what was then a new idea. Instead of making complete receivers, they produced FM tuners to which individual purchasers could add whatever audio amplifiers they preferred. Immediately after the war, Browning added FM-AM tuner designs, promoting their sale aggressively and successfully. Messmer, Radio Craftsmen, and Espey followed suit. Terminals and switches were provided for connecting phonographs.

Interest in high-fidelity reproduction spread most rapidly in areas where there was good FM broadcast service. Naturally, the hi-fi enthusiasts built FM tuners into their systems so that, at least, they could have interference-free reception, and once in a while a live-talent program. In addition, although the AM broadcasters don't seem to know it yet, there are many sections of the Country where there is no primary AM coverage, but an excellent choice of FM programs.

THAT WAS the situation a year ago, when we were making final plans to bring out HIGH-FIDELITY Magazine. Since then, despite the tremendous and fast-spreading interest in hi-fi reproduction that made this publication an immediate success, a great many well-informed individuals in the industry have held forth at great length, in person and by letter, concerning the public rejection of full-range audio quality, as evidenced by the fact that many FM stations are being programmed mostly with well-worn records, and the best are carrying 5,000-cycle network shows.

There was no doubting their sincerity, and I had no evidence to prove they were wrong. Still, looking back over the events of the past two years, it seemed to me that circumstances, rather than the preference of the listeners, were responsible for the present low standards of audio broadcast quality. This subject came up during a staff discussion at a time when it was proposed that we use some spot announcements on a recorded program over WABF New York, as a means of acquainting their audience with HIGH-FIDELITY Magazine. That idea was dropped, however, because our staff was unanimously opposed to program quality inconsistent with the name of the Magazine.

Soon after that decision had been reached, I mentioned it in the course of a discussion with Leon Wortman, of A-V Tape Libraries. He said: "How would you like to put on a show with 15,000-cycle tape, using an Ampex machine and original Mercury tape recordings?" As a result of his suggestion, an arrangement was worked out with David Hall for the use of the tapes, and to have Mr. Hall handle the show on two half-hour periods each week. The Ampex machine was duly installed at WABF, and the program started at the end of September. This, as far as I know, was the first radio show to offer orchestral masterworks of 15,000-cycle tape quality.

Here was our chance to find out whether or not listeners would notice any difference in audio quality and, if they did, whether they would like it or not. For the first month, we made no point of the high-fidelity feature, except to explain that we were using original 15,000-cycle Mercury tapes. Then our announcements were changed to ask the listeners if they noticed any difference in the quality of this musical series and that of other programs with which they were familiar. The replies expressed a degree of enthusiasm beyond anything we expected. For example:

Robert W. Cushman, Newtown, Pa. — Were I in the movie business, my comment on the broadcast from tape of the Bartok work would be 'stupendous'. One feature I have noticed in this and in the previous programs involving passages for strings is the fact that I heard the 'shimmer' of the strings as bowed in a way I haven't heard since I used to listen to the studio programs from W65H [now WDRC-FM in Hartford, Conn.] in the early forties.

H. L. Hawthorne, Suffern, N. Y. — I wish to congratulate you on the performance last Sunday night of the master tape recording by the Chicago Symphony Orchestra of the Block Concerto Grazioso. This was indeed a thrilling experience, and I hope there are many more to come.

Charles L. Mudge, Crawford, N. J. — My father and I would like to express our appreciation for the splendid work you are doing in broadcasting 15,000-cycle tape recordings. Please give us all you possibly can of it.

Rebecca A. Merrilus, Westport, Conn. — I heard your tape-recorded program last Thursday. There was a striking difference between it and the conventional recorded programs. Will it ever come to pass that there will be more programs like that?

Albert Taxson, Long Island City, N. Y. — If I had not known that it was a tape recording, I would have been positive that I was listening to a live program.

Eric C. Lambert, Jr., no address given — The compos-

The Ampex tape machine used for our WABF shows is as easy to handle as a turntable. David Hall's program notes are also recorded, and added to the Mercury tapes.