

## "Crowd Spellbound by Hi-Fi Discourse"

"Stupendous demonstration of how far hi-fi has traveled in achieving the illusion of live music."

—Louis Biancolli, N.Y. World-Telegram

"Many were experiencing a new dimension in sound reproduction."

—John Briggs, N. Y. Times

Audience and critics alike acclaimed the first sound demonstration by G. A. Briggs at Carnegie Hall last year. Now, in answer to a strong public demand for a second demonstration, a fascinating new program has been prepared featuring artists and records entirely different from those in the first program. Even if you know little or nothing about technical matters, this is an opportunity to enjoy perhaps the most significant, most interesting high fidelity event of the year!

### CARNEGIE HALL, N. Y.

Wednesday, October 3, at 8:30 P.M.

## HIGH FIDELITY "SOUND REPRODUCTION"

2nd Non-Technical Demonstration by

### G. A. BRIGGS

Author of "High Fidelity—the Why and How for Amateurs," "Loudspeakers," "Sound Reproduction," "Pianos, Pianists, and Sonics"

with the collaboration of  
Columbia Records, RCA Victor Records, Westminster Records

The following artists will appear:

#### E. POWER BIGGS

exclusive Columbia artist  
(Organ)

#### MORTON GOULD

exclusive RCA Victor artist  
(Percussion Ensemble and Tap Dancer)

#### FERRANTE AND TEICHER

exclusive Westminster Recording Artists  
(Duo Piano)

Pre-recordings of selections on the program, made in Carnegie Hall by Columbia engineers under the direction of Howard Scott, will be compared with live performances of the same music by the same artists. Excerpts will also be played from a wide selection of records of many labels.

HAROLD LEAK will operate the equipment and make the concluding address.

Admission...\$3.30, \$2.50, \$2.00, \$1.50. ALL SEATS RESERVED

Tickets available at Carnegie Hall Box Office, 7th Ave. and 57th St.

Presented in the interests of the Science and Art of Sound Reproduction by  
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## TAPE DECK

Continued from preceding page

but somewhat stodgier playing, Richard Purvis is your man (R 703-4; 7-in., \$9.95 each). All these are available on HiFi-Records under the same numbers, the last two reviewed in March 1956, and also in stereo tapes — although to judge from the only one of these I have heard, ●●R 704, \$14.95, there is a difference but no ponderable advantage in the two-channel versions. In any case, the single-channel recording itself is far better than the materials here possibly deserve.

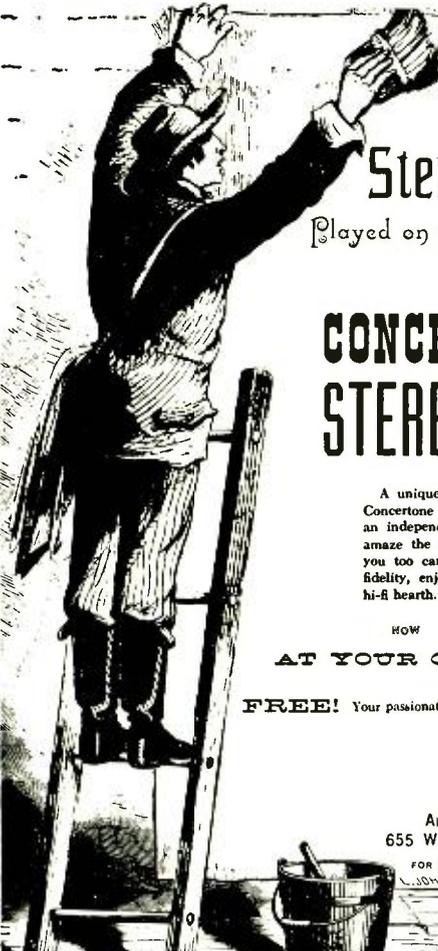
JAZZTAPE: I got quite a kick out of the *echt* Dixieland playing — loose, thumping, and rowdily devil-may-care — of George Lewis' Ragtime Band in *Reel Jazz*, Vol. 2 (JT 4010), but the far more brilliantly recorded *Patterns for Trombone* by Joe Howard's Orchestra (JT 4001) is over-bland corn for only the most lethargic and moon-struck dancers (5-in., \$6.95 each).

OMEGATAPE: More *schmaltz*, suavely continentally flavored, in the Norbert Pawlicki Vienna Amusement Orchestra's misconceptions of *Stephen Foster Melodies*, arranged for dancing and recorded with rather pinched highs (OT 5009, 5-in., \$6.95); strictly routine smallish "pops" orchestra performances of both *L'Arlesienne* and *Peer Gynt* suites by the "Société Française" Orchestra under Hans Hagen (OT 8001, 7-in., \$10.95); but *Mister Zither*, starring "Third Man" Anton Karas with orchestra on one track and accordion accompaniment only on the second, is a real Wiener-Prater delight — for its nostalgic tunes, zestfully lyrical playing, and effective combination of sharp- and soft-focus recording as best suited to the specific materials (OT 2001, 7-in., \$9.95).

PENTRON: Earl Backus' *Guitarama*, with Larry Paige's Orchestra, goes in heavily for guitar trickery, recorded very brilliantly, but much too close for my taste (RT 100, 5-in., large-hub reel, \$3.50).

PHONOTAPES-SONORE: As a companion to the more-serious-music "sampler" (PM 1, cited here last June), PM 2 (5-in., \$1.98) is a similarly low-priced and enticing sampler of the lighter fare available in the Phonotapes catalogue, which — to judge by the all-too-short appetizers offered here — star most effectively Louis Armstrong in archeological treasures from the Folkways LP Jazz Series and George Feyer's *Spain* from the incomparable Vox LP "Echoes" Series.

●● STEREOTAPES: Stereo appeal at its best in bringing the brassy energy of the Jack Millman Quintet's *Jazz Hystereo* in all its brashness (ST 5, 7-in., half-reel, \$7.95) and the brightly "ringing" piano tone of Stan Seltzer's *Stereo Steinway* (ST 4a, 7-in., \$11.95) both into full-dimensional reality right in your living room. The latter proffers typical supper-club, intricately woven versions of mostly familiar tunes (in much the same style associated with Cy Walter and Stan Freeman), but I'm not ashamed to admit that I'm a complete sucker for such innocently detectable background entertainment anyway, and relish it all the more in stereo.



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