



An Article by Frank Daniels
Album Listings Part 2
Audio Fidelity Introduces the STERIODISC.

Stereo Label Styles

Label 57

Silver label with black print; rim print reads "Audio Fidelity Inc."
 The text at the top and bottom is unboxed.
 Text above AF's parallelogram logo reads "Reg. Appl. For."
 Years: October 1957 to late 1958



Label 57a

Gold label with black print; rim print reads "Audio Fidelity Inc."
 The text at the top and bottom is unboxed.
 The rim print shows the address on Eleventh Avenue.
 A registered trademark symbol appears below AF's parallelogram logo. This ® appears to have been stamped in afterward by a different machine. [Copies from 1964-5 prepared by RCA Victor have the ® to the right of the logo instead of directly underneath it.
 Another ® symbol appears beneath the "Y" in "Fidelity."
 Years: late 1958 to October 1965



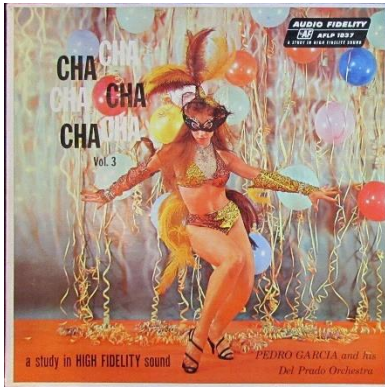
Label 65

Gold label with black print; rim print reads "A Product of Audio Fidelity Inc.," with no address.
 Years: October 1965 to April 1968



Labels for Stereo albums were silver from 1957 to 1968.

After the demise of mono, stereo albums had blue labels through 1969 – at which point the labels styles changed. Those later issues are beyond the scope of these articles.



AFLP-1837 (mono)/AFSD-5837 (stereo) Pedro Garcia *Cha Cha Cha Vol. 3*
 Approximate Release Date: October 1957 (mono); October 1958 (stereo)



Main Twelve-Inch Series (1800/5800)

THE BRAVE BULLS!
Music of the Bull Fight Ring
 Banda Taurina of the Plaza Mexico. Genaro Nunez, cond.
 AUDIO FIDELITY AFLP 1801. 12-in. \$5.95.
La Virgen de la Macarena; Cielo Andaluz; El Relicario; Toque Cuadrillas; Espartero; Gato Montez; Toque Banderillas; En Er Mundo; España Cañi; Corazon Hispano; Novillero; Ecos Españoles; Toque de Muerte; Carlos Arruza; Toque al Corral.

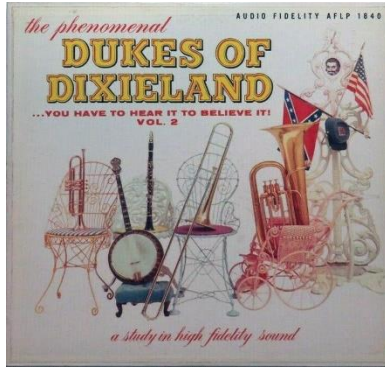
Clearly the best of the recent spate of bull-fight records. The *Banda Taurina* may lack the polish and suaveness of Spanish bands featured on other releases, but the Mexicans — abetted by brilliant engineering — marvelously convey the true stridor and brassiness of bull ring music. This album also makes an intelligent stab at placing individual selections in their proper sequence within the framework of an afternoon at the *Plaza*.

The opulent presentation includes instructive notes on (1) the music, and (2) tauromachy. Also included is a booklet of garish full-color reproductions of bull fight posters complete with bi-lingual captions. If nothing else, the booklet definitively proves that, in the *corrida*, all art ends inside the *barrera*.



AFLP-1838 Pedro Garcia *Tango*
 Approximate Release Date: October 1957 (mono); January 1959 (stereo)

AFLP-1839 Unused?



AFLP-1840 The Dukes of Dixieland *The Dukes of Dixieland Vol. 2*
 Approximate Release Date: February 1957 (mono); March 1959 (stereo)

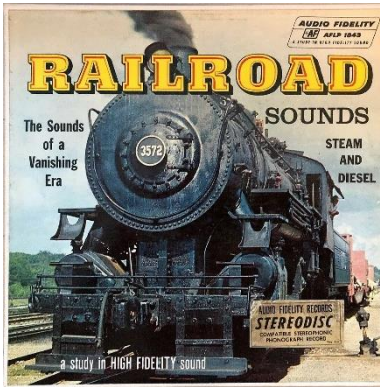
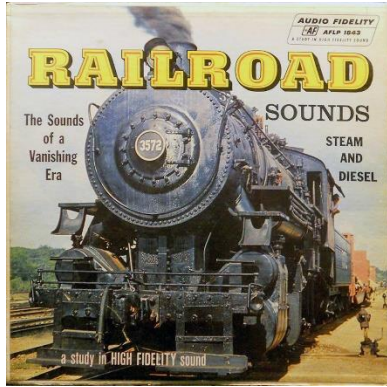


TROPICAL CRUISE (1-12")—Pedro Garcia Ork. Audio Fidelity AFLP 1841—The striking cover says it all—a stuffy Ivy League type in a deckchair viewing with mixed alarm and interest the lush, sun-bronzed curves of a Bikini-clad blonde. Musically, the platter offers slick south-of-the-border instrumentals and occasional vocals tailored for the well-heeled male tourist. Sound, as usual from this label, is everything the woofer-and-tweeter crowd could want, particularly in brilliantly detailing the rhythm section of Garcia's fine Latin group.

AFLP-1841 Pedro Garcia *Tropical Cruise*
 Approximate Release Date: December 1957 (mono)



AFLP-1842 Pedro Garcia *A Tropical Affair*
 Approximate Release Date: December 1957 (mono)



AFLP-1843 (mono)/AFSD-1843 (stereo) No Artist *Railroad Sounds*
 Approximate Release Date: October 1957 (mono); March 1958 (stereo)
 Later stereo albums were renumbered 5843.



AFLP-1844 (mono)/AFSD-1844 (stereo) Leon Berry *Giant Wurlitzer, Vol. 3*
 Approximate Release Date: March 1958 (mono); May 1958 (stereo)
 Later stereo albums were renumbered 5844.

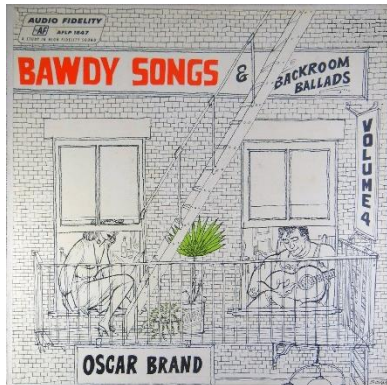


AFLP-1845 Leon Berry *Giant Wurlitzer, Vol. 4*
 Approximate Release Date: October 1958 (mono and stereo)
 Apparently, this was Audio Fidelity's first album to be available simultaneously in mono & stereo.
 See also AFLP-1871/AFSD-5871.

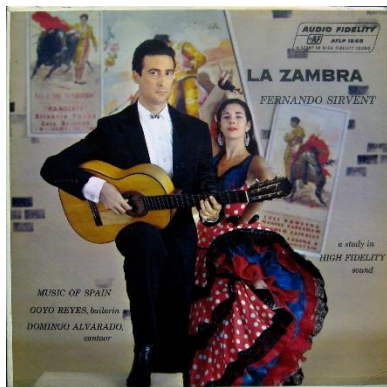


"Linda's Player Piano." Audio Fidelity AFLP 1846. This recording contains twelve pieces (*National Emblem March, Beer Barrel Polka, Mary Lou, etc.*) played on an old-time, automatic player piano. These are sounds long faded from the American scene, and Audio Fidelity is due a vote of appreciation for its role in preserving—with authentic realism—this aspect of vanishing Americana.

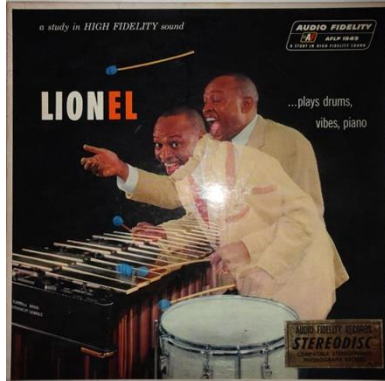
AFLP-1846 Linda Carillon Berry *Linda's Player Piano*
 Approximate Release Date: November/December 1957 (mono)



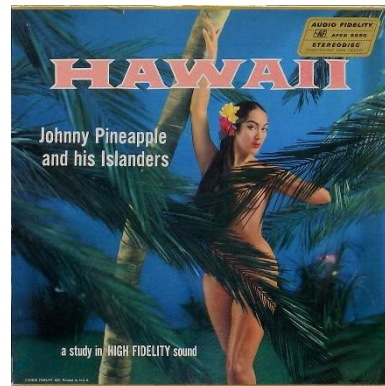
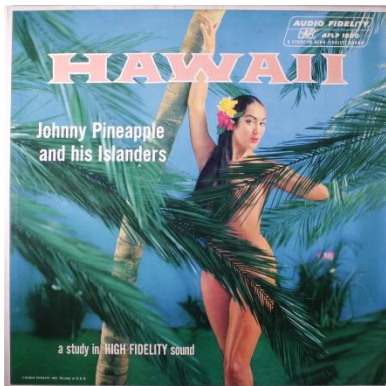
AFLP-1847 (mono)/AFSD-5847 (stereo) Oscar Brand *Bawdy Songs Volume 4*
 Approximate Release Date: December 1957 (mono); October 1958 (stereo)



AFLP-1848 (mono)/AFSD-1848 (stereo) Fernando Sirvent *La Zambra: Music of Spain*
 Approximate Release Date: March 1958 (mono); August 1958 (stereo)
 Later stereo albums were renumbered 5848.



AFLP-1849 (mono); AFSD-1849 (stereo) Lionel Hampton *Lionel*
 Approximate Release Date: February 1958 (mono); May 1958 (stereo)
 Later stereo albums were renumbered 5849.



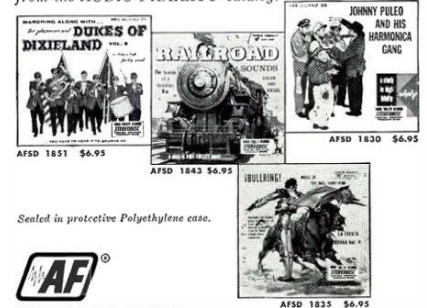
AFLP-1850 Johnny Pineapple *Hawaii*
 Approximate Release Date: May 1959 (mono and stereo)



AFLP-1851 (mono)/AFSD-1851 (stereo) The Dukes of Dixieland *Marching Along With the Dukes of Dixieland*
 Approximate Release Date: July 1957 (mono); March 1958 (stereo)
 Later stereo albums were renumbered 5851.

AF AUDIO FIDELITY
 records presents
 the world's first
 compatible
 stereophonic
 long-play records
STEREODISC!

FIRST major development in phonograph records since the transition from cylinder to disc.
 FIRST in a series of special Stereodisc versions of hits from the AUDIO FIDELITY catalog.



Sealed in protective Polyethylene case.

AF
 WRITE FOR FREE CATALOG
AUDIO FIDELITY
 770 ELEVENTH AVENUE, NEW YORK 19, N. Y.



AFLP-1852 Fiesta Flemenca *¡Juerga Flemenca!*
 Approximate Release Date: March 1958 (mono)

JUERGA FLAMENCA! (1-12") — Various Artists, Audio Fidelity AFLP 1852
 The explosive transient, emotion-laden songs, and rippling castanets of "baile Flamenco" have always been a special delight of woofer-and-tweeter fans, who will probably shout loud "Oles!" over this album, taped on location at gypsy caves near Seville. There is real "performance" feeling to it; normally-silent bands between selections carry the laughter and chatter of audience, and guitar ad libs of the accompanists. Has the usual fine AF sounds, and Bob Witt's cover is strong.

GIANT WURLITZER VOL. 3 (1-12")—Leon Berry Organist, Audio Fidelity AFLP 1844
 Here's a real workout in hi-fi. Berry reassembled an old Wurlitzer in his home and this recording, with mikes set inside and around the instrument in all sorts of locations does a tremendous job of reproducing such sounds as percussion, glockenspiel, sleigh bells, blocks, castanets, etc., not to mention the melodic sounds of the organ, when it's not imitating another instrument. A great hi-fi buy.

The titles that were released in stereo in October 1958, including reissues of the albums that had already come out in stereo, featured gatefold covers explaining stereophonic recording and a gold foil parallelogram logo on the front cover.



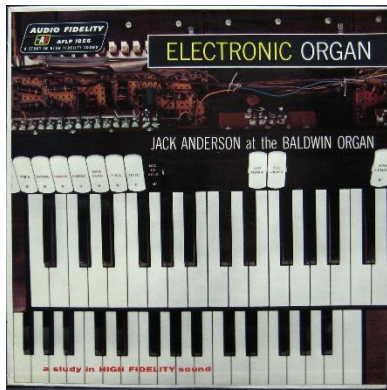
Hear for the very first time on a record, unsurpassed stereophonic reproduction of the total recordable frequency spectrum with absolute guaranteed distortion-free reproduction, maximum dynamics, maximum signal, perfect balance, purest definition, highest brilliance, and startling realism — plus exciting entertainment!

AUDIO FIDELITY STEREODISCS

AFSD 5825 MALLET MAGIC	AFSD 5860 On Bourbon Street with the DUKES OF DIXIELAND, Vol. 4
AFSD 5830 JOHNNY PULEO and his HARMONICA GANG	AFSD 5861 Minstrel Time with the DUKES OF DIXIELAND, Vol. 5
AFSD 5833 PORT SAID	AFSD 5862 Mardi Gras Time with the DUKES OF DIXIELAND, Vol. 6
AFSD 5834 SULTAN OF BAGDAD	AFSD 5863 Circus Time with the DUKES OF DIXIELAND, Vol. 7
AFSD 5835 BULLRING! Vol. 4	AFSD 5871 ACCORDEON DE ROMA,
AFSD 5836 AMERICAN MILITARY MARCHES	AFSD 5873 SUTTON PLACE SOUTH
AFSD 5837 CHA, CHA, CHA, Vol. 3	AFSD 5874 BEVERLY KELLY SINGS
AFSD 5838 TANGO	AFSD 5875 This is PAT MORAN
AFSD 5843 RAILROAD SOUNDS	AFSD 5873 SUTTON PLACE SOUTH
AFSD 5844 LEON BERRY at the GIANT WURLITZER PIPE ORGAN	AFSD 5874 BEVERLY KELLY SINGS
AFSD 5843 RAILROAD SOUNDS	AFSD 5875 This is PAT MORAN
AFSD 5844 LEON BERRY at the GIANT WURLITZER PIPE ORGAN	AFSD 5876 ZONKY
AFSD 5845 LEON BERRY at the GIANT WURLITZER PIPE ORGAN	AFSD 5877 AL HIRT at Dan's Pier 600
AFSD 5847 BAWDY SONGS AND BACKROOM BALLADS, Vol. 4	AFSD 5881 INTERNATIONAL SOIREE, PATACHOU
AFSD 5848 LA ZAMBRA	AFSD 5882 MALLET MISCHIEF
AFSD 5849 LIONEL	AFSD 5883 MOLTO ITALIANO
AFSD 5851 Marching Along with THE DUKES OF DIXIELAND, Vol. 3	AFSD 5884 BAWDY SEA SHANTIES, Vol. 5
AFSD 5856 ELECTRONIC ORGAN	AFSD 5886 AL MELGARD
AFSD 5857 BAGPIPES	AFSD 5890 STEREO DEMONSTRATION & SOUND EFFECTS
AFSD 5858 THE AFRICAN ARAB Vol. 3	AFLP 5891 On Campus with the DUKES OF DIXIELAND, Vol. 8
AFSD 5859 JOHNNY PULEO and his HARMONICA GANG, Vol. 2	AFLP 5895 THE MAGIC CARPET, Vol. 4

each 12 inch AUDIO FIDELITY long play STEREODISC album — \$6.95

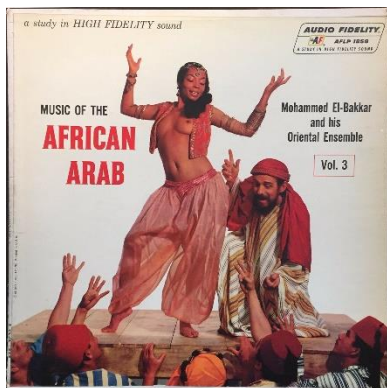
AFLP-1853 to 1855 These titles do not exist.



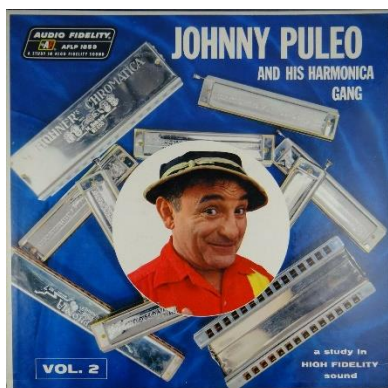
AF 1856 (M)/AFSD-5856 (S) Jack Anderson *Electronic Organ*
 Approximate Release Date: March 1958 (mono); October 1958 (stereo)



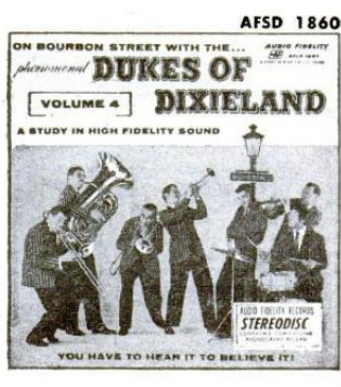
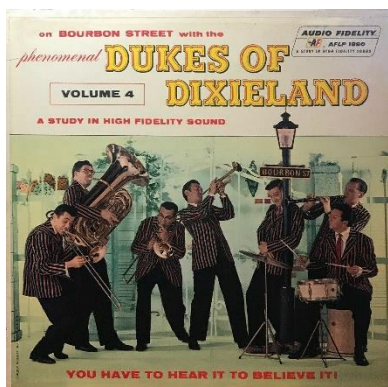
AF 1857 (M)/AFSD-1857 (S) 9th Regiment Pipe Band *Bagpipes and Drums*
 Approximate Release Date: March 1958 (mono); May 1958 (stereo)
 Later stereo albums were renumbered 5857.



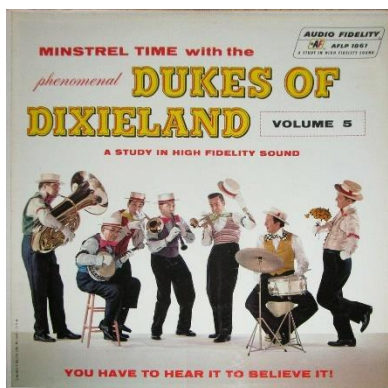
AF 1858 (M)/AFSD-5858 (S) Mohammed El-Bakkar *Music of the African Arab*
 Approximate Release Date: September 1958 (mono); October 1958 (stereo)



AFSP-1859 (M)/AFSD-5859 (S) Johnny Puleo *Harmonica Gang, Vol. 2*
 Approximate Release Date: September 1958 (mono); October 1958 (stereo)



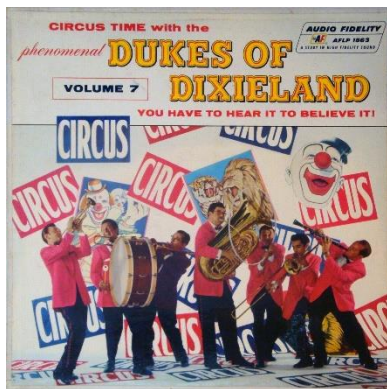
AFSP-1860 (M)/AFSD-1860 (S) The Dukes of Dixieland *Dukes of Dixieland, Vol. 4*
 Approximate Release Date: November 1957 (mono); May 1958 (stereo)
 Later stereo albums were renumbered 5860.



AFSP-1861 (M)/AFSD-5861 (S) The Dukes of Dixieland *Dukes of Dixieland, Vol. 5*
 Approximate Release Date: December 1957 (mono); October 1958 (stereo)



AFLP-1862 (M)/AFSD-5862 (S) The Dukes of Dixieland *Dukes of Dixieland, Vol. 6*
 Approximate Release Date: February 1958 (mono); October 1958 (stereo)



AFLP-1863 (M)/AFSD-5863 (S) The Dukes of Dixieland *Dukes of Dixieland, Vol. 7 (Circus Time)*
 Approximate Release Date: May 1958 (mono); October 1958 (stereo)



AFLP-1864 Jo Ann Miller *Unrestrained!*
 Approximate Release Date: May 1958 (mono)

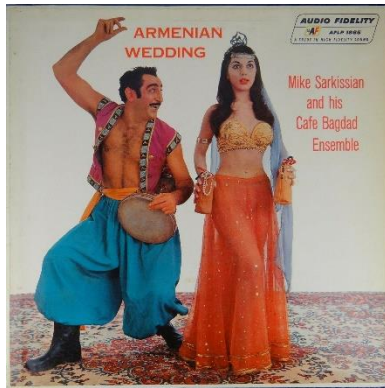
Sound

DUKES OF DIXIELAND - Vol. 6 (1-12")—Audio Fidelity AFLP 1862

Hi Fi addicts who incline to Dixie will go for this set in a big way. Sound is excellent; the muscular, vigorous sounds of Dixieland are presented here with rare reality. The "Dukes" essay a commercial brand of Dixie, but retain enough of "legit" feeling to be able to grab off majority of Dixie purists. This package should sell well, for it has appeal for traditional jazz buyer, and could enare any and all who are attracted by sheer excellence of sound reproduction.

ARMENIAN WEDDING (1-12")—Mike Sarkissian & His Cafe Bagdad Ensemble. Audio Fidelity AFLP 1865

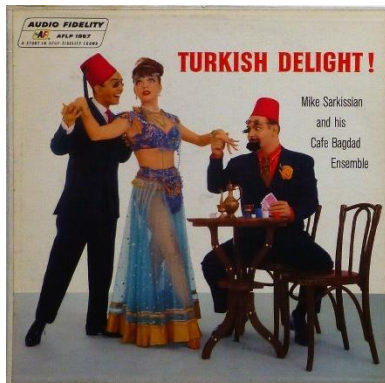
This should be a worthy sequel to label's highly successful "Port Said" album. Ultra hi-fi recording realistically projects drums, cymbals and other native instruments in exuberant performance of dynamic near-Eastern music. Cover is bound to attract attention.



AFLP-1865 Mike Sarkissian *Armenian Wedding*
 Approximate Release Date: February 1958 (mono)



AFLP-1866 Mike Sarkissian *Grecian Holiday*
 Approximate Release Date: May 1958 (mono)



AFLP-1867 Mike Sarkissian *Turkish Delight!*
 Approximate Release Date: May 1958 (mono)

TURKISH DELIGHT!
 Mike Sarkissian and his Cafe Bagdad Ensemble

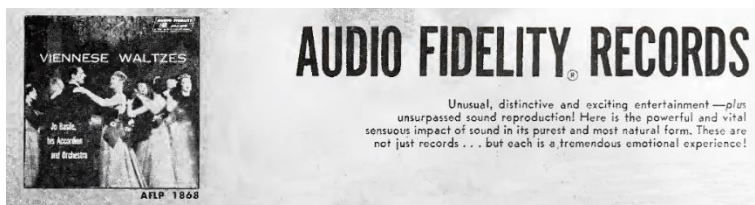
JO ANN MILLER... UNRESTRAINED! A delightful, scintillating, versatile gal with a voice that travels from the blues to dreamy ballads to dixieland jazz! AFLP 1864

PORT SAID Exotic, tantalizing music from Port Said—gateway to the mysterious Middle East! Mohammed El-Bokkar and his Oriental Ensemble. AFLP 1833

GRECIAN HOLIDAY Let's go to a Greek Glendi with Mike Sarkissian and his Ensemble. Fascinating, rhythmic, traditional Greek wedding melodies. AFLP 1866

TURKISH DELIGHT! Bewitching, enticing, alluring music of the Middle East—land of mystery, excitement, romance. Mike Sarkissian and ensemble. AFLP 1867

AUDIO FIDELITY INC. 770 ELEVENTH AVENUE • NEW YORK 19, NEW YORK



AFPL-1868 (M)/AFSD-5868 (S) Jo Basile *Viennese Waltzes*
 Approximate Release Date: March 1959 (mono and stereo)



AFPL-1869 (M)/AFSD-5869 (S) Jo Basile *Argentine Tangos*
 Approximate Release Date: March 1959 (mono and stereo)



AFPL-1870 (M)/AFSD-5870 (S) Jo Basile *Accordion d'España*
 Approximate Release Date: November 1959

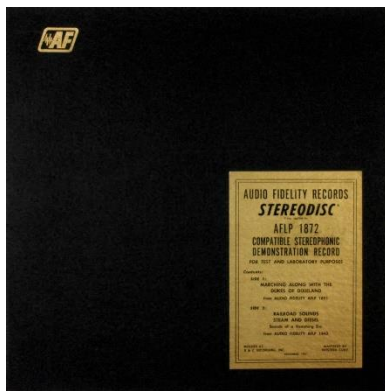
Beginning in November 1959, AF replaced the parallelogram logo on the front cover with a box and added a large *STEREO* banner at the top.



AFLP-1871 (M)/AFSD-5871 (S) Jo Basile *Accordeon di Roma Vol. 2*

Approximate Release Date: October 1958 (mono and stereo)

This was one of the first albums from AF to be available from the beginning in both mono and stereo.



AFLP-1872 (S) The Dukes of Dixieland/Railroad Sounds *Compatible Stereophonic Demonstration Record*

Approximate Release Date: December 1957

This was the first stereo album released by any record company.

Introducing the *STEREODISC*

Stereophonic sound has been around since the late 19th century, when stereo was created by feeding separate recordings to two receivers (left and right). Working for EMI, Alan Blumlein came up with the modern concept of a stereo record – applying for a patent in December 1931.

When cylinder or disc recording is used, pure hill and dale and lateral cut recording may be done in one groove where modification of the two sound channels has previously been made, but where this has not been done, the two versions may be cut in tracks in one groove at 45° to the recording surface on opposite sides of the normal. Such a record if reproduced as a combined hill and dale and lateral cut gives a sum and difference effect for modifications as described in a previous paragraph. (Patent GB 394,325)

Although Blumlein began cutting experimental stereo discs in 1933, and although by that time American Harvey Fletcher (of Bell Laboratories) had been working on stereo, it would take another twenty-five years to bring stereo vinyl records to the public. These experiments led to the use of stereo recordings by film companies but did not result immediately in the commercial release of stereo music.

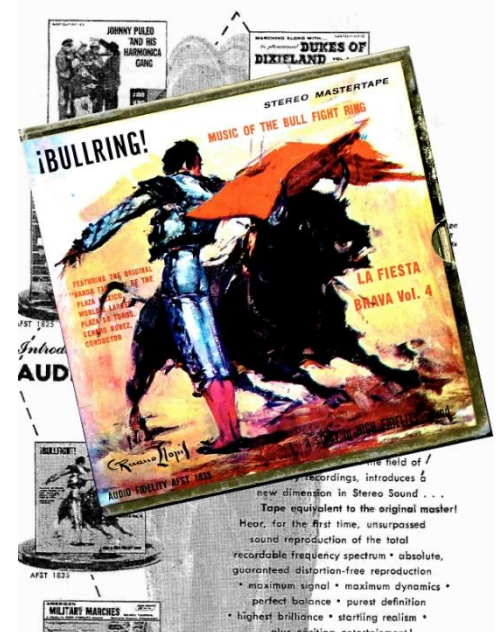
Wednesday, October 29 (Morning Session)
RECORDING—W. Oliver Summerlin, Audio & Video Products Corp., Chairman
 "Binaural Disc Recording"—Emory Cook, Cook Laboratories
 "Methods of Measuring Surface Induction of Magnetic Tape"—J. D. Bick, RCA Victor Division
 * "A New Magnetic Recording Tape"—Edward Schmidt, Reeves Soundcraft Corp.

By fall 1952, Emory Cook was able to devise a "binaural" system that involved cutting two parallel grooves into a record – one for each of two channels. When played on a compatible machine, the result was a stereo image. That was the same year that stereo recording on magnetic tape came to the United States. By 1954, some labels were releasing stereo recordings on reel-to-reel tapes. The summer of 1955 saw a major label, RCA Victor, releasing stereo tapes. These tended to cost between \$14 and \$18, depending on the length of the tape.




The year 1957 saw most labels recording in stereo, with several of them announcing the imminence of stereo LPs. At trade shows, one could hear playback in stereo, but none of the labels allowed anyone to take a stereo record home with them. By fall, Audio Fidelity was in the tape business – with eight releases already available and more on the way.

In September and October, Western Electric's "Westrex Corporation" began demonstrating their 45-45 disc system, but two other potential systems were competing with it. In October and November, as engineers were beginning to conclude that the Westrex system offered the most advantages, Audio Fidelity prepared a demonstration disc of its own that made use of the Westrex system. On November 13, Audio Fidelity had 500 copies of AFLP-1872 pressed. Word got out, and one month later they gave a public demonstration in New York. Within days, they were sending that disc out to anyone in the industry who wanted one.



With most labels responding with caution, Sid Frey of Audio Fidelity was determined to release stereo records to the public – even though the vast majority of buyers would need to run out and purchase a stereophonic record player. In February 1958, they announced an impending release of four albums in March, and the rest is history.

AUDIO FIDELITY BILLBOARD AD No. 6



AUDIO FIDELITY INC. 

High Fidelity Phonograph Records
770 Eleventh Ave., New York 19, N. Y.

Memo from: Sidney Frey
To: The Record Industry

In view of the tremendous response to the announcement of the first perfected commercial pressing of a stereophonic phonograph record (STEREODISC*), by AUDIO FIDELITY Records, we wish to make the following announcement:

As a public service and as a service to the industry, we will make available, without cost, an AUDIO FIDELITY STEREODISC* to accredited members of the record industry upon request from any executive on his company letterhead.



PRESIDENT,
AUDIO FIDELITY RECORDS INC.

*Registered applied for