

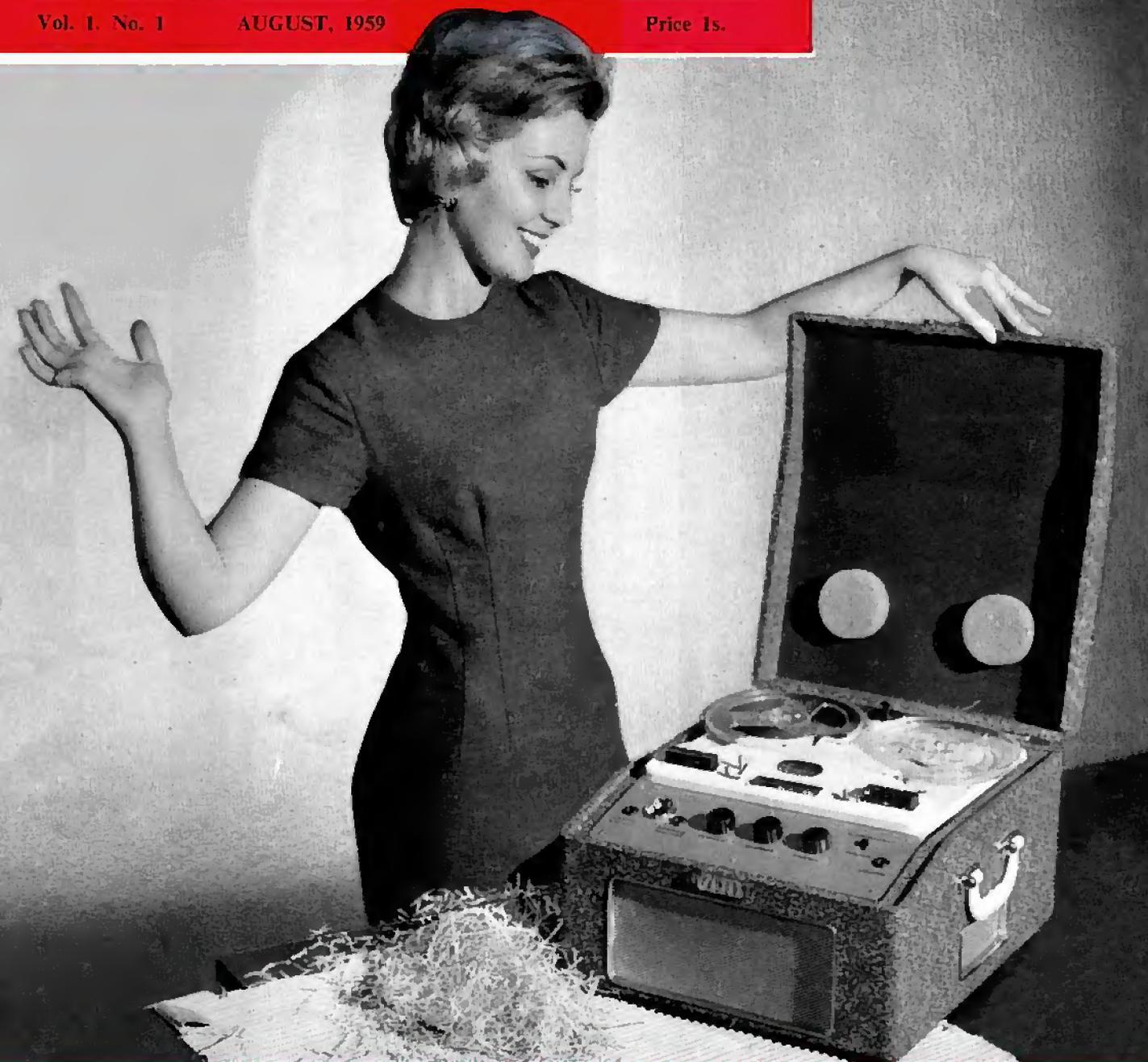
amateur tape

RECORDING

Vol. 1. No. 1

AUGUST, 1959

Price 1s.



THE MAGAZINE OF THE BRITISH TAPE RECORDING CLUB
AND AFFILIATED CLUBS THROUGHOUT THE WORLD

AMATEUR TAPE RECORDING MAGAZINE

is published monthly for the amateur tape recording enthusiast. All articles, etc., which appear are written for the layman and we make no apologies for this simple treatment. We have no wish to compete with the two magazines already in the field which, excellent though they may be, cater for the more advanced enthusiast.

Amateur Tape Recording is a Club magazine, and as such should be made to interest the mass of tape recorder owners. With this in mind we shall always be pleased to hear from readers with suggestions of how we can improve the magazine, and article contributions covering the following subjects will be most acceptable. (Fee by arrangement.)

- (1) Tape Recording.
- (2) Tape Recorders.
- (3) "Do It Yourself" Articles.
- (4) Stereo and Hi-Fi.
- (5) Gramophones.
- (6) Gramophone Records. Previews.
- (7) Pre-recorded Tapes. Previews.
- (8) Cine Film-Tape Recorder Techniques.
- (9) Articles of General Tape and Musical Interest.

All copy to be submitted to :—A. ALEXANDER,

AMATEUR TAPE RECORDING MAGAZINE
123 SUTTON COMMON ROAD, SUTTON, SURREY.

“ AN APOLOGY ”

Although the first issue of the Amateur Tape Recording Magazine has appeared on schedule, it has been produced under the most incredible conditions created by the dispute in the print industry. This situation has affected the proposed content matter and lay-out of our publication and it has only been due to the tenacity and determination of our colleagues that we have in actual fact appeared at all. Therefore, in the face of this "impasse" we have reluctantly been forced to curtail some of the plans conceived for this first issue. So we would ask you to appreciate our problems and bear with us during these abnormal times, safe in the knowledge that immediately normal working conditions are resumed "Amateur Tape Recording" will blossom forth into its true role of being an informative, gay and lively publication presented exclusively for the club-man and the amateur tape recordist.

THE EDITOR.

Introducing "Sally"



and her "Winston" Tape Recorder

The story of Sally and her Winston will be unfolded on the front cover of forthcoming editions of The Amateur Tape Recording Magazine

For full details of the "Winston" range of Tape Recorders write to



WINSTON ELECTRONICS LTD

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SHEPPERTON

MIDDLESEX

Telephone : *Walton-on-Thames 26321*

British Tape Recording Club

123 SUTTON COMMON ROAD, SUTTON, SURREY

The Managing Director says

It is with considerable pride that we now present the first issue of our new Club magazine "Amateur Tape Recording". We say "with pride" because no one would ever have envisaged that the Club would have such a rapid growth and become so popular with tape recording enthusiasts throughout the world in such a short time. It is but eight months since the idea of a British "Tape-sponding" Club was first discussed and the idea only became reality on the 1st January, 1959. The Club has already been responsible for many hundreds of "Tape-sponding" introductions and the gramophone record library of both popular and classical music is second to none. We now extend a cordial greeting to all of our new readers with an invitation to become a member of the B.T.R. Club and to participate in its many facilities.

C. A. LANE

THE AIMS OF BRITISH TAPE RECORDING CLUB

- (1) To act as a central organisation for enthusiasts wishing to "Tape-spond" throughout the world.
- (2) To assist in every way possible the advancement and enjoyment of Tape Recording and its many facets.
- (3) To act as a liaison link between Manufacturers, Dealers and enthusiasts.
- (4) To advise and answer members' queries.
- (5) To keep readers abreast of the times with new ideas and equipment in the fields of Tape Recording, Hi-Fi, Stereo and Recordings.

Managing Director:

C. A. LANE

Director:

W. J. POTTON

Company Secretary:

F. A. WICKHAM

Club Secretary:

A. ALEXANDER
123 Sutton Common
Road, Sutton, Surrey.

Advertisement Manager:

R. A. BISWELL
52 Walton Avenue,
South Harrow,
BYRON 7073

Technical Adviser:

F. WINSTON REYNOLDS
Assoc Brit. I.R.E.

The "Amateur Tape Recording" magazine is published monthly for the AMATEUR and is supplied free to members of the B.T.R. Club.

It contains:—

- (1) Club News.
- (2) A complete list of all new releases of gramophone records and pre-recorded tapes in an easy to read supplement.
- (3) "INTER-TAPE" for enthusiasts wishing to "Tape-spond" throughout the world.
- (4) Articles of general interest to the AMATEUR.
- (5) Members' letters.
- (6) Questions and answers.
- (7) Reviews of equipment.

BRITISH TAPE RECORDING CLUB is organised under the auspices of Lane & Potton Ltd., 7-8 Norfolk St., London
"AMATEUR TAPE RECORDING" is published Monthly as the official magazine of BRITISH TAPE RECORDING CLUB
and affiliated Clubs throughout the World by Lane & Potton Ltd.

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(Please specify 2-4 ohms or 10-15 ohms model when ordering)

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Radio Set**

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Amplifier**

Simply plug into the output of your Tape Recorder or other instrument and two loudspeakers (a built-in speaker can be used for one side if required) in order to obtain full sound spaciousness with each instrument clearly defined and localised in space.

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We specialise in TAPE RECORDERS, and are approved Wholesalers for all the best makes, including REPS, ELIZABETHAN, SOUND, TRUVOX, HARTING, G.B.C., GELOSO, PERTH-SAJA, STUZZI, TANBERG, BRENNELL, COLLARO and the GRAMDECK attachment. We are also stockists of the SAGA-ELIZABETHAN and TSL-PHONOBAND pre-recorded tapes, also SCOTCH BOY, GEVASONER, MASTERTAPE and BASF tapes. We keep stocks of different cabinets suitable for Tape-Decks, Hi-Fi equipment etc., and have a selection of Hi-Fi and STEREO amplifiers, Transcriptors and LOUDSPEAKERS etc., including Leak, Dulci, Cq Britamer, Goodman, G.E.C., W. B. Lorenz etc. Apart from this we keep an enormous selection of RADIO, TELEVISION and ELECTRICAL lines, ranging from Scratch Removers to Spin Dryers, Control Knobs to Convector. Fire-bars to Fluorescent Fittings and Toasters to Test Gear! We have, in fact, more lines than Clapham Junction, but you will be on the right track if you Open An Account With Us Now!

THE SIGNAL'S SET FOR SALES!

CALLING EVERY CLUB MEMBER & RECORDING ENTHUSIAST

There are many facets to the exciting hobby of tape recording and with originality, enthusiasm and most important of all a good recorder which offers high class performance and versatility of operation its possibilities are boundless. Therefore, before you choose a recorder make sure you see and hear Brenell equipment which is manufactured and conditioned to undertake the most exacting requirements demanded by the enthusiast,

The Brenell 3 STAR



3 STAR PORTABLE. Many fine features which include three recording speeds with frequency compensation at all speeds; push button control (interlocked for safety); printed circuit amplifier; separate bass and treble controls; high quality loudspeaker (8in. x 5in.); takes spools up to 7in.; pause control; digital revolution counter; contemporary style wooden cabinet for improved acoustic performance.

PRICE
58
GNS.

including 1,200 ft. of tape, spool and microphone.

Also available, the Mk. 5 Tape Deck, Mk. 5 record/playback amplifier. Mk. 5 portable tape recorder and stereophonic equipment. Leaflets on request.

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Page Five

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The Portable with
Console Performance

You HEAR as you RECORD

With the Venus Portable you can record over an existing sound track, actually hearing the first track as you record the second—and add many layers of sound with no loss of clarity.

VENUS **PORTABLE**



This slim new Venus Portable is only 7½" deep. Yet it carries a 10" x 6" elliptical speaker. This speaker can be used either in situ or unclipped and used in conjunction with the lid of the carrying case (the full area of the lid acting as a baffle). With the separate playback amplifier it gives a range and richness of sound comparable to the Venus Console. The twin amplifiers give 4 watts undistorted. There are separate bass and treble controls, indicator lights—green for playback, red for record. And, as with the Console, safety interlocked controls

*Veritone make the most reliable
tape recorders*

58 GNS.

*complete with microphone,
tape and radio lead*

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Telephone: Potters Bar 2079

MEMBERSHIP FORM TO
BRITISH TAPE RECORDING CLUB

123 SUTTON COMMON ROAD, SUTTON, SURREY

Dear Sir,

I am desirous of becoming a member of the B.T.R. Club.

*I now enclose ONE GUINEA (21/-)*being my annual subscription to both the B.T.R. Club and the "Amateur Tape Recording" magazine.*

Name Address
BLOCK LETTERS PLEASE

Date

Make of Tape Recorder used Size of Spool

MEMBERS WISHING TO "TAPE-SPOND" ARE REQUESTED TO COMPLETE THE FORM BELOW

I am desirous of "Tape-sponding" and agree to my name and address being published.

Name Age if under 21

Address
BLOCK LETTERS PLEASE

Interests Club Number

Taste in Music

Type of Machine used Size of Spool

At what speed Occupation

With what part of the world do you wish to "Tape-spond" ?

.....

The Club suggests that in all instances it is advisable to first contact a prospective tapespondant by letter on the following lines:—

Dear Mr. X,

I am a member of the B.T.R. Club and I would like to "Tape-spond" with you.

I own a X machine and use X" spools playing at X i.p.s.

My interests are as follows:—

Yours sincerely,

* Overseas subscriptions the equivalent to 21/- sterling

PLEASE CUT ALONG DOTTED LINE

TAPE TALK

The monthly summary of queries by post

W. O. TURNBULL, now working in Yugoslavia and who owns a Revox C.36, writes to say:—

"Although I have had the recorder for nearly a year I know nothing of its inside but hope with the help of the Club and the magazine to rectify this. I have several technical questions I should like to ask but will restrict them in this instance to one. Can I convert this machine for stereo, easily and cheaply?"

ANSWER.—We shall be only too pleased to assist you to understand what makes the Revox tick, but are sorry to inform you that a stereo conversion on this particular model is virtually impossible and do not recommend the attempt for the following reasons:—

The bridge carrying the erase, record and replay heads is not sufficiently large to accommodate an extra erase head, and the amplifier space is fully taken up with the single channel record and replay amplifiers.

Because of the length of leads involved in connecting the heads to external amplifiers, the dangers of hum, crosstalk and bad frequency response are considerably increased.

J. A. CAMPBELL of Glasgow tells us:—

"With reference to recording direct from P/U to Tape Recorder I recently decided to try this form of recording; all seemed to go well until I played back the tape, the hum on the tape was something drastic, so much that the music could not be heard. I have tried reversing the wires, and earthing one wire (as per instructions from the Grundig book) but it makes little difference. I also find that if I cut out the gramophone speakers I can get slightly better results, but still not good enough. Can you suggest anything to overcome this fault? My recorder is a Grundig TK5 and my Gramophone is a Philco three speaker, both these instruments work perfectly separately."

ANSWER.—The hum to which you refer in this instance can be due directly to incorrect earthing between the pick-up and the input to the Grundig. The pick-up leads should be taken direct to the input of the Grundig TK5, that is the amplifier on the Philco set should not under any conditions be used, as the gain from the Grundig is sufficient to record direct from records on to tape. The Philco pick-up and turn-table should be earthed directly to the earthy side of the Grundig tape recorder and not direct to normal earth, otherwise hum can result from earth loops.

(Editor's Note.—See Tape-Gram advertised in this issue).

T. J. SMELLIE of W.11 on applying for Club membership has this to say:—

"I am at the moment disposing of some old equipment and thinking of purchasing a Simon SP4. The choice of machine is not yet definite, so I should very much like to avail myself of expert advice. Although I have heard plenty of praise for it, and it is more or less what I am looking for, I should be interested in your opinion. I should also like to know whether you consider that an Acos pick-up head would be adequate for record reproduction through the Simon. Also can you suggest a cheap but reliable F.M. Tuner for use with the Simon. Would you recommend one of Jason's switched tuners?"

ANSWER.—We have no hesitation in recommending the Simon SP4. It is an extremely well designed equip-

ment and according to all reports very reliable. The Acos pick-up should be quite suitable for use in conjunction with the Simon recorder but it may be necessary to put an attenuator across the pick-up to cut down its output as it will tend to rather seriously overload the input valve of the equipment. We understand that very shortly a portable mixer will be put on the market by Electric Ades of Hamworth, Middlesex, which will possess built-in attenuators and the necessary matching transformer to operate a tape recorder from radio or television and mixing of microphone and gram, or a combination of microphone, gram and radio. The Jason F.M. tuner is extremely reliable but the best F.M. tuner on the market is the Lea's "Troughline" and we suggest you investigate this instrument.

P. L. BASTIN of Pershore, Worcs., on receiving his membership card says:—

"As a brand new member, may I immediately get my money's worth and ask you a question or two?"

"My recorder is a Regentone RT.50, 3 speeds, 7in. spools etc. The handbook supplied gives very little technical information, and I should be very grateful if you could let me have any information available on this machine, such as watts output (3½?), frequency range etc. I do not seem to be able to obtain a screened socket for a standard jack-plug. As I have converted my three microphones and FM link to standard plugs for feeding through a mixer, I am limited to the lengths of cable supplied on the mikes, unless I disconnect etc. Can I get such sockets? Also in the same vein, could you advise me upon the maximum length of un-boostered cable I can use for my crystal microphones?"

ANSWER.—Certainly you can get your money's worth, sir, and we trust that you consider the reply by our technical team to be good value:—

The output of the Regentone RT.50 is rated at 3½ watts but you must understand that this wattage is measured at the single frequency of 1000 cycles against a known input and a measured output across a resistive load. Most tape recorders employ in the output stage a pentode valve. This is of course fed into a conventional loudspeaker(s) and although the output is rated at 3½ watts at a single frequency, in actual fact the power output when the equipment is making a "pleasant noise" usually fails to about 2 watts. If you try and push up the output beyond this level rather serious distortion occurs. The frequency range of the equipment is approximately 50 cycles to 14 kilocycles.

We can supply jack sockets and jack plugs complete with screen cables suitable for linking up other apparatus. It is not wise to extend the length of screen cable from a microphone above that received from the manufacturer as the capacitance of the lead will seriously shunt the output and frequency range of the microphone if it is extended.

W. TAIT of Edinburgh says:—

"I am requiring a tape deck. It will be used chiefly for recording music and I have set my heart on the "Brenell" but I would like your advice."

ANSWER.—This is of course an excellent piece of equipment but then there is not much to choose be-

tween most of the tape decks at present on the market. The Club's technical team advisor, Mr. W. Reynolds, who, incidentally, is the Managing Director of an Electronics organisation, has recently completed a magnificent tape and Hi-Fi system in his own home. He, however, has used a "Collaro" deck with astonishing results. He will be writing an article on the "Do It Yourself" idea for the Club Magazine shortly and you will undoubtedly find it of considerable interest.

O. ROWLEY writing from North Rhodesia tells us:—"I am a keen Tape Addict myself and have been for a number of years. Prior to opening my own business last year, I spent some two and a half years with the local Broadcasting organisation as Studio Engineer, and had the pleasure of handling professional equipment. I shall be very interested to hear from you if possible and whether you are interested in membership outside Britain."

ANSWER.—As previously stated in reply to the numerous enquiries from overseas may we reiterate that we are very keen to extend the Club and its activities to any part of the world provided it is possible to do so. And since it is obvious that you, sir, are a professional we feel that your wide recording experience if placed at the disposal of Club members would be of considerable value to the many keen enthusiastic amateurs we have.

D. J. CHATTERTON of Peckham continuing a previous communication tells us:—

"With regard to my tapes which, it is hoped, you will accept for the library, I am pleased to say that I have produced one of the Dene Trevor Band which is, by my past efforts, of good standard. My tapes of Workingmen's Clubs will now definitely be ready by the first week in June, as I have arranged to record in Rotherham on Saturday, Sunday, 23rd and 24th May."

EDITOR'S NOTE.—Members will no doubt remember that D. J. C. originally asked if we would care to accept recordings made by him for the benefit of Club members interested in this aspect of Tape recording. If any other members who have recordings which they feel would be of interest or value to the Club as a whole, may we say that we would be glad to include them in the Club library.

R. FAIRWEATHER, West Norwood, S.E.27, informs us that:—

"The Club gramophone record library service is indeed excellent and it has whetted my appetite. How about hiring out:—

- (a) Frequency Test Tape.
- (b) Defluxer.
- (c) Meter to go with (a).

Carriage charges for (c) would be heavy, I know, but surely enthusiasts would willingly pay. Also

- (d) American Periodicals."

EDITOR'S NOTE.—With reference to your suggestions (a), (b) and (c), it is our intention at a later date to make available to Club members a complete range of equipment for hire. We also plan to build up a library of both technical books and periodicals which would include all American issues. Full particulars of these additional services will be published in the magazine when they become available.

W. P. COPINGER, Kilmarnock, hastens to tell us:—

"As an experienced tape correspondent and owner of three tape recorders, one being presented to me last year as the first prize in the National Tape Recording contest, I would like to comment on your note in the No. 4 Newsletter regarding Customs Declaration for tapes used for correspondence. This is the second time I have seen this erroneous statement in print and I wonder where you obtain your information.

"I have been exchanging tapes all over the world for the past five years and have never used the phrase you print, and have never had any trouble with Customs in this country or any other country either for tapes entering or leaving.

"I use the standard phrase advised by the various international tape exchange clubs which is: 'Magnetic tape recorded message' or 'Personal tape recorded letter, return to sender'. This is written on the small green customs label (Form C1) obtainable free of charge from most Post Offices. The phrases suggested or similar are used in foreign countries for tapes entering this country. No duty is paid. I received two from U.S.A. last week.

EDITOR'S NOTE.—Thank you for the information, Mr. C. We stand corrected.

LVH. GINGELL, Farnborough.

"I have a Grundig "York" Radiogram modified for stereophony and with a Grundig TM 20 Tape-deck plugged in. I am anxious to replace this TM 20 with a Tape Deck (either to plug in or built in, to replace the present Radio) which is capable of playing Stercophony, recording stereophony, which will take up to, at least, 7in. spools, with at least two speeds (3½ i/s and 7½ i/s) with automatic reversal of tape and, in fact, with all the latest devices now on the market. Can you advise me of a firm which to approach upon the matter—either prefabricated or to be built in to specification?"

EDITOR'S NOTE.—We recently inspected a Radiogram-Tape recorder similar to the one which you have in mind, and in this instance the owner had used a Collaro Deck with great success. We give below their address and perhaps you would care to write to them direct:—Collaro Ltd., Ripple Works, By-Pass Road, Barking, Essex.

G. MILNES, Sheffield, 10.

"I have a Stella 450 Tape Recorder. I purchased the machine through the firm of a friend of mine and did not receive many details of it. However, the reproduction and recording facilities were good in all conditions, so clinched the deal.

"I would like to know more about my machine's performance and what I might expect from it. Such things as a frequency range, signal-noise ratio, wow and flutter, and possible accessories would be a great help.

"I am afraid I cannot help you much except that the machine was made in Holland and I believe it has some connection with Phillips and in fact Phillips make a machine of similar appearance at about the same price (63 guineas)."

EDITOR'S NOTE.—We note that you have recently acquired a Stella 450 Tape Recorder, and to assist you in this direction we have obtained for you the handbook which we hope you will find of interest.

To members who have trouble in being unable to "get-on" their last recordings, the following letter will undoubtedly be helpful.

B. BEBHAM, Sanderstead, Surrey.

"To overcome this small problem I work in reverse.

"Before recording, I played my tape back on the other track to the required speed needed for recording to the approximate time needed for my recording plus a little extra (for good measure).

"I stopped the tape at this stage and marked this spot with a piece of paper between the tape and "tape-up" speed (or more permanently) a small scratch or file mark on the spool at this position.

"Once this position has been marked fast wind on the rest of the tape to the point required ready for recording, now having in mind that when this point is reached, the piece of paper will flip out and leave this precalculated amount of recording time to the end of the tape."

THE SPOKEN WORD

We note in the world's press that the Japanese have recently developed a new recording technique which in our opinion has interesting possibilities.

Basically, the idea is that by using a special brown ink containing iron oxide the subsequent printed matter is capable of being "played back" if placed page by page in a new type device called a Cynchro-reader.

The extra publishing costs of printing these sound pages is a mere 2½d. per copy and already a number of large Tokyo printing establishments have been equipped to handle the new process.

The cost of the Synchro-reader is £134 and the sound produced is reported to be quite excellent; with the first use of this new magnetic technique being presented by a Japanese science magazine which provided for its erudite readers' appraisal, the booming notes of Big Ben and the watery roar of Niagara Falls. The inventor is further reported to be planning the development of "sound" text books for music and language studies.

Congratulations; but why stop there, dear inventor? Think of the possibilities this opens up if unleashed upon an unsuspecting world. Consider the horizons of drooling ineptitude to be attained by the current crop of woman's true love magazines if the high, wide and handsome square chinned curly blonde heroes were able to direct their passionate pantings exclusively into the quivering receptive ears of the girlish agog maiden readers.

Or again, imagine the joy to be derived if the Bank of England impregnated their products, thereby enabling us to hear that each crisp one-pound note was worth 20/-. After all, everyone knows that money talks.

But, with what fear and trepidation would we falteringly reach to play back the final red printed notice (or would it be red?), despatched in haste by our High Fi dealer, informing us in haste by our Hi Fi dealer, informing us in a voice of doom that last month's instalment on our Super-special Synchro-reader was now long overdue, and unless immediate steps were taken to eradicate this horrible error action would be contemplated to ensure a fate far worse than death. Ah well, it was just a thought.

SOCIAL CURTAIN RAISER

As the quality reproduced from Hi Fi and

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ROUND and ABOUT

THE WORLD OF TAPE

*seen, heard
and read*

stereo equipment becomes increasingly more the accepted music criteria in the average household, so shall many proud appreciationist become acutely disappointed and frustrated by the poor acoustics prevailing in the home which can reduce even a perfectly designed piece of equipment into an indifferent mediocre instrument.

From Manchester comes the good news that a local firm are now marketing an acoustic curtain called "Acoustilux" which is claimed will

go a long way in supplying an effective answer to this problem encountered by the perfectionist.

The "Curtain" which is made of a double layer of net-like material is lined with

thousands of ultra-fine acetate fibres bonded into a material known as "Bondacoust" and may be hung as a curtain, room divider, or a plain screen. It has already successfully been widely used in sound studios, recital rooms, and concert halls; and it is so effective that, in the average lounge, one curtain approximately 6ft. x 4ft. would be quite adequate, the cost of which would be about £4.

Cheers, but in our suburban neck of the woods where the favourite community game appears to be "keeping up with the Joneses" this news will no doubt create a further flurry of feverish activity not seen since the introduction of television aerials. And it is apparent that in future one's social standing and general prosperity will be gauged by the appearance at the leaded light windows of "Acoustilux" curtaining suitably emblazoned with a design of Woofers and Tweeters bold enough to be identified by the envious neighbours.

GOLDEN SILENCE

*Golden Silence thunders forth,
in Stereo arrayed.*

*Whilst Yankee Student cunning counts
the golden dollars made.*

Although not strictly confined to the world of tape, we feel a reference must be made about an enterprising American Student safely ensconced in a Detroit College, who announced with shattering aplomb his contribution to the rapidly developing demand for stereo discs—a silent L.P. embodying all the best characteristics of stereophonic silence, which he claims are twice as silent as monoural recording. He also suggests that the silence will have finer tonal qualities, with the lows more silent, and the

(continued on page 11)

THE WORLD OF TAPE

continued from page 10

highs less audible, and the middle range more median.

He further explains that the woofers and tweeters combined will actually give greater prestige to the silence, whilst the binaural effect will increase the brilliance of the quiet. And what is even more astounding, this asidious hoaxer is actually getting orders.

Of course, it had to come, although we personally feel that the ultimate must be silent stereo recordings coupled with the echo chamber technique.

NEWS FOR THE BLIND

Another example of the use with which tape recorders are put to the service of humanity comes from a report that the blind members of the Whitley Bay Garrow Club are being brought up to date with local affairs by a team of amateurs from the Y.M.C.A.

Every Tuesday newspaper accounts of the week's events are played on a tape recorder, together with interviews and personal messages from theatrical personalities.

The broadcasts, the idea of the Y.M.C.A. secretary, Mr. Sidney Edgar, began about three weeks ago and are conducted each week by a different member.

The tape recorder is borrowed, but the Y.M.C.A. Women's Auxiliary hopes to buy one soon.

A more recent guest was Jerry Desmond currently appearing at Newcastle.

After making his recording Mr. Desmond said he hoped other personalities in entertainment would support the scheme whenever they came to Whitley Bay.

TAPE-PINCH

The demand for tape recorders in general is considerable but there never seem to be enough of certain models. Somebody, however, went to extremes on the last day of the Photo Fair when out of the four Wyndors "Viscounts" on various exhibitors' stands one was "collected" by a party or parties unknown. Such party or parties is/are now wanted by the police.

Readers may be interested to know that the serial number of this Wyndors "Viscount" is 5367 and that either Messrs. Cinecraft Supplies Ltd., of 246a Green Lanes, London, N.13, or the manufacturers would be interested to learn of its being offered for sale.

WE SHOULD LIKE TO KNOW

Each week sees the introduction of new Tape recorders on to the market, manufactured by both large and small electronic enterprises, each endeavouring to incorporate into their equipment the features they think you want. But is this SO? Are you really satisfied? Do you really get what you want? We wonder, it interests us. Why not let us know by filling in the questionnaire below:—

1. Which size of reel do you prefer?
(a) 8½in. (b) 7in. (c) 5½in. (d) 5in. (e) 3in.
2. (a) How many speeds do you consider necessary?
(b) Which speed do you use most?
3. Is a pause control necessary? (Yes or No.)
4. What do you consider an acceptable rewind time for a 7in. reel of *Standard* tape?
5. Do you consider a place indicator
(a) essential (b) desirable (c) not necessary.
6. Is an automatic stop at the end of the tape
(a) essential (b) desirable (c) not necessary.
7. Do you consider a facility for Cine-Synchronization
(a) important (b) desirable (c) not necessary.
8. Do you consider mixing facilities
(a) important (b) desirable (c) not necessary.
9. (a) Do you consider Superimposing to be an essential feature on your machine? (Yes or No)
(b) If yes, is the provision of monitoring the first recording, whilst making a second recording, essential?
(c) Desirable?
10. Is a tone control
(a) essential (b) desirable (c) not necessary.
11. If one of the following facilities only were provided, which would you prefer?
(i) External Amplifier, or
(ii) External Loudspeaker.
If External Speaker—
(a) Do you consider it essential to mute internal speaker?
(b) Desirable. (c) Not necessary.
12. Do you consider a reversing deck preferable to single way, if so
(a) with automatic reverse
(b) with automatic reverse and automatic stop.
13. On a Stereophonic Tape Recorder, which do you consider more desirable
(a) both amplifiers to be contained in the same unit.
(b) an external amplifier housed with the second speaker.
14. If you have only a limited amount of money to spend, would you prefer (a) a popular priced stereo? (b) a high fidelity monaural sound arrangement?

1..... 2..... 3..... 4..... 5..... 6..... 7.....

8..... 9..... 10..... 11..... 12..... 13..... 14.....

Any points not covered by this questionnaire which you think may be of interest please write on plain paper.

INTRODUCING

GRAM - T - TAPE

WITH THE

"TAPE - GRAM"

12

gms.

The only Portable Gramophone specially designed for use as an accessory to a Tape Recorder

(Supplied complete with mains lead and tape recorder connecting lead)



★

SALIENT FEATURES

- 1 Four speed motor
- 2 B.S.R. Gramophone Deck
- 3 Strongly constructed portable case, beautifully finished in Rexine
- 4 Special plug connection in the rear for direct linking with Tape Recorders.
- 5 Provision made in the front for the addition of a mixer to be made available shortly.

W. J. & G. R. WILLIS, LTD.

73 GRAND PARADE - HARRINGAY, LONDON, N.4

POSTAL SERVICE ONLY

SEE "HIGHLIGHT" on page 16

SOUND FOR THE SUFFERING

Music in one form or another is as old as the human race itself. It is in only comparatively recent times however that the full therapeutic value of music has been realised, and put to work.

Music today is used as a powerful means to assist in the rehabilitation of patients with mental disorders, and certain types of music also feature in programmes of corrective training, and such methods have met with increasing success

by

**RUPERT
SMITH**

By inducing the co-operation of the delinquent, it has been found that using this type of training, the effect on the mind is slowly but surely channelling the train of thoughts to a more balanced view of life, and in so doing, curbing the belligerent social attitudes, and the way-laying of aggressive impulses.

It is acknowledged that in music there is great discipline and each serious performer gives his own interpretation from within himself. On careful study and attentive listening one can be distinguished from the other when performing identical works, thereby creating added interest and discrimination in a simple yet effective manner.

A mind in a state of acute upset often responds to suggestion, and the musical psychology rapidly reaches the well-known thalamus gland, which is the seat of all the emotions, and can have untold effect on the more receptive patient, and be of considerable value to many others. Recently, in Britain, statistics were published that showed astounding figures, and an equally astounding forecast for the future. It was this: ONE in every TWENTY of us will, during our lifetime, require mental treatment. This is no problem that the other man can solve. We are, whether we like it or not, bound up with it, and social rehabilitation is as much our responsibility as that of the authorities, because we are part of it.

It is obvious, then, that many of us could do a lot more than we do. Many of us are either musicians, or have our own tape recorders on which suitable pre-recorded music can be played. There are countless opportunities for such service throughout Britain, and by making

some enquiries in our own areas, can we not offer to help General and Mental Hospitals, Institutions and Reform Prisons, thereby putting music to one of its greatest uses in the direct service of humanity?

It has not been suggested that music by itself will cause miracles, but there is concrete evidence that such performances DO make a very real contribution, and any offers of help are usually met with much enthusiasm.

We know of many examples of tape enthusiasts who place at the disposal of hospitals and the sick, their time, knowledge and equipment. And schemes of a voluntary nature are in operation to bring to the blind the advantages of the recorded spoken word to create verbal pictures in a world of darkness. We are also pleased to note that in one or two instances the services of the Record Library are used by members for this purpose.



Meet the New 'kurland' TR7m Giving You 'HI-FI' YOU CAN AFFORD!

The 'kurland' TR7m is contemporarily styled in two-tone washable 'Rexline' and its clear, crisp tone is due to the powerful six valve Mullard Amplifier housed inside.

The 'kurland' TR7m gives you three speeds and records or playback in either direction with instantaneous track reversal.

The 'kurland' TR7m is really portable weighing only 35lb and has facilities for carrying two extra reels of tape.

The 'kurland' TR7m will not only record and playback (Now up to 4 hours), but will amplify microphone, record pick-up and Radio, or come to that, ANYTHING.

The 'kurland' TR7m is supplied with tape, stick microphone with desk stand beautifully styled by Acos, and a seven foot extension lead complete with all plugs. The mains lead is extra long, 9 feet in fact.

THE 'kurland' TR7m
56 guineas complete.



Available from leading stores — Write for free pamphlet to:
KURLAND RECORDING SYSTEMS LTD.
TILLY'S LANE, HIGH STREET, STAINES, MIDDX.

MONAURAL or STEREOGRAPHIC

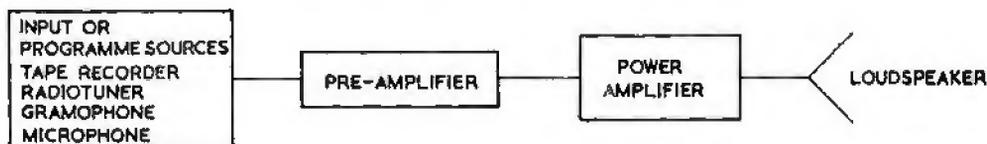
BY FREDERICK'S

Now that stereophonic sound has become an everyday topic of conversation, many non-technical people will be interested in how they can convert their present monaural sound reproducing system, whether high fidelity or otherwise, into a stereophonic system. The purpose of this article is to explain a method which should come well within the pocket of the average individual.

Let us assume that you have an existing monaural sound reproducing system in your home. A few words explaining what monaural means may help the lay reader. Your existing radio set, television or radiogram is provided with a single input source, say from the aerial. The signal then goes through a series of valves to a loudspeaker and is known as a monaural system. The pick-up fitted to your record player or radiogram feeds a similar signal from a record groove into an amplifier and then through to the loudspeaker. This is another monaural method, and the same applies to television or a single microphone.

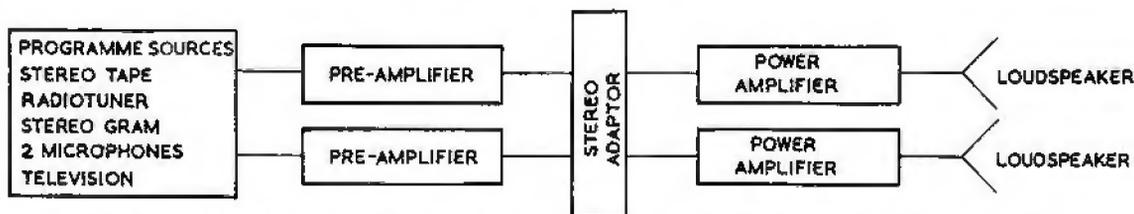
Now let us represent your existing monaural radio set, radiogram, tape recorder or amplifying system by a simple block schematic:—

DIAGRAM No.1 MONAURAL SYSTEM



Dealing with the question of stereophonic reproduction—what is it? It is merely a duplication of a monaural system and this can be seen quite clearly in Block Schematic No. 2.

DIAGRAM No.2 STEREOGRAPHIC SYSTEM.



From the block schematic you will see that all that has been added is a second pre-amplifier, power amplifier and loudspeaker, with a stereo adaptor, placed in between the two pre-amplifiers and the power amplifiers. There is one

other point to consider and that is if you are listening to or recording a stereophonic programme you have to use two microphones, two radio tuners, a stereo tape or a gramophone turntable with a stereo head.

Regarding the cost. An existing monaural system can be transformed into a stereophonic system at roughly 75% of the cost of your existing monaural system. At this juncture it would be wise to go into the system in fair detail to give you a complete picture.

Starting at the programme source and progressing through the pre-amplifier and main amplifier to the speaker system, a basic stereophonic system requires the following components:—

One stereophonic radio tuner or two monaural radio tuners.

One stereophonic tape recorder or two monaural tape recorders.

One stereophonic record player or radiogram or two monaural equipments.

Two microphones.

There already exists on the market dual channel pre-amplifiers which will either reproduce monaural or stereophonic sound, therefore the programme source can be a tape recorder, a record

player or radiogram, radio tuner(s) or microphones. Your choice of these programme sources will depend upon what you want to listen to. The radio tuner can include medium

wave such as the B.B.C. Light or Home programme, V.H.F. (very high frequency) or television. Your basic monaural sound reproducing system should consist of a fairly good pre-amplifier, main amplifier and loudspeaker and

one or more programme sources. It should now be obvious that the system can be expanded into a stereophonic system in easy stages and in an orderly manner. The first stage can be the purchasing of a stereophonic pick-up head for your gramophone or radiogram. This, which is usually of the plug-in variety and similar in appearance, size and weight to your existing pick-up, can be used either monaurally and later stereophonically as the system grows.

Having completed the first stage you now proceed to the second and start purchasing stereophonic records in preference to monaural records. You can still play your stereophonic records monaurally as the stereophonic pick-up will operate with either monaural or stereophonic records.

The next stage would be to purchase another loudspeaker for the second channel which will be added at some later date. This loudspeaker should be similar to the one which you already possess and a discussion with your radio dealer, if you give him the type and number of the present one, will clear the points quite easily. The new second loudspeaker can be fitted to your present system without any trouble whatsoever and you will immediately notice an improvement in the quality by the simple addition of this second loudspeaker.

A further stage would be to purchase a second amplifier. This second amplifier should have the same characteristics as the one which you already possess. This can then be connected into the system to drive or operate the second loudspeaker which you have previously purchased. It has already been assumed that you have a pre-amplifier and most pre-amplifiers will, without any trouble, drive or operate quite successfully two main amplifiers.

The next stage now requires some decision on your part. You have to decide between two methods of control for a stereophonic system. No doubt some high fidelity enthusiasts will debate the merits of both methods, nevertheless this article is meant as a guide to the ordinary listener who is quite satisfied with average quality in his or her home, and you can accept the writers' assurance that average quality is pretty good.

One method consists of using two identical pre-amplifiers with a control unit to act as a master control for the complete system. The second method is to replace your single channel monaural pre-amplifier with a stereophonic pre-amplifier and these are already available on the commercial market. This stereophonic pre-amplifier would then become the master control for your entire system. The main disadvantage of the first method is having three

separate units to mount into a cabinet and, of course, having more knobs or controls to adjust to select your desired programme source.

One of the writers of this article already had a very good monaural system which included a high fidelity pre-amplifier and he decided to use two pre-amplifiers with a stereophonic adaptor, as shown in the Block Schematic No. 2. If you are limited for space to fit all the units, we would recommend the use of a stereophonic pre-amplifier which, as already mentioned, can be purchased commercially. If, however, you decide to retain your present pre-amplifier and purchase a second identical pre-amplifier, you can purchase a stereo adaptor to control the system. There are a number of these units available commercially, one of which will meet with your requirements.

Let us now assume that you have converted your monaural system into a complete stereophonic system and are ready to start listening to stereophonic sound. The question of the placing of your two loudspeakers in the most advantageous acoustic position in your room should be considered. There are no hard and fast rules that you can follow but there are, however, some general rules that can be used as a guide and then by trial and error methods you arrange your loudspeakers to obtain the best results. If, for example, you have a rectangular room, the speakers should be placed approximately 7ft. to 10ft. apart along the shorter wall. The larger the room the greater the spacing between the speakers. During the past year or so there have been a number of articles published in various journals dealing with this matter and if you mention this to your radio dealer he will be only too happy to give you the names of the various journals.

Returning now to the programme input sources, let us consider what other sources of stereophonic programme material is available to the home listener. On occasions the B.B.C. broadcasts stereophonic programmes using television medium wave and V.H.F. for the left and right channels, viz., channels 1 and 2. If you consult the "Radio Times" you will find full details of all stereophonic transmissions. For example, you could receive say the left-hand channel on your television set and the right-hand channel on your A.M. (amplitude modulation) or F.M. (frequency modulation) radio set.

No high fidelity system is complete without a tape recorder. This component provides an enormously added flexibility to any system whether monaural or stereophonic and many hours of enjoyment can be obtained if it is used correctly. For example, a tape recorder will enable you to record programmes from the

radio, from records, from microphone and from television, both monaurally and stereophonically, and will enable you to mix any combination together and make your own composite tape recordings, either monaurally or stereophonically.

Many readers will already possess a tape recorder. Most tape recorders, however, are designed for monaural recording and listening. It is possible by consulting your local radio dealer to convert your existing monaural tape recorder into a stereophonic tape recorder/reproducer and this at quite a reasonable price as all that is required is a stereophonic record-

ing head and a second amplifying channel added to your existing monaural amplifier, one of which is included in every tape recorder. Obviously a second microphone will also be required to enable you to record live programme material such as a band, a piano with a vocalist and so on. Several manufacturers are now making available commercially "add on units" for converting monaural tape recorders to stereophonic operation.

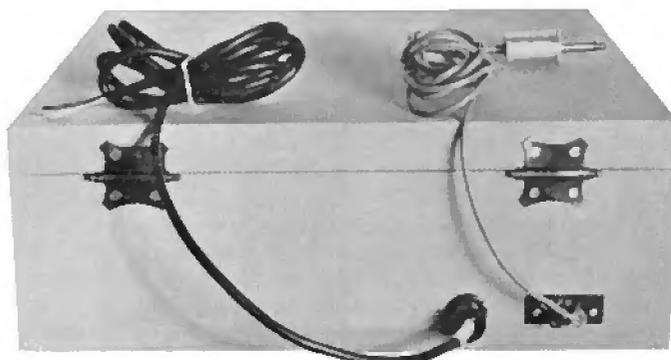
You will appreciate that it is difficult to deal with a technical article in non-technical terms and the writers trust that they have made themselves clear.

HIGHLIGHT

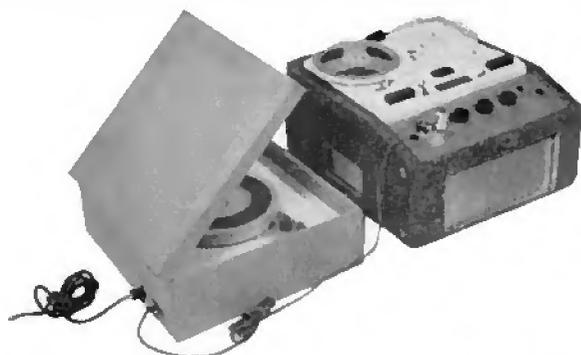
The "TAPEGRAM"



The "TAPE-GRAM"



Rear view showing mains lead and pick-up lead complete with jack plug for connection to Tape-Recorder (This plug varies according to the make of Tape Recorder)



Illustrating simple connection



Ready for use

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W. J. & G. R. WILLIS, Ltd.
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"TAPESPONDENCE"

By W. PATRICK COPINGER

Between you and me there is no such word. It's a bastard. Illegitimate. But can anyone come up with a better? It is supposed to mean "Correspondence by Tape Recorder". Presumably to be accurate I should have headed this article "Tape Correspondence".

That would be all right in this magazine which has in its own name the word "Tape" and obviously it refers to magnetic Tape Recording, but it would be very misleading in say, a sewing magazine where it would equally obviously refer to writing messages to people on long lengths of tape or coloured ribbon in Indian ink!

If such a magazine reader came across "Tapespondence" it wouldn't mean a thing, so they would not be misled!

Having got that off my chest, what is "Tapespondence"? It consists of exchanging spoken messages recorded on magnetic tape between friends. That's it in a nutshell. Perhaps you haven't any friends with a tape recorder, or if you have they live next door or you see them every day at work so what on earth would you want to exchange tapes with them for? "Tapespondence" comes into its own however when one wants to span continents. You may say, "But how do I make the initial contact?" There are a number of Clubs and Societies throughout the world which cater for this fascinating pastime, foremost of which is THE BRITISH TAPE RECORDING CLUB, the publishers of this magazine.

There is another type of club which on the whole are localised affairs that hold meetings for the purpose of exchanging ideas, experiences and making and listening to recordings of general interest to the members. I'll tell you more about this type of club in a future issue. At this point I should explain that there is an internationally agreed standard of speeds, sizes of tapes widths of recording tracks, etc., so that a recording made on one machine will play back on any other tape recorder in the world, not more than five or six years old. I did myself get a tape a few years ago from abroad which would only play backwards on my machine, but my tapespondent had built his own tape recorder and he preferred it to play from right to left. I think he was left-handed!

If you own a tape recorder you are missing a tremendous amount of fun if you are not a

member of the British Tape Recording Club. The annual subscription of 21/- is probably the best investment you can make as an owner as this subscription fee entitles you to avail yourself of the Club gramophone record library and expert technical advice is yours for the asking. This magazine "Amateur Tape Recording" is also supplied free to members.

You will find on the application form a section where you should list your interests and hobbies. It is very important not to list too many. Write in those about which you are prepared to do the talking and can talk with some knowledge. You may have other interests and hobbies about which you would like to know more. Don't include these as you'll soon find some person listed with whom you can start talking. If you are interested in people and places you have never seen but only heard of, if you are interested in jazz, Bethoven, ballet, jive, or anything from architecture to zoology you will obviously obtain considerable enjoyment in becoming a member of the British Tape Recording Club. Through various friends in the U.S.A. I have obtained some extremely interesting recordings of American way of life including some very fascinating tapes of Diesel engines shunting in Connecticut, of music from the Cathedral of St. John The Divine in New York, sounds from Manhattan Beach, the New York subway and many others. I am expecting to have shortly some stereophonic tape recordings sent me in exchange for a reel of tape, made by a tapesponding friend who has a stereo tape recorder.

All these things can be for you after you have made a few contacts. Next month I will tell you how to go about making your first recording how to mail it, what to say and what not to say!

EDITOR'S NOTE.—Mr. Copinger has been a tape recording enthusiast for a number of years and won first prize in the Composition Section of the National Tape Recording Contest 1958. Apart from being a member of the British Tape Recording Club he also belongs to a number of localised clubs and is Vice-President of the West Middlesex Tape Recording Club.

Pictures in sound...

... pictures to keep. Cherished memories caught and held on tape, to sound unspoiled in the years to come. Every familiar mannerism, every memorable sound, from the greatest events of your lifetime retained forever in a reel of tape, to be played back again and again. Yes, with a Philips tape recorder you can make your own scrapbook of familiar sounds. With a Philips tape recorder you can record weddings and birthdays, baby's first words . . . and yourself, too. In fact, whether for entertainment or education, every sound worth remembering can be trapped and played back with one of these superb Philips tape recorders.



MODEL
EL3527

- Twin-track recording
- Magic-eye indicator
- Mixing facilities and tone control
- Six-position control knob
- Can be synchronised for film
- A versatile and reliable instrument

39 GNS.



MODEL
AG8108

62 GNS.

- (3-speed push-button)
- Twin-track recording at three speeds
 - Professional tone quality at 7½" per second
 - Magic-eye and revolution counter
 - Simple push-button controls
 - Efficient, easily controlled braking
 - Supplied with 10.00ft. LP tape and sensitive microphone



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INTER TAPE

"The International Tape correspondence column for Club Members who wish to make 'Tape' friends throughout the World."

Tape Recorders are rapidly becoming an established piece of equipment in our everyday lives, not only for specialist use by the many professions that can benefit from this modern innovation but also for the man in the street in his ever increasing capacity to widen the scope of his leisure hours.

The diversity of the little box with the revolving spools has been rapidly seized upon as a means to develop and expand the work of our educationalists and their never ending quest to impart knowledge.

Actors and dramatic societies now have at their finger-tips the electro-mechanical aid that can immediately tell them, at the turn of a switch, the strength of their delivery or the weakness of their memory.

Aspiring politicians no longer need to grimace before a full length mirror when practising speeches, as the only means of being able to calculate the possible effect of their statements upon the electorate.

Business tycoons record letters on tape for the attention of their efficient and glamorous secretaries whilst being silently commuted to the office in chauffeur-driven solitude.

Youth Clubs can now make use of this compact versatile wonder to build up a programme of interesting evenings for their teen-age participants who, having once been introduced to this absorbing meteor, will clamour for more. All this of course is quite apart from the many aspects of tape recording that devotees of the 'cult' and tape recorder clubs generally indulge in.

But there is one common tape recording activity that embraces every section of the community, which cuts across rigid conventions and blazes an adventurous "oxide" trail to new exciting social communications . . .

. . . THIS IS TAPESPONDING . . .

Most members are quite aware of the consistent efforts made by the Club to placate the insatiable demand for new contacts with wide interests in distant places. And it is to this end that approaches are continually being made to overseas Tape Clubs, periodicals, magazines and foreign advertising.

This month we are pleased to report that the New Zealand Tape Club has agreed to inform their Members of our request for tape exchanges. They also tell us that for the first time they are issuing a directory, classifying

the hobbies, occupations, interests and recording equipment of their membership.

The Australian Tape Club have not yet officially replied to material despatched to them, but we are receiving a number of individual requests for membership participation.

American publications are still continuing to give us reference and each day brings in letters and tapes from friends and Clubmen in the U.S. all bubbling with a contagious enthusiasm as illustrated by an excerpt reproduced below from a letter sent by John Crockett.

Box A, Bedford Hill, New York.

"I have read your appeal for U.S. contacts in 'Downbeat' magazine and I would be glad to exchange tapes with any of your members. I am a Jazz fan of many years interest, since '25 to be precise—by this of course you will note that I am not exactly a "Chillun"; I am in fact 50.

"I have a 'Norelco' monaural recorder, two tract, 7½, 3½, 1½ i.p.s. and my other equipment includes an English Garrard 98 changer.

"By occupation I am a councillor in a children's home situated about 40 miles from New York."

John Crockett also goes on to say that for a time he exchanged tapes with a friend in Bamsley but now wishes to tapespond with a female enthusiast or a husband-and-wife combination, but insists that tapes should be exchanged on a footage for footage basis, i.e., 1800 ft. for 1800 ft. He also says that he would be prepared to exchange Jazz publications for tapes.

European requests for information and Club-membership are gaining ground with "English speaking" Scandinavia and British servicemen in the forefront. Other overseas enquiries include Kenya, India, Ceylon and Mozambique.

We have also been requested by a Club member who, due to pressure of work, is unable to comply with a request from an American to "Tapespond", and suggests perhaps other Clubmen would care to follow up the request printed below:—

RAY T. ARNOLD,
P.O. Box 58, Colton, California.

"One reason I would like to have an exchange with someone in London is I need someone who will explain or discuss certain things about business and shareholdings in British Companies. I am a regular reader of Stock Exchange Gazette and of course am not altogether ignorant of such things at £ s. d. and Gns. There are some things such as % £ dividends, taxes, etc. that puzzle me. I do not look forward to becoming a shareholder in British stocks on a large scale but find them interesting.

"There are many other things besides the Stock Market that interest me in one way or another of course. At present I am a post office employee. Formerly I was a Telegraphist and in war time, Radio Officer. My main hobby is perhaps Modern languages—Spanish, French, German, Finnish.

"As for music, I get all I need via Radio and T.V. but have an accumulation of records, mostly circa the years 1930 and earlier. I am not a Hi-Fi fan yet and do not go for modern jazz very much but can tolerate it and sometimes enjoy it.

"My recorder runs at 3½ and 7½ i.p.s. double track but it would be necessary to consider the characteristics of my WEBCOR, and old model 210 or 2100. I also have a wire recorder."



Walter 303 De Luxe

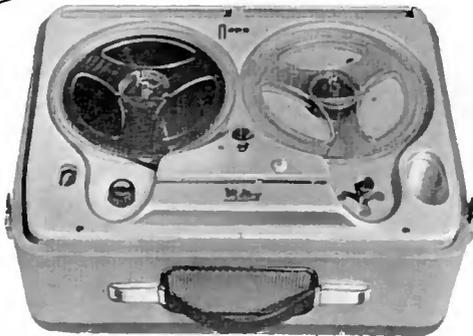
...the most popular member
of the club!

A Tape Recorder with everything for everybody! Unique Walter 'joystick' control; two speeds, $3\frac{3}{4}$ " and $7\frac{1}{2}$ " per sec.; two inputs, microphone and radio/gram; two outputs, extension speaker and external amplifier; tone and volume control; 3 watts undistorted output giving enough volume to fill a small hall; up to 3 hours playing time on long-play tape — or 4 hours on double play tape. All this, complete with crystal microphone, tape and 12 months guarantee, for only 42 gns.



ONLY
42
GNS

...and two more winners:

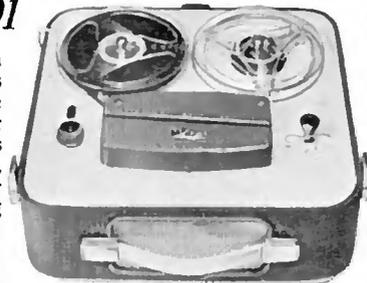


Walter 505

Aristocrat of the Walter range. For home, office, professional or club use, a completely satisfying performer. 4 watts undistorted output with enough volume to fill a medium sized hall, 4-stage built-in amplifier, two speakers, pencil microphone and spare spool storage compartments. 12 months guarantee **57 GNS**

Walter 101

Best bargain yet in Tape Recorders with all the standard Walter qualities. 2 watts undistorted output, enough volume for the largest living room, 5" built-in speaker, 5" reels, giving one hour's playing time. 12 months guarantee - all for the astonishing price of



29 GNS including microphone

SERVICE CENTRES

All owners of Walter tape recorders can call on any one of 200 Walter service centres appointed throughout the country for free service and advice, irrespective of where they bought their recorder.

WALTER INSTRUMENTS LTD · MORDEN · SURREY · Phone DERWENT 4421-5

BASIC TAPE *For the Man and his newly acquired Tape Recorder*

It has become abundantly clear from the masses of queries we have been receiving that many of our members have either just purchased a Tape Recorder or are contemplating doing so.

It is to those of you who have just been "bitten by the bug" that we wish to direct the attention to a definition of those terms that are consistently bandied about wherever Recorder 'types' meet. Therefore may we take pleasure in presenting below **BASIC TAPE**.

Cycles per Second.

The unit for measuring the frequency, or pitch of any sound. Abbreviated term—C.P.S.

Frequency Response.

All sounds have a frequency of so many cycles per second. Homo sapiens can hear, on an average, frequencies to about 16,000 c.p.s. Tape recorders able to reproduce higher frequencies will give better fidelity.

Frequency Range.

The range between the highest and lowest pitched sounds which a tape recorder can reproduce at a usable output, or volume level.

Output.

An electrical voltage coming from an amplifier and normally fed into a loudspeaker.

Input.

An electrical voltage fed into an amplifier.

Deck.

The platform of a tape recorder on which the motor (or motors), the reels, the heads and controls are mounted.

Tape Speeds.

Frequency response is dependent upon tape speed. At 3.750in. per second the response is up to about 8,000 to 9,000 c.p.s. At 7.500in. per second the response is up to about 12,000 c.p.s.

Mixing.

Mixing means feeding more than one signal from various sources, i.e. radio and mike, into the tape recorder at the same time and being able to vary the different levels of each signal.

Monitoring.

Monitoring means hearing a signal as it is fed into the tape recorder. Most models have facilities for monitoring either through the speaker in the tape recorder or with the aid of headphones.

Wow.

Slow variations in tape speed causing similar variations in sound volume and pitch not present in the original sound.

Flutter.

Very short rapid variations in tape speed causing similar variations in sound volume and pitch not present in the original sound. (Wow and Flutter are a form of distortion).

Now, having acquired the jargon of the proud owner, the next 'must' is to be able to detect and eradicate those elementary factors that result in the recorder failing to function on that "very important" occasion. So, before you either smash the offending machine to pieces with the nearest heavy object, or hang your head in shame and call the service engineer, check the following points:—

(1) Mains supply is on. There is usually a faint hum from transformers. Not all recorders have mains indicating lamps.

(2) See if mains fuses, if any, are sound. They will usually be fitted into a small panel near to the mains input lead.

(3) By following the instruction book issued with your recorder, test each function separately in turn, i.e., insert a blank tape, check for true running, fast forward and rewind, non-wobble of spools, etc. When you are satisfied with the mechanical tests clean the recording heads and their immediate area free from dust and the iron oxide which has worn off previous tapes. Make sure this cleaning is done **before** running a fresh tape on the recording heads.

(4) Record a test programme on the tape making sure you do not overload the recording by watching the volume indicator.

(5) Play back in the normal way listening for any abnormal distortion or noise.

(6) If a microphone is fitted, check its operation after carrying out the above tests.

(7) If the recorder will not function after the above have been checked, a service engineer will have to be called in.

(When recording a programme from the radio, better quality and a quiet background will result if the electrical signal from the radio is fed directly into the radio pick-up sockets on the recorder. Some modern radio sets have a separate tape-input socket. The same applies when recording gramophone records and attention is drawn to the new "Tape-Gram" advertised in this issue.

LOOK FOR THIS POSTER
OFFICIAL
SUPPLIERS
TO THE
BRITISH TAPE
RECORDING
CLUB
DEALERS THROUGHOUT THE UNITED
KINGDOM DISPLAYING THIS POSTER WILL
GIVE YOU PROMPT AND PERSONAL
SERVICE.

INTER-TAPE—Directory

The Club suggests that in all instances it is advisable to first contact a prospective tapespondant by letter on the following lines:—

Dear Mr. X,

I am a member of the B.T.R. Club and I would like to "Tape-pond" with you.

I own a X machine and use X" spools playing at X i.p.s.

My interests are as follows:—

Yours sincerely,

THE FOLLOWING MEMBERS WOULD LIKE TO "TAPE-SPOND"

4194600 SAC SMITH, S. W., 14 Squadron, R.A.F. Guterslak, B.F.P.O.39.

S. A. Smith has asked for his name and address to be published and would like to hear from other members. He suggests that as he travels considerably members use his home address which is 9 Sims Square, Alway Estate, Newport, Mon.

Miss M. M. MINAKER, 239 Lake Street, San Francisco, California, U.S.A.

Miss Miniker is an Opera fiend and is keen to make contact with enthusiasts in the U.K.

A/B E. J. GARDNER D/7X941245, Guard Mess, Anson Block, Royal Naval Barracks, Portsmouth, Hants.

E. J. Gardner would like to "Tape-pond" with a young lady aged about 20 years resident in the London area.

E. G. DAHLGREN, 1809 Liberty Bank Buildings, Oklahoma City 2, Oklahoma, U.S.A.

Mr. Dahlgren states that he is already a member of an American tape exchange Club but would like to make contact with enthusiasts in this country. His interests are:—Travel; Oil and Gas Development; Folk Music and Dances; History; Sports; Philately; and Writing. He is an Oil and Gas Consultant.

SAUL HALPER, Halper's Sales & Service, T.V. Phonos Records, 132 W. 5th, Cincinnati 2, Ohio.

Has seen our article in the American magazine "Billboard" and would like to hear from Club members.

A. R. RIDLEY, Esq., Castleton Hotel, Marine Drive, Paignton, Devon.

Mr. Ridley would like to "Tape-pond" with an American enthusiast.

PERCY N. BROWNE, The Manse, Morlais Street, Dowlais, Glam.

Mr. Browne would like to contact members who possess a Stereo Recording machine, especially if they live in South Wales. His equipment includes a Reflectograph 570, Ferrograph 3/AN, Quad Amplifier Tuner, Electrostatic and Tannoy Speakers.

JOSEPH MONOGHAN, 30 Peartree Crescent, North Shields, Northumberland.

Occupation:—Sound Engineer.

Mr. Monaghan would like to "Tape-pond" with America. Preferably a resident of New York. His interests are Reading, Photography and Jazz. He owns a Ferrograph machine.

DERE J. CHATTERTON, 65 Avondale Rise, Peckham, London, S.E.15.

Occupation:—Railway Guard.

Mr. Chatterton would like to "Tape-pond" with a resident of either Canada or Australia.

He suggests that if the "Tape-pondant" is married his wife would like to make it a family affair. His interests are Sport, Model railways and reading and he owns a Magnefon M1 machine. He has a general taste in music.

Mrs. BEATRICE WOOD, Steynewood Battery, Bembridge, Isle of Wight.

Occupation:—Housekeeper.

Mrs. Wood would like to "Tape-pond" with America. Her interests centre around the Salvation Army. She owns a Phillips AG8109 machine and her taste in music is light—her specific likes being the Max Jaffa Trio, and some Rock & Roll. "Tape-pondant" aged about 50 please.

STANLEY G. BYFIELD, 8 Dairsie Road, Eltham, London, S.E.9.

Occupation:—Civil Servant.

Mr. Byfield would like to "Tape-pond" with either America, Canada, France or Germany. He owns a Grundig TK8 machine and his interests are Photography and Films. His taste in music is general and he asks for a "Tape-pondant" aged about 30 either sex.

HIM BLAKELEY, 10 Ken Road, Clevedon, Somerset.

Occupation:—Sgt. British Army.

Sgt. Blakeley would like to "Tape-pond" to any part of the globe. His interests are Photography and Travel, and his musical taste centres around popular and light classic. He owns a Grundig TK20 machine recording at 3½ i.p.s. only.

ALBERT E. GREENWAY, 211 Frederick Road, Aston, Birmingham 6.

Occupation:—Clerk.

Mr. Greenway would like to "Tape-pond" with any part of the globe. His interests are Scouting, Youth Hostelling, Dancing, Colour Photography and Football, and his musical tastes are Jazz and Rock & Roll. He owns a Walter 303 machine recording at 3½ i.p.s. "Tape-pondants" in the Scout or Guide movement preferred.

DONALD DANSON, 90 Ansdell Road, Blackpool, Lancs.

Occupation:—Department Manager.

Mr. Danson would like to "Tape-pond" with both England and America. His interests are Music, Reading, Sun Bathing and Ice Skating, and his musical taste centres around Popular, Musical Shows and Light Classic. He owns a 700L Grundig Reporter converted to international track.

RONALD G. NORMAN, 51 Bellands Way, Eye, Suffolk.

Occupation:—Operates his own business.

Mr. Norman would like to "Tape-

"spond" with America, Australia, Canada and New Zealand. His interests are Art, Books, Music, Fishing and Photography. He owns an Elizabethan Mayfair machine. He states "I take an interest in many subjects as I like to keep my life varied."

GEOFFREY MILNES, 45 Stannington View Road, Sheffield 10, Yorks.

Occupation:—Bank Clerk.

Mr. Milnes would like to "Tape-spond" with both male and female anywhere abroad. His interests are Music, Reading, Tennis and T.V. and his taste in music is general. He owns a Stella Dual Track machine.

MILTON MOSTON, 81-16 Little Neck Parkway, Floral Park, L.O., New York, U.S.A.

Aged 20. Modern Jazz fan and Guitarist. Other hobbies include Amateur Radio and Flying Models (gas free flight, gliders and radio controlled).

JOSEPH C. ETZLER, 121 West 2nd Street, Hutchinson, Kansas, U.S.A.

Interested in exchanging tapes with Club members.

GERALD S. HARRISON, The Record Nook, 40 West Market Street, Lewistown, Pennsylvania, U.S.A.

Consistant Tape recordist. Uses RCA Hi-Fi recorder in his everyday work as Manager of Record Store. Is keen on popular music and would like to exchange music and local news tapes.

STUART WEISS, 317 Lefferts Avenue, Brooklyn, 25, New York, U.S.A.

Interested in exchanging Tapes with Club members.

DALE CAMPBELL, Box 224, Coffeyville, Kansas, U.S.A.

Would like to "Tape-spond" and suggests a few friends would also care to do likewise. Amongst other things specialises in recording speeches and Club lectures.

AMELIA W. HOLMES, P.O. Box 279, Natchitoches, L.A., U.S.A.

Owms and operates a Record shop in a College town. Is interested in forming a local Club similar to the B.T.R.C. and suggests many college students would participate.

E. A. KEPPEL, 848 Cole Street, San Francisco 17, California, U.S.A.

Is a Real Estate Broker and has a Sound System that includes two tape decks. Records monaural or stereo at 7½ or 3½. Has large selection of Jazz covering entire field, i.e., Trad—Dixie—Swing and Progressive. Unable to devote more than a few hours per month due to profession.

C. LINDSAY, 277 E. Second St., Mansfield, Ohio U.S.A.

Would like to exchange tapes. Has a growing Record Library and some "Live" tapes. Musical interest; Modern Jazz and Dixieland.

R. HODGES, 726 W. Addison Avenue, Chicago, 13, Illinois, U.S.A.

Aged 29, unmarried. Hi-Fi Recording enthusiast. Equipment includes Stereo playback.

J. M. CORCORAN, Box 1103, 1612 Espinosa Circle, Palos Verdes Estates, California, U.S.A.

Has Tape Recorder 3½, 7½ i.p.s. dual track. Wishes to exchange Jazz tapes in particular and also "Allied" subjects.

L. J. BREZAGEK, 3330 South 36 Street, Omaha 5, Nebraska, U.S.A.

Tape and Hi-Fi owner. Big Band Jazz enthusiast, i.e., Stan Kenton, Woody Herman. Already "Tape-sponds" with Britain but wishes to contact Johnny

Dankworth and Humph Lyttleton Appreciationists. Prefers to "tape-spond" on 1800 ft. tapes.

O. T. PLUMB, 420 S. County Line Road, Hinsdale, Illinois, U.S.A.

Confesses to a catholic jazz collecting past and has frusted disc jockey ambitions. Music tastes have ossified to a Powell-Monk-Davis purist. Can "Tape-spond" at only half track but can receive either half or full track.

DAGFIN CLEMETSON, Sorgenfrigt, I.B., Oslo, NV Norway.

Has a classical music interest and owns a Proton Hi-Fi 9 (4 track, 3 speed recorder). Wishes to hear from Club members.

BILL EMERY, Moss Holders Furniture Store, Sheridan, Wyoming, U.S.A.

Manages a Record shop, keen to participate in a tape exchange. Visiting London in July.

PFC JOSEPH E. BADGER, U.S. 55 652 278, 175 SC Co. (SVC), APO 216 U.S. Forces.

Aged 23, unmarried. Civilian occupation Disc Jockey, Radio Television announcer. Prolific "Tape-spondant" already has 25 tape pals covering British Isles, Australia, Africa, Sweden, Norway and Canada. Hobbies: Jazz and music generally (excluding Rock-an'-Roll). Keen on sports. Collects tobacco pipes (187 to date). Plans to tour Europe. Would like to correspond with unmarried female tape pal around 23.

ROY C. MARTIN, 9501 Justine Drive, Annadale, Virginia, U.S.A.

Mr. Martin is a radio announcer and is keen to make contact with enthusiasts in the U.K. He is 25 years of age and although he has never been to England would like to know more about us.

A. K. GEE, Celebrity Concerts (Canada) Ltd., Hudsons Bay Company, Retail Store, Winnipeg 1, Manitoba, Canada.

Mr. Gee is an impresario and organises concerts throughout Canada. He has currently been responsible for the Mantovani Tour. He would like to hear from enthusiasts in the profession.

THOMAS GOMES, 1 Abbey Street, Edinburgh 7, Scotland.

Occupation:—Painter.

Mr. Gomes is 18 years of age and would like to hear from both male and female enthusiasts in either Australia, Canada or U.S.A. His interests—Music, Films, Radio, and his taste in music Popular and Jazz. He uses a Phillips recorder playing at 3½ i.p.s. on 5in. spool.

JAMES F. ADAMS, 54 Richmond Road, Gillingham, Kent, England.

Occupation:—Home teacher of the Blind.

Mr. Adams is interested in Travel, Dutch and German languages. His taste in music centres around Beethoven, Mozart and Tchaikovsky. He would like to hear from Germany, Holland and France, particularly from blind enthusiasts. He uses a Vortexion machine playing at either 3½ or 7½ i.p.s. on spools up to 8½in.

DAVID BIRTWISTLE, 11 Pilkington Street, Blackburn, Lancashire, England.

Occupation:—Bus Conductor.

Mr. Birtwistle is 20 years of age and is keen to hear from either New York, Chicago or Detroit. His interests centre around tape recording and sound equipment and he likes both classical and popular music. He owns a Grundig machine playing at both 3½ and 7½ i.p.s. on spools up to 7in.

AND NOW !!

To anyone who purchases a Recorder from us, of either our own make or any other make that we stock, we offer a fantastic range of free accessories, the value of which can be anything up to £10 10s. There is no catch in this offer and this applies to both cash and easy term purchases. We are sure that you will wish to take advantage of this and at the bottom of this page there is a small form which, if you send to us, we will immediately let you have our brochures and details of this wonderful offer by return. Amongst the many accessories which you are able to obtain free of charge, are such things as Pre-Recorded Tapes, Microphones, Floor Stands, Extension Speaker Units, Splicing Kits, Spare Tapes, Telephone Adaptors, Earphones, etc., etc.

Such has been the response to our last advertisement that at present we have a short waiting list for our Bromley 59 and also the Bromley De-Luxe. However, we should be able to avoid excessive delay with those of you who have yet to place your orders. The response to these two Recorders has been so overwhelming that we have had to re-organise to meet the demand. From the many letters reaching us from our customers who have purchased either one of these two machines we know that they have reached not only ours, but also their expectations. The same wonderful offer applies to both of these two machines and thus once more gives the most attractive purchase that you can obtain in the Country.

THE TAPE RECORDER SERVICE CO. 43 NAPIER RD., BROMLEY, KENT Ravensbourne 6119-4498

Please send without obligation on my part, details of your Bromley recorders and Soundcraft speaker enclosures.

I am interested in purchasing outright easy terms.

Name

Address

.....

WHO'S WHO and WHAT THEY MANUFACTURE
An A to Z of Manufacturers and Their Equipment



The New Grundig T.K. 55 Stereo Tape Recorder—Price 92 guineas

★ ● ★

FOR FULL DETAILS WRITE TO

GRUNDIG (G.B.) LTD.

39/41 NEW OXFORD STREET, LONDON, W.C.1

**SUPERB RECORDING IS
MADE SIMPLE ON THE
VERITONE VENUS
TAPE RECORDER**

The designers of the Veritone Venus portable tape recorder have produced an instrument which is simplicity itself to operate, although it probably offers more facilities for the enthusiast than any other similarly priced machine.



This is achieved by the entirely unconventional design which provides for a recording to be heard whilst actually making it. This is a facility normally found only on professional tape recorders, and others in a much more expensive class, and is achieved by the manufacturers using two amplifiers instead of the conventional single unit and three heads instead of the conventional two. The results are first-class and in practice it means that whilst a recording is being made, the operator can actually hear the playback off the tape. An instant audio check is therefore possible whilst recording, and even without looking at the magic eye recording level indicator, the operator is virtually unable to make a faulty recording.

Another unusual and attractive feature is found in respect of the large loudspeaker. This measures no less than 10in. x 6in., and is mounted on a sub-baffle in the base of the recorder. When even better bass response is required, the speaker can very simply be removed from within the set and fastened inside the lid which can then be placed in any convenient position, and the resultant reproduction is equivalent to any good quality extension speaker unit.

There are separate bass and treble tone controls, and the recorder can be used as an amplifier only, when public address facilities are re-

quired or gramophone records reproduced through the speaker with or without recording. Superimposing, yet another feature on the Venus, can be a lot of fun. You can add your voice to any previous recording without erasing the original, and it is very accurate since you are able to hear the first recording you have made (on headphones or through the speaker) whilst you superimpose the second one.

The layout of the machine is excellent, and it is a compact recorder measuring 17½in. x 15½in. x 7½in., and weighing only 35 lbs. The case is finished partly with a neat tan leatherette covering which is washable, and there is a central band of highly polished veneer, giving a clean appearance of good quality. Added to this is a bronze top plate to the tape deck with dark brown knobs and gilt fittings.

There are four main controls neatly arranged on top of the unit. On the left-hand side is the RECORD volume control and a fast wind-on or re-wind switch. On the right is the PLAYBACK volume which is combined with a mains on/off switch, and a RECORD/PLAYBACK switch.

On a small panel at the rear of the machine are the remaining amplifier controls and connecting sockets.

The digital counter for locating any position on a tape is clearly visible on top of the deck, and the magic eye recording level indicator is neatly placed in the front head cover.

The Veritone Venus is a first-class instrument for the amateur, the cine enthusiast and even the professional in many circumstances. The manufacturers are justly proud of the fact that the recorder is used by several leading theatrical personalities, and in particular Cy Grant has written a special calypso on the Venus. This recording is dubbed on to all recorders leaving Veritone's new factory at Potters Bar, Middlesex, and is really very amusing. If you see a Venus in stock at your local radio shop, you will be well advised to hear the tape.

In spite of all this the manufacturers have succeeded in marketing the Venus portable for 58 gns., including an Acos Crystal microphone type 39/1 and radio lead.

We are told by the manufacturers that they are trying to meet the very keen demand for the Venus, and in view of the very large allocation for export, the recorders are not seen in abundance in the shops just yet. However, if you want a closer look, Veritone Ltd. of 16 Station Close, Potters Bar, Middlesex, Tel.: Potters Bar 2097, will be pleased to advise you of your nearest dealer.

THE *Brennell Policy*

It has always been the Brennell policy to make available a range of high quality tape recording equipment at very competitive prices, to meet the demands of discerning tape enthusiasts. In the early days of tape recording, the well known and widely used 'Soundmaster' Tape Deck—in kit form— was designed and manufactured by Brenells, so they may rightly claim to be among the pioneers who introduced and popularised tape recording both in Britain and abroad.

Their current range of equipment must have a very strong appeal to those who wish to purchase a complete tape recorder and to those who prefer to purchase decks and amplifiers for building into their own designs of furniture or with existing high fidelity equipment. For example, the 'Three Star' and 'Mark 5' Recorders are available as complete machines or the Mark 5 deck (exactly as used in the complete Recorder) and the Mark 5 amplifier are available as separate items. Furthermore, as the Brenell decks will accommodate as many as four heads they are ideal for the experimenter and the person who wishes to have equipment which may be DEVELOPED rather than become OBSOLETE.

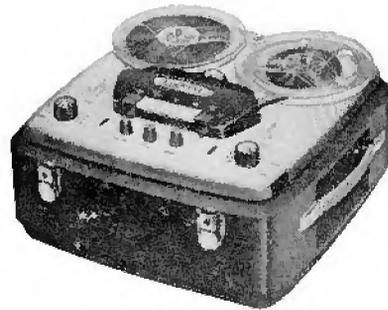


The 'Three Star' Tape Recorder was recently selected by The Design Centre when they displayed items of outstanding British design and manufacture. It has three speeds ($7\frac{1}{2}$, $3\frac{1}{4}$ and $1\frac{1}{8}$ i.p.s.) with frequency correction at each speed. Push buttons are employed to operate the mechanism of the deck and an ingenious, yet simple and robust, interlocking of the button control unit prevents accidental erasure, tape breakage and spillage. The brakes are self-adjusting, a pause control and revolution counter are included and reels of any size up to 7 inches diameter may be used. The amplifier is of modern printed circuit design and employs the latest types of valves developed for low noise, high gain and high quality. The price is 58 gns. (including microphone, radio lead, 1200 ft. reel of tape and empty spool).

Page Twenty-six

The Brenell Mark 5 Tape Deck is probably one of the most versatile general purpose decks at present on the market. The outstanding features are the provision of four operating speeds and the fact that up to four heads can be fitted and spool up to $8\frac{1}{4}$ inches diameter accommodated.

The deck is very simple to operate, two switches controlling Record, Playback and Rewind, whilst a third switch gives speed changes. The extra long spindles provided on the switches enables the deck switching to be quickly and easily adapted for use with a variety of Hi-Fi equipment. A large statically and dynamically balanced flywheel is used to ensure speed stability. Three BTH shaded four-pole motors are employed, these have oil impregnated bearings and require little attention—merely oiling after approx. 1,000 hours use. A standard Tape Deck with two sound heads fitted is 28 gns. Extra heads with pressure pads are £2 4s. each except for the 'stacked' stereo Record/Playback head which is £10.



The Mark 5 Amplifier is specially designed for use with the Mark 5 Tape Deck, being connected by plugs and sockets (no soldering required). Frequency correction is provided to C.C.I.R. standards at speeds 15 and $7\frac{1}{2}$ i.p.s. whilst further compensation is included for speeds below $7\frac{1}{2}$ i.p.s. where no specified standard is in operation. The input (one microphone, one Radio/Gram) sockets and output (one monitoring, one loudspeaker) sockets are standard jack sockets, but a further useful feature is the provision of two co-axial sockets to enable (a) a semi-permanent connection to be made from a radio tuner, hi-fi pre-amplifier, etc. for recording purposes, and (b) a semi-permanent connection to be made to an external amplifier or pre-amplifier, enabling the tape deck to be used with one's existing hi fi equipment. The amplifier is thus capable of performing a dual function if required, i.e., as a complete record/playback amplifier with a 4 watts

The Brennell Policy—continued

output to a suitable loudspeaker (15 ohms) or as a tape-pre-amplifier for recording purposes and with playback facilities, suitably frequency compensated, for use with extra amplifying equipment.

By combining the two uses into one amplifier, Brenells have reduced production costs and this very fine amplifier with power unit is only £24. For stereo work, two of the Mark 5 amplifiers with suitably adapted deck (extra heads) and two speakers, give both record and playback

facilities. A special mounting rack is also available to accommodate the Mark 5 deck with two Mark 5 amplifiers and power units, price £12. The Mark 5 complete portable Tape Recorder has a Mark 5 deck with two heads, Mark 5 amplifier with power unit and high quality loudspeakers mounted in a well styled, attractive cabinet, the price is 64 gns. including a 1200ft. reel of tape and empty spool.

Further details and specifications are available on application to Brenell Engineering Co. Ltd., 1a Doughty Street, London, W.C.1, and demonstrations can be arranged at the above address.

PHILIPS

ELECTRICAL

LTD.

Philips Electrical Ltd. (under its original name of Philips Lamps Ltd.) first commenced operations in Great Britain in 1925. Beginning with the market of incandescent lamps, its range of products has since rapidly extended to cover very many sections of the domestic and industrial electrical field. Among the articles which it handles today are radio and television receivers, radiograms and record players, high-fidelity equipment, dry shavers, health lamps, electrically-heated blankets, hearing aids, high-frequency generators, electromedical and X-ray apparatus, welding plant, magnetic filters, sound amplifying installations, cinema projectors and tape recorders, as well as lamps and lighting fittings of all kinds. It is also associated with Philips Records Ltd. whose high quality recordings have, in the space of a few years, earned an excellent reputation among gramophone record collectors.

By reason of its connections with the great international concern of N. V. Philips Gloeilampenfabrieken, Holland, the company has access to unrivalled research facilities. The Philips Research Laboratories in Eindhoven, which are continually being extended and im-

proved, are acknowledged to be among the best equipped and staffed in Europe.

Philips have long been to the fore in the tape recording field. Much of their professional equipment is used in broadcasting stations and recording studios, and some years ago they made an ambitious entry into the domestic tape recorder market. One could truthfully say that they were among the pioneers in this sphere, for they were one of the first manufacturers to offer a top-quality domestic machine—complete with all accessories for immediate use—at the realistic price of 39 gns. (tax paid).

Over the years, although the refinements and improvements developed by the Philips Research Laboratories have been progressively incorporated in each season's model, this price has been maintained. At the present time the company is marketing two instruments, both embodying the very latest technical features.

The EL 3527 is the current version of the pioneer low-price model introduced some years ago. Its price, as stated above, remains at 39 gns. This is a portable machine, incorporating a printed circuit and a new and improved type of tape deck. It has mixing facilities for radio/record and microphone inputs, and playback volume controls. There is a device for quick start/stop of tape, a visual indication of recording levels, provision for playback through radio or external amplifier, and facilities for monitoring of radio and microphone inputs



during recording. Equipped with a 4-inch speaker, the instrument can be used as a gramophone amplifier, and there is provision for recording from a radiogram as well as a microphone. The instrument allows for twin-track recording at $3\frac{1}{2}$ i.p.s. and is supplied complete with a sensitive crystal microphone, 5-inch reel of standard tape and spare take-up reel.

The AG8108/G, selling at 62 gns. (tax paid), has three tape speeds and push-button principal controls. It is provided with a built-in revolution counter and there is provision for recording from microphone, radio, pickup or amplifier. A 'tape interrupt' button permits intermittent starting or stopping of tape. Output is suitable for playback through a high-fidelity amplifier. The instrument is supplied complete with a new, high-quality moving coil microphone—with speech/music switch—1,800 ft. of L.P. tape and spare tape-up reel.

Accessories

A very wide range of tapes and accessories is

offered by Philips. The excellent results obtained when using Philips tape is due to careful selection of materials used and very strict inspection at all stages of manufacture. Among the special features for which the company's tapes are known are extreme sensitivity, wide frequency range, low noise level, high resistance to stretch, snapping and tearing, powerful adhesion of magnetic coating, high degree of smoothness which reduces wear on recorder heads, and resistance to moisture. Actual laboratory measurements are available to back these claims.

Telephone coils for automatic recording of telephone conversations; stethoscope head phones for monitoring during recording separate programme indicators for selection of recorded passages; foot-switches for remote control of a tape recorder by a stenographer; junction boxes for use when more than one microphone is employed at once; screen cable and connecting plugs. These are but a few of the accessories marketed by the company.

Price lists and further information may be obtained from ELA Department, Philips Electrical Ltd., Century House, Shaftesbury Avenue, London, W.C.2. (Gerrard 7777.)



G·B·C.



A TAPE RECORDER THAT GOES ANYWHERE

**At last you can record anywhere at anytime
—at last a completely portable tape recorder.**

True there have been portable tape recorders before, but never one quite like the Clarion Transitape. Never before has there been such a truly professional machine at such a price—only 25 gns., and that includes the microphone. Completely transistorised, it is no bigger than a portable radio and weighs only 5 lbs. On four torchlight batteries it gives you 50 hours recording or playing time at a governed speed of 3.3/4 i.p.s. Each 3" spool of tape gives 44 minutes playing time. And the quality? Perfect as recording is concerned. Play back is remarkably good for such a tiny machine, but frankly falls a little short of the standards that best quality, full size machines have taught us to expect. However, if you want a high professional standard, play your tapes back on your full size machine or through a large speaker and you'll get it.

I sound enthusiastic about the new Clarion? I am. I'm thrilled with its performance. Jubilant about the price. Coincidental it may be, but the evening of the day I tested the Clarion I found myself looking at a snap album. Then all the exciting possibilities of this new tape recorder really came home to me. A snap-shot of the only bull fight I've ever seen made me wish that this little machine had been on the market two years ago. I remembered the excited, apprehensive chattering of the crowd. The regal blast of the trumpets that gave the command for silence. Followed by the cheers that greeted the parade. The reception of the first bull. Gasps of an

audience held spell-bound by the daring of the matador. Wild, uninhibited approval of the crowd when the matador concluded a breath-taking contest with a clean kill. Although I don't like the cruelty of bull fighting, I should love to have all this on tape. A vivid sound picture that would recapture the hot Spanish sunshine of that afternoon in Barcelona, the smell of death, the excitement that is unique to a contest where man risks his life to prove his supremacy.

Almost every snap drove home just how much the Clarion could offer. A snap of our Broadland holiday last year brought back the memory of literally sailing into a riverside bungalow. The spontaneous dialogue that followed would have made a gem of a recording! And so it went on, so much of the fun we had had . . . so much of the personalities of the characters we had met could only be captured by the spoken word. Unrehearsed words, words, spoken with the freedom that gave them their value. Can you wonder that I'm thrilled with a recorder that will give me such a holiday album of sound portraits for only 25 gns.?

As if this wasn't enough I went on thinking what the Clarion would do for me. I could do my own sports commentaries, my own outside broadcasts—a hundred and one things I could never have done before.

The more I think about the Clarion's possibilities, the more excited I become. The more relieved that its price is within my reach—like most enthusiasts I get a little weary of finding wonderful new equipment that I can buy only if Mr. Littlewood or Mr. Vernon take pity on me.

GRUNDIG

(G.B.) LTD.

Ten years ago the only people in this country who had heard of tape recorders were a handful of technicians and back room boys. Today there are tape recorders in almost half a million homes in Great Britain alone, and statistics show that this country is more tape recorder conscious per head of population than any other in the world. A huge market has been built up literally from nothing in seven years, for in 1952 when Grundig (Great Britain) Limited was established their uphill task was to pioneer an entirely new domestic product, the value of which was unknown to most people. In those early days the most obvious use for a tape recorder was recording the human voice—just that, and nothing more. It was only when Grundig began to bring tape recorders on to the British market in quantity that the real versatility of the instrument was appreciated.

Today Grundig produce a range of tape recorders to suit every purpose and well within the average enthusiast's financial capabilities.

A further development in the Grundig story has occurred in the last few days. The introduction of "The Cub," a truly portable tape recorder retailing at 26 gns. "The Cub" is beautifully designed and up to the usual high Grundig standard and will be fully reviewed in the next issue of *Amateur Tape Recording*.



TK 30

Write for latest Price List :

GRUNDIG (G.B.) LTD.

39/41 New Oxford Street, W.C.1

Page Thirty



TK 20



TK 25



TK 35

IMHOFS, 1845-1959

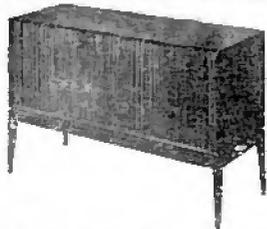
Imhofs are both manufacturers and retailers, as they have been since David Imhof founded the firm in New Oxford Street in 1845. Then he sold mechanical song-birds, musical boxes and an invention of his own, the orchestrion. This was a clockwork-driven instrument which reproduced orchestral music. It was fitted with organ-pipes, brass trumpets, drums and even a triangle, all actuated by a perforated paper roll. Ten or twelve feet high, it was a far cry from the tape recorder of today but it gave performances of remarkable fidelity. This instrument received the Premier Award at the World Exhibition of 1851 and models were sold all over Europe. A few orchestrions are still in working order and are greatly prized by their owners. When the gramophone came on the market, Imhofs quickly took it up. They were first dealers in Britain



CONTROL CABINET

to sell a gramophone and they were the first to be appointed HMV agents (in 1896). The Berliner model illustrated in the famous trademark was actually featured in Imhofs' advertisements before the trademark existed. When HMV wanted a one-piece, seamless brass horn for their instruments in 1902, it was Imhofs who supplied it. The brass-spinning experience gained in making the orchestrion was applied to its successor, the gramophone. Another problem Imhofs helped to solve was the serious wearing of the records caused by the heavy sound-boxes of those early models. Non-metallic needles, made by Imhofs from bamboo in 1910, reduced the trouble to a considerable extent. Imhofs were still making non-metallic needles, thorn needles in the familiar top-hat box, at the outbreak of the Second World War.

During the war, Imhofs entered the industrial electronic field, undertaking repetition sheet metal work for the Services. From this developed a new Imhofs enterprise, the manufacture of standard metal cases,

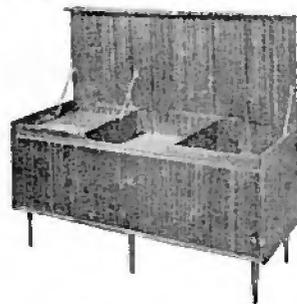


RECORD STORAGE CABINET

racks and consoles for electronic instruments. These are now sold in all parts of the world. It is hardly surprising, then, that Imhofs have extended their interest in making housings for equipment to the retail

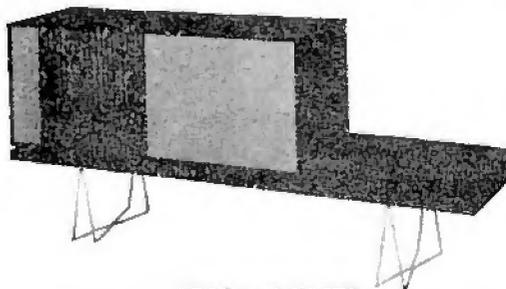
side of their business. They made their first wooden hi-fi cabinet in 1946. This was a mahogany trolley cabinet for Godfrey Imhof's personal use; it had ample space for a gramophone motor and control equipment, all of which was completely concealed when not in use. A modified form of this cabinet is still sold today; with its companion loudspeaker enclosure, the Reflexian, it is on the Design Index of the Council of Industrial Design.

Other cabinets have followed this first successful pair. There is a group of small cabinets to hold a gramophone



CONTROL CABINET

motor on its own, with models for manual and for autochange players. With these is a small table-top control cabinet of simple design. Then there is the Imflex range of unit cabinets: this consists basically of a loudspeaker cabinet, a control cabinet and a record cabinet of the same size and finish, available with a wide choice of legs or bench supports. Then there is a double-size loudspeaker cabinet and a double-size record cabinet, each exactly the same height and depth as the unit control cabinet. From these have been developed two larger cabinets, each with a compartment capable of holding any domestic tape-recorder including the Ferrograph series. In addition, one model has a second compartment for control equipment or player and the other has two such compartments. This last is an exceptionally neat and compact cabinet for

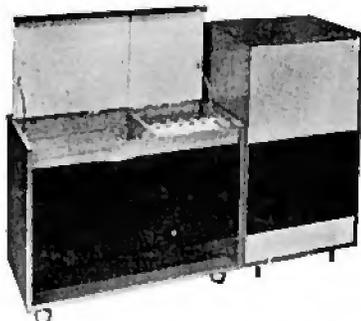


LEGS and BASES

all your hi-fi control equipment, including tape-machine and gramophone motor. The design is simple, with a contemporary elegance which will nevertheless harmonise with almost any furnishing scheme. In addition to making these free-standing, specially designed cabinets, Imhofs also carry out individual installations, building hi-fi equipment directly into a room or into an existing piece of furniture. They have concealed equipment in cupboards, in bookcases and behind paintings. They have also installed it in antique commodes, rug-chests, grandfather clocks and sideboards. A few examples of this type of work can usually be seen displayed in their showrooms and it is amazing to see how much equipment can be fitted

into a valuable piece of furniture without altering its external appearance. This service is, of course, of special value to people with period furnishings who do not want the effect spoiled by obtrusive twentieth-century elements.

In addition to their manufacturing interests, Imhofs have retained their retail business in New Oxford Street and have been closely associated with every advance in their field since the invention of the gramophone. Just as the founder's son, Alfred Imhof, specialised in gramophones from their inception, so his son, Godfrey Imhof (the present managing director), has made the firm one of the best-known hi-fi dealers in the world. Requests for advice reach them from all parts of the globe and are answered by expert



TROLLEY CONTROL CABINET

correspondents whose enthusiasm for their subject matches the customers'. Equipment is packed for export by men with years of experience in this somewhat delicate task. For those who can reach the showrooms in New Oxford Street, there are two displays of tape-machines. The smaller models are demonstrated on the mezzanine overlooking the ground floor, where many makes are shown side by side for ease of comparison. Larger models are demonstrated in the hi-fi floor, in conjunction with a great variety of loudspeakers and other hi-fi equipment. Comparators, allowing one to listen to an enormous number of different combinations of equipment by clicking a switch, are installed here so that it is easy to find out how well a particular machine fits in with a given hi-fi system.

Of course, the choice of a suitable machine is only the starting point. Pre-recorded tapes can be found in the record department on the ground floor, tapes and other accessories, such as splicers, are available from the service shop on the first floor. There, too, is a first-aid bench where minor repairs can be carried out while you wait. The service department at Islington maintains a same-day service for clients in the London area, using radio-controlled vans to answer urgent calls with the minimum of delay and a visit to the service shop or a telephone call there or to Islington will bring a highly experienced engineer to your door. Imhofs are now 114 years old but with their reputation and their experience they retain a youthful approach which every enthusiast will appreciate.

Illustrated brochure and price list on request.

IMHOFS (Retail) LIMITED

112-116 NEW OXFORD STREET

LONDON, W.C.1

CLASSIFIED ADVERTISEMENTS

6d. per word Minimum 7/6d. Box Nos. 1/6d. extra.

Parabolic Reflector wanted. Preferably about 18in. diameter. A. T. Marsh, Sunnysdene, Parsonage Lane, North Cray, Sidcup.

For Sale. T.M.20 Grundig Tape Deck enclosed in a wooden case constructed to house it. Including a microphone. The unit possesses an overall plug for connection to either Radio or Gramophone and magic eye, serial number indicator and an input control for sound. Less than six months old. Price £30. L. V. H. Gingell, South Farnborough Prep. School, Reading Road, Farnborough, Hants.

Tape to Disc Recording.—Microgroove LP from 27s. 6d. 78 r.p.m. from 11s. Also 45 r.p.m. 48-hour service. S.a.e. for comprehensive leaflet to: A. D. Marsh, "De-roy" Sound Service, Little Place, Moss Delph Lane, Aughton, Ormskirk, Lancs. Tel. AUG 3102.

All Makes Available from Tape Recorders (Bournemouth) Ltd., New and Reconditioned. Telefunken and Walter Authorised Service Agents. Write for Free Brochure to:—Seamoor Road, Westbourne, Bournemouth, Hampshire. Tel.: Westbourne 64292.

Brand New Recording Tape 7in. reels 1,200ft. Eritape 4 (equal to 88) 25/6 each (usual price 35/-), 3 reels 24/- each, 6 reels 22/- each; Ordinary tape 7in. plastic reels 16/6, 5½in. 13/3, 5in. 12/-; Super quality 7in. 19/3, 5½in. 15/3, 5in. 13/9. Empty plastic reels 7in. 2/10, 5½in. 2/8 P. and P. paid. Guaranteed on a money refunded if not satisfied basis.—A. Marshall and Son Ltd., 18 Cricklewood Broadway, London, N.W.2

The Tape King scoops again with a new low priced tape bargain! 7in. L.P. 1,800ft. "Agfa" (list 50s.) 32s. 6d. p. & p. 1s. 6d.; 5½in. L.P. "Agfa" (list 35s.) 22s. 6d., p. & p. 1s. 6d.; 3in. L.P. "Agfa" (list 9s. 6d.) 5s. 6d., p. & p. 6d. Also 7in. L.P. by various leading British and Continental makers at up to 30% cheaper than list. 7in. 1,200ft. "Ferrotape" (x M.O.S.) (list 45s.) 25s., p. & p. 1s. 6d. Secondhand latest Philips AG.8108G (list 62 gns.) 49 gns., or terms; Secondhand Grundig TK9, 37 gns. or terms; Secondhand Quad II complete £32 10s. or terms. 20 secondhand Recorders, Amplifiers, Pickups, etc. Send for list. E. C. E. Kingsley & Co. "Always first for tape", 132 Tottenham Court Road (corner of Warren Street), London, W.1. EUS. 6500.

Rendezvous Records offer a comprehensive 33-45-78 Tape to Disc Service. S.A.E. for latest leaflet: 19 Blackfriars Street, Manchester 3.

SECONDHAND GRAMOPHONE RECORD CREDIT SCHEME

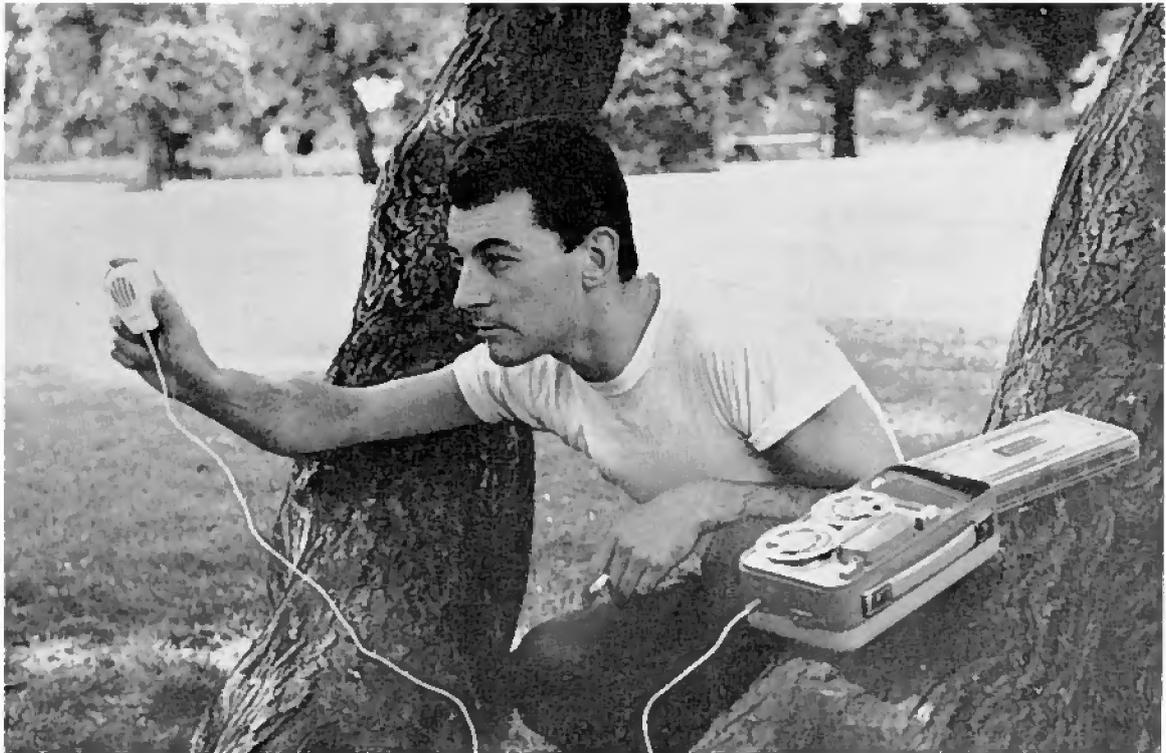
E.P. & L.P. RECORDS ONLY

We have been asked many times in the past by members if the Club would accept secondhand E.P. & L.P. records in exchange for tapes, accessories or records hired from the library. We have therefore worked out a scheme whereby members wishing to dispose of either E.P. or L.P. records in good condition can send them to the Club and have their accounts credited on the following basis: 7in E.P. 5/- 10in. L.P. 12/6d. 12in. L.P. 17/6d.

This scheme naturally only applies to records in good condition and of the following makes:—H.M.V.; Columbia; Brunswick; Decca; London; Vogue; Parlophone; Capitol or any of their subsidiaries.

This is purely a credit scheme and cash purchases cannot be made.

B.T.R. Club, 123 Sutton Common Rd., Sutton, Surrey



Sound-hunting is here!

New transistorised tape recorder at 25 gns. opens untapped worlds of sound for the enthusiast

Ever thought of all the sounds you've never recorded? *Out-of-doors* sounds. Live music. Cafe talk. Holiday sounds. Kids in the street. Ever thought of the fun you could have exploring this new world of sound... unfettered by flex and the weight of a normal tape recorder? Have you thought how you could use these sounds to build

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The Clarion is genius pure and simple. (If you doubt that unclip the base and lock inside). It is fully transistorised. It runs 50 hours on 4 ordinary torch batteries at a governed speed of 3 1/2 i.p.s. It records perfectly. Plays back reasonably as is and up to professional standards through a larger speaker or on your own full-size mains tape recorder. It can be used as a straight-through amplifier. The twin track 3" tape gives 44 minutes playing time. It weighs only 5 lbs. And the cost, at 25 gns., puts this incredible piece of electronic engineering almost in the accessory bracket. *You should carry a Clarion - from now on.*

(And if you already own a mains tape recorder, remember you double your scope and flexibility when you add a Clarion to the existing set-up.)

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ONLY
25
GNS.

*including microphone.
From your radio or
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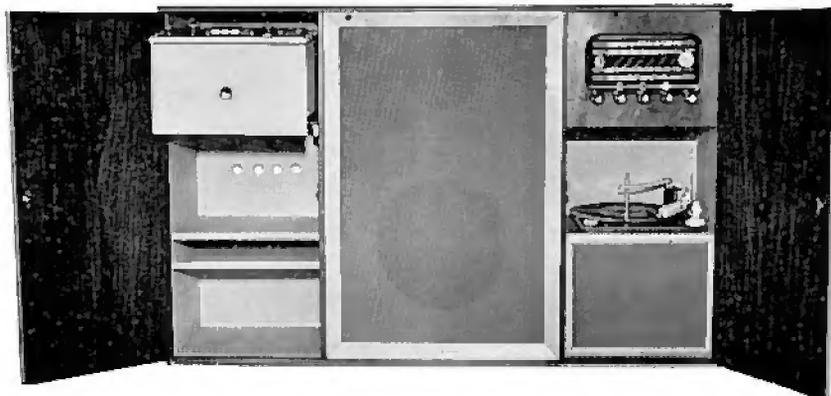


CLARION

Transitape

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Two outstanding new models by Connaught (Tape Recorders) Ltd. Hand built to order for the Connoisseur. Versatile basic design allows a wide range of facilities to cater for all tastes and requirements.



Ribbon or Moving Coil Microphones.

High quality 4 speed Autochanger with speed adjustment.

Overall frequency range:— 30-20,000 c.p.s.

Four Speaker System, 15" Bass unit, 9" middle unit and two tweeter units.

Bass unit housed in unique damped enclosure with variable Pressure Control valve.

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10 Watts undistorted output, 12-14 watts peak.

AM/FM high quality tuner unit. Separate Bass, Treble and Volume controls.

Full compensation for all types of records.

High quality Tape Deck with two speeds 3 $\frac{1}{2}$ and 7 $\frac{1}{2}$ i.p.s.

Magic Eye Tuning indicators and recording levels.

Continuous Tape monitoring and Erase cut out switch.

Record Storage Compartment for 75 records and 16 reels.

PRICE:— £210 - £250 Depending on microphone supplied and autochanger or transcription recorder player.

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Console

10 Watts undistorted output 12-14 watts peak.

High quality, two speed tape deck.

Overall frequency range :- 30-20,000 c.p.s.

Separate Bass, Treble and Volume controls.

Facilities for recording from Radio, Gram Pick-up and Microphone.

Full correction facilities for all records.

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Latest type Magic Eye recording level Indicator.

12 in. Bass unit in unique damped Inclosure with variable pressure control valve. Two high frequency tweeters.

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