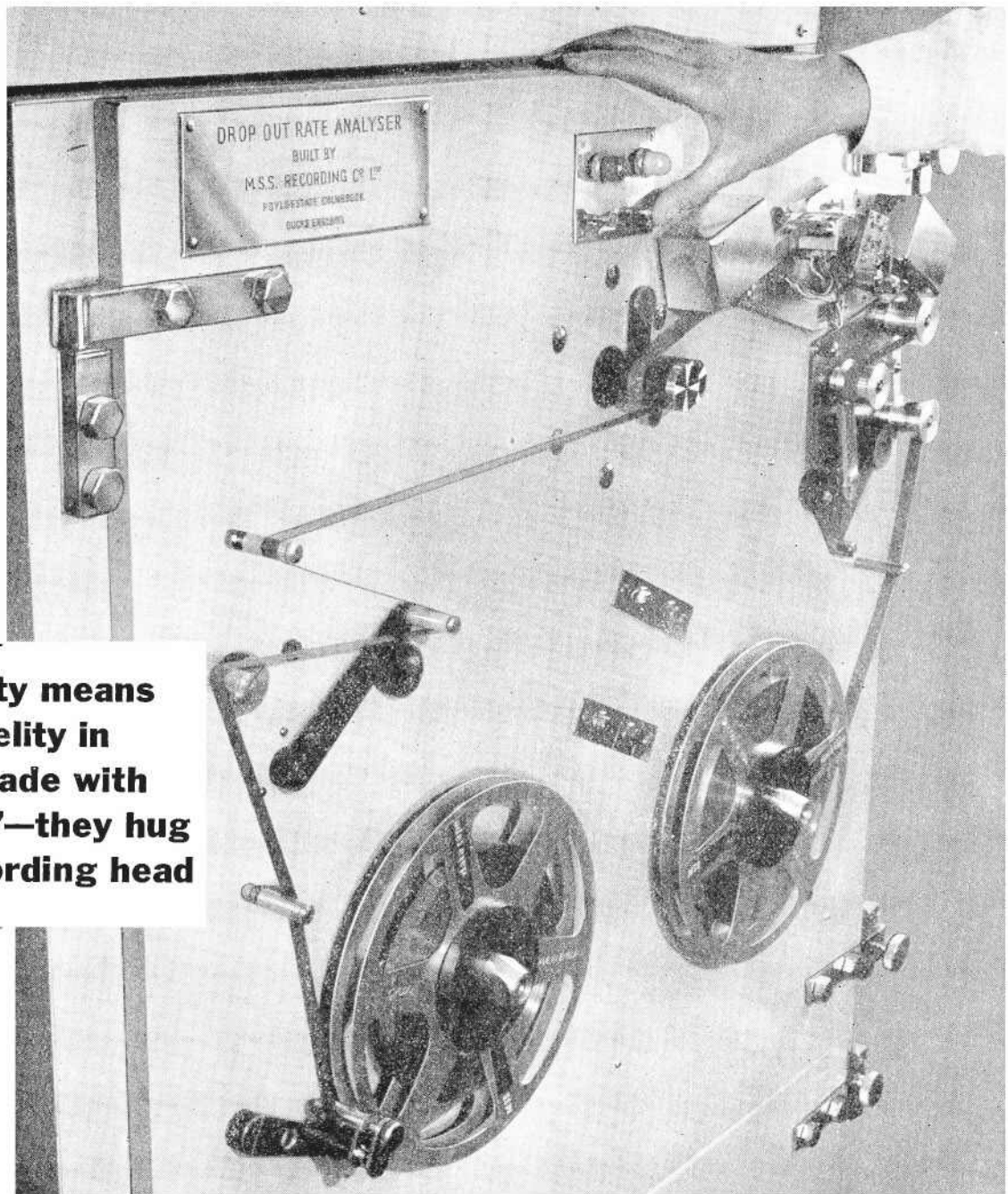
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