

AUTHORITATIVELY Speaking

A year ago, contributing editor James G. Deane assigned himself to a Toscanini recording session in New York, with results apparent on the cover and on page 34. But Deane would not like anyone to think he attended the session simply to cover it for HIGH FIDELITY, or for the *Washington Star*, where he is a reporter and record-columnist. He has been making Toscanini-pilgrimages to New York at least once a year since 1937, when he was in his teens. He skipped only one year: In 1946, while in training at the Fort Monmouth Signal Corps School, he wrote to NBC for two tickets to a Toscanini performance. They were waiting for him when he arrived in Korea with the U. S. occupation forces.

Deane offers a correction on the last reference made to him in this column. He is a Washingtonian but not a *native* Washingtonian. Born in Hartford, Conn.

Around Philadelphia, Irving "Bud" Fried is known as a maniacal audio-perfectionist. He first began digging bugs out of music-systems while still a law student at Harvard, in 1946. Although he received his degree and is a member of the Pennsylvania bar, he takes only a couple of cases a year. The rest of his time is very fully occupied by running Lectronics, a high-toned audio-installation house he owns at City Line Center, Philadelphia, and by serving as consultant to the Messrs. Rudy Bozak and Victor Brociner. Fried thinks an hour's worth of precise adjustment and intelligent maintenance can contribute more to listening satisfaction than dollars and dollars spent on more elaborate equipment. In this issue (page 43) he begins a series of articles designed to transform *you*, painlessly, into your own audio serviceman.

Roland Gelatt will be remembered for "The San Never Sets on EMT" (September 1953), an article which grew out of a trip to Europe last year. He made the trip to dig up some obscure facts for a history of the phonograph he is writing, to be published late in 1954 or early in 1955. Gelatt, who is feature editor of the *Saturday Review*, became curious about the evolution of the phonograph some years ago, but found he couldn't read about it, since almost nothing had been written. Hence his decision to write a book himself. He has promised us three articles based on the work, all replete with little-known lore. The first begins on page 40. The next will appear in May.

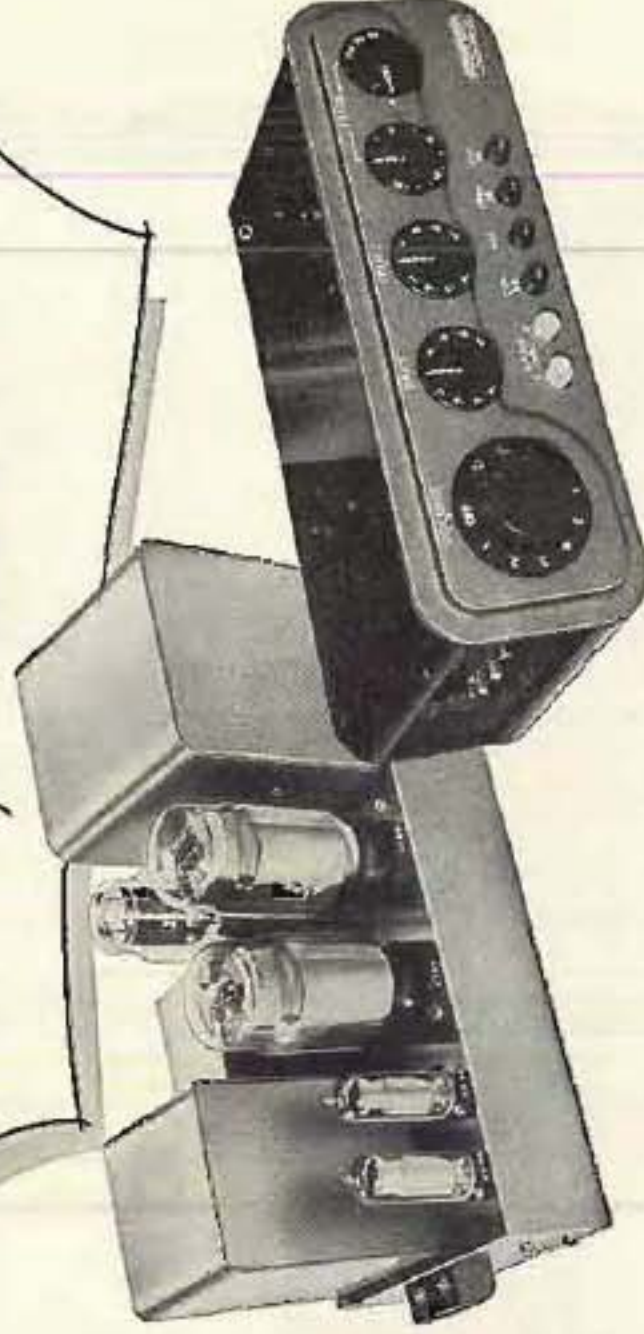
Thomas I. Lucci, whose outlandish formulae for "better" and "perfect" listening are set forth in "After Binaural—What?" on page 37, is a 6-foot, 35-year-old paterfamilias of Avon Lake, Ohio. He serves as assistant branch manager of a corporate service firm, whatever that is, while not puttering with audio equipment or listening to music. He acquired a taste for the classics while in Europe with the Army, where he also won a battlefield commission. His captain had the only radio in company headquarters, and the captain was a three-B's man. Lucci became one. Lucci is married and has two children. The elder, Tom, Jr., 2½, developed musico-audiophilia at 16 months, and has been pictured in these pages, operating a rig made for him by Tom, Sr.

MARCH, 1954

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