SPECIAL HI-FI SECTION OF

June 20, 1956

the village Voice

UH-OH, HERE COMES THAT OLD TECHNOLOGY AGAIN!

by Jean Shepherd

This is just a small note designed to warn you of another impending sneaky development aimed at the destruction of what we have laughingly come to call Peace of Mind. To be truthful, it must be admitted that most products of twentieth-century technology tend pretty much toward that general goal, but some are more direct than others. We now have one that promises to gnaw away at us rather efficiently within the next few years. Right now there are just a few lonely straws in the wind, but it is wise to remember the words of the immortal Fred Glombeck regarding straws in this connection. Just repeat them to yourself occasionally. It helps.

IT NOW LOOKS as though within an alarmingly short time hi-fi in the nation's automobiles will become a major curse. Already several manufacturers have put on the market units available as special equipment to be installed at the factory. This, as we have noted, is only the barest of be-

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GEORGE SILBert, president of the Institute of High-Fidelity Manufacturers and of the Rek-O-Kut Company of Long Island City.

What to Look for in A Changer

by Leonard Carduner

President, British Industries Corporation

In order to understand the high-fidelity record changer, it is first necessary to understand how the machine is constructed.

Every record changer is literally and figuratively built around its turntable. Compare the "heft" of

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Hi-Fi: What Is It?

by George Silber

President, Institute of High-Fidelity Manufacturers

A French politician once climaxed an overly long campaign speech with a phrase *"La France pour la France."* At the sound of these magic words the previously unenthusiastic audience burst into wild applause even though no one had the slightest idea what the words meant. Today, the term "high fidelity," evokes the same enthusiastic response. Kinsey notwithstanding, apparently everyone is in favor of fidelity, and the higher the better.

Observing that hi-fi is on everyone's lips, an enterprising cosmetics manufacturer seeks to implant it firmly in bright smudge-proof red for all to see and names a lipstick "Hi-Fi." A lingerie designer, working on the assumption that high fidelity is no mere surface phenomenon, entitles her newest creation "Hi-Fi." On another level, ministers preach sermons on high-fidelity spiritual values. Psychologists, physiologists, physicists expound, expatiate, and interpret.

Wonderful! Magnificent! What is it?

Simply stated, high fidelity is the reproduction of sound that is as faithful as possible to the original speech or music. If a recording of "The Marriage of Figaro" when played in your home sounds as if it were a live performance which you were listening to from a good seat in the orchestra of the Met, that is high fidelity.

MUSIC AND SOUND

Music, and every other sound for that matter, consists of the rapid to-and-fro movements of a physical body. In the violin the physical body is a string; in the clarinet, a reed; in the human voice it is the vocal cords in the larynx. Each completed to-and-fro movement is called a cycle. The more cycles per given unit of time—usually a second—the higher the note. When Cesare Siepi, for example, sings the C below middle C, his vocal cords move to-and-fro at a frequency of 126 cycles per second. When a soprano like Roberta Peters sings a high C, her vocal cords are vibrating at the much greater rate of 1024 cycles per second. The average person has a hearing range that extends from 20 cycles per second to about 15,000. Women have a slightly higher range than men.

A sound has other characteristics than its frequency. If that were not the case, we could not differentiate the high C on the violin from the high C of the human voice. All instruments playing the same note would sound alike. Since they obviously do not, there must be something additional in each instrument and each human voice that enables us to differentiate it from all others. This something is called overtones. They are of higher frequency than the fundamental note and are produced because each vibrating

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