



# THE ART OF:

SELECTING, PLAYING & PRESERVING RECORDINGS

# MUSIC... THE UNIVER



# SAL LANGUAGE . . . Longfellow

*Music washes away from the soul the dust of everyday life\* . . .*

Why do you like music? Because it relaxes you? Or because it's entertaining? Or culturally enlightening? Or spiritually uplifting? Perhaps it evokes pleasurable memories. Certainly it lightens your labors.

Mayhap you like to dance. And hum. And sing. Whatever your reason, or combination of reasons, you know you are not alone in your love and need for music. It is unquestionably part of the good and gracious life.

It is indispensable to the cultural and emotional growth of our children. Indeed, exposing the child to good music during his formative years is as much a parental obligation as introducing him to good books . . . and for much the same motives and rewards.

We hope that this booklet will lead to the even greater experiences in the pleasure and satisfaction that accompanies a full appreciation for the many facets of good music.

*An embarrassment of riches . . .*

Never (*never!*) has such a wealth of magnificent music been so universally available. An enlightened viewpoint among responsible recording companies has brought the whole repertoire of concert hall, jazz concert, ballroom, folk festival and religious chorale into our homes. Superb strides in recording techniques have been matched by the manufacturers of sound re-creation systems; the result is sound quality which captures the vitality and realism of the original performance.

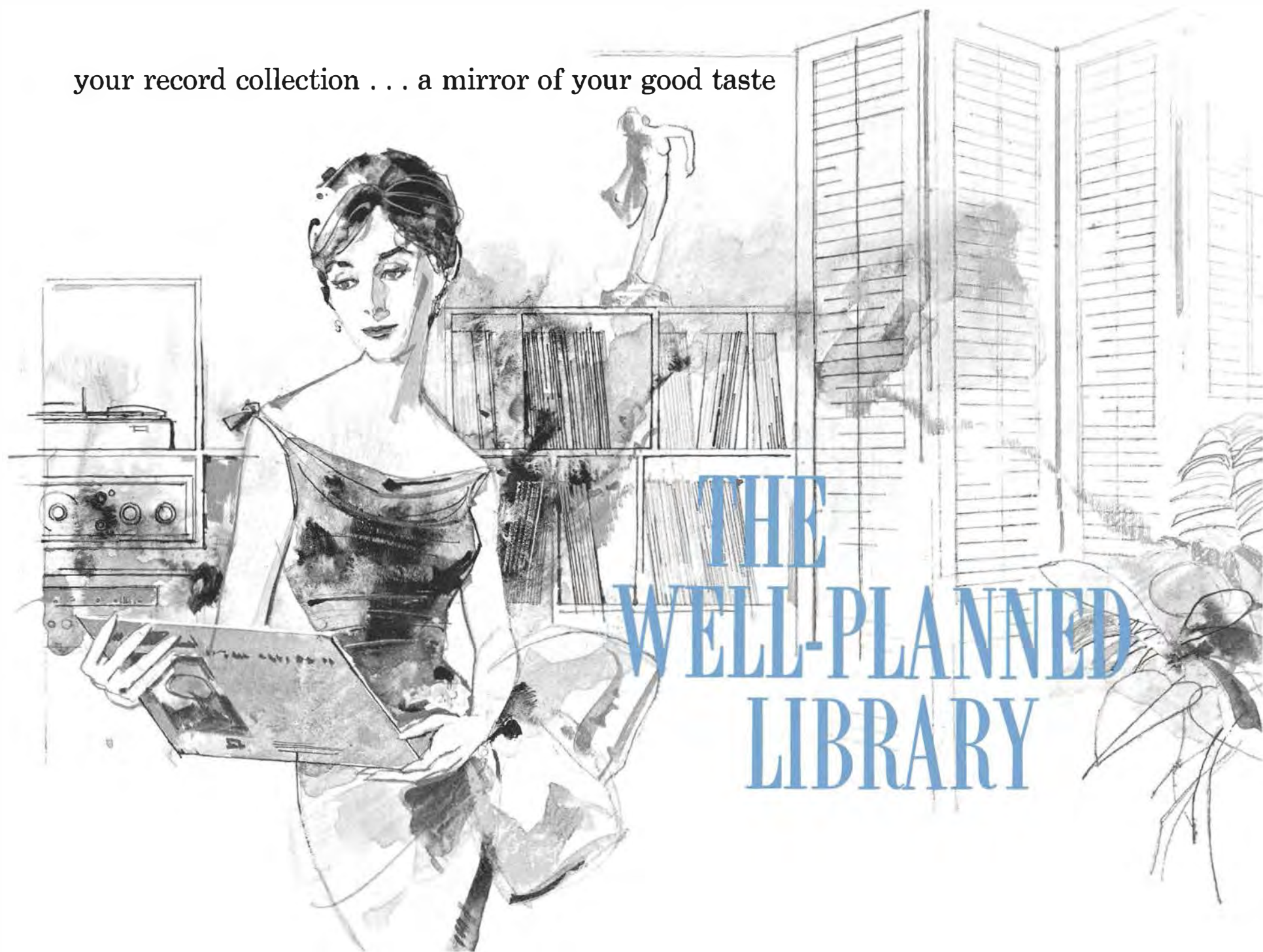
But, along with this superabundance of records and equipment comes a measure of confusion about what to buy, where, and how. This booklet therefore, has been prepared to simplify the building of your record collection; to aid in the selection of phonograph equipment for maximum enjoyment at minimum cost; and finally to guide you in preserving the "first-play" quality of your recordings.

It is in no sense a technical "guide to hi-fi" . . . rather it is written for those who feel that the music is of paramount importance, and the phonograph is only the means to that end.

*\*Auerbach*



your record collection . . . a mirror of your good taste



# THE WELL-PLANNED LIBRARY

STOP! Look over your own record collection . . . recall collections you've seen at friends' homes; think how much "deadwood" you (and they) have accumulated simply because you bought on impulse rather than pre-planning your purchase, and your library.

The brutal truth is that you can't own every record that's published. However, you can build a wonderfully complete collection if you set yourself a few objectives and stick to them in *all* your purchases. Remember, with care these records will last you a lifetime.

### *start with a basic library*

Whether your interests are classical, jazz, folk, show tunes, or a general interest in several types of music, there are certain accepted "standards" that should make up the backbone of your library. Get these before you add the "current" or "fad" selections. This is particularly true if you have children and are trying to develop a firm foundation for a genuine appreciation of music.

Because of the great diversity in tastes and types of basic record libraries, it is beyond the scope of this booklet to give you all the possible sources for listings of specific basic collections. The music section of your local library has many books that can assist you in compiling your basic list. Some accepted standard works on the subject are *Building Your Record Library* by Hoopes (McGraw-Hill Publ.); *Guides To Long Playing Records* by Kolodin/Miller/Schoenberg (3 vols., Knopf Publ.); *Listener's Musical Companion* by Haggin (Rutgers Publ.). Dozens of other excellent works are available through libraries, book stores and high fidelity dealer showrooms. Another excellent source is back copies of the magazine "High Fidelity" which regularly publishes recommendations

for basic (and comprehensive) collections by composer, conductor, or type of music.

### *do you really want it?*

Historically, the bigger the "hit," the greater the initial "popularity," the more a selection is repeated on radio, the faster it becomes dated and dull. Before rushing out to buy a current record "hit," ask yourself if a different selection ("that you've been meaning to buy") might not make a better addition to your collection in the long run.

### *bach? bop? or both?*

Variety is essential. If you keep in mind that you will often use records for entertaining guests (and that unfortunately not everybody likes the same thing) you will buy a few records to suit the varied tastes of your guests. Regardless of what the basic collection consists of, try to include some quiet "background music" suitable for intimate gatherings; some "dance" music for more festive occasions; and if you and your friends are the right age, some new versions of old-time favorites. Light classics will find themselves on the phonograph far more often than you might think . . . especially during casual parties.

### *aids to selecting records . . .*

Not all record shops permit you to "try" records before you buy them. This is for your own protection because careless handling can ruin a record IN ONE PLAYING at the store. No record shop permits you to make exchanges unless you have an obviously defective record or, in some cases, the record was a gift and it doesn't suit your taste. Notwithstanding, you needn't buy "a pig in a poke."

Radio stations—both AM and FM—offer a day-in, day-out "listening booth" right in your

own home. Most metropolitan newspapers run reliable weekly record review columns (usually on Sunday).

There are several up-to-date, comprehensive listings of stereo and monophonic (regular non-stereo) albums (Schwann's, Harrison's, etc.) available from your local record shop. These are helpful in that they tell how many artists recorded a particular selection.

The back of the record jacket often gives a good review of the disc's contents . . . however, remember that these jacket reviews are written primarily to SELL you on that particular record.

Probably the best source of record appraisal (for artistic content, quality of recording, etc.) is found in national magazines. The list below includes the more readily available magazines with impartial reviews:

#### PRIMARILY CLASSICAL and "SERIOUS" REVIEWS

Atlantic	New Republic
Consumer Reports	Reporter
Living for Young	Town & Country
Homemakers	

#### PRIMARILY JAZZ and "POP" REVIEWS

Cosmopolitan	Jazz Review
Redbook	

#### CLASSICAL, JAZZ, OTHER

American Record	High Fidelity*
Guide	Ingenué
Audio	McCall's
Climax	Metronome
Consumer Bulletin	Modern Hi Fi
Cue (New York area)	Playboy
Downbeat	Saga
Esquire	Saturday Review
Harper's	Seventeen
Hi Fi/Stereo Review	

\*All "High Fidelity" reviews of the year are compiled into a master hard bound annual book entitled "Records In Review" and is available through high fidelity dealers.





how big?

# THE DOLLARS AND SENSE

# OF A RECORD COLLECTION

By and large, records are not inexpensive—which is one valid reason why they should be chosen, handled and played with great care. Properly treated, a record will provide you, your family and friends with many, many years' entertainment and pleasure.

You should decide for yourself how much you can invest on a weekly or semi-monthly basis, and regularly add to your collection. Like any other worthwhile cultural pursuit, buying records is best handled as a matter of ritual or habit.

Two records twice a month may not sound like much—but if you're consistent, at the end of just 5 months, you would have the equivalent of all the symphonies of Beethoven, Brahms, and Tchaikowsky. Or to put it another way, in one year, you'd have *every* Dave Brubeck AND George Shearing long play album currently available (yes, all 47)!

Be patient—it takes time—but it's well worth it.

record shop vs. club plan . . .

Record clubs have grown enormously in the past few years . . . which is certainly



## how much? . . . how good?

a measure of their success and acceptance. You're sent advance notice of the records available from your club together with complete (but occasionally biased) reviews. You are entitled to dividends and premiums. Prices are competitive (even lower) than record stores. On the negative side, you are somewhat limited by the club plan—either in number of artists, or scope of selections. Not too serious, but worth considering is that ordinarily, you must specifically TELL the club that you don't want the current offering . . . should you forget, it's sent and billed to you. Make certain you join a club that caters to your special tastes in music (some clubs go so far as to limit their offerings to *very* specialized selections, such as poetry, folk music, recorded drama, children's records, etc.).

The record store offers a complete record selection, regardless of label, artist, etc. You can "browse" . . . picking and choosing (without "pressure" from sales clerks.) Once your tastes become known to manager or clerk, they will volunteer suggestions about new or forthcoming releases. Invariably, they will go out of

their way to get particular artists or selections for you. They are helpful in recommending gift records for others (and you, when the occasion arises).

There is no way to determine which method of buying suits you better—except your own preference in shopping (personal vs. impersonal) and the proximity of a complete record shop.

### "bargain" records . . .

The regular price of ordinary long play albums is about \$3.95 to \$4.95; stereo runs about a dollar more. But, the careful shopper can often avail himself of real bargains (especially in regular monophonic records) by following record store newspaper ads.

Often, record stores hold close-out sales of discontinued discs at reductions up to 50%. If any fit into your collection, buy them. However, a bargain's no bargain if you're only going to listen to the disc once or twice . . . think—even at 50% off!

Many good records are offered as premiums (at cost) by manufacturers or retailers. Some are true bargains and

worthy of a spot in your collection—but again, if the music is not of particular interest to you, even "99¢" is no bargain.

One of the best buys of all is the "sampler" record issued periodically by record companies. They showcase many different artists and are designed to give you a taste of the artist by presenting one selection from a full album by the same artist. These samplers sell for \$1 and up . . . and are genuinely pleasurable listening since the many artists represented are shown at their best.

Many major record companies have subsidiary labels—occasionally (but not always) sold at \$1.95 or so each in supermarkets and drug stores in addition to record stores. These are ordinarily fine records done by "lesser" artists with good, if not always perfect, quality. Best test is to buy ONE album of a label and listen to it. Buy others only if the first passes your listening test.

Beware the "Big Name Star" on very cheap discs . . . it can't be done.

An album is invariably a better buy than a single selection. If, however, the

album has only one selection that appeals to you, stay with the single.

Nowadays, 78 R.P.M. records (except for scarce collectors' items) are no bargain at any price.

### records as gift items . . .

Although a record is highly personal, it is always a gift in superlative taste. Simply remember that the record should appeal to the recipient, not necessarily you. Ask the advice of a mutual friend with musical taste similar to the giftee's, or ask the record store clerk.

When in doubt, ask whether your record shop has a gift certificate service . . . most of them do. As a last resort, fall back on neutral ground rather than risk giving a record that won't be listened to . . . choose an album for their children, or the current top musical (with original cast), or seasonal music (Christmas Carols, etc.). Avoid novelty records as gifts unless you're certain they will be appreciated. In any case, make it clear to the record store owner that it is a gift—and request exchange privileges.





## *what high fidelity is . . . and isn't . . .*

High fidelity is simply the re-creation of well-recorded music on equipment that reproduces as much of the original sound as possible. The music sounds very much like the artist himself. The longer you live with this new sound, the more irritating non-high-fidelity will become. Nowadays, to play the magnificently recorded modern discs on inferior equipment is to deprive yourself of a real sense of "presence" and beauty that comes with a clear, undistorted rendition of the music you love. Page 13 of this booklet goes into the technical side of this subject briefly, and in simple terms.

Perhaps more important are some of the things high fidelity is not. First, there is no one recognized standard for high fidelity sound; therefore, the term is often abused. Not all factory-made sets labeled "high-fidelity" come anywhere close to the real thing. How to differentiate? Ask your high fidelity dealer to demonstrate the difference between good and bad fidelity. You will hear the difference for yourself.

Similarly, high fidelity is not "LOUD" music . . . it can be played at the volume you're used to now although, if desired, it can be increased to full concert hall volume.

High fidelity is not "gimmick" sound (trains, ping-pong balls, etc.). Unfortunately, in its earlier days, many tried to make it that . . . and left a lasting bad impression of themselves and "hi-fi". The sole purpose of any home music system is to make the music you like most sound best.

High fidelity is not necessarily expensive.

Last—and very important—high fidelity is not complicated. In fact, most automatic washers have more adjustments and controls. So do automobiles. So do many TV sets. Hi-fi, once it's in the home and correctly adjusted to your ear, just becomes part of your decorating scheme and way of life . . . it simply sits there and serves you as long as it's fed electrical current and recordings.

*and along comes stereo . . .*

Stereo sounds adds another dimension to high fidelity . . . it creates the illusion of depth just as a 3-D slide gives a feeling of depth and space. Too often, stereo is over-simplified with descriptions such as

"hearing sounds from the left with your left ear, and sounds from the right with your right ear". This is true enough as far as it goes. But the actual sound you hear is not simply a splitting up of the orchestra; rather it gives you a feeling that you're completely surrounded with sound as you would be if you were in a night club or concert hall. Where monophonic high-fidelity increased the range of sound, stereo high fidelity increases the "fullness" of the sound. Monophonic hi-fi is like listening to good music through a single "hole in the wall," stereo removes the "wall" altogether and floods the entire room with sound.

With stereo, each instrument and voice is incisively defined. There is a "transparency" to the sound that cannot be described in words . . . you must hear it to appreciate the astonishing realism and depth of sound. For the most remarkable and breath-taking sound of all, listen to opera or musical comedy in hi-fi stereo . . . you will never again be satisfied with anything less.



THE SOUND  
THE  
WHOLE SOUND  
AND NOTHING BUT



As with monophonic high fidelity, there is good and bad stereo. Not all stereo is high fidelity. In fact, not all stereo is true stereo. The best test again is to listen to stereo at a high fidelity showroom. Your dealer will be more than happy to introduce you to this wonderful new kind of music—without any obligation on your part, of course.

*some yardsticks to use when buying a sound system . . .*

What sounds best to you is probably the best system for you. You can buy a “packaged” ready-made, factory-assembled stereo/hi-fi set, or have your high fidelity dealer make up a custom system for you. Most experts and critics say that dollar for dollar, your best buy is a custom system made up of individual components . . . each unit designed to handle its part of the sound re-creation job. (See page 13.) The reason for this is that much of the money you spend on factory-made sets is for expensive cabinetry that adds nothing to the sound.

Custom component systems offer remarkable flexibility in home decor . . . they can be installed in any type cabinet you wish . . . or placed on bookshelves . . . or tucked-away in step-tables. Where

a factory-made set may be a nice piece of furniture, the component system becomes an integral part of your entire decorative scheme. Pages 10 and 11 will give you an idea of the unlimited decorating possibilities with component hi-fi stereo.

**HOW CAN YOU BE SURE THAT IT'S TRUE HIGH FIDELITY STEREO?** The ultimate test is to listen and compare at your dealer's showroom. Here are a few guide-posts to consider while shopping:

**HIGH FIDELITY/STEREO NEED NOT BE EXPENSIVE**, but because of rigid precision manufacturing requirements, there is a limitation on how inexpensively you can buy a system: authorities feel that you cannot expect reasonably good monophonic high fidelity from sets costing less than \$225.00, or Sterco High Fidelity sets at less than \$350.00.

Generally speaking, you can expect better sound from more expensive components (this is not always true in packaged sets). However, there is a point at which very slight improvements in sound will cost proportionately far more money. The best idea is to decide on how much you can spend and ask your high fidelity dealer to work out a system within that budget that sounds good to you.

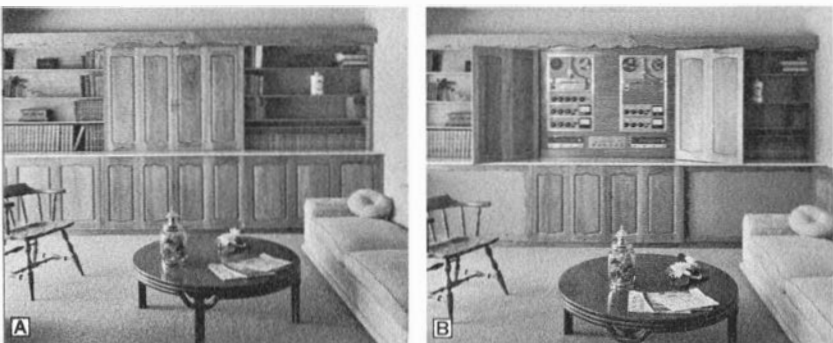
**THE NUMBER OF SPEAKERS** (too often a misleading selling point) is not as important as the size and kind of speaker, and the design of the enclosure holding the speaker. Many excellent monophonic systems have only one 8" (or larger) speaker. Stereo needs two such speakers—preferably not mounted on the same cabinet. (See page 13)

**BE GUIDED BY YOUR HI-FI DEALER.** Your local high fidelity dealer depends on your word-of-mouth recommendations and the sound of the system he sells you to attract more business from among your friends and neighbors. He cannot afford to misinform you—nor will he.

You can be sure that the custom-assembled hi-fi stereo system that he recommends will give you maximum sound quality for your dollar. Discuss your objectives with him—tell him your decorating problems—talk budget, and he'll do the rest. It's that simple.



# THE COMPONENT MUSIC SYSTEM AS A DECORATIVE ELEMENT IN THE HOME



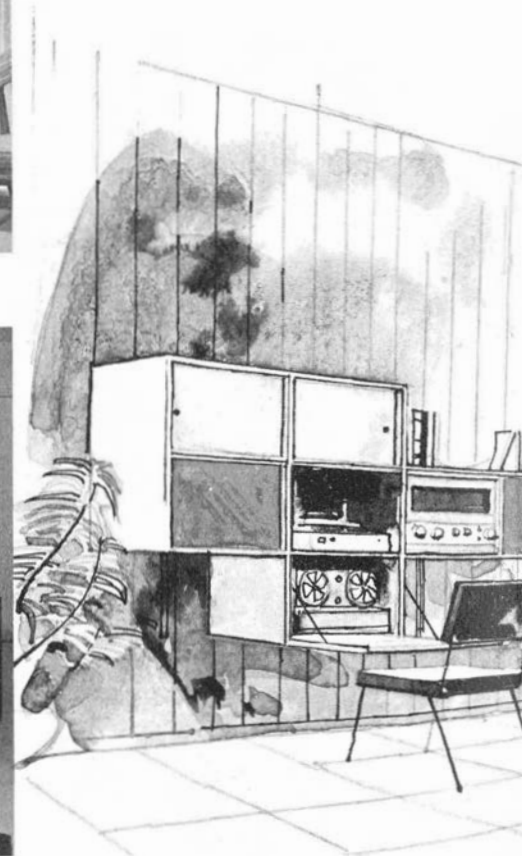
Photo, Courtesy High Fidelity Trade News.



Photo, Courtesy Audio Magazine.



Photo, Courtesy Audio Magazine.







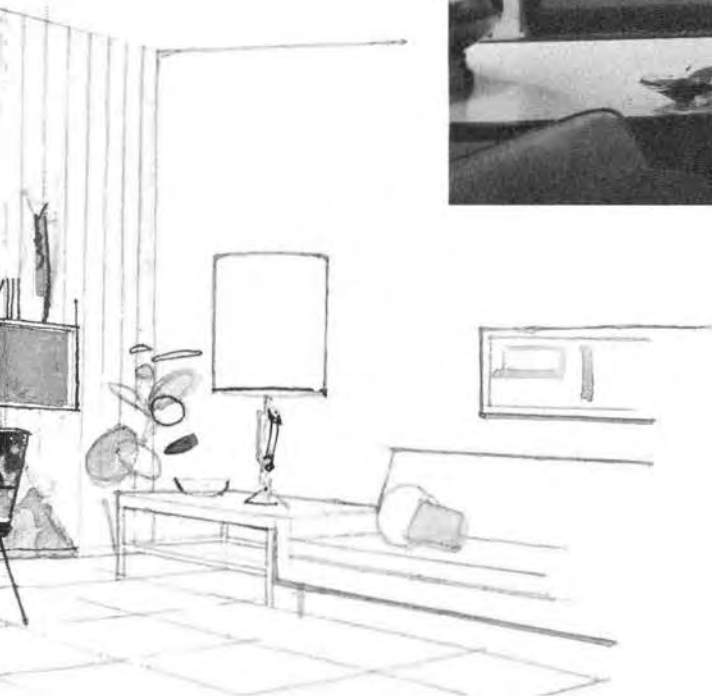
**ABOVE.** *Perfection in sound—perfection in interior design.* You can give your imagination full rein when building-in component high fidelity. This uniquely imaginative home music center becomes the dominant decorative element of the room. The artful contrast between the natural-grain wood paneling and split-cane doors is accented and emphasized by the subtle placement of the exposed brushed-brass hi-fi control panels, and satin-finished tape-deck and turntable. And, it sounds every bit as good as it looks.

**SKETCH, LEFT.** *The book shelf system.* The development of new-type, compact, yet magnificent sounding speaker enclosures has made the economical “bookshelf” high fidelity system a practical reality. By coordinating speaker-enclosure wood finishes with the shelving, the effect is surprisingly rich . . . and it takes up no floor space at all!

**A-B.** *The “hidden” music center.* Now you see it, now you don’t. This extraordinarily imaginative wall of music is the focal point of this room—when closed, it’s a rich, warm natural wood built-in “library”—when opened, it reveals a singularly complete home music system.

**C.** *An inspired built-in treatment.* There is virtually no limit to the decorative effects possible with a built-in sound system. Here, the rough-hewn stones of an impressive and imaginative free-form fireplace contrast with the textures of speaker grill-cloths and TV screen. The effect is genuinely impressive.

**D.** *One-of-a-kind cabinetry.* Today’s furniture makers offer hi-fi component cabinets in virtually unlimited designs and finishes. This inspired, contemporary wall-length modular home entertainment center is typical of the highly individualized furniture effects possible *only* with components.



# MUSICAL ETIQUETTE

Entertaining with your home music system calls for the same courtesies toward guests as any other aspect of gracious living. Being a good musical host (or hostess) is mostly a matter of politeness and common sense. The pitfalls are few—and very easily avoided.

1. Subjecting guests to an evening of musical fare they dislike is as much a breach of taste as serving food that doesn't agree with them . . . and insisting they eat it! Ask what *they'd* like to hear.
2. Watch the volume control. If you're playing background music, keep it *under* conversational level. Under no circumstances should you simply boost volume to an uncomfortable level to show off the system. Always respect guests' requests to lower sound intensity—you can play it as loud as you like when they leave.
3. Playing a favorite "spot" in the middle of a record over and over is irritating to most listeners . . . and *extremely* harmful to the record.
4. When at a friend's home, don't tamper with his hi-fi stereo set. Ask your host to make any volume or tone adjustment you feel necessary. *Never* take other peoples' records from their jackets.
5. The technical details of high fidelity bore many people. Let the sound speak for itself.

6. Some kinds of music must be taken in small doses until the listener becomes familiar with it. A solid half-hour of Flamenco guitar (or bird calls, or bagpipes) may be your cup of tea but ladle it out to guests one or two bands at a time until you're certain they like it too.
7. Neither a borrower nor a lender be. Records are too easily damaged both in transit and in playing.
8. Don't subject friends to scratchy, click-filled recordings. If a disc is badly damaged, and a favorite, replace it (if you can). Of course, if the record holds unusual interest and can't be replaced, by all means play it—but explain the reason for the noisy surface. Best thing is to handle and play the records carefully and not damage them in the first place. (See 3 and 7 above, also pages 14 and 15)
9. It's perfectly proper to demonstrate your system and the whole gamut of sounds it creates to *interested* guests . . . but not at the expense of boring other guests. Arrange an evening alone with the sound lovers for the sole purpose of listening, learning, even experimenting.
10. When the record's over, change it, or turn off the system. Above all, don't carry a good thing too far. Most guests are too polite to let you know when they've heard enough. It's up to you to be observant and call it an evening.



# A LAYMAN'S GUIDE TO HIGH FIDELITY STEREO

This is not a technical treatise on high fidelity. It gives you the basic facts on what goes into a custom high fidelity stereo system and the function of each part in sound recreation. Should you desire additional information of a more technical nature, your high fidelity dealer will answer your questions expertly, and can recommend several good books and periodicals on the subject.

*these elements make the sound\*:*



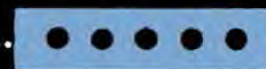
## THE RECORD PLAYER

May be one of two types; an *Automatic Record Changer* or *Manual Turntable and Tone Arm Combination*. Changers offer the ultimate in convenience because they can play several hours of uninterrupted music. Manual tables and tone arms cost more initially, but minimize record wear.



## THE CARTRIDGE

The lowest cost, yet most critical element in the system. The "little black needle-holder" must translate the undulating grooves of the record into minute electrical impulses without distorting the sound. Its construction and "tracking" characteristics have a marked effect on record wear. (See pages 15, 16, 17)



## THE AMPLIFIER

Amplifies the electrical impulses from the cartridge and feeds them to the loudspeakers. Often, it is accompanied by a *PREAMPLIFIER* for use with the better quality magnetic-type phono cartridges. The tone and volume controls are located on these units. (Note: insist that your system have separate treble and bass tone controls.)

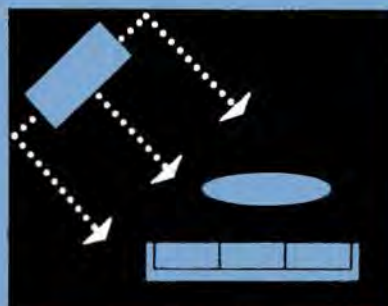


## THE SPEAKERS

Re-create the sound in your room. Next to the cartridge, the most critical element in high fidelity sound. Also usually the most expensive parts of your system. Make listening tests of several speakers before you buy. (Note: the speaker enclosure is as important to sound as the speaker . . . it is not simply cabinetry.)

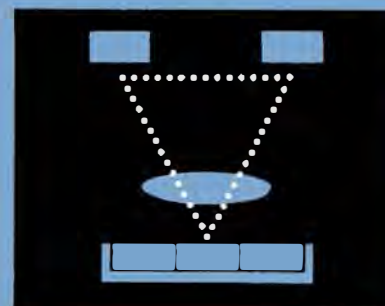
\*FM tuners are often included in hi-fi/stereo systems because many FM stations broadcast several hours of static-free, high fidelity music daily. Because of technical limitations, AM stations cannot broadcast true full-range high fidelity.

*proper speaker placement is important*



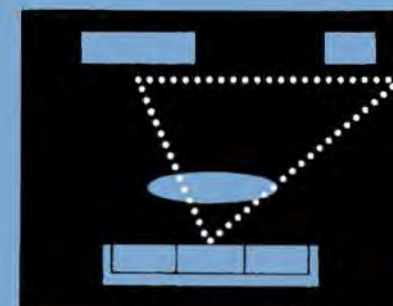
## MONOPHONIC HIGH FIDELITY

If at all possible, place the speaker in a corner of the room, preferably with the speaker cone at least a foot off the floor. In this way, the corner walls and floor actually become part of the speaker system, resulting in noticeably clearer bass sounds. Never place speakers in narrow halls or behind obstructions.



## STEREO HIGH FIDELITY

Place speakers against one wall of the room facing the listening area. Do not place them on opposite walls. As a general rule, the area of maximum stereo effect is determined by the distance between speakers . . . if they're 8 feet apart, you can't expect stereo further away than 8 feet from the speakers; 3 feet apart reduces the distance to 3 feet in front, and so forth.



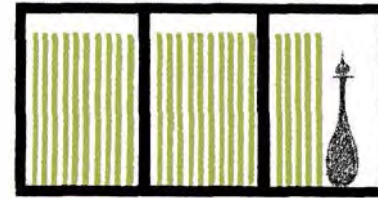
## ADD-ON SPEAKERS

If you have monophonic component hi-fi and want stereo, simply add a stereo cartridge, a stereo preamplifier, one regular amplifier (to match the amplifier you already have) and an additional speaker. This is not usually practical with any but the best factory made "hi-fi" sets. However, your high fidelity dealer can suggest stereo components that will fit into your present radio-phonograph cabinet.



# PRESERVING RECORDING FIDELITY

## *care of the record between playings*



### **storing records**

Always store records in an upright position, never stacked in piles, never leaning. The best type record storage racks have divided cubby-holes each accommodating 12 to 20 records.

Always keep records in the jackets. For maximum safety, put the record in a flexible plastic or paper sleeve before sliding it into the jacket. (These are supplied with many records; they are available separately at record shops and high fidelity dealers at a nominal cost . . . and well worth it!) Do not store records near hot water or steam pipes, or radiators. Do not store them in damp basements. Keep records out of reach of children.

### **handling records**

Never touch the groove surface with the fingers—it leaves an oily deposit that holds dust like glue.

To remove records from jackets, tip the jacket's open end down, spread the jacket opening by lightly compressing between one hand and your body, let the record slide out on its lead-in edges. Grasp the record with thumb on the edge, and middle finger in the label area. After setting aside jacket, you can hold the record between open palms against the edges.

After playing, return records to jackets. Don't leave the "naked" records one atop the other where they can slide around and damage each other.

### **dust is disastrous**

A dusty record sounds bad. The fidelity is impaired, the sound is muted and dull, high and low tones sound mushy. Frequently, large dust particles cause "pops", hisses, and "static". Also, the dust is swept along by the needle until it builds up into a little ball . . . and until it's cleaned off the needle point, the system sounds downright bad!

Dust doesn't simply fall onto records—it's attracted to it by static electricity. Simply wiping the record with a cloth does nothing but rearrange the dust . . . and possibly adds a little lint to further muddy the sound.

Records should occasionally be washed in warm water with a mild detergent, rinsed under the faucet in a gentle stream or spray and immediately dried with a lint-free cloth—or better still, with a clean chamois skin.

Several commercial record cleaners are available—many with fine anti-static qualities. These are definitely a worth-while investment. Be guided by your high fidelity dealer's suggestions as to brand and type.

Clean dust accumulations from the cartridge needle often with a soft, clean brush . . . *never with your finger, handkerchief or paper tissues.*



## care of the record during playing



Steel needle after 12 hours playing—it will tear record grooves to shreds in this condition.



Diamond needle after 500 hours playing—still in good safe condition.

### the role of the stylus (needle)

The stylus (needle) is a critical factor in record wear. In fact, a worn or damaged stylus can ruin a record in just one playing! It should be checked periodically by your high fidelity dealer—and if it needs replacement, have it done *at once*.

Insist on a diamond-tipped stylus . . . to buy any other type is false economy of the worst sort. No other substance currently used in phonograph styli can withstand the incredible stresses the stylus tip is subjected to. Without going into detail, suffice it to say that when the seemingly light pressure the stylus exerts on the record (usually under 7 grams) is translated into pounds-per-square-inch, it comes to several thousand pounds force!

Proof of this is that when the hardest steel needles or even the harder-than-steel osmium needles are used, their tips become badly worn and develop jagged edges in less than a dozen hours playing. Sapphire (harder still) is ruined in about 40 hours playing. Only diamond can last any length of time . . . and then it should be checked after 400 hours playing—and every 100 hours after that. Often, diamond needles last over 1,000 hours!

### the role of the cartridge

Besides being the part of your music system that first picks up the sound from the record, the cartridge (which holds the stylus) plays an important—even critical role in preserving the record quality. The way a cartridge is made and its operating characteristics determine the weight at which it tracks records . . . the lighter the tracking force, the less the record wear. If you

can lighten the required force to 2 grams or less (as possible only with the Shure Studio Sterco Dynetic Integrated Arms and Cartridges), record wear is absolutely minimized . . . with no audible or visible sign of record wear even after 3000 playings!\* In fact, you can't scratch a record with the stylus at this ultra-light force even if you mishandle the tone arm during playing (exclusive with Shure Studio Sterco Dynetic Arms and Cartridges).

3 grams to 5 grams weight are optimum tracking forces for other cartridges. This affords good record protection and assures long stylus life. Do NOT use a car-

tridge that needs a minimum tracking force in excess of 6 grams to operate properly! Your records simply can't take that abuse. (Note: Minimum tracking forces recommended for Shure cartridges are as follows: Model M212 arm and cartridge—1½ to 2½ gms.; Model M3D and M3LS cartridges—3 gms.; Model M7D—4 gms.; Model M8D—5 gms.)

You can assure correct tracking force with the aid of a low-cost "stylus pressure gauge" obtainable from your high fidelity dealer.

### the role of the record player

The kind of record player will determine to a large extent whether your discs will last a few playings—or a lifetime. Many music lovers prefer an automatic record changer for convenience in playing long periods without interruption or need for attention. However, if it is a very cheap, poorly made changer (under \$35.00), or even a better quality changer, if it is improperly adjusted, it can cause accelerated record wear.

Some of the problems of low cost, poor quality changers are: Changer mechanisms that chip at the edge or middle hole of the disc (eventually enlarging the hole and producing off-center, erratic record rotation). Changers with metal tables covered only by thin flocking damage records unnecessarily as they drop. Cheaper changers do not have any provision for adjusting the stylus tracking pressure of the arm.



Better quality changers overcome many of these problems—but by and large, automatic changers track at somewhat greater weights than fine quality turntable-arm combinations.

When operating any changer, use care in stacking the records one atop the other. Do not "slide" one record edge over the grooves of another—and don't try to force one record into the middle of a stack. It is not good practice to "intermix" 10 and 12 inch records.

For optimum record protection (but at higher initial cost and some sacrifice of convenience) request your high fidelity dealer to show you a good quality manual turntable with either a separate tone arm and cartridge or an "integrated" tone-arm-cartridge unit.

*\*proved by independent laboratory tests of the Shure Studio Sterco Dynetic Integrated Arm and Cartridge*

# THE ALL IMPORTANT SOURCE OF SOUND

*the cartridge . . .  
a "hidden" unit that  
adds immeasurably to your  
enjoyment*





True high fidelity sound re-creation begins at the *source* of sound. Just as a camera is no better than its lens, a phonograph is no better than its cartridge. The cartridge must translate record groove undulations into precise electrical impulses—without addition, subtraction or distortion of the most subtle nuances. Finest quality components at the source result in an amazing realism and accuracy of sound that makes listening to true high fidelity a genuinely rewarding experience for the music lover.

### *the kind of cartridge makes a big difference*

While there are several types of cartridges on the market, the two basic kinds worthy of serious consideration are Ceramic and Magnetic:

**CERAMIC** cartridges are simple devices that convert record groove undulations to electricity through the use of a mineral that generates an electric charge when it's twisted by the stylus. This twisting takes some force—and therefore these units track at higher pressures than *magnetic* cartridges. Also the response and uniformity are *not equal* to the better magnetic cartridges. Their main appeal is in low cost—but at some sacrifice of *quality*.

**MAGNETIC**—According to the vast majority of critics, independent experts and audiophiles, the moving-magnet **MAGNETIC** cartridge is the finest source of high fidelity sound—particularly in Stereo. And, among moving magnet cartridges, none have ever merited the virtually unanimous critical praise of the Shure Stereo Dynetic series. We are proud to know that the preponderance of the professional musicians, critics, reviewers and musical writers have equipped their sound systems with Shure Stereo Dynetic car-

Painstakingly tested, proved, perfected—superb Shure Stereo Dynetic moving-magnet cartridges are designed specifically to satisfy the critical ear of the most discriminating music lover . . . the most exacting audiophile. They separate disc stereo sound channels with incisive clarity. They are singularly smooth throughout the audible spectrum . . . and without equal in the re-creation of clean lows, true-to-performance mid-ranges and brilliant highs.

tridges . . . and have written Shure unsolicited testimonials and have published articles about the remarkable sound *quality* and record protection they afford.

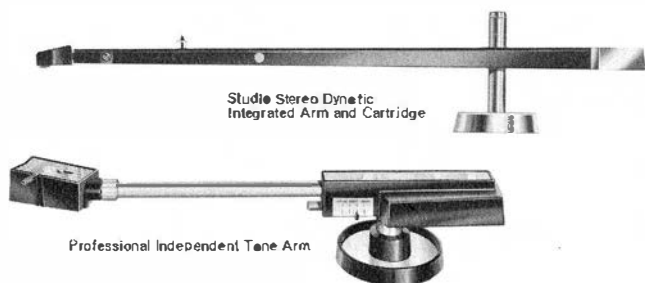


### *if you are buying components*

There is a Shure cartridge *equal* to any music system, and in every price range. Ask your dealer which is best for you. (See pages 18 and 19)

### *if you are buying a ready-made set . . .*

Many better *quality* sets—and most of the very finest sets—have a Shure Cartridge as standard *equipment*. Many such sets are identified with one of the small tags shown at the left. If in doubt, ask the sales clerk about the cartridge.



## *the ultimate in sound re-creation*

For those who want the very best, Shure manufactures two kinds of tone arms to be used with manual turntables: the Shure Studio Stereo Dynetic Integrated Arm and Cartridge—and the Professional model independent arm for use with any Shure (or other) cartridge. The Studio model, besides reproducing sound with incomparable fidelity, is the only unit made that **CANNOT** scratch records—even if the arm is “dragged” across the record during playing.

## SHURE TONE ARMS

### ① SHURE STUDIO STEREO DYNETIC INTEGRATED TONE ARM AND CARTRIDGE ... for perfectionists ... for critical broadcast and recording applications

The overwhelming first choice of music lovers who appreciate the full importance of "integrated" tone-arm and cartridge to optimum stereo performance. Tracks at incredibly light  $1\frac{1}{2}$ -2½ grams—with unparalleled fidelity ... absolutely minimizes record wear, and CANNOT scratch records! We urge you to make listening tests of this unit before buying any stereo cartridge or arm.

The Studio Stereo Dynetic has a special advantage for those music lovers who like to "index." The cartridge stylus is placed far in front, making it extremely easy for you to position the stylus on the exact spot of the record you want to play.

TRACKING FORCE:  $1\frac{1}{2}$ -2½ grams

FREQUENCY RESPONSE: 20 to 20,000 cps  $\pm$  2½ db

STYLUS: .0007" diamond stylus

For 12" records—Model M-212—\$89.50\*

For 16" records—Model M-216—\$89.50\*

### ② THE NEW SHURE PROFESSIONAL INDEPENDENT TONE ARM For use with any quality cartridge, stereo or monophonic

A new, premium-quality independent tone arm that accepts practically all cartridges (Stereo and Monophonic) and permits their maximum potential performance characteristics to be utilized. Features precision ball bearings at all pivot points, plug-in head with positive-alignment lock, variable height adjustment. Pays for itself in reduced record wear and damage. Ingeniously simple and unprecedented combination of adjustments give instant, positive, VISUAL control over balance, tracking force (0 - 8 grams), and overhang. Floats the needle over the record ... smoothly—without "drag"—without "skip"—without unnecessary (and ruinous) force. Furnished with cable having plug on each end to simplify and speed up installation.

For 12" records—Model M232—\$29.95\*

For 16" records—Model M236—\$31.95\*

## SHURE CARTRIDGES

### ③ SHURE LABORATORY STANDARD STEREO DYNETIC MODEL M3LS

The M3LS Stereo Cartridge is an individually selected and tested laboratory standard M3D Stereo Professional Dynetic Phono cartridge. Each M3LS, its corresponding box, individual response curve and specifications are serially numbered, and carries a 3-year guarantee.

FREQUENCY RESPONSE: 30 to 15,000 cps  $\pm$  2 db.

TRACKING FORCE: 3 to 6 grams

STYLUS: .0007" diamond stylus.

NET PRICE: Model M3LS—\$75.00\*

### ④ SHURE PROFESSIONAL STEREO DYNETIC PHONO CARTRIDGE MODEL M3D

The M3D Stereo Professional Dynetic is a premium stereo phono cartridge. It reflects quality control of a high order, based on critical tolerances in all performance characteristics.

FREQUENCY RESPONSE: 20 to 15,000 cps ( $\pm$  3db)

TRACKING FORCE: 3 to 6 grams

STYLUS: .0007" diamond stylus

NET PRICE: \$45.00\*

### ⑤ SHURE CUSTOM STEREO DYNETIC PHONO CARTRIDGE MODEL M7D

The M7D Stereo Custom Dynetic is designed for the economy-conscious consumer who wants a high quality Stereo Phono Cartridge at a moderate cost.

FREQUENCY RESPONSE: 20 to 15,000 cps.

TRACKING FORCE: 4 to 7 grams

STYLUS: .0007" diamond stylus

NET PRICE: \$24.00\*

### ⑥ SHURE STANDARD STEREO DYNETIC PHONO CARTRIDGE MODEL M8D

High quality, low cost stereo phono cartridge designed primarily for use with record changers.

FREQUENCY RESPONSE: 30 to 15,000 cps.

TRACKING FORCE: 5 to 8 grams.

STYLUS: .0007" diamond stylus.

NET PRICE: \$16.50\*

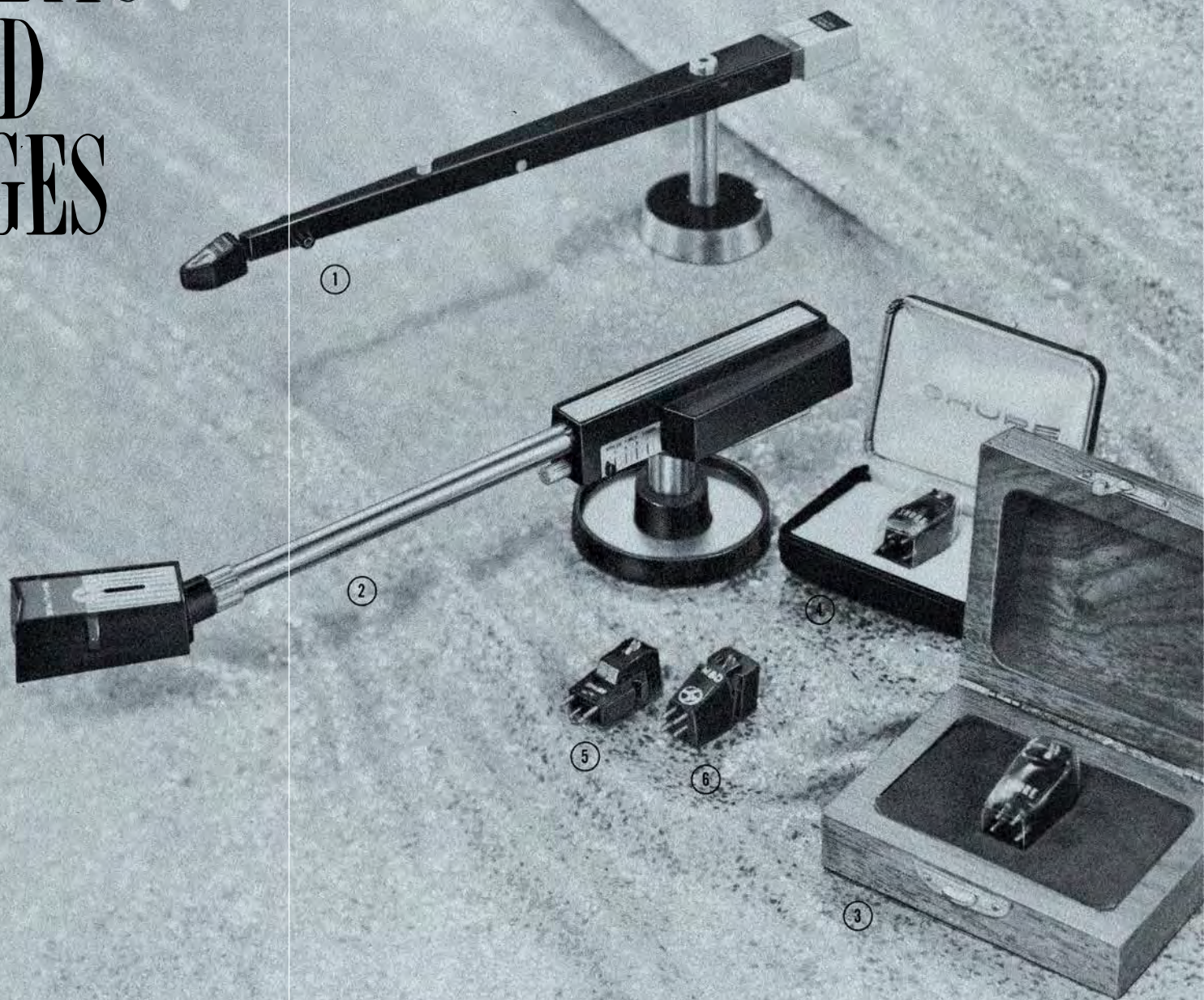
\*All prices are audiophile net, apply to Continental United States only.

*important:*

The Shure cartridge stylus will last many hundreds of playing hours; however, should it become worn, replace it immediately. The stylus-magnet assembly fulfills a critical function in the overall performance of the cartridge; therefore be certain that any replacement stylus is a genuine Shure Stereo Dynetic stylus with the certification, "This Dynetic Stylus is Precision Manufactured by Shure Brothers, Inc." Inferior imitations can seriously downgrade cartridge performance.



# STEREO DYNETIC ARMS AND CARTRIDGES



NOTE: ALL SHURE STEREO DYNETIC ARMS AND CARTRIDGES ARE COMPLETELY COMPATIBLE . . . Play stereo records stereophonically ●R monophonically . . . Play monophonic records monophonically

*select the unit equal to your music system from the premier family of stereo sound reproducers*





SHURE BROTHERS, INC., 222 HARTREY AVENUE, EVANSTON, ILLINOIS