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**VOL. 4 No. 12**

**JULY 1963**

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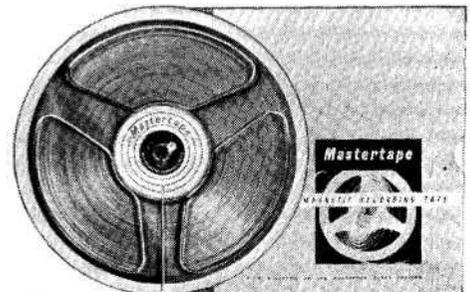
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## ON THE COVER

- This glimpse inside a well-equipped home studio, provided by a purely imaginative projection, would rivet any tape recordist's gaze. May we look inside YOUR den? A picture may win you a prize. See page 15.

Vol. 4, No. 12

July, 1963

## 15 hours to Doomsday

By THE EDITOR

THE American counterpart of ATR, a journal called 'Tape Recording,' has been scratching its editorial head in puzzlement. Contemplating the English scene, it finds little comparison between tape recording activity in this country and what it calls the 'lack of creative effort' on the other side of the Atlantic, where there are three times as many people but few tape clubs as enthusiastic and industrious as ours.

Rather plaintively it puts the question—'Why?' The answer may lie, it supposes, in the soporific lure of television, to which the work-weary American is more liable to succumb. The real cause of the inertia, however, completely eludes the pondering editor, who is only certain that 'the tape recorder . . . is just as much a creative instrument as a camera.'



### NO RIDDLE

We seem to hear an echo of our own urgings here. But we hardly have need of qualified psychologists to find the answer to the riddle which baffles our Transatlantic friends.

Contemplating the American scene, we find that the latest exciting development is a stereo tape recorder which, by a 'completely automatic' system of cartridges piled one upon another, will play for as long as fifteen hours, changing the tapes in much the same way as an automatic record player changes discs. The tape is only one-eighth of an inch wide; the speed  $1\frac{1}{2}$  ips, yet the quality of reproduction is said to compare with  $7\frac{1}{2}$  ips. As a technical achievement, we must applaud what is hailed as 'an entirely new conception in the use of tape for home music and general recording.'

General recording? Now we're puzzled . . .

### ARMCHAIR AND COUCH

For owners of less novel machines there is in America ample excuse to sit back and listen to pre-recorded tapes, a regularly published catalogue of which lists 2,000 titles. When you tire of this you may experiment with sleep-learning or self-hypnosis, or go along with tape travelogues. Or you can buy a tape consisting only of drums to the accompaniment of which you can dance, whistle, sing, hum or play an instrument, according to your mood.

And there is, of course, a thriving traffic in correspondence tapes, to which most of America's clubs — at least a dozen — are dedicated.

We don't decry any of this. It just goes to show how versatile the tape recorder can be in catering for so many varied interests. But the fact that Britain's tape enthusiasts are so wholeheartedly creative in their approach is simple to explain in the light of these different environments, and the realisation that the tape recorder is a box of tricks specifically designed to encourage the exercise of individual ingenuity and industry.

As demonstrated by some recent models, it is becoming more and more efficient to that end. And it will be a bad day for tape recording when it isn't.

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# VOICESPONDENCE IS TEN YEARS OLD

● **BOB COOTE** tells you  
how it all started



● Flashback to 1948 . . . Berlin children watch an air lift plane approach Tempelhof runway. A 'New York Times' picture.

**I**N these days the majority of enthusiasts take taping as a matter of course. But how many know just how, when and why this all-embracing hobby got off the ground in the first place?

Very few realise, when they put a spool on their machine for a tape exchange, that this popular activity stems directly from the Berlin air lift of 1948. Yes, that's how it all started!

This was, of course, before the tape we use today became the modern medium of communication. Magnetic recorders have been on the world market since about 1946, but the first machines made use of thin steel wire instead of plastic tape which was then unperfected. One of the largest manufacturers of wire recorders was the Webster-Chicago Corporation of America.

## No letters

When the Russians blockaded the city of Berlin in 1948 they cut off most of the mail going in and out between private persons. John Schirmer, a worker in the export department of Webster-Chicago, had a mother and sister living in the beleaguered city and was naturally very worried over them.

At about this time his department had an order for wire recording gear from a member of the U.S. Air Force engaged on the Berlin air lift. This gave Schirmer an idea. With the ordered equipment he sent a 15-minute spool bearing a personal recording to his relatives, requesting that if the opportunity occurred when he was next in Berlin, the airman might deliver the recording and play it over for his mother.

And so it happened. Next time out, the Air Force



● **Bob Coote** in his home studio.

man took the two German women out to dinner at the Berlin air base and played the wire over to them. They were so excited about it that the flyer allowed them to make a reply on the machine, which eventually found its way back to Chicago. After that, a continuous flow of recordings between Berlin and Chicago lasted for the period of the blockade.

Inspired by this success and wanting to share his idea with others, Schirmer persuaded the Webster-Chicago organisation to sponsor a small, unofficial club as a public service, so that owners of recorders could get in touch with each other and exchange regular messages.

This club, the first of its kind, was called the Wirespondence Club. Its charter membership list was published in May 1950, and it continued to operate until 1953. By that time tape recorders were becoming popular and Webster-Chicago had started to turn over to this type of machine.

## Birth of Voicespondence

But with the introduction of magnetic tape, membership of the Wirespondence Club began to fall off. Then Charles Owen of Noel, Virginia, offered to help Schirmer to reorganise the whole thing as an independent club, separate from the Webster-Chicago concern. So the Voicespondence Club was born, on July 1, 1953, with the distribution of the first membership directory and club magazine, 'The Voicespondent.'

That first directory listed 169 charter members, many of whom are still with the club today. The directory, which is issued annually, now runs to 52 pages and contains the names of over 1,700 members in more than 30 countries. Since '53 the club has never failed to issue a new directory, three quarterly supplements to it, and four issues of 'The Voicespondent' every year — an achievement of which it is particularly proud. And it has never been late with a single issue of any of its publications.

From those humble beginnings in Berlin and Chicago has grown an immense network of friendship sustained by tape recording throughout the world; yet the club still contrives to retain the personal touch in its relations with every member.

## ANOTHER VOICE OF FREEDOM THE RUSSIANS DIDN'T KNOW THEY'D STARTED

Running the organisation on a localised basis are District and Special Deputies whose duty it is to send a 'Welcome to Voicespondence' tape to each new member in their area. This helps to get newcomers started, telling them how to make the first firm contacts and inviting queries.

### The U.K. Section

The United Kingdom Section has been active since the days of 'Wirespondence' and has developed through the years into an energetic branch of some 200 members. The club's District Deputy resident in this country is Skip Shipman, an American citizen now settled here. Every new member hears from him in person through the 'Welcome' tape; in between times, he still manages to contribute to half a dozen 'round robins' — tapes which go the rounds of several members with a fellow interest — and keep in touch with 30 personal tape friends.

A recent innovation here is a 'Welcome Panel' composed of several established members who, if requested, will take complete novices in tapespondence under their wings and help them along. I myself am responsible for answering enquiries about the club and membership applications.

My first recorder, bought in 1954, was the means of making and getting waxed a complete L.P. record by a group of friends and having it flown out to a colleague, then with the R.A.F. in the Middle East, as a Christmas entertainment. Since those early days I have found a wealth of world-wide friendship and

interest through the club. In 1961 I was appointed Publicity Chairman for the U.K. and set about promoting Voicespondence in many ways. I'm still doing it . . .

My 20-minute documentary, 'This is Voicespondence,' made for playback at my local tape recording club in Woolwich two years ago, has since been heard by many other clubs around the country. Local club enthusiasts find that membership of Voicespondence does not clash with their other activities; in fact, it tends to make them more interesting.

- Mrs. Shelagh Bowyer, a member of the Voicespondence Club, sends an average of one tape per day to her many friends all round the world.



- John Schirmer (right), the man who started it all, pictured with Charles and Melva Owen on the launching of the Voicespondence Club in 1953.

### Inter-club contacts

Many amateurs who are active in the club movement are also in Voicespondence, and a good deal of tapesponding goes on between clubs as well as individuals. Almost the whole membership of Clacton Tape Recording Club have come into Voicespondence following an enthusiastic reception of a promotion tape at a meeting last year.

Our members belong to all walks of life, are of all ages, and use a wide variety of equipment. Ownership of an expensive machine is not an essential; any person with an ordinary domestic tape recorder operating at constant speed can derive maximum pleasure from it through this hobby.

The club has many women members, one of the most active being Mrs. Shelagh Bowyer, of Datchet, Bucks., whose recording den is known throughout this country and around the world in the homes of her 45 tapespondents, where her voice is heard regularly through the magic medium of tape.

**LET'S HAVE A SPECIAL SEND A TAPE DAY!**

**SEE SPOOL TALK—Page 32**



***Bind those back numbers!***

**THIS** handsome Easibinder in which you can preserve your copies of ATR is available for Volumes 1, 2, 3 and 4. ATR binders are available for only 13s. 6d. each, including packing and postage. Send your order to Binder Department, Amateur Tape Recording & Hi-Fi, Room 532, Ulster Chambers, 168 Regent Street, London, W.1.

# Space symphony on tape

**R**ADIO signals from the sun and constellation Sagittarius, the 'beep-beep' of Russia's Sputnik 1 and other sounds from the satellites are stored in the tape library of Johannesburg Planetarium.

The sounds are said to range from roaring waterfalls to 'eerie screeches and pulsing tympanic beats.' Lecturer Tom Geary's comment: 'They form quite a symphony, though it would probably sound discordant to the connoisseur.'

## Trap for hoaxers

Warwickshire Fire Brigade is trying a new method of trapping hoaxers who repeatedly put through false alarm calls — by recording their voices on tape and learning to recognise them again.

## Soldier's friend

First 'language laboratory' for Rhine

Army soldiers is being run by Warwickshire Fusiliers. To give them enough German to get along with the townspeople of Hamelin, ten men were put through a two weeks' course by tape recorder. Said a successful pupil: 'I can now go downtown and hold my own.'

## Jubilee echoes

Made by a cast of fifty, a tape recorded history of Hutton and Shenfield (Essex) Union Church, shared by two denominations for half a century, was presented at a special jubilee celebration.

## Spoken book

With nearly 100,000 words recorded on tape, Mrs. Rae Jeffs of Uckfield, Sussex, returned from New York after spending three weeks with her friend Brendan Behan, the Irish playwright, who will edit the material to produce his autobiography later this year.

## Essential aid

A 'sight and sound' aids organiser will be appointed by Durham County Education Committee, who plan to spend over £87,000 in the next five years on TV sets and tape recorders for primary schoolchildren. Director George Metcalfe reported: 'A tape recorder is becoming as essential as a radio receiver.'

## Taped tales

Latest coin-in-the-slot machine in America is the Fun-Phone, which dispenses stories recorded on tape for children from three to twelve.

## Sampler

Before accepting the offer of a Stratford, Ontario, orchestral group to perform at next year's trades exhibition at Stratford-on-Avon, the local Chamber of Trade asked to hear some of their tape recordings.



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# HOWARD TAPE RECORDERS

● **A. LESTER RANDS**  
 continues a course of  
**ELECTRONICS WITHOUT TEARS**  
 by explaining  
**HOW  
 VALVES  
 WORK**

**V**ALVES and transistors are widely used in all amplifying, recording and radio receiving equipment, and without them the amplification of weak signals would be almost impossible.

These components can be easily recognised in a theoretical circuit, but there are several different kinds. There are diode valves, triode valves, 'screened grid' or tetrode valves, pentode valves and some with names like triode-pentode, triode-heptode, diode-triode and double-diode, which are combinations of the different basic types.

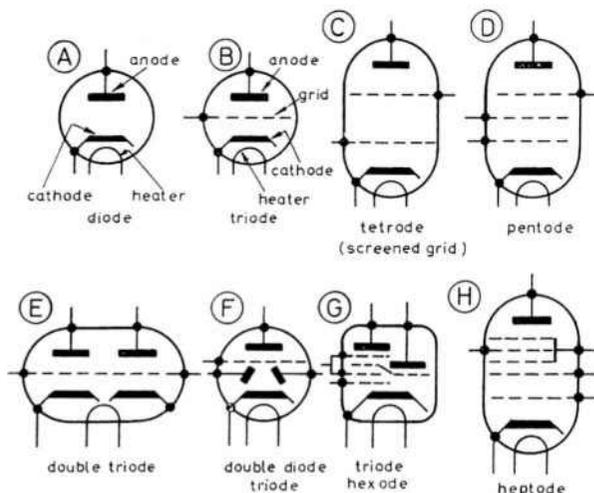
Transistors have not as yet reached this stage, at least not for general use. Transistors are complicated enough, without adding the confusion of multiple types.

**The diode valve**

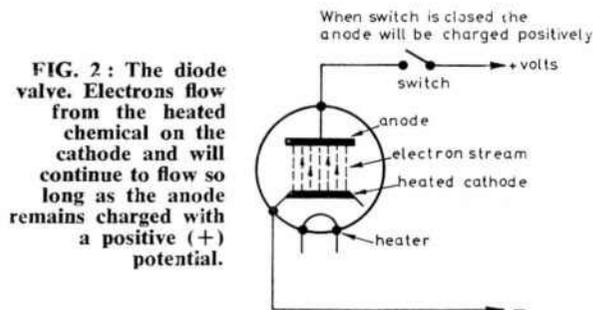
In **Fig. 1** you will find the circuit symbols for types of valves in general use. Beginning with the most simple of them all, the



● A group of typical radio valves. Left to right: miniature h.f. pentode, h.t. rectifier, earlier type of h.f. pentode in metal case, output valve (miniature type). Compare the size of the valves with the two transistors at the foot of the picture.



● **Fig. 1:** Circuit symbols of valves in common use.



**diode**, you will see that it has two component parts, called electrodes, which are the **cathode** and the **anode** (**Fig. 1A**). The cathode is heated by an internal heater which operates something like a miniature electric fire; the heating element or wire is simply designed to work at a lower voltage and current.

The anode is generally situated close to the cathode and is usually a cylindrical metal assembly surrounding but not touching it. The operation of the simple diode is not difficult to understand. Its first function is to provide a copious supply of electrons, or negative electricity. This is done by heating the cathode, which is coated with a special chemical. The chemical also becomes heated and emits the electrons.

Now, if these electrons are attracted, as they will be, by a positive charge of electricity (protons), an electric current will flow from negative to positive. By charging the anode of the diode valve with a positive potential, the electrons emitted by the cathode will be attracted to it, and so long as the charge is maintained current will continue to flow (see **Fig. 2**). If the positive charge at the anode is removed, the flow of current will cease. This is a 'valve action'—hence the name 'valve.'

**Introducing the grid**

There is another way of controlling the flow of current through a valve, and this is by introducing a third electrode called the 'grid.' If this electrode is charged with a negative potential, the electrons from the cathode will simply be repelled or cut off from the anode even though it is still charged

SEE NEXT PAGE



## K 50

● K 50 Dynamic Headphones are strictly unique; literally the only ones of their kind. They re-create the full musical range of 20 to beyond 25,000 without earmuffs to boost the bass; need as little as 0.156 milliwatts input yet won't blast with 90; weigh under 3 ounces, and even with the light cool earcushions are comfortable after hours of listening. Easily convertible for mono and stereo.



## D 77A

● The D 77 A has been developed for use with stereophonic PA systems, for nightclubs and tape recording enthusiasts, as well as for announce work in small stereo broadcast studios. It permits XY and AB stereophonic pick-up for speech, sound effects and music. The frequency range (80 to 13,000 cps) is extended far beyond the usual values for this price category. The upper and lower halves of the microphone are detachable for AB use. Both halves have vernier degree calibration for altering the basic angle of the stereophonic pick-up.



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# AKG

## FROM THE CITY OF MUSIC

You can't make a trouble free recording without a top quality microphone. In this supplement ATR takes a look at the range of products by one of the top mic. makers.



# MILLIONS OF MICROPHONES





# AKG



**O**NE OF THE ADVANTAGES of the Outer Seven trade agreement is that we have a natural commercial choice over the products which come under the terms of the agreement.

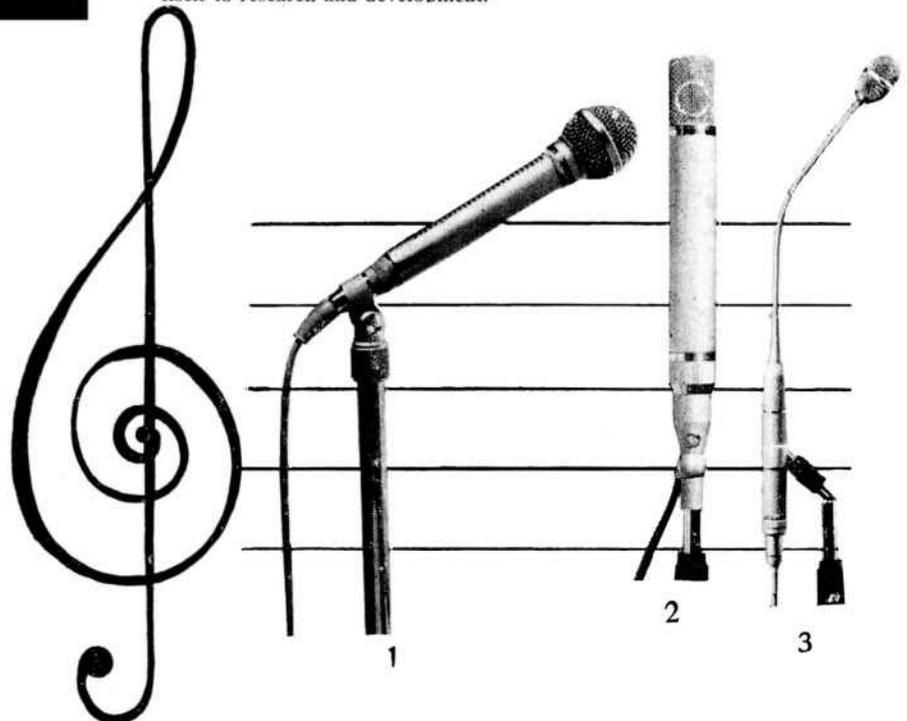
For instance, within the realms of electronic goods only the best firms find it worthwhile to offer their wares, because our own manufacturers are no slouches when it comes to producing world-class electronic equipment.

Hence we arrive at AKG from Austria. We've seen their equipment. It is good — comparable to our best. So far in ATR, though on occasions we have reviewed AKG equipment and found it up to maker's specifications, we have never presented to our readers a comprehensive range of mics. made by this company.

So, on behalf of ourselves and AKG, get in and have a good critical look at the products shown on these pages. If there is any further information you require, a letter will get quick response. If you disagree with anything we or the makers say, write in and tell us. Argument is healthy for the soul. Especially if you can record it with a top-class mic.

Any piece of top class electronic equipment can only arrive in the purchaser's hands if two things have happened at its source of manufacture. Research and development. Back in Vienna, where they have little items like one of the finest opera houses in the world, and the homes and birth-places of several not unknown composers, plus a natural artistry in the business of reproducing the best sound at its best, the AKG factory dedicates itself to research and development.

1. D 24 B, Dynamic Directional mic. for sound and T.V. Studios. Shielded against stray magnetic fields. Wind screen and bass attenuation switch for close talking.
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3. C 29 A. A miniature condenser mic for sound and stage applications where unobtrusive mic is required. Strong and sensitive, yet so light it is difficult to see at a distance.
4. C 28 A. Another miniature condenser mic for use in T.V. Studios. Extra extension tubes can be added to pick up unusual directional patterns.
5. D.15. Dynamic Directional Mic, a close talking hand mic with cardioid characteristic. Especially suitable for Radio or Tape reporting under conditions where background noise is high.
6. C.60. Cardioid Condenser Mic has been developed for applications where light-weight and small dimensions combined with highest professional reproduction qualities are required.
7. C 12 A. Condenser Mic for high quality pick-up. Instant selection of pick-up response patterns. Polar pattern can be modified when recording, operates quietly.
8. D 25 B. Is for boom operation in film and T.V. Studios throughout the world. Rubber suspended within a frame, extremely flexible. Impervious to vibration.
9. D.12. Dynamic Directional Mic for stage, and with P.A. systems for tape recording bands, etc. No tendency to develop feedbacks. Shielded against stray magnetic fields.



# MICROPHONES

The technicians responsible for the research side love life, laughter and song, and if I know the true Austrian, more than a thimbleful of wine, too. Yet within the spirit of gaiety is the serious note, for the researchers and technical staff know that they have to uphold a reputation for producing something like a half million dynamic and condenser microphones a year.

Coming back to Britain, these same researchers are proud to tell us that they produce and sell many of the microphones used by the B.B.C. and I.T.V.

Let's now look at the developers. They are equally dedicated men, and you'll find them around the world's sound studios asking pertinent questions about future requirements and how the present equipment fits into them. The developers are interested in every market, and most certainly the one that interests the amateur.

So apart from the mics. below, most of which are developed for professional use, we can see one of the results of research and development in the hands of the pretty blonde on the right. She is holding the D.7, a piece of microphone equipment developed for the likes of you and I.

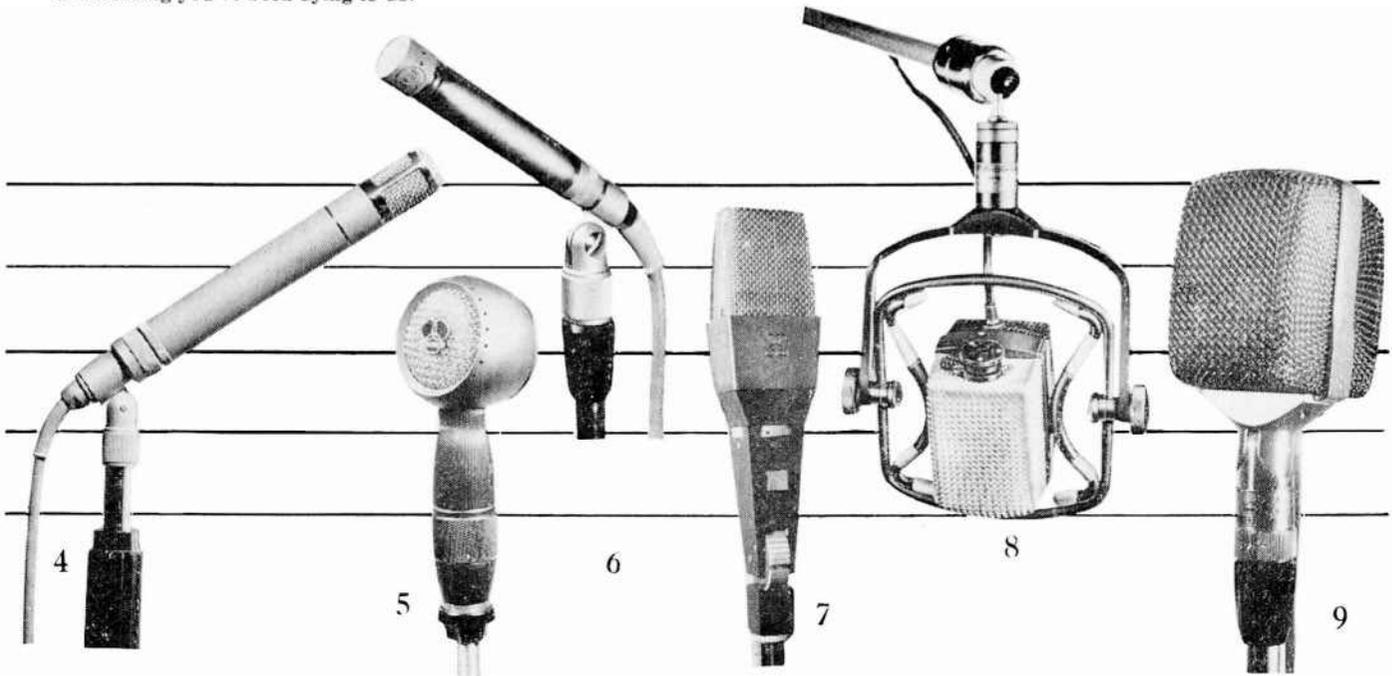
Its characteristics are as follows: omni-directional, with generally rising frequency response. And because this is the microphone any amateur tape recording enthusiast will want after he's exhausted the possibilities of the mic. supplied with his set, the complete technical data is given:—

Frequency range: 100-10,000 cycles (rising frequency response). Sensitivity: 0.23 mV/micro-bars, low impedance (-73db re 1 v/dyne/cm<sup>2</sup>); 2.8 mV/micro-bars, high impedance (-25 db re 1 v/dyne/cm<sup>2</sup>). Output impedance: 200 ohms/50,000 ohms. Directional characteristic: omni-directional. Retractable built-in stand. Dimensions: 80 x 51 x 32 mm (3<sup>1</sup>/<sub>8</sub>" x 2" x 1<sup>1</sup>/<sub>4</sub>"). Weight: 140 g (5 oz.).

The price is £3-15-0, and once you realise its increased efficiency, you'll soon be looking round the world of microphone manufacturers to see what can be done to hoist yourself along the next level of efficiency. A long look at what is produced and you'll discover that microphones have their own set of fiercely contested technical problems. And whatever your conclusion, it's a fairly safe bet that a product by AKG will be demanding attention when a final decision is made to purchase a more efficient mic. to help with that tricky piece of recording you've been dying to do.



D.7 mic, in the hands of a blonde, is ideal for use by amateurs. Omni-directional, with rising frequency response. It has high-impedance and a built-in stand.



## ELECTRONICS WITHOUT TEARS—from page 7

positive (see Fig. 3C). Remember, electrons repel electrons, protons repel protons, protons attract electrons and vice versa; or like repel like, unlike attract.

The remaining diagrams of Fig. 3 show how a flow of current through a 'triode' valve (diode valve with the extra electrode) can be controlled by applying different potentials to the grid.

Taking this development a stage further, we can add still more grids to the basic diode to provide even greater control over

the electrons emitted by the cathode, and to improve the overall efficiency, resulting in greater amplification of the input signal. This is carried out to a marked degree in the 'screened grid' or tetrode valve and in the pentode valve, which I will be discussing in future articles. But we must first return to the basic functions of resistance, capacity and inductance, without which the valve or transistor would be of little use.

● New readers who wish to follow this series of articles should note that it began in the June issue. The first series of instructional articles by A. Lester Rands, **Tape Without Tears**, began in the February '62 issue and continued until December. A brief series on **Hi-Fi Without Tears** began in the January '63 issue and concluded with the May issue.

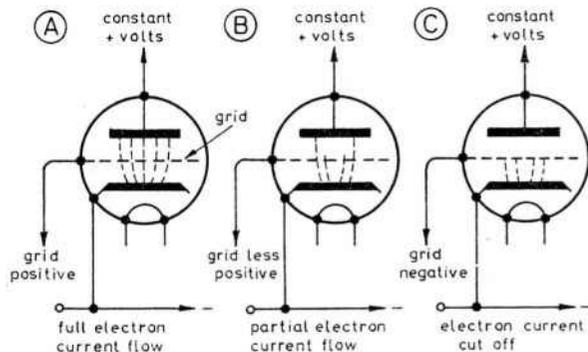


FIG. 3: The action of the grid in a triode valve.

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De-luxe version of the S-33 with two tone grey perspex panel. With higher sensitivity necessary to accept the Decca Deram pick up. £15.17.6.

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**HI-FI FM TUNER Model FM-4U**

Available in two units. Tuning unit (FMT-4U) £2.15.0 incl. P.T.). I.F.-amplifier (FMA-4U) £12.6.0. Printed circuit for I.F. Amplifier and Ratio detector; own built-in power supply, 7 valves. Tuning range. 88-108 Mc/s. Total price £15.1.0.

**HI-FI AM/FM TUNER. Model AFM-1.** Also available in two units as above: Tuning heart (AFM-T1) £4.13.6. inc. P.T.) and I.F. amplifier (AFM-A1) £20.13.0.). Total £25.6.6.



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# ENTERTAIN YOUR FRIENDS —WITH TAPE

says RACHEL LINDSAY

**M**Y women friends are always telling me how fortunate I am to have the sort of job which allows me to do most of my work at home. This is quite true: I wouldn't love my work half as much if I had to go out and do it from nine till six. Indeed, it would be impossible to run a home and family as well.

I only like working if I can choose the hours to suit myself—and the needs of my husband and children, who are coming home at all hours. 'But you're lucky, too, to have something to do apart from housework!' Such is the cry of my friends when they find mental boredom swamping them.

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## Strictly Feminine

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Again, how true. But we can't all be writers, and not all of us would want to be. Still, I think we all possess to greater or lesser degree the ability to do or say something entertaining—if only we knew **how** to do it. Or could do it without fear of making a hash of it . . .

### Put it on tape

This is where tape can help, if only you'll let it. Whenever an amusing incident comes your way, try recounting it on tape, just as though you were telling it to your husband or an intimate friend. You'll find it doesn't sound half so bad when you play it back. And it can sound just as good, if not even more interesting to other people.

In fact, it's a good idea to hold a tape 'at home.'

Get together four or five of your friends and arrange to meet regularly once a week—or once a month if you

like. Bring your tapes along, having previously recorded all the amusing, embarrassing and entertaining things that have happened to you in the course of that week or month. You'll be surprised at the things that **will** have happened. I know my friends were!

They weren't exactly enthusiastic when I first put this plan forward, but they agreed to try it and away they went, promising to return to my house for tea the following week. The day arrived, and five women turned up, each with their little spool of tape.

The woman round the corner, who always complained that nothing ever brightened her life, had recounted on her tape a dismal misadventure. She had taken home by mistake from the Laundromat somebody else's wet washing. Unhappily, it happened to be the washing belonging to a gent of uncertain age; and under her husband's suspicious eye she had unwrapped a pair of vivid striped pyjamas, a gay assortment of tartan socks, and a pair of long pants far too small to cover her spouse's ample girth. Told in Mrs. B's doleful way, with unconscious mimicry of her husband's even more distressed tones, the tale was excruciatingly funny.

So was the story of

● Film and stage star Anthony Quinn is writing his autobiography with the help of a portable tape recorder. Here, in his New York dressing room, he discusses the operation of a Fi-Cord 101 with Mr. Kenneth Gough, chairman of Fi-Cord International, London.

---

Mrs. H's plight when her dilapidated minicar broke down in the rush hour in the busiest part of town.

'Lost the key?' shouted a cheery bus conductor.

'Put it in the pram and wheel it home!'

'Try a thimbleful of petrol!'

No-one had ever realised what a wonderful mimic Mrs. H. was until we listened to her tape. In fact, we were all surprised how well every one of us sounded, and the saying that you have to be a good actress in order to tell a story well somehow seemed valid no longer.

### Being natural

You certainly must have ability to tell a story well to an audience of strangers; but most housewives recounting the day's events to their family do so in a lively interesting way simply because they're being themselves—perfectly natural. And taping their experiences in their own homes, without any embarrassment, enabled my friends to tell their stories to wonderful effect.

These weekly sessions, started as a relief from boredom, soon became an

SEE PAGE 14



## RACHEL LINDSAY—from page 13

incentive. Now my friends go around each day looking for things to record, sometimes even making things happen, and they can't wait to get back home and put it on tape. Every week, as a result we spend a most hilarious afternoon.

### In the paper

But more than fun has grown out of this little hobby. We soon decided that the best anecdotes should be typed out by me and sent to the local paper. The editor has assured me he is willing to devote a small space on the gossip page every week to 'Happy Housewives.' Last week he put in the story of Mrs. B's laundry mix-up. Next week he's going to put in what happened to my short-sighted neighbour when she got her cake mixes mixed and, having mislaid her glasses, blithely served her family Yorkshire pudding with ice cream as a sweet!

'It would,' she confided to us at our weekly tea party, 'have been just one of those awful calamities you want to forget about as quickly as possible. But because I was looking for funny things to put on tape, what might have been just an embarrassing moment has won me half a guinea from the local newspaper!'

So I suggest that housewives looking for a new way to entertain their friends, and earn an extra copper into the bargain, should start a weekly or monthly tape club and, when they've got a fund of funny stories, take them along to the local newspaper. Don't be shy. Whatever happens in the borough where you live is the editor's business, and I'm sure he'll be interested in what happens to you.

## NEXT MONTH . . .

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# MAY WE LOOK INSIDE YOUR RECORDING DEN?

## Prizes for pictures

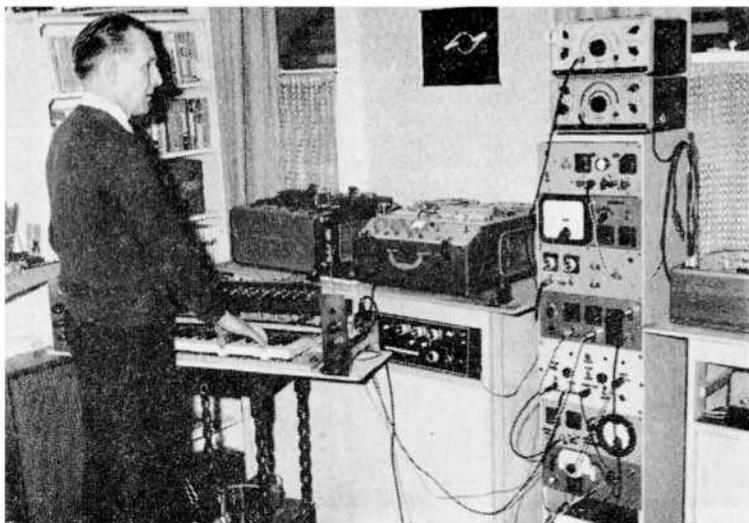
**E**VERY amateur recordist cherishes the ambition to acquire a studio. For most of us, that ideal may never be achieved. We must make do with a den, a makeshift studio that will house our equipment, provide sanctuary from noise and other distractions, and let us do our recording in comparative peace.

It may only be a corner of a quiet back room, a bit of an attic or a converted loft. At least one enthusiast is on record as having taken a lease on a landing between two flights of stairs. Another (see picture at right) has found a site underground.

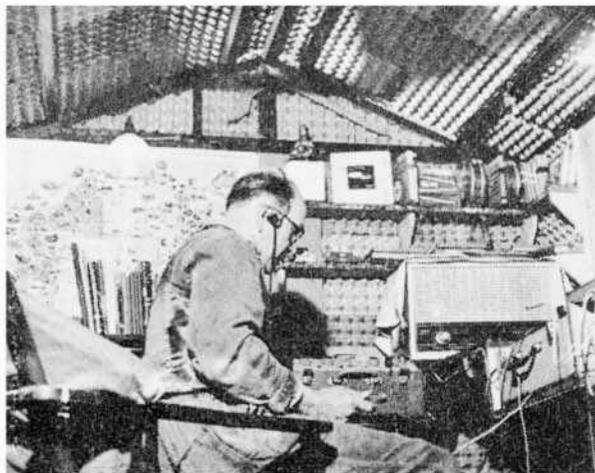
Many others have discovered that a garden shed, suitably soundproofed and ventilated (if both can be achieved at the same time), makes the best of all possible retreats. The linings of thousands of egg-boxes have been saved from the bonfire in the construction of these sound workshops.

Not many have achieved the ideal of Tom Robinson, of Whitstable, who has a brick-built, 16ft. x 9ft. recording den at the bottom of his garden (see 'One Man's Den': ATR March '63). And very few are able to attain such professional status as ATR Technical Editor F. C. Judd, seen below in his fully-equipped studio, installed in a first-floor room of a suburban villa. (If you compare the picture with the revealing view on the front cover, you may notice a resemblance).

**What sort of recording den have you? Whether it deserves to be called a studio or is no more than a small corner, we would like to look inside it and share your pride in it. Why not send us a picture of it, for publication in ATR?**



● Technical Editor F. C. Judd experiments with electronic music in his home studio.



● Patrick 'Topper' Browne, of Walsall, Staffs., has a 10ft. x 7ft. studio in the cellar of the town centre building where he is caretaker. Over an intercom, he can speak to his wife in their home above. He calls his den 'Shangri-La.'

## Win a guinea

A guinea will be paid for each of the three best pictures used in each issue, commencing with the September issue. These will be selected for their general interest rather than their photographic merit, though clear black-and-white prints at least 4 in. wide will be given preference. Small snapshots

must be accompanied by negatives for enlargement, and colour pictures are not suitable.

Every print must bear the sender's name and address on the back, and should be packed with cardboard in a strong envelope to prevent damage. If a stamped, addressed envelope is also enclosed, unused prints will be returned.

If you have built the den yourself, send a brief description to supplement the picture, and in any case list the main items of your equipment and give a few details of your tape recording activities.

Let's see inside **your** den, will you?

## THE MAGIC TAPE

A French fishing boat owner, 30-year-old Pierre Savineau, of Antibes, had his appendix removed without anaesthetic after being conditioned for the operation by listening to a tape recording during a period of five weeks beforehand. He also listened to it during his 37 minutes on the operating table, at the end of which he said: 'I felt no pain — just a little discomfort.'

At a boarding school at Bergamo, Italy, 30 boys have been learning their lessons by listening to tape-recorded lectures under hypnosis. The formula which puts them to sleep is also recorded on tape. Officials say the boys are learning faster.



Ellington . . . James . . . Goodman . . . Basie . . .

# THESE NAMES STILL MAKE GOOD JAZZ

says RUSS ALLEN, reviewing HI-FI DISCS

**T**HE glorious swinging '40s echoed with the names of Goodman, James, Herman, Ellington, Basie and the rest. Names that still make good jazz — and to prove it we've got new issues of Basie, James, Ellington and Herman.

The Herman herd was one of the most exciting noises in big band jazz. Since then Woody has had several herds, but none to equal his '40s lot. He has captured almost the same excitement with his '63 lot on **Philips 652 025 BL**. The power-house section work is still there, and all the enthusiasm. Good scores, fine new soloists and a drummer, Jake Hanna, who almost reaches the standard set by Dave Tough and Don Lamond.

If you didn't know the old herd, then definitely dig this one; if you did, you'll still find **Woody Herman** exciting.

● **The Solid Gold Trumpet of Harry James: MGM-C 932** is very much like the Harry James of yesteryear; in fact, too much so. It's a fine, well-drilled big band, swinging, but there's not enough of the Solid Gold Trumpet. Like where were you, Harry? Nostalgia.

● **Duke Ellington Meets Coleman Hawkins: HMV CLP 1644**. (Recorded Aug. 18, '62). Ray Nance, cornet and violin; Lawrence Brown, trombone; Johnny Hodges, alto; Harry Carney, baritone and bass clarinet; Aaron Bell, bass; Sam Woodyard, drums.

An Ellington was the first jazz record I recall listening to and for years I bought everything that was issued bearing his name. It was a seal of quality. This still goes today, though a little of the magic has gone, inevitably. Similarly, the name Hawkins is a criterion of quality, so the two together should be a double blue. They are. A lot of exciting music, and worth buying — for either name.

● Then there's **Count Basie and the Kansas City Seven: HMV CLP 1623**. (Recorded Mar. 21, '62). Thad Jones, trumpet; Frank Foster, tenor; Frank Wess, tenor and flute; Eric Dixon, tenor, clarinet and flute; Freddie Green, guitar; Ed Jones, bass; Sonny Payne, drums.

Of course, collectors in my age group will doubtless remember the fabulous original K.C. 7's record of 'Shoe Shine Boy' and 'Lady Be Good' back in October, '36. Both titles have been re-created here and comparisons are bound to be made. Certainly I think the early sides have an elusive quality that makes them irreplaceable; but the new team is also great, and if you're wise you'll be bound for Kansas with a Basie by your side.

● A new British label, Realm, has appeared under the ægis of Oriole Records, and three albums of **Classics of Modern Jazz** have come into my eager paws. **What's New — Milt Jackson and Lucky Thompson: RM115** (Rec. Jan. '56) purveys some highly listenable jazz. Milt and Lucky are backed by Wendell Marshall, bass; Hank Jones, piano, and Kenny Clarke, drums; a very good set from all concerned.

The other albums are made up from 78's. **The Dizzy Gillespie Story: RM114** and **Lestorian Mode: RM113** are as good as can be expected of non hi-fi recording

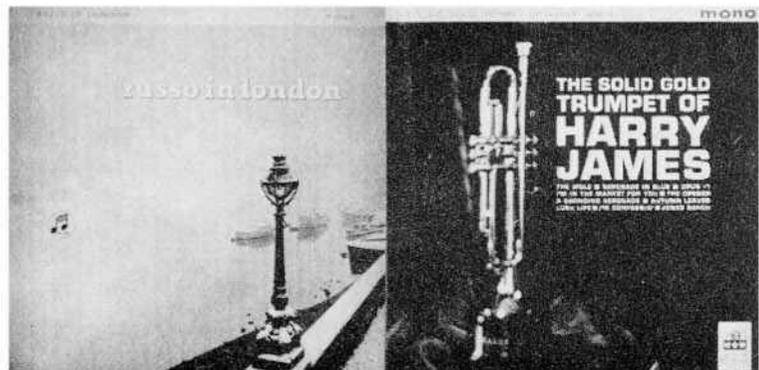
and contain a lot of very interesting material, some of it sounding surprisingly undated.

● To bring the story up to date (well, nearly) we turn to **Russo in London: Columbia 33SX 1508**. **William Russo conducts the London Jazz Orchestra**. (Rec. Dec. 21-22 at Landsdown Studios).

During the '50s Mr. Russo was a member of the Stan Kenton Orchestra as a trombonist arranger, and since then he has concentrated more on writing than playing. He has written three ballets, three symphonies, a cello concerto and an opera; a talented young man, and a lot of that talent is apparent in this album though I'm sure some will say it's all too pretentious.

You will have to compare it with the old Kenton band, for the scores were done for them during 1950. However, as a group, London more than hold its own; so, likewise, we don't always do so well, though Johnny Edwards and Leon Calvert are excellent. But the overall effect of orchestra, writing and recording is not far short of superb.

● **Blues Groove: Fontana 688 106 ZL**. 7 groups—7 tracks—7 blues. Not to be sad—be glad. No room to list everybody, but it's a groovy gang of greats and you'll not be bored. Double heartily recommended.





# THE THINGS YOU SAY

## The female voice

● **Phyllis M. Copinger, Kilmarnock, Ayrshire, writes:**

AS regularly as the cuckoo in Spring comes the annual letter from a male reader plaintively asking for more women at the mike (The Things You Say, May '63). Why? Because about once a year men discover that a female voice on tape would benefit **THEM**. Why don't they see more of us at tape recording clubs? Because as soon as we arrive it is taken for granted that we have come to make **THEIR** tea and we are hustled into the kitchen for the evening.

I am sure there are a great number of women who use tape recorders creatively and with intelligence. It would be interesting if you could carry out a survey on this subject in some detail and publish the resulting statistics. In case you take up this suggestion, I'll start the ball rolling by enclosing a list of my own activities on tape.

(In eight years of tape recording activity, Mrs. Copinger has been a member of four clubs and three tapesponding organisations; she has 40 tape correspondents, English and French, and is the delegate in Great Britain of l'Union Mondiale des Voix Françaises, whose prize she holds for the best correspondence tape made in French. She also makes actuality and documentary tapes in French, many of which are broadcast in France, Belgium and Switzerland in programmes designed to help amateur recordists. In addition to using recorded material to illustrate talks to clubs and women's guilds, she records orchestral and choral concerts in mono and stereo, church services for the housebound, weddings, and readings for the blind. Last year she won second prize in the Stuzzi contest for a tape made on a portable. Her final confession: 'I make very bad tea.'—Editor).

## Not so dull

● (Mrs.) **Margaret Russell, Fulham, London, S.W.6, writes:**

Re the letter urging you to drop 'Strictly Feminine,' while not in agreement with this, I do feel you should realise that all women do not use tape recorders for recipes and other dull things which it is usually assumed please women at home. I have two machines, a 2- and a 4-track stereo, with stereo amplifier and mixer, plus speakers, etc.

Surely there must be some other women who take more than a little interest in this fascinating pastime and would like to be catered for in an otherwise good magazine? May I add that my husband does not take any part in my recording activities other than paying for the equipment. It is Strictly Feminine.

(Our women's feature has suggested quite a few applications for tape recording which are not limited to the kitchen or the boudoir.—Editor.)

July, 1963

## Not for portables

● **T. Neville-Hadley, Director, Music on Tape, London, S.W. 1, writes:**

We are suitably grateful for the mentions given to three of our tapes in your May issue, but cannot help feeling that more weight might be given to your reviewer's opinions were his ideas on tape quality not governed by the 'high-fidelity' obtained by placing a transistor portable in an empty bath. Knowledgeable readers may appreciate the back-handed compliment contained in Mr. Parker's complaint that our tapes do not sound good played in this way. We don't believe in 'knocking the opposition,' but the fact that EMI tapes play well in this way speaks for itself.

One has only to play a pop 'single' record on high-fidelity equipment, or a classical LP on a portable record-player, to realise that Mr. Parker's criticisms are entirely invalid. Our tapes are not — repeat **NOT** — made for the pop single or transistor portable market, with appropriately 'friggid' response. They are intended as high-quality products, and it is doing both EMI and ourselves a grave disservice to confuse the issue by this sort of irrelevant comment.

(Val Parker writes: From my earlier—and later —comments on the reproduction of the tapes I reviewed, it should be evident that I did not intend the limitations of a transistor portable to be the criterion by which I measured their quality — merely their suitability for different types of equipment, which I consider a quite relevant factor when it comes to pre-recorded tapes).

## Too high-fi?

● **Michael Echlin, Gillingham, Kent, writes:**

Visiting the Audio Festival and Fair, I found it all very interesting; but is it really necessary for the demonstrators and exhibitors to be so hi-fi and technical? Amid the long, high-frown discussions that were taking place at most of the stands, I ventured to put in a simple question, only to be looked down upon from a great height, given a very curt answer, and no chance for a come-back question.

As you point out in the May **ATR**, it is the enthusiastic novices who have neither much money nor professional

||| *If YOU have any comments, criticisms or queries of interest to other readers, they will be welcome for this page. Address your letters to: The Editor, ATR, Room 532, Ulster Chambers, 168 Regent Street, London, W.1.*

technical knowledge who are the backbone of the tape recorder hobby. Yet many of the firms at the Fair seemed to think we didn't exist. And why is there so little opportunity for visitors to try out some of the equipment themselves?

(To the technical expert, of course, a simple question is seldom answerable in simple terms. And tape recording as we enthuse over it is only one facet of Audio, as represented in many forms at the Fair; hence the somewhat chilly atmosphere which seems to strike the uninitiated visitor, here and there. After two or three years, though, you'll hardly notice it.—Editor).

## Stop this coddling!

● **John Gordon, Montrose, Angus, writes:**

We have automatic cameras, automatic washing machines, automatic drive cars. Now we have automatic, 'magic ear' tape recorders. When will manufacturers cease this coddling of the user? Let us use our brains and our senses, and find out for ourselves the joys of tape recording — of making a near-perfect job of what we set out to do. I know many amateur recordists will echo these sentiments.

(The object of the automatic tape recorder is to reduce, if not entirely remove, the possibility of human error. For certain operations, the safeguard is highly desirable. The amateur recordist, however, can only learn by his own mistakes. It seems you have a point.—Editor).

● More new societies get going

# HELP ONE ANOTHER IS CLUBS' MAXIM

WHILE tape recording clubs throughout the country vie with one another for the coveted ATR trophy, more and more are making contact with other societies of enthusiastic amateurs to exchange ideas and pool their experience.

AT THE same time, an increasing number of clubs are demonstrating their prowess to the public through local exhibitions and by helping other organisations, so gaining new adherents for the hobby.

EVERY month sees new clubs being added to the list of these active societies, many of which have received the accolade of civic approval and are co-operating with local authorities in making an important contribution to welfare work, especially for the blind.

SINCE January, nearly 40 clubs have earned a place among

the Top Ten Clubs selected by ATR every month for special recognition. Points earned in this way go forward to determine each club's position in the Club League Competition for the ATR Challenge Cup, which is awarded at the end of the year.

## Seven trophies

FOR THE first time, six other trophies donated by leading firms, and a special ATR Junior Trophy, are being offered in a unique Tape Recording Contest in which all clubs are invited to compete. Points gained in this contest will go to augment those earned month by month for outstanding progress, original effort, and services to the community and the cause of tape recording.

FULL details of this contest, in which entries must be received not later than August 31st, are given on page 28.

## The Great Outdoors

THE Boston Soundhunters devoted the month of May to the subject of Outdoor Recording, holding a class, followed by a competition. An increased membership was kept busy recording various facets of the annual May Fair, and the group secured special permission from the authorities to record the ceremony of conferring the Freedom of the Borough on R.A.F. Coningsby.

A class in stereo recording conducted by Philip Towell was well attended; six stereo machines are now in operation. Members combined with Boston Concert Club to produce a feature tape, 'Music in Boston,' from recordings made at performances over the past three years. A competition for the most interesting message tape attracted few entries, and the prize went to Ken Healey for a tape from an organ enthusiast in Canada.

## On the march

By way of encouraging the younger element, Brixton invited its 'baby' member, 17-year-old Roger Webber, to demonstrate his home-built mixer, pre-amplifier and loudspeaker equipment to the club, with results that made the veterans sit up and take notice. But they redeemed themselves by helping Charles Standen, producer of Tape Magazine for the Blind, to record a service in the chapel of Stockwell YMCA and a lively debate held in the library.

Members of the Lambeth CND group were accompanied on an Aldermaston march, when interviews were secured with young people taking part. This exercise brought club members in con-

tact with MPs and other campaigners none of whom seemed to have encountered an amateur recordist before.

## Stories from soundFX

As a result of Coventry sending its news-letter to other clubs in the country, the material for one meeting was supplied by Bristol. Following the success of a 'Ten-Minute Tape' contest, members were invited to enter another competition in which they had to write a story around three sound effects. The club has been assisting the Red Cross by recording meetings for members kept away by illness and others who want to send tapes to relatives overseas.

## Making contact

Huddersfield members have made contact with Middleton and Barnsley clubs, making a tape for one and visiting the other to exchange ideas. Barnsley also invited members to a demonstration by Grundig. Besides recording local singers and organs on the spot, the club secured interviews with Cliff Richard,

Rolf Harris and Susan Maughan for the hospitals network.

## Young interviewers

A new team comprising four of the youngest members of Hull and District club interviewed Cliff Richard, The Shadows, Jet Harris and other pop stars for the hospital broadcasts which continue to draw approval from the public. Not to be outdone, several older members recorded a concert given by the Junior Philharmonic Orchestra in aid of the Freedom from Hunger Campaign. When these are edited, a disc will be cut for presentation to the orchestra.

Two members made successful recordings of the massed bands of the Salvation Army and a church organ recital. Others have given demonstrations of music, taping and a tape/slide show to appreciative audiences at local Darby and Joan clubs. This aspect of the club's activities is being extended during the summer, and will culminate in the autumn with an ambitious Open Day.

## TOP TEN CLUBS FOR JULY

- |                 |                      |
|-----------------|----------------------|
| 1. READING      | 6. SWANSEA           |
| 2. HULL         | 7. SOLENT            |
| 3. BOSTON       | 8. WALTHAMSTOW       |
| 4. BRIXTON      | 9. OVERSEAS STUDENTS |
| 5. NORTH LONDON | 10. ROMFORD          |

## THE MAYOR HEARS HERSELF ON TAPE



The Mayor of Erith, Councillor Mrs. G. E. Larking, was able to hear a recording of her own speech when she visited the stand of the Tape Recording Section after opening the Youth Festival of South Reach County Boys' Club. Showing her the recording are 15-year-old Alan Hands and Terence Brett (18).

### Talks by experts

Talks by visiting experts brought good attendances at Ipswich club meetings. Well-known broadcaster John Borwick, author of the Emiguide, lectured on sound effects, demonstrated microphones and presented a tape/slide show. Mr. K. F. Russell of Wharfedale explained the development of loudspeakers for mono and stereo and demonstrated a wide range of equipment.

George Pontzen of Lustraphone gave an informative talk on microphones and demonstrated the 'Radiomic' radio-microphone system. Mr. J. F. Parrington of BASF also paid a return visit to show 'The Magic Tape' and talk about tape manufacture.

### On display

Organising the third operation of this kind in ten months, North London Tape and Hi-Fi Club displayed some £1,500 worth of members' equipment at the three-day Hobbies Exhibition at Cheshunt, Herts., which had more than 5,000 visitors. Blind people among them were given a Braille handout detailing the club's activities.

Members of Waltham Cross Orpheus Choir also heard recordings made by the club of a concert at the town hall, when 40 choristers, four soloists and a 30-piece orchestra participated. Reports of the exhibition and other activities

were included in the first edition of a monthly club magazine which is being distributed by dealers.

The club's tape newsletter, giving details of the club's programme and including competition entries, is also in circulation again among clubs all over the country who are invited to add their own material to form a continuous round robin.

### Now—The Soundtrackers

A class of associate membership to take in juniors, old age pensioners and distant members is being operated by the newly-formed North Manchester Soundtrackers club, launched at a punch party at the home of the secretary—A. Lomas, 2 Hamer Hill, Blackley, Manchester, 9. Recruiting at this inaugural meeting was 100 per cent, including several women who will help with administration.

Librarian J. McCormack recorded the proceedings, and drama expert Mrs. Freda Robson toasted the club's success. Its future programme, designed by chairman J. Cartwell, will cater for all needs and include production of a sound journal, 'Concord,' for circulation to members. The new club, which will also cater for hi-fi enthusiasts, has been organised by former members of the Middleton club.

### Fifteen sounders

Another new club to be known as the North Staffs Tape Recording Society was formed at Stoke-on-Trent. Fifteen founder members attended the first meeting at Thorley House, Glebeland Road, Fenton, when Mr. N. Thorley was elected chairman and Mr. R. Smith secretary.

Main ideals of the club were defined as to achieve success in social and charitable endeavour by producing news commentary and other programmes of interest to hospital patients and old age pensioners.

### Tape and teaching

The uses of tape in education provide the main theme of discussion at weekly meetings of the Overseas Students Tape Recording Club attached to the British Council in London. During the summer term, talks on interviewing, the use of the microphone and recording from discs have been supplemented by a lecture on 'Tape in the Classroom' by Warren D. Ward of Sound News Productions. Mr. J. W. Raine of the Brenell Engineering Co. also demonstrated how a single machine could be used for language teaching, and left the students highly impressed with the capabilities of the STB 1.

At more recent meetings, sessions were devoted to mixing, editing and sound effects, and members heard talks on language laboratory methods by Mr. H. L. Wallace of the Tutadicta Co. and Miss Una McNab of Ealing Technical College.

### New club's success

The new Paignton club got off to a good start, some 20 members putting in regular attendance at meetings at the Oakdene Hotel. Highlight of the current session is a sound-track produced by Alan Heather for a 20-minute documentary film made for the Devon county branch of a political body. An assignment involving a nursery rhyme presented in sound and drama resulted in some praiseworthy tapes revealing members' enthusiasm for creative recording.

### THE LEAGUE TABLE

	Pts.
1. NORTHAMPTON	30
2. BRIXTON	27
3. BOSTON	24
4. NORTH LONDON	18
4. SOUTHALL	18
6. WALTHAMSTOW	17
7. HUDDERSFIELD	16
7. HULL	16
9. LEICESTER	13
9. SOLENT	13
11. READING	12
11. THORNTON HEATH	12
13. AYLESBURY	10
13. RUGBY	10
15. BETHNAL GREEN	9
15. MEDWAY	9
15. S. BIRMINGHAM	9

## **TAPE CLUB NEWS—from page**

### **Sound and vision**

Useful tips on combining tape with film and slides were given by the club 'dynamo,' Douglas Noyes, to newcomers of **Reading Cine and Tape Recording Society** in a comprehensive A to Z survey. Mr. Martin of Zonal Film also visited the club to talk on the application of sound to films, and showed his own film about the Bluebell Line and a 16mm version of 'The Guns of Navarone.'

In one of the club's annual competitions, the Grosvenor Cup for the best tape of the year went to member Paddy Ower for his amusing 'Knock, knock! Who's there?' For the best sound/slide show, the prize went to Jack Lee for 'Sound and Vision,' which illustrated how a programme of slides can be enhanced by addition of a sound-track.

Besides paying visits to other clubs, members filmed and recorded Reading Amateur Dramatic Society's production of 'Patience,' judged the film competition of Wallingford Photographic Society, and interviewed local residents on the Budget.

### **News for the blind**

The **Romford** club, which finally settled on the name of **Valence Intertape Recording Society**, began a service for the blind, recording their voices at get-togethers besides presenting news. Members are organising a stand at the

Dagenham Town Show in July, when they hope to boost the membership of World Wide Tape Talk as well as their own club's.

### **Navy band's farewell**

The steel drum band of HMS Berwick, now out of commission, held a farewell concert at Portsmouth NAAFI theatre to which members of **Solent Tape and Audio Club** were invited. The five best pieces they recorded will be put on an EP record and sent to radio stations in Europe and the Far East. Said an Audio Club official: 'Who knows—it might turn out to be a hit.'

The club also made a music recording for the Red Cross 'Keep Fit' class at Lee-on-Solent, and a live recording of a classical trio for the Music Club of Gosport Community Centre. Other members provided background music and sound effects for the Community Actors' production of 'Intermezzo.'

### **Talking books plan**

Enthusiastic members of the **Swansea and District** society have been busy constructing inside their new premises a studio where they can produce programmes for the blind and aged under the best conditions. Regular recording of 'talking books' for the blind is planned.

Members recorded the annual choir concert at Siloam Chapel, Pentre Estyll, and a performance of Shakespeare at

Swansea University Arts Theatre for which sounds effects were provided by the society's technical adviser, Les Paynter. Former secretary Mr N. Whitlock spoke to the Gower Society on 'The Miracle of Tape.'

A complete change of officials took place at the club's third annual meeting. New chairman is Mr. R. Clarke; the new secretary, Mrs. A. Berry, 7 Clwyd Road, Penlam, Swansea. Retiring officials will continue as active members and a full programme is envisaged.

### **Carnival time again**

For the fourth year running, the **Walthamstow** club made preparations to present a running commentary on the local carnival procession to patients of Connaught Hospital. Serving as first sound engineer for the project was blind member Don Cooper; the commentators were Vi Burnett and Ken Perks, and the producer/director the club's new secretary, Tony Norton. In a specially recorded interview, the Mayor, Coun. Mrs. W. M. Palethorpe, introduced the broadcast, which is also being presented at meetings of local pensioners' and blind clubs.

For their summer outing members journeyed to Hove, to be escorted round the town with battery portables by members of the local club. Sound 'snapshots' gathered on private holidays will be the subject of a club programme later in the year. Members also participated, with 'sealed orders' and portables, in another outdoor recording session when they had to produce the best tape they could in one hour flat.

## **THE 'ATR' TAPE RECORDING CONTEST FOR CLUBS**

**T**HIS unique contest is designed to encourage tape recording clubs to attain the highest possible standards of recording, editing and presentation by concerted effort.

Any organised club or group comprising at least six members is eligible to participate, provided the recording entered in any category represents the combined work of three or more members and is submitted by a responsible official on behalf of the whole club or group.

A maximum of three entries may be submitted by any one club or group, but only one recording may be entered in any particular category.

### **Seven categories**

The seven categories in the contest, and the trophies to be awarded in each case are as follows:

**1. Documentary or actuality:** Any form of speech recording, with or without effects. **The Fi-Cord Trophy.**

**2. Music:** A live recording of any musical group. **The Philips Trophy.**

**3. Creative Sound:** A story in sound effects; montage without speech. **The Stuzzi Trophy.**

**4. Experimental music:** A recording employing any of the known techniques of electronic music and musique concrète, including special treatment of and effects produced from conventional music and musical instruments. **The BASF Trophy.**

**5. Quality of reproduction:** Any subject of live monaural recording, which need not have a definite beginning or ending, to be judged solely on technical quality and balance. **The Simon Trophy.**

**6. Stereophonic reproduction:** A live recording of any music group or choir, or a short dramatic item or arrangement of sound effects. A representative extract from a fuller recording or work may be submitted. **The Lustraphone Trophy.**

**7. Junior section:** Any type of recording in the above categories produced by a club or group none of the members of which is over 16 years of age, without active assistance from older persons. **The ATR Junior Trophy.**

### **Other conditions**

The maximum duration of a recording entered in any of the seven categories shall be three minutes.

Except in Category 6, all recordings will be monophonic quarter, half or full

track only. Stereophonic recordings will be quarter or half track, two channel only.

All tapes will be fitted with leaders and wound on spools not greater than 7in. diameter. An entrance fee of 2/- to cover the return packing and postage of tapes must be forwarded with each entry.

The following information must be supplied with each entry: (a) Make and type of tape recorder(s) used in making the recording. (b) Make and type of microphone(s) used. (c) Make or makes of tape used. (d) Make(s) of mixers and other auxiliary equipment employed.

Entries may be submitted at any time until the closing date—AUGUST 31st, 1963.

### **Copyright**

Club officials submitting entries must vouch that no copyright material has been used unless express permission from the author, writer or composer concerned has been obtained. No recording shall contain music or any other material copied from radio programmes. All sound effects commercial pre-recorded tapes, discs or incorporated must be recorded or specially created by the contestants.

The copyright in each of the winning recordings will become the joint copyright of ATR and the club concerned.

The panel of judges specially formed for this contest will include John Borwick, author of the Emiguides; Miss Daphne Oram of Oramics Ltd., producer and composer of electronic music; F. C. Judd, A.Inst.E., Technical Editor, ATR, and Walter Gillings, Editor of ATR, acting in a supervisory capacity.

# ● THE SOUND SCENE

# NOW FROM SWEDEN: THE LUXOR



● The Luxor MP 423 stereo tape recorder.

The monaural output is 4 watts and the stereo output from the two built-in Luxor Brilliant speakers is equivalent. The deck controls are of the pushbutton type, and magic-eye recording level indicators are fitted.

## NEW STUZZIS HAVE BUILT-IN RADIO

Two models with built-in radios are included among several additions to the Stuzzi range of tape recorders, introduced at the Audio Festival. A special feature of the new models is compactness of design and construction. Considering their versatility and specifications, they are remarkably small and light.

The new Stuzzi 201, a 2-track machine with two speeds— $3\frac{1}{2}$  and  $7\frac{1}{2}$  ips—will accommodate 7in. spools, measures 13in.  $\times$  10 $\frac{1}{2}$ in.  $\times$  6in., and weighs 16 $\frac{1}{2}$  lbs. The frequency response at the higher speed is quoted as 40 to 20,000 cps, and monitoring and superimposition facilities are provided. The price is 45 gns.

The 202 is a similar model with the addition of a built-in stereo preamplifier to facilitate playback of stereo tapes. Weighing 18 $\frac{1}{2}$  lbs., it is priced at 47 gns.

### Single speed

Of similar dimensions, the 203 has the single speed of  $3\frac{1}{2}$  ips and a quoted frequency response of 40 to 15,000 cps. The same facilities are provided, but there is also a built-in radio for reception of local stations. The weight is 16 $\frac{1}{2}$  lbs.; the price, 55 gns. including purchase tax.

The 604 is a 4-track model offering two speeds— $3\frac{1}{2}$  and  $7\frac{1}{2}$  ips—monitoring and superimposition facilities and pushbutton track change. The quoted frequency response is 40 to 20,000 cps, and it sells for 50 gns.

The 504 also features a built-in radio capable of receiving Medium and Light wave transmissions. It is a 4-track model with two speeds, taking 7in. spools, and having a quoted frequency response of 40 to 20,000 cps. The price,

SEE NEXT PAGE

A 4-TRACK stereo tape recorder made in Sweden by Luxor Radio, which only last year was successfully introduced to the American market, is now being made available in this country.

A complete stereo record and playback machine with its own amplifiers and speakers, and with facilities for use with external amplifiers and speakers, it comes in two versions.

The Luxor MP 423, price 74 gns., is mounted in a hardwood cabinet measuring 14 $\frac{1}{2}$ in.  $\times$  11 $\frac{1}{2}$ in.  $\times$  6 $\frac{1}{2}$ in. and weighs 24 $\frac{1}{2}$  lbs. The MP 424, costing 77 gns., is enclosed in a portable carrying case covered with plastic-coated fabric and fitted with a detachable strap. The dimensions of this model are 14 $\frac{1}{2}$ in.  $\times$  11 $\frac{1}{2}$ in.  $\times$  6 $\frac{1}{2}$ in.; the weight 28 $\frac{1}{2}$  lbs.

### Quick speed change

In all other respects, the two models are identical. With three speeds, the deck will accommodate 7in. spools, giving 16 hours playing time at 1 $\frac{1}{2}$  ips with D.P. tape. Frequency response at this speed is 50 to 8,000 cps; at  $3\frac{1}{2}$  ips, 50 to 12,000 cps, and at  $7\frac{1}{2}$  ips, 50 to 19,000 cps. The machine can be switched from one speed to another while the tape is running, and there is a track selection lever for mono or stereo.

Besides giving facilities for stereo recording from gramophone, microphone or radio, the Luxor makes it possible to mix different sound sources and record simultaneously on two different tracks. Monitoring of recordings through headphones, is another facility, and there are separate balance controls for both recording and playback besides a simultaneous volume control operating on both channels.



● The Stuzzi 504, with built-in radio.



● The Stuzzi 203.

# ● THE SOUND SCENE

—from page 29

including purchase tax is 66 gns.

The Stuzzi Tricorder, with its three speeds—including 15/16 ips—and wide range of facilities, is now obtainable in chassis form for building-in purposes, price 55 gns. The Stereoboy is a new unit, also for building-in, designed to replay stereo and mono tapes for feeding to external amplifiers. The price is 37 gns.



● The Philips Family De Luxe model EL3541H.



● The Coszor CR1604.

## PHILIPS' FAMILY DE LUXE MODEL

To mark the production of the millionth tape recorder with the 'Family' type deck, Philips have introduced a Family De Luxe model, EL3541H, in a wooden cabinet with a two-tone grey leathercloth covering giving a more attractive appearance. It sells at 42 gns. compared with 36 gns. for the ordinary model.

The first model to use this deck layout, EL3515, was a twin-track machine, but a 4-track version was introduced a year later with the single speed of 3½ ips, the machine has a quoted frequency response of 50 to 14,000 cps  $\pm$  3 dB, and will accommodate 7in. spools.

## COSSOR 4-TRACK IS NOW 2-SPEED

A new two-speed tape recorder has been introduced by Coszor to replace the successful single-speed model CR1602. The new model, CR1604, is a 4-track machine with the same technical features and speeds of 1½ and 3½ ips.

Distinguishing the machine from others in its range is a sloping console fascia at the front on which most of the controls are placed, with the 6½in. dia. speaker. Included are separate rotary controls for microphone/tone, pick-up/radio and playback volume.

A three-position track selector switch will select tracks 1 or 3, 2 or 4, or parallel playback for simultaneous replay of two separately recorded tracks. In addition to diode, loudspeaker and headphone outputs, there is a stereo socket for use with the EL3787 preamplifier. Output power is 2½ watts.

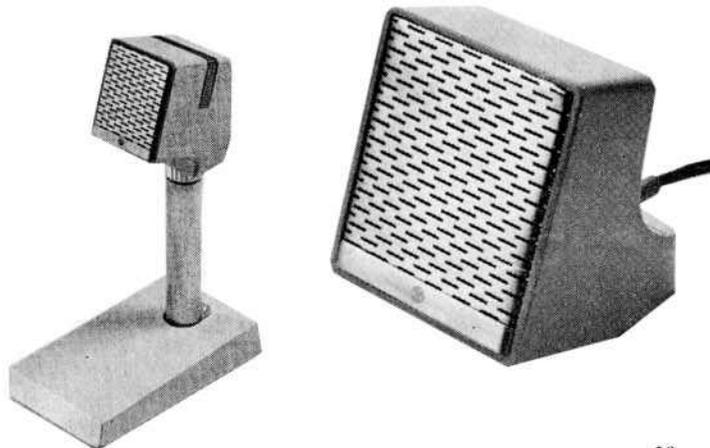
Frequency response is given in the specification as 60 to 10,000 cps  $\pm$  3 dB at 1½ ips, and 60 to 13,000 cps  $\pm$  3 dB at 3½ ips. Housed in a two-tone polystyrene cabinet measuring 14½in.  $\times$  14½in.  $\times$  7½in., the machine weighs 18 lbs. and sells at 39 gns. with a low impedance, moving-coil microphone, connecting lead and 5in. reel of tape.

## TWO NEW MICROPHONES FROM STC

A new uni-directional microphone, the 4113 Ribbon Cardioid, which combines small size with good performance has been designed by Kenneth Grange, F.S.I.A., for STC. Covering the full audio range, its directional discrimination properties—15 to 20 dB—ensure elimination of excessive reverberation and background noise, the response to breath noises and mechanical vibrations being reduced to a minimum.

Both amateur and professional users will find many applications for this new microphone in recording speech and music. Of 30 ohms impedance, it measures 2¼in.  $\times$  1½in.  $\times$  2in., weighs 10½ oz. and is priced at 11 gns.

● BELOW (left), STC's 4113 Ribbon Cardioid microphone; (right), the 4114 Moving Coil.



## Inexpensive

The 4114 Moving Coil, also designed by Kenneth Grange, is another new STC omni-directional microphone which sells at the moderate price of £13 13s. 6d. With an attractive moulded case, it offers a good frequency response produced by a robust system using a durable plastic diaphragm, and is specially suitable for use with tape recorders and transistor amplifiers.

Nominal impedance is 200 ohms, which is suitable for feeding transistor input stages without the use of an input transformer. An effective response is maintained between 100 and 8,000 cps, with a rise in response in the higher frequencies above 3,000 cps. The case is designed for holding in the hand or standing on a table, and a threaded insert in the base enables the instrument to be fitted to a standard camera tripod.

In the next issue :

RECORDING JAZZ IN CHURCH

By Anthony J. Eden

## ● UNDER TEST

# THE WYNSOR TRIDENT FOUR-TRACK TAPE RECORDER

Reviewed by F. C. Judd, A.Inst.E.

**L**IKE the earlier models from the house of WyndSOR, the Trident has both clean performance and appearance. In fact, the styling of this model is probably the best I've seen among the lower-priced popular machines.

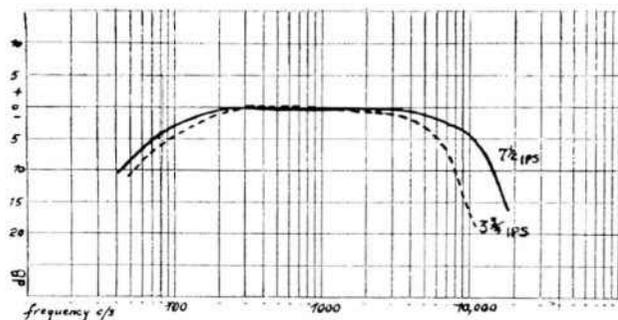
The Trident has a specially modified Collaro Studio deck, and is available as a 2- or 4-track tape recorder. The one submitted for review was the 4-track model, though I was able to test a 2-track machine when they were first put into production.

The deck facilities include a safety interlock control against accidental erase, pause control, tape position indicator, and three speeds,  $7\frac{1}{2}$ ,  $3\frac{3}{4}$  and  $1\frac{7}{8}$  ips. Spools up to 7in. diameter can be used even with the lid down, so that with 4-track recording and L.P. or D.P. tape some quite lengthy recordings are possible. Essential controls, of the piano-key type, are large and easy to operate.

### Monitoring facilities

Input sockets are provided for microphone (high impedance) and radio (high impedance), and there are two output sockets for feeding an external amplifier and loudspeaker. One can also monitor while recording by connecting an external amplifier and speaker to the 'Hz' output socket. The microphone can also be used as an earphone if it is plugged into the same socket (Hz), and provides an alternative monitoring arrangement for recording from the radio.

One can also superimpose one recording upon another. In addition to the normal deck controls, the Trident has a tone control and volume control on a separate front panel and can be used as a straight-through amplifier without having to run the deck mechanism. There is a magic-eye record level indicator, also conveniently mounted on the same front panel.



● Frequency response — record to playback — of the WyndSOR Trident, for  $7\frac{1}{2}$  ips and  $3\frac{3}{4}$  ips.



● The WyndSOR Trident tape recorder. The lower picture, with lid closed, shows the unusual styling.

The frequency response for  $7\frac{1}{2}$  and  $3\frac{3}{4}$  ips is shown in the diagram, and was taken with a pen recording output meter. The response is overall — record through to playback — the final response being measured at the speaker output socket. For such an inexpensive recorder the frequency response and hum and noise level are exceptionally good; speed variation is only noticeable on steady tones at  $1\frac{7}{8}$  ips.

### Good reproduction

Test recordings made from an FM tuner and gramophone records show the Trident to be quite capable of something near hi-fi reproduction if it is used with an external amplifier and speaker. Over its own 7in. x 4in. elliptical speaker, reproduction is still very satisfactory and comparable with any high-grade radio receiver.

At 35 gns. the 4-track model is excellent value; a well-designed machine with a finish both elegant and pleasing. The 2-track model is priced at 33 gns. Both are manufactured by the WyndSOR Recording Co. Ltd., Friern Barnet, London, N.11.

### ABRIDGED TECHNICAL SPECIFICATION

**Tape speeds:**  $1\frac{7}{8}$ ,  $3\frac{3}{4}$  and  $7\frac{1}{2}$  ips.

**Maximum spool size:** 7 in.

**Frequency response:** 50 to 15,000 cps at  $7\frac{1}{2}$  ips; 50 to 9,000 cps at  $3\frac{3}{4}$  ips; 50 to 7,000 cps at  $1\frac{7}{8}$  ips.

**Output power:** 4 watts.

**Valves:** EF86, ECL86, EM85 silicone diode rectifier.

**Loudspeaker:** 7 in. x 4 in. (9,500 lines gauss).

**Dimensions:** 14½ in. x 15½ in. x 7¼ in.

**Weight:** 25 lbs. (including accessories).

● Here's an idea that could have universal repercussions . . .

# LET'S HAVE A SPECIAL SEND A TAPE DAY!

WOULDN'T it be wonderful if we had a Send-a-Tape Day? One special day in the year when all those people with tape recorders — or who could use other people's machines—could send a tape message to a relative or friend anywhere in the world. Or, better still, to all their distant friends and relatives who hadn't heard from them in a long time.

If there were such a special day, like Mothers' Day and Valentines Day, there would be no excuse for failing to communicate with one's friends at least once a year, and a lot of friendships would be kept alive which otherwise might die. Especially among those who aren't very good at writing letters.

What a boost for taping! What a chance to prove to those who still don't realise it what a power for good the tape recorder can be! What a contribution to international goodwill and understanding! For, of course, Send-a-Tape Day wouldn't be just for us to keep. It could become a universal institution, observed in every country of the world. Once started, it would be certain to become more significant every year.

## Next September?

Well, then, let's get it started — and before this year is out! Let's say round about the first week of September, unless anybody has any other ideas — and I shall be glad to hear from all who have any suggestions to make, either about the date or how we can make the first Send-a-Tape Day really effective.

I'm glad to be able to tell you that the idea will have the full backing of **ATR**, and I'm certain that the various taping societies and all concerned with the promotion of the hobby will be anxious to help. But it will be up to the individual enthusiast to make it a real success — people like you and me and the Smiths, Browns and Robinsons with whom we exchange tapes all the year round.

On this special day, we've got to encourage our friends and neighbours to send a tape to somebody; and afterwards, to help them listen to the messages they may receive from their relatives and friends. And, of course, we'll be sending tapes ourselves, to others besides our regular contacts. There's bound to be somebody who will help them to hear our messages, if everybody who owns a tape recorder will only co-operate to make Send-a-Tape Day a day to remember.

More about it next month . . . meanwhile, let us know what you think of the idea and how you can help to make it work.

## For the blind

Charles L. Towers, secretary of World Wide Tape Talk, informs me that his

## SPOOL TALK . . .



. . . by **JON EDMUNDS**

organisation now has a reduced membership fee for blind people. The club magazine, 'Sound Advice,' now in its third issue, will be put on tape and sent to every blind member to keep him up to date.

The U.K. Section of World Tape Pals has started a Reading Service for its blind members which is also available to other blind persons where possible. The aim is to give each person an individual service, and the more readers there are to help out, the more the service can be extended. If you want to put your tape recorder to work in a good cause for a couple of hours every week, you should contact John James, 45 Boundary Road, Colliers Wood, London, S.W.19.

## Man with the golden mic

When his microphone went dead on him, Voicesspondence Club member Gerald Adams decided to have a go at repairing it himself. Dismantling it, he found that the diaphragm of the

condensor-type instrument was broken.

It so happened that he had quick access to a small sheet of mica-backed gold leaf of the sort that is used to letter the titles of books. Cutting it to size, he substituted the thin sheet of gold for the broken diaphragm — and it worked! The ingenious Gerald is now busy taping again, with what he claims is the only golden microphone in this country, if not the entire world.

## Mainly for writers

If you are a writer and use a tape recorder you will be interested in the proposal for a tape magazine to be called 'Tape Forum,' the object of which is 'to exploit to the full the use of spoken self-expression.'

The idea is that members should record their material on one side of a 3 in. tape at 3½ ips and send it to the Forum editor, who will record his comments on the other track and forward it to another member. This member in turn will make his comments and pass the tape on. The material may be an original short story, a sketch, a talk on any subject, or an interview with an interesting personality.

Overseas members will be specially welcomed by Tape Forum. They should send their contributions to Tom Fieldhouse, 524 Stanningley Road, Stanningley, Pudsey, Yorks. Concerned with him in the project is Gordon E. Gompers, 50 Woodfield Avenue, Streatham, London, S.W.16, whose articles on tape recording are appearing in several magazines these days.

I hear, too, that the new St. Ives Writers Group is starting a Tape Circle. Founder and secretary of the Group is Mrs. A. G. Hill, who demonstrated how tape can assist the writer when she recorded a writer's conference held there recently. For those interested, her address is 'Tarosvan,' Richmond Way, Carbis Bay, St. Ives, Cornwall.

## THE PAGE THAT PULLS

Something to sell . . . ?

A service to offer . . . ?

A classified advertisement in **ATR** brings results. An advertiser writes: 'Kindly keep advert running for a further six months following current six months' period. Splendid results!' For this month's bargains turn to page 38.

## ARABIA

DOUG. J. MORISON, 40, charge nurse, Medical Dept., Kuwait Oil Company, Kuwait. Slide shows, amateur dramatics; pop, light classical, Grundig TK30, 7in. 3½, 7½. Anywhere.

## MALTA

ALBERT SCERRI, A.M.N.Inst.E., 32, radio technician, 242 High Street, Hamrun. Travel, reading, sport, all topics; operatic, light, some folk and pop. Baird 2-trk. Collaro deck, 7in. 3½, 7½, 15. Anywhere English speaking (some German, French and Italian spoken).

## CORNWALL

MRS ANNE HILL, over 21, writer/secretary, Tarosvan, Richmond Way, Carbis Bay, St. Ives. People, hospital service, writing; varied, Philips, 5in. 1½, 3½. Anywhere.

## DORSET

DEREK J. AMEY, 23, driver/warehouseman, 17 Franklin Road, Westham, Weymouth. Motoring, films; pop, light classical, Philips 4-trk, stereo, 7in. 1½, 3½, 7½. Australia, Holland; English speaking only.  
CHRISTOPHER JOHN NEWMAN, 16½, schoolboy, 5 Hatherden Ave., Parkstone, Poole. Sailing, radio; pop instrumentalists, The Shadows. Stella ST455, 7in. 1½, 3½, 7½. Any English speaking girls, same age, preferably abroad.

## ESSEX

GORDON ROBINSON, 36, probation officer, 134 Kingston Road, Ilford. General interests, social work. Elizabethan 4-trk, 7in. 1½, 3½, 7½. Scotland, France, U.S.A., Far East.  
PETER J. STOKES, 18, heating fitter's assistant, 32 Oakroyd Ave., Dunmow. Hi-fi, dancing, amateur radio; all pop, no classical or jazz. Grundig TK20, 5½in. 3½. Anywhere English speaking; boy or girl same age.

## GLOUCESTERSHIRE

DAVID ANTHONY RUGMAN, 22, chef, 63 Chakeshill Drive, Henbury, Bristol. Dancing, reading; all, especially Sinatra. Grundig TK35, Brenell Stereo, 8½in. 1½, 3½, 7½, 15. Anywhere.

## HERTFORDSHIRE

SCULLY KEVIN FRANCIS, 21, civil servant, 48 Mill Way, Bushey. Amateur radio, travel, current affairs; light classical, opera, pop, Philips 4-trk, 7in. 1½, 3½, 7½. Europe, Middle East, Africa; English speaking only.  
ERIC MARSHALL, 20, air broker, 19 Westpole Avenue, Cockfosters, Barnet. SW radio, 35mm. colour photography, cars, travel; C & W. Special based on Studio deck, 7in. 1½, 3½, 7½. U.S.A., Canada, Australia.

Particulars of Tapespondents are given in the following order:— name, age, occupation, address; special interests, taste in music; type of machine, spool sizes, speeds; area of taping required.

# THE TAPE DIRECTORY

An ATR service in  
the interests of  
world-wide friendship

## LONDON

DAN JENNINGS, 26, radio & TV salesman, 26W Juniper Street, E.1. Travel, people, radio trade; pop, Wyndor Viscount, 7in. 3½, 7½, 15. Anyone anywhere, especially N.Z.  
L. H. BRIDGE, 40, heavy goods driver, 44 Folkestone Road, East Ham. Gadgets, driving competitions; pop, C & W. humorous. Elizabethan TT3, Grundig TK1, 7in. 1½, 3½, 7½. Anywhere English speaking.

## NORTHAMPTONSHIRE

DAVID CASSON, 20, photographic salesman, 15 Cameron Drive, Northampton. Science fiction, cinema, 8mm. cine; all except rock and opera. Grundig TK20, Sound Riviera, Philips EL3585, 5½in. 1½, 3½. U.K., U.S.A., Holland, Australia.  
L. G. STEVENSON, 31, salesman, 17 Green Lane, Peterborough. Cars, anything mechanical or electronic; good jazz, show music, Simon SP5, 7in. 3½, 7½. U.S.A., Canada, anywhere.

## SOMERSET

G. W. SCORE, 29, company secretary, 103 Combe Park, Yeovil. Church music, theatre; most, Simon SP4, 7in. 3½, 7½. U.S.A., Australia, N.Z.  
DAVID BROOKING, 23, electrical engineer, 37 Upper Church Road, Weston-Super-Mare. Amplifiers, anything electrical; pop instrumentals, not jazz. Grundig TK35 and TK20, 7in. 1½, 3½, 7½. England only.

## SUFFOLK

KEITH CABLE, 35, clerk, 182 High Street, Aldeburgh. Theatre, photography, wine, Spain; no jazz. Grundig TK30, 3in. 3½. Anywhere.  
H. MOTTRAM, 35, shop assistant, 40 Thanet Road, Ipswich. Photography; classical, Elon, 7in. 3½, 7½, 15. Australia, France; some French spoken.

## SUSSEX

ROY J. WILLIAMS, 17, G.P.O. Telephones trainee, 137A Church Road, Hove. 3. Radio, sound recording (building own hi-fi recording system); all jazz, orchestral, pop. K.B. RT20, 5½in. 3½, 7½. Anywhere, preferably U.K.; girls welcomed.  
PHILIP BAKER, 17, ladies' hairdressing apprentice, 41 Cavalry Crescent, Eastbourne. Photography, old gramophone records; all except heavy classics. Philips EL3585, 4in. 1½. U.S.A.

## WORCESTERSHIRE

CHARLES 'RUSTY' WAGHORN, 20, stonemason, 12 Stoney Lane, Saltwells East, Netherton, Nr. Dudley. Cars, travel, sport, topical; mostly pop. G.E.C., 5½in. 3½. U.K.

GEORGE E. BROADLY, 38, storeman/driver, 63 East Street, Kidderminster. Organ music, Temperance Seven; pop, Latin, C & W, trad jazz. Truvox R7, 7in. 3½, 7½. U.K. only.

## YORKSHIRE

LESLIE STOCKWELL, 36, watch repairer, 13 Harewood Court, South Parkway, Leeds. 14. Photography, motoring, science fiction; light classical, Sound Slimline, 7in. 1½, 3½, 7½. U.K. only.  
M. CRAGGY, 19, driver's mate, 49 St. Stephen's Road, Acomb. Photography; pop and light classical, Elizabethan, 7in. 1½. Anywhere.  
EDWARD HELME, 17, student, 84 Weeland Road, Hensall, Goole. Films, photography; pop, Elizabethan Popular 200, Avon, 5½in. 3½. U.K., U.S.A., Australia, Africa, Canada, France; English speaking only.  
A. BEAL, 21, merchant seaman, 19 Balfour Terrace, Middlesborough. Dancing, photography, reading; pop, jazz, no classical. Telefunken 76K, 5½in. 1½, 3½. Anywhere English speaking, preferably female.  
BRIAN CHAPPELL, 32, platelayer, 53 Lambert Road, Kendray Estate, Barnsley. Stereo, classics, pop, opera. Grundig TK60, 7in. 3½, 7½. Anywhere.

## SCOTLAND

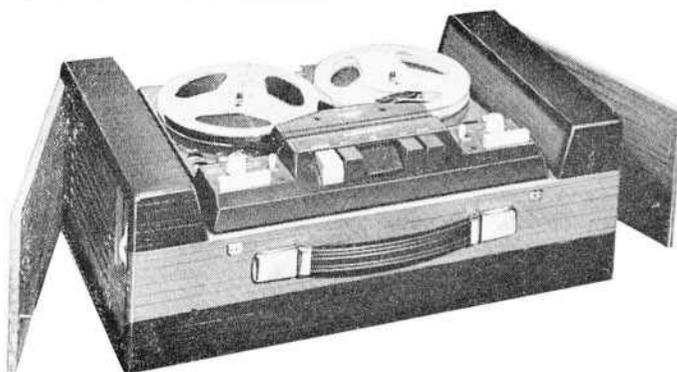
TOM DUNSMORE, 17, ship's plumber, 31 Langfauld Crescent, Falfley, Clydebank, Dunbartonshire. Sport, reading, poetry; jazz and pop. Ferguson 441, 6in. 3½. U.S.A., girl same age.  
PETER GARDNER, 20, truck driver, 47 Wilson Street, Grangemouth, Stirlingshire. Reading, records; pop, jazz, C & W. Philips EL3541, 7in. 3½. Russia, anywhere; English speaking only.  
PETER MCGILL, 23, Parcels Office, B.R., 129 Barloch Street, Dossilpark, Glasgow N.2. Snooker, fishing; pop, Australian and Irish ballads. K.B. 5½in. 3½. Australia, Ireland, U.S.A.  
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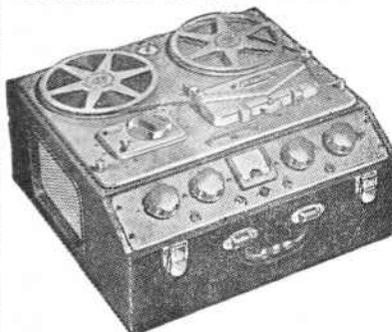
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