READERS' FORUM
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Thank you very much.

Jack D. Campbell
Danville, Illinois.

We have had a fine response to our request for names of good carpenters and cabinet-makers. Can we do as well on this? What experiences have readers had with companies which make recordings?

Sir:

I received my fifth issue of your publication the other day and I find each edition successively more interesting.

I have familiarized the majority of personnel on the staff with a degree of fidelity they did not know existed today. Many have learned to appreciate classics when they never cared for them before, since they could hear the music with all the overtones present rather than, as they had heard it before, with only fundamentals. The dynamic range possible was a surprise to those who were used to hearing the compressed range obtainable through AM radio and low fidelity systems.

The interest in your Air Coupler has increased since I first installed it. People have to get used to not hearing the juke-box one-note bass with no extended high frequency response. The one-note bass they are used to hearing is missed since the bass from the Air Coupler is more evenly distributed over the range. The ears really turn, however, when I play the 32-ft. pedal note in the Poulenc organ recording by Columbia.

One fact I have had trouble educating people to is the fact that high fidelity is not an effort to reproduce what we think the orchestra should sound like but, as nearly as possible, to reproduce exactly the sound source, whether it be FM, tape or disc, no matter how bad that source may be. As these sources improve, true reproduction will more nearly be approached without change in the reproducing equipment.

A few years ago before true high fidelity tape recorders were within the reach of the average home enthusiast, records would have been remarkable. Now, however, tape has so much less distortion, is almost completely free of any extraneous noises, regardless of number of playings, and has an added feature of a signal almost impossible to ruin as a complete unit. To explain the last statement: discs, no matter how few times they are played, are physically deformed at each playing. I recorded (tape) a copy of a new noise-free LP, played the record five times and re-recorded it and spliced these two together and was surprised at the increased surface noise in even five playings. Discs are capable of being damaged a few grooves at a time or scratched as a unit, both sides at one time. Tape, however, can only be ruined as a unit when placed in a very strong magnetic field. Tape is not particularly in

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the CRAFTSMEN 10
high fidelity
FM-AM tuner

- Two cathode followers furnish both audio output and detector output for remote installations.
- Built-in pre-amplifier, compensated for variable resistance pick-ups.
- Automatic Frequency Control entirely eliminates drift, simplifies tuning.
- 5 microvolts sensitivity on both FM and AM.
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- Bass and treble tone controls for boost, cut, or 20-20,000 cycle flat response.

JUDGE THE C-800 TOO! Williamsen triode circuit—99.99% distortion-free!

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The C-800 is here to bring you new record performance!

The new CRAFTSMEN 800 FM-AM TUNER with built-in phono preamplifier and record equalizer

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- Improved AM reception. Wider band-width for better fidelity, and sharper IF bandwidth "skirts" for greater selectivity.
- Double-shadow tuning eye and AFC (no drift) on FM simplifies tuning. Front-panel AFC cut-out for tuning weak stations.
- Efficient new layout. Bottom plate, completely shielded chassis, minimum oscillator radiation, assured tuner isolation.
- Cathode follower audio output for remote installations; 2 volts at less than 1/2% distortion. Detector output also has cathode follower for recording applications.
- Bass and treble controls continuously variable from attenuation to boost—flat position entirely marked. Selector positions: FM, AM with AFC, AM, TV, LP, AFS, EU, and S-FM.
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