

Audio Fair Forecast

(New York, No. 4)

ALL the information above points the way in which audio interest has blossomed in the brief four years since word circulated, rather uncertainly, in the fall of 1949 that something unusual was about to happen in the Hotel New Yorker. The yearly renewal establishes beyond doubt the widespread interest in the whole field; the designation locating it in New York points the fact that one has to be specific about where a particular Audio Fair is happening, for Chicago has already been initiated, and Los Angeles audiophiles will have their opportunity in February.

We congratulate the sponsors on adding a day to the previous total of three, and urge all SR music-lovers in the metropolitan area to set aside an hour or two on October 29, 30, 31, or November 1 for an inspection of the manifold miracles of reproduced sound in this year of 1952. We can guarantee that it will be profitable, if not uniformly pleasurable.

If any trends are evident from the sampling of exhibitor intentions it would be in the direction of "packaged sound systems." That is to say, an assemblage of superior components, grouped in graded price categories. Stromberg-Carlson is one prominent manufacturer who has entered this field, and among several others are two (H. H. Scott and Arrow Audio Center) showing complete units based on those recommended by C. G. Burke in "The Saturday Review Book of Recorded Music and Sound Reproduction."

In the following compilation of data received in response to a questionnaire, an asterisk (*) indicates those who have not previously exhibited at the New York Audio Fair. The numbers in parentheses indicate the number of years each company has been represented.

Altec-Lansing Corp. (4)—New exhibits this year include a new series of Duplex speakers designed to give greatly improved home reproduction. Also promised are new public address amplifiers and loudspeakers.

Amplifier Corporation of America (3)—New exhibits include miniature and sub-miniature battery-operated magnetic tape recorders. Among them are 7½-inch per second units, and a 15-inch per second unit.

Arrow Audio Center (3)—A complete "price-no-object" high-fidelity system based on the "Saturday Review Home Book of Recorded Music and Sound Reproduction."

Audak Company (3)—Recording cutters, tone arms, and reproducers.

New exhibits this year include a chromatic diamond polyphase reproducer and studio arms.

Audio Instrument Co. (4)—Measuring instruments and reverberation units, with a new Model 40 reverberation unit using a tape loop and multiple heads to create acoustical reverberation adjustable both as to duration and character.

*Beam Instruments Corp.—"Q. U. A. D." Amplifier and control units manufactured by Acoustical Company, England. Also Barker "Duode" reproducer and "Tannoy" dual con-

Numbers in parentheses indicate room numbers at Hotel New Yorker.

Acro Products Co.	(542)	Karlson Associates	(608)
Alcott Radio Service	(545)	Klipsch Eastern, Inc.	(538)
Allied Sound Corp.	(520)	Langevin Mfg. Corp.	(531)
Alpha Wire Corp.	(539)	James B. Lansing Sound, Inc.	(507)
Altec Lansing Corp.	(520)	Leonard Radio, Inc.	(536-7)
(Peerless Division)	(619-20)	Magnecord, Inc.	(604-6)
American Elite, Inc.	(544)	Jeff Markell Associates	(644)
Ampex Electric Corp.	(505)	McIntosh Engineering Lab.	(606)
Amplifier Corp. of America	(622)	Measurements Corp.	(527)
Arrow Electronics	(550)	Music Masters	(637)
Audak Company, Inc.	(629)	Newcomb Audio Products Co.	(623)
Audio Devices, Inc.	(651)	Pentron Corp.	(548)
Audio Engineering Soc.	(617)	Permoflux Corp.	(640)
Audio Exchange, The	(644)	Pickering and Co., Inc.	(624-5)
Audio Instrument Co., Inc.	(630)	Pilot Radio Corp.	(643)
Audio & Video Products	(612-5)	Precision Electronics, Inc.	
Beam Instrument Corp.	(603)	(Grommes)	(610)
Bell Sound Systems, Inc.	(524)	Presto Recording Corp.	(621)
Berlant Associates	(529)	Radio Craftsmen, Inc.	(540)
David Bogen Co., Inc.	(632)	Radio Magazines, Inc.	(627)
Bohn Music Systems Co.	(517)	Radio Wire Television, Inc.	(543)
R. T. Bozak & Co.	(649)	Rangertone, Inc.	(609)
British Industries Corp.	(552-3)	Reeves Soundcraft Corp.	(508)
Brociner Electronics Lab.	(602)	Rek-O-Kut Co.	(636)
Brook Electronics, Inc.	(511)	The Representatives	(628)
Browning Laboratories, Inc.	(645)	Revere Camera Co.	(648)
Frank L. Capps & Co.	(647)	River Edge Industries	(504)
Cinema Engineering Co.	(611)	Rockbar Corp.	(607)
Collins Audio Products Co.	(547)	Hermon Hosmer Scott, Inc.	(528)
Cook Laboratories	(647)	Mark Simpson Mfg. Co.	(534-5)
Cowan Publishing Corp.	(627)	Sonocraft Corp.	(512-4)
Danby Radio Corp.	(510)	Sound Workshop	(520)
The Daven Co.	(616)	Soundcrafters	(516)
Electronic Workshop	(525)	Stephens Mfg. Corp.	(642)
Electro-Voice, Inc.	(626)	Stromberg-Carlson Co.	(541)
Fairchild Recording Equip. Corp.	(506)	Sun Radio & Electronics Co.	(601)
Fisher Radio Corp.	(529)	Tape Master, Inc.	(551)
Gately Development Lab.	(646)	Telefunken Products	(544)
General Electric Co.	(641)	Telescopic Products, Inc.	(516)
G. & H Wood Products Co.	(521)	Terminal Radio Corp.	(526)
Gray Research & Development Co.	(503)	Thorens Co.	(510)
Grayline Engineering Co.	(549)	Tung-Sol Electric, Inc.	(633)
Harrison Radio Corp.	(523)	Ultrasonic Corp.	(546)
H. A. Hartley Co., Ltd.	(533)	United Transformer Co.	(522)
Harvey Radio Co., Inc.	(631)	University Loudspeakers	(501)
High Fidelity Magazine	(552-3)	V-M Corp.	(618)
Hudson Radio & TV Corp.	(634-5)	Waveforms, Inc.	(502)
Jensen Manufacturing Co.	(518-9)	Weathers Industries	(530)
The Kelton Co.	(509)	Webster-Chicago Corp.	(532)
		WQXR	(539)
		Ziff-Davis Publishing Co.	(515)

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centric loudspeaker, all promising high standards of quality.

Bell Sound Systems, Inc. (4)—A standard line of quality amplifiers, this year featuring new ten- and twenty-watt high-fidelity amplifiers.

Bogen, David (2)—Amplifiers, tuners, transcription players, etc., including a new ten-watt high-fidelity amplifier, AM-FM tuners, three-speed portable transcription players, corner baffles, etc.

British Industries Corp. (3)—The Leak Amplifier, incorporating Leak three-stage triple-loop feedback circuit. Remote control preamp with equalization controls. Also, the KT-66 Tubes, which may be used as direct replacement for 6L6 tube in any circuit.

Brociner Electronics Laboratory (3)—Showing a new Model 4 corner horn, the model 2A2 control amplifier, and the model UL 1 Ultra-Linear Williamson Power Amplifier.

*Brook Electronics, Inc.—The new Brook Model 12A4 remote-control amplifier and the Model 10C4 thirty-watt remote control, incorporating a new preamp and playback characteristic unit with compensation for curves in general use.

Browning Laboratories, Inc. (4)—A new Model RV-31 FM tuner, designed for increased sensitivity in reception of the FM band.

Collins Audio Products Co., Inc. (2)—Four new prefabricated kits, including FM tuner, FM-AM tuner, FM receiver, FM-AM receiver, and various components thereto.

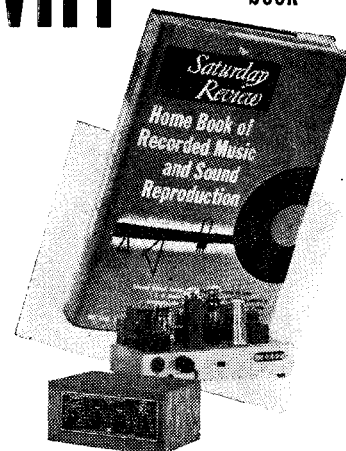
Electronic Workshop (3)—High-fidelity radio-phonograph systems, featuring the EW enclosure, the "packaged sound systems" being distributed by the Sound Workshop, and unique custom installations.

Electro-Voice, Inc. (4)—High-fidelity loudspeakers, speaker systems, enclosures, etc., including the new "Cornerless" corner speaker enclosure.

Fairchild Recording Equipment Corp. (4)—A new 215 series of pick-up cartridges, with high compliance resulting in the elimination of tracking distortion and reduced listening fatigue. Also a new three-speed synchronous transcription table, a low-priced control track generator, and the Model 126 tape recorder.

Fisher Radio Corp. (3)—Introduc-

WHY does this authoritative book

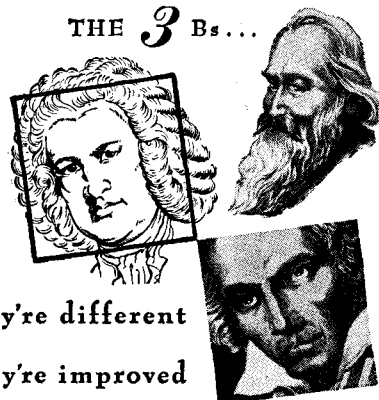


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For details and literature address Department D

ing the new Fisher Master Audio Control Model 50C, and the new Fisher Laboratory Standard Audio Amplifier Model 50-A. Both are designed to give the ultimate in home reproduction of recorded music.

Garrard Sales Corp. (4)—New exhibits this year include the RC-80 three-speed record changer with four-pole heavy-duty motor, interchangeable plug-in heads for any cartridge, and the 45-rpm "barrel" spindle with automatic cut-off.

*Gately Development Laboratory—Super Horn, a corner speaker enclosure employing new methods of horn loading designed to obtain smooth nonresonant bass response.

Gray Research and Development Co. (2)—Model 108B and 106SP viscous-damped tone arms.

Harrison Radio Corp. (3)—Jobbers featuring the Bell 2200 amplifier and the Karlson enclosure simulating a single "point source of origin."

Harvey Radio Co. (4)—New method of determining stylus wear in advance of damage to records, also a new compact wire recorder and a portable tape recorder no larger than a portable typewriter.

Hudson Radio and Television Corp. (4)—Custom-built installations featuring floor-to-ceiling cabinets, including "Nova" cabinets.

Lafayette Radio Co. (4)—Distributors of components, featuring the Stromberg-Carlson "Stokowski autograph" units, also new Lafayette equipment.

Leonard Radio, Inc. (3)—New items this year include the Tapesonic 70, incorporating three tape speeds ($3\frac{3}{4}$, $7\frac{1}{2}$, and 15 inches per second) at reasonable price.

Magnecord Inc. (4)—New line of prerecorded tape, utilizing Vox catalogue and other sources, a new one-case portable recorder, and a portable version of the Magnecordette. In prerecorded tape, price will be based on time of play incorporated, with an hour program at \$9.95.

*Markell (Jeff) Associates—Offering dual-purpose audio equipment, such as the RC-116 equipment cabinet and step end table, other models including a cocktail table which may be used as part of wall unit. Speaker enclosures are separate.

McIntosh Laboratories Inc. (4)—



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Music Masters (2)—New recording console and playback, preamplifier, with custom-built front ends and associated high fidelity components.

*Newcomb Audio Products Co.—Audio amplifiers for the home, and a new table-model phonograph, also public address system components. All designed to high quality standards of interior and exterior workmanship.

Pentron Corp. (4)—Reel adapter for tape recorder, increasing recording or playback time to a four-hour period. Also multi-speed tape transport mechanism.

Permoflux Corp. (4)—New Coronet Dual eight-corner horn enclosure, making possible full range reproduction at tolerable home volume level.

Pickering and Co. (4)—Well-known line of pickup heads, arms, preamps, etc., with new components to be announced at the Fair.

Presto Recording Corp. (2)—Tape and disc recording equipment, blanks, cutting heads, etc.

*R-J Audio Products, Inc.—Compact speaker cabinets on new principle stressing smooth bass fundamentals.

Radio Craftsmen, Inc. (2)—Variety of audio components featuring a new 800C FM-AM tuner with record equalizer.

Reeves Soundcraft Corp. (4)—Magnetic recording tape, Magnastripe, recording discs, styli. New exhibit this year is magnetic sound (Magnastripe) on 8 mm film.

Rek-O-Kut Co. (4)—New Model B-16H transcription turntable, a three-speed sixteen-inch model, designed for easy installation in present studio consoles and tables.

*River Edge Industries—Complete line of furniture pieces to house high-fidelity equipment, also audio-engineered speaker enclosures. Variety of styles and woods.

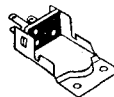
*Rockbar Corporation—Automatic record changers (Collaro), with intermix feature at various speeds.

Scott, H. H., Inc. (4)—Improved Dynaural noise suppressor, in an exhibit featuring the "Category III" sound system recommended by C. G. Burke in "The Saturday Review Home Book of Recorded Music and Sound

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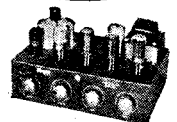
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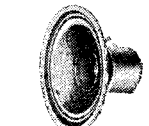
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Reproduction." Also amplifiers, pre-amplifiers, etc., and new professional Sound Analyzer.

Mark Simpson Manufacturing Co., (4)—Concertmaster twenty-watt high-fidelity amplifier, also new Model 52 tape recorder, Wirelesfone two-station intercom, etc.

Sonocraft Corporation (4)—Sound and recording equipment.

*Sound Workshop—New series of packaged high-fidelity sound systems, featuring the EW enclosure. Designed to match commercial consoles in price with much higher performance characteristics.

Stephens Manufacturing Corp. (4)—New 500D output transformerless amplifier, Models 214 and 216 high-frequency driver units, also standard line of coaxial speakers.

*Stromberg-Carlson Co.—"Custom 400" series of audio and TV equipment, incorporating "Labryinth" speaker enclosure, new amplifiers, AM-FM tuners, etc. Units are available either independently or as part of matched cabinet ensembles.

Sun Radio and Electronics Co. (3)—Distributors of high-fidelity equipment and electronic components. New exhibits this year feature packaged sound systems.

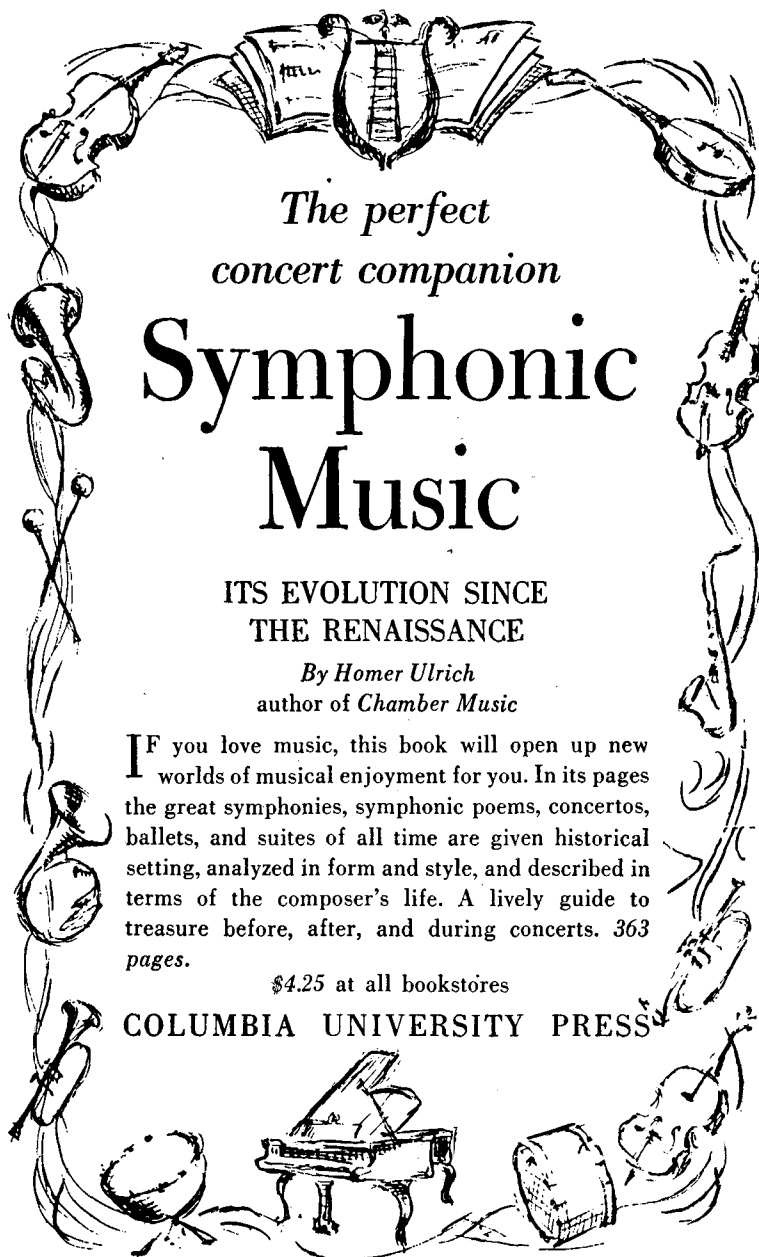
Terminal Radio Corp. (4)—New baffles and accessories for simplifying custom home installations. Also showing Stromberg-Carlson "Custom 400" series. New audio catalogue for distribution.

*Thorens Company—New "Concert" record changer (CD-43), with "direct drive" governor, four-pole motor, special spindle for 45-rpm records, balanced tone arm accommodating various cartridges.

University Loudspeakers Inc. (4)—New fifteen-inch woofer, new mid-range horn, cabinets, etc. Also previously available line of cross-over networks, etc.

*V-M Corporation—New eight-watt portable amplifier for educational and industrial use. Also Trio-matic 960 record changer and portable units.

*Webster-Chicago Corp.—Magnetic recorders and phonograph units, featuring demonstration in ways to install three-speed units as replacements for conventional one-speed units.



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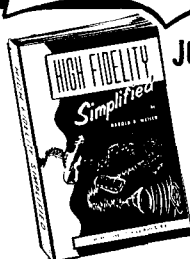
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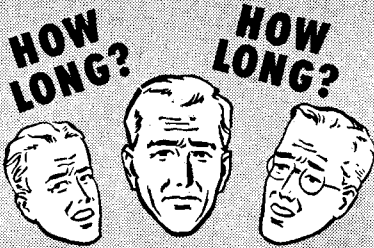
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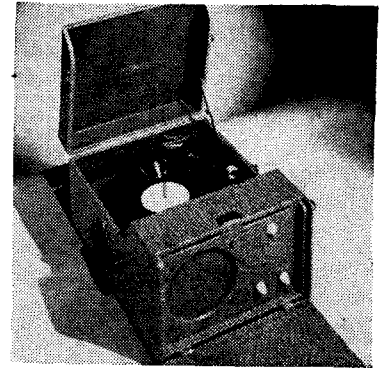
(Continued from page 61)

money are dwelt upon is all too close to life.

The high tension point is the middle of Act II, where Lulu's third husband surprises her with his son, while sundry suitors are hidden in the house. He reminds her of the tragedy her infidelity has wrought on previous husbands, and hands her a gun to shoot herself with. But she sings, in the aria already mentioned, "If men destroy themselves on my account that does not degrade me," and shoots him instead. A year elapses between this and the next scene, and a film between them shows her trial and imprisonment. (The failure to mention this in the otherwise adequate Columbia libretto may leave the listener confused at the beginning of the next scene.) This is the turning point at which Lulu yields to degradation, and as a woman of the streets sinks lower and lower until Jack-the-Ripper lures her to her death. Visitations from her dead husbands in the missing portion of the opera may conceivably provide a commentary. But in what is given, we have to provide this for the most part ourselves—after the fact, as it were. Perhaps this accounts for the sophistry of Wedekind apologists, who strive to make us believe he gave "perspective" to a "loose chain of events" that they themselves admit "might have been constructed by a cheap literary romanticist."

As a coloratura, Lulu is a convincingly insouciant character. The fusion of ornamental style and jagged chromaticism is very original at the same time that it calls for the Utopian singer. Ilona Steingruber does some of it very well, but she sounds none too happy in the realm of high D. Friedl Riedler (the schoolboy) negotiates the skips admirably, and among the men Claus Riegler and Otto Wiener are the most sympathetic. There is an unhappy tendency to mark single tones instead of phrasing, and no doubt listeners will think this and the ungainly singing tone are prescribed by Berg's special vocal idiom. In addition to straight singing and speaking, this idiom includes various degrees between the two. But the athlete, Karl Loida, makes no differentiation among these degrees, and Hans Libert (Alwa) makes painful tenor sounds above middle C. It is good to report that the orchestral players of vibraphone and saxophone do justice to Berg's sensitive writing for these instruments.

—ARTHUR BERGER.



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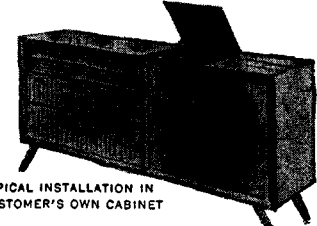
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THE OTHER SIDE

(Continued from page 63)

on the record-buying public of this country.

—THOMAS HEINITZ.

* * *

TOKYO.

THERE has been a remarkable musical renaissance in Japan recently, especially in Tokyo, where one or more concerts are given daily. Most of these are devoted to Western music, the standard warhorses predominating—often to the extent of one work, such as the "Pathétique," being performed by two or three orchestras within one week. Unfortunately, little music of Japanese composers is performed.

The best of the four major symphony orchestras concertizing regularly in the Tokyo area is the Konoye Symphony, founded and conducted by Hidemaro Konoye, a brilliant conductor who conducted and recorded with the Berlin Philharmonic in former years. Another excellent organization, though not comparable to the major American or European orchestras, is Radio Tokyo's NHK Symphony, which has given some fine broadcasts and concerts under Kurt Wöss's direction. Mr. Wöss, known to American collectors through his Remington recordings, is one of the few conductors to play twentieth-century music. (The other conductors—with the exception of Hideo Saito, who conducted the Tokyo Symphony in a few modern works, including Bartók's Concerto for Orchestra—have been content to remain in the well-worn path of Beethoven and Tchaikovsky.) The Tokyo Symphony is a capable orchestra; the Tokyo Philharmonic is, regrettably, not equal to any of the other three.

Yehudi Menuhin was the first foreign artist to visit Japan since the war's end and was jubilantly received by the Japanese. His phenomenal success paved the way for other artists, and Helen Traubel, the next to concertize in Japan, received a like welcome. Her warm personality, as well as her beautiful singing of lieder and operatic excerpts, endeared her to the public.

The next visitor—and most interesting to American record collectors—was the German baritone Gerhard Hüsch, who toured Japan for three months at the invitation of the Nippon Broadcasting Co. Rather than present programs of miscellaneous lieder, he sang the three Schubert lieder cycles,

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