

Audio Control, a unit priced at \$97.50, which can conciliate the curves of virtually any LP record now in circulation and will improve the performance of any sound amplifier-speaker pairing.)

The next area of investigation carries the inquiry into stratospheric considerations of looks, performance, and durability. The claimants for attention are Admiral, Philips, and Crosley, in the \$795-\$900 category. Here, certainly, the purchaser should look for maximum return for a considerable investment. The bottom and top offerings, namely Admiral and Crosley, I would describe as well worth the asking price—assuming that price is not a first factor. The one in between, Philips, is open to question.

Assuming that appearance is an important factor, the several Admiral units (with a flexible price range) are worth investigating. The components have been carefully chosen, the useful compensation features are present, and the pictorial elements are in line with the asking price. The range of standard models embodies many of the cabinet styles commonly preferred.

The Philips "Concerto Grand" presents a special problem since it is not specifically designed for the American market, and hence is not keenly responsive to our present concern with fidelity. To begin with, it embodies what is perhaps the most powerful radio generally available in commercial channels: seven bands, especially effective on the short wave end. The cabinetry is solid, the design ingenious. All this is in the favor of the Philips "Concerto Grand," but not the rather confined spacing of the two eight-inch speakers, or the crystal pickups (specially designed in the Philips laboratories) of as yet unproved frequency coverage, or the lack of any compensating features. It is the contention of the Philips representatives that the speakers do not involve cross-over networks, and hence the need for compensating arrangements are reduced, but I have not heard enough to be convinced. If you want the ultimate in radio reception, 'round the world, and a reasonably good reproduction of records, the Philips is worth investigation. It has an ingenious changer on which 33-rpm records can be played manually without interference from the

automatic mechanism. A longer spindle is substituted when the changer is in use.

It is now more than six months since Crosley introduced its "Enrico Caruso" model at the New York Audio Fair, and no other packaged product has come along to challenge it. Here is a pre-assembled unit which embodies excellent high-fidelity components with the desirable compensation features and a separate speaker enclosure. Cabinetry is available in several styles and woods. The price is high, but so is the performance capacity. (The elements employed are magnetic pickup, Garrard changer, Pilot tuner and amplifier, and Electro-Voice enclosure).

Thanks to the pressures lately applied on behalf of improved sound reproduction, and the obvious verity that most records are now ahead of the usual means for reproducing them, the makers of assembled units are today much more aware of a performance criterion than ever before. The more questions raised by those who shop, whether for components or for packaged units, the more chance there is for standards to be raised still higher.

## ASSEMBLED HOME MUSIC REPRODUCERS

MAKER	MODEL	PICKUP	CHANGER*	SPEAKERS	RADIO	PRICE
Olympic	Minuet	Crystal	Webster	12" Extended Range	AM-FM	\$169.95
Magnavox	Magnasonic	Magnetic	Own	Two 12", two 5"	.....	\$198.50
					AM-FM	\$249.50
Kelton	Cambridge	GE	Collaro	Lang enclosure	.....	\$229.95
RCA Victor	3H56	Magnetic	Garrard	Olson 12"	.....	\$275.00
Columbia	"360" Console	Ceramic	Own	Two speakers, two outlets	AM-FM	\$299.95
Bogen	Nassau	GE	Collaro	8" woofer-tweeter (speaker enclosure)	AM-FM	\$349.50
Scott	Kensington	Magnetic	Webster or Garrard	Coaxial	AM-FM	\$395.00
Magnavox	Regency	Magnetic (Diamond stylus)	Own	Two 12", high-frequency horn	AM-FM	\$495.00
Capehart	RP-154	Magnetic	VM (modified)	**Woofer-tweeter (speaker enclosure)	AM-FM	\$499.50
Stromberg-Carlson	Custom 400	Ceramic	Garrard	12" speaker	AM-FM	\$499.50
Philco	Phonorama	Magnetic	Own	"Acoustical Lens" (12" speaker)	AM-FM	\$500.00
Fisher	Coronet	Magnetic	Webster or Garrard	12" coaxial	AM-FM	\$545.00
Admiral	HF 6	Ceramic	Own	**Woofer-tweeter	AM-FM	\$795.00
Philips	Concerto Grand	Special Crystal	Own	Two 8" in enclosure	7-band	\$850.00
Crosley	G-200	Magnetic	Garrard	**Separate Electro-Voice Enclosure	AM-FM	\$900.00

\* All changers are 3 speed. Where not identified, it is made by the seller.

\*\* Compensation features.



# LET CHIN CHOW TEACH YOUR CHILD TO LOVE TCHAIKOVSKY

...begin his music appreciation with

## *A Child's Library of Musical Masterpieces*

Little Chin Chow and his golden bird will lead your child straight into the heart of Tchaikovsky's 'Nutcracker Suite'... and lead this great music straight into your child's heart.

A Child's Library of Musical Masterpieces, in which Chin Chow is included, is an entirely new concept in presenting fine music to children. The musical masterpieces are not simplified, not adapted, not changed in any way. They are exactly as they were composed, performed by great symphony orchestras.

But since a young child cannot grasp the abstraction of great instrumental music, a charming story is narrated with the musical score. Thus, even a 3-year-old may form mental pictures as he is introduced to music which he will cherish throughout his lifetime.

Here are Glazounov's 'The Seasons' with the beloved story of Proserpina and Ceres; the delightful music of Bizet's 'Carmen' translated into a story of a little Spanish bull, El Torito, and seven ambitious junior toreadors; and, of course, the adventures of Chin Chow and his golden bird, and Abou, the little camel, in selections from Tchaikovsky's 'Nutcracker Suite.'

You'll find your child humming themes from the classics that most youngsters don't learn until their teens. Start building him A CHILD'S LIBRARY OF MUSICAL MASTERPIECES. He'll develop an appreciation and love of fine music which will enrich his life during all the years to come!

### SEND FOR THIS FREE BOOKLET:

How to Develop Music Appreciation in Children, written by John Culshaw, noted music authority and author of "Rachmaninov - The Man and the Music," "A Century of Music (1850-1950)" and "The Concerto."



WRITE:

CAPITOL RECORDS, INC. Dept. M-15  
1730 Broadway, New York 19, New York



The foremost producer  
of Quality records  
for children

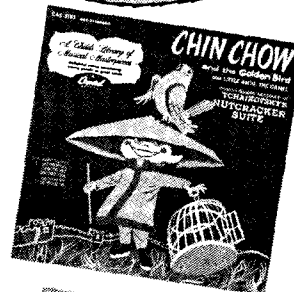


### Start Now With These Wonderful Albums

MUSIC FROM

#### TCHAIKOVSKY'S 'NUTCRACKER SUITE'

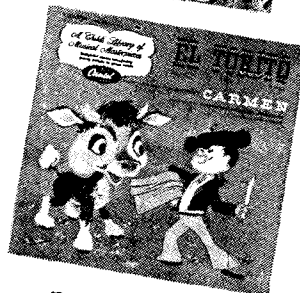
Chin Chow And  
The Golden Bird  
Little Abou, The Camel  
No. 3193



MUSIC FROM

#### BIZET'S 'CARMEN'

El Torito, The Little Bull  
No. 3194



MUSIC FROM

#### GLAZOUNOV'S 'THE SEASONS'

'The Seasons' (Story of  
Proserpina and Ceres)  
No. 3195



ALL ALBUMS AVAILABLE  
ON 45 AND 78 RPM.

A CHILD'S LIBRARY OF MUSICAL MASTERPIECES AND OTHER CAPITOL CHILDREN'S RECORDS ARE OBTAINABLE FROM YOUR RECORD DEALER

# i-Fi—with a British Accent

By THOMAS HEINITZ

LONDON.

**T**HE CASUAL visitor to London and the person who, like your correspondent, spends most of his waking hours surrounded by records and all the latest reproducing equipment might be forgiven for assuming that high fidelity in Britain is fast approaching the crest of the wave. Our casual visitor—obviously an enthusiast from the USA—would have studied the advertisement pages of some of our leading gramophone magazines and followed this up with visits to one or two manufacturers and retailers who specialize in high-fidelity equipment. He would have carried away with him impressions of great enthusiasm and of businesses that are obviously prospering. Yet the picture he saw was one-sided, because London is very far from being characteristic of Britain as a whole. Beyond the limits of our capital the would-be enthusiast has scant opportunities of listening to good equipment or of obtaining intelligent advice.

The fact of the matter is that, up to the present, hi-fi has been largely the pursuit of the few, the hobby of the enthusiastic amateur. No one can deny that this species has become infinitely more numerous during the past five or six years, but the change has been quantitative rather than qualitative: we are only just about to reach the beginning of a phase which might be described as "the democratization of hi-fi." Why do we lag so far behind the USA in this field? There are two obvious causes: the comparatively late emergence of LP (it began less than four years ago, and did not begin to take a really firm foothold until EMI entered the field only eighteen months ago) and the absence of FM broadcasting.

Fortunately, the latter factor will soon cease to apply. After several years of purely experimental VHF broadcasting, BBC plans for FM coverage of the whole country have received governmental approval and the London area, at any rate, should be fully provided for before the end of the year. Already the scope of the BBC's experimental transmissions has been enlarged to a point where the real hi-fi enthusiast finds it well worth his while to add an FM tuner to his equipment: yet the public at

large still knows next to nothing about the project, nor will it begin to think seriously about it until the service is officially established.

I have not the slightest doubt whatsoever that FM will prove to be the spur to make the wider musical public receptive to new ideas in sound reproduction, whereas medium-wave AM radio has tended to act as a brake on development in recent years because the absurd overcrowding of the European medium-wave band quite ruled out wide-range listening, particularly in the evenings. The next two or three years should see far-reaching developments in the design of mass-produced radio sets and radio-phonograph combinations: there should be a marked trend towards "medium-fidelity" at least, and to achieve this manufacturers will have to incorporate somewhat more advanced loudspeakers than has been the practice hitherto.

Although this survey is primarily concerned with hi-fi in connection with recorded music, I have stressed

the broadcasting aspect of the subject because I regard it as the key to the whole situation. In the area of record-playing equipment the beginning of a new trend is already clearly discernible—a trend towards the compact table instrument capable of yielding remarkably musical results in relation to its size. Although obviously inspired by recent American developments in this field, such instruments owe a great deal to Decca's pioneering work; for the daddy of them all is undoubtedly the "Deccalian," a portable gramophone whose performance astonished us all when it first appeared as far back as October 1947. It has been with us ever since, and for more than six years it was virtually without rival in its class. Now, at long last, it is seriously challenged by one or two new models, notably the Pye "Black Box," a twin-speaker instrument bearing a remarkable physical resemblance to the Columbia "360" and which, like the latter, seems likely to set a new pattern in the popular hi-fi field.

If, as now looks more than likely, such instruments will find their way into many homes and help to bring about a wider appreciation of LP, their success will be due in no small measure to the efforts of Messrs. Colclaro, one of our leading manufacturers of record changers and "gram" (Continued on page 46)



"I wonder whether you could settle an argument. The wife says you're playing Brahms too loud but I say it's Tchaikovsky you're playing too loud."