

**amateur**

# TAPE RECORDING & HI-FI

VOL. 3 NO. 6

JANUARY 1962

PRICE 2 -

**magazine**

**THE SOUND MONTHLY**



**MEET  
MR  
SOUND**  
CHROMASONICS

**STUDIO  
DECK  
MODIFICATION**  
AT YOUR SERVICE

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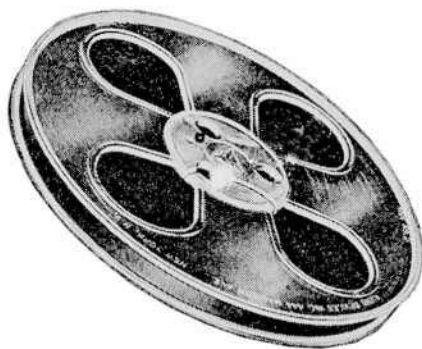


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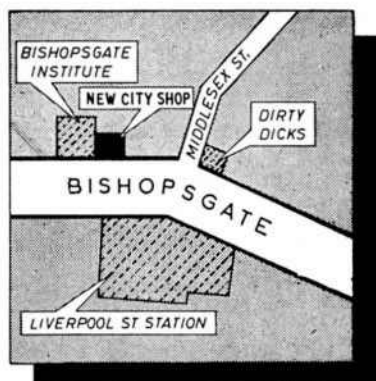
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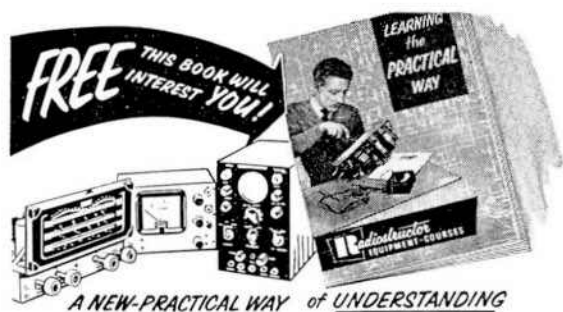
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Amateur Tape Recording & Hi-Fi

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# **TAPE RECORDING AND HI-FI magazine**

## **THE SOUND MONTHLY**

JANUARY, 1962

VOL. 3 No. 6

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### **Trends 1962**

Recorder owners are going to have an exciting year in 1962. The accelerating increase of pre-recorded tapes being marketed during 1961 makes it inevitable that this year will bring their break-through to popularity in this country — providing manufacturers realise that the average tape record buyer has a much keener ear for sound quality than the average disc buyer. This is such an important topic that we are devoting a special feature to it in next month's 'ATR'.

The number of firms marketing magnetic tape has doubled in the last 12 months, mainly due to the arrival on the home market of Continental and American brands. *Are tape prices inflated?* This increased competition will soon supply the answer. The new problem for the purchaser will be to find the cheapest priced tape giving him the quality he desires.

#### **WHAT THE PUBLIC WANT**

Do manufacturers provide the public with what they want, or what the manufacturers want them to have? In the past some manufacturers have unquestionably been guilty of the latter, with the result that a great mass of recorders marketed offered the same 'star' facilities. In fact, until very recently, battery portables represented the only real division from the standard products available to recordists.

At the start of 1961, four-track machines were all the rage — with manufacturers. By the end of the year, manufacturers were bringing out new models in two track or four track versions, *thus allowing the customers to make their own choice*. This is a first step in the right direction.

#### **'ATR' WAY AHEAD**

Nearly a year and a half ago, we suggested that many recordists would look favourably upon a recorder with a built-in time switch. The first such recorder is reviewed in *this issue*. From now on we shall provide manufacturers with a continual reminder of the needs of recordists, in a regular 'trends' column.

#### **HOW LONG THIS TIME?**

Our first 'trend' suggestion for 1962 is on behalf of the growing army of tape/slide enthusiasts who will be looking for a recorder providing sound and cine synchronisation. Perhaps lip-sync. (perfect synchronisation) is too much to hope for, but a reasonably accurate blending of sound and vision is desired. What about it manufacturers?

**ATR**

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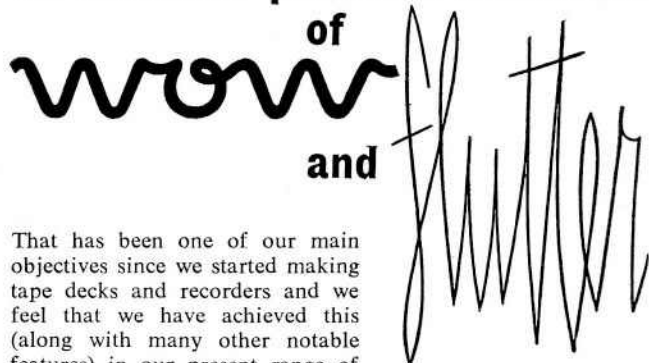
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### **Next Month**

- ★ You can win the luxury weekend of a life-time in a free, easy-to-do competition organised by 'ATR' in conjunction with Messrs. Grundig Ltd.
- ★ Tape records. Do they compare with discs? 'ATR's' special survey investigates this, and also the cost and quality of pre-recorded tapes today.
- ★ More fantastic patterns from the Sound Visualising Machine in 'Chromasonics, Part 2'.
- ★ News of a new 'ATR' service for tape clubs.
- ★ Other special attractions and all 'ATR's' regular features in an issue you mustn't miss.



**an absolute practical minimum**



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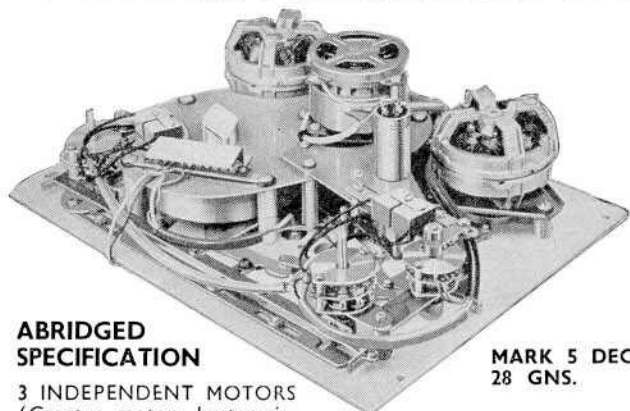
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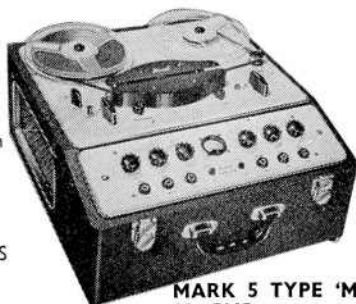
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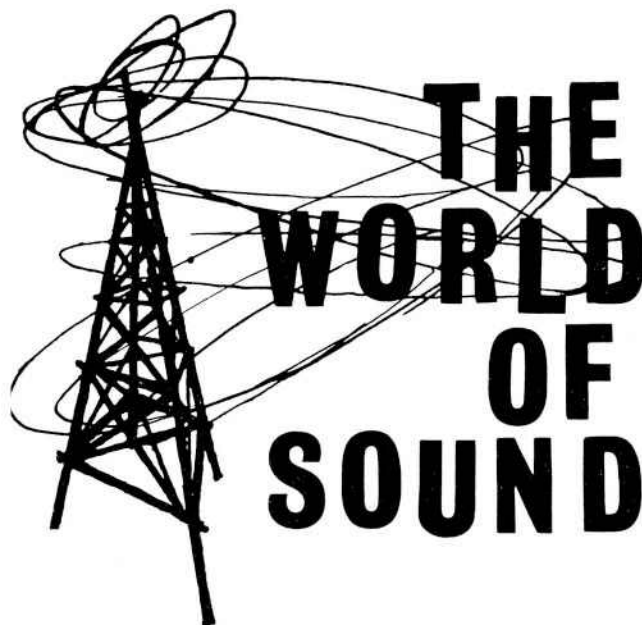
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**MARK 5 TYPE 'M'**  
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## DRAMA ON TAPE

THE Fourth National Drama on Tape Competition organised by 'Reynolds News', offers £280 in prizes for the best recording by an amateur dramatic group of an extract from J. B. Priestley's play 'The Linden Tree'. The excerpt which is of the group's own choice, can be up to 15 minutes in length. Entries will be classified into three sections:

- (a) Amateur Drama Clubs and Societies;
- (b) Youth Club Drama Groups;
- (c) School Drama Groups.

The judging will be based on performance and quality of recording, so why not encourage your local drama group to enter, offering your own or your club's recording facilities to them.

Entry forms containing the full rules of the contest are obtainable from 'Reynolds News', Grays Inn Road, London, W.C.1.

The closing date is January 31st, 1962.

The recording entered must be a straight and complete performance of the excerpt and not a tape made up from the best parts of a number of recordings. However, this still permits the best of a number of recordings to be submitted.

## 50,000!

WE announced the opening of Grundig's Belfast factory exactly a year ago. Since then there has been news of steadily accelerating progress, and Grundig's production total for this one factory has now passed the 50,000 mark. This represents a thousand new owners every week! Come on clubs — what are YOU doing about capturing these potential club members.

## "GAINSBOROUGH NEWS" GOES AUDIO

BLIND men and women in Nottinghamshire can now listen to one of the local papers, the 'Gainsborough News', at their weekly meetings thanks to Mr. N. A. Matthews, assistant secretary of the Lindsey Blind Society, and his wife, They

Amateur Tape Recording & Hi-Fi

make a recording each week of the most interesting items from the paper, selected to suit all tastes.

Many local clubs find social services worthwhile and rewarding. The provision of a weekly tape of the local news to be played back to blind groups is an activity which new clubs might well find within their scope, where more ambitious schemes such as the hospital broadcasting services run by Hull and other old-established clubs would extend the club resources too much in their early stages.

## THE TAPE THAT DROWNED

WHILE saving a young girl from drowning when a freak tidal wave swept up the beach at Hasting, 17-year-old Donald Hirst of St. Leonard's-on-Sea, had his portable tape recorder washed into the sea by the swirling current.

But now he has been rewarded for his bravery—and compensated for the loss of his recorder which had been a birthday present only two weeks before, for the makers, Philips Electrical Ltd. have presented him with a new Philips portable transistor recorder. Well done, Mr. Hirst and Philips Electrical.

## NOTHING BARRED

THE link between drink and tape may seem to be rather remote to most tape enthusiasts—excluding those whose club premises are pub based. However, when one looks into the Licensing Act which came into force last November, an important item comes to light: **Licences for the provision of music and dancing are abolished.** Public houses (and hotels and restaurants) will be able to provide entertainment by means of radio, television, radiogram, **tape recorder** or not more than two live performers, without having to apply for a licence to do so. We look forward to the disappearance of many more of the restrictions frustrating recording enthusiasts.



### LIGHT MUSIC

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SSU-1

**COLLARO 'STUDIO' TAPE DECK.** Operating speeds: 1 1/2 in., 3 1/2 in. and 7 1/2 in. p.s. Wow and flutter not greater than .15% at 7 1/2 in. p.s. £17.10.0

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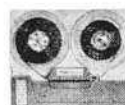


STUDIO

**TAPE AMPLIFIER UNITS, Models TA-1M and TA-1S.** The mono version, TA-1M, can be modified to the stereo version, TA-1S, by the modification kit TA-1C. Special features include the provision of a bias level control; easy to read thermometer-type recording level indicators; large printed circuit boards. TA-1C £6.10.0

TA-1M £18.2.6 TA-1S (identical presentation) £23.6.0

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Norrie Paramor, the A & R\* man behind many top recording stars talks of his life in the Recording Industry.

# MEET MR.



Norrie Paramor sets Helen Shapiro "Walking back to Happiness" on a recording session filmed by Rank for a recent "Look at Life" feature.

**T**HE very first thing I had put in our new house before we moved was — a hi-fi set.

The whole unit — speakers, stereo and mono amplifiers, pre-amp and extensions — took two months to put in. But I was determined to have the finest set-up I could get outside the recording studios. By the time it was finished it was worth the hours we spent sitting on bare boards waiting for the job to be completed (which was more or less what we were doing). By this you can tell that I am a more than average hi-fi enthusiast.

I suppose I could say that everywhere I go there is music. Apart from my work I have extensions from my hi-fi set in every room in the house. In my office I have a Simon tape recorder just for trying out songs. It's pretty good and although there is no equalisation or echo chamber it does give an artiste an idea of what the final result is going to sound like.

## GREAT RECORDINGS

I heard somebody talking the other day about the 'great' records that are turned out in America. While I am not running down the American studios I can honestly say that we can produce records of equal quality. A few years ago I would have agreed with this man — then British studios were a long way behind the American, but now I think we've caught up

\* artistes & repertoire

and in many cases are going ahead in certain aspects of recording technique.

It's not unexpected I suppose but people now are far more technically minded than say three or four years ago. I put this all down to sound and equipment. As recordings have progressed and equipment has improved people are demanding better and better sounds. They become accustomed to the broad, deep and varied sounds they can get with hi-fi and stereo. So if they come across a record or equipment that doesn't produce these sounds they just aren't interested.

Talking about hi-fi records I was thinking back on the past year the other day. I like to think that all the records we make are good hi-fi examples (of course!). But one I do think was outstanding was 'Me And My Shadows', the Cliff Richard L.P. There was no real reason for the record turning out so well, it was just the luck of the draw.

One thing is certain — it was a really excellent hi-fi recording. Perhaps the fact that the Shadows' guitarist, Hank, had his own built-in echo system helped. This with the many other special gadgets he has on his guitar produced some really remarkable sounds — well 80,000 customers can't be wrong!

Recently the best hi-fi recording I've heard is Helen Shapiro's E.P. A

really first rate record this one, especially the unusual treatment of 'Goody Goody'. On this we had a fade-in on the main gain (volume control) and built up to a crescendo in the middle of the song. This differs from most records where you have a fade-out at the end. The gradual crescendo on this track takes roughly 35 seconds.

## MY MOST ENJOYABLE RECORD

An L.P. entitled 'Stage For Stereo' which will be released in January is perhaps the most enjoyable record I have made to date. We had a lot of fun on this L.P. because it was an entire stereo album. We over-dubbed instruments and added various 'gimmicks' to make the record more interesting, whilst controlling them to ensure that they did not disturb the listener.

A lot is achieved by making the musicians seem to move from one side of the room to the other without them physically moving in the studio. For this we employed phase changing (a microphone technique) to produce a really excellent sound.

By the way just in case you're worried by this word 'gimmick' I may tell you that those we use are a lot more subtle than just the 'ping, pong' type effect, and, we hope, add rather than detract from the record.

Next month I shall be going more thoroughly into the whole question of sound and recording. See you then. **ATR**

# CHROMASONICS

by F. C. JUDD, A.Inst.E

Part I

*Why should we want to see sound as well as hear it? Mere curiosity, purely scientific reasons, artistic satisfaction, or perhaps as a popular form of entertainment. Two problems arise if these demands are to be satisfied. How can sound be made visible and in what form shall it be displayed? ATR's Technical Editor has been investigating the possibilities and describes interesting and dynamic ways of giving sound visible shape and colour.*

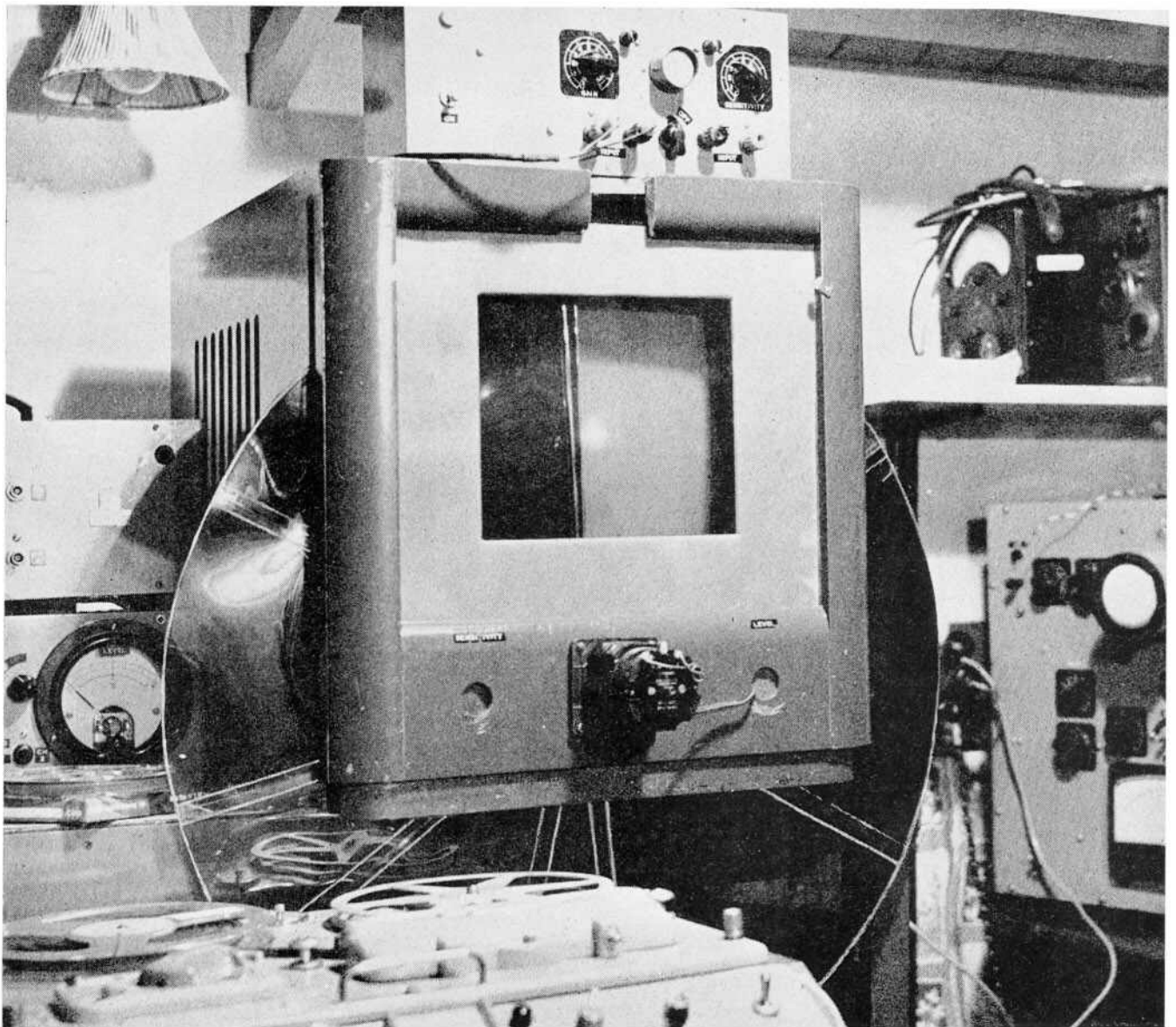




Fig. 1A.—A simple pattern produced by two tones. This is called a 'Lissajous Figure' and the two loops indicate that the frequency of one tone was twice that of the other.

## VISIBLE SOUND

**S**OUND is a phenomenon associated with natural hearing and must normally be regarded as having no visible shape or colour. Musicians invariably speak of 'tone colour' but reference here is merely to audible colouration provided by certain combinations of musical instruments or the tone mixtures produced by them.

## HOW CAN IT BE DONE ?

**T**HE audio engineer frequently uses a device known as an oscilloscope which enables him to see the 'waveform' of sounds. These are made visible by the cathode ray tube which is the visual display part of an oscilloscope (as it is in a television set). Here then is one device for displaying sounds as shapes such as Fig. 1.

## WHAT INSTRUMENTS CAN BE USED ?

### Music in Colour

**N**UMEROUS attempts have been made in the past to transform sound into visible shape and colour. A system for displaying music in colour was exhibited at the Soviet Exhibition of Industry last year, which utilised a complex analyser and a computer designed to select colours

Fig. 2.—A colour scanning cathode ray tube display. Complex patterns are recorded on tape at  $7\frac{1}{2}$  i.p.s. and reproduced in colour.

associated with the tone colouring of the music. The choice of colours was originally made by a series of psychological tests. This was probably one of the few really serious attempts at providing a true interpretation of music and sound in terms of colour.

Sound can be co-ordinated with shape and colour in various ways, for instance music with controlled coloured lighting, music and coloured lights on water fountains, coloured illuminated screens and lights controlled from the keyboard of a musical instrument, music with projected pictures and coloured light and so on, but these are only attempts at co-ordination and not actual interpretation. Walt Disney in his film 'Fantasia' pre-

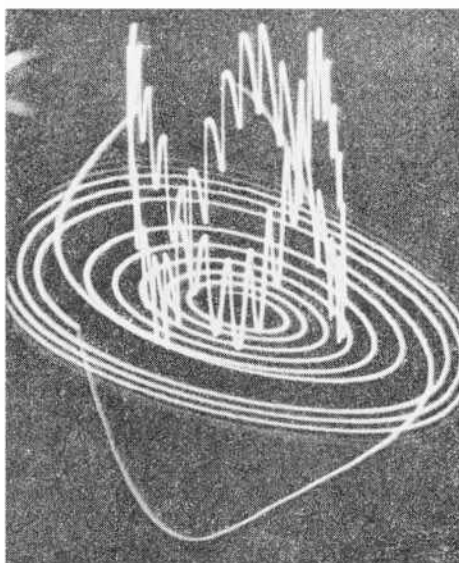


Fig. 1B.—A complex pattern produced by audio tones and impulses of different frequencies. These were first pre-shaped by electrical networks.

sented abstract and cartoonised images co-ordinated with music.

Effects such as these are indeed both fascinating and entertaining and quite recently there has been a spate of films in which abstract shapes and colours have been used to represent sounds or perform to traditional or electronic music. These too are entertaining, but involve a tremendous amount of work in the making. The patterns or shapes must first be hand drawn and then filmed and synchronised with the sound tracks.

Fig. 1C.—A complex pattern produced by electrically pre-shaped tones and brightening pulses.

## REAL INTERPRETATION V CO-ORDINATION

**R**EAL interpretation of sound as visible shape or colour may possibly never be realised, for who is to decide what shape or colour shall represent each sound ? Like the Russian 'Music in Colour', the interpretation can only be based on careful psycho-analysis or must be left to random, abstract or arbitrary selection made manually, mechanically or electronically.

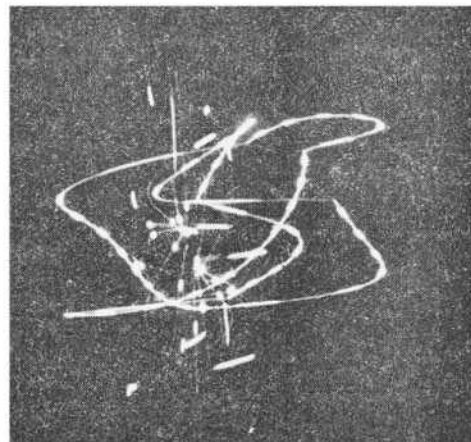
This means that (a) there are no rules governing the visible shape or colour by which a sound can be represented and (b) since there are no rules, anyone is at liberty to produce his own interpretation by any convenient and practical means.

Earlier, I mentioned the cathode ray tube as a means of displaying sound visually. The cathode ray tube does, however, show an 'electrical shape' and whilst this is an accurate visual display it has no real aesthetic or pictorial value. The tube merely displays the shape of the sound in electrical terms. What we see on the tube screen is a repeated graph of the voltage or current fluctuations produced by sounds, after they have been converted from changes in air pressure.

Since the cathode ray tube allows us to examine and analyse sound visibly, it would appear to be a suitable medium for real interpretation.

The tape recorder fits in most admirably, for it will record and reproduce sounds of music and will simultaneously act as a control device for a visual display (Fig. 2).

Next month, I will outline the use of the cathode ray tube and describe a display device which I have called the 'Chromatron'. **ATR**





# an auto-stop for the

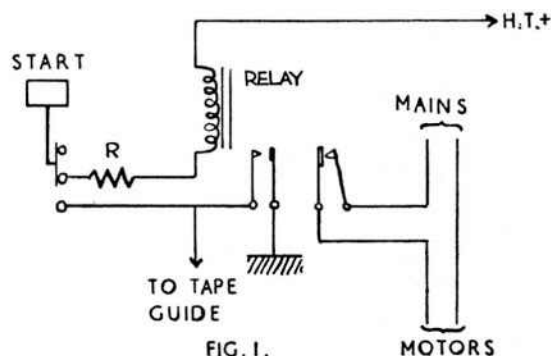
by C. P. FINN

Here is a useful modification on the popular Collaro Studio Deck.

## STUDIO DECK

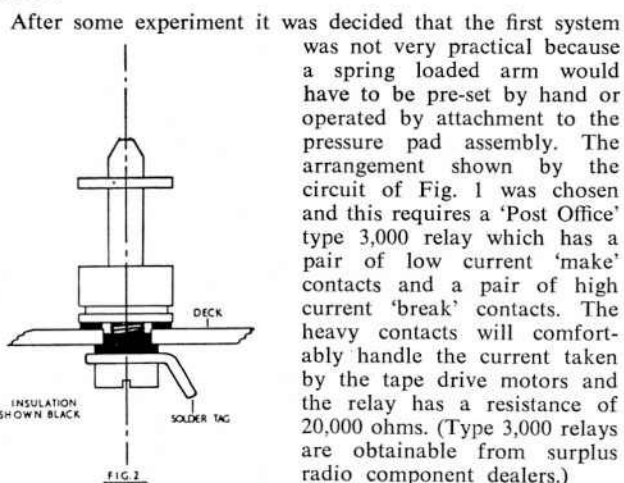
**T**APE RECORDER owners who have to rush to the machine after recording a radio programme or record will no doubt appreciate the value of an *automatic stop* system.

There are at least two practical auto-stop systems, one of which consists of a micro-switch operated in conjunction with a spring loaded arm and the tape itself. When the end of the tape passes the spring loaded arm, the arm is released, thus



operating the micro-switch which cuts the A.C. (alternating current) supply from the motors.

The second method requires metallic foil strips at each end of the tape and a self-latching relay. The 'stop-foil', which is spliced on to each end of the tape, is used to complete an electrical circuit made via insulated tape guides. By this means current derived from the recorder H.T. (high tension) supply operates the relay, which has an additional pair of heavier contacts capable of breaking the A.C. supply to the drive motors.



### INSULATING THE TAPE GUIDES

The modifications required to instal this system are simple enough and the first step is to insulate the left hand tape

guide from the deck. The guide is easily removed by releasing its fixing screw underneath the deck plate. (The head cover must be removed to gain access to the guides.) The hole occupied by the tape guide should now be drilled to a large enough diameter to accommodate the insulating bush. The tape guide may then be refitted with the addition of a solder tag under the head of the fixing screw as shown in Fig. 2. *Note.*—The upper portion of the insulating bush must not be thick enough to raise the level of the tape guide unduly, even though the guide is 1/16in. wider than standard recording tape.

### THE RELAY

The relay may be mounted underneath the deck but make sure that solder tags do not project on to other components. Whilst the dropping resistor will dissipate no great amount of heat, it too should be mounted clear of other components.

The connections to the start button are made to the spare contacts on the front of the wafer connected to this button. On some recorders using the Studio deck, these contacts may be used to earth the output from the playback head during fast rewind or in the stop position. In this case the circuit of Fig. 3 may be used and both left-hand tape guides will have to be insulated from the deck as described above. Alternatively, a separate switch or button could be installed instead of the start button, to open the relay again.

Since the relay is to be operated from the recorder H.T.

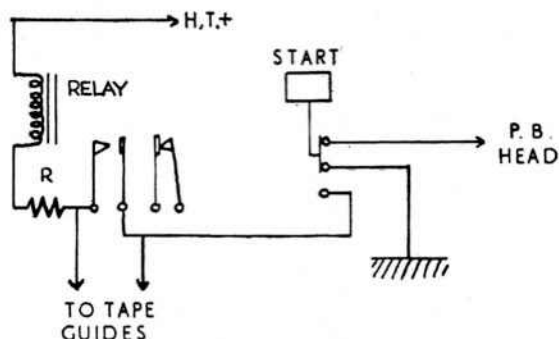


FIG. 3.

supply which may be of the order of 300 volts, a series resistor (R) must be included to ensure the correct operating current for the relay. For example if the H.T. supply is 300 volts, the relay resistance 20 K.ohms (20,000 ohms) and the relay current 4 mA (0.004 amps) the total resistance required will be  $\frac{300}{0.004}$  or 75 K.ohms. Of this, 20 K.ohms is represented by the relay itself. So the series resistance (R) will be 75 K.ohms minus 20 K.ohms, equals 55 K.ohms. The nearest lower preferred value is 47 K.ohms which will ensure a slightly higher but safe margin of current (4.5 mA).

The power dissipated by this resistor would be  $I^2R$  watts or  $47,000 \times (0.0045)^2$  which equals 0.95 watts; just under 1 watt. The resistor R in this case would be a 47 K.ohm, 1 watt type. The slightly higher operating current is preferable as this will allow for any loss due to oxidation of the metal stop-foils.

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**In only six years an infectious enthusiasm has developed which has spread local tape recording clubs throughout the British Isles.**

# How did THIS TAPE CLUB GIANT start?

**TERRY NURSE RECALLS THAT—**

**T**HE FIRST BRITISH tape recording club was formed in 1955—the 'Amateur Tape Recording Society'. This was a small tapespondence group imitating the large American clubs. When this pioneering group was in a position of collapse through lack of support, Ted Yates, a railway porter from Chester, stepped in and expanded it into the 'British Amateur Tape Recording Society (B.T.R.S.)'. The society grew rapidly and gained several hundred members. Regional area representatives were appointed, a hospital and blind service was started, and a magazine recorded on tape was issued.

From October 1956 until September 1957 the B.T.R.S. remained the only tape recording club in Britain. In that month, two Edinburgh enthusiasts were attracted by an advertisement to a 'recorder society' but were dismayed when they found the 'recorder' referred to was 'a kind of flute'. So they set about putting things right by themselves, establishing the very first **localised** tape recording club in the world. Ironically, only a few days later, and unaware of the Edinburgh club, enthusiasts in Middlesbrough met at the local community centre to form a club. These two were closely followed by others as the news of their success spread.

In January 1959 the British Recording Club was formed, and in October of that year, B.T.R.S., seeing that its long held title of 'the largest British club' was in jeopardy, decided to get in on the act and amalgamate with B.R.C. to form The World's Greatest Tape Recording Club, which flourished up to the end of 1961.

When the B.R.C. came into being there were less than 25 clubs in Britain; today there are 150 with anything from 10 to 100 members each, the average being around 25. Often the smaller clubs are made up from a hard core of really staunch members so that size does not by any means determine the relative value of these clubs nor the contribution they are making to the tape world.

*There is no substitute for membership of a localised tape recording club: the value of meeting others interested in the hobby and the resulting social contact, the participation in humanitarian services satisfying man's desire to help others, the knowledge to be gained, the sense of 'belonging', make membership of a local club a 'must'.*

## **WHAT TO EXPECT OF YOUR LOCAL CLUB**

If you have never been to a local tape recording club, you might well ask yourself: "What would I be letting myself in for if I give it a try?" and "Will I get my money's worth?" The answer to the first question is "as little or as much as you decide" and to the second "most decidedly, yes!" Tape clubs have now left the pioneering stage when members turned up at a meeting in a cold and draughty hall somewhere in the middle of nowhere. Today tape clubs are well organised; official business is left for committee meetings. Ordinary meetings, outdoor, and other activities are well planned, varied

and interesting, and for the most part meeting places are quite comfortable.

A tape recording club is **not** a gathering of boffins—people who assemble Ferrographs and talk in a 'foreign' language of technical jargon. This is the commonest mistake made by the uninitiated. Most of a tape club's members are in fact people who don't know very much about the inside of their machines. But the great thing about a club is that there is always somebody present who does, and he's always willing to explain the ins and outs to you and everyone else, so that after a while some of his knowledge rubs off.

Assuming that you have now plucked up courage to face going to your local club, what can you expect to find in the way of activities? What do clubs **do**? Well, just about everything it seems: they participate in local events, visit broadcasting stations, theatres, recording studios, they interview famous personalities in show business and sport, record church services, interview vicars, record organ recitals, amateur musicians, jazz bands, visit railway stations, airports, zoos, fairgrounds, produce documentary features on historical and contemporary points of interest and life in their towns.

Their indoor activities are no less spectacular: they have demonstrations of mains recorders, battery recorders, microphones, speakers, amplifiers, mixers, editing technique, stereo sound, and are regularly visited by manufacturers and local dealers. They get talks on the history of sound, tape storage, building a sound library, recorder maintenance, microphone technique, and members of the club tell of their own activities and give personal recollections of the trials and tribulations involved with tapes from their own personal libraries as illustrations. They have competitions for tapes and other prizes, including the popular 'Five minutes or else' one, in which each member must take along a five minute tape or a 1/- fine. They hold raffles (but not as yet Bingo!), construct equipment and engage in a host of other activities which can be seen each month in 'Tape Club News'. In short, they have a thoroughly enjoyable time.

## **START YOUR OWN TAPE CLUB**

What of the man who lives in an area without a local tape club? Are you in that position? You are? Step right this way, sir—you're going to start a tape club. Don't be frightened, it's not as difficult as you might at first think. All you really need is a meeting place and some members! There is more to it than that of course, but the real difficulties of running a club do not enter into its initial formation. Your job is simply to find enough interested people,



Mike Renshaw, Secretary of the Cambridge Amateur Tape Recording Society (taken during an outside recording session recently).





John A. Chapman of the York Tape Recording Club.

locate a clubroom, arrange a first meeting, and then either step down from the limelight and let them get on with it, or, if you're made of the stuff I think you are, step into a new role as a committee man.

So how do you go about getting members? Well, as the old saying goes: "It's no use shouting down a well..." You've got to advertise. But beware. Do not under any circumstances **pay** for your advertising! Business and industry have to, but **you** can find enough channels to advertise the club without laying out any of your hard earned cash, except the price of a few stamps.

Step number one is to write to us. This magazine has proved its worth as an advertising medium for those forming clubs, and, like Como, we get letters (some of which we have printed in the past) expressing pleasure at the results obtained. The more you tell us and the more interesting you make it, the more we can print. So don't just say you're forming a club — say why, and add anything of interest about yourself or your area. You can at the same time write to the local press, remembering that if your report is to get published as a 'story' it must have news value. However there is also a correspondence column into which a simple but interesting letter about your intentions will fit very nicely.

Do not underestimate the value of getting a local dealer in your area (better still more than one), interested in the proposed club. He can help in many ways — before your club is formed by putting a notice in his window about the proposed club and mentioning the club to customers who come in regularly for tapes or accessories; and he can also help after the club is formed by placing his knowledge at the disposal of members both informally and by giving lectures and demonstrations of his equipment. He might also be able to get you some goods at discount if sufficient members can be persuaded to make a purchase together. (All quite legal by the way.)

You can also put up notices in the local public library and other places, having first taken the precaution of asking permission.

Contact your own friends of course if they too are interested in the hobby, and even those who are not might be converted with some gentle persuasion. Also contact the local cine club secretary if your area has one as these two hobbies are closely linked, and many cine enthusiasts who add sound to their films will want to join your club. (As editor of 'Amateur Movies in the Making' for **Amateur Movie Maker**, I am in a position to give you many of these addresses by the way.)

Once you manage to get promises from about ten people that they will attend the first meeting, you can set about arranging it. First, you have got to find a clubroom. I suggest a pub, but this is a personal preference built up over the years!

Other places you might try are hotels, another club's rooms (you might even combine with the local cine club or form a tape section of that club to make things easy if you live in a small town). Arrange the charges for hire of the room and the days you are going to use it, and then inform all who have shown interest that the time is high.

The date of your first meeting looms overhead! You make

your way to the clubroom (get there early, before anyone else, or they may get scared and run off again when they see the room in darkness!). Make a fuss over each 'member' as he arrives. Notice I've started calling them 'members' even though they aren't in fact until they've paid their subs. But don't frighten them off by telling them this yet! Open the meeting promptly at the time arranged and try to break the ice by including a joke or two in your introductory remarks. After your jokes the tension will have been broken, and the time is then ripe to get down to the serious business, so call for someone to propose formally that the club should come into being.

I am not one to recommend too formal procedure, but you should at least make sure that important decisions like those about to be made are carried through properly, by getting first a **proposer** that something should be done, and then a **seconder** (the yes-man who had exactly the same idea one second later). After this the matter can be discussed and torn to bits, before a **vote** is taken. Votes should be by show of hands, not by I's and Ney's as you are neither horses nor Robert Louis Stevenson characters! Actually the real reason for not using I's and Ney's is that the Ney's sound louder than the I's. If the **majority** of people vote for the proposal, it is **carried**, and becomes a **resolution** of the club. (At this time of year it becomes a new year resolution of the club!) If not the proposal is **defeated**. If half are in favour and half against, we turn to our second jury, the Chairman, who votes it a 'miss', or merely says 'the motion is defeated'. Actually the first proposal always gets carried because nobody turns up in foul weather to attend an inaugural meeting of a club to vote that one shouldn't be formed — and the weather is always foul.

After the club has been formed, it must adopt a constitution\* This having been torn to bits, put together again and agreed, it will be time to go home or to spend the rest of the meeting in informal activity. Unless the meeting seems ready for it, the election of a committee should be left to the second meeting. And that is it, dear friend — you have done it — **you have formed a tape club!**

\* A specimen club constitution will be provided free on request by any club or individual proposing to form a club.

## TAPE CLUB HOSPITAL SERVICES



Bob Coote (Voicespondence Club publicity chairman) moving house, takes the most important items first.

**M**OST tape recording clubs have now formed groups capable of providing an efficient broadcasting service for local hospitals, but there are still some who have not yet started. And, of course, not only clubs organise these services. There is room too for the individual recordist, or a team not within a club.

To start a service you will need two high quality recorders for dubbing and editing and, during presentation, to give an uninterrupted effect if your programmes last longer than can be accommodated on one side of a spool of tape. Not essential but very desirable are mixing equipment, good quality microphones, and plenty of raw tape. You will also need a producer, technicians (in the loosest sense of the term!) and

last but by no means least, the permission of your local hospital management board!

I would like to stress the importance of good equipment because your programmes will have to compete with the B.B.C. if you use the internal radio system, and you just cannot afford to diffuse anything but the very best, technically speaking. Most of the equipment, indeed possibly all of it, can be drawn from members of your group.

Compile a list of your group's disc and tape records as this is going to be invaluable when you are called upon to provide a particular song for someone in your request services.

The less-ambitious clubs can do much on a smaller scale by playing back their own recordings directly over a single recorder, visiting one ward at a time. Indeed some hospitals prefer this, and there is no doubt that it has a much more personal appeal to the patients.

People to contact before planning the scheme in detail are: your local council for social service, who will advise you whether there is need for a service in your area; the hospital management committee, who will give you permission to start the service; the G.P.O. (if landlines to link-up the hospitals in your area are necessary); and the local newspaper, who may be in a position to advise you of local amateurs in your area willing to offer their services for recording sessions, and who will most likely be able to give you editorial publicity and get your service off to a flying start.

## TYPES OF SERVICE

**J**UST as the B.B.C. puts out many types of programmes during its 400-odd hours of broadcasting every week, so should your hospital service, on a smaller scale.

(Incidentally, the word 'broadcasting' to describe a hospital service is applicable when the service makes use of the internal radio-relay system as installed in many hospitals. This set-up mainly provides for the rediffusion of programmes from the B.B.C. to bedside earphones; but it can also be connected to allow a recorder or microphones to be plugged in at the control at the expense of one of the other channels, usually either the Home or Light, which have to be switched out at the pre-determined time to allow your recorder to take over for the hour or so allocated to you each week.)

'Live' entertainment programmes are possibly the most difficult to produce because of determining microphone balance, choosing suitable acoustics, and other critical problems. One group of amateurs doing this work has access to a commercial theatre and programmes are recorded 'on stage'. (Nice work if you can get it!) Small groups, e.g., trios, soloists, impressionists, can of course be recorded individually in your own home and the finished programme edited together afterwards with 'patter' from the M.C. to provide a smooth link to the recordings. But if you are going to record, say, a jazz band, with nine or ten instrumentalists, somewhere larger will obviously be needed.

Another type of entertainment programme less ambitious but almost equally satisfying is the disc-jockey show. Here the choice of presentation is wide: you can collect the requests from patients in 'Down Your Ward' style, or invite them to send their requests in on special forms that can be sent to them each week and on which spaces can be left for the name of patient, reason for requesting, and so on.

Alternatively, or perhaps additionally, requests can be gathered from patients' relatives at home, through the post, or again perhaps your team can go to the homes of relatives living nearby and collect the requests in spoken form. These can later be edited into the complete programme. Occasionally,

such as for a special Christmas request programme, relatives of patients living overseas might be contacted through an overseas tape club or from an enthusiast living nearby to them found by scanning the Inter-Tape Directory.

Such message services can of course be organised quite separately from any request programme, but a considerable amount of work is needed to contact everyone and gather the recordings through the clubs, etc.

Entertainment programmes might also include plays recorded by the local dramatic society, pantomimes for the children's wards. (Complete pantomimes will need to be serialised or abridged; but fables and fairy stories can be provided for the children and, if played back when they are first admitted to hospital, can help turn their minds from worry and stop their tears.

Recordings of church and cinema organs are very popular with the adult patients!

Actualities or O.B. programmes such as local wrestling, boxing, and football matches commentaries are very much appreciated by the men. For these a portable recorder is needed, and some form of microphone shielding or 'patent' method of cutting down the tremendous roars of the crowd which will otherwise drown your commentary. Local football

matches can be recorded at the ground on Saturday afternoon and played back over the hospital network the same week-end. You will find that a recording of the local match between Wetpool Rangers and Little Dribblington United will stand competition with almost any programme the BBC cares to put out.

Regional programmes should be the essence of your service. You should try to take the town's activities into the hospital ward: they will be able to compete with the BBC because they are the sounds of the things patients miss. There is considerable scope for O.B. recording during the summer. When people are in hospital and cannot enjoy the village fete, the procession, they will be overjoyed to hear recordings of them over your broadcasting service.

When local personalities play the theatre in your town or open fetes, the opportunity is yours to record a personal message from them back stage for playback over the hospital service, many stars have an active interest in humanitarian work.

**ATR**

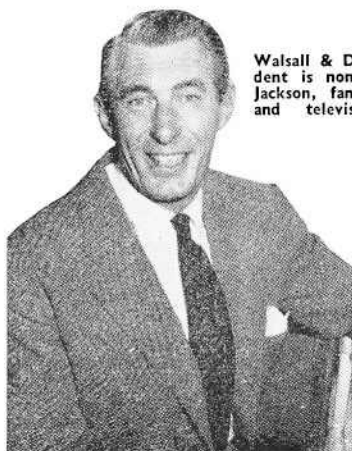


Charles L. Towers, Secretary of 'Worldwide Tapetalk'.



Miss Eileen Jones, Secretary of Warwick & Leamington Tape Club, at home with her recorders.

# CLUB



Walsall & District's new President is none other than Jack Jackson, famous for his radio and television disc shows.



Being interviewed by Northampton's Secretary and Chairman is Miss Shirley Ann Field. She proved most enthusiastic about tape recording and became a member of the Club. Other celebrities interviewed by the Club include Adam Faith, The Shadows, Paul Robeson, Primo Carnera, the ex-Heavyweight Boxing Champion of the World, and the 'Ban the Bomb' marchers.

# PICTORIAL



Crawley & District Tape Recording Club organised a talent competition in conjunction with their local newspaper. The contest trophy was by Mr. Van Slochem who is seen presenting it to the winners.

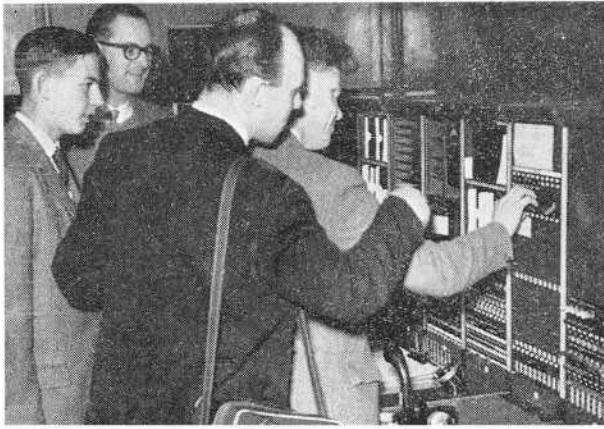


Members of the Wakefield Club at one of their regular meetings. Left to right: Bob Hart, Derek Colley, Stephen Gaunt (Sec.), Peter Watson, Peter Wainwright.



Members of the Howard Wall & Bethnal Green Recording Club at their first Annual Dinner.





above  
A party of members from the Walthamstow & District Tape Recording Society, on a conducted visit to their local Telephone Exchange. Roy Coyston, a blind member of the Society is being directed, by touch, around the engineers test board. His guide is Maurice Dudley the Society's Press Officer. Members Colin Stares and Tony Norton look on.



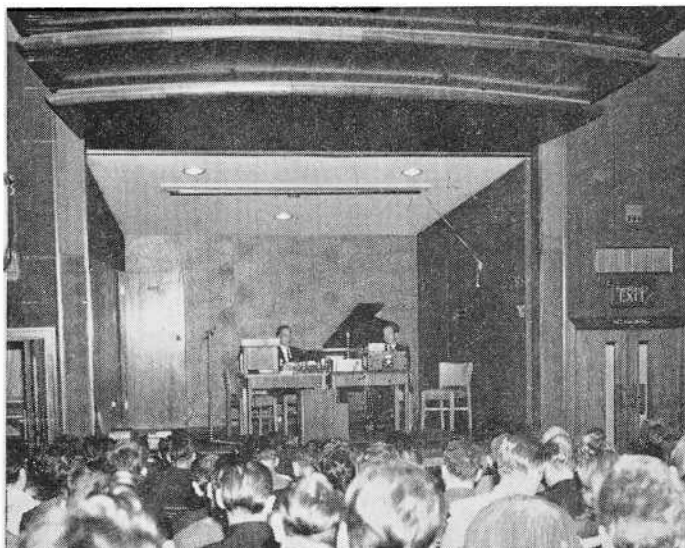
above  
Two 14-year-olds, John Avis on the left and Colin Stares, have joined the ever expanding team of disc jockeys who present the Walthamstow & District Tape Recording Society's regular fortnightly request programme at Connaught Hospital.



above  
Miss Brown and Mr. Bolton, members of the Aberdare Tape Recording Club pictured at the controls during the recording of a 'Down Your Way' programme featuring the old folk of Aberdare.



above  
Four members of the Cambridge Amateur Tape Recording Society during a recording session. Left to right: J. Holliman (Chairman), M. Renshaw (Secretary), H. Rout (President), and G. Thomas.



←  
Left  
Coventry Club and guests from other surrounding clubs listen to a talk by Fred Judd, 'ATR's' Technical Editor (on left) assisted by the Editor, Ken Peters.



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		Truvox Series 80 4 Tr.	59 gns.
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Cossor 4 Tr.	59 gns.	Uher Universal	79 gns.
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		*Vortexion C Stereo	£148.10.0
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*Ferrograph 4AN/S	88 gns.	Wyndor Victor	45 gns.
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Fidelity Minor	22 gns.		
Grundig TK 14	35 gns.		
Grundig TK24	55 gns.		
*Grundig TK60 Stereo	128 gns.		
*Harting HM8 Stereo	86 gns.		
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Philips 4 Tr. Stereo 3536	92 gns.		
*Reflectograph 'A' 1 Tr.	105 gns.		
*Reflectograph 'B' 1 Tr.	115 gns.		
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*Simon SP5	93 gns.		
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GRUNDIG TK 55 with pocket	63/-	etc.	52/6
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# ATR's TAPE CLUB GUIDE

With the First-ever Club map, showing all the local Tape Clubs

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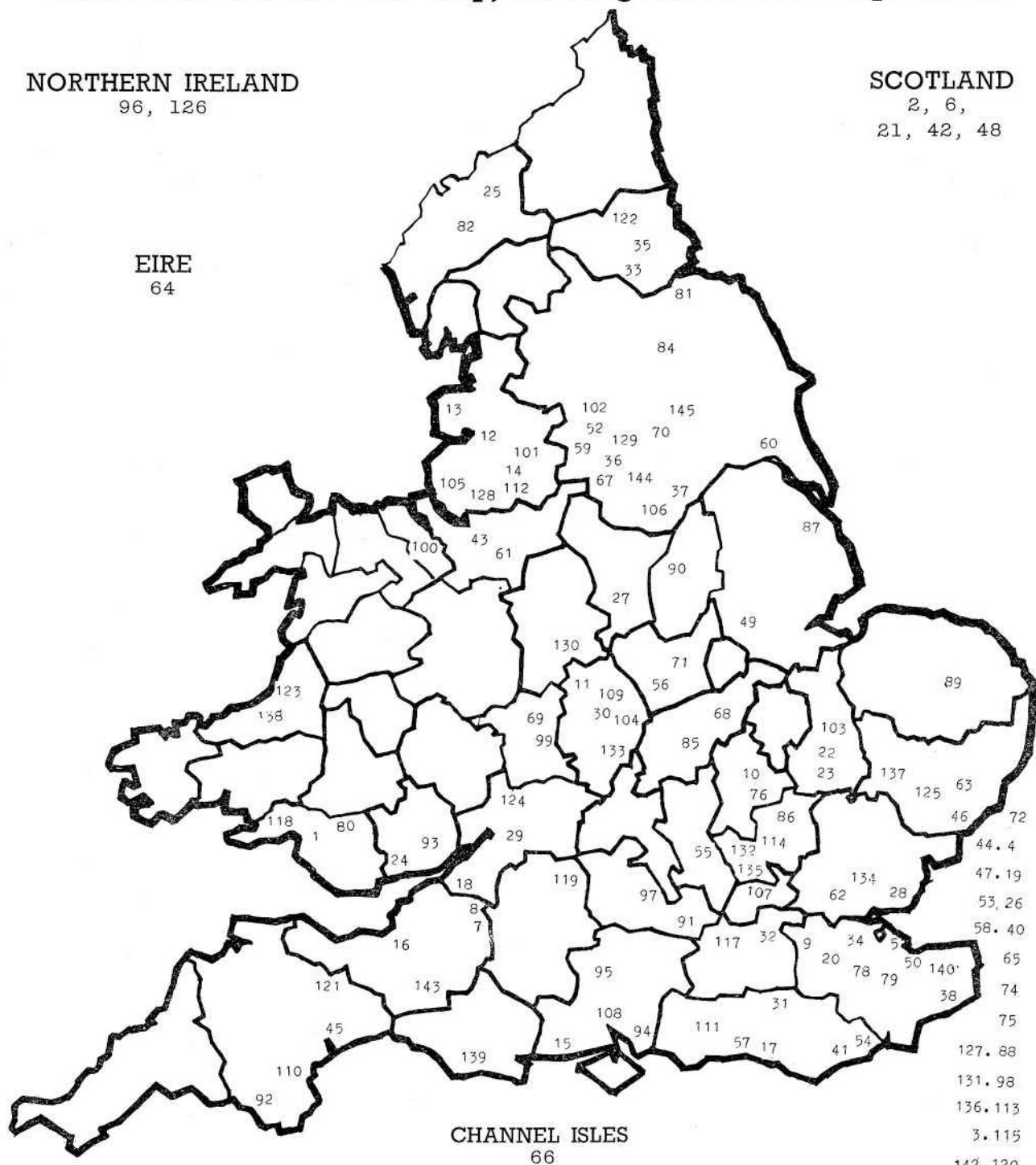
96, 126

SCOTLAND

2, 6,  
21, 42, 48

EIRE

64



CHANNEL ISLES

66

Check the number in your County against the clubs listed overleaf

# ATR's TAPE CLUB GUIDE

## Tape Recording Clubs, Societies and Groups in the U.K. and Eire

- 1 **ABERDARE** RECORDING CLUB: Michael Rogers, 13 Stuart Street, Aberdare, Glamorgan, South Wales.
- 2 **ABERDEEN** TAPE RECORDING CLUB: William Hobben, 22 Ruthrie Terrace, Aberdeen, Scotland.
- 3 **ACTON & WEST LONDON** RECORDING CLUB: Dave Wiseman, 8 Woodhurst Road, London, W.3.
- 4 **ALPHA** TAPE RECORDING CLUB: A. R. Dyer, 59 Tansfield Road, Sydenham, London, S.E.26.
- 5 **AUTHENTIC CIRCLE** RECORDING CLUB: C. D. Bushnell, 19 Harps Avenue, Minster-in-Sheppey, Kent.
- 6 **AYR** TAPE RECORDING CLUB: A. J. Fairbairn, 181 High Street, Ayr, Ayrshire.
- BARNSELEY** (see Y.M.C.A. and Barnsley).
- 7 **BATH CO-OPERATIVE** TAPE RECORDING CLUB: M. Blake, 41 Herbert Road, Oldfield Park, Bath.
- 8 **BATH SOUND** RECORDING SOCIETY: K. W. J. Gingell, 9 Norfolk Crescent, Bath, Somerset.
- 9 **BECKENHAM** TAPE RECORDING CLUB: H. G. Payne, 34 Exbury Road, Catford, S.E.6.
- 10 **BEDFORD** TAPE RECORDING GROUP: Bill Summerfield-Turner, 131 London Road, Bedford.
- BETHNAL GREEN** (see Howard Wall & Bethnal Green).
- 11 **BIRMINGHAM** TAPE RECORDING & AUDIO CLUB: Mrs. Dawn Knee, 3 Knipersley Road, Sutton Coldfield, Nr. Birmingham.
- 12 **BLACKBURN** TAPE RECORDING CLUB: Dave Birtwistle, 11 Pilkington Street, Blackburn.
- 13 **BLACKPOOL & FYLDE** TAPE RECORDING CLUB: J. Bootle, 34 Rakes Parade, Blackpool, Lanes.
- 14 **BOLTON & DISTRICT** TAPE RECORDING CLUB: Dave Wolstenholme, 73 Darley Street, Bolton.
- 15 **BOURNEMOUTH & POOLE** TAPE RECORDING CLUB: Mrs. J. L. Lawson, 8 Dolphin Avenue, Northbourne, Bournemouth.
- 16 **BRIDGWATER** TAPE RECORDING CLUB: Jill Sharman, c/o 34 Lakeside, Taunton Road, Bridgwater, Somerset.
- 17 **BRIGHTON** TAPE RECORDING CLUB: Ralph Vivian, 37 Ditchling Road, Brighton, Sussex.
- 18 **BRISTOL** TAPE RECORDING CLUB: M. E. Hollier, 27 Dean Lane, Southville, Bristol, 3.
- 19 **BRIXTON** TAPE RECORDING CLUB: R. G. Garrett, 56 Rattray Road, Brixton, London, S.W.2.
- 20 **BROMLEY** TAPE RECORDING CLUB: D. A. Cornet, 110 Princes Plain, Bromley, Kent.
- 21 **CALEDONIA** TAPE RECORDING SOCIETY: R. A. S. Fields, C.P.O.'s Mess, H.M.S. Caledonia, Rosyth, Fife, Scotland.
- 22 **CAMBRIDGE** AMATEUR TAPE RECORDING SOCIETY: ('The Cats'), Mike Renshaw, 6 St. Vincents Close, Girton, Cambridgeshire.
- 23 **CAMBRIDGE UNIVERSITY** TAPE RECORDING SOCIETY: S. P. Robinson, Matina, Round Oak Road, Cheddar.
- 24 **CARDIFF & DISTRICT** RECORDING CLUB: C. A. Weston, 61 Shirley Road, Roath Park, Cardiff.
- 25 **CARLISLE** TAPE RECORDING CLUB: John Grieve, 13 Roseberry Road, Stanwix, Carlisle, Cumberland.
- 26 **CATFORD** TAPE RECORDING CLUB: Derek C. Harker, 62 Barmeston Road, Catford, S.E.6.
- 27 **CHESTERFIELD** TAPE RECORDING SOCIETY: R. J. Darby, 191 Highfield Lane, Newbold, Chesterfield, Derby.
- 28 **CLACTON** TAPE RECORDING SOCIETY: J. Heavens, 27 Chapman Road, Clacton-on-Sea, Essex.
- 29 **COTSWOLD** TAPE RECORDING SOCIETY: Peter Duddridge and Peter D. Turner, Cave Cottage, Oakridge Lynch, Stroud, Glos.
- 30 **COVENTRY** TAPE RECORDING CLUB: L. S. Day, 41 Moseley Avenue, Coventry.
- 31 **CRAWLEY & SUSSEX** TAPE RECORDING CLUB: R. C. Watson, 32 Southgate Drive, Crawley, Sussex.
- 32 **CROYDON** CINE & TAPE GROUP: L. D. Ford, 33 Whitehorse Road, West Croydon, Surrey.
- 33 **DARLINGTON** TAPE RECORDING CLUB: Ian Hamilton, 8 Mildred Street, Darlington, Durham.
- 34 **DARTFORD & DISTRICT** TAPE RECORDING CLUB: Edward H. Foreman, 117 Westgate Road, Dartford, Kent.
- 35 **DERBY** TAPE RECORDING CLUB: R. J. Cartledge, 40 Balaclava Road, Derby.
- 36 **DEWSBURY** TAPE RECORDING CLUB: A. Mercer, 31 North Park Street, Dewsbury, Yorks.
- 37 **DONCASTER & DISTRICT** TAPE RECORDING CLUB: Charles K. Young, 28 Chelmsford Drive, Wheatley, Doncaster, Yorks.
- 38 **DOVER & DISTRICT** TAPE RECORDING CLUB: E. Gilbert, 67 Old Dover Road, Canel-le-Ferne, Nr. Folkestone.
- 39 **DUNDEE** TAPE RECORDING CLUB: Chas. W. Aitken, 59 Strathmartine Road, Dundee, Angus.
- 40 **EAGLE** TAPE RECORDING CLUB: W. C. Walker, 252 Plashet Grove, East Ham, London, E.6.
- 41 **EASTBOURNE** TAPE RECORDING CLUB: Brian Whittingham, Clarendon House, 89 Pevensey Road, Eastbourne.
- 42 **EDINBURGH** TAPE RECORDING CLUB: James R. Sime, 20 Dunsmuir Court, Corstorphine, Edinburgh, 12.
- 43 **ELLESMERE PORT** TAPE RECORDING CLUB: S. J. Powell, 11 Cressingham Gardens, Ellesmere Port, Cheshire.
- 44 **E.T.E.S.S.A.** TAPE RECORDING CLUB: c/o O/C Details, Room 2 G.P.O. Cable & Wireless, Electra House, Victoria Embankment, London, W.C.2.
- 45 **EXETER & DISTRICT** TAPE RECORDING CLUB: C. D. Selwood, Bath House, Esplanade, Sidmouth, Devon.
- 46 **FISONS** TAPE RECORDER CLUB: Roy M. Broad, 16 St. Georges Road, Felixstowe.
- 47 **FRIERN BARNET & DISTRICT** TAPE RECORDING CLUB: Anthony S. Andrews, 13 Hartland Road, Friern Barnet, London, N.11.
- FYLDE** (see Blackpool & Fylde)
- 48 **GLASGOW** TAPE RECORDING CLUB: George Dryden, 43 Daisy Street, Glasgow, S.2, Scotland.
- 49 **GRANTHAM & DISTRICT** TAPE RECORDING CLUB: R. S. Pearson, 45 Swinegate, Grantham.

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- 50 **GRAVESEND TAPE RECORDING CLUB**: Valerie Loft and Linda Palmer (joint secretaries), c/o 46 St. James Avenue, Gravesend, Kent.
- 51 **HALTWHISTLE & DISTRICT TAPE RECORDING CLUB**: T. C. Foggon, 'Myrtle House', 5 Dale Street, Haltwhistle, Northumberland.
- 52 **HARROGATE TAPE RECORDING CLUB**: D. Bryer, 2 Park Side, Follifoot, Harrogate, Yorks.
- 53 **HARROW TAPE RECORDING CLUB**: Leslie Bouldstridge, 10 Towers Road, Hatch End, Middx.
- 54 **HASTINGS & DISTRICT TAPE RECORDING CLUB**: John F. M. Aitchison, 62 Vicarage Road, Hastings, Sussex.
- 55 **HAZELLS PRINTING WORKS SOCIAL CLUB** (Tape Recording Section): L. W. Powell, 31 The Avenue, Princess Risborough, Bucks.
- 56 **HINCKLEY TAPE RECORDING CLUB**: Keith Smith, 117 Wykin Lane, Hinckley, Leics.
- 57 **HOVE & DISTRICT TAPE RECORDING CLUB**: Bert H. Guernsey, 44 Hogarth Road, Hove, 3, Sussex.
- 58 **HOWARD WALL & BETHNAL GREEN TAPE RECORDING CLUB**: Ron Gentle, 24 Hyde Road, London, N.1.
- 59 **HUDDERSFIELD TAPE RECORDING SOCIETY**: George R. Parks, 175 Newsome Road, South Newsome, Huddersfield, Yorks.
- 60 **HULL & DISTRICT TAPE RECORDING CLUB**: Ken Fulstow, 17 Lowfield Road, Anlaby, Hull, E. Yorks.
- 61 **HYDE TAPE RECORDING CLUB**: J. Davies, 36 Thornley Street, Hyde, Cheshire.
- 62 **ILFORD & DISTRICT TAPE RECORDING SOCIETY**: Dave Bolton, 13 Gloucester Road, Manor Park, London, E.12.
- 63 **IPSWICH TAPE RECORDING CLUB**: Malcolm Wilding, 31 Darwin Road, Ipswich, Suffolk.
- 64 **IRISH SOUND RECORDING ASSOCIATION**: Barry J. Hardy, 6 Capel Street, Dublin, Eire.
- 65 **JARROW & DISTRICT TAPE RECORDING SOCIETY**: John Rippington, 30 Breamish Street, Jarrow, Co. Durham.
- 66 **JERSEY TAPE RECORDING CLUB**: Graeme A. Abier, 'Santa Barbara', Maufant, St. Saviour, Jersey, C.I.
- 67 **KEIGHLEY & DISTRICT TAPE RECORDING & HI-FI SOCIETY**: F. A. Double, 11 Ash Mount, Exley Road, Ingrow, Keighley, Yorks.
- 68 **KETTERING & DISTRICT TAPE RECORDING CLUB**: Tony M. Webb, 93 Regent Street, Kettering, Northants.
- 69 **KIDDERMINSTER & DISTRICT TAPE RECORDING SOCIETY**: R. F. Drew, 87 Brindley Street, Stourport-on-Severn, Worcs.
- LEAMINGTON** (see Warwick & Leamington).
- 70 **LEEDS & DISTRICT TAPE RECORDING CLUB**: R. Crossley, 96 Stainbeck Road, Meanwood, Leeds, 7, Yorks.
- 71 **LEICESTER TAPE RECORDING & HI-FI CLUB**: David Derbyshire, 69 Noel Street, Leics.
- 72 **LEYTON TAPE & AUDIO CLUB**: J. Turner, 1a Frith Road, Leytonstone, London, E.11.
- 73 **LIVERPOOL CENTRAL TAPE RECORDING SOCIETY**: E. Durkin, 103 Ritson Street, Lodge Lane, Liverpool, 8.
- 74 **LONDON TAPE RECORDING CLUB**: Terry Devereaux, 26 Nevern Place, Earls Court, S.W.5.
- 75 **LONG DISTANCE AREA SOCIAL & SPORTS ASSOCIATION TAPE RECORDING CLUB**: P. Fallowfield-Cooper, LD/EF2, Faraday Building, Queen Victoria Street, London, E.C.4.
- 76 **LUTON TAPE RECORDING SOCIETY**: James Conway, 12 Whipperley Ring, Luton, Beds.
- 77 **MAGNO RECORDING CLUB**: A. Lillie, 43 The Westlands, Sunderland.
- 78 **MAIDSTONE & DISTRICT TAPE RECORDING SOCIETY**: John Edward Periam, 'Treetops', Boxley Road, Maidstone, Kent.
- 79 **MEDWAY & DISTRICT RECORDING SOCIETY**: David F. A. Bird, Radiac House, 92 Gardiner Street, Gillingham, Kent.
- 80 **MERTHYR TYDFIL TAPE SOCIETY**: Colin Francis-Griffiths, 4 Garden City, Penydarren, Merthyr Tydfil, South Wales.
- 81 **MIDDLESBROUGH & DISTRICT TAPE RECORDING CLUB**: G. H. Stephenson, 22 Lothian Road, Middlesbrough.
- 82 **MILLOM & DISTRICT TAPE RECORDING SOCIETY**: Kenneth H. Thompson, 'Freya', Haverigg, Millom, Cumberland.
- 83 **NEWCASTLE & DISTRICT TAPE RECORDING CLUB**: D. A. Wright, 36 Valley Drive, Low Fell, Gateshead, 9.
- 84 **NORTHALLERTON TAPE RECORDING CLUB**: George F Clegg, 5 Friarage Mount, Northallerton, Yorks.
- 85 **NORTHAMPTON TAPE & 8 MM. CINE CLUB**: John Harrison, 36 Spring Gardens, Northampton.
- 86 **NORTH HERTS TAPE RECORDING CLUB**: Mrs. Joan Milow, 49 Chilvers Bank, Baldock, Herts.
- 87 **NORTH Lincs. SOUND RECORDING SOCIETY**: N. Margaron, 1 Princes Avenue, Grimsby.
- 88 **NORTH LONDON TAPE & HI-FI CLUB**: Richard Collinson, 30 Ridler Road, Forty Hill, Enfield, Middlesex.
- 89 **NORWICH & DISTRICT TAPE RECORDING CLUB**: D. Spinks, 82 Rider Haggard Road, Heatrease Estate, Norwich, Norfolk.
- 90 **NOTTINGHAM CO-OPERATIVE AMATEUR TAPE RECORDING SOCIETY**: B. L. Harris, 40 Chetwin Road, Bilborough Estate, Nottingham.
- 91 **PHOENIX DRAMA & TAPE RECORDING SOCIETY**: William A. C. Smith, 73 King's Road, Windsor, Berks.
- 92 **PLYMOUTH TAPE RECORDING CLUB**: John Baker, 8 Brandreth Terrace, Keyham Road, Plymouth.
- 93 **PONTYPOOL TAPE RECORDER & RECORDER MUSIC SOCIETY**: G. A. Owen, 10 Coedcae Terrace, Pontypool, Monmouthshire.
- POOLE** (see Bournemouth & Poole)
- 94 **PORTSMOUTH HI-FI CLUB**: B. G. Pilcher, 228 Somers Road, North Fratton, Portsmouth.
- 95 **R.A.F. AMPORT TAPE RECORDING CLUB**: S. Rumens, P.3 Drafting Headquarters, Maintenance Command, R.A.F. Amport, Andover.
- 96 **R.A.F. TAPE SOCIETY**: Mike Edser, R.A.F. Ballykelly, Limavady, Co. Derry, N. Ireland.



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- 97 READING CINE & TAPE RECORDING SOCIETY:** D. M. Noyes, 4 Froxfield Avenue, Reading, Berks.
- 98 RECORDIUMS TAPE GROUP:** R. S. Longley, 6 Eileen Road, South Norwood, London, S.E.25.
- 99 REDDITCH TAPE RECORDING SOCIETY:** Miss B. J. Wiggett, 3 Yvonne Road, Crabbs Cross, Redditch.
- 100 RHYL & DISTRICT TAPE RECORDING CLUB:** T. Moorhouse, Grange Villa, 39 Warren Road, Rhyl, Flintshire.
- 101 ROCHDALE & DISTRICT CINE SOCIETY (Tape Section):** D. Woolfenden, c/o 551 Bury Road, Rochdale, Lancs.
- 102 ROTHERHAM TAPE RECORDING CLUB:** G. J. Grover, 66 Broom Road, Rotherham, Yorks.
- 103 ROYAL AIR FORCE TAPE RECORDING SOCIETY:** Cpl. Rogers, P. J., c/o C.O.'s Mess, R.A.F. Waterbeach, Cambridgeshire.
- 104 RUGBY AMATEUR TAPE RECORDING SOCIETY:** Mike Brown, 219 Clifton Road, Rugby, Warwick.
- 105 SEAFORTH & DISTRICT TAPE RECORDING SOCIETY:** K. A. Wilson, 21 Elm Road, Seaforth, Liverpool, 21.
- 106 SHEFFIELD TAPE RECORDING SOCIETY:** B. T. Jeeves, 58 Sharrard Grove, Sheffield, 12.
- 107 SOUTHALL TAPE RECORDING SOCIETY:** N. Robinson, 14 Hayes End Close, Hayes End, Middlesex.
- 108 SOUTHAMPTON TAPE RECORDING CLUB:** L. G. Wallbridge, 110 St. Catherine's Road, Bitterne Park, Southampton.
- 109 SOUTH BIRMINGHAM TAPE CLUB:** W. A. Judd, 1 Jeremy Grove, Sheldon, Solihull, Warwick.
- 110 SOUTH DEVON TAPE RECORDING CLUB:** Mrs. Jean Pletts, Bridam, Kents Road, Wellswood, Torquay, Devon.
- 111 SOUTHERN SOUND & CINE CLUB:** Mrs. R. Grunert, 'Thorn-ton', Bramfield Road, Summerley Estate, Felpham, Sussex.
- 112 SOUTH MANCHESTER TAPE RECORDING CLUB:** W. J. Lloyd, 13 Edge Lane, Chorlton-cum-Hardy.
- 113 SOUTH-WEST LONDON TAPE RECORDING SOCIETY:** Vivienne Killick, 6 Disraeli Gardens, Fawe Park Road, London, S.W.15.
- 114 STEVENAGE TAPE & AUDIO CLUB:** L. J. McGregor, 42 Marymead Drive, Stevenage, Herts.
- 115 STOKE NEWINGTON AMATEUR TAPE RECORDING CLUB:** E. Horne, 53 Londesborough Road, Stoke Newington, London, N.16.
- 116 STUDENTS UNION TAPE CLUB:** College of Technology, M. S. Leach, Park Road, Portsmouth, Hants.
- 117 SURREY TAPE RECORDING CLUB:** S. J. Howlett, c/o Pinjarra, Pinewood Grove, Weybridge, Surrey.
- SUSSEX (see Crawley & Sussex)**
- 118 SWANSEA TAPE RECORDING CLUB:** N. Whitlock, 18 Trafalgar Place, Brynmill, Swansea.
- 119 SWINDON TAPE RECORDING CLUB:** L. G. Young, 7 Salisbury Street, Swindon, Wiltshire.
- 120 TAPE CLUB:** Dorothy Whistler, 55 Great Western Road, London, W.9.
- 121 TAUNTON TAPE & AUDIO SOCIETY:** R. V. Smith, 83 Priorswood Road, Taunton, Devon.
- 122 T.E.I. TAPE RECORDING CLUB (Spennymoor):** J. E. Wild, 7 Dale Street, St. Helens Auckland, Nr. Bishop Auckland, Co. Durham.
- 123 TEIFISIDE TAPE SOUND CLUB:** J. R. Billingsley, Toredyrhiw, Aberporth, Cardiganshire.
- 124 TEWKESBURY TAPE RECORDING CLUB:** Miss M. Woolley, c/o De Montford Richard Place, Priors Park, Tewkesbury, Glos.
- 125 THETFORD TAPE RECORDING CLUB:** Mrs. Shirley Francis, 62 Staniforth Road, Thetford, Norfolk.
- 126 ULSTER TAPE RECORDING SOCIETY:** Hazel Jordan, 36 Sandy Mount Street, Belfast, 9, N. Ireland.
- 127 ULTRACORDER CLUB:** D. A. Wiseman, Ultra Sports & Social Club, Ultra Electric Ltd., Western Avenue, Acton, W.3.
- 128 URMSTON & DISTRICT TAPE RECORDING CLUB:** Keith Alker, 26 Hayeswater Road, Urmston, Lancashire.
- 129 WAKEFIELD & DISTRICT TAPE RECORDING CLUB:** S. Gaunt, c/o 45 Aberford Road, Wakefield.
- 130 WALSALL & DISTRICT TAPE RECORDING CLUB:** Mrs. J. Walford, 41 Mill Road, Pelsall, Walsall, Staffordshire.
- 131 WALTHAMSTOW & DISTRICT TAPE RECORDING SOCIETY:** K. J. Perks, 9 Third Avenue, Walthamstow, London, E.17.
- 132 WARE & DISTRICT RECORDING CLUB:** Mrs. Sheila Wakely, 3 Chadwell, Ware, Herts.
- 133 WARWICK & LEAMINGTON AMATEUR TAPE RECORDING SOCIETY:** Miss Eileen Jones, 26 Hampton Street, Leamington Spa, Warwick.
- 134 WEST ESSEX TAPE RECORDING CLUB:** F. Stebbings, 24 Tweedmouth Road, London, E.13.
- 135 WEST HERTS TAPE RECORDING SOCIETY:** Peter J. Holloway, 29 Fishery Road, Boxmoor, Hemel Hempstead, Herts.
- WEST LONDON (see Acton & West London).**
- 136 WEST MIDDLESEX TAPE RECORDING CLUB:** H. E. Saunders, 20 Nightingale Road, Hampton, Middlesex.
- 137 WEST SUFFOLK TAPE RECORDING CLUB:** P. J. Blades, c/o Eastronics, 68/9 St. John's Street, Bury St. Edmunds, Suffolk.
- 138 WEST WALES TAPE RECORDING CLUB:** Gareth Jenkins, 5 Glyndwr Road, Aberystwyth, Cardiganshire.
- 139 WEYMOUTH HI-FI & TAPE RECORDING CLUB:** Mrs. J. R. Wardle, West Morland Hotel, 6 Waterloo Place, Esplanade, Weymouth.
- 140 WHISTABLE & DISTRICT TAPE RECORDING CLUB:** Tom Robinson, 17a St. Anne's Road, Whitstable, Kent.
- 141 WINCHESTER TAPE RECORDING CLUB:** J. H. Beck, 127 Stanmore Lane, Stanmore, Winchester, Hants.
- 142 WOOLWICH & DISTRICT TAPE RECORDING CLUB:** F. J. Blaby, 331 Rochester Way, Eltham, S.E.9.
- 143 YEOVIL AMATEUR TAPE RECORDING CLUB:** R. Webb, 9 Charles Road, Yeovil, Somerset.
- 144 Y.M.C.A. & BARNSELY DISTRICT TAPE RECORDING CLUB:** Eric Clegg, 12 St. Barts Terrace, Park Road, Barnsley, Yorks.
- 145 YORK TAPE RECORDING SOCIETY:** H. C. Edwards, 45 Thoresby Road, Acomb, Yorks.

*Continued on page 45*



edited by Terry Nurse

### BERKSHIRE NET WIDENS

The Phoenix Drama & Tape Recording Society have extended their membership overseas, and the first two to be enrolled are Mr. Ken Maddocks and Miss Jan Nachonacky of Spokane, Washington, U.S.A.

The society now holds its meetings every Thursday at 7.30 p.m. at the Guildhall, Windsor.

### BUCKINGHAM DEBUT

Soon there's to be a tape club in Wendover, which will share some of its activities with the local Crescent Cine Society. A meeting is to be arranged shortly, and those interested should contact the Crescent Cine Society, 'Sunny-mead', 3 Manor Crescent, Wendover, Bucks, for details.



C.A.T.S.

### WHO ARE THE CAMBRIDGE CATS?

Membership of the CATS—Cambridge Amateur Tape Recording Society

*'Festival tape, newspaper for the blind, Club Exhibitions'—each month Tape Club News contains ideas your Club could use. Why not mention some of them at your next Club meeting?'*

—jumped from 30 to 40 last month, which seems to indicate that their two-day exhibition was good publicity value for them. It is estimated that about 2,000 people attended the exhibition in all.

### STEREO IN DEVON

Peter Perry was welcomed to South Devon Tape Recording Club's November 22nd meeting to give a talk on 'Stereo'. He took along his own equipment, and very impressive it was too: a handsome home-built cabinet, six feet long, houses his record player, stereo tape deck and controls—and two column speakers handle the sound output.

### ESSEX SUCCESS

Ilford & District Tape Recording Society's Autumn meetings have been most successful, attendances averaging 15. Total membership now stands at 31.

### FLINTS INTERVIEW

Mr. Jack Talling of Chester was the guest of Rhyl & District Tape Recording Club on November 7th and an interesting recorded interview of his was played back during the evening. This was followed by a recording made by Secretary T. Moorhouse of Speech Day at a local Secondary School; and a tape/slide show dealing with travel in Sweden, given by President E. Foulks rounded off the evening.

### GLOUCESTER APPEAL

Tewkesbury Club are in urgent need of a new Chairman, to keep the Club on an even keel. One of the lady members says: "A stalwart male chairman would be welcomed with open arms." So what are you waiting for, Tewkesbury recordists? Contact the Club Secretary now. She is Miss M. D. Woollen of 8 Grand Walk, Tewkesbury, Glos.

### NEW IN KENT

The Whitstable & District Tape Recording Club officially came into being on November 17th. Fifteen people attended the inauguration, and several other enquiries have been received since. Officials elected: Bill Blake, Chairman; Tom Robinson, Secretary; Peter Hadley, Treasurer. Subs were fixed at £1 p.a.

with the usual free membership for the blind and other physically handicapped.

### VENUE LANCASHIRE

Liverpool Central Tape Recording Society have a new meeting venue: the Common Hall, Hackins Hey, off Dale Street. After several previous moves, it is hoped that this will finally become their permanent home, for the hall is right in the heart of the city and within easy reach of all districts.

On November 6th Urmston & District Tape Recording Club held their A.G.M., at which Bill Firth resigned his post as Secretary after one year's office. "Quite long enough for anyone!" he says. Keith Alker was elected to carry on the good work, with his wife Barbara as Treasurer and Sid Wignall as Technical Advisor.

### LONDON GREMLINS

Brixton Tape Recording Club have finally handed over to the Mayor of Lambeth the long promised 'Festival of Lambeth' tape, and they hope that the next 12 months will be absolutely free of gremlins, since they met more than the usual annual tally whilst compiling this feature. Still, as they say, it was fun, and they only hope that the Old People for whom it was made think so too.

With the growing popularity of stereo sound, Len Burchell, Chairman of Howard Wall & Bethnal Green Tape Recording Club and London Representatives of Stereo International has formed the first localised stereo tape club, Stereo London, as an off-shoot of these two organisations.

Members of Friern Barnet & District Tape Recording Club recently recorded a short item, complete with sound effect, scripted by J. Pitcher. This was of the thoughts of a schoolboy preparing for school.



SCHOOL THOUGHTS



NINE TO A BAR

### MIDDLESEX PRESIDENT

West Middlesex Tape Recording Club recently gained a very able President in the person of Angus McKenzie of Olympia Sound Studios, whose technical knowledge seems always to be at the club's disposal, and who, despite his recent affliction of blindness still remains cheerful in the face of what many would consider insurmountable odds.

### STARTING IN NOTTS

Mr. S. Streets Jnr., 23 Bracken Close, Long Eaton, Nottingham, and a few of his friends are interested in forming a club there.

### STAFFORD PREMISES

'Third time lucky' hope the Walsall & District Tape Recording Club as they move to new headquarters once again. Somehow the schoolroom atmosphere was not quite right—nor its hard wooden desks! So they've moved to the Stand Tavern, Newport Street, where they have a very comfortable room in which to hold meetings every Wednesday night at 8.

Sorry to have to report that the Staffordshire Tape Recorder Society has now become defunct through lack of support. I found this out the other night when I cycled over to Stafford to pay a call on Mr. L. C. Riley, the past Chairman. He told me that during the summer the attendances dropped off one by one, till finally only three or four members turned up, and it was decided to call it a day. Rather a pity really as Stafford doesn't have many clubs of any sort, and this one seemed to be doing quite well last winter. Still that's the

way it goes! IN in the Winter, OUT in the Summer. I guess there will always be those summer casualties!

### SURREY THEATRE

The Recording Section of the Richmond & Twickenham Arts Club Little Theatre is now entering the third season of its existence. Quoting popular statistics, if all the recordings made during that time by the club were laid end to end they would add up to just under four miles of tape, including an astronomical number of joints. The latest task undertaken has been to provide each member of the cast of an original show given in the club's theatre in December with a 7in. L.P. disc of their songs. Copies of the musical score were not available, and the producer was relieved in this way of what could have been a serious rehearsal problem.

### A.T.R. IN WARWICKSHIRE

The November 17th meeting of Rugby Amateur Tape Recording Society was honoured by the presence of Mr. Reginald Taylor, Director of Picture Story Publications Ltd., our new publishers, who is making a lightning tour of a cross section of tape clubs throughout the country. Mr. Taylor spoke briefly on the future editorial policy of the journal and on some of the things he had found during the first part of his tour. He also answered questions from members.

Coventry Tape Recording Club's wittiest member, Henry Hopfinger, does have his more serious moments, and to illustrate this, we draw your attention to a project he is at present organising; the taping of the Coventry Diocesan monthly newspaper 'Shire and Spire' for the benefit of blind people in the Diocese who would like to know its contents.

Warwick & Leamington Tape Society member Cyril Carter recently went along to the local O.A.P. club to record its choir. The recording was taken over

to the States to be played back at the Senior Citizens Club of Binghampton, New York, and in due course the old folk over there will send a tape back to Leamington.

The Midland Clubspodence Convention has changed its name to the Midland Tape Club's Round Robin Circuit, a slightly longer title, but not so much of a misnomer. This coincides with its change of proprietorship. Anyone who publishes a Sound Magazine may have a copy dubbed on to the M.T.C.R.R.C.'s tape giving them 150 more listeners free of charge!

### SPANISH WORCS

Kidderminster Society recently had a 'Spanish Night' when a local musician called and allowed members to record the really fascinating Spanish guitar music he played to them.

### YORKSHIRE BIRTHDAY

York Tape Recording Society recently celebrated its second birthday by recording a Church Service at St. Helens.



### ANNOUNCEMENT

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

TERRY NURSE, 161 Stuart's Road, Birmingham, 33.

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



## TAPE



## GALLERY





# dear sir . .

a monthly selection from ATR's postbag.

A letter from the Advisory Team to 'ATR' readers :

A CONSIDERABLE number of complaints have arrived recently about tape recorders and accessories purchased by mail order. We appreciate that readers residing in the remoter parts of the U.K. and overseas may not have easy access to bona fide dealers such as those to be found in London and the large provincial towns.

We do, however, advise intending purchasers of tape recorders and accessories employing electronic components to make their purchases personally from the dealer, distributor or manufacturer concerned whenever possible. Insist that the equipment you purchase is demonstrated to your complete satisfaction. Make sure that you understand the terms under which equipment is bought, i.e., does it carry a reasonable guarantee concerning faulty workmanship, etc. Find out if spares are available and most important, if satisfactory after sales service is given.

We are always willing to take up readers' claims concerning unsatisfactory dealing and service, but please note that we cannot take action over equipment purchased at cut prices, sold as surplus, or bought direct from a wholesaler who has given the purchaser full trade discount.

B. G. Cooper of Sheffield, Yorks is newly demobbed from the Army and plans to devote more time to this 'sound' hobby — tapespondents please note. His technical query concerns the ever-present gremlin of tape recording, hum. In particular he wants to overcome the hum pickup faults of crystal mikes with long leads, and wonders if this can be achieved by inserting a high to low impedance transformer at the mike end of the lead and a low to high transformer at the tape amplifier end. He adds that the loss of high frequency response would not matter as the system was required for speech only.

The use of transformers at either end of the lead between a crystal microphone is not very practical. A crystal microphone has a very high impedance and a transformer designed to match this would indeed present some problems.

A better idea is to use a transistor pre-amplifier such as Walgain, at the far end of the line (near the microphone) and then feed this to the gram input of the recorder.

A line of 50ft. or so could be used without too much high frequency loss and at the same time it would reduce considerably the risk of hum pick-up.

G. G. Anson of Ludlow, Salop enquires about two or four track recorders with automatic track changing facilities, as he wants to play back long programmes of music without manual attention.

To our knowledge no one has yet marketed a four track recorder which automatically changes tracks at the end of the tape. There was at one time a German two track machine which would do this, the Saba Automatic, but it has not been heard of in this country for quite a while now. However, a 7in. spool of double play tape running at 3½ i.p.s. allows a continuous playing time of over two hours on a single track. At 1½ i.p.s. the time will be over four and a quarter hours.

K. Palmer of Ryton, Co. Durham has a Coscor CR1601 recorder and a rather old radio which has proved inadequate for recording. He intends to replace the latter, but is torn between the choice of a VHF radio or an AM/FM tuner and speaker.

An AM/FM tuner can be used with the tape recorder for (a) recording programmes and (b) for listening only, using the tape recorder as an amplifier. The quality of reproduction can be improved with an external speaker of larger proportions than the one in the tape recorder.

A 'tuner' has no built-in amplifier of course, hence the reason for using the tape recorder as an amplifier. The VHF radio is still a good proposition if one wants to keep the recorder and radio functions separate. A tuner with a hi-fi amplifier and loudspeaker will provide better quality reproduction and the amplifier and speaker could be used in conjunction with the tape recorder to improve its reproduction also.

## REQUEST CORNER

Charles Standen of the Tapes for the Blind Service, 32 Paton House, Stockwell Road, London, S.W.9, appeals for more readers in specialised subjects, and in particular anyone who can help him fulfil the following requests :

1.—Information and readings concerning para-psychology and extra-sensory perception for a blind man in Kent who

wishes to study the subject as a possible means of communication for the blind.

2.—Readings of books and essays on esoteric philosophy for an ex-headmistress in Sussex.

3.—Readings of books, information, amendments and additions to Mental Health Acts, etc., for a social psychiatric worker in Scotland.

4.—Readings from the literature of the Plymouth Brethren (open), for a member of the sect in Cardiff.

5.—Readings in economics for a student at Cambridge University reading for a Tripos in Economics.

Mr. Standen has a further request from a blind farmer in Queensland, Australia who wishes to contact a blind farmer in England with a view to exchanging ideas.

Request for Frederick Oughton. Would you please get in touch with Mr. C. P. Finn, 'South Dene', South Kirby, Pontefract, Yorks, also anyone else with information about Jabez Gough Speaker Cabinets.

David J. Ireland of Hastings, New Zealand informs us that he has had an excellent response to his tapesponding entry, and regrets that he cannot accept any more tape-pals as he now has as many as he can cope with.

He sends the following money-saving tip for people tapesponding to New Zealand and Australia :

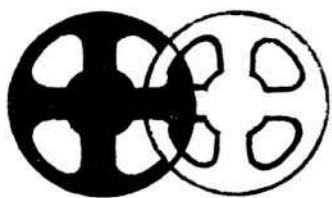
Obtain the 3in. light plastic 8 mm. cine reels and wind on L.P. tape (they will take 250ft. with ease)—the weight will be only 1½oz. Then wrap the reel in ordinary household aluminium foil to guard against stray magnetic currents, put it into an ordinary envelope and close it with a paper clip (do not seal!). You then have a packed 3in. tape weighing under 2oz. which being unsealed will go 2nd Class Airmail for a cost of only 2/- to 2/4.

I have had 3in. tapes sent airmail from England, firmly packaged and sealed which cost the senders from 9/- to 14/6 in postage, so you can see how much this method saves. It also means that more people can send their tapes by airmail, and thus have a closer contact with their overseas tape-pals.

This method applies in New Zealand, and an English tape-pal of mine confirmed that it also applies in England.

ATR

Amateur Tape Recording & Hi-Fi



# Inter-tape directory

## AUSTRALIA

IAN AUSTIN, age 25, Ad Agency Producer, 28 Teneriffe Drive, Teneriffe, Brisbane, Queensland. Writing, composing, acting, swimming. All music, especially shows. Philips 4 track. 3½. **Anywhere. Only English speaking.**

## NORWAY

KEN WILLIAMS, Engineer, Post-boks 195, Lillestrom. Photography, outdoor life. Popular tradition. EAR Bantam, 5½in. 3½. **Anywhere.**

## SCOTLAND

JOHN C. JORDAN, age 34, Clerk, 13 Grange Loan, Edinburgh 9. Records, photography (figure and portrait), travel, humour, satire, sport. Classical music. Philips 4 track stereo.

JAMES HICKIE, age 49, Managing Director of Oil Co., 10 Gosford Road, Port Seton, East Lothian. Music, 35 mm. photography, drama. Classical and light. Cossor 4 speed, 3in., 7in. 1½, 3½, 7½. **Anywhere English speaking.**

LESLIE J. McEWAN, age 25, Clerk, 76 Gourlay Street, Glasgow, N.I. Colour photography. Pop/C. & W. Philips 5in. 3½. **Anywhere English spoken.**

A. McINNES, Telephonist, 114 East Princes Street, Helensburgh, Dumbartonshire. Gardening, fishing, woodwork, and reading. Light, folk songs, no jazz. Telefunken KL85K up to 7in. 3½, 7½. **Japan, India, Australia, Africa.**

## WALES

ALAN C. ADAMS, age 46, G.P.O. Telephone Engineer, 34 North Avenue, Prestatyn, Flint, N. Wales. Tape, sounds, music shows. Most except chamber and rock 'n' roll. Veritone Venus, 3in., 7in. 3½, 7½. **U.S.A., Somerset, Bournemouth. No need to write first.**

B. SPARKES, Security Officer, Flat C, 5 Brynderwen Road, Maindee, Newport, Mon., S. Wales. Photography, organ, accordion, Stellaphone St. 445, RGD1047, up to 7in., 4 track. 1½, 3½, 7½. **Anywhere English speaking.**

## CAMBRIDGESHIRE

J. HAMMOND, age 18, T.V. and Radio Aerial Engineer, 15 The Rampart, Haddenham, Nr. Ely, Cambridge. Photography, stamps. Rock 'n' roll. Elizabethan FT3, 4 track, up to 7in. 1½, 3½, 7½. **Anywhere English spoken.**

## HAMPSHIRE

ROBERT HOWARTH, age 21, Electrical Fitter, 16 Wallace Road, Copnor, Portsmouth. Recording, walking, general subjects. Any (pop and classical).

Elizabethan Popular, 5½in. 3½. **Anywhere English speaking.**

RAYMOND J. McLEAN, age 32, Motor Engineer, 20 Beaconsfield Road, Fareham. Fishing, boating, recording, sound effects, road racing, general subjects of interest, people, places, just talking, visiting various countries. Dance and pop. Argyll Major, up to 5½in. 3½. **U.K. English speaking. Just talk then send tape. Don't write.**

DENNIS F. TODD, age 28, Stockbroking, 53 St. Swithins Road, Bournemouth. Music, travel, photography. All except modern jazz. Brenell Mk. V, up to 7in. 1½, 3½, 7½, 15. **Anywhere but preferably New Zealand. Male tape-spondent only please.**

## HUNTINGDONSHIRE

MICHAEL BETT, age 29, 81 Northfield Road, Peterborough. Recording and social chit-chat. Goodman, Conniff, Gormé, Miller, Dorsey, etc. Philips 2 or 4 track, up to 7in. 3½. **Anywhere. All tapes promptly answered.**

## KENT

ALFRED EAGERS, Child Care Officer, Charnwood, 53 Elmstead Lane, Chislehurst. Art, sociology, hiking, 8 mm. cine, Hebridean folk lore and history. Popular classics, organ, harpsichord. Ferrograph S.4, 8in. 7½, 3½, 2 track. **Hebrides. Anywhere, particularly Australia, Far East and Mexico.**

## LANCASHIRE

ALEC HARVEY, Driver's Mate B.R., 92 Bracknell Avenue, Southdene, Kirby, Nr. Liverpool. Radio, photography. Philips EL3541, up to 7in. 3½. **All tapes answered.**

## LONDON

CYRIL BARNES, age 31, Assistant Production Manager (printing), 174 Walpole Road, Downhills, N.17. General, especially tape recording. All except 'heavy'. Truvox RE19, up to 7in. 3½, 7½. **Anywhere English speaking.**

JOHN COLES, age 21, Accountant, 42 Rosenthal Road, Catford, S.E.6. General. All types but classical and opera preferred. Philips Stereo EL3536 4 track, up to 7in. 1½, 3½, 7½. **Anywhere English speaking.**

RICHARD COLLIER, age 30, Teleprinter Operator, 44 Crondace Road, Fulham, S.W.6. Sport, practically anything. All types of music. Telefunken 76, 4 track, up to 5½in. 1½, 3½. **English female, nice sociable, sweet-voiced angel of a lady to talk to.**

EDWIN SEADEN, age 37, Shoe Repairer, 11 Hereward Road, Tooting,

S.W.17. Tapesponding records, etc. Country and Western. Wyndor Viscount, Philips, 7in. 3½, 7½. **U.S.A., Canada, Australia, New Zealand, anywhere.**

## NORTHUMBERLAND

G. H. GRAUT (and wife Margaret), Nursing Attendant, 4057296 Cpl. Graut, Station Sick Quarters, R.A.F. Acklington, Red Row, Morpeth. Tape recording, photography, general. Anything. Telefunken KL65. 1½, 3½. **Outside U.K. only. All tapes answered. No need to write first.**

OLIVER SODEN, age 23, Company Director, 112 Howdon Road, North Shields. Business, family. Modern. Philips 4 track, 3in. 3½. **Canada, America, Australia, England.**

## STAFFORDSHIRE

DENIS J. GRIFFITHS, age 40, Industrial Radiologist, 10 Woodland Crescent, Merry Hill, Wolverhampton. Tape recording, languages, books, general. Light, pops (not jazz). Robuk RK3, 7in. 1½, 3½, 7½. **Anywhere particularly U.S.A., France, Germany (English speaking), U.K. All tapes answered, letters unnecessary.**

WILLIAM L. PHIPPS, Ivy Cottage, Hopton, Nr. Stafford. **Argentine tape-spondent wanted.** Interest in music is mainly classical.

## YORKSHIRE

3513942 S.A.C. BELLAS, J. L., age 26, M.T. Driver, 39 A.M.Q., R.A.F. Regt. Depot, Catterick, Nr. Richmond. Tape recording, motor racing, general. Comedy music, classics, pops. Philips EL3527, Robuk RK3, 3in. to 7in. 1½, 3½, 7½. **Anywhere English speaking. All letters answered. Wife also interested.**

B. G. COOPER, 27 Hollybank Crescent, Sheffield 12, ex-army. Radio construction, swimming, motor cycling. Jazz, modern or trad., instrumental pops. Wyndor Regent, Stuzzi Magnette, up to 4in., up to 7in. 1½, 3½, 7½. **Anywhere English speaking. Would like to tape-spond with people in electronics with view to work in this field.**

M. A. CRANKSHAFT, age 19, student, c/o The Percival Whitley College of Further Education, Halifax. Collecting exotic plants. Popular and African native. Philips Portable Battery, 3in. 1½. **U.K., newly independent African States, N. America, anywhere English speaking also. No need to write, all tapes answered.**

RALPH THORNTON, age 30, Engineer, 10 Claypit Street, Leeds, 7. Tape recording, tapesponding. Pop. Grundig TK60, 7in. 7½, 3½. **All parts of U.S.A.**

ATR

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## SHEEN TAPE RECORDER HI-FI CENTRE

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# STANLEY WHITE

 **OLD TIME DANCING**  
Harry Davidson and his  
orchestra

Dual  $\frac{1}{2}$  track.  $3\frac{3}{4}$  i.p.s. Mono


Saga STG8042

This recording will have a tremendous appeal to all followers of old time dancing. It is hardly worthwhile mentioning that this is the real thing, with perfect tempo and rhythm suited to the style of the music played, for surely, the name of Harry Davidson is known throughout the country when it comes to old time dancing.

The reproduction from the tape is also good.

The dances played are as follows: **Gay Romance** (waltz), **Chivalry** (military two step), **Bouquet to Melody** (saunter), **Gay Parade** (flirtation two step), **Way of the Heart** (la maccotte), **Boston Tea Party** (Boston two step), **Queen Mary** (valeta), **Mountain Greenery** (variety foxtrot), **Love Bells** (square tango), **The Middy** (marine four step).

A very good buy.

 **DANCING AND DREAMING**  
The Jay Norman Quintet

Dual  $\frac{1}{2}$  track.  $3\frac{3}{4}$  i.p.s. Mono

Saga STG8041

Jay Norman (piano), Claude Scheiner (guitar), Chuck Calzaretta (vibes), Max Mariash (drums), Lew Skalinder (bass).

After the old time dancing tape comes one in the modern idiom. The tunes featured are well tried standards which everyone knows, and are excellently played by the Quintet. Jay Norman must be mentioned for his very stylish piano work, whilst the whole group blend perfectly to give us this ideal selection of modern dance music.

Titles embrace: **Somebody Loves Me**, **Don't Blame Me**, **The Breeze And I**, etc.

Another good value tape. Reproduction also good again.

*If you have difficulty in obtaining the following 'Music On Tape' releases, write to 'Music On Tape', 6 Laurence Pountney Hill, London, E.C.4.*

 **SCOTTISH DANCE MUSIC**  
John Johnstone and his  
Broadcasting Band

Dual  $\frac{1}{2}$  track.  $7\frac{1}{2}$  i.p.s., SV3127;

$3\frac{3}{4}$  i.p.s., SV363

Music On Tape

Another dance tap, this time of Scottish Country Dances. This tape is really

enjoyable, for dancing or listening. Once I had it rolling, I just had to hear the whole thing right through. The band-leader introduces each dance, and this Scottish Country Dance Band plays some wonderful music.

I have really enjoyed this recording, which is very similar to the music played by the famous Jimmy Shand Band. You

listened to this pianist and his group broadcasting from Paris, or have been fortunate enough to visit Maxim's and listen to him in person? Whatever the answer, this recording is a very welcome example of the artistry of this well known pianist. His arrangements are superb, giving really graceful recitals on the slower numbers, with a mainstream cum modern style on the faster jazz tempo material.

**Belle of the Ball; Le Grisbi; Hi Lili Hilo;** etc.

 **PRESENTING SHEILA**  
**BUXTON**

Dual track.  $3\frac{3}{4}$  i.p.s. TR223,  
 $7\frac{1}{2}$  i.p.s. TR247. Mono

Music On Tape

It is a pleasure to welcome to tape Sheila Buxton, one of the best known popular vocalists in this country, who made her first big impact through her many broadcasts with the B.B.C. Northern Dance Orchestra. Sheila is great on these recordings, and should make many a tape recorder sound in excellent voice.

Titles include: **Soldier Won't You Marry Me; All I Do Is Dream Of You; The Shakedown.**

 **INTRODUCING**  
**ROSEMARY JUNE**

Dual  $\frac{1}{2}$  track.  $3\frac{3}{4}$  i.p.s. CR143,  
 $7\frac{1}{2}$  i.p.s. CR187. Mono

Music On Tape

This vocalist is well known in America, and makes her debut in this country with this tape (although it was Miss June who sang **The Night That Rock 'n' Roll Died** in the Bing Crosby film *Say One For Me*).

Rosemary June has a wonderful voice for popular numbers, and is given excellent orchestral and vocal group support on these recordings. This is top flight American popular music. You will enjoy this tape, made all the more acceptable by the wide range of material covered.

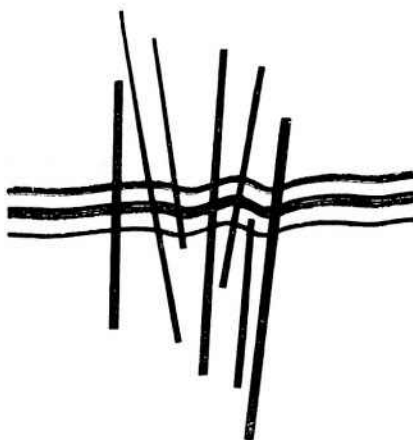
Titles include: **The Charge of The Light Brigade; Pen and Paper Sweetheart; Great Chicago Fire.**

I personally hope to hear much more of this vocalist, and rate this material very highly.

*The following tape must be obtained direct from the manufacturer at this*

*Continued on page 34*

## Tape and



## disc review

must not overlook this one for your tape library.

The dances played include: **Duke of Perth; Madge Wildfire's Strathspey;** and **Fergus Mciver.**

 **LEO CHAULIAC FROM**  
**MAXIM'S OF PARIS**  
Popular Piano Music

Dual  $\frac{1}{2}$  track.  $3\frac{3}{4}$  i.p.s. Mono.

Music On Tape 90-9163

I wonder how many readers have

address, Esoteric Productions Ltd., 22 Coastal Chambers, Buckingham Palace Road, London, S.W.1.

**ECHOES OF CHRISTMAS**  
Lenny Rawle at the Mighty Wurlitzer Theatre Organ  
Dual  $\frac{1}{2}$  track Mono.  $3\frac{3}{4}$  i.p.s. 21/-,  
 $7\frac{1}{2}$  i.p.s. 30/-

**ECO-(M)**

Lenny Rawle plays this Christmas selection on a powerful 3 manual 9 rank Wurlitzer Theatre Pipe Organ. Lenny is a young organist of great talent; he has obtained much of his musical training from the brilliant broadcasting organist George Blackmore.

Here is a grand selection of Christmas music, which sounds especially seasonable—played on the organ—and Lenny knows how to use that Wurlitzer—as you will find out on listening to this tape.

*Titles are all well known Christmas numbers.*

## RUSS ALLEN



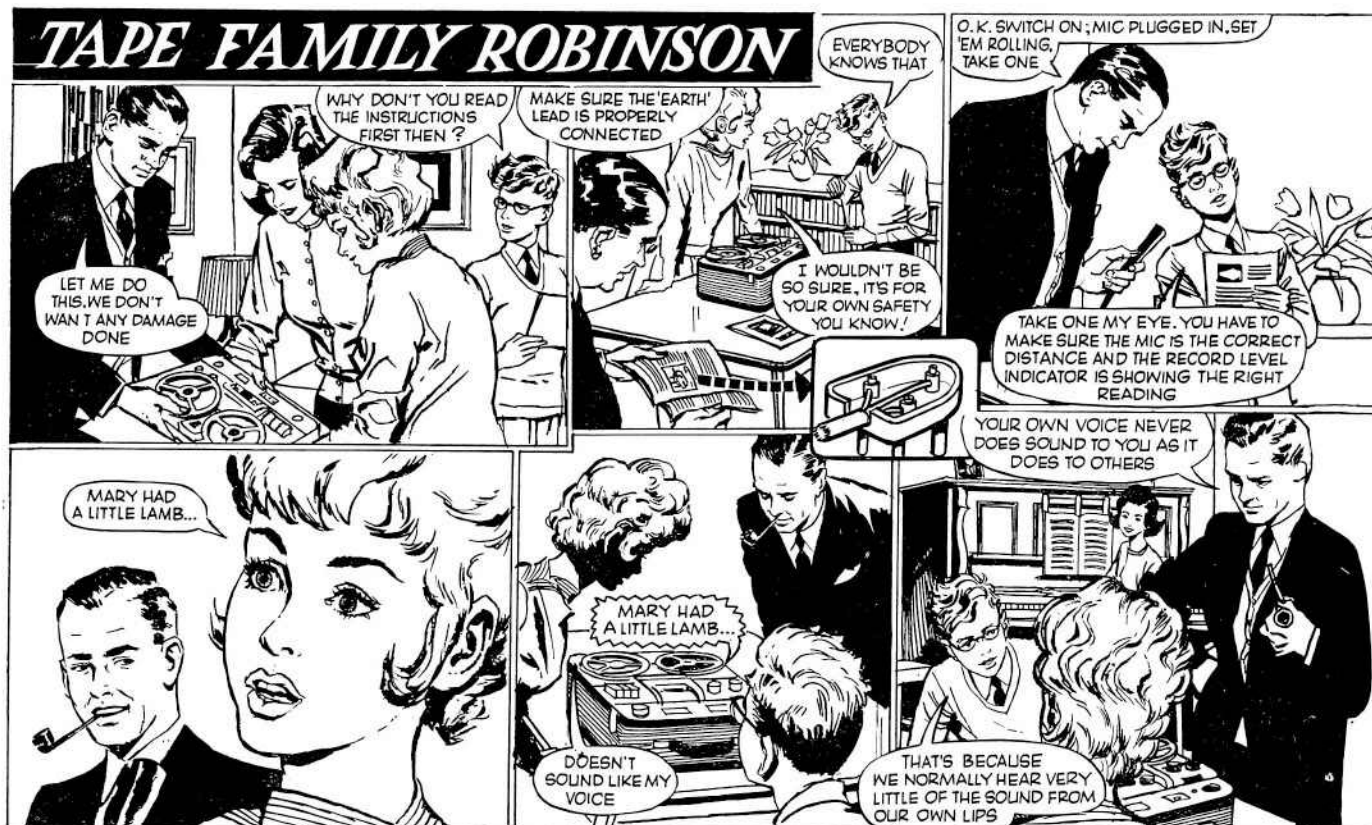
OUR JAZZ REVIEWER AT WORK

Although I've only heard one side of it, I'll warrant that H.M.V. CLP1488 — Gerry Mulligan and the Concert Jazz Band — will be top of most folk's 'musts' list. Recorded live at the Village Vanguard in New York December 1960 this is the best Mulligan I have ever heard. It really goes.

It's a 14 piece group which features Bob Brookmeyer, Clark Terry and of course Gerry. Side one kicks off with Art Farmer's **Blueport**. Really driving and the quartet arrangement sorta creeps in—fabulous. There's a tremendous battle between Terry and Gerry where they take turns with one playing the 4 bar break and the other the 8. Wow! and those quotes!

**Body and Soul** and **Black Nightgown** the other two tracks on this side, though totally different, are still fine.

*The Robinson Family have begun to discover that there is a right and wrong way of doing nearly everything connected with tape recording. If you are a new recorder owner, follow their adventures and you will avoid many of the early pitfalls that trap the beginner. . .*



**Julian 'Cannonball' Adderley  
CANNONBALL ENROUTE  
Mercury MMC14081**

This album stars brother Nat, who is in really great form. Both boys play a gas and they're well backed by Junior Mance (piano), Sam Jones (bass), and Jimmy Cobb (drums).

Choice of tunes is mixed, ranging from *Foggy Day*, played like you've never heard before to *18th Century Drawing Room*, an Adderley original which would have greatly startled any 18th century reviewer.

Like most of Adderley's I've heard this is great swinging jazz and I know that I'll be playing it a lot for my own edification.

**TWO'S COMPANY  
Maynard Ferguson and  
Chris Connor**

**Columbia 335X1377**

I loved this album for its sheer beauty. For the molte sympatico accompaniments. My memories of Ferguson are of a high note screaming teenager with the old Stan Kenton band. He still plays 'screamers', but with a shade more certainty and a lot more taste.

There is so much so good in this

album, though little of it can be considered jazz; it is in fact more in the nature of a concert performance. The arrangements are terrific and Chris sings with much feeling. Listen particularly to the *West Side Story*, *Something's Coming*. Treated first as in the show, then as a jazzier, a vehicle for some fine playing by the band and back to the original score. It's a knock out.

**MONK'S MUSIC  
Thelonious Monk Septet  
Riverside RLP12-242**

Recorded 26th June 1957 in New York with Ray Copeland (trumpet), Gigi Gryce (alto), Coleman Hawkins, John Coltrane (tenors), Wilbur Ware (bass), Art Blakey (drums).

The recording which has a tendency to tubbiness, opens with a straight played *Abide with Me*, arranged for horns only and played with all the reverence of a Church Army Band. It's very short and should not put the irreligious off the disc as a whole. Second track will disperse all fears and in it Monk can be heard yelling 'Coltrane! Coltrane!'

Hawkins waxes lyrical on *Ruby My Dear* and Monk gives an impressive display of sympathetic accompaniment.

This is quite the best Monk I've heard in that every one plays in tune and right on top. Ensembles are clean and Thelonious himself supreme. Buy!

**WINCHESTER SPECIAL  
Lem Winchester with  
Benny Golson**

**Esquire 32-142**

Winchester (vibes), Golson (tenor), Tommy Flanagan (piano), Wendel Marshall (bass), Arthur Taylor.

Lem Winchester died on 13th January 1961 demonstrating to friends how to play Russian Roulette without getting shot. The odds, it seems were heavier than he thought.

This is his first L.P. to be issued in Britain, though there are three more to come.

It's a relaxed session with the best Golson to date. Flanagan is magnificent.

Two of the tunes used are unusual, show tunes both, but not I believe ever 'jazzed' before, *If I were a Bell*, played without Golson and with Lem showing he has quite a technique when he cares to exploit it and *How are things in Glocca Morra* which I find a gas.

A most successful, if somewhat sad, debut and it's a pity this Winchester can't be a repeater.

**ATR**





Big record manufacturers in the States are making strenuous efforts to sail their ship out of the Doldrums. Latest move in this direction comes from R.C.A. Victor and Bell Sound.



ONE week after R.C.A. Victor announced their new tape cartridge line, Bell Sound sounded out 38 distributors across the country on the future of the tape cartridge as a mass market item. The tape cartridge is by no means new in the U.S.A. It has been going for some years and has not really taken on yet. Kenneth L. Bishop, Bell's General Manager, and a pioneer in tape, is quoted as saying: "The greatest obstacle still to be overcome is the apathy, scepticism and doubt which today prevail with dealers on any type of tape recorder, pre-recorded tape or tape cartridge recorder". Who can blame him? Because it has been the tape recorder dealers who have suffered most while the industry has fought for standardised methods of tape recording.

Policy wise it adds up this way — the cartridge is easy to handle, there is no threading. "The tape you never need to touch." That's the advertisement headline. The cartridge offers up to two hours of stereo and four hours of monaural. Everything, of course, is four track.

In general, the accent is now back on recorders and not home music players. The cartridge itself is a book size container less than  $\frac{1}{2}$  in. thick in which two reels of tape are enclosed. The cartridge is inserted into the recorder by simply placing a record on a turntable. Both blank and pre-recorded tape cartridges are available. The machines themselves offered with these cartridges are elaborate in control, but compact. The average weight is 18lb. The Bell machine will also play reel tapes without an adapter and provide up to  $1\frac{1}{2}$  hours recording time. Average price runs around 150 to 160 dollars.

ATR



He favours the Cassette while she keeps to the spool.

## TAPE-SLIDE CONTEST WINNERS

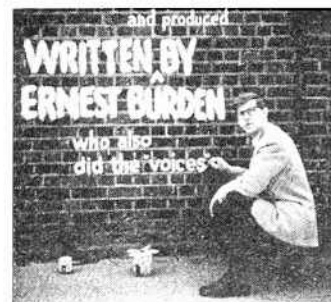
The fabulous Kodaslide 50 Projector has been won!

Bill Ridsen, our eminent and experienced judge, reviews the contest.

THE entries for the Summer Tape-Slide Contest were, by and large, more proficient in sound content than in picture content. Similarly, the tape quality, without exception, greatly exceeded the photographic quality and apparent ability.

The winners Mr. E. A. Burden and Mr. F. M. Tickner are to be congratulated on an above-average ability in producing the tape and picture material for their 'entry'.

At no time was the theme of the piece sacrificed for mere side effect or merely to be 'funny' on irrelevant issues, which proved the undoing of many otherwise promising entries.



The last two slides in Messrs. Burden and Tickner's entry.

Going back over my 'Words of Advice' in the August 1961 issue of 'ATR', I stressed such points as: keeping pictures simple, sound accompaniment straight, and to the point, and be original.

All these points — and others relevant to a workmanlike production, were adhered to by Mr. Tickner and Mr. Burden and I offer my congratulations to them on a very fine entry.

They now have the problem of dividing the Kodaslide 50 Projector between them.

ATR



# INFORMATION BUREAU

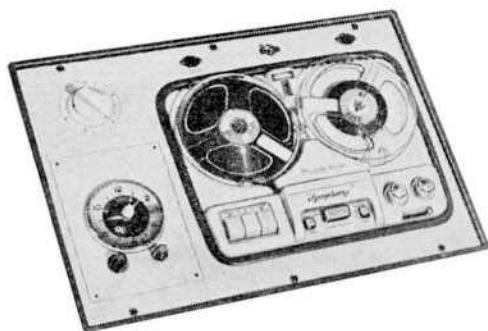
'ATR' SEPTEMBER 1960

"WHO WILL BE THE FIRST MANUFACTURER  
TO INTRODUCE A BUILT-IN TIME SWITCH  
IN HIS TAPE RECORDERS?"

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

*At last ; a tape recorder that will switch itself on and off at pre-selected times. The new Symphony Automatic will even arrange to switch on an electric fire and a 'Teasmaid' and have the room warm and a 'cuppa' ready when you listen to a recording that is made whilst you were absent ! You can use the Symphony to wake you in the morning to the sound of music or to lull you to sleep at night.*

**M**ANY 'ATR' readers have written to our query department asking about suitable time clocks, etc., but now you can buy a tape recorder with it all 'built in'. **Northern Radio Services Ltd.** have designed this recorder with a view to offering something that is badly needed and they have chosen the Telefunken 75T tape deck and



Deck of the Symphony Automatic Tape Recorder showing the clock controls

amplifier assembly as the foundation on which to produce a first class recorder.

I will deal with the clock mechanism later, for the recorder itself deserves comment. It is capable of excellent quality reproduction even via the internal loud-speaker for it is housed in a cabinet of generous and substantial proportions. When coupled to an external amplifier or speaker, reproduction is in the hi-fi category.

The **Telefunken 75T deck** has two speeds,  $1\frac{1}{2}$  and  $3\frac{1}{4}$  i.p.s., and accommodates  $5\frac{1}{2}$  in. tape spools so that with D.P. tape a total playing time of 6 hours, 20 minutes is available. Push button control is a feature of this deck and it has fast forward and reverse re-wind, an auto-stop system, plus tape position and record level indicators and numerous facilities making the machine both versatile and easy to operate. The Symphony can be used for office dictation work and has sockets for foot control and headphones, both of which can be supplied by the makers.

### THE AUTO CLOCK

**T**WO timing mechanisms are fitted, one being a special electric clock on which the on and off times can be selected, the other being a 'process timer' which can be set for any desired warming up period of up to 30 minutes or can be used to set the recorder running after any period varying from approximately 1 to 30 minutes.

The main clock is fitted with contacts heavy enough to handle the current taken by an electric fire and for purposes such as this an auxiliary heavy duty mains socket is fitted at the back of the recorder. The clock may be operated independently of the tape recorder, and can therefore be used to switch on anything connected to the auxiliary socket with or without the recorder.

The 'process timer' permits a substantial 'warming up' period for the tape recorder and any secondary equipment such as a radio tuner; thus ensuring that both are fully operational when the recorder itself is set running. The main clock switches on the recorder ready for recording; the process timer sets the spools moving.

An additional pointer on the mains clock can be set for any duration of recorder 'on' time. When this time has expired the whole recorder is switched off. If left set, the clock simply switches the machine on and off every 12 hours. I tested the clock operation over a period of several days setting the clock and timer for different on-off periods. It never fails and the mechanism of main clock has an error of only  $\pm 3$  to 4 minutes against the indicated switching on time. The clock accuracy purely as a clock, is comparable with any normal electric clock.

continued on page 38

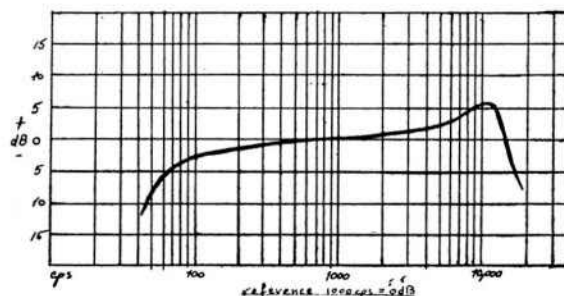


Fig. 1. Frequency response of the Symphony Automatic Recorder at  $3\frac{1}{4}$  i.p.s. Reference is 1,000 c.p.s. = 0dB



### FIRST FROM G.E.C.

G.E.C. announce their first-ever tape recorder, the G701TR.

This portable streamlined model in red and black leathercloth, embodies the twin track Monadeck.

Dimensions: 14-1/16in. x 14-1/16in. x 6 1/2in. Weight 18lb. Power output 2 1/2 watts into 3 ohms. Price 25 gns.

## SYMPHONY AUTOMATIC—Cont.

### TAPE RECORDER PERFORMANCE

THE tape recorder performance generally is excellent and like most of the better class of Continental tape decks and amplifier assemblies the Telefunken 75T performs as the makers claim. Here are the main items from the specification:

Tape speeds 3 1/2 and 1 1/2 i.p.s.; running time 6 hrs. 20 mins. with D.P. tape; frequency response 60-16,000 c.p.s. at 3 1/2 i.p.s., 60-9,000 c.p.s. at 1 1/2 i.p.s.; inputs approx. 2mV at 2M.ohms (mic), approx. 2mV at 100K.ohms (radio); outputs approx. 2V at 18K.ohms (playback output), approx. 10V at 100K.ohms (headphone high impedance), approx. 5V at 2K.ohms (headphone low impedance), approx. 2.5W at 4.5ohms (extension loudspeaker).

There is no doubt of the fine electrical and mechanical performance of this recorder; even at 1 1/2 i.p.s. the small amount of tape speed fluctuation can only be detected by instruments. At 3 1/2 i.p.s. the wide frequency response (Fig. 1) and

steady mechanical operation does full justice to an external high fidelity amplifier and loudspeaker. (Note.—all our frequency response and wow and flutter measurements are made with a sensitive pen recording instrument.) The Symphony Automatic is available with a four track head and the makers can supply a range of suitable high fidelity amplifiers and loudspeakers to operate with it. The internal loudspeaker is a 9in. x 5in. elliptical which provides quite pleasant reproduction that has a little more bass than one usually expects owing to the comparatively large cabinet.

The Symphony Automatic is a unique advance in integral tape recorder design. A machine with time control has been needed for a long time. Further details and specification data can be obtained from the makers. The Symphony Automatic retails at 69 gns. (2 track model), 79 gns (4 track model) or a 4 track stereo version is available, less loudspeakers, at 99 gns., from Northern Radio Services Ltd., 16 College Road, London, N.W.3. **ATR**

### THE GNOME TAPE RECORDER

This is manufactured by a firm famous in the photographic world, Gnome Photographic Products Ltd., 359 Caerphilly Road, Cardiff.

The Gnome is priced 75 gns. complete with microphone, and has many features, including full mixing control when recording or amplifying, separate bass and treble controls, record level meter of moving coil type, matching twin speakers, push button erase on playback for editing. It is twin track, taking 7in. spools and has the three speed Collaro deck. Claimed frequency responses are 50 to 4,000 c.p.s. at 1 1/2 i.p.s., 50 to 8,000 c.p.s. at 3 1/2 i.p.s., 35 to 15,000 c.p.s. at 7 1/2 i.p.s.  $\pm 3$  dB.



### PORTOGRAM MODEL 'AUDIOTAPE'

The main points of this new recorder from Portogram are: the Collaro 'Studio' tape deck; three speeds: 1 1/2, 3 1/2, 7 1/2 i.p.s.; twin track; wow and flutter less than 0.1%; interlocking device to prevent accidental erasure; separate treble and bass tone controls; output 3.5 watts, internal loudspeaker monitoring; superimpose facility; loudspeaker 8in. x 5in., elliptical 10,000 lines; frequency response 40 to 12,000 c.p.s.; inputs: microphone—gramophone/radio; outputs: extension loudspeaker—low level monitor output; complete with 'Acos' microphone spool and tape; weight 38lb.; size 18 1/2in. x 16 1/2in. x 9 1/2in.

### VOLMAR LAUNCH TWO RECORDERS

Volmar announce the introduction of two new tape recorders—the Volmar 'Gainsborough' and the Volmar 'Vista'. The Gainsborough uses the Collaro 3 speed studio deck and the 4 watt Volmar printed circuit amplifier. A 9in. x 5in. elliptical loudspeaker is built in and is also suitable for monitoring. Two inputs are provided, and up to 12,000 is claimed at 7 1/2in. per second. Microphone and 1,200ft. tape, with spare 7in. reel are included. Price 39 gns.

The Volmar Vista uses a BSR Monadeck with a Volmar printed circuit. This is available as a two track or four track instrument at 25 gns. and 29 gns. respectively and includes microphone and reel of tape. Again a simple but well styled case is used.

Manufactured by Volmar Ltd., 154 High Street, Brentford, Middlesex.





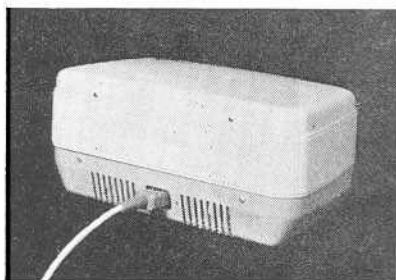
## GOODMANS AT NEW YORK HI-FI FAIR

Goodmans agents in New York were participants in the New York High Fidelity Fair from 13th to 16th September, and obtained first prize for display for the second year running.

Goodmans representatives in New York — Messrs. Rockbar Corporation — invited some 'big name' personalities such as Eleanor Steber of the Metropolitan Opera House, Stan Kenton, and two girl ballad singers — Archer & Gile — who gave a 'live' versus recorded session which became a most popular attraction.

## MAINS UNIT FOR GRUNDIG TK1

Grundig (Great Britain) Ltd. have just introduced a mains unit for use with their TK1 tape recorder as an alternative to the batteries. The unit clips neatly on to the bottom of the machine when the batteries



have been removed, and allows main operation wherever normal A.C. supply is available. Weighing only 2½ lbs., the mains unit in no way detracts from the portability of the TK1. The price is 8 gns.

## TO 'R' IS HUMAN

In the article 'Three Channel Microphone Mixer' part 3 December 'ATR', page 26), reference was made to the resistor 'R' which can be reduced in order to reduce the amount of attenuation offered by the 'T' pad of Fig. 4.

The resistor 'R' which was not identified on the diagram is the one marked 1 M.ohm. If this is reduced to 500 K.ohms the attenuation ratio will be reduced to about 10 : 1

We apologise for the omission of 'R' from Fig. 4.

## ELECTRONIC WORLD MAGNETIC RECORDING TAPE

HERE is a new low priced recording tape that we have thoroughly tested and can recommend. Three grades are available in various lengths on standard diameter plastic spools. These are :

### STANDARD PLAY (Acetate base)

3in. spool 175ft. 4 spools for 18/-  
or 48/- dozen  
4in. spool 300ft. 4 spools for 25/-  
5in. spool 600ft. 2 spools for 25/-  
5½in. spool 850ft. 15/- per spool  
7in. spool 1,200ft. 17/6 per spool

### LONG PLAY (Polyester Base)

3in. spool 225ft. 4 spools for 22/-  
or 60/- dozen  
4in. spool 450ft. 2 spools for 20/-  
5in. spool 900ft. 2 spools for 33/-  
5½in. spool 1,200ft. 22/6 per spool  
7in. spool 1,800ft. 29/- per spool

### DOUBLE PLAY (Special polyester base)

3in. spool 375ft. 4 for 36/-  
or 100/- per dozen  
4in. spool 600ft. 2 for 27/6  
5in. spool 1,150ft. 25/- per spool  
5½in. spool 1,750ft. 33/- per spool  
7in. spool 2,400ft. 42/- per spool

All tapes are supplied, properly boxed but do not have leaders. The small message size spools are supplied in 'two-way' postal cartons designed for tapesponding use.

We carried out extensive tests on samples of each of the three grades and found them to be up to standard in every respect. The pen recorder graphs (not reproducible unfortunately, but on display in 'ATR's' offices), show the uniformity of output of the L.P. and D.P. grades of 'Electronic World' tape. These tests were made on 200ft. lengths of tape taken at random from the full spools.

The acetate base was subjected to the same tests. Uniformity of output over 200ft. was found to be  $\pm 0.5$  dB.

The maximum deviation due to drop-outs did not exceed 1.5 dB for any of the samples tested.

Other tests included noise level measurements, recording and erase tests made on a domestic grade recorder, all of which showed the tape to be satisfactory in every way.

The cartons in which the tapes are supplied are robust and tapespondents will no doubt appreciate the unique two-way postal cartons supplied with the small spools.

The distributors of Electronic World Tapes are J. S. de Villiers, 16-20, Strutton Street, Westminster, London, S.W.1.

ATR





# TAPE TALK FOR TEACHERS

*time capsules may prove to be the futures phoenix*

## Time Capsules

**S**CHOOL tape activities are falling into a regular pattern of inter-school exchanges, school magazines and lesson-aids. A fourth group of uses is concerned primarily with pleasure, ranging from co-operation with the school drama club to the weekend field work of the tape club. Additionally, there are a few far-sighted schools purposefully taping and storing material which in 50 or 100 years from now, will be of fascinating interest both to social historians and to succeeding generations of pupils and teachers. We have heard these referred to as *Time Capsules*.

## Sound Donors

**T**HIS growing demand for school tape recorders outruns supply, and with increasing frequency the need is met by gifts from Parent-Teacher Associations. Among the latest donors are Colwich School P.-T.A., Staffs, which raised the money over a period of four years by Christmas Whist Drives, and Guard House Junior School P.-T.A., Yorks, whose chief money-raising effort had been an October 'Autumn Fayre'. Teachers and senior pupils at schools still lacking equipment might note these possibilities.

## Nein-Nein-Nein !

**T**HE latest club report comes from an East London school. The energetic staff-member responsible for supervision of the club has already called at the local police and fire stations, interviewed the site foreman of a big building enterprise in the neighbourhood, and struck out in many other directions to fix recording sessions. He was most hospitably received by everyone but the police officer who apparently suspected him of subversive intentions, quoted the Official Secrets Act and warned him that it would be illegal to record the sound of a police car leaving the station to answer a 999 call. As the school has the friendliest contacts with the police his colleagues are a little puzzled at this lack of enthusiasm, and one of them uncharitably suggested that the sergeant must have recognised him. Anyway the little misunderstanding will doubtless have been cleared up by now.

## Recordiez-vous Francais ?

**L**ATEST reports of tape aids to lessons are concerned chiefly with the teaching of languages, including English. Deepdale Secondary School, Preston, has introduced audio-visual methods for the teaching of French, the tape being synchronised with pictures projected from film strips. The headmaster reports a marked improvement in the pupils' French conversation. Bristol Chamber of Commerce is interested in the setting-up of a 'language laboratory', costing about £3,500, at the College of Commerce. The equipment consists of 16 booths in which the students sit facing a control console and a screen. The teacher can automatically change the slides projected on to the screen. Each student has a two-track tape recorder, and by headphones and simple start, stop and play-back switches can listen to a pre-recorded lesson on the master track and repeat each phrase of his track until his performance is satis-

factory. The teacher can listen-in and speak to any member of the class without disturbing the others, and the student can call up the teacher for guidance by pressing a button. In Aston, tapes are to be introduced to assist the seven new evening classes in which immigrants are struggling to learn English. And Surrey County Council is now using 11 tape recorders among its 51 clinics which last year treated 2,034 children for stammer, lisp and undeveloped speech.

## ATR Talks

**A**ND now to end with a more personal note. A short time ago I was invited to address the Windsor Phoenix Tape Recording and Dramatic Society on the educational uses of tape. As many of the audience were already well informed on the subject of the talk, I felt that they would pardon—and might even welcome—occasional digressions. So, in addition to a solid chunk of reportage on tape developments in school, I managed to introduce various views on things in general. Bill Willemson, who accompanied me, added a very practical and strictly relevant postscript speech. Questions followed and at the end we were invited to return to Windsor to address a larger assembly of teachers, so presumably the mixture had proved acceptable.

Will teachers and other school club secretaries reporting to this page please arrange for the material to reach me between the 1st and the 20th of the month.

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



## Life in 1801

*Congratulations to the boys and girls of Pennington Junior School, Hants, who made the tape which won first prize in the schools section of the British Amateur Tape Recording Contest, and also first prize in the schools section of the International Contest. The subject of their winning tape was 'Life in 1801', script written and spoken by the children.*

*The chairman of the Federation of British Tape Clubs, Mr. Alan Stableford, who was one of the contest judges, presented the Grundig shield to the children as a permanent memento. He is pictured above with Linda Haynes holding the shield and Nicholas Feast holding the schools' cup at a celebration party in Bournemouth.*



*Strictly Feminine*

*by Rachel Lindsay*

# ARE MEN SUPERIOR?

**If feminine recordists are not as lacking in enthusiasm as Rachel Lindsay fears, next month's postbag should be filled to overflowing. Well, ladies?**

**Y**OU'VE got to hand it to the men! When they're interested in something there's no end to their enthusiasm. And if their enthusiasm runs to tape recorders then you can be pretty sure that they live, eat and sleep with no thought other than the tape recorder itself.

But with women it's a different story. If they buy a tape recorder for other than purely work purposes, then their enthusiasm lasts only as long as it takes to plug the thing in and run the first spool. After that they relax in front of the telly and leave the machine to rust. Now all you ladies, before you start taking pen to paper in absolute fury, let me say at once—quickly—that I've a very good reason for being so scathing.

## IDEAS DEPARTMENT

**R**EMEMBER the wonderful competition last month, with the offer of six sets of beautiful glass tumblers? All you had to do was write and tell me any novel ideas you had for using your tape recorders. I expected to be bombarded with suggestions, but what happened? Nothing! But let me add a quick correction: I did get some replies. Nearly fifty, as a matter of fact; they were just about my column in general and had nothing to do with the competition. Meanwhile those beautiful sets of glass tumblers are glinting happily on the shelf above my desk and there they will remain unless I get some spanking ideas from you. Have you got any novel ways in which a tape recorder can be used? In which it can help you, either in your work or leisure? If you have, write and tell me, on postcards only, addressed to Rachel Lindsay Competition, Room 530, Ulster Chambers, 168 Regent Street, London, W.1.

If the women don't reply I'll send the prizes to the men who do—for believe it or not, I had some fabulous suggestions—all strictly above-board, of course—from the males.

A tape recorder is more than just a machine to some women. It is also a friend. I know of quite a few housewives who are stuck at home most of the time coping with housework and kids.

The only time they can go out is in

the evening if their husband sits in or they manage to obtain a baby-sitter, but by that time they're usually too tired to bother, and usually relax into a coma in front of the fire. Yet the longing to do something different, to know how other women live remains strong inside them. And that is where a tape recorder turns out to be a friend.

## TAPE FRIENDS

**M**RS. E. LANE of Chapeltown, Leeds, wrote the following letter, which I know you will find interesting:

*My husband leaves the house at seven o'clock each morning, and doesn't return till seven o'clock in the evening, by which time he is too tired to want to go out again. I'm exhausted myself, for I have five children to look after whose ages range between six months and twelve years. Cleaning for them, shopping and cooking make up my entire life. I love it though, so please don't think I'm grumbling, but oh how I wish I could have a little bit of glamour, even if only at second hand. Surely not all women's lives are bounded by the kitchen sink?*

*I determined to find out how the 'other half' lived, and so, after months of*

*effort, I was lucky enough to find a tape correspondent in London.*

*She has a swanky job in a Mayfair beauty salon, she's younger than I am, unmarried and has loads of men friends. She records all the things she does, gives me graphic descriptions of her clothes, the places she goes to and her dates.*

*Through her I'm living second hand—but at least I'm living. She does all that I did before I settled down into domesticity, and when I find the daily chores getting me down I turn on Sally's latest spool and listen to the night she dined at the Savoy Hotel with an industrial tycoon.*

*Don't think it's all one way though. Sally needs the advice of a woman with her feet on the ground, and she often asks for my opinion in dealing with some of her beaux. For, believe it or not, her ambition is to marry and have five children of her own!*

Well, all I can say to that is that Mrs. Lane is very lucky to have found such an interesting tape friend. Now I think of it, Mrs. Lane's letter might very well win one of the sets of glass tumblers. In fact, I'll send her a set off at once.

That still leaves five more sets to be won, so come on, girls, rouse yourselves!

**ATR**

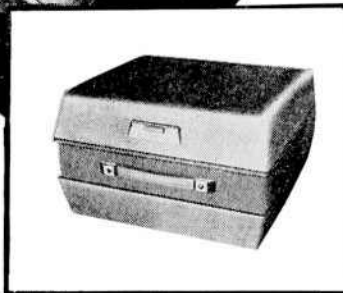
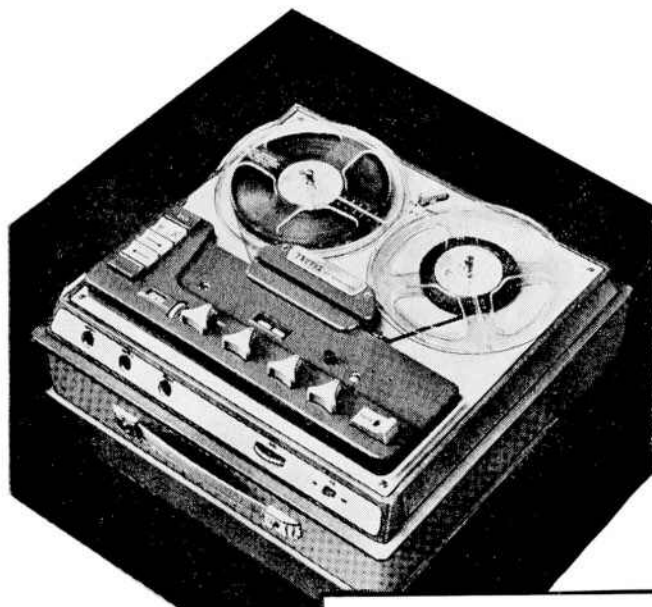


*The female approach to tape recording often differs from the male as this young lady with the Fi-Cord illustrates.*

# TRUVOX 'SERIES 80'

a new range of  
FOUR TRACK & TWIN TRACK  
TAPE RECORDERS

*"Technically Luxurious"*



Supplied with microphone recording lead and 7" reel of tape. 4-watt output.

Model R82 2-track 55 gns

Model R84 4-track 59 gns

## ALSO TAPE DECKS AND HI-FI UNITS \*

Push-button controls, instant mechanical braking, fast wind and rewind, auto-stop, speeds  $7\frac{1}{2}$  and  $3\frac{1}{2}$  i.p.s., input mixing, superimpose facility, versatile matching to other equipment. Frequency response 40-20,000 c.p.s.

*Technical specification and full particulars*

TRUVOX LTD. : NEASDEN LANE : LONDON, N.W.10

Telephone : Dollis Hill 8011

\* Deck with matching pre-amplifier mounted on attractive plinth.

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Secretary:  
Mr. J. HARRISON  
26 Spring Gardens  
Northampton

Treasurer:  
Mr. A. FOSTER  
Asst. Sec.:  
Mr. C. W. EATON

27<sup>th</sup> Sept 1961

Dear Sir,

I am writing to acknowledge the receipt of two tapes 7" Dia 1800 ft. Electronic World Brand.

These tapes have been carefully tested on several different machines including professional equipment, in all cases with equally satisfactory results.

The tests show that your Electronic World Tape is better than every brand of British or European tape that is generally available and is equal in quality with one brand of American professional tape at a very much higher price. There are to all intents and purposes no drop outs or other common faults, there is also a genuine consistency of response of approximately  $\pm\frac{1}{2}$  dB on the playback of a 1,000 c.p.s. signal previously recorded at a fixed level throughout the whole tape.

Most other tapes we have tested have failed badly on this particular test.

Yours faithfully,

H. M. Finimore, Chairman N.T.C.C.

Unsolicited  
testimonial.

Facsimile available  
on request.

**Convinced  
NOW!**

## TRIED TESTED AND PROVED

Need we say more to prove the reliability of our tapes.

7in. 1,200ft. Acetate	17/6 each	} POST FREE
7in. 1,800ft. Polyester	29/- each	
7in. 2,400ft. Polyester	42/6 each	

**GUARANTEE.**—If you are not completely satisfied, we undertake to refund the full price plus the cost of your return postage.

## POST COUPON NOW!

### F. VILLIERS

16/20 STRUTTON GROUND : LONDON, S.W.1.

	QTY.	PRICE
'Electronic World' 7in. 1,200ft. Acetate @ 17/6	<input type="checkbox"/>	_____
'Electronic World' 7in. 1,800ft. Polyester @ 29/-	<input type="checkbox"/>	_____
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Please forward details of full range of tapes available ☐

Name \_\_\_\_\_

Address \_\_\_\_\_

BLOCK LETTERS PLEASE

Mail only : cash with order

Amateur Tape Recording & Hi-Fi

# AT YOUR SERVICE



'ATR' visits the City and Essex Tape Recorder Centres for the first of a series of interviews with our APPROVED DEALERS

If you should decide to purchase a tape recorder or have one serviced at one of the three branches of the City & Essex Tape Recorder Centres you will benefit from the experience and knowledge of Mr. B. Allerhand who has been closely associated with recording since the days of the first magnetic wire recorder, more than ten years ago.

"The amazement I experienced at hearing sounds I had just recorded, still exists even today," was one comment made by Mr. Allerhand who related some of his early experiments with magnetic recording to our representative. What inspired him to open his first shop and specialise in tape recorders? Quote: "As manager of a radio and television service department, I was constantly besieged by tape recorder owners who were unable to obtain either technical advice or efficient servicing". On the strength of this and his own already extensive knowledge of tape recording and recorders, he opened his first branch of City & Essex Tape Recorder Centres in July, 1959. He has since expanded to three branches with a central service department, all devoted exclusively to the sale and servicing of tape recorders, as well as a comprehensive range of tapes, microphones and other accessories.

We sought Mr. Allerhand's policy concerning the sale of tape recorders. "If we can't service it we won't sell it," is his motto, backed by a two years' free servicing guarantee. He pointed out that although this resulted in the service department being run at considerable loss, he gained in the end on sales and satisfied customers.

We then discussed the relative merits of British and Continental recorders. He agreed that British manufacturers generally have in the past relied on the great demand for tape recorders and only recently, because of competition from other countries have they begun to "concentrate on quality instead of quantity".

When asked for some advice for those about to buy a tape recorder, Mr. Allerhand replied: "Do not buy a cheap recorder. No manufacturers can give you a recorder for £35 equal in all respects to one costing £70. Quality cannot be bought cheaply!"

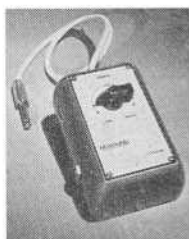
A wise observation, so if it's quality and satisfaction you seek, the City & Essex Tape Recorder Centres are "AT YOUR SERVICE".

ATR

(See approved dealers panel for full addresses)

## Accessories For Your **Ferrograph** The Nusound "Numix"

The "NUMIX" is a convenient mixer which enables a Ferrograph user to mix and fade at will two programmes, from microphone and radio/radiogram. Alternatively, speaker output sockets from power amplifiers can be used. Any combination of two programmes is possible with the Nusound "NUMIX" device. Price: £47.6. Radio Lead complete 7/6.



Write for leaflet on "NUMIX" and "MONITOR"

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The WAL D-MAG head demagnetiser, long nylon covered probes. £2.10.0.

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## CITY SALE & EXCHANGE LTD

93-94

FLEET STREET EC4

PHONE: FLEET Street 9391-2

## LET'S PUT IT ON RECORD!

Our range of Tape Recorders and accessories, both new and second-hand is exceptionally wide. Our experience also. We are always happy to demonstrate any machine, of which only a few can be noted here.

### MAINS

Robulk, 2 track, 3 speed	£37.16.0
Spectone 161, 2 track, 3 speed	£51. 9.0
Cossor CR1601, 4 track, 3 speed	£61.19.0
Ferrograph 4A/N	£85. 1.0
also stereo models	
Reflectograph A	£110. 5.0
Sony, Stereo, 4 track	£130. 4.0

### BATTERY

Minivox 2 speed Now	£24. 3.0
Philips	£24. 3.0
Grundig TK1	£30. 9.0
Fi-Cord 1a	£61.19.0
Stuzzi Magnette	£61.19.0
Butoba M/T5	£72. 9.0

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Please send details of  
Send list S/H Recorders.  
Details Tape to Disc Service  
Name  
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## Amateur Tape Recording and Hi-Fi Magazine

### SUBSCRIPTION FORM

Make sure of your regular copy of 'Amateur Tape Recording & Hi-Fi Magazine' by completing this form and sending it together with the annual subscription to :

'AMATEUR TAPE RECORDING & HI-FI MAGAZINE'.

SUBSCRIPTION DEPARTMENT,

VERNON HOLDING & PARTNERS LTD.

43/44 SHOE LANE,

LONDON, E.C.4.

Dear Sir,

Please despatch 'Amateur Tape Recording & Hi-Fi Magazine' for one year commencing with the next/..... issue, to the following address.

I enclose the annual subscription of twenty-nine shillings (29/-) herewith.

Name .....

Address .....

Date .....

### Tapesponding

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

INTER-TAPE DIRECTORY,

ROOM 530,

ULSTER CHAMBERS,

168 REGENT STREET,

LONDON, W.1.

I would like to tapespond and agree to my name and address being published. I also agree to acknowledge all replies I receive in response to my entry in the Directory.

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

Address .....

BLOCK LETTERS PLEASE

Interests.....

Taste in music .....

Type of recorder used..... Size of spool.....

Tape speed(s)..... Occupation.....

Which part of the world do you wish to contact ?.....

# Reslo

## PENCIL RIBBON MICROPHONE

### SPECIFICATION

**TYPE:** Miniature (pencil) ribbon

**FREQUENCY RESPONSE:**

(nominal)  $\pm 3$  dB, 70 c/s to 12 Kc/s.

**SENSITIVITY:**

(relative to 1 V/dyne/cm<sup>2</sup>): 60 dB below, at 35 K ohms.

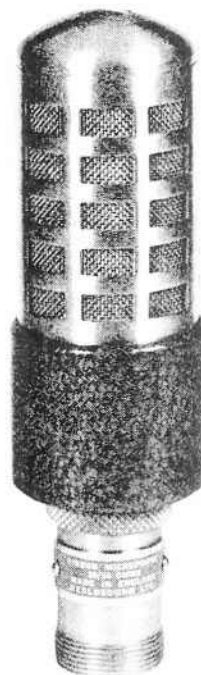
**OUTPUT IMPEDANCE: (ohms):**

PRL=30-50 PRM=250 and 600

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**MATCHING TRANSFORMER:**

incorporated in all models. Types M and H tapped dual impedance.



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*Building the Argus Transistor Tuner comes to.....* **£7.10.0**

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Test Equipment

### JASON ELECTRONIC DESIGNS LTD.

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# ATR's TAPE CLUB GUIDE *(continued from page 26)*

## SPECIALIST - INTEREST CLUBS

Tape recording is not an end in itself, and it can play an active role in the furtherance of other hobbies, pursuits, and interests: indeed it must. One of the developments we have been delighted to see is the formation of special clubs combining tape recording and another hobby, using tape as a means of bringing together people with other common interests. Tapespondence clubs come into this category too, for tapespondence is really a specialist hobby itself, using tape recording as a means to another end: in this case creating links with others in different parts of the World. We would like to see tape clubs for many more types of hobbies formed in this way, and present below a survey of those at present in existence:

### TAPESPONDENCE

**English Speaking Tape Respondents Association.**—Organised by Bob Ellis, Schoolhouse, Whitsome, By Duns, Berwickshire, Scotland, the club has over 260 members in all five Continents. Its main aim is "to make some small contribution to World Peace and Better Understanding".

**World Wide Tape Talk.**—This comparatively new club, formed by Chas L. Towers, 35 The Gardens, West Harrow, Middlesex, believes that "just as the pen is mightier than the sword, so tape recording is mightier than the pen", and that deep, lasting friendships and even marriages can result from membership. They have members in some 18 countries.

Those who enjoy this up-to-date form of 'pen-pals' can also join several American clubs should they require even more than the 5,000 odd tapespondents which the British clubs can provide between them, although we don't think anybody has yet had need for that number!

One American club active in this Country is the Voice-spondence Club of America. Publicity Chairman is Bob Cook of 27 Royal Oak Road, Bexleyheath, Kent.

### TRAVEL AGENTS

Mike Brown, student member of the Institute of Travel Agents, and Mike Storey, another travel agent, have formed the Travel Trade Tape Club for members of the travel and tourism trades. Later it is hoped to start a round-robin of interesting items supplied by members. (Mike Brown, 219 Clifton Road, Rugby, Warwick.)

### WRITERS

The Tape Writers' Circle was formed just under two years ago, and is for tapists who also have a flair for writing

articles, short stories, etc., suitable for reading on to tape, as well as those who would like to become writers. (Frank Warren, 7 Prince Street, Watford, Herts.)

### THE BLIND

Although several clubs have blind services, there is a special club 'Tape Programmes For the Blind' for the express purpose of supplying blind people at home and overseas with recorded entertainment programmes. (Maurice Chambers, 139 Goldthorne Avenue, Sheldon, Birmingham, 26.)

### STEREO ENTHUSIASTS

Stereo International, an overseas club for the advanced recordist including professionals who share the desire to further the art of home stereo recording, has a British branch, organised by Roy V. Huddleston, 9 College Avenue, Melton Mowbray, Leics., and a London area branch organised by Len Burchell, 36 Nevitt House, New North Road, London, N.16.

### FRENCH LANGUAGE STUDENTS

Etes-vous havin a goo at parlezing français then? You're in luck for you have a choice of joining Union Mondiale des Voix Françaises, Secretary Emile Garin, 886 Bushwick Avenue, Brooklyn 21, New York, or taking part in the round-robins organised by the Club Du Ruban Sonore organised by Freddy Masson, Grosse Ile, Cte, Montmagny, P. Quebec, Canada.

### ORGAN MUSIC ENTHUSIASTS

Only a love of organ music is necessary to join the Tape Organ Club, but members do include famous players and those who build their own instruments. Secretary is Carl Williams, 152 Clizbe Avenue, Amsterdam, New York.

### CATHOLICS

Those of the Catholic faith might not be aware of the existence of 'Catholic Tape Recorders of America International', the U.K. representative of which is George Warren, 47 Princes Avenue, Church End, Finchley, London, N.3. And finally . . .

### THE FEDERATION OF BRITISH TAPE RECORDING CLUBS

C/o Alan Stableford, 9 Normandy Terrace, London, E.16.

Additions and amendments to this comprehensive list of tape clubs will appear in following issues of 'ATR'.

ATR

*you must try*

**gevasonor**  
*magnetic tape*



*Ask your dealer for details  
and free descriptive leaflet*

9d. per word, minimum 7/6. Box Nos. 1/6 extra  
Advertisements should be addressed to the Advertising Manager, 'Amateur Tape Recording & Hi-Fi Magazine', 145 Fleet Street, London, E.C.4.

**DUODE SOUND UNITS** give most Natural results from tape, disc or radio — because their famous, unique dual drive, built-in crossover and feedback, linen cone with graded compliance, produce 20 to 15,000 c.p.s. with smooth non-resonant, dead-beat crystal clarity. Buy DUODE for your lasting pleasure and finest long term good sound investment. **Duode Ltd., 16 Brunswick Road, Sutton, Surrey.**

**PRE-RECORDED TAPES.** Unique complete catalogue listing all makes, Mono, Stereo, 7½ and 3½ i.p.s., including World Record Club tapes. Call for **FREE** copy or send 1/- mailing fee. **Dept. TR.2, Teletape Ltd., 33 Edgware Road, W.2. PAD 1942.**

**'BRAND FIVE' American Tape.** Standard play 5in. (600ft.) 16/-; long play 5in. (900ft.) 18/6; 5½in. (1,200ft.) 23/6; 7in. (1,800ft.) 35/-. Sent by return. **Post Free! Watts Radio, 54 Church Street, Weybridge, Surrey.**

**WE COVER THE WORLD?** Yes our TAPE-SPONDENCE LABELS carry Tape Messages around the globe. Printed in double colours for only 12/6 per 200 plus 9d. postage. Send 3d. for samples to **'SHIRLEY ANN'S', 1 Manor Road, FELIXSTOWE.**

**TAPE TO DISC RECORDING—Reduced prices.** Finest Professional quality, 10 in. L.P. 30/- (32 mins.), 12 in. L.P. 35/- (45 mins.), 7 in. E.P. 17/6. 48 hour postal service. **S.a.e. for leaflet to Dero Sound Service, 52 Hest Bank Lane, Lancaster. Telephone H.B.2444.**

**EVERY TAPE USER** needs the **CINESMITH DEPOLARISER.** Kills hiss and mush, protects recordings from deterioration, ensures always a clean record/playback response, 35/- from your dealer or **Cinesmith Products Manufacturers, Regent Street, Barnsley.** Write for informative leaflet.

**EXCITING NEWS from N.R.S.!** Revolutionary new 'Symphony' Automatic Tape Recorder makes its debut this month! Unique in the whole World, opens up new vistas of enjoyment from tape recording. Stuzzi Radio Tuner adds radio to above for only £5.9.6. **Details from Northern Radio Services (Dept. ATR), 16 King's College Road, London, N.W.3. Telephone PRImrose 3314.**

**Tape to Disc Recording Service.** All speeds. Photographic sleeves with all recordings. **Details from E.R.S., 162 Shirland Road, London, W.9.**

**DANCE BAND—Contact Martin Charles, for Dances, Weddings, Parties, etc. Tel. MOU 4812.**

**Ask your dealer for American Ferrodynamics 'Brand Five' Recording Tapes—The Best tape value!**

**GRUNDIG sales/service in your area:** High Wycombe — 'phone 457; Newbury — 'phone Thatcham 3327; Wallingford — 'phone 3083; Orpington, Kent — 'phone Orpington 23816; New Malden — 'phone Malden 6448; Watford — 'phone Garston 3367.

**Recording Tape. Save up to 30%.** Send for list Also 50 Second-hand Recorders in stock. **E. C. Kingsley & Co., 132 Tottenham Court Road, London, W.1. EUSton 6500.**

**SOUND EFFECTS on Tape.** Real and simulated. Mono and Stereo. **Roy North, 122a High Street, Sevenoaks, Kent. Telephone Sevenoaks 54761.**

**TAPE SPLICING IS EASY AND ACCURATE** with an Easysplice Tape Splicer. Patented and guaranteed, 5/- **Easysplice, 30 Lawrence Road, Ealing.**

**PUT YOUR TAPE RECORDER** to its fullest, most exciting use — join in **'WORLDWIDE TAPETALK'.** Send S.A.E. for particulars. **WWTI(6), 35 The Gardens, Harrow.**

**Friendly Folk Association, Torquay** (Established 1943). Members everywhere, Hobby Exchanges, Stamps, Photography, Viewcards, Tapesponding, Pen-Friends (100 countries).

**Brand New Long Play:** 7in. 1,800ft. 27/-; 5½in. 1,200ft. 19/-; 5in. 900ft. 15/- **Double Long Play:** 7in. 2,400ft. 44/-; 5½in. 1,800ft. 30/- **American Standard:** 7in. 1,200ft. 21/6 **Better Quality:** 7in. 1,200ft. 16/3; 5½in. 850ft. 12/9; 5in. 600ft. 10/9 **Ordinary Quality:** 7in. 1,200ft. 13/6; 5½in. 850ft. 10/9; 5in. 600ft. 9/-; 4in. 300ft. 6/- **Guarantee.**—All recording tapes are offered with a guarantee that money including postage will be refunded if goods do not give complete satisfaction. Post and Packing 1/- per reel. Empty Plastic Reels: 7in. 2/10; 5½in. 2/8; 5in. 2/6; 3in. 1/6 **A. Marshall, 18 Cricklewood Broadway, London, N.W.2. GLA 0161-2.**

**TAPE-DISC: Competitive quality service;** printed labels/covers. Audio equipment supplied. **M.J.B. Transcription Service, 7 High Street, Maidenhead. Telephone 230.**

**TAPE.** Please see my advertisement on page 42. Nobody has yet asked for his money back. **Villiers.**

**TAPE/DISC/TAPE transfer, editing.** If quality and durability matter (especially with LP-s from your precious tapes) consult Britain's oldest transfer studio. (6in. L.P. 16/-). Limited quantity new, branded U.S. tapes in original boxes occasionally available (1,800 ft. 30/-). Finest 2 year after-sales service provided with recorders. **SOUND NEWS, 10 Clifford Street, London, W.1. REGent 2745.**

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delightful to hear!



THE EXCITING NEW  
**SOUND**

# RIVIERA

Real 'big model' power and performance . . . brilliant styling and colour combinations . . . and a host of refinements out of all proportion to its price—you'll find them all in the *new* SOUND RIVIERA, latest addition to the famous SOUND range of high-quality tape recorders.

Over 3 watts output, through a large elliptical speaker, gives exceptional reproduction quality over a wide frequency range. A colour choice of red, white and blue, or charcoal, red and black, or pink, grey and white makes the SOUND RIVIERA the smartest set you can buy at *any* price! And SOUND quality, reliability and operating simplicity make this the ideal model for both beginners and enthusiasts.

- Over 3 watts output
- Frequency response 40—9,000 c/s
- Lightweight case
- Monitoring/Hi-Fi output facilities
- Extension speaker sockets
- Microphone and radiogram inputs
- Magic eye
- Large elliptical speaker
- Choice of three exciting colour combinations
- 3½ i.p.s.—over 3 hours playing time available.

PRICE  
**22**  
GUINEAS

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