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TECHNICAL SPECIFICATION

R.F. Voice Coil Diameter 2"  
L.F. Voice Coil Diameter 2"  
Impedance via Crossover Network 18 ohms  
Plus Density L.F. Gap 10,000 gauss, H^2L=6.3x10^8  
Plus Density H.F. Gap 15,000 gauss, H^2L=1.1x10^9  
Power Handling Capacity 15 watts  
Polar Distribution for 60° including Angle  
Intermodulation Products less than 2%  
Bass Resonance 35 c.p.s.  
Crossover Frequency 1,700 c.p.s.  
Overall Diameter of Frame 12"  
Overall Depth 3 1/4"  
Flaring Holes P.C.D. 112"  
Weight (Crossover Network in a Separate Unit) 10 lbs. (crossover 5 lbs.)  
Cadmium plate and Silver hammer finish

VARILUCTANCE PHONO CARTRIDGE  
TECHNICAL SPECIFICATION

Every cartridge handmade and laboratory tested  
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Tracking weight: 6 grams for all discs  
Optimum lateral to vertical compliance ratio  
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Stylus assemblies completely independent  
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Available with either diamond or sapphire styls  
Output: 20 mV at 12 cm. per second  
No resonant peaks  
Simple turn-over mechanism

TANNOY

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AUTHORitatively Speaking

Chuck Gerhardt, author of "The Silent Partner" (page 36), visited a staff-member of this magazine last summer. Inspecting the latter's musical equipment, Mr. G. noticed a record newly issued by a company other than RCA Victor (where he works). Pouncing on it, he placed it on the turntable and put the stylus down carefully on a crashing orchestral tutti. "See?" he exclaimed triumphantly, "They can't do it." Then he added, with gloomy satisfaction: "Nobody can do it." Gerhardt is a perfectionist. He studied music at the University of Illinois, served in the Navy, finished his schooling at UCLA. He learned tape-techniques from Peter Bartok, became a recording technician and then an engineer at RCA Victor. He has worked for three years with Walter Toscanini, locating, rehabilitating, and rapping the transcriptions of the Toscanini broadcasts and concerts.

Rosalyn Krokover, whose "See How They Dance" begins on page 38, is in private life helpmeet to Harold C. Schonberg, New York Times music critic. Born in Los Angeles, she studied ballet at the Pavley-Oskarinsky school in Chicago, danced professionally for three years with various companies, including the Chicago Opera ballet, then taught the art for several years in Pittsburgh. Shortly after coming to New York she covered the opening of the Ballet Theatre for Musical Conter — to such effect that she promptly became that publication's dance editor and critic. Now she also free-lances, writing on dance and general musical subjects.

Martin Mayer is a remarkable man. Last year he quit — amicably — a job as copy editor of Esquire, and began a carefree tour of Europe. On this jaunt, nothing was to interfere with pleasure except the necessity of finishing two books for Harper & Brothers and interviewing six widely separated musical celebrities for HIGH FIDELITY. He made it. Both books are out. One is Wall Street: Men and Money ($3.50), a piercing yet whimsical study of the fabulous Street; the other is a novel, The Experts, of which the central character is an idealistic Midwestern governor (absolutely fictitious) who is picked as a Presidential possibility but whose past contains some charming but politically dangerous pecadilloes. Both are highly recommended here. Both were finished, fortunately, before Mayer got to Italy and began to lounge in the sun and listen to the astounding musical fare of Radio Italiano — which gave him the idea for the article that begins on page 46.

Carver Dana Andrews (learn something new every day, don’t you?) was born in Mississippi, into a minister’s family, and raised in Texas, where he studied to become a teacher. After teacher’s college, however, he became an actor and, as nearly everyone knows, an extraordinarily good one (Laura, A Walk in the Sun, The Ox- bow Incident, State Fair, The Best Years of Our Lives ... why go on?). His interest in music and high fidelity he himself talks about, on page 45, in a manner to make any further comments here quite unnecessary.