

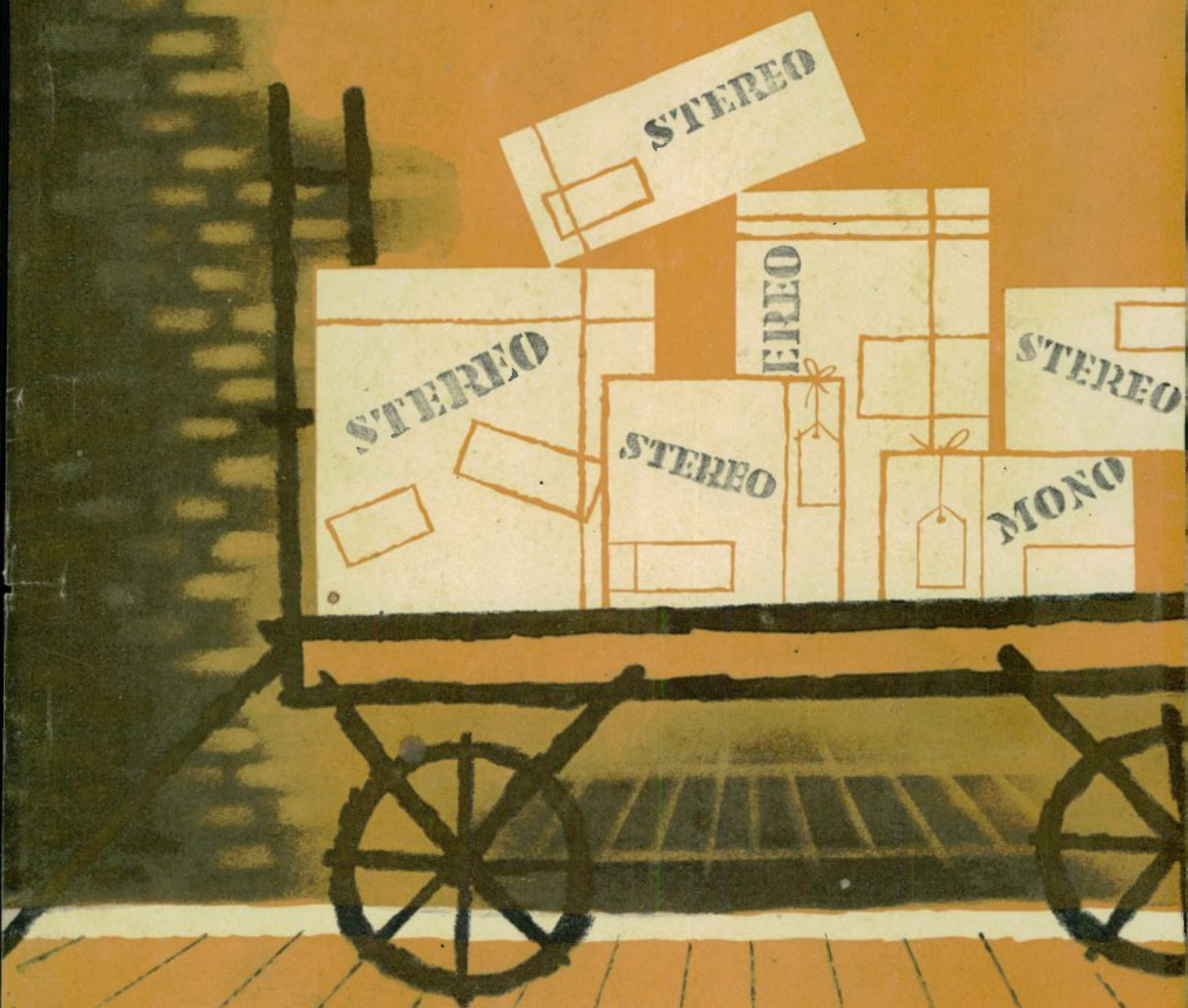
SEPTEMBER, 1958

MILTON B. SLEEPER, Publisher

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# *hi-fi music*

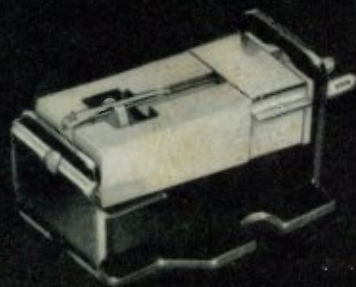
AT HOME



devoted to hi-fi music from records, tape, and FM radio



**perfect  
match  
for matchless  
stereo!**



# Collaro

## STEREO RECORD CHANGER

Collaro Changers are designed to meet the rigid new demands of stereo. The transcription-type tone arm, exclusive with Collaro, is a counter-balanced unit designed to accept the Electro-Voice and other standard stereo cartridges. Arm resonance is below the level of audibility. Vertical and horizontal friction are reduced to a minimum. Tracking error and rumble are virtually eliminated. Between the top and bottom of a stack of records there is a difference of less than a gram in tracking pressure—insuring longer life for both stylus and records. Wow and flutter specifications are superior to any other changer. Collaro—Electro-Voice: the perfect match for matchless stereo.

**ROCKBAR**  
*Corporation*

American sales representatives  
for Collaro Ltd.

For complete information on the new  
Collaro stereo changers, write to  
**ROCKBAR CORPORATION**  
Dept. MH-9, Monroeville, New York

# Electro-Voice®

## STEREO CARTRIDGE

The Electro-Voice totally compatible stereo cartridge plays the new stereo discs superbly—LP's too—even better than existing cartridges. In breaking the stereo cartridge bottleneck, Electro-Voice has made popular-priced quality stereo a reality. EV's ceramic stereo cartridge (Model 21D with .7 mil diamond stylus) sells for only \$19.50 net.

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- 21D Stereo Cartridge with diamond stylus ..... \$19.50 net
- 21S Stereo Cartridge with Sapphire stylus ..... \$ 9.90 net
- 260ST Stereo Turnover to 78 monaural,  
diamond and sapphire ..... \$22.50 net
- 265T Stereo Turnover to 78 monaural, two  
sapphires ..... \$12.90 net



For further information on Electro-Voice  
compatible cartridges write:  
**ELECTRO-VOICE, INC.**  
Dept. MH-9, Buchanan, Michigan



For all your hi-fi listening... **Jensen** presents these new Stereo Director\* Systems with challenging performance... in high fashion furniture... at prices that set new standards for loudspeaker values.



JENSEN DS-100 DUAL 3-WAY SYSTEM WITH THE NEW

## Jensen STEREO DIRECTOR\*

The DS-100 dual stereo unit, in the popular lowboy, is the answer to the buyer's demand for a complete stereo reproducer in one cabinet. This handsomely styled loudspeaker system provides two completely independent 3-way speaker systems with 12" Flexair woofers (total of 6 speakers) which can be used together for superior spread source monophonic sound, as well as stereo. The two Stereo Directors, each having an 8 inch mid-channel and compression driver h-f unit, allow flexibility in cabinet placement with maximum effectiveness in aiming the sound to the favored listening area. Crossover frequencies 600 and 4000 cycles. 32" H., 52" W., 18 1/4" D. Available in Walnut, Tawny Ash and Mahogany

Net Price.....369.50



### HOW THE NEW JENSEN STEREO DIRECTOR WORKS...

A pair of these Director assemblies are used in the DS-100 Dual 3-way System (illustrated above), a single assembly in the SS-100, mounted inside on the shelf above the Flexair woofer enclosure. Chassis easily rotated without moving cabinet, has an 8" m-f unit, compression-driver tweeter, network and control. All frequencies above 600 cycles are reproduced by the Stereo Director assembly. Complete system is also available in kit form.



Jensen STEREO DIRECTOR lets you place the speakers wherever decor dictates, square to the wall for best appearance. You send the sound to you, instantly adjust for best stereo listening without moving cabinet.



### ABOUT JENSEN'S NEW FLEXAIR WOOFER

The new Jensen Flexair Woofers are designed to extend bass response down to very low frequencies. They have highly-damped superlow resonance at the very bottom of the audio range—16 to 20 cycles. They have an exceptional degree of linearity and are capable of a total movement of 1". In even a relatively small Bass-Superflex enclosure, they deliver their extreme low-frequency performance with a new low in distortion.



### JENSEN SS-100 3-WAY SYSTEM WITH THE NEW

## Jensen STEREO DIRECTOR

Equivalent in performance to one section of the DS-100 Dual Stereo system, this elegant model includes Stereo Director Chassis and 12" Flexair woofer in the Jensen Bass-Superflex enclosure for smooth coverage of the range from 20 to 15,000 cycles. Adequately driven to normal room levels with a 10 watt amplifier. Two SS-100's are ideal for stereo in the difficult-to-arrange living room, assuring perfect sound in the favored listening area. 32" H., 21" W., 18 1/4" D. Available in Walnut, Tawny Ash and Mahogany.

Net Price.....179.95



Space speakers, suit decor... always perfect stereo.



Perfect stereo wherever you listen, even with adjacent wall layout.

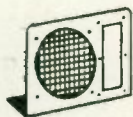


### ... BUILDING YOUR OWN STEREO SYSTEM ?

Use these new kits for superb sound... finest stereo performance.

#### DC-3 STEREO DIRECTOR CHASSIS

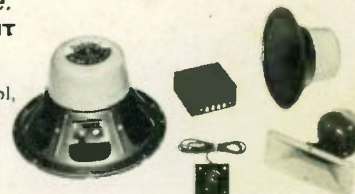
Mounts m-f and h-f units of KT-33 to make Stereo Director assembly as used in SS-100 reproducers. Includes panel, base, assembly hardware, and complete instructions.



\*Trademark. Patents pending.

#### KT-33 BASIC 3-WAY SYSTEM KIT

Includes Flexair 12-inch woofer, special 8 inch m-f unit, and RP-103 compression h-f unit. Complete with control, crossover network, wiring cable, and full instructions. Impedance 16 ohms; power rating 30 watts.



## Jensen

Division of The Muter Company

#### MANUFACTURING COMPANY

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In Mexico: Radios Y Television, S.A., Mexico D.F.



# THE Garrard PAGE

Serving the owners of Garrard — world's finest record playing equipment — and other discriminating listeners interested in high fidelity.

Subject:

Stereo Cartridges and Garrard Players

We are supplying standard Garrard changers and turntables to stereo cartridge manufacturers for test purposes. Knowing of your interest in the newest developments—we reproduce, with permission, some of the comments we have received to date.

Stereo performance is inherently extra-sensitive to such symptoms as rumble and wow. This makes the selection of record playing equipment even more critical than in the past.

Here again, you are assured that Garrard's 35 years of experience, designing and producing the world's finest record playing equipment, will also set the industry's standard of excellence in stereo.

## Electro-Voice INCORPORATED

BUCHANAN, MICHIGAN

Mr. Leonard Carduner  
Garrard Sales Corporation  
80 Shore Road  
Port Washington, Long Island, N. Y.

Dear Leonard:

I am sure you will be very pleased to learn the results of our experiments in using our Model 21D Stereo Cartridge with the Garrard record changer.

We used a regular changer, purchased at a local distributor and made no modifications other than the necessary wiring, which, due to your regular three-pronged connector, we found to be a simple matter.

The Garrard proved to be entirely compatible for stereophonic reproduction and we would have no hesitancy in recommending our cartridge for use in your changer.

Cordially,

*Lawrence Le Kashman*

Lawrence Le Kashman  
Vice President, Sales



## FAIRCHILD RECORDING EQUIPMENT CORPORATION

Mr. Leonard Carduner  
Garrard Sales Corporation  
80 Shore Road  
Port Washington, Long Island, N.Y.

Dear Mr. Carduner:

We have tested our XP-4 rotating coil stereo cartridge with your Garrard changer and find that it is perfectly suitable for playing stereo or other records with this changer.

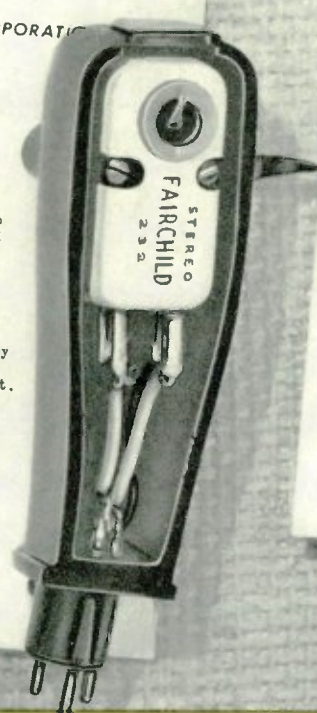
We feel certain that when stereo records are available in quantity many people will purchase this or other FAIRCHILD STEREO cartridges to use with your changer, much as they have in using our Model 225 and other cartridges with your excellent player in the past.

Very truly yours,

FAIRCHILD RECORDING EQUIPMENT CORPORATION

*Ruben E. Carlson*

Ruben E. Carlson  
Vice President  
REC:mmcl



## Pickering and Company, Inc.

ENGINEERS AND MANUFACTURERS

Mr. Leonard Carduner  
Garrard Sales Corporation  
80 Shore Road  
Port Washington, Long Island, N.Y.

Dear Leonard:

As you know, we have recently introduced a stereo cartridge. As a part of the original development program, and now in the market itself, we have been conducting extensive tests with turntables and record changers.

I think it will please you to know that we have used Garrard changers and Garrard Model 301 turntables in these tests and that the results have been eminently superior in ever respect.

I am glad to see that our respective products continue to work together so well.

Sincerely,

PICKERING AND COMPANY, INC.

*Walter O. Stanton*

Walter O. Stanton  
President

#OS/ec1



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Canadian inquiries to: Chas. W. Poirion, Ltd., 6 Alcina Ave., Toronto.

Territories other than U.S.A. and Canada to: Garrard Engineering & Mfg. Co., Ltd., Swindon, Wilts., Eng.

World Radio History

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COMPLETE GUIDE TO HI-FI REPRODUCTION FROM  
RECORDS, TAPE AND FM RADIO

## CONTENTS

VOLUME 5 • NUMBER 6 • SEPTEMBER, 1958

### SPECIAL FEATURES

Editorial: Stereo Is Changing Our Listening Habits.....	17
The Hi and the Fi.....	19

### HI-FI MUSIC

"Ah! . . . Tea!"—Douglas MacKinnon.....	20
Stereo Tape Reviews and Ratings.....	22
Guide to Record Collecting: Orchestral Music for Hi-Fi— Igor Markevitch and Abraham Skulsky.....	24
The Money of Making Art—Leonard Feather.....	25

#### Record Reviews and Ratings

Triple-A Raves.....	27	Keyboard.....	30
Orchestral Music... ..	26	Miscellany.....	31
Concertos.....	29	Folk Music.....	31
Chamber Music.....	30	Stage, Screen, and TV.....	31
Vocal.....	30	Popular Albums....	32
Opera.....	30	Jazz.....	32

### HI-FI EQUIPMENT

Big Stereo, Small Space—James Jewell.....	34
The Stereo Tape Situation—Milton B. Sleeper.....	36
WLOL-FM: Adolescence to Maturity—Joe Ehrenberg....	38
Workshop Project No. 22: Dyna Preamp—Harold Taplin	40
There's Much to Be Learned about Stereo Reproduction..	42
"Inside Information" on Commended Components.....	43

### DEPARTMENTS

Records, Tape, and FM Radio.....	4
Buy, Sell, and Swap.....	63
Advertisers Index.....	Facing 64
Information and Subscription Service.....	Facing 64

### COVER

We asked Elli Zappert: "How to say, in a front-cover picture, that stereo is coming? Should we have an army of something labelled STEREO marching shoulder to shoulder down a broad avenue?" She gave us one of those looks that means, we have learned, "How can you be so corny?" but offered no information. Then, a few days later, she came in with the sketch for this month's cover. Well, we couldn't begrudge her that gleam of triumph in her eye! P.S. We found out that she actually went to the Grand Central Terminal to see what a baggage truck looks like.



for Ultimate Fidelity

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Model S-1000 II—36 watt amplifier—\$109.50 net.

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Why will your records sound better with the new Sherwood 36-watt amplifier, though you seldom play them at levels exceeding  $1\frac{1}{2}$  watts? Because amplifier peaks in many musical passages demand 100 watt peak capability—and the new Sherwood S-1000 II delivers this instantaneous peak power while operating at  $1\frac{1}{2}$  watts!

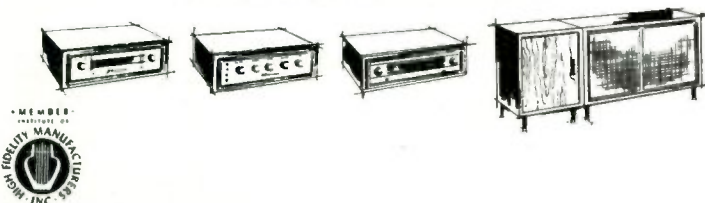
S-1000 II front panel controls include 6-db presence-rise button; record, microphone and tape-play-back equalization; exclusive "center-set" loudness control, loudness compensation switch, scratch and rumble filters, phono level control, tape-monitor switch 6 inputs, output tube balance control and test switch on rear.

For complete specifications, write Dept. A-9

## SHERWOOD

SHERWOOD ELECTRONIC LABORATORIES, INC.  
4300 N. California, Chicago 13, Illinois

The "complete high fidelity home music center."



# RECORDS TAPE AND FM RADIO



### Hi-Fi Shows

The list below will be supplemented in future issues as fast as information is received.

CHICAGO: Palmer House, Sept. 12-14.

SYRACUSE: Onandaga Hotel, Sept. 19-21.

ROCHESTER: Manger Hotel, Sept. 26-28.

NEW YORK: Trade Show Bldg., Sept. 30-Oct. 4.

PHILADELPHIA: Benjamin Franklin Hotel, Oct. 10-12.

MILWAUKEE: Wisconsin Hotel, Oct. 23-26.

### FM on Mt. Washington Again

When General Tire bought the Yankee Network, the famous FM station on Mt. Washington, N. H. was closed down. Now, according to chief engineer Parker Vincent, a new transmitter, WMTW-FM, on 94.9 mc., is carrying Concert Network programs from noon to 1:00 A.M. Present effective radiated power of 8.9 kw. will be increased to 48.1 kw.

### AES Exhibit and Convention

The Audio Engineering Society will hold its 10th annual convention September 29 to October 3 at Hotel New Yorker, New York City, with the banquet and presentation of awards on October 2. Said AES president Sherman Fairchild: "We shall have a silent exhibit, with no loudspeakers turned on. We are planning an exhibit so that engineers and executives of the industry can see new devices and methods under proper conditions for engineering appraisal. The industry has looked for this for a long time."

### Criticism Needed

A Television Action Committee has been formed in New York because of the "increasing loss of quality programs, and to enlist outspoken [public] support of the development and presentation of better programs." Radio programs, too, need organized criticism and pressure from listeners, for the output of many stations has dropped to the level where the critics have stopped criticizing!

*Continued on page 7*

*Hi-Fi Music at Home*



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STRAVINSKY: Firebird • KODÁLY: Háry János  
LC 3290

RIMSKY-KORSAKOV: Scheherazade LC 3300  
BRUCKNER: Symphony No. 9 in D Minor LC 3401  
BRAHMS: Symphony No. 3 in F Major • MENDELSSOHN: "Italian" Symphony LC 3411  
BEETHOVEN: Second Symphony • NICOLAI: "Merry Wives of Windsor" Overture LC 3466

Paul van Kempen conducting:  
TCHAIKOVSKY: Marche Slave • STRAUSS: Radetzky March • SCHUBERT: Marche Militaire LC 3349

TCHAIKOVSKY: Romeo and Juliet; "1812" Overture; Capriccio Italien LC 3008

Antal Dorati conducting:  
SMETANA: MÁ VLAST • DVOŘÁK: Slavonic Rhapsodies (2 records) SC 6026

#### CLEVELAND ORCHESTRA

George Szell conducting:  
BEETHOVEN: Fifth Symphony • SCHUBERT: "Unfinished" Symphony LC 3195

WAGNER: Highlights from "The Ring of the Nibelungs" LC 3321

DVOŘÁK: Slavonic Dances, Op. 46 and 72 LC 3322

BRAHMS: First Symphony LC 3379

BEETHOVEN: "Eroica" Symphony LC 3385

SCHUBERT: Symphony No. 7 in C Major ("The Great") LC 3431

STRAUSS: Till Eulenspiegel; Don Juan; Death and Transfiguration LC 3439

TCHAIKOVSKY: Capriccio Italien • BORODIN: Polovetsian Dances • RIMSKY-KORSAKOV: Capriccio Espagnol • MOUSSORGSKY: Dawn on the Moskva River LC 3483

LEON FLEISHER

RACHMANINOFF: Rhapsody on a Theme of Paganini • FRANCK: Symphonic Variations—with the Cleveland Orchestra, George Szell, conductor LC 3330

BRAHMS: First Piano Concerto—with the Cleveland Orchestra, George Szell, conductor LC 3434

ORCHESTRAL

MOISEYEV RUSSIAN FOLK BALLET COMPANY: Great Russian Folk Dances • HUNGARIAN STATES FOLK ENSEMBLE: Hungarian Folk Songs and Dances LC 3459

WAGNER: Overtures to Der Fliegende Holländer; Tristan und Isolde; Die Meistersinger von Nürnberg; Tannhäuser—Eugen Jochum conducting the Symphony Orchestra of the Bavarian Radio LC 3485

#### VOCAL

MOZART: Mass in C Minor—Soloists with Rudolf Moralt conducting the Vienna Symphony Orchestra and the Vienna Chamber Choir (2 records) SC 6009

BACH: Mass in B Minor—Soloists with the Chorus of the Bavarian Radio, Kurt Prestel, Director, and the Symphony Orchestra of the Bavarian Radio, Eugen Jochum, conductor (2 records) SC 6027

SELECTIONS FROM THE SACRED PONTIFICAL LITURGY OF THE RUSSIAN ORTHODOX CHURCH—Choir of the Russian Orthodox Cathedral of Paris, Piotr V. Spassky, conductor LC 3384

#### MONUMENTA ITALICAE MUSICAE

VIVALDI: The Seasons, Op. 8—"I Musici" LC 3216

CORELLI: Concerti grossi, Op. 6, Nos. 4, 7, 8, 9, 10—"I Musici" LC 3264

VIVALDI: Five Violin Concertos—"I Musici" LC 3486

#### ARTHUR GRUMIAUX AND CLARA HASKIL

MOZART: Violin Sonata in B-Flat Major; Violin Sonata in A Major LC 3299

BEETHOVEN: Sonatas Nos. 1 in D Major, 4 in A Minor and 5 in F Major ("Spring") for Violin and Piano LC 3400

BEETHOVEN: Violin Sonata No. 9 in A Major ("Kreutzer"); Violin Sonata No. 6 in A Major LC 3458

BEETHOVEN: Violin Sonatas Nos. 3, 2, and 8 LC 3488

ARTHUR GRUMIAUX

PAGANINI: Violin Concertos Nos. 1 and 4—with Franco Gallini conducting the Orchestre des Concerts Lamoureux LC 3143

BEETHOVEN: Violin Concerto in D Major—with the Concertgebouw Orchestra of Amsterdam, Eduard van Beinum, conductor LC 3420

CLARA HASKIL

MOZART: Piano Concertos in A Major and D Minor—with Paul Sacher and Bernhard Paumgartner conducting the Vienna Symphony Orchestra LC 3163

#### OTHER BEST SELLERS

VIRTUOSO GUITAR—Rey de la Torre, classical guitarist LC 3479

SONGS OF KURT WEILL—Catherine Sauvage, Yves Robert, Les Quatre Barbus, Christiane Legrand, and Franck Aussman and his orchestra LC 3489

#### OPERA SERIES

BIZET: The Pearl Fishers—Pierrette Alarie, soprano; Leopold Simoneau, tenor; and other soloists with Jean Fournet conducting the Elizabeth Brasseur Choir and the Orchestre des Concerts Lamoureux (2 records) SC 6002

MOZART: The Marriage of Figaro—Paul Schöffler, baritone; Sena Jurinac, soprano; Rita Streich, soprano; Walter Berry, bass; and other soloists with the Vienna State Opera Choir and the Vienna Symphony Orchestra, Karl Böhm, conductor (3 records) SC 6022

MOZART: Don Giovanni—George London, baritone; Leopold Simoneau, tenor; Sena Jurinac, soprano; Walter Berry, bass; and other soloists with the Vienna Symphony Orchestra and Chamber Choir, Rudolf Moralt, conductor and harpsichordist (3 records) SC 6010

CHARPENTIER: Louise—Soloists, Orchestra and Chorus of the Paris Opéra Comique, Jean Fournet, conductor (3 records) SC 6018

GLUCK: Orpheus and Eurydice—Leopold Simoneau, tenor; Suzanne Danco, soprano; Pierrette Alarie, soprano; with Roger Blanchard; Vocal Ensemble and Hans Rosbaud conducting the Orchestre des Concerts Lamoureux (2 records) SC 6019

\*Epic's famous "Opera Series" regularly \$4.98 per record—now, \$3.98

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September 1958



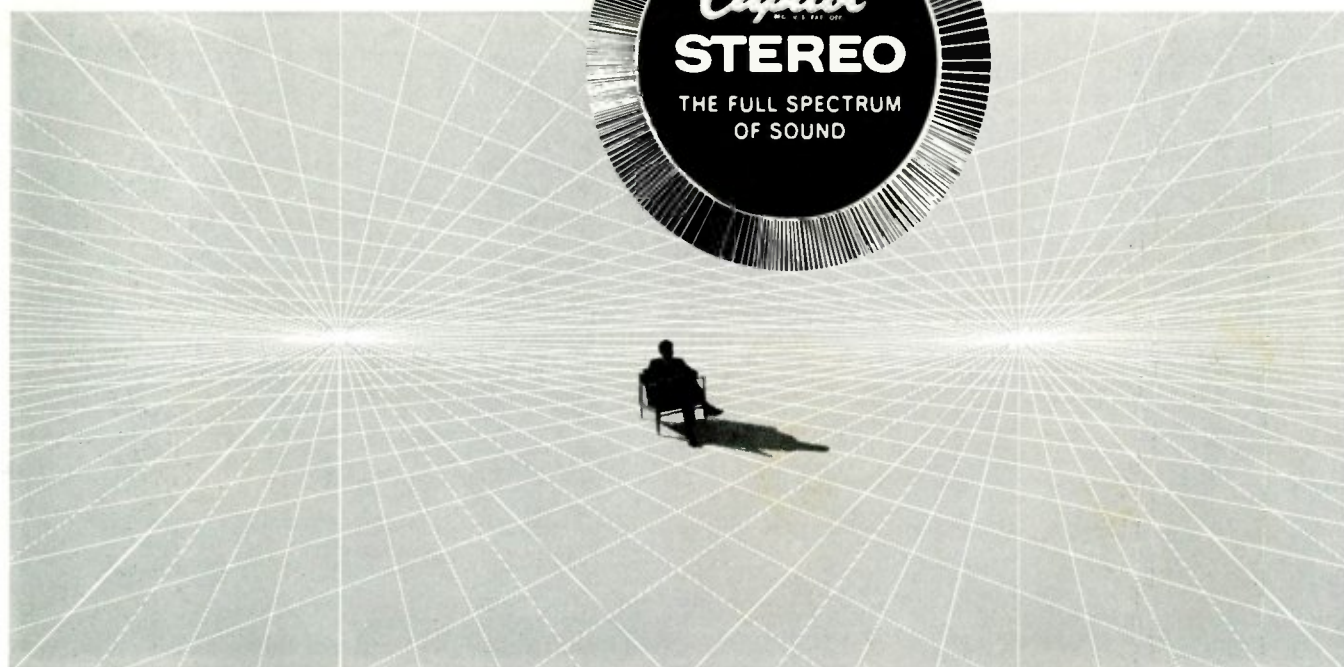
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*hear the full spectrum  
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Here is true stereophonic sound on records.

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ST-868

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(Nelson Riddle)  
ST-915

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ST-959

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**DOHNANYI:**  
*Variations on a Nursery Tune*  
Concert Arts Orchestra  
Feliz Slutkin Cond.  
SP-8373

**STARLIGHT CHORALE**  
Roger Wagner Chorale, with  
Hollywood Bowl Symphony Orchestra  
SP-8390

**SOUND OF WAGNER**  
Concert Arts Orchestra  
Erich Leinsdorf Cond.  
SP-8411

**LA BELLE FRANCE**  
Carmen Dragon Cond.  
SP-8427

**SHOSTAKOVICH:**  
*Symphony 11, Leopold Stokowski Cond.*  
Houston Symphony Orchestra  
SPBR-8448



## RECORDS, TAPE AND FM

Continued from page 4

### Stereo Recording Studio

Plans have been announced for \$200,000 stereo facilities to be installed by Radio Records at Sunset Boulevard and Highland Avenue, Hollywood. There will be equipment for 2, 3, and 4-track recording, and a main studio 45 by 75 ft., with a 24-ft. ceiling.

### WBC Opinions

Heard at the Westinghouse Broadcasting Company's management conference: "The music popularity chart (40 top tunes) is the monster of the industry . . . don't under-rate the listeners' tastes . . . There is too much uniformity in the Country today. I am asking you to be different not for the sake of being different, but to be different to be better . . . the wild bear has worn itself out."

### They Weren't Microns

Quoting a statement made at RCA's demonstration of their tape cartridge, we referred, in our June issue, to their use of a 90-micron head gap. As a number of our readers promptly pointed out, the *micron* is one millionth of a meter, so that 90 microns would be more than .003 in. Actually, the gap is .00009 in.

### How Old is Rock 'n' Roll?

There's considerable difference of opinion in this point. While "rock 'n' roll" is a new name, the style is that of music written and recorded for meetings of the United Mine Workers some twenty years ago. The beat and the repetitious phrase were used at meetings to whip up the members to a fury of hate against the mine bosses. If we remember correctly, that music was composed and recorded in Hollywood. Any of the discs now extant would be collectors' items.

### It Comes Early

Just as he was dropping off to sleep, David Jablonski, our junior record reviewer, said to reviewer Jablonski senior: "Aren't you glad we're both famous?"

### In-a-Door Music

The same Mr. Murphy who devised the disappearing bed is now offering a pop-up table for holding a turntable or radio. You can order one for \$9.95 from Clifford Peters, Box 451, Ridgefield, Conn.

### A Chicken-or-Egg Deal

In one of his characteristic pronouncements, Fulton Lewis, Jr., held forth on the virtues of radio as a means for disseminating news, but he said that "time and money are wasted" on radio for entertainment. This brings up the question: Do people prefer to be entertained via television, or do they go to television because there is no entertainment (other than music) on

Continued on page 14

save on

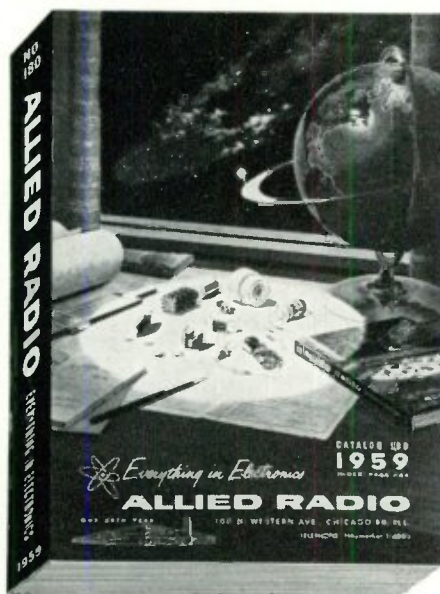
# STEREO

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# HI-FI

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## ALLIED CATALOG



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Here's your complete money-saving guide to Hi-Fi—featuring the newest and finest—the world's largest choice of systems and components. Just check these highlights: *Everything* in thrilling Stereo; tremendous savings with the exclusive Allied System Plan; new KNIGHT Stereo systems and components—truly the "Royalty of Value"; the world's largest stocks of famous name Hi-Fi components; wonderful new build-your-own KNIGHT-KIT Stereo components that save you up to 50%; easy terms to fit your budget. For everything in Hi-Fi, for *everything* in Electronics get the 452-page 1959 ALLIED Catalog. FREE—write for it today!



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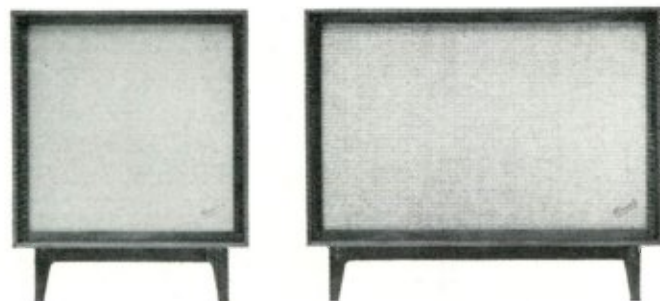
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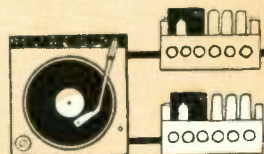
of the Bozak *Urban* enclosures for  
the B302A and B305 speaker systems.

See and hear them at the Audio Fairs  
and franchised Bozak dealers—or write  
The R. T. Bozak Sales Co. Darien, Conn.



# STEP-UP TO THE FINEST ELECTRO-VOICE STEREO'S STANDARD

if this is your present or proposed speaker system



## step one

**you need the totally compatible E-V STEREO CARTRIDGE**

Thousands already in use prove it plays all records better; unexcelled for stereo; superior even to your present cartridge for monaural. Highest vertical and horizontal compliance. Best channel separation: over 20 db between channels. Flattest response: flat beyond audibility to RIAA curve. Hum and rumble are far below any magnetic cartridge. Two ceramic elements deliver precise RIAA curve with no hum! Exclusive E-V Built-in Rumble Suppressor allows record changer use for stereo. 7 mil replaceable (diamond or sapphire) stylus is ideal size... gives better reproduction, longer record wear.

The E-V Totally Compatible Stereo Cartridge is the industry's standard. Choose the model to fit your needs: MODEL 21D—Stereo with 7 mil Diamond Stylus.....Net \$19.50 MODEL 26DST—Dual Stylus Turnover from 7 mil Diamond Stereo to 3 mil Sapphire Monaural....Net \$22.50 or the E-V Velocity Stereo Cartridge MODEL 21MD—Stereo with 7 mil Diamond Stylus.....Net \$19.50 MODEL 26MDST—Dual Stylus Turnover from 7 mil Diamond Stereo to 3 mil Sapphire Monaural....Net \$22.50 Then choose a second amplifier and pre-amplifier. If this is your initial high fidelity system, start with any stereo-phononic dual amplifier-preamplifier. Play monaurally until you add a second speaker for stereo.

4-way 12-inch speaker system costing between \$200 and \$300 such as the E-V Duchess IVE (Net \$292)

3-way speaker system costing between \$300 and \$325 such as the E-V Marquis III (Net \$303) or the E-V Aristocrat III (Net \$312)

4-way 15-inch speaker system costing between \$325 and \$375 such as the E-V Carlton IV (Net \$359)

4-way corner 12-inch speaker system costing between \$325 and \$375 such as the E-V Centurion IVE (Net \$365)

3-way 15-inch speaker system costing between \$375 and \$400 such as the new E-V Regency III (Net \$393)

4-way corner 15-inch speaker system costing between \$400 and \$480 such as the E-V Cardinal IV (Net \$425)

4-way corner 15-inch speaker system costing between \$480 and \$600 such as the E-V Georgian 600 (Net \$490)

4-way corner 18-inch speaker system costing over \$600 such as the incomparable E-V Patrician IV Traditional, \$970; Patrician 600 Contemporary, \$819 Net!

## step two



Add-on the E-V DUCHESS IVE

Unexcelled for purity of tone and range through highly developed 4-way driver system. Super-efficient, smooth response through use of diffraction horns to give wide stereo listening area; bass is especially extended in range through E-V Phase-Loading principle with 12" driver mounted low and at rear of enclosure. Compares in performance to corner horns.

Net \$292



Add-on the E-V ARISTOCRAT III

Compact, deluxe Klipsch-licensed separate 3-way loudspeaker system for smooth, efficient wide-range reproduction. Uses folded horn throat in compact furniture piece of pleasing proportions. The walls of the living room and the corner form the large horn mouth required for lowest range response. Diffraction horns in treble and very high range in sure bass stereo over widest listening area.

Net \$312



Add-on the E-V MARQUIS III

Companion piece, matches Aristocrat III. Uses same driver system. Designed to operate optimally in along-the-wall position where a corner is not available.

Net \$303



Add-on the E-V CARLTON IV

Deluxe version of the Duchess IVE in smart, handsome low-boy design; harmonizes gracefully with many modern furnishing modes. A complete Phase-Loaded System, affording unusual bass response with smooth, resonance-free characteristics. Includes deluxe 15-inch indirect bass driver 4-way components.

Net \$359



Add-on the E-V CENTURION IVE

New complete 4-way system incorporating all design features of the magnificent E-V Georgian, but on a smaller scale. Uses Klipsch "K" folded horn with E-V deluxe 12-inch indirect-radiator speaker system, (12WK LF driver, MT-30 coaxial mid-bass and treble assembly, T35 VHF driver and X336 crossover). Response from 30 cps to beyond audibility.

Net \$365



Add-on the E-V REGENCY III

The versatile Regency III deluxe separate 3-way system allows operation in the corner for full bass efficiency or along the wall for convenience. Powerful 15-inch bass driver crosses over at 800 cycles per second to diffraction-type treble and very high frequency components to give maximum dispersion and full stereo effect.

Net \$393



Add-on the E-V CARDINAL IV

Authentic E-V Klipsch "K" horn noted for deep fundamental bass range; complemented by diffraction principle in coaxial mid-bass and treble driver assembly. Very high frequencies insure realism over broadest living room areas.

Net \$425



Add-on the E-V GEORGIAN 600

Utilizes same horn construction and driver complement of Cardinal IV enclosed by beautiful contemporary housing functionally styled by Robert W. Fuldner.

Net \$490



Add-on the incomparable PATRICIAN

World's largest, most deluxe loudspeaker system for those discriminating listeners who demand ultimate tonal perfection. The epitome of style combined with peak performance for the ultimate illusion of reality. Available as the Patrician IV in traditional styling.

Net \$970

Patrician 600 in Fuldner-designed contemporary housing.

Net \$819

Special models available to custom-finish specifications... at higher price.

## or alternate step two

## ADD-ON E-V STEREO III

The all-new Electro-Voice speaker system that solves your space problem—saves you money. Where space doesn't permit you to add a second full-range speaker, a Stereon is the answer. It's compact, because the Stereon reproduces only those frequencies NEEDED for stereo [bass below 300 cps does not contribute to the stereo effect... so bass from both is handled by your PRESENT full-range speaker through the accessory XX3 Stereon Control Filter].

Stereons have the finest E-V mid-bass, treble and high frequency components. (Frequency response: 300 to 19,000 cps).

STEREO III for high efficiency systems.....Net \$129.50

XX3 STEREO CONTROL.....Net \$30.00

NOTE: All E-V Systems also available in limed oak or walnut finishes.



Systems shown are but a few of the multitude of E-V combinations found in every price class. Ask your dealer or write Electro-Voice for information on the industry's most complete line of high fidelity speakers and enclosures.

**Electro-Voice**

ELECTRO-VOICE, INC., BUCHANAN, MICHIGAN  
 Famous in Electro-Acoustics—Microphone, Phone Cartridges, High-Fidelity Loudspeakers and Enclosures, Public Address Speakers, Marine Instruments, E-V Professional Electronic Instruments and Military Material.



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Has Made Over 2,000,000 Record Buyers Pipe Happy!



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the mightiest WURLITZER of them all!

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## STEREOPHONIC HI-FI RECORD

- R 701 George Wright Plays the Mighty Wurlitzer Pipe Organ
- R 702 George Wright Encores at the Mighty Wurlitzer Pipe Organ
- R 706 Merry Christmas (George Wright, Wurlitzer Pipe Organ)
- R 707 More George Wright
- R 708 George Wright's Showtime
- R 710 The George Wright Sound

## STEREOPHONIC HI-FI TAPE

- R 712 George Wright Plays the Conn Electric Organ
- R 713 The Genius of George Wright
- R 714 Hymns That Live (George Wright Pipe Organ)
- R 715 George Wright's Impressions of My Fair Lady
- R 716 George Wright Goes South Pacific
- R 717 George Wright's Flight to Tokyo

*"the sound that named a company"*

**HIGH FIDELITY RECORDINGS, INC.**

7806 SUNSET BOULEVARD, HOLLYWOOD 46, CALIFORNIA



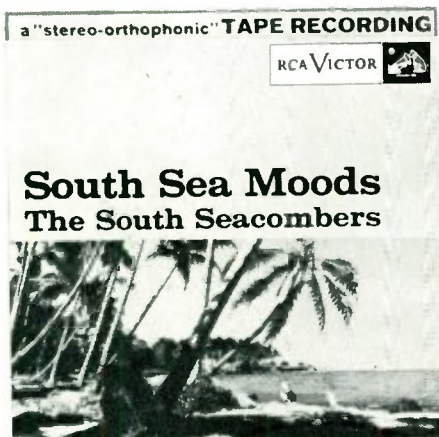
APS-115 \$6.95



CPS-135 \$10.95



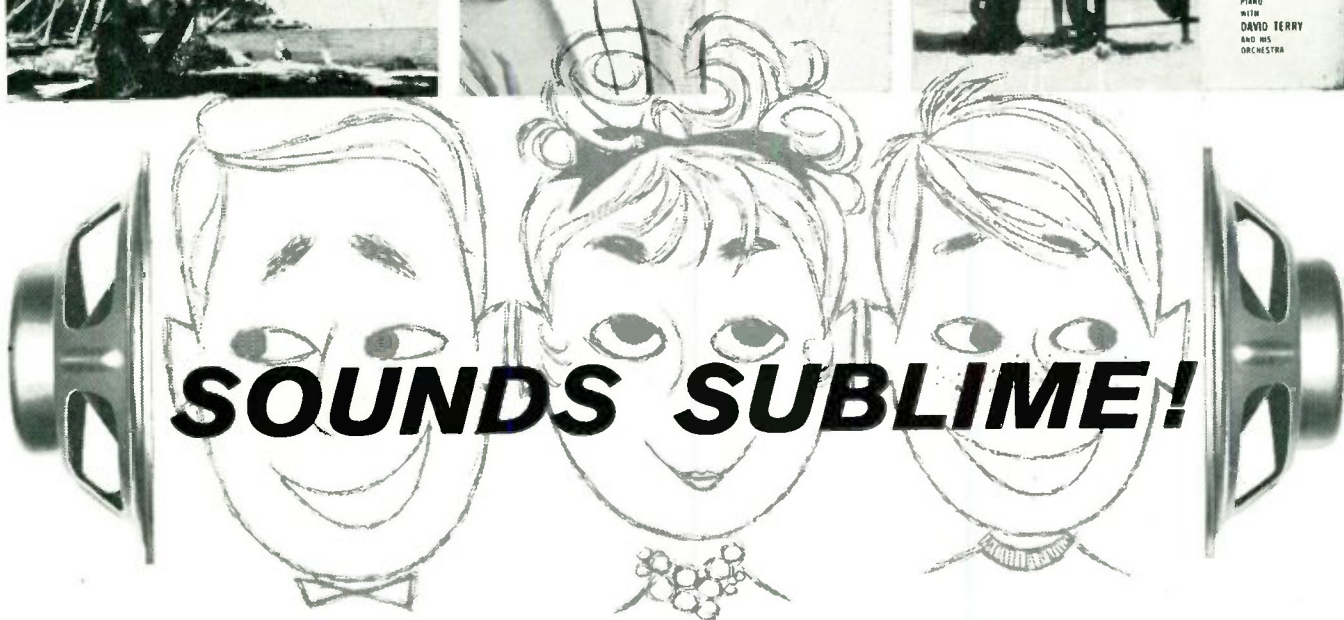
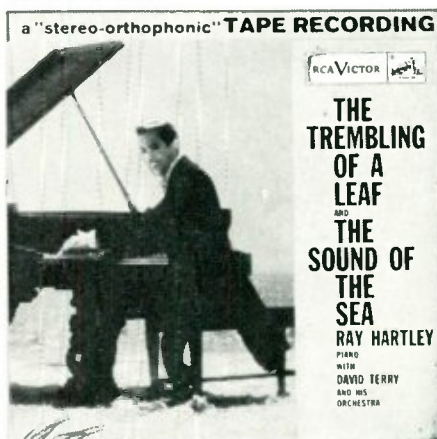
BPS-116 \$6.95



CPS-153 \$10.95



APS-186 \$6.95



## 5 BRAND-NEW "LIVING STEREO" TAPES FROM RCA VICTOR

Help yourself to the double satisfaction of superb performances plus stunningly real stereo recording. This month RCA Victor brings you 5 new tapes (including music of the South Seas, Perry Como, and pianist Ray Hartley). There's extra luxury in reels of realism by...



**RCA VICTOR**  
RADIO CORPORATION OF AMERICA  
Manufacturer's nationally advertised prices shown—optional



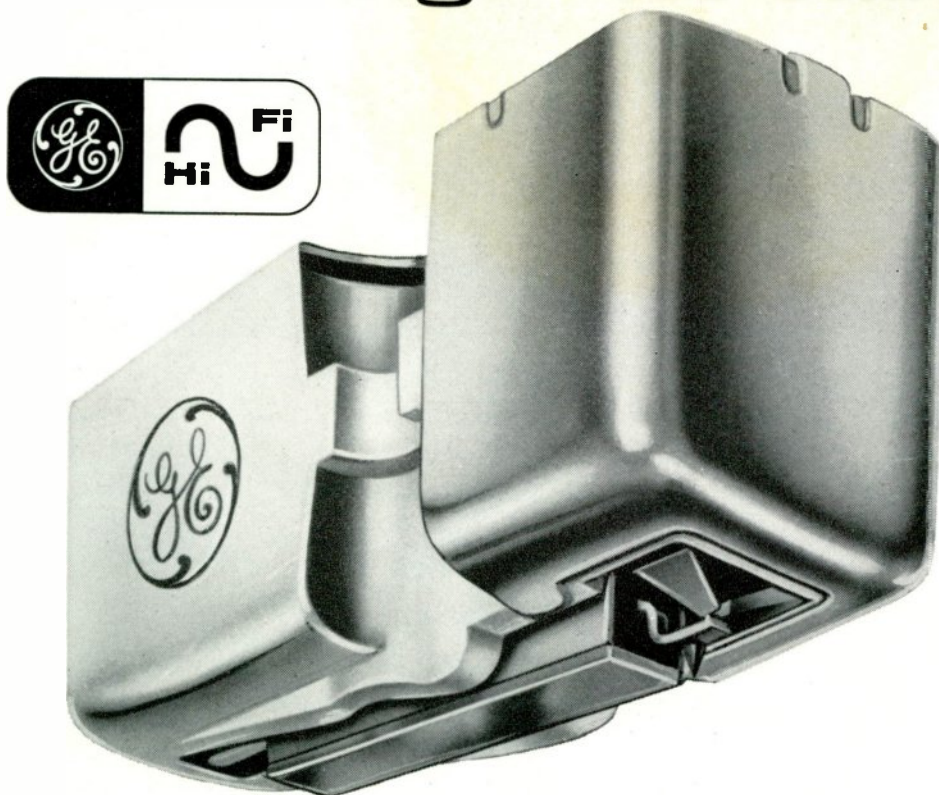
**FREE!** The new, complete RCA Victor tape catalogue. At your dealer... or write Dept. 437D, RCA Victor, 155 E. 24th St., New York 10.

September 1958

11



# New G-E "Golden Classic" stereo-magnetic cartridge

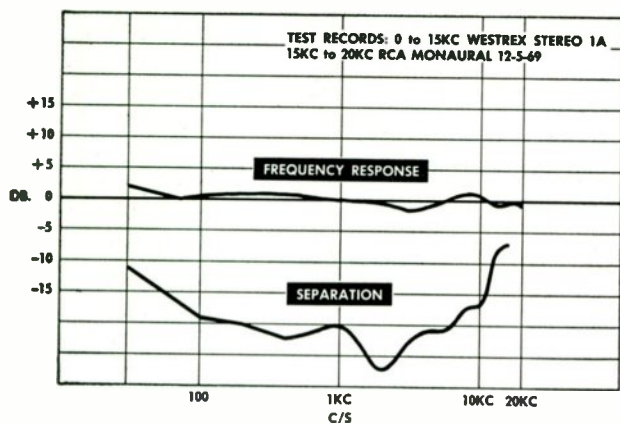


"GOLDEN CLASSIC" Model GC-7 (shown) with .7 mil diamond stylus \$2395\*  
 "GOLDEN CLASSIC" Model GC-5 (for professional-type tone arms) with .5 mil diamond stylus \$2695\*  
 "STEREO CLASSIC" Model CL-7 with .7 mil synthetic sapphire stylus \$1695\*  
 \*Manufacturer's suggested resale prices

**makes stereo a practical reality—at a realistic price!**

- Fully compatible with both stereophonic and monaural records
- Frequency response 20 through 20,000 cycles
- "Floating armature" design for increased compliance and reduced record wear. Effective mass of stylus approximately 2 milligrams
- High compliance in all directions—  
 Lateral compliance  $4 \times 10^{-6}$  cm/dyne  
 Vertical compliance  $2.5 \times 10^{-6}$  cm/dyne
- Recommended tracking force with professional-type tone arm 2 to 4 grams
- Consistently high separation between channel signals

(Specifications for Model GC-5 with .5 mil diamond stylus)



Smooth response on both stereo and monaural records.  
 Consistently high separation between stereo channels.

Stereo is here! General Electric makes it official—with the new "Golden Classic" stereo-magnetic cartridge, a fitting climax to the famous line of G-E cartridges. For matchless reproduction, hear it with G.E.'s new "Stereo Classic" tone arm. Ask your dealer for a demonstration soon. Write for complete specifications. *General Electric Company, Specialty Electronic Components Dept., Section MH9, W. Genesee St., Auburn, N. Y.*

**GENERAL  ELECTRIC**



# exciting, new releases on AUDIO FIDELITY.



Once again, Jo Basile weaves a magic musical carpet to transport you to the beautiful city of Rome. AFLP 1871\*



Terrific, true swingin' Dixie in the finest New Orleans tradition! A Hi-Fi enthusiast's delight — a Jazz Collector's must! AFLP 1877\*



Brilliant and exciting best describe the new Johnny Puleo album of beautiful, easy-swinging, favorite Italian melodies. AFLP 1883\*



Let's go back to College! Favorite Gridiron and College songs in the Dukes unique styling converts the ordinary to the unusual. AFLP 1891\*



Champagne and caviar, moonlight, roof-top gardens and lush string arrangements! Mood music at its most intimate! AFLP 1873\*



Tango—the dance of love—torrid as a warm breeze, exciting as a new love! Lush arrangements Recorded in Buenos Aires. AFLP 1880



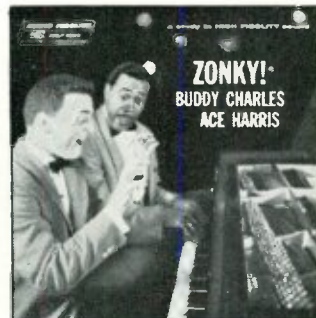
Johnny and his gang create musical sounds on their new album making it difficult to believe one is listening to just harmonicas. AFLP 1859\*



Exciting, massive sounds — powerful earth-shaking dynamics from the world's largest Theatre Organ. All "pop" favorites. AFLP 1886\*



A modern Jazz pianist with a distinctive captivating rhythmic style! Pat and her group play Blues, Ballads and Swing. AFLP 1875\*



Ace Harris and Buddy Charles really "rock" that piano with solid interpretations of old time standards. AFLP 1876\*



A delightful array of scintillating tunes specially arranged for xylophone, glockenspiel, marimba, vibes. AFLP 1882\*



A wonderful new intense dramatic Jazz vocalist whose voice runs the gamut of musical expression. AFLP 1874\*

Here are some of the most exotic sounds and musical effects ever recorded! . . . and the Fi is fantastically high! These are not just records . . . each is truly a wonderful emotional experience!

recorded in brilliant High Fidelity . . . \$5.95 each 12 Inch LP  
\*also available on AUDIO FIDELITY STEREODISC — \$6.95

†reg. app.

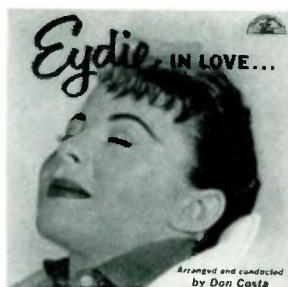
Write for FREE Catalog — AUDIO FIDELITY, Inc. 770 Eleventh Ave., New York 19, N. Y.

September 1958

13



# The new Albums are a Revelation in Sound!



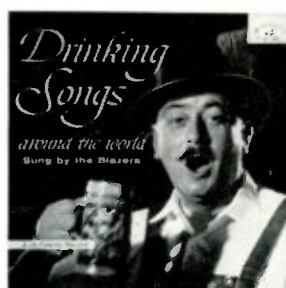
ABC 246 and ABCS 246 \*  
EYDIE IN LOVE EYDIE GORME



ABCS 242 (Stereo only)  
THE PARADE FIELD



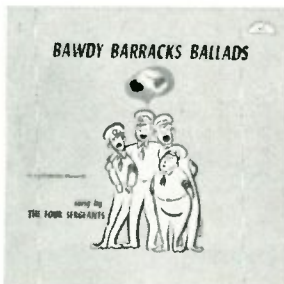
ABC 239 and ABCS 239 \*  
SABICAS (GYPSY FLAMENCO)



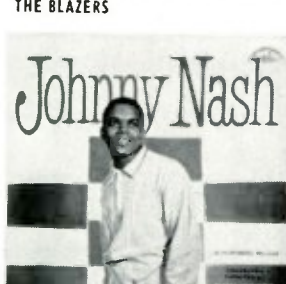
ABC 243 and ABCS 243 \*  
DRINKING SONGS AROUND THE WORLD  
THE BLAZERS



ABC 232 and ABCS 232 \*  
THE AXIDENTALS WITH  
THE KAI WINDING TRUMBONES



ABC 245 and ABCS 245 \*  
BAWDY BARRACKS BALLADS  
THE FOUR SERGEANTS



ABC 244 and ABCS 244 \*  
JOHNNY NASH

Exciting music captured with the utmost of engineering imagination makes each of these albums a "must" for discriminating listeners.

\*Also available on **STEREO RECORDS!**

## RECORDS, TAPE AND FM

*Continued from page 7*

radio? What do you think? If you have some comments for F. L., Jr., you can address him at station WOR, 1440 Broadway, New York City.

### Peace is Wonderful

No wonder so many people are turning from TV to hi-fi music. The National Association for Better Radio and TV reports that in one week over Los Angeles TV stations they tabulated 161 murders, 60 "justifiable" killings, 2 suicides, 192 attempted murders, 83 robberies, 15 kidnappings, 24

conspiracies to commit murders, 21 jail breaks, 7 attempted lynchings, 6 dynamiteings, 11 extortions, 2 arson cases, and 2 instances of physical torture!

### That's the Way It Goes

On one of the Telephone Hour programs, Fritz Kreisler forgot the melody of one of his own compositions, and had to be prompted by conductor Donald Voorhees!

### Excellent Audio Quality

It may or may not be true that Winston's taste good, as a cigarette should, but some of their singing commercials are noteworthy for their excellent audio quality.

### First Birthday for KEX-FM

The Westinghouse station at Portland, Oregon, for which we publish a special program guide edition, has completed its first year of operation as a hi-fi music station, programmed independently from KEX-AM. General Manager Herbert L. Bachman reports that there is an upsurge in FM listening in the Portland area, and a boom in FM receivers, hi-fi components, and classical records.

### Beginning of 45/45 Records

In the special stereo issue of the AES Journal, there is an account of the beginning and subsequent development of 45/45 records, starting with an English patent application by A. D. Blumenlein in 1931. Others in this issue include an account of the English "stereosonic" system, Dr. H. F. Oslen's paper on localization with two channel stereo, M. G. Crosby's paper on FM multiplex, and Paul Klipsch's paper on simulated stereo. This issue can be ordered at \$1.00 from Audio Engineering Society, Box 12, Old Chelsea Station, New York 12, N. Y.

### Kits for England

A factory in Gloucester has been acquired by Heath Company for the production of Heath kits. Chief engineer is George Tillet, formerly audio engineer for Decca.

### 1959 Yearbook Issue

The new Yearbook issue, out next month, will contain articles of special interest to music lovers, and students, too. There will be Oliver Daniel's "Heritage of American Music", Robert Sherman's "Fields of the Folksong", Edward Jablonski's "American Musicals", and Leonard Feather's "Jazz, U. S. A.". While these articles qualify as scholarly writing, you will find them tremendously entertaining as well as informative, and you will find the Yearbook of special value because it accommodates articles that are much too long to run in regular issues.

### Van Cliburn's Record

To tell the Russian's about Van Cliburn's first recording session for RCA Victor, *American Illustrated*, published by the U. S. Information Agency, will reprint the story in our July-August issue written by Douglass Cross, our Music Editor, together with Max Richter's photographs. Incidentally, did you hear that 22,000 people packed into Lewisohn Stadium, and 10,000 stood outside to hear Van Cliburn's concert at New York on August 4? The audience kept him through seven encores, and left only when his piano was rolled off the stage!

### New FM Network

The Northeast Radio Network (formerly Rural Radio) is now carrying WQXR programs all the way to Buffalo. In addition, the network is multiplexing Background music originated at Ithaca as a means of gaining additional revenue.



# STEREO

*Exceptional Quality—  
Low Cost—*

## with ALTEC "Voice of the Theatre" Speaker Components

For your home you can own ALTEC "Voice of the Theatre" speaker components, used in more professional stereo installations than all other makes combined, for much less than you might think possible.

The total cost for all speaker components that make up the famous ALTEC A-7 "Voice of the Theatre" system is only \$205.50.

ALTEC can produce tremendous sound quality at low cost because ALTEC has more experience in producing stereophonic sound equipment than any other manufacturer of home high fidelity.

ALTEC pioneered and developed stereophonic sound equipment for theatre installation. ALTEC stereophonic sound equipment was used in the very first movie productions with stereo.

With ALTEC "Voice of the Theatre" speaker components you are assured of quality for monaural or stereo listening because of their exceptional smoothness of response, high frequency range to 22,000 cps, efficiency and quality.

*Listen to them! Compare their prices!  
Buy them for sound value!*



*Write for free catalogue and loudspeaker enclosure information booklet:*

ALTEC LANSING CORPORATION, Dept. 9M  
1515 S. Manchester Avenue, Anaheim, California, 161 Sixth Avenue, New York 13, N.Y.

### HERE ARE THE "VOICE OF THE THEATRE" COMPONENTS:



**803A 15" BASS SPEAKER:** Designed for the sole purpose of efficiently reproducing the full depth of exciting bass tones. This is assured by its limited frequency range of 30-1600 cycles.

Specifications: 30 watts • 16 ohms • 30-1600 cycles • 2.4 lbs. Alnico V magnet • 3" voice coil • 45 cycle cone resonance • Price: \$66.00



**800E DIVIDING NETWORK:**

Specifications: 16 ohms • 6 db h.f. shelving • 800 cycle crossover • Price: \$46.50



**802D HIGH FREQUENCY DRIVER:** Made specifically for the 811B horn for smooth 22,000 cycle high frequency reproduction.

Specifications: 30 watts • 500-22,000 cycles • 16 ohms • 1.3 lb. Alnico V magnet • Price: \$63.00



**811B HORN:** Incorporates the exclusive ALTEC direct radiating sectoral exponential principle for brilliant clarity in the high frequency range.

Specifications: I.F. cutoff—800 cycles • distribution —hor., 90°; vert., 40° • Price: \$30.00

**TOTAL COST ONLY \$205.50**

"Voice of the Theatre" speaker components also are available in three cabinet designs for home use—



831A Capistrano

1. 831A Capistrano—typical of the elegant styling of ALTEC home systems incorporating "Voice of the Theatre" components. In walnut, blond, or mahogany. Price: \$426.00

2. The A-7 is designed for the brilliant reproduction of sound at low cost. Price: \$299.40

3. The 832A Corona is corner designed for greater bass reproduction. Its fine styling will enhance the decor of any room. In walnut, blond, or mahogany. Price: \$414.00

12-34



# STEREO AND MONAURAL

the  
experts  
say...  
in HI-FI  
the best buys are

## EICO®

World-famous  
EICO advantages  
guarantee your complete satisfaction:

- Advanced engineering • Finest quality components
- "Beginner-Tested," easy step-by-step instructions
- LIFETIME service & calibration guarantee
- IN STOCK — Compare, then take home any EICO equipment—right "off the shelf"—from 1900 neighborhood EICO dealers. No mail delays, no high penalty freight costs.



Stereo Preamplifier HF85



FM Tuner HFT90



Stereo  
Amplifier-Preamplifier  
HF81



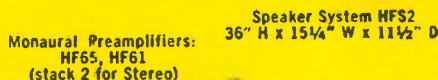
Monaural Integrated Amplifiers:  
50, 30, 20, and 12-Watt  
(use 2 for Stereo)



Bookshelf  
Speaker System  
HFS1



Monaural Power Amplifiers:  
60, 50, 35, 30, 22 and 14-Watt  
(use 2 for Stereo)



Speaker System HFS2  
36" H x 15 1/4" W x 11 1/2" D



Monaural Preamplifiers:  
HF65, HF61  
(stack 2 for Stereo)

Over 1 MILLION EICO instruments in use throughout the world.

### STEREOPHONIC EQUIPMENT

**HF85:** Stereo Dual Preamplifier selects, preamplifies & controls any stereo source — tape, discs, broadcasts. Distortion borders on unmeasurable. Self-powered. Works with any 2 quality power amplifiers such as EICO HF14, HF22, HF30, HF35, HF50, HF60. Kit \$39.95. Wired \$64.95.

**HF81:** Stereo Dual Amplifier-Preamplifier selects, amplifies & controls any stereo source — tape, discs, broadcasts — & feeds it thru self-contained dual 14W amplifiers to a pair of speakers. Monophonically: 28 watts for your speakers; complete stereo preamp. Ganged level controls, separate focus (balance) control, independent full-range bass & treble controls for each channel. Identical Williamson-type, push-pull EL84 power amplifiers, excellent output transformers. "Low silhouette" construction. Kit \$69.95. Wired \$109.95, incl. cover.

**MONAURAL PREAMPLIFIERS (stack 2 for Stereo)**  
**HF65:** superb new design. Inputs for tape head, microphone, mag-phono cartridge & hi-level sources. IM distortion 0.04% @ 2V out. Attractive "low silhouette" design. HF65A Kit \$29.95, Wired \$44.95. HF65 (with power supply) Kit \$33.95. Wired \$49.95.

**HF61:** "Rivals the most expensive preamps" — Marshall, AUDIOCRAFT. HF61A Kit \$24.95, Wired \$37.95, HF61 (with power supply) Kit \$29.95. Wired \$44.95.

### MONAURAL POWER AMPLIFIERS (use 2 for STEREO)

**HF60:** 60-Watt Ultra Linear Power Amplifier with Acro TO-330 Output Transformer; wide band-width, virtually absolute stability & flawless transient response. "One of the best-performing amplifiers extant; an excellent buy." AUDIOCRAFT Kit Report. Kit \$72.95. Wired \$99.95. Matching Cover E-2 \$4.50.

**HF50:** 50-Watt Ultra Linear Power Amplifier with extremely high quality Chicago Standard Output Transformer. Identical in every other respect to HF60, same specifications at 50 watts. Kit \$57.95. Wired \$87.95. Matching Cover E-2 \$4.50.

**HF35:** 35-Watt Ultra-Linear Power Amplifier version of the HF60 above. Kit \$47.95. Wired \$72.95.

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*Milton Sleeper discusses*

## MUSIC IN YOUR HOME

JUDGING from the great number of questions being asked about stereophonic reproduction, and the mistaken opinions frequently expressed on this subject, it is clear that interest in stereo has spread more rapidly than stereo equipment, correctly installed and operated, has been made available for public demonstrations, with the result that the purpose and potential of stereo are not clearly understood.

We have gone through the same thing with monophonic reproduction. Even today, we hear people say that they do not like what we call hi-fi music because it is too shrill, or too loud, or that they simply prefer the tone of their old radio sets and phonographs.

Similarly, stereo is being rejected by those who say they are not interested in having trains and racing cars run through their living rooms, that stereo is only good if you sit on the mid-line between the speakers, or that there is not enough difference between stereo and mono quality to justify the extra cost. Usually, these remarks are not merely an expression of opinion, but of definite convictions. And however mistaken they may be, they are nevertheless based on some actual listening experience.

If stereo accomplished nothing more than to create an illusion of movement in reproducing the rattle and roar of a locomotive, or the left-right sound of a ping-pong ball batted back and forth on a table, it would be a noteworthy but unimportant technical stunt. For the real function of audio equipment, whether mono or stereo, is to reproduce music.

What is needed at this time, obviously, is an understanding of the purpose of stereo, and criteria for stereo listening. We have mistakenly compared stereo to mono performance, although we know that the only valid standard is sound of the original instruments and voices.

Of course, we must recognize that the responsibility for recreating original sounds is divided between the records and tapes, the equipment, and its installation. Individual skills are involved in each of those elements. How, then, should we appraise the net result of stereo reproduction?

The wrong way is to make A-B comparisons with a mono system. The right way is to listen to stereo music as we would listen in a concert hall. There we would not

check the sound of the violins to be sure it comes from the left, or the crash of the cymbals from the far right. No, we would give our undivided attention to the music, and the message written into it by the composer. We might even close our eyes so as not to be distracted by the musicians, or watch only the conductor, for his movements are part of the music itself.

When we listen to stereo in that way, and set up the quality of live performance as a standard of reproduction, the error of comparing stereo with mono music becomes apparent. For example, it is not necessary to have a seat on the center aisle in order to enjoy a concert. Nor should we feel that we must sit mid-way between the speakers so as to hear the left-right stereo effect. At a concert, if the playing impelled us to follow the instruments consciously from left to right, it would be distracting. If we do that with stereo, we are not listening to the music, as we should, or there is something wrong with the equipment, or the way the recording was made.

In fact, although so much has been made of the lateral dimension added by stereo, the less it is emphasized the better, for it is a by-product. The purpose of stereo is to provide that natural distinction to the individual sound sources, and the spread of sound that we hear from live performances. Stereo can and should simply re-create the original music. It should have no distinctive character of its own. If we say that it *sounds like stereo*, something is wrong with the disc or tape recording, the equipment or its adjustment, the installation, or our manner of listening.

It is expensive to achieve the ultimate stereo quality. The price is not merely that of the best recordings and equipment. It includes willingness to acquire new listening habits, patience to discover the optimum location of speakers and adjustment of the controls, and thoroughness in making the finished installation. Yet cheap phonographs with mono pickups are being bought right now as "stereo" instruments because they have terminals, marked STEREO, for connecting external speakers!

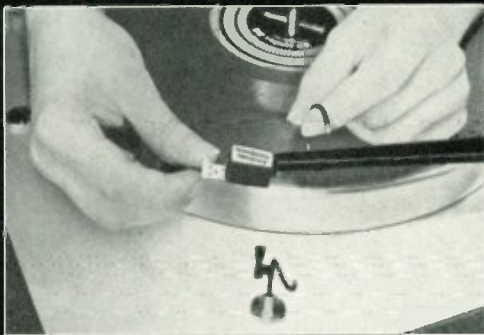
But stereo *can* produce music so magnificent as to be rewarding beyond any cost measured in time or money. As for the relative merits of discs and tapes, like big cars and sports models, each has its uses. It is much better to have both than trying to choose between them.



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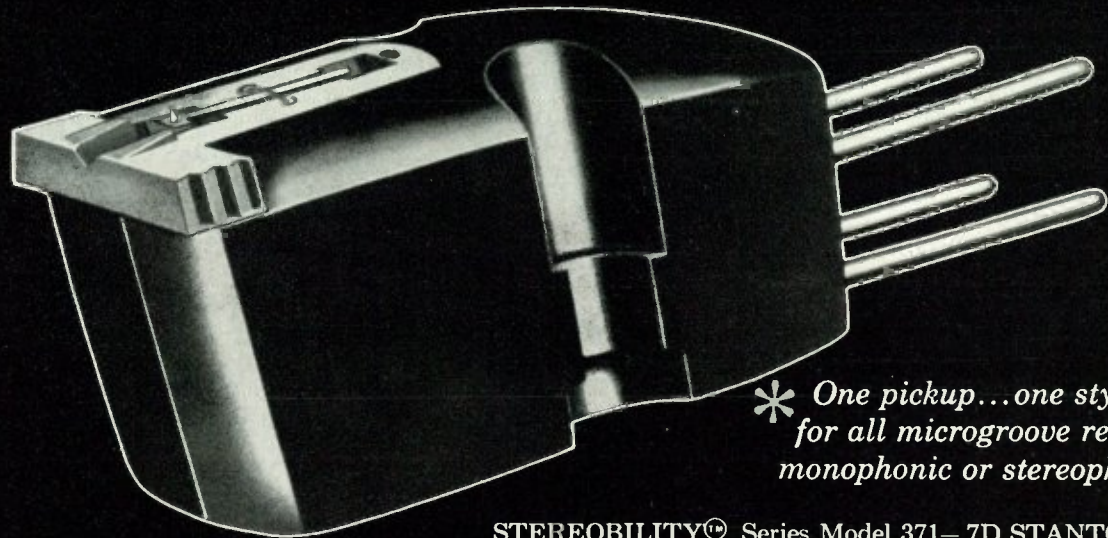
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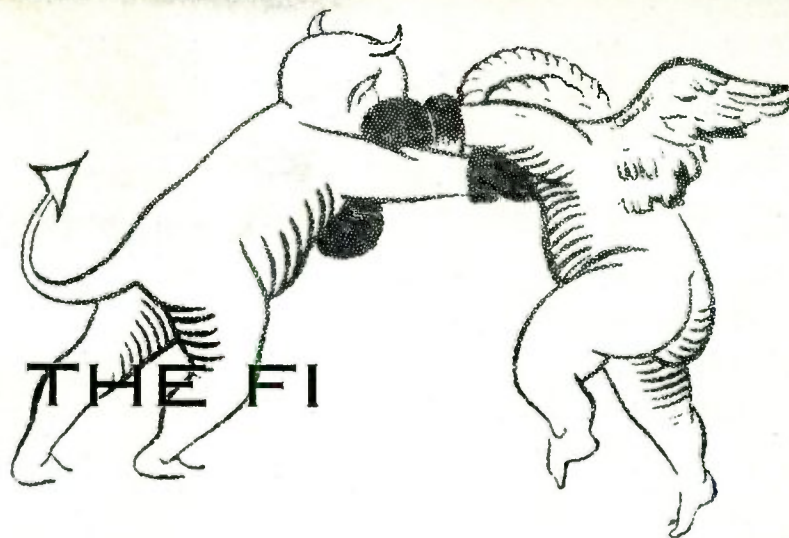
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## THE HI AND THE FI

**Odd Items from the West:** Until now the recording art has had few, if any, contributions from that curious cult known more or less affectionately around San Francisco as "The Beatniks": self-appointed members of the so-called Beat Generation. From their hideouts in the *café espresso* dispensaries of the Bay City's North Beach section, they are wont to make their weary rounds, garbed in the uniform of their sect — faded jeans, rumpled shirts of a peculiar cloth for the boys; heavy black stockings, formless Apache skirts and blouses, saddle-bags strapped over the shoulders for the girls — a tired troupe decked out as a mob of bearded Marlon Brandos and fagged Françoise Sagans. They can be found, too, late at night in their favorite rendezvous, the Co-Existence Bagel Shop; this establishment has been unsettled lately by several mild bomb explosions emanating from the powder-rooms but they have hardly stemmed the flow of conversation, so intent are the Beatniks upon exploring their mass neurosis.

Some of them dig jazz and some of them dig poetry; and out of this milieu has come something called "an amalgam of poetry and music of a non-formal nature." World Pacific Records announces the presentation of the first album devoted to this new art form, "Jazz Canto — Volume One". The album is "the first to date to involve specially written compositions for specific poems and requiring careful, painstaking rehearsal to overcome the stiffness of previous 'read-on-the-spot' recordings. The album features strength on a three-way basis, in terms of poets, musicians, and actor-readers." The artists involved have latched on to everything from a work by the late and great Dylan Thomas ("In My Craft or Sullen Art") to a piece called "Big High Song for Somebody" by Philip Walen. Readers include John Carradine and Hoagy Carmichael, and the music is provided by Buddy Collette, the Chico Hamilton Quintet, and Gerry Mulligan's Quartet, among others. Could be a real gasser, man.

**Also from San Francisco:** An even more unlikely musical offering from San Francisco is contained on the just-unleashed RCA Victor album bearing the title "Music

for Non-Thinkers" and featuring a little aggregation known as the Guckenheimer Sour Kraut Band. The work of this ensemble is, as opposed to the item mentioned above, strictly anti-egghead, and it really must be heard to be abhorred! This conspiracy to undermine the whole field of folk music was instigated in 1948 when Richard Gump, head of the world-famed store in San Francisco which bears his name, decided that what the Bay Area needed for the Christmas holidays was an itinerant German band. In short order he rounded up cartoonist George Lichty, bass drummer; architect Richard Hiatt, flugelhorn virtuoso; insurance executive Bob Entriiken and interior designer Paul Faria, clarinetists; record shop proprietor Bob Kellogg, tubist; and railroad fireman Bob McDonald, Firerating Bureau inspector Dean Coleman, and salesman George (Cooky) Comroy, other brass artists.

The band needed a name. During a meeting that could be loosely described as a rehearsal session, *Kapellmeister* Gump was inspired to heist the "Guckenheimer" appellation from the label of a nearby whisky bottle, and the group was born. Almost at once they were to be heard on street corners playing a little Wagner, a little Strauss, a little Bach, and more than a little off-key. Only in a city such as San Francisco could they have had such an unexpected and immediate success. Soon they were appearing at an impressive number of wakes, weddings, and fancy balls. They were much in demand for wine festivals, political conventions, Wild West celebrations, and cable-car shivarees. They've shattered the aplomb of salons on Nob Hill and saloons in Virginia City, and have accepted engagements wherever their art would be tolerated.

In addition to this latest treasure from RCA Victor, the Guckenheimers blast forth from an earlier album, "Sour Kraut in Hi-Fi," and from one put out by San Francisco Records, "Oom-Pah-Pah in Hi-Fi".

**Recent LP's of Interest:** Decca has been expanding its domestic classical recording lately and has just released two sets by new artist acquisitions. The first is an album of the New York Pro Musica's production of the 12th Century musical drama "The Play of Daniel", which the group presented

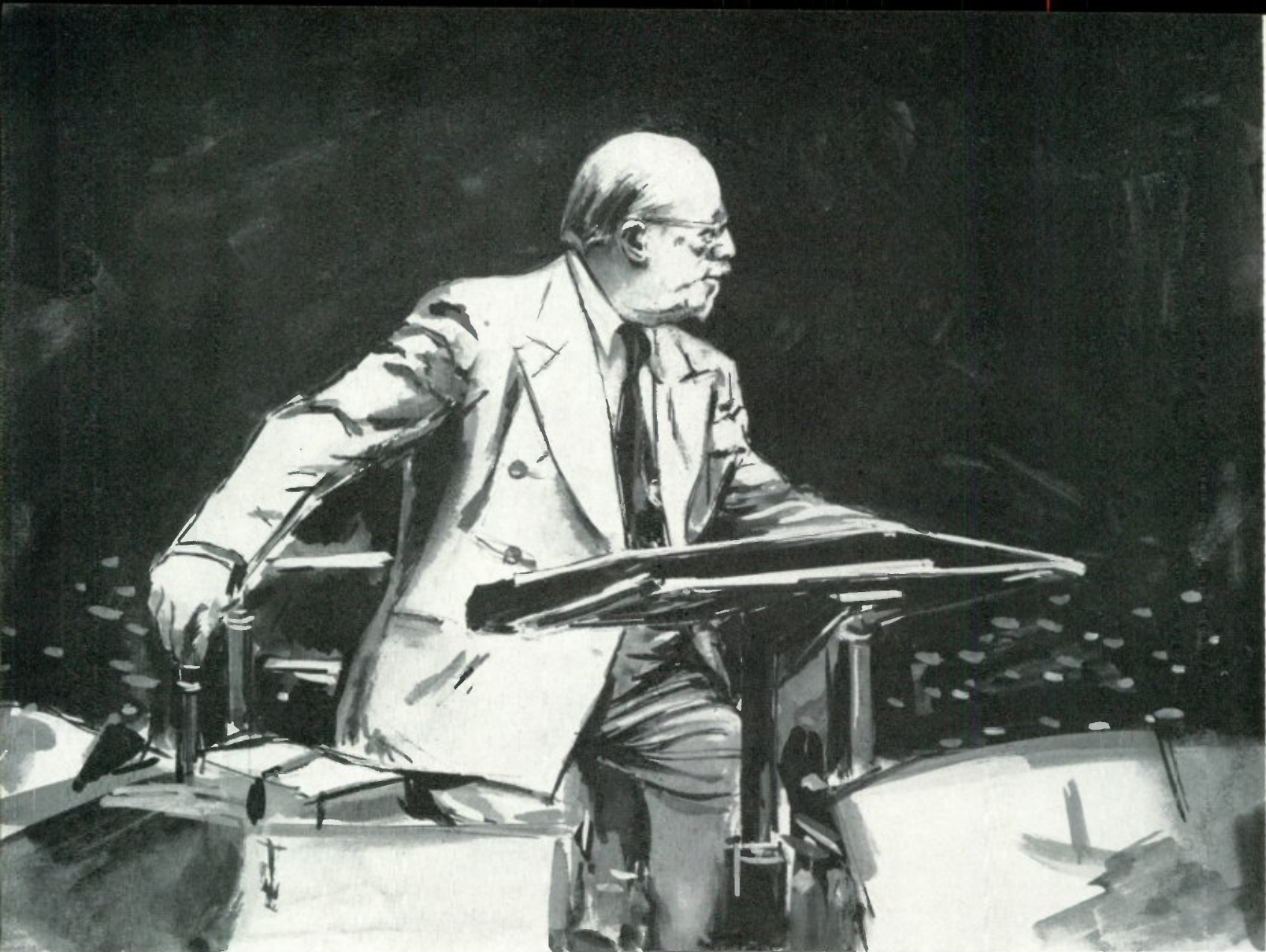
earlier this year with great success at the New York Cloisters of the Metropolitan Museum of Art, and at Riverside Church. The album includes, in a de luxe package, action shots of their original production, an introduction to the drama by [Paul Henry Lang, a reprint of W. H. Auden's sermon on "The Play of Daniel", musicologist Father Rembert Weakland's survey on the period, and the complete Latin text and its English translation. . . . The illustrious mezzo-soprano Jennie Tourel has joined the roster of Decca artists, and is heard on an album of Russian love-songs entitled morosely, albeit commercially, no doubt, "None But the Lonely Heart".

A hi-fi link with an immortal is achieved as Columbia releases Gustav Mahler's *Second Symphony* conducted by Bruno Walter, the final product of a recording session interrupted more than a year ago by the great maestro's illness. The symphony is a work which Dr. Walter has known and cherished for more than 60 years, and critic Howard Taubman of *The New York Times* has written of his performance of it with the New York Philharmonic, "Mahler's music has rarely if ever been performed with the transfiguring devotion that Bruno Walter brought to the 'Resurrection' Symphony. . . . Out of the ripeness of his art and out of his abiding affection for the composer who was his master and friend, Mr. Walter wrought a performance that was a creative act in its own right."

One of the liveliest record companies in the business, Audio Fidelity, Inc., has announced its intention to invade the classical field. Heretofore engrossed in the production of novelty and folk albums exploiting the widest possible range of hi-fi sound, they plan soon to release a series of LP's, stereotapes, and stereo discs from the more popular classics to the most serious. Emanuel Vardi, the distinguished violist, conductor, and arranger, has been appointed A&R classical department director by Sidney Prey, who heads the company.

**New Byline in Hi-Fi Music:** Welcome to Ira Gitler, who with Leonard Feather will share our jazz reviewing chores. His articles on the subject have appeared in *Metronome*, *Jazz of Paris*, and the Swedish magazine *Estrad*. —DOUGLASS CROSS





*Sir Thomas loves to talk, and his audiences love to hear him. It is a rare concert which is not concluded with a brief verbal exposition of some sort*

## “Ah!... Tea!”

*Sir Thomas Beecham as He Is Known to One of His Admirers  
Who Is Also a Personal Friend — by Douglas MacKinnon*

**M**Y FIRST meeting with Sir Thomas Beecham, socially, was anything but predictive of the warm friendship I was to enjoy in ensuing years — years which were to give me an insight into the man himself equal, I think, to the admiration I already harbored for his musicianship. My introduction to the latter was, fortunately, as early as Sir Thomas' first professional visit to this Country. It was 1928 when, as guest-conductor of several of our major orchestras, he directed the Boston Symphony in its own habitat, which was also mine. In these student days, grasping every available opportunity to hear great music and famous performers, I had already been borne to heady empyrean heights by the batons of

Monteux, Koussevitzky, Toscanini, and others. But none had impressed me in the way Sir Thomas did, for he did not beat time. His hands wove interpretative patterns in the air which, materializing in a tapestry, would have excited the envy of a Persian rugmaker. His novel method of conducting inspired the orchestra to musical portrayals of astonishing clarity and expressiveness. And this listener was never to forget the experience.

Several years later, working in New York City, I was able to observe the conductor in action on many occasions. The WPA Orchestra, formed during the depression to provide work for unemployed instrumentalists, was tempered in short order by his incandescent spirit from compara-



tively gross material to a resilient performing body of players. For a few seasons before the war, Sir Thomas conducted the Montreal Festival of Music. This novel series occurred at such a time that I could include it as part of my summer vacation, and on those visits I was given some unusual treats. I had never heard Elgar's *Dream of Gerontius* before. It was a revelation of beauty, and I wonder that it is not performed more often. Much as I had heard Elgar's *Enigma Variations*, never before had I experienced the finesse of the Beecham rendition, especially in the tenth Variation which tickled the senses to the *nth* degree. Then there was a Mozart divertimento played with a delectable sensitivity such as I have never found surpassed. No wonder that German criticism of Sir Thomas' Mozart as being too artificial collapsed utterly with a production of "The Magic Flute" which he conducted in Berlin before the war. It was in Montreal, then, that I became a true idolator of England's most eminent maestro.

Until the last of the Montreal Festivals before military duty abducted me from musical pursuits, I had always remained on my side of the footlights, Sir Thomas on his. But an evening of Mozart changed matters. The concert, held in a church some eight miles outside of Montreal, ended with excerpts from Mozart's farewell work, the *Requiem*, in a reading so exalted that the listener could hardly come down to earth again. Back in Montreal a reception had been scheduled for Beecham. As one of the guests, I was eager to see at close range this man who had been described so variously: imperious, witty, tactless, sensitive, captious, and generally capricious.

At the moment the guest of honor entered the room, I was talking with the hostess of the assemblage. "Oh, here's Sir Thomas now!" she exclaimed. "Wouldn't you like to meet him?" I said I would. The great conductor rushed up to us and grasped the hostess' right hand in both of his. Then she introduced me. He turned slightly, with both hands outstretched towards me, or so I thought. But with an explosive "Ah! . . . tea!!" Sir Thomas propelled himself past me towards a buffet laden with refreshment. He had not even seen me. But who could blame him, after such a performance as he had given that evening, for preferring to assimilate food rather than strangers?

The next day, however, at a rehearsal, the opportunity for a leisurely meeting occurred during a recess from work. At this time I was a director of station WQXR in New York. And in those few moments of chat, it was arranged that Sir Thomas would appear in an interview over WQXR. Of that interview I recall only two things. One was that I had prepared a number of questions to ask Sir Thomas. But his rhetorical prowess in developing a theme allowed me to pose only three questions during the fifteen-minute period.

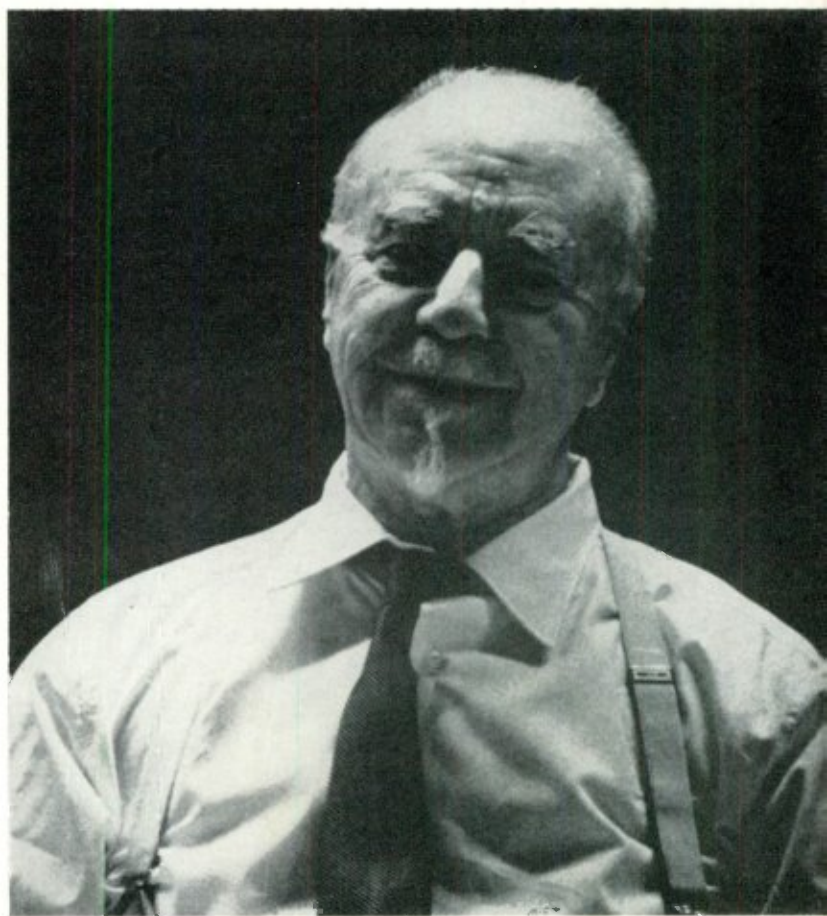
The other memory of the occasion was that, thinking she would enjoy her countryman's program, I had invited to the interview an English pianist who had played on WQXR. Little did I realize that I was playing the part of an unwitting Cupid. But not long afterwards there was a new Lady Beecham. After she appeared as soloist in one of Sir Thomas' Carnegie Hall concerts, one of the critics turned in an adverse report, emphasizing the fact that

Lady Betty Beecham had played a wrong note in a Mozart concerto. Few artists can match the intensity of the towering rages of which Sir Thomas is capable upon occasion. He thereupon challenged the critic to a verbal duel which took place in the basement of Steinway's display rooms. I was invited to this confrontation, perhaps to act as a second, although no one could hold the rhetorical tools with which Sir Thomas was armed. He readily admitted a critic's right to an opinion, but not to a distortion of truth. One of Steinway's practice pianos and a score of the concerto in question quickly established the fact that what the critic had taken for a mistake was in fact the jarring interval of a second which Mozart had written. The chastened critic admitted his error and apologized.

Sir Thomas loves to talk, and his audiences love to hear him do so. It is a rare concert which is not concluded with a brief verbal exposition of some sort. I regret not having kept notes of these various concert-codas. But one may find some of them quoted in articles by the English critic Neville Cardus who, in the *Gramophone Record Review* for February 1958, cites one instance when Beecham, in response to the demand for a "lollipop" (his word for an encore), said, "As an encore we shall now play the *Valse Triste* of Sibelius, and it might be as well to inform you that this piece has *not* already been performed this evening." Audiences delight in such insults to

*Continued on page 56*

*A portrait of the English conductor published here for the first time*





# stereo tapes

## Reviews & Ratings

For Names of Reviewers and Explanation of Ratings, See the Record Review Section

**BARBER: Adagio for Strings, Op. 11** A-A  
**ELGAR: Introduction and Allegro** A-B  
**for Strings, Op. 47** A-A  
 Strings of the Boston Symphony  
 Orchestra under Charles Munch  
 Stereo 7½ ips. Time: about 21 mins.  
 RCA Victor BCS-139



Both works are first-rate examples of inspired writing for strings. Barber's well known opus gets here a full-bodied rendition by the marvelous sounding ensemble of the Boston Symphony. It is very well fitted to Munch's conducting style. The Elgar, which is more refined, is much less suitable to this kind of approach. Here the performance seems rather heavy handed and the strings too numerous for instrumental clarity. The stereophonic sound is very realistic and defines both the perfection in the Barber work and the imperfections in the Elgar.

A. Skulsky

**BARBER: Medea's Meditation and** B  
**Dance of Vengeance** A  
 Boston Symphony under Charles Munch A  
 Stereo 7½ ips. Time: about 12 mins.  
 RCA Victor ACS 147



Barber's ballet score, "Medea", was first performed with Martha Graham in 1946. The present excerpt is a rearrangement of some of the music pertaining to Medea herself, with an elaborate orchestration that calls for a large percussion section. I find the actual musical material uneven; the *Meditation* is evocative in its lyricism and archaic atmosphere, but why the *Dance* should take on an unmistakable boogie beat is incomprehensible. But the expert scoring has a phenomenal range, and the Boston Symphony sounds magnificent. The percussive sounds are reproduced with maximum realism in the vibrant recording. The tape, however, fills less than a third of the reel. Surely only twelve minutes of music is a rather skimpy amount for one's money.

C. McPhee

**BEETHOVEN: Symphony No. 2 in D;** A-A  
**Egmont Overture** A-A  
 Graz Philharmonic under A-A  
 Miltiades Caridis  
 Stereo 7½ ips. Time: about 43 mins.  
 Livingston 4003 K



Here are two ideal interpretations of Beethoven by one of Europe's fastest rising young conductors, currently permanent leader of the Graz Philharmonic. Never, to my ears, has the *Second Symphony* sounded so lyrical, so full of grace. The *Egmont Overture* has true nobility, and the finale is radiant. Much of this is due to the unhurried tempos and lack of artificial tension. Nothing is ever forced. Strings and winds alike have a wonderful beauty of tone, especially in the expressive melodic passages. But most astonishing is the full richness of the horns in the orchestral *tutti*s, blending rather than emerging in a way I've never heard before in Beethoven. All this is captured to perfection by the recording, which does full justice to both performances.

C. McPhee

**STRAVINSKY: Song of the** B  
**Nightingale** B  
 Chicago Symphony Orchestra under A  
 Fritz Reiner  
 Stereo 7½ ips. Time: about 25 mins.  
 RCA Victor CCS-97

I recently commented on the same work when it was issued on monaural LP. Thus I do not have to restate the attributes of Reiner's approach (though it is somewhat lacking in poetic feeling). This work with its scintillating sonorities

is naturally most fitted for stereophonic rendition. The difference between the monaural recording and the stereophonic tape, however, is minimal. I can find no fault with the present tape, but the monaural recording was already marvelous in its definition of orchestral sound, and it seems to me there was little room for improvement.

A. Skulsky

**TCHAIKOVSKY: Capriccio Italien** A  
 The Graz Philharmonic under C  
 Gustav Cerney C  
 Stereo 7½ ips. Time: about 15 mins.  
 Livingston 2016 C Tchaikovsky



Since there seems to be no real differentiation between the two channels on this tape, one gets the impression that this is not a true stereo recording and suspects, therefore, that it may be a reworked version of a very good monaural original. At any rate, what results is a pleasant blending of all forces; but there is still presence here — the bite of the string attacks, the splash of the cymbals. The performance, while not flawless, is fluid and light-hearted.

G. Cory

**Marching Along** A to B  
 Eastman Symphonic Wind Ensemble B  
 under Frederick Fennell B  
 Stereo 7½ ips. Time: about 16 mins.  
 Mercury MWS5-14

Here is a collection of John Philip Sousa's "music for the feet instead of the head" (to borrow from Frederick Fennell's liner notes) which will "speak" to even the most sedentary. Twenty-five reed instruments, sixteen brass, six percussion players and a lone string bass sound forth with snap and precision on the following old-timers: *Caisson Song*, *The Thunderer*, *Washington Post*, *King Cotton*, *El Capitan*, *The Stars and Stripes Forever*. The stereo reproduction gives well spaced sound, with no effect of a "hole" in the middle, and there is a fine sharp focusing on individual instrumental groups.

S. Fleming

**A Mighty Fortress** A  
 The Robert Shaw Chorale A  
 Stereo 7½ ips. Time: about 16 mins. B  
 RCA Victor ACS-107 Shaw



Shaw here leads his well-disciplined group in a selection of five favorite hymns. The arrangements, by Shaw himself and Alice Parker, are appealing in their direct simplicity and restraint. The liner notes tell us that for aural effect Shaw bunches his singers in quartets and spaces them unusually widely but, not having heard the monaural disc equivalent, it is difficult to say whether the illusion of depth this taping produces is due to stereophonics or to the unorthodox placement. At any rate, the sound is broad, spacious, and so life-like that the sibilance of the female choir is annoying. The hymns, which are consummately performed, include *Fairest Lord Jesus*, *Prayer of Thanksgiving*, *All People That on Earth Do Dwell*, *All Creatures of Our God and King* in addition to the title piece (*Ein' feste Burg*).

L. Menashe

**Pipe Organ in the Mosque (Vol. 1)** B  
 Reginald Foort, organ B  
 Stereo 7½ ips. Time: about 28 mins. B  
 Cook 1050 sr Foort



In this first of 2 volumes of 'pops' concert pieces, Foort plays with taste and authority. Stand-outs are his improvisation on *Bells of St. Mary's*, done in the



best tradition, and his arrangement of *Londonderry Air*. Two show-pieces, Liszt's *Second Hungarian Rhapsody* and Herold's *Zampa Overture*, sound somewhat blurred in the fast passages — probably not so much a fault of Foort's musicianship as the instrument's slow action. There are not the obvious pauses and holds for changes in registration which characterize many organ performances — a welcome relief. As in later albums, the Wurlitzer in Richmond's huge Mosque is utilized; here it sounds under-recorded. The tape itself lacks a comfortable lead-in. G. Cory

**The Things I Love in Hi-Fi** A to B  
The Three Suns with Alfredo Mendez, A to B  
pipe organ A  
Stereo 7½ ips. Time: about 25 mins.  
RCA Victor CPS-130

This diverting and diversified album is full of lively sound and musical surprises. There are some bouncy novelty numbers (*Playing Leapfrog; Music, Music, Music; Cachita*), and the ballads don't bog down, either, into mere mood music. The pipe organ is a welcome addition to the Three Suns idiom, bolstering but not obscuring it; happily the Hammond organ sound is not often pitted against that of the Wurlitzer — a ludicrous contest. No credits whatsoever are given to the writers of the musical material; on records one has the label at least to fall back on when the jacket neglects mention. When is this increasingly prevalent practice to be remedied? G. Cory

**Fiesta Flamenca** A  
Carlos Montoya, guitar A  
Stereo 7½ ips. Time: about 24 mins. A  
Cook 1027 st

This is a fascinating recording of flamenco (Spanish gypsy) music by a group of singers and dancers accompanied by the taut and complex rhythms of Montoya's guitar. Hand-clapping, castanets, and intricate toe and heel accents further enliven the various numbers, with approving "oleh's" after each exuberant burst of song. The tunes, especially those in a minor key, are captivating, florid at times with the light vocal embellishments characteristic of flamenco singing. The frequent cross-rhythms against a basic triple beat are tense and exciting. The recording is excellent, capturing the faintest hand-clap or click of castanet. C. McPhee

**Sabicas Plays Flamenco** A  
Stereo 7½ ips. Time: about 14 mins. A  
Livingston 2051 C A  
Sabicas

Sabicas, guitar virtuoso *par excellence*, is heard on this short tape playing five lively gypsy dances. As usual, his astounding command of the instrument and remarkable improvisational skill result in performances that are musically satisfying in every respect. Although the desirability of stereo reproduction for music emanating from a single source is open to question, it must be said that the sound here is excellent — clean and full-bodied. R. Sherman

**Selections from "Gigi" and** B-A  
"My Fair Lady" B-B  
Caesar Giovannini and Strings B  
Stereo 7½ ips. Time: about 20 & 15  
mins., respectively  
Concertapes 601, 513

Add to the list of recordings of "Gigi" this competent cutting by a string orchestra featuring piano and accordeon. Here "Gigi" is pleasant music, pleasantly executed. It is well recorded with clearly defined stereo separation. "Gigi" producers hope to approach the popularity of "My Fair Lady", which is probably why they chose Lerner and Lowe to score this film. Repeat above comments on the recording of a shorter series of selections from "My Fair Lady". C. Graham

**A Breath of French Air** B  
Roger Lecussant and his Orchestra B  
Stereo 7½ ips. Time: about 27 mins. A  
Omegatape ST-7030

Rich, sometimes overblown arrangements of such Gallic favorites as *La Mer*, *Rien qu'une chanson* and *Vous qui passez sans me voir* are nicely played by Roger Lecussant's Orchestra, with the maestro taking several piano solos en route. Composers are nowhere credited, but the half dozen songs I recognized are all by Charles Trenet, whose gift for lyrical, debonnaire melodies is well known. The tape by and large provides relaxed, easy-going and highly agreeable listening. Nothing very novel or original here — just good, solid dance music, with enough variety in the instrumentation to sustain interest. Resonant stereo sound. R. Sherman

**Dinner in Acapulco** C  
The Salterio Quintet C  
Stereo 7½ ips Time: about 15 mins. B  
Livingston 2011 C

Its name derived from the soprano and tenor salterios (zither-like stringed instruments) which, along with a violin, guitar, and string bass, comprise the quintet, the group is featured in five examples of what the notes call "typically Mexican dinner music". (I would hardly call *Lisbon Antigua* typically Mexican, but we'll let that pass). Although the unusual instruments do bestow a certain exotic flavor to the music, the arrangements are fairly commonplace and the novelty wears thin rather quickly, especially since the players seem to have some difficulty in staying in tune with each other. Very good sound. R. Sherman

**On the Bandstand** A to B  
Skitch Henderson and his Orchestra A  
Stereo 7½ ips. Time: about 26 mins. A  
RCA Victor CPS-111 Henderson

There is no more stylish a man in the band business than Skitch Henderson and here he and his big aggregation swing for dancers in full-blown stereo. The tunes are good and nicely paced (*It's Delovely, Hindustan, My Blue Heaven, A Study in Moe's Art, The Continental, Nostalgia, Japanese Sandman, Chicago, and a couple of Henderson originals, Dodging a Divorcee and Man On the Street*). If you want to show off your stereo tape set-up and have a ball at the same time, this will do nicely. D. Cross

**Straight Down the Middle** B  
Sauter-Finegan Orchestra A  
Stereo 7½ ips. Time: about 20 mins. A  
RCA Victor CPS 113 Sauter & Finegan

Eddie Sauter has arranged an enormous amount of music for interesting listening, as has Bill Finegan, each first coming to prominence with work they did as staff arrangers for Benny Goodman and Glenn Miller respectively. This is imaginatively arranged, brilliantly executed dance music recorded by top house musicians under good studio conditions. As with most of S-F's contributions of the past couple of years, striking contrasts, rich tonal effects, and wide dynamic ranges abound. Hear, especially, old standards *Paradise and Have You Met Miss Jones?* C. Graham

**Jazz Impressions of Pal Joey** B  
Kenny Drew Trio B  
Stereo 7½ ips. Time: about 30 mins. A  
Riverside RT 21F Drew

Drew is a talented young pianist, extremely proficient technically, who often plays lyrical and graceful things. This session is devoted to six pieces from the movie version of "Pal Joey" (which includes *The Lady is a Tramp* and *I Didn't Know What Time It Was*). Throughout there is ample evidence of his percussive solo piano attack accompanied by velvety driving rhythm, with occasional short bass or drum solos. Unlike much modern jazz this will provide pleasant listening for non-jazz listeners. The stereo recording is unobtrusive but effective and clean. C. Graham

**Jazz from New York** B  
Buster Bailey, Higginbotham, Hawkins, B  
et al. B  
Stereo 7½ ips. Time: about 16 mins.  
Stereo Age J-1 Hawkins

Two pieces of fine unrehearsed jazz by seven professionals. The first number, J. C. (Higginbotham) *Jump* is simply put together on a minor riff. Then comes Bill Bailey (*Won't You Please Come Home?*) starting with a moody clarinet recitative for a couple of bars before everybody jumps in to romp through chorus after exuberant chorus. J. C. plays trombone more tastefully here than he often has as the sidekick of rough-and-ready Trumpeter Red Allen. Joe Thomas' lyrically simple trumpet soars like a more restrained, younger Louis. But the standout here is Buster (no relation to Bill) Bailey. On his extended solo, Buster's rapid legato clarinet weaves alternately over rhythm backing, then over the other horns riffing together. Veteran bassist Benny Moten provides a solid foundation, and Coleman Hawkins displays his usual masterful and assertive way with his tenor saxophone. Stereo delivers big open dance hall sound here, though some may feel there's too much reverberation. C. Graham







IGOR MARKEVITCH

suggests a basic record library of  
orchestral music for hi-fi reproduction

## GUIDE TO RECORD COLLECTING

The internationally renowned conductor and composer recommends a list of works to display the resources of the symphony when recorded and played back in hi-fi.

Notes and Comments by  
Abraham Skulsky

IT IS HARDLY necessary to introduce Igor Markevitch to a record collector. One of the most versatile among contemporary conductors, his repertory on recordings ranges from the great classics — Bach, Haydn, Mozart, Beethoven — through standard romantic works, others never recorded before (Gounod, Berwald) to Stravinsky, Prokofiev, Milhaud, Honegger and Dallapiccola. His characteristic is that he has no "characteristic" style of interpretation. Rather, Markevitch seems able to penetrate each particular work that he conducts and to interpret it according to its own style and character. He is famous as a composer all over Europe, and one of his early works, "Icare", composed at the age of twenty in 1932, was introduced last April by Leonard Bernstein and the New York Philharmonic. It turned out to be one of the big events of the musical season. At present, Markevitch is regular conductor of the Lamoureux Orchestra in Paris, of the Havana Philharmonic and of *Les Concerts Symphoniques* in Montreal. All this apart from his guest appearances, his conducting courses, and his numerous recording sessions!

Igor Markevitch is one of the rare conductors who is fully aware of the specific

problems of recording techniques. For him a recording session has nothing in common with a concert. For instance, some time ago he told me that while recording Prokofiev's *Scythian Suite* he realized that the full sonic impact of the work could never be completely reproduced; so he attempted to play the work with the utmost clarity but without overdoing the sonic aspects. In his choice of works for this Guide to Record Collecting (some employing soloists and chorus) the conductor gives us a clue to his own intelligent thinking about the sound of music. Thus it appears that for him even Purcell, Bach, lesser known works by Gounod and Debussy or a twelve tone work by Schönberg are to be studied under the aspects of what we call hi-fi sound. Sound indeed is part of the musical fabric of any given composition and cannot be subtracted from the other elements; this is true of any composer of any era. Neither is the term "hi-fi" just a measurement of loudness and softness, nor can a work be solely qualified for this list simply because it has an astounding dynamic range. Markevitch seems to imply that for him "hi-fi" is a sum of interpretative qualities including fidelity of sound.

**Purcell: The Fairy Queen:** This large-scale work consists of songs and dances composed for a performance of Shakespeare's "Midsummer Night's Dream". It is one of Purcell's finest works. Its length and the great variety of its musical ideas make of this incidental music (composed for a giant ensemble of soloists, chorus and orchestra) an almost operatic masterpiece. A first-rate recording of the complete work has just been issued on the London-L'Oiseau Lyre label. In it Anthony Lewis conducts a large group of excellent vocal soloists, the Boyd Neel Orchestra and the St. Anthony Singers, with the utmost stylistic integration. The quality of the sound is also excellent. (London-L'Oiseau Lyre OL 50139-40-41 3-12")

**Bach: The Four Suites for Orchestra:** These are naturally basic "musts" for any serious record collector. Mr. Markevitch's preference is for the performance conducted by Otto Klemperer with the Philharmonia Orchestra on Angel. Klemperer uses a reduced ensemble, adheres most clearly to Bach's original intentions, produces sounds of the utmost purity and beauty, and interprets with the greatest rhythmic precision. Some may prefer the version by Van Beinum with the Concertgebouw Orchestra of Amsterdam on the Epic label. Using a full-bodied ensemble, this conductor gives us on the whole a warmer and more lyrical approach. For those who want to delve more deeply into the several ways of performing Bach, there is a first-rate version by Felix Prohaska and the Vienna State Opera Orchestra on Vanguard. In the *Third* and *Fourth* suites, Mr. Prohaska gives us, indeed, alternative versions of the *Overtures* as played in the French style. Finally,

the Haydn Society has just reissued its version of the suites as played by the Hewitt Orchestra. Here we find a rather overzealous approach. The recording seems to have been made at very close range, with the harpsichord too much in the foreground. The sound, although impressive, is rather dry, especially that of the string sections. (Angel, Album 3536-B with scores; Epic SC 6024; Vanguard-Bach Guild 530/1; Haydn Society 9028/29)

**Bach: The Musical Offering:** This is the only work included in this list for which the composer did not indicate instrumentation (except for the Trio Sonata section). In the two performances under consideration, the conductors, Markevitch and Münchinger respectively, have tackled the problem of orchestration and thus rendered a presentation of this beautiful work possible. The preferred version is the Markevitch on the Angel label. This conductor has approached the problem not only from a purely instrumental angle, but has also considered the acoustical and structural problems. He thus divides his ensemble into three distinct sections and has built the loose canons and fugues into a theme and variations. His performance with the French Radio Orchestra is one of stunning beauty from every viewpoint. Münchinger's approach is more conventional and adheres more closely to Bach's written page. His performance with the Stuttgart Ensemble on the London label is, however, without reproach. (Angel 45005; London LL-1181)

**Berlioz: Symphonie Fantastique, Op. 14:** Mr. Markevitch has said that while this is not a first-rate work in his opinion, it is a true conductor's piece and that no conductor should neglect it. This is true, certainly, if we consider only the rather naïve programmatic content and the somewhat superficial handling of materials. On the other hand, the work's melodic beauty, its superb orchestration, and its originality of structure by far outweigh its defects. The diversity of interpretations in the numerous available versions is proof that the work provides a field day for conductors! I am happy to say that my own preference is for the Markevitch version with the Berlin Philharmonic on the Decca label. This seems to me the most proportioned and balanced performance, with the conductor approaching each movement according to its individual character. He gives us the most beautifully shaped *Waltz*; a true landscape in the third movement; he understates somewhat in the *March to the Gallows* (not without a little bit of irony) and reserves all his energies for the tremendous outburst of original sounds in the last movement. The Berlin Orchestra is beautifully recorded. Of the other versions, special mention must be made of the highly romantic, driven but virtuosic performance by Munch and the

*Continued on page 58*



# The Money of Making Art

Is Jazz Becoming Just Another Property of Tin Pan Alley?  
Are the Artists Who Create It Selling Out to the TV Spon-  
sors, the Disc Jockeys, and the Juke Boxes? — *by* Leonard Feather

**W**HEN LOOT Comes in the Door, Art Flies out the Window", proclaimed a headline recently in a trade-paper review of the Newport Jazz Festival. The argument, long familiar among critics, was that creativity is incompatible with commercial success.

This truism is a generalization perhaps less applicable to jazz than to any of the other contemporary art forms. In a country long dedicated to the art of making money, it has been shown time and again that in jazz there is money in making art.

There has been about jazz, from the first years of our awareness of it as an entity apart from the "commercial" music of Tin Pan Alley, an aura of esthetic *apartheid*. For decades the intellectuals ignored it or shrugged it off, lumping the Armstrongs and Ellingtons in the same basket with the Guy Lombardos and Sammy Kayes. Now that they have adopted it, they are eager for it to retain its esoteric quality. Out of one side of their mouths they complain about its lack of acceptance; from the other side, they are the first to complain when that acceptance reaches such a peak that they have become merely a small minority of devotees among a multitude.

The very nature of jazz precludes the possibility that it can become prostituted by mass acceptance. It was partly because of his intellectual manner and sophisticated, academically complex approach to jazz that Dave Brubeck's work caught the imagination of a small segment of young enthusiasts — a segment that was soon magnified into what might be called a major minority appeal. This is true of John Lewis and his Modern Jazz Quartet, whose solemn faces on their album covers make it clear that jazz to them is a very serious business. The feeling of knowing a little more than the next fellow, of appreciating something a little "farther out", is an emotion now common to an ever-growing international circle of would-be, quasi-, pseudo- and actual intellectuals.

Paradoxically, the more adamantly artists stick to their principles and show their independence of commercialism, the more commercial they become. It is absurd, if one knows some of the musicians and their attitudes, to suppose that they play down to their audiences; on the contrary, they delight in showing their disdain for the customers. Does anybody really believe that Miles Davis, Max Roach, Gerry Mulligan, Sonny Rollins, Horace Silver or even Duke Ellington threw art out the window at Newport in the hope of thus becoming more commercial?

The fact that the Newport festival was a tremendous financial success has no bearing whatever on its musical merit or lack of merit. It could have lost a fortune and been equally valid or invalid artistically. Even the ham-

ming of Louis Armstrong, and the animosity he arouses in many musicians with his clowning, cannot be allowed to becloud the central issue of whether or not he played well. (He did.)

The same truths hold good for rock 'n' roll. Joe Turner was accepted among the jazz *cognoscenti* long before he became a best seller in the rock 'n' roll market; it was sheer chance that he developed into a box-office attraction. He remains a superb blues singer whether he sells a million records or a dozen.

It is my firm belief that if some of the more subdued recorded performances of Elvis Presley had been discovered a few years ago on some small independent label in the South, by a critic who knew nothing whatever about the performer, they might have been hailed as works of genuine, primitive, unsophisticated art. In fact, this may even be true of some of Presley's present performances. The same comment could be applied to a number of singers who have had the "misfortune" of reaching a staggering degree of economic success. Kay Starr, for instance, and even Roberta Sherwood, though they live in a commercial world far removed from the territory of the jazz critic, actually are closer to jazz than some of the minor voices heard on jazz labels and acclaimed by the critics. In the cases of artists like these who live in a world almost completely divorced from jazz, their professional associations are held against them, along with their financial success, as evidence that they have renounced art.

To report that a performer was "commercial" once implied that he had sold out to the money-bags, or that he had never had any alternative, having been damned from the start to make money and, *ergo*, no music. Today, with jazz solidly established as big business in the festival, concert, record and television fields, it has become necessary to reappraise the values that for so long were arbitrarily employed to separate the esthetically profitable chaff of jazz from the bankrupt wheat of the dance bands.

Admittedly, when a national sponsor backs a TV jazz "spectacular", he looks for more than experimental rumblings and atonal workshop music. But he is willing to present, to an audience comprising tens of millions, a fair proportion of music that was the property, not too many years ago, of a very limited minority. We must not forget that the very notes played by the Armstrongs and Hampsons for the watch manufacturers are identical to those that belonged at one time to a small coterie of hipsters, who bemoaned the fact that music like this could never be appreciated by the squares.

When loot comes in at the box office, art has its choice. It can fly out the window or it can *Continued on page 58*





# MONO/STEREO RECORDS

## Reviews & Ratings

### Board of Reviewers:

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### ORCHESTRAL MUSIC

**ADAM: Giselle** A  
Royal Opera House Orchestra Covent Garden under Yuri Fayer A  
Angel 3583 B

The usual recorded excerpts from "Giselle" generally succeed in making the score sound merely trashy and naive. It is not a great score but Fayer makes it sound like just what it is — the score of a great ballet. This is truly a ballet recording and as such it will surely evoke tender memories of the listener's favorite ballerina. Fayer, principal conductor for the Bolshoi Ballet, recorded this during the company's visit to England in 1956. It is in every way outstanding, but most important, it is dramatic rather than melodramatic and tender rather than sentimental. The orchestra performs with finesse and achieves some ethereal results. G. L. Mayer

**BRAHMS: Symphony No. 2 in D, Op. 73** A  
Vienna Philharmonic Orchestra under Rafael Kubelik B  
S London CS-6004 Kubelik



This performance sectionalizes Brahms. There is no evident curve to the interpretation, but rather a meticulous attention to each unit. Since Brahms fluctuates in his intensities it is difficult to shape the *Symphony* into a cohesive whole. Kubelik does his best work in the second movement, which emanates warmth with an undercurrent of dramatic fervor. Here the tremolos are tight and vibrant, though pianissimo. The third movement sounds positively Mendelssohnian, Kubelik's idea seemingly to exact as much "summer" from the score as possible. The fourth movement closes ablaze with masculine vigor. The stereo sound is wonderfully natural and amazingly clear. E. Laderman

**BEETHOVEN: Symphony No. 5 in C minor, Op. 67** A  
Philharmonic Promenade Orchestra of London under Sir Adrian Boult B  
S Vanguard VSO-2003 A

Another thoroughly rewarding demonstration of the art of Sir Adrian. The first movement seems strangely relaxed, due to the fact that the conductor

demands the value of each and every note. It takes away a sense of urgency that has become the standard approach, and gives to it a breadth and spaciousness that is not unattractive. The second movement is taken quite briskly, and while it robs the strings of a chance to pour it on, it is metro-nomically correct. I cannot remember hearing the transition to the fourth movement done so beautifully, notwithstanding the Toscanini version. E. Laderman

**BERLIOZ: Symphonie Fantastique, Op. 14** A  
Paris Conservatoire Orchestra under Ataulfo Argenta A  
London LL 3016 Berlioz



This newest version of Berlioz' well known opus is to be rated among the very best in the catalogue. It was recorded shortly before Argenta's tragic death, and in it, this conductor proves to have been a master in the true sense. Intent on bringing to the fore the fantastic elements of this symphony, Argenta reveals himself at his best in the two last movements. In the *March* he uncovers unknown dynamic shadings, and he is the only conductor to my knowledge who ever performed the repeat as indicated by Berlioz. The last movement is almost terrifying in its drive, and the bells, doubled here by a tam-tam, sound for once really like death bells. The only drawback to this version is that the turnover occurs in the middle of the third movement. The engineers have succeeded in producing extraordinarily realistic sound from every viewpoint. A. Sklisky

**BRAHMS: Symphony No. 1 in C Minor** A  
The Vienna Philharmonic Orchestra under Rafael Kubelik B  
S London CS 6016 B

I had expected a new romantic warmth from this recording, intensified by the wide dimensions of stereophonic sound. I was disappointed, however. Kubelik's performance is uneven and at times pedantic; the recording is wonderfully realistic but over-brilliant for Brahms, and seems to disintegrate rather than integrate Brahms' all too austere orchestration. Especially in the first movement, the strings sound consistently harsh and forced in the vigorous passages. Only in quieter moments, and from the middle register down, do they ever take on sweetness. Yet the wind instruments sound

### RATINGS OF CLASSICAL MUSIC

The following explanation of the Record Ratings which accompany the Record Reviews is given so that you will understand exactly the significance of the three letters which appear at the right of each review heading.

#### COMPOSITION (Top Letter)

**A: Outstanding**  
Indicates that the composition is one of the composer's best works, or that it is outstanding in a particular class of music. Assignment of this rating is an unqualified recommendation.

**B: Important**  
This rating is but slightly below the A rank.

**C: Worthy**

A composition which may merit representation in a library of the composer's works, or in a collection of that particular music.

#### PERFORMANCE (Middle Letter)

**A: Outstanding**  
Indicates a superb performance. Assignment of this rating is an unqualified recommendation.

**B: Excellent**  
A noteworthy performance, subject only to minor criticism.

**C: Satisfactory**  
A performance not without flaws, yet deserving public notice.

#### RECORDING QUALITY (Bottom Letter)

**A: Outstanding Realism**

Representing the highest present attainments in acoustic and recording techniques.

**B: Excellent Quality**  
Slightly below A rating because of minor faults in the acoustics or recording, or because the noise is considered somewhat above the minimum currently attainable.

**C: Acceptable Quality**  
Representing the current average of the better LP records.

R<sub>1</sub> indicates a re-issue.

**Important Note:** Records which are rated below C as to the composition, artist or orchestra, or recording quality are not ordinarily reviewed here.

**S** This symbol indicates a stereo disc.



## REVIEWERS' TRIPLE-A-RAVES IN THIS ISSUE

All the compositions, performances, and recording techniques on the following discs have been given unqualified recommendation

### ORCHESTRAL MUSIC

ADAM: *Giselle* Angel 3583 B

BERLIOZ: *Symphonie Fantastique*, Op. 14  
London LL 3016

COPLAND: *Billy the Kid*; *Rodeo* RCA  
Victor LM-2195

DEBUSSY: *La Mer*; *Prélude à l'Après Midi d'un Faune*

RAVEL: *Rapsodie Espagnole*  
S London CS-6024

DEBUSSY: *Nocturnes*

RAVEL: *Ma Mère l'Oye* London LL-3019

FALLA: *The Three Cornered Hat* (Complete Ballet) Angel 35553

GERSHWIN: *An American in Paris*; *Porgy and Bess*, Symphonic Picture (arr. Robert Russell Bennett) Mercury MG-50071

HALFFTER: *Sinfonietta* London LL-3024

MENDELSSOHN: *A Midsummer Night's Dream—Overture, Scherzo, Nocturne, Wedding March*

SCHUBERT: *Rosamunde—Overture, Entr'acte No. 2, Ballet Music No. 2* Epic LC-3433

MUSSORGSKY-RAVEL: *Pictures at an Exhibition* RCA Victor LM-2201

PROKOFIEV: *Romeo and Juliet* Ballet  
Columbia ML-5267

RIMSKY-KORSAKOV: *Scheherazade*  
S London CS-6018

TCHAIKOVSKY: *Symphony No. 6 in B minor, Op. 74 ("Pathétique")* SW5  
RCA Victor LSC-1019

### CONCERTOS

BACH: *Concertos for Clavier and Orchestra: No. 1 in D minor, No. 4 in A, No. 5 in F minor* Angel COLH 15 \*

PROKOFIEV: *Piano Concerto No. 3 in C; Seventeen Pieces for Piano* Angel COLH 34 \*

SAINT-SAENS: *Cello Concerto No. 1 in A minor, Op. 33* Angel 35598

SCHUMANN: *Cello Concerto in A minor, Op. 129*

### CHAMBER MUSIC

BARTÓK: *Sonata No. 2*

HINDEMITH: *Sonata in C*

STRAVINSKY: *Duo Concertante* Decca  
DL-9980

BEETHOVEN: *Violin Sonatas: No. 9 in A, Op. 47 ("Kreutzer"); No. 6 in A, Op. 30, No. 1* Epic LC-3458

\* A re-release. Not rated as to sound quality

### VOCAL MUSIC

Sibelius Song Recital Decca DL-9983

### OPERA

WAGNER: *Die Meistersinger von Nürnberg* Angel 3572 E/L 5-12"

### MISCELLANEOUS

Children's Songs Tradition TLP-1027

### STAGE, SCREEN & TV

One Never Knows S Atlantic 1284

Welcome to My Heart RCA Victor LPM-1717

### POPULAR MUSIC

Sea of Dreams S Capitol ST-R15

Sing Along With Mitch Columbia CL-1160

A Touch of the Blues RCA Victor LPM-1566

### JAZZ

Lady in Satin Columbia CL-1157

Marx Makes Broadway S Omega  
OSL-2

Modern Jazz Concert Columbia WL-127

Man Bites Harmonica! Riverside 12-257

Cal Tjader Sextet Fantasy 3266

beautifully mellow at all times. But the overall acoustic interpretation of this performance seems decidedly wrong to my ears, making for too violent extremes in dynamic contrast in all four movements. C. McPhee

CARTER: *Variations for Orchestra* A-B  
HELM: *Second Piano Concerto* A-A  
Benjamin Owen, piano; Louisville  
Orchestra under Robert Whitney  
Louisville LOU-58-3 Carter



With his *Variations*, the American Elliott Carter appears as one of the major forces in contemporary music. This work is indeed a marvelous example of the combination between extreme logic and pure invention. Using the most advanced techniques, Carter creates, in a sense, a new dimension by his original approach to the rhythmic element. As a whole, the work is of the strongest dramatic impact. By contrast, Everett Helm's *Concerto* is classic in approach and its texture somewhat Stravinskian. It is, indeed, the work of an intelligent musician. Conductor Whitney deserves special praise for his performance of the very difficult Carter work. The sound is excellent. A. Skulsky

CHOPIN-DOUGLAS: *Les Sylphides* B-A  
DELIBES: *La Source* A-A  
The Paris Conservatory Orchestra  
under Peter Maag  
S London CS 6026 Delibes



While this orchestration of Chopin's music by the English composer, Roy Douglas, is bright and sparkling, I prefer the earlier arrangement made by Stravinsky in 1909. In any case, the music becomes purely a point of departure for romantic choreography. Of much greater musical interest is the Delibes suite, melodically fresh, full of exotic charm, and always highly original in its piquant and glittering scoring. Under the talented young conductor, Peter Maag, the Paris Conservatory Orchestra gives high-spirited performances in both works. The perfect dance tempos, the clarity of style, the elegant finish of the solo passages are a delight. The stereophonic recording is spacious and brilliant, capturing such different sounds as harp tones, string harmonics, and virtuoso horn trills with utmost realism. C. McPhee

COPLAND: *Billy the Kid*; *Rodeo* A-A  
Morton Gould and his Orchestra A-A  
RCA Victor LM-2195 A-A

Suites from two of Copland's most successful ballets are here presented in a first-rate recording, complementing each other in the composer's masterful

treatment of American folk-tunes. With him, these never become mere arrangements. As in *Petrouchka*, they establish a native atmosphere, and form the basis for creative work of first order. Both musically and as choreography, *Billy the Kid*, the earlier of the two (1939), is a landmark in American ballet, the progenitor from which most later "Western" ballets have sprung. *Rodeo*, composed some ten years later and based on the same technical approach, is a more genial follow-up. This recording is most highly recommended. C. McPhee

DEBUSSY: *La Mer*; *Prélude à l'Après Midi d'un Faune* A-A-A  
RAVEL: *Rapsodie Espagnole* A-A-A  
L'Orchestre de la Suisse Romande  
under Ernest Ansermet  
S London CS-6024 Ravel



Debussy's individual and colorful orchestral style, with its complex sonorities and mosaic-like organization, is ideal for stereophonic recording. The present disc bears this out to a superlative degree. Never in the concert hall have I heard *La Mer* presented so vividly. The music literally sounds exactly as it looks on the printed page. Each component part is clearly differentiated, no detail seems to be lost, and yet the whole orchestral fabric is sheer joy for integrated resonance. Ansermet conducts this work with the true symphonic sweep necessary to its breadth. The *Faune* takes on a new glow, while Ravel's more transparently orchestrated *Rapsodie Espagnole* is given an equally fine performance. These three works, so fastidiously and scientifically scored, all sound as though their composers had written especially for stereophonic sound. C. McPhee

DEBUSSY: *Nocturnes* A-A  
RAVEL: *Ma Mère l'Oye* A-A  
L'Orchestre de la Suisse Romande  
under Ernest Ansermet  
London LL-3019 Debussy



Debussy's three *Nocturnes* for orchestra, *Nuages, Fêtes, Sirènes*, completed in 1898, mark the beginning of the composer's continual search for new and beautiful orchestral sounds, and a personal style destined to be superficially labelled impressionistic. The delicate scoring of *Nuages*, and the movement and brilliance of *Fêtes*, are highly successful. *Sirènes*, with its perpetual female choir in languid unison, is monotonous, and today, after years of juke-box *sirènes*, rather absurd. Ravel's witty and delightful *Mother Goose* is equally an adventure in fresh orchestral color, while leaning toward a more classic formalism. My favorite in the suite has always been *Empress of the Pagodas*, surely inspired by a Javanese or Siamese percussion orchestra. Ansermet interprets both scores with imagination and brilliance. C. McPhee



**DELLO JOIO: Variations,  
Chaconne and Finale**  
**VINCENT: Symphony in D**  
Philadelphia Orchestra under  
Eugene Ormandy  
Columbia ML-5263

B-B  
A-A  
A-A



Dello Joio

These two vigorous and solidly built works, by two American composers who believe before all in sound craftsmanship, are well brought together on this new disc. The Dello Joio work is the longer and more elaborately conceived of the two. It owes its unity to a fragment of Gregorian chant, which not only serves as basis for the variations, but reappears in the somber chaconne, and again in the animated, though rhythmically banal finale. John Vincent's one-movement *Symphony* is more compact in form. He has a fine flair for organic syncope and tricky rhythmic displacements, which in this piece build to an exciting climax. Highly effective orchestration marks both works. Ormandy gives spirited performances; together, these works form an eloquent addition to the growing list of recorded American music.

C. McPhee

**FALLA: The Three-Cornered Hat  
(Complete Ballet)**  
Consuelo Rubio, mezzo-soprano; Na-  
tional Orchestra of the French Radio  
under Eduardo Toldra  
Angel 35553

A  
A  
A



Falla

This new version of De Falla's complete ballet, "The Three-Cornered Hat", is very welcome indeed. Those who are only acquainted with the much played *Three Dances* from the work will be amazed at the wealth of material and the freshness of inspiration which are present in the less familiar sections. Eduardo Toldra, who is little known in this part of the world, conducts with fire and precision. Consuelo Rubio sings her two short songs, at the beginning and near the end, with a beautiful voice. As to the sound, it is one of the best discs put out by Angel. A record not to be missed.

A. Skulsky

**GERSHWIN: An American in Paris;  
Porgy and Bess, Symphonic Pic-  
ture (arr. Robert Russell Bennett)**  
Minneapolis Symphony Orchestra  
under Antal Dorati  
Mercury MG 50071

A  
A  
A



Gershwin

In this felicitous coupling of two Gershwin favorites Dorati gives us performances that have drive, verve, and *joi de vivre*, and Mercury continues its splendid series of brilliant recordings with the Minneapolis Symphony. The pieces reveal the prodigious composer as both the cosmopolite and the spokesman of the simple folk of Catfish Row. It is in the former role that he comes across here more truly to us, since the "Porgy and Bess" arrangement, while highly imaginative and inventive, is "slicked-up". If memory serves correctly, this version of Bennett's *Symphonic Picture* is slightly more extended than that recorded by Reiner (with the Pittsburgh Symphony), who commissioned the score.

G. Cory

**HALFFTER: Sinfonietta**  
National Orchestra of Spain under  
Ataulfo Argenta  
London LL-3024

A  
A  
A



Argenta

This work, written in 1924, is a really delightful masterpiece; for most it will be a discovery. The title is somewhat misleading, for while the general structure is that of a symphony with four regular movements, the texture is that of a concerto grosso, with an ensemble of soloists concertizing against a full orchestra. The work is neo-classic in character; the main influence seems to be Stravinsky's *Pulcinella*, with some early Milhaud appearing here and there. But the work is so full of life, rhythmic drive, Spanish zest and skillful writing that influences are easily forgotten. The performance under the late Argenta is absolutely perfect. So, for that matter, is the sound.

A. Skulsky

**MENDELSSOHN: A Midsummer  
Night's Dream—Overture, Scher-  
zo, Nocturne, Wedding March**  
**SCHUBERT: Rosamunde—Overture,  
Entr'acte No. 2, Ballet Music No. 2**  
Concertgebouw Orchestra of  
Amsterdam under George Szell  
Epic LC-3433

A-A  
A-A  
A-A



Szell

Provided one is willing to dispense with the choruses and pretty vocal numbers in these two sets of extracts, this is as good a purely orchestral version as one is likely to hear. Under George Szell's command, the magnificent Concertgebouw Orchestra again displays its rich tonal sonority as it did

under Mengelberg, and later, van Beinum. The recording is full and round, the sound gorgeous. The coupling of these youthful products of Mendelssohn and Schubert is ideal, albeit musically incomplete, and the disc will give 50 minutes of delicious enjoyment to all who will try it.

W. Stegman

**MUSSORGSKY-RAVEL: Pictures at  
an Exhibition**  
Chicago Symphony Orchestra under  
Fritz Reiner  
RCA Victor LM-2201

A  
A  
A



Reiner

After visiting in 1837 an exhibition of plans and drawings by the celebrated Russian architect, Victor Hartmann, Mussorgsky composed a piano suite inspired by ten of the sketches he saw there. Colorful, but of little pianistic interest, this work drew slight attention until 1922, when Ravel, at the request of Serge Koussevitzky, brought it to glowing life in a dazzling but always sensitive orchestration that revealed all the latent strength and originality of Mussorgsky's music. Reiner and the Chicago Symphony match this truly virtuoso work with an equally virtuoso performance. The recording is superb for dynamic range and realism.

C. McPhee

**PROKOFIEV: Romeo and Juliet  
Ballet**  
New York Philharmonic under  
Dmitri Mitropoulos  
Columbia ML-5267

A  
A  
A



Mitropoulos

Prokofiev seems to have had a special fondness for his romantic and glamorous ballet, *Romeo and Juliet*, first produced in Leningrad in 1940 with enormous success. He made three orchestral suites from the music, as well as a cycle of piano pieces. Mitropoulos has chosen nine excerpts from the first two suites, creating a dramatic and poignant musical synopsis of Shakespeare's play. Prokofiev's lavish score has a wide acoustic range, extending from the most pungent resonance to an almost inaudible delicacy. The New York Philharmonic plays this music to the hilt in a highly satisfying recording. Included on the record jacket are relevant passages from the play, so evocative in themselves, and adding literary dimension to each musical episode.

C. McPhee

**RIMSKY-KORSAKOV: Scheherazade**  
Paris Conservatoire Orchestra under  
Ernest Ansermet  
S London CS-6018

A  
A  
A



Rimsky-Korsakov

A superb recording. Ansermet was after a warm luxurious sound and he has succeeded admirably. With all the talk about recording in depth one expects three dimensional sound. Hear, then, the imitation of the solo violin, first by another violin and then by the flute. They all give the figure an equal amount of density but each seems further removed from the scene. The triangle entrance in the Kalender Prince section is so auspicious that its tinkling literally dominates one's attention, while the pairing of the piccolo with high strings has never been so brilliantly realized. In fact Rimsky-Korsakov's lexicon of orchestration is audible; his method of coupling wind choirs (dove-tailing) is easily discernible. This beloved and familiar warhorse is now recorded with uncanny fidelity, and as of this moment heads my list of all of them.

E. Laderman

**Hi-Fi Fiedler**  
**ROSSINI: William Tell Overture**  
**RIMSKY-KORSAKOV: Le Coq  
d'Or Suite**  
**TCHAIKOVSKY: Marche Slave**  
Boston Pops Orchestra under  
Arthur Fiedler  
S RCA Victor LSC-2100

A to B  
A  
B



Fiedler

Smooth, clean and lush music-making by the Bostonians, who are justly noted for breathing new life into old chestnuts. The sound is undeniably stereophonic: depth is present, and the instruments are set out on the stage very nicely. But stereo discs have not yet achieved the sonic wonders of tape. No need to despair, however, because this is *worlds* better than monaural listening, and Victor should be proud of this disc, which is among its first stereo releases. Add to this the fact that their engineers are busy on refinements, and you'll have to admit that we music-lovers never had it so good!

D. H. Miller

**SHOSTAKOVICH: Symphony No. 11**  
Houston Symphony Orchestra under  
Leopold Stokowski  
S Capitol SPBR-8448, 2-12"

B  
A  
B



This composer's newest symphony is a very long, gloomy and foreboding work which simply doesn't "sink in" until after many repeated hearings. There is a modern impressionistic quality here, and a diffusion of musical ideas which leaves one with a sort of "so what?" attitude after it's all over. The program, based on Russian events of 1905, is, I feel, rather unconvincingly portrayed musically. Certainly this is not the brilliant and arresting style of the Shostakovich *First* and *Fifth* symphonies. The sound is very distant and quite muddy. The stereo has plenty of depth-illusion, but is not specific as to placement of instruments.

D. H. Miller

**STRAVINSKY: Petrouchka** A  
L'Orchestre de la Suisse Romande B  
under Ernest Ansermet B  
S London CS-6009 Stravinsky



The stereo record, let me confess, still has its bewildering aspects for some of us; during this particular record the bass rolled nobly forth from the right-hand speaker, much of the treble string and brass tones came from the left, and whatever was left sounded convincingly from behind the andirons in the fireplace (otherwise empty) between the two. It's not "concert hall", but it is dimensional. The quality of sound, unfortunately, had at times a thin, almost hissing quality. Ansermet's version is rather conservative. He breaks no rules but, in spite of excellent solo work by members of the orchestra, the effect of this *Petrouchka* is somewhat toned down.

S. Fleming

**TCHAIKOVSKY: Symphony No. 6** A  
in B minor, Op. 74 ("Pathétique") A  
Boston Symphony Orchestra under A  
Pierre Monteux  
S RCA Victor LSC-1901 Monteux



As in his fabulous recording of the *Petrouchka Suite*, Monteux concentrates on clarity — razor sharp articulation that is a joy to the ear. He is not overly concerned with tonal splendor, nor with emotionalism, but with musical values. This concern manifests itself in the ever-so-slight rubatos, the avoidance of frenzy in the Scherzo, the broad, spacious, but firm tempo of the Finale. For a conductor such as Monteux, who achieves the utmost clarity, stereo is perfect. Everything is heard in this magnificent performance of Tchaikovsky's supreme masterpiece.

E. Laderman

**TELEMANN: Don Quichotte; Over-** A-B-A  
**ture Suite in C; Suite (from Mu-** A-A-A  
**sique de Table, 3me Production)** B-B-B  
Milan Chamber Orchestra under  
Newell Jenkins  
S Washington WR-403 Telemann



Listening to Telemann is like taking a walk through the country in spring — you know beforehand what the general character of the experience will be, but the details are full of life and variety and invariably refreshing. The panorama here is delightful: two programmatic works which are pictorial without departing from conventional style of the period, and one non-illustrative piece embodying some enticing filigree work by solo winds and strings. Newell Jenkins conducts this highly skilled group with loving care for rhythmic details and stylistic accuracy. The recorded sound, while not shimmering, is entirely satisfactory.

S. Fleming

**VIVALDI: The Four Seasons** A  
Jan Tomasow, solo violin; Anton Heiller, B  
harpsichord; I Solisti di Zagreb under B  
Antonio Janigro  
S Vanguard Stereolab BGS-5001

This performance is characterized by the exceptionally firm-bodied sound of *I Solisti*. Their rich tone is matched by the soloist's, Tomasow, whose performance, apart from a small amount of faulty intonation, is quite satisfactory. The recorded sound comes very close to concert hall standards. Multi-mike recording has produced a full and very well balanced effect. There is unfortunately an instance of pre-echo between movements in the "Autumn" Concerto. The second Concerto on Side 1 sounds as if it were recorded at a much greater distance than the first.

A. Douglass

## CONCERTOS

**BACH: Concertos for Clavier and** A-A-A  
**Orchestra; No. 1 in D minor, No.** A-A-A  
**4 in A, No. 5 in F minor** R-R-R  
Edwin Fischer, piano, with his chamber  
orchestra  
Angel COLH 15

To say that these performances make one think rather of the music than of the playing, is to pay Edwin Fischer and his chamber orchestra the highest sort of compliment. This is a reissue of recordings made at various times in the 1930's of music that calls for a dedicated, selfless attitude — for relaxation and for communicating the joy of participating in intimate chamber music. One senses the performers are at ease and enjoying themselves. There is spontaneity, rhythmic buoyancy, vigor as well as tenderness in their playing, admirable clarity and integrity of style; the music is deeply felt. In short, an album to be treasured.

B. Gabriel

**BEETHOVEN: Piano Concerto No. 5** A  
in E flat, Op. 73 ("Emperor") A  
Clifford Curzon, piano; Vienna Phil- B  
harmonic Orchestra under Hans  
Knappertsbusch  
S London CS-6019

From a musical viewpoint, this *Emperor* is very, very good. Curzon plays with a bravura flair which leaves one almost unprepared for his capacity for delicacy, and between the two poles he molds a full-dimensional and exciting Beethoven. From the point of view of stereo, however, this disc gains very little over its monaural counterpart. There is little distinction in sound source, and the tone is veiled and distant, though not distorted.

S. Fleming

**MENDELSSOHN: Violin Concerto in** A-B  
E minor, Op. 64 A-A  
**BRUCH: Violin Concerto No. 1 in G** A-A  
minor, Op. 26  
Ruggiero Ricci, violin; London Sym-  
phony Orchestra under Pierino  
Gamba  
S London CS-6010 Ricci



Ricci is exemplary throughout; only when he pushes on the G string do these renditions suffer. Pairing the two concerti is provocative in that the composers are at opposite ends of the musical pole, yet with a common meeting ground — romanticism. Mendelssohn is succinct, restrained, completely disciplined, and Bruch very much the opposite. Yet both works remain extant for the loveliness of their lyric inspiration. For a genuine stereo thrill one should hear the orchestral entrance after the violin cadenza in the Mendelssohn. It is breathtaking.

E. Laderman

**PROKOFIEV: Piano Concerto No. 3** A  
in C; Seventeen Pieces for Piano A  
Serge Prokofiev, piano; London Sym- R  
phony Orchestra under Piero Cop-  
pola  
Angel COLH 34 Prokofiev



This reissue of Prokofiev's *Third Piano Concerto*, as played by the composer himself, can really be termed a treasure. As a pianist, Prokofiev was a master at clarity, technical efficiency and rhythmic definition. His performance here should be the example for any pianist who intends to tackle this work, for Prokofiev's own rendition has as yet not been surpassed by any other pianist. The original recording on 78's was issued in 1932, and the engineers have done a marvellous job of transferring it to LP. The piano pieces are small gems.

A. Skulsky

**SCHUMANN: Cello Concerto in A** A-A  
minor, Op. 129 A-A  
**SAINT-SAËNS: Cello Concerto No. 1** A-A  
in A minor, Op. 33  
Janos Starker, cello; Philharmonia Or-  
chestra under Carlo Maria Giulini  
Angel 35598 Saint-Saëns



The superb musicianship of Starker and Giulini (not to mention the excellent Philharmonia), their keen understanding of structural values, and the vivid coloration with which they are projected, make both performances choice among recorded versions. Angel's engineers have responded with flawless reproductions.

A. Kaine

**TCHAIKOVSKY: Violin Concerto** A  
in D, Op. 35 B  
Campoli, violin; London Symphony Or- A  
chestra under Ataulfo Argenta  
S London CS-6011 Campoli



An interesting performance by an artist whose reputation in England and the continent is assured. Campoli above all else projects; he is not particularly mannered, certainly not reflective or sentimental. He believes in strong accents, and emphasizes the start of each phrase; his tone has at times a



wiry texture, but his bow arm is made of steel; his staccato has a machine-gun bite to it. All in all, this is a performance in which you hear, note by note, a fiendishly difficult solo part. The orchestra at best gives but perfunctory support and lacks the urgency that Campoli brings to the music. The stereo sounds quite wonderful, but I did not feel that I was in a concert hall. If anything, I was right on the podium. *E. Laderman*

## CHAMBER MUSIC

**BARTÓK: Sonata No. 2** A-A-A  
**HINDEMITH: Sonata in C** A-A-A  
**STRAVINSKY: Duo Concertante** A-A-A  
 Wolfgang Schneiderhan, violin;  
 Carl Seemann, piano  
 Decca DL-9980 Schneiderhan



A prize recording of three works that are so very individual that they stand apart in chamber music literature. The credos of these three famous composers of our time are similar, though their techniques differ: positive creation, use of values obtained from older, proven schools, and re-working of old forms in a new fashion. Schneiderhan and Seemann form a wonderful team. Their performances show a passion for the truth of each work. Their Stravinsky is vividly colored; the dazzling panorama and unconditional fantasy of the Bartók find the players not observing externally, but complete participants; and the Hindemith is performed with no fancy manners. Note well the magical effect of the final triple fugue. *A. Cohn*

**BEETHOVEN: Octet for Winds; Rondino for Wind Octet; Sextet for Winds** A to C  
 A  
 A  
 N. Y. Wind Ensemble under Samuel Baron  
 S Counterpoint CPST-559

These are charming, unproblematic works. The performance has been led with loving care by Samuel Baron and exquisitely performed by the N. Y. Wind Ensemble; none of the tempi are rushed, and inner lines are interwoven in a cohesive, audible, and bright texture. The Octet and Sextet are both lovely compositions, but the Rondino seems superfluous. This is minor Beethoven and explains the A-C rating. The stereo gives a transparent sheen to the music. This is all to the good, except that where one voice should dominate, the accompanying figures are given too much prominence. *E. Laderman*

**BEETHOVEN: Violin Sonatas: No. 9 in A, Op. 47 ("Kreutzer"); No. 6 in A, Op. 30, No. 1** A-A  
 A-A  
 A-A  
 Arthur Grumiaux, violin; Clara Haskil, piano  
 Epic LC-3458 Grumiaux



To those who have heard the Grumiaux-Haskil performances of the Mozart Sonatas K.454 and K.526 (Epic LC-3299) the warmth and artistry of the present record will come as no surprise. This is another example of a truly great team at work; their communion seems absolute, their presentation probing and alive. This performance rather closely parallels the Milstein-Balsam one on Capitol. To choose between them is more of a challenge than I care to take at the moment. The Epic engineers have balanced the two instruments perfectly, and the sound is all that one could ask. *S. Fleming*

## VOCAL MUSIC

**BERLIOZ: Requiem** A  
 David Lloyd, tenor; Hartford Symphony  
 Chorale and Hartt Schola Cantorum  
 under Fritz Mahler  
 S Vanguard VSD 2006, -07 2-12"

The multi-dimensional effects of the Requiem are captured down to the last detail by this stereophonic disc. The insistence on detail, however, seems almost to tear the texture of the music apart, spreading it over a wide space but losing thereby the feeling of mass or center that a concert performance assuredly has. Sound aside, this reading leaves something to be desired. The chorus is its weak point, being immature in sound (particularly the tenors) and not always on pitch. As a result, while many of the soft passages are lovely, the bursts of daemonic energy, so characteristic of this music, lack both force and intensity. *J. Bowen*

**Sibelius Song Recital** A  
 Kim Borg, bass; Eric Werba, piano  
 Decca DL-9983 A

A good Sibelius song recital has been long overdue. Let it be said right away that Kim Borg makes this a good one. The program is well chosen and features

songs in no less than five languages — English, French, German, Finnish and Swedish. The prevailing mood of these songs is somber or sober, but each has its own individuality. Sibelius' style is completely his own with a declamatory rather than a melodic emphasis dominating the spirit of most of the songs. Borg's impressive bass is a bright, steady, flexible and colorful instrument. He is at his best in the two delightful Finnish songs of Op. 17. With such a champion, these songs may yet win the recognition they deserve. *G. L. Mayer*

**Erich Kunz Sings German University Songs, Vol. 2** A  
 B  
 Erich Kunz, baritone: Male Chorus and Orchestra of the Vienna State Opera (Volkoper) under Anton Paulik  
 S Vanguard Stereolab VSD-2009

The qualities of vitality and humor in these student songs are roundly produced here with Kunz's rich voice and the chorus' responsive singing. The supporting orchestra, though matching the vocal "oomph", is lacking in precision. Their arrangements (anonymous, and commissioned by Vanguard) are examples of over-writing. The orchestra too often doubles the solo lines; it also engages in cadenza-like gymnastics (solo violin and harp) which are rather unsuited to the music at hand. The division effected by this stereo recording is too strongly emphasized, resulting in uneven balance between soloist, chorus and orchestra. Congratulations to Vanguard for complete translations of all the songs. *A. Douglass*

## OPERA

**WAGNER: Die Meistersinger von Nürnberg** A  
 A  
 A  
 Elisabeth Grümmer, Ferdinand Frantz, Rudolf Schock, Benno Kusche, Gottlob Frick and others; Berlin Philharmonic Orchestra under Rudolf Kempe  
 Angel 3572 E/L 5-12" Kempe



Angel's "Meistersinger", the first complete new recording in several years, is a magnificent achievement. To begin with, since my ears are still ringing with it, the choral singing (of three massed Berlin Choirs) is of such precision and verve as to put most other choruses, in or out of opera houses, into the shade. Similar kudos are due to the superb orchestra under Kempe, who with each new acquaintance emerges more clearly as a conductor of front-rank stature: I will not soon forget the first sounding of the watchman's horn, the genuinely moving Act III Prelude, the inexorable fugue in the brawl scene. Of the cast, I would single out Benno Kusche's acrid Beckmesser. Elisabeth Grümmer proves to be an ideal Eva, a beautifully characterizing singer, though the voice here shows some strain occasionally. Schock is a fine Walther, Frick a good Pogner, Gerhard Unger and Marga Höffgen are perfect as David and Magdalene. And Sachs? Well, I've never seen or heard one who satisfied me completely — has anyone? — and Frantz does not unbend enough emotionally to project all the facets of the character. But he has the right voice, and he dominates the great final scene, as he should. Above all, the wonderful spirit of the great work breathes through this entire performance. Here's my vote for the best operatic recording of the year. *U. Kaskell*

## KEYBOARD MUSIC

**BARTÓK: Suite, Op. 14; Rumanian Folk Dances, Nos. 1-6; For Children, Vol. 1 (selections); Mikrokosmos, Vols. 5 & 6 (selections)** A to B  
 A to B  
 A  
 George Solchany, piano  
 Angel 45015

A beautifully conceived recording, synthesizing the elements of Bartók's techniques by presenting a cross-section of his piano literature. The Suite represents the convincing comprehension of the folk music studies; For Children reveals Bartók's initiation into contemporary musical language, brought to fruition in the amazing one hundred and fifty-six pieces of Mikrokosmos; and the dances rely on pure folk sources. The performances are acutely perceptive; Solchany understands the give-and-take of Bartók's own type of tension and release. He also obeys the composer — the timings of the pieces are almost the same, to the fraction of a second, as Bartók's. Angel should have indicated the titles of the music. Certainly, with seventeen short pieces in succession (Mikrokosmos) the listener should know what the composer had in mind. *A. Cohn*

**SCHUBERT: Sonata in B flat, Op. Posth.; Allegretto in C minor** A-B  
 A-A  
 R-R  
 Artur Schnabel, piano  
 Angel COLH 33 (a) Schnabel





A truly inspired performance of an inspired work! One can well imagine that it was a sonata such as this, with its unending flow of poignant melody, which caused Beethoven to exclaim that Schubert was indeed possessed of the "divine spark". The intensity, the simplicity, the profundity of Schnabel's playing when he was in the vein, and in music that was congenial to him, are abundantly present on this wonderful disc. Especially in the first and second movements, the playing appears to come not from the fingers, but straight from the heart. Though the *Allegretto in C minor* is less consequential music, the performance is no less fine. Indeed, no mere "piano playing" this, but a re-creation of great music.

B. Gabriel

## MISCELLANY

**Children's Songs** A  
Ed McCurdy; Billy Faier, banjo  
accompaniment A  
Tradition TLP-1027 D. I. Jablonski



The man who sings everything used to be Freddy the Fireman a long time ago that I used to watch on tv. He is a nice singer he is also a good singer. My daddy says most of these songs are folk songs. Folk songs are good songs that are very very old. I like the melody of *Jack Was Every Inch a Sailor* and the words too. *The Noble Duke of York* is very short and very fun. This is a very good record for all children to have.

D. I. Jablonski

**The Masters Write Jazz: Piano** B  
compositions in the jazz idiom A  
by Stravinsky, Hindemith, Gershwin, A  
Copland, Milhaud, Tansman  
Leo Smit, piano  
Dot DLP 3111 Hindemith



The long and short hairs encroach on each other's territory in this album and for the most part with stimulating results. As the program notes state, this sort of thing has been going on all through history: serious composers "stealing" popular tunes of the day for their own purposes (as many of the early church composers did), and vice versa. On this disc, we have present-day illustrations, though it is five to one! Five serious composers have their fling with the jazz idiom, while only one "popular" fellow goes classical: Gershwin, with his familiar *Preludes*. For these ears, the most provocative and amusing music of the serious fellows on a tear are the *Spiritual and Blues* of Tansman, the *Rag Music* of Stravinsky and the *Milhaud Caprices*. The pianism of Leo Smit seems just right for all the music on both sides of this entertaining disc.

B. Gabriel

**The Stereo Disc** A to B  
Commentary, sound effects, balance A to B  
track, and varied musical selections A to B  
S Capitol SWAL-9032

I suppose everyone should have a stereo disc demonstrator to begin with, and this one will stun your friends. Everything's on it: the usual ambulatory sounds of diesel engines and ferry-boats plus a varied program of musical selections, from Nat Cole's *Stardust* to excerpts from a movement of Ernst Toch's *Third Symphony*. The examples of the difference between monaural and stereo recording, as demonstrated on this disc, are arresting, too — although a little surface noise is evident at times, at least on this advance test pressing sent to us for review.

D. Cross

## FOLK

**The Moiseyev Russian Folk Ballet** A-B  
Company; The Hungarian States A-B  
Folk Ensemble A-B  
Epic LC 3459



Many of the same superlatives that were heaped on the fabulous Moiseyev dancers during the course of their recent American tour could easily be applied to this recording of some of their music; in the playing of their fine orchestra (conducted by Sampson Galperine) one senses the surging drive, the dazzling precision that is the ensemble's stock in trade. Colorful and dynamic, the whole side is blessed with absolutely sumptuous sound.

In the Hungarian music on the reverse side, we hear the shouts and stamping feet of the dancers, as well as some lively choral singing, all creating an atmosphere of boisterous gaiety. Unfortunately there is not here the same high degree of organization, nor the same clearly defined sound reproduction.

R. Sherman

## The Turkish Delight

Nejla Ates  
Tura HF-5801

A to B

A

A to C

Tura, a new label, makes its debut with this off-beat and often intriguing disc of Turkish music. The featured singer is Nejla Ates (remember her in "Fanny"?), but most of the recording is devoted to the work of several other native musicians. Some of the numbers are presented in strictly traditional style, while others are in arrangements which convincingly blend the sounds of ancient Turkish and modern Western instruments. On the whole, this makes varied, unhackneyed listening fare, but because of its exotic "unfamiliar" nature, it will probably be best appreciated in small doses.

R. Sherman

**Rumanian Folk Songs and Dances** A-A-A  
**Lithuanian Folk Songs and Dances** A-B-B  
**Latvian Folk Songs and Dances** B-C-C  
Various ensembles  
Monitor MF 304, 305, 306

We are indebted to Monitor for these three fascinating and richly varied releases. Comprising representative collections of traditional music from Rumania, Latvia and Lithuania, each recording contains refreshingly sincere and spirited performances. The Rumanian disc is, by and large, the most varied and well-recorded of the three, and is highlighted by some exhilarating instrumental dances strongly reminiscent of Enesco's celebrated *Rhapsodies* (or vice versa, to be fair about it), as well as several boisterous courting songs. The Latvian and Lithuanian sets, while not consistently of the same high quality, also offer a wealth of entertaining and highly appealing music. I found several charming choral songs by the Lithuanian Radio Vocal Ensemble especially attractive, while the humorous interpretations of the Riga Male Quartet are a delightful feature of the Latvian disc. The quality of sound varies somewhat from band to band, but always is entirely adequate for full enjoyment of this wonderful music.

R. Sherman

## STAGE, SCREEN, AND TV

**Gertrude Lawrence—A** A to B  
**Remembrance** A  
Gertrude Lawrence with orchestras R  
under Jay Blackton and Harry  
Sosnik  
Decca DL-8673 Lawrence



There have been many eulogies and tributes to Gertrude Lawrence from fellow theater folk and people of note throughout the six years that have elapsed since her untimely death. But few, I think, can have carried a greater sincerity and touching simplicity than that witnessed by this writer while passing through New York's Theater Row on Forty-fourth Street. Pausing in front of the edifice where "The King and I" was playing, I saw two maintenance men in coveralls saying a prayer, and with tears running down their cheeks, painting out the name of their show's star. This record includes *Someone To Watch Over Me*, *I've Got a Crush on You*, *Jenny*, *Limehouse Blues*, and others. It only remains to comment that what the voice lacked, the heart and unforgettable personality more than made up for.

A. Kaine

**One Never Knows** A  
**The Modern Jazz Quartet** A  
S Atlantic 1284 A  
Modern Jazz Quartet



This is a recording of six pieces that comprise the film score which John Lewis wrote for a French motion picture entitled *Sait-on Jamais* (*One Never Knows*) which was recently released in the United States as *No Sun In Venice*. Whether or not it is jazz, it is wonderful music, sparkingly played. Soloists Lewis on piano and Jackson on vibes receive support of the most empathic stripe from bassist Heath and drummer Kay. The title number is especially beautiful. Stereo really imparts the intimate qualities of the quartet. Liner notes: Gary Kramer. Excellent.

I. Gitler

**Welcome to My Heart** A  
Gogi Grant with orchestra under A  
Dennis Farnon A  
RCA Victor LPM-1717

Good singing, good songs, and good orchestral backing make this a fine, solid, popular package. Miss Grant is at her best in an old movie song *Paradise* by Nacio Herb Brown with lyrics by Gordon Clifford. Other songs of film origin add to the delights of this album: the Gershwin's *Love Walked In*, a song by Johnny Burke (lyrics) and Arthur Johnston (music), *So Do I*; Mr. Burke teamed with Jimmy Van Heusen to do *But Beautiful*, a good ballad. A now forgotten movie, "Rose of the Rancho" (1936), is the source of a Leo Robin and Ralph Rainger song, *If I Should Lose You*. I thank Miss Grant for reviving these songs; I would thank her too if she could ignore the temptation to shout now and then.

E. Jablonski



## POPULAR

**Julie Andrews Sings**  
Julie Andrews with Irwin Kostal and  
his Orchestra  
RCA Victor LPM-1681

A to B  
B  
A  
Andrews

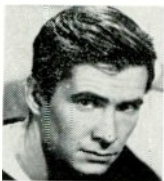


Another enjoyable album by Miss Andrews, although her rather prim manner is not so apt in these varied show-tunes by composers ranging from Arlen to Weill, as it was in the more formal material of her earlier album "The Lass with the Delicate Air". Particularly successful are *We'll Gather Lilacs in the Spring*, *My Ship*, and *Come to Me, Bend to Me*; on the other hand, *You're a Builder-Upper* is conspicuously not Julie's cup of tea — an odd choice, indeed. Once again Irwin Kostal provides perceptive accompaniment, and the recording maintains a nice balance between the wispy voice and the instrumental ensemble.

G. Cory

**From My Heart**  
Tony Perkins with Urbie Green's  
Orchestra  
RCA Victor LPM-1679

A  
A to B  
A  
Perkins



Though this may appear to be just another movie star pressed into vocal service for the sake of name appeal, we find here real musicality and definite style — with some influences, to be sure (Sinatra, Carmichael). The songs are unhackneyed and generally well-tailored to Perkins' boyish, reedy quality. He over-extends himself vocally on some of the rhythm numbers, but is perfectly on point in sensitive performances of the folklike *The Kentuckian Song*, *Saddle the Wind*, *Boy on a Dolphin*, as well as the ballads *The Careless Years*, *The More I See You*, etc. Fine support for the most part from Urbie Green, although his deft trombone is obtrusive at times and Al Cohn's arrangements heavy on the brass in places. First-rate sound.

G. Cory

**Sea of Dreams**  
Nelson Riddle and his Orchestra  
S Capitol ST-915

A  
A  
A  
Riddle

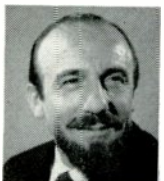


Here is mood music in stereo without any tricks whatsoever, and an iridescent delight it is. The arrangements for Nelson Riddle's strong orchestra are as tasteful as usual and are executed with impeccable musicianship. The serenity of sound conjured by these "dream" songs is a blessed tranquilizer for erasing the memory of those monstrous locomotives and shrieking racing cars that have been hurtling through living rooms lately. The stereo balance is superb.

D. Cross

**Sing Along With Mitch**  
Mitch Miller and His Gang  
Columbia CL-1160

A  
A  
A  
Miller



Unless you were born hating the "old songs", you'll have trouble ignoring the invitation in the title of this album. The "gang" is no hastily assembled community sing, but a rich-toned male glee club, reminiscent of Norman Luboff and Fred Waring groups at their best. The 17 songs vary from *Sweet Violets* (in its parlor version) to Cole Porter's entry (successful) into the Old West, *Don't Fence Me In*. The strongly commercial aspect of this program is the apparent joy-of-singing which the Miller gang communicates to the listener. If you've forgotten the 3rd, 4th, and 5th verses to *Bell Bottom Trousers* and others, they're all there.

S. Dobbins

### RATINGS OF JAZZ AND POPULAR RECORDS AND TAPE

It must be obvious to everyone that popular music, jazz and music of the theatre and motion picture, cannot be rated in the same manner as classical music, save for the audio quality of the records. Therefore, the following explanation is given so that you will fully understand the significance of the three letters which appear at the left of reviews of popular, jazz, theatre and motion picture albums:

#### COMPOSITION (Top Letter)

##### A: Extraordinary

Indicates that the collection is of superior character, both from a standpoint of material and programming. Assignment of this rating means an unqualified recommendation.

##### B: Good

In general the collection is excellent, but additions or substitutions might have made the work more attractive and more lastingly enjoyable.

##### C: Satisfactory

A collection that is highlighted by only a few numbers yet the over-all is quite acceptable. This might often apply to collections that have a limited appeal, yet are important to those who specialize in specific types of music. It might often apply to collections of historic importance where the artistic performance is the primary factor.

#### PERFORMANCE (Middle Letter)

##### A: Extraordinary

**A Touch of the Blues**  
Lee Wiley with Billy Butterfield and  
his Orchestra  
RCA Victor LPM-1566

A  
A  
A

In their constant search for new and exciting talent, record scouts were bound to re-discover top artists of the 30's and 40's, legends in their own time who seem to belong with yesterday's scrap books. Some of them undoubtedly do; not so Lee Wiley, as this "first" album in several years will prove. This is no "memorial", charged with nostalgia, but rather (happily!) a fresh and exciting performance. Billy Butterfield is solidly behind her, every blue inch of the way, with the arrangements of Al Cohn and Bill Finnegan. The blues cavalcade leads off with *The Memphis Blues*, and if you believe it's too late for a new approach to *Make Believe*, do nothin' till you hear from Lee.

S. Dobbins

## JAZZ

**Five Steps to Dankworth**  
The Music of Johnny Dankworth  
Verve MG V 20006

C  
A  
A

The big band of Dankworth, who plays flawless modern alto sax, has been hailed by critics as Britain's best. Certainly the group, heard in its first U. S. LP, plays with more spirit than Ted Heath's and has several jolly good soloists and all that sort of thing, but the band's library is vintage Harry James-and-Les Brown, circa 1949. Six tracks are by the full band, two by a quintet and two by a quartet. Danny Moss' tenor and Dickie Hawdon's trumpet are impressive. Overall competence of this crew certainly qualifies it for that long-delayed American tour. Helpful liner notes by English expert Charles Fox.

L. Feather

**Vic Feldman on Vibes**  
Mode 120

B  
A  
A

Since leaving Woody Herman's band and settling down as a West Coaster ex-Briton Feldman has shown exceptional vibraphonic talent on various LPs. On his first U. S. date as a leader he is adequately backed by a quartet (with the late Carl Perkins on piano) and on some tracks by the addition of trombonist Frank Rosolino and Harold Land on tenor. *Squeeze Me* is not the *Fats Waller* tune, as implied in the credits, but a similarly titled Ellington opus. The seven long bands include four Feldman originals; *Evening In Paris* unveils him as a composer to watch.

L. Feather

**The Music Man**  
Jimmy Giuffre  
S Atlantic 1276

C  
A  
A  
Giuffre



The cover says "Original Jazz Album" and this is where many companies are slipping today when they delve into the realm of Broadway musicals. Some of the tunes (i.e. *Wells Fargo Wagon*) lend themselves to Giuffre's folksy style, but a lot of the material is corny and thin. The musicianship by the band (three trumpets, three saxes, bass, drums and Jimmy as featured soloist on clarinet, tenor and baritone saxes) is excellent, as is the stereo, but the material doesn't warrant it. The need for some swinging 4/4 rhythm, at least once in a while, is evident. Liner notes: Gary Kramer. Very well written but overenthusiastic in spots.

I. Gitler

**Lady in Satin**  
Billie Holiday  
Columbia CL-1157

A  
A  
A

Those of us who thought we had heard the last of Lady Day at her bitter-sweet best can gladly swallow our pessimistic words. This is her most compelling album in many years. Aided by the strings, vocal choir and arrangements of Ray Ellis, she conveys the messages of a dozen songs, all old to ASCAP but new to Billie. Though her quality has roughened with the decades, the emotional impact somehow remains undamaged. There are a few brief interludes by trombonists Urbie Green and J. J. Johnson, trumpeter Mel Davis. Sensitive and affectionate liner by Irving Townsend, who produced the album.

L. Feather

Indicates a superior performance throughout the collection. Assignment of this rating means an unqualified recommendation.

##### B: Good

In general the performance is excellent, save that there are minor imperfections or breaches of artistry.

##### C: Satisfactory

To all intents and purposes an enjoyable recording, yet one that does not qualify for B rating.

#### RECORDING QUALITY (Bottom Letter)

A, B, C: The same as for classical recordings.  
R: Indicates a re-issue.



**Soul Brothers**  
Milt Jackson & Ray Charles  
Atlantic 1279

C  
A  
A  
Charles



Taken one track at a time this is an exciting set. But the five items, almost entirely based on the blues and all from 5 to 10 minutes long, are too similar in concept and interpretation. Jackson plays piano and guitar as well as vibes; Charles doubles on alto sax and piano, and they are well served by Billy Mitchell on tenor, Skeeter Best on guitar, Oscar Pettiford and Connie Kay. Liner notes: Bill Randle. A very informative set of background data on modern jazz in Detroit, coupled with an unusually frank evaluation of the performances. Honest music deserves such honest commentary. L. Feather

**Marx Makes Broadway**  
Dick Marx, piano; Buddy Collette,  
flute  
S Omega OSL-2

A  
A  
A

Here's a neat little stereo package of the politest possible jazz, perfect for even post-midnight dancing. The happy piano of Dick Marx and the flying flute of Buddy Collette are heard in trio or quartet with some of Hollywood's finest jazz men: Frank Capp, drums; Howard Roberts and Irving Ashby, guitars; Red Mitchell and Carson Smith, basses. The variations are all on good show tunes, and the stereo sound is lively and spacious. Liner notes: Ralph J. Gleason. Informative without being analytical. D. Cross

**Anita O'Day Sings the Winners**  
Verve MGV 8283

A  
B  
A  
O'Day



"The Winners" are a dozen tunes associated with one jazz artist or another (Tenderly for Peterson, Early Autumn for Getz, Peanut Vendor for Kenton, Sing Sing Sing for Goodman and Krupa, Frenesi for Shaw, etc.). Anita tears off all the lyrics as vigorously as if she were spitting out orange pits. The arrangements, big-swing-band style, are by Marty Paich and Russ Garcia. As annotator Nat Hentoff aptly observes, Anita is one of the last of the really "hot" jazz singers. Too bad Nat evidently couldn't pry from the Verve office the names of the numerous instrumental soloists featured. L. Feather

**Wilbur De Paris at Symphony Hall**  
Wilbur De Paris  
S Atlantic 1253

B  
A  
A  
De Paris



De Paris calls this "new New Orleans Jazz." It turns out to be a kind of entertaining jazz in the tradition of the Crescent City, with excellent musicianship from Wilbur on trombone, his brother Sidney on trumpet and the effervescent Omer Simeon on clarinet. Drummer Wilbert Kirk doubles on harmonica on Sister Kate to no great end but pianist Sonny White shines in *Piano Blues*. The stereo is fine, with good separation, but De Paris' opening introduction of the band is just audible and not necessary. Liner notes: De Paris. Informal and helpful. I. Gitler

**Freedom Suite**  
Sonny Rollins  
Riverside RLP 12-258

A  
B  
A  
Rollins



The title work, which occupies all 19 minutes of one side, is less a suite than a series of dances, including, inevitably, an attractive waltz. The work has a remarkable unity of spirit and bears up well under the burden of a limited instrumentation: just Rollins' tenor, Pettiford's bass, Roach's drums. Overleaf are four typical trio tracks: Coward's *Someday I'll Find You* (in 4/4), *Will You Still Be Mine?*, Meredith Willson's *Till There Was You*, and a partially waltzed treatment of *The Shadow Waltz*. Notes: Orin Keepnews, and a brief but significant statement from Rollins. L. Feather

**If This Ain't The Blues**  
Jimmy Rushing  
S Vanguard VRS 2008

B  
B  
B

The great blues singer is in fine form here, but not at his inspired best throughout. Emmett Berry, trumpet, and Vic Dickenson, trombone lend excellent support, and Buddy Tate contributes strongly on tenor sax. As expected, Rushing is at his best on the blues, *Sometimes I Think I Do* and *My Friend Mr. Blues*. The stereo is generally good but Marlowe Morris' organ is lost in solo. Liner notes: W. S. Bennett. Biographical with description of tunes. He claims it is bad taste for an annotator to praise and then disregards his own advice repeatedly. I. Gitler

**Little Jimmy Rushing and the Big Brass**  
Columbia CL 1152

B  
A  
A

Little Jimmy grew into the big time with the sound of the Basie band; it was a logical and happy idea to assemble a big band backing for him on this date and to hire three past or present Basie arrangers (Buck Clayton, Jimmy Mundy, Nat Pierce) to write four scores each. Solos are by Clayton, Coleman Hawkins, Dickie Wells, and others. Balance and execution are impeccable. A couple of the tunes used have few virtues but old age; on the whole, though, it's full-bodied, finely-backed Rushing under optimum conditions. Informative notes by producer I. Townsend. L. Feather

**Portrait Of Pee Wee**  
Pee Wee Russell  
S Counterpoint CPST 562

B  
A  
A  
Russell



The singular Mr. Russell appears here in a highly satisfactory outing. Pee Wee's lyric improvisations are set in the relaxed, functional arrangements of Nat Pierce, for the most part. There are also three quartet numbers with Pee Wee Blues outstanding. Aiding greatly on the septet tracks are Bud Freeman, tenor sax; Ruby Braff, trumpet, and Vic Dickenson, trombone. Stereo is some of the "livest" I've heard on a jazz recording. Notes: Charles Edward Smith. Highly readable and informative. I. Gitler

**Modern Jazz Concert**  
Gunther Schuller-George Russell  
Columbia WL-127

A  
A  
A  
Schuller



Six compositions commissioned by the 1957 Brandeis University Festival of the Arts: Schuller's brilliant, classics-into-jazz-evolutionary *Transformation*; Russell's blues-sensitive *All About Rosie*; Harold Shapero's suspenseful *On Green Mountain* (subtitled *Chaconne After Monteverdi*); Jimmy Giuffre's improvisationless (yet harmonically and melodically jazz-hued) *Suspensions*; Charlie Mingus' stark and somber *Revelations*, relieved by eager jazz moments; and Milton Babbitt's rugged, startling *All Set*. As Schuller's fascinating liner notes observe, perhaps all this is jazz and perhaps not: I would not recommend it to the average jazz fan but to the serious student of contemporary "classical" music. L. Feather

**Man Bites Harmonica!**  
Jean Thielemans  
Riverside 12-257

A  
A  
A

There is no corn on Thielemans' cob as he chews his way through six harmonica tracks. He's also heard talking out of the other side of his musical mouth, as a guitarist, on the funk-blues *Soul Station*, the imaginative *Imagination*, and the mildly canonic *18th Century Ballroom*. Pepper Adams' baritone sax makes a surprisingly effective teammate. Their rhythm section (Kenny Drew, Wilbur Ware, Art Taylor) transports them bumplessly. A great set that combines four vital jazz elements best summed up as BASH—Beat, Agility, Soul and Humor. Liner notes: Keepnews is good news. L. Feather

**Cal Tjader Sextet**  
With Stan Getz  
Fantasy 3266

A  
A  
A  
Tjader



A San Francisco session that cooks up a new stew. Getz' tenor and Tjader's vibes dig each other's company in three of Cal's tunes, a lengthy workout on the attractive *Ginza* written by Tjader's pianist Vince Guaraldi, and three standards. The presence of Eddie Duran's guitar lends the rhythm section an added dimension too often lacking on dates of this type. Cal out-Jacksons Milt as a balladeer on *I've Grown Accustomed To Her Face*. Watch out for the unknown but ready-to-be-known bassist (Scotty LaFaro) and drummer (Billy Higgins). Liner notes: Ralph Gleason. Neither too long nor too pompous; just helpful. L. Feather





Fig. 1. The "unseen sound sources" are located at this end of the room



Fig. 2. Left-channel speakers are on the middle shelf, the woofer above

## Big Stereo, Small Space

A Stereo System Must Start with Fine Components, but the Enjoyment of the Music Is Greatly Influenced by the Manner in Which They Are Installed. The Example Illustrated Here Is an Installation in a Small Room — *by James Jewell*

**I**N THE COURSE of designing and installing many stereo installations, first in Florida and then in New York, I learned from observation that the eye and ear often deceive us as to space, dimension, color, and sound. And it is possible, by teaming up those propensities, to make them serve useful ends.

The Sonotape demonstrations showed how true that is when stereo music is played in a room where no audio equipment is in evidence, particularly when the lights are switched off. This contributes greatly toward achieving the thrilling sense of presence, realism, and immediacy. The sound of rain creates the sense of freshness of a spring shower — a purely psychological effect — because the sense of sight is eliminated, and the auditory sense produces a picture of falling rain.

### Purpose of Concealing Speakers

It follows, therefore, that if the eye sees speaker enclosures and audio components, no matter how fine the technical aspects of the recording and playback, the sense of sight will tell the sense of hearing: "This is not a group of musicians playing, but rather an installation of audio equipment through which a performance of an earlier date is being reproduced." In other words, the illusion of immediacy, essential to realism, is missing.

To state that it is possible to have the feeling that the performance is taking place at the very moment of reproduction simply by having all the audio equipment out of

sight would be untrue. However, the research and development work which the record and tape companies and the components manufacturers have put into advancing toward the coveted goal of realism can be enhanced by the concealment of properly-chosen units. This applied particularly to the speakers.

G. A. Briggs, the eminent English authority on sound reproduction, states in his book "The Why and How of Good Reproduction" that, "It is never quite natural to hear a seventy-piece orchestra bursting out of a ten or twelve-inch circle." The use of multiple speaker systems for stereo reproduction contributes toward relieving the effect observed from single-speaker reproduction, to which Mr. Briggs referred.

If the sound source is to be hidden, it follows that a multiple speaker system must be used since, if a single speaker is concealed, its location could be traced immediately, and no beneficial effect from the concealment would be gained.

### Stereo in a Small Room

There is another aspect of stereo reproduction that should be mentioned here. Many people are under the impression that the full advantages of stereo reproduction can be realized only in rooms of substantially large dimensions. That contention has been completely disproved by the installation shown in the accompanying illustrations. In this case, the room measures only 14 by 19 ft., which is





Fig. 3. Grille cloth over the right-channel speakers matches the wall

somewhat less than the area of living rooms in the smaller apartments in the new buildings.

This stereo system, which I installed in my own apartment, was planned to demonstrate the effect of concealing the speakers, and to prove conclusively that the full enjoyment of stereo reproduction is in no wise limited by the size of the room where it is heard.

#### Details of the Speaker System

Fig. 1 shows the end of the room where the music originates. First, there was the problem of locating the speakers where they would not occupy valuable floor space. Then, they had to be built in and covered in such a manner, and with such materials, as to blend with the color and texture of the walls. By taking advantage of the existing construction, it was not only possible to achieve concealment, but to position the speakers at approximately the level at which the fundamental sound would reach the listener in a concert hall.

In Fig. 2, you can see how the left-hand speakers were arranged. Above the book case there is a 15-in. Goodmans

woofer in a reflex enclosure of 9 cubic feet, with a tunable port. On the center shelf at the left are an Electro-Voice mid-range speaker with a 2-way driver horn, an Electro-Voice T-35 tweeter, and a University N-3 network.

Ordinarily, similar speaker systems are used for the left and right channels, but that was not possible in this case, for there were no locations at the right corresponding to those on the left. Therefore, as you will see in Fig. 3, a totally different arrangement was employed. Behind the door is a clothes closet, a natural and excellent type of speaker enclosure. A hole was cut in the wall above the door for an Altec 604-C woofer (with its tweeter bypassed). Then a 10-in. full-range Wharfedale was mounted on the closet door as a mid-range speaker, with an Electro-Voice T35 tweeter and a University N-3 network.

This may appear to be an odd assortment of speakers, but the net result was beautifully matched performance. With the openings covered, and no discernable sound source in sight, my guests have been so absorbed in the music that no one has ever thought to inquire about the *loudspeakers!*

#### Installation of the Equipment

Open and closed views of the equipment cabinet, against the wall at the right as one faces the speakers, are shown in Figs. 4 and 5. There is a Harman-Kardon tuner at the top of the left section, with a Fisher stereo preamp below. You can see that they are mounted at an angle, so that the front panels tip back, for easier viewing. Below are two Dyna power amplifiers, ordinarily enclosed with a cover made of angled slats, like a shutter, to provide ventilation. In Fig. 4, the cover is tipped forward.

The right-hand section contains a Rek-O-Kut Rondine turntable with a Weathers FM pickup and arm. (I still prefer monaural records, but I set the preamp to play the records through both speaker systems.)

A base with a sloping front carries a Viking tape transport. This, as well as the base for the turntable, rides out on roller-bearing slides. In case you object to having the equipment located at such a low *Continued on page 53*



Figs. 4 and 5. The stool on casters eliminates bending over to operate the controls, or to take out records and tapes from the storage cabinets



# The Stereo Tape Situation

When the Present Confusion Blows Over, 7½ I. P. S. Stereo Tapes Will Continue As the Standard of Hi-Fi Music Quality — *by Milton B. Sleeper*

**T**HE RADIO BUSINESS has always been known as a severe test of stamina for those engaged in it. In fact, it is commonly said that anyone who has been able to stand up under the stress and strain of it for twenty or thirty years has proved himself to be such a stout character that he can almost expect to live forever! Now, the hi-fi field promises to be an equally exigent activity. The reason is that, by reason of changing methods to improve results, it moves forward so swiftly — not, however, at a reasonably steady gait, but awkwardly, as a tipsy kangaroo would leap, pause to regain its equilibrium, and then, recovered, prepare to leap again.

This is due largely, it appears, to the tremendous drive by management and engineering to gain competitive advantages by creating obsolescence through new developments. In the audio field, witness the introduction of LP records, followed by 45's; the battle over FM which, but for the last war, the shift in frequencies, and Major Armstrong's indifference to financial gain, would have replaced AM before this time; the introduction of 7½-ips. stereo tapes and tape machines followed, just when they were gaining wide popularity, by stereo records; and then, in a matter of months, the announcement of two-way, 4-track, 3¾-ips. tapes on reels and cartridges.

Perhaps there was no better way to do it in this free land of capitalism and competition but, in one way or another, the hi-fi business is managing to stub its toe over each contribution to technical progress in the grand tradition of the radio industry, falling flat on its battle-scarred face at each forward step. And that is just what has happened to recorded tapes and tape machines this year!

## As the Customers See It

A letter from Walter J. Sandberg, 215 West Main Street, Whitehall, Michigan, presents the position of the hi-fi enthusiasts who helped to build the sales volume of recorded tapes from less than \$1 million in 1954 to about \$5 million in '57:

"I have a complaint to make. In my opinion, you do not have enough reviews of stereo tapes. To fortify my opinion, I quote from your own Magazine, the July issue: 'So firmly established is the superior quality of stereo tapes over their monaural predecessors that, with stereo discs becoming available, predictions are being made that conventional LP's will soon join 78's in the limbo of the forgotten past.' [This was not offered, however, as editorial opinion.] Again I quote from the same issue: 'A steady stream of new recorded tapes is being released [That was true when the statement was written at the end of May] . . . played on good equipment properly installed, the reproduction is practically equal to the original performance.'

"This is quite true, yet in the July issue you had one page of stereo tape reviews, and ten pages of record reviews, a ratio of 10 to 1. In the June issue, you had two pages of stereo tape reviews (congratulations!) but twelve pages of record reviews.

"Your Magazine is filled with comments on stereo, which is as it should be, since stereo is the highest form of hi-fi yet available to us. Why, then, do you largely ignore most new stereo tape releases, particularly since, at long last, the really good classical music is being issued on stereo tapes, performed by big-name orchestras, and recorded by big-name companies? Yet all this wonderful occurrence is being shoved into the background because of the imminent coming of stereo discs. A plague upon them! Anyone who has heard what has been made available so far knows that there is no comparison between them and stereo tapes. They can hardly be called hi-fi. They will be cheap. So what??? Let them be gobbled up by the 90% of the people who buy their 'high-fidelity' phonographs in the \$29.95 to \$89.95 price range — the majority who want 'stereo' at a low price, and don't know what real hi-fi is anyway, or care much.

"However, it seems to me that your Magazine is not being printed for that 90%, but for the 10% or maybe more who know what real hi-fi is, and have progressed to the point of subscribing to your publication because it (supposedly) will keep them abreast of the latest in *real* hi-fi equipment *and* tapes and records.

"We elite (and I say this not out of arrogance but because I know it is true — and you do, too — that your Magazine appeals mainly to the elite corps of hi-fi enthusiasts) depend on you to advise us of the really good hi-fi releases. Yet, although the stereo tapes qualify as the top-quality hi-fi sound, you have largely ignored them in the heat developed over the questionable quality of stereo discs, and the only average quality of monaural records (compared to tapes).

"I feel that this is a situation that should be corrected. I hope that those in your office who have the power to see that it should be, will realize it soon, and *will* correct it. And please, in addition, don't stop calling a spade a spade. Reiterate every now and then that the stereo records do not and can not compare to stereo tapes in REAL hi-fi sound quality." — *Walter J. Sandberg*

## As We See the Tape Picture

Mr. Sandberg is quite right in expecting HI-FI Music to maintain its policy of being first to serve the interests of the tape enthusiasts. This Magazine has always devoted more space to tape and tape equipment than any other. It was the first to publish tape reviews, the first to set up a separate tape review section, and the only one to crusade



against the advertising (carried in other magazines) of equipment which was offered with the promise that it would deliver stereo music from monaural sources.

Why, then, did we have only one page of stereo tape reviews in our July-August issue, but ten pages of record reviews? As to tapes: in the June issue we covered every tape received right up to closing time, and in the month following, the number of tapes coming in for review cut off very sharply. Except for a few that, in the opinion of our Music Editor and our Board of Reviewers, did not merit review, the single page in our July-August issue covered all the tapes received for that issue. RCA Victor announced several new stereo tapes for August, and then advised us that they would only release the Van Cliburn tape.

As for records: we had expected a sharp drop in the number coming in for review. Instead, it seemed as if the companies may have been influenced by the stereo situation to release monaural discs that they might otherwise have held until fall.

In any case, the space given to reviews is determined not by editorial policy, but by the tapes and discs released. Earlier this year, we were led to believe that we would see the first 3¾-ips. two-way stereo tapes on reels or cartridges in time to review them for the July-August issue, but at this present time of writing, there is no specific word as to when they will be available. Now, taking a more realistic view of the two-way stereo tapes, we believe that they will not be released until a considerable number of 4-track machines have been sold, simply because there's no use producing tapes until there are machines to play them! That time could be a year away! But 7½-ips. one-way tapes can be played on the new two-way, 4-track machines, which operate at 3¾ and 7½ ips.

#### The Dealers' View

You have probably noticed that dealers who carried large stocks of recorded tapes last spring now have very limited selections. If you ask them why, they will explain that the 3¾-ips. tapes on reels or cartridges will be lower in price than the 7½-ips. tapes, and when the former are released, they do not want to be caught with large inventories of the latter. The same situation prevails in 2-track stereo tape machines. The dealers are fearful of having them in stock when the 4-track machines come out. (One exception that has come to our attention is Stereo Exchange, 344 Main Street, Paterson, N. J. This company has a very complete stock of stereo tapes and tape machines.)

All this has resulted in a very substantial loss of current sales — a larger loss, no doubt, than the dealers would take if and when the new tapes and machines come out, if they had some of the old ones on hand. Thus the dealers have discouraged the purchase of 2-track stereo tapes and machines. Only the companies selling recorded tapes by mail have benefitted from these conditions. They report more sales than they had anticipated!

But where are the 4-track, two-way stereo tapes? How will they sound on the 3¾-ips. machines when they come out? Tape enthusiasts are more concerned about the possi-

bility that there will be some sacrifice of audio quality at the slower speed than impressed with the promise of lower prices on 3¾-ips., two way tapes. Besides, they won't be able to play them on their present equipment!

So the dealers aren't carrying what people want now because 4-track tapes are coming sometime, but when they are released, they will only be bought by those who also buy new machines to play them! The dealers blame this merry-go-round situation on the manufacturers.

#### The Manufacturers' Problems

Just when it became clear that there was a worthwhile demand for stereo tapes, along came stereo discs,<sup>1</sup> sparked by the work of British Decca engineers, and demonstrations given in this Country last fall by London Records, the Decca counterpart in the U. S. A. Almost simultaneously, Westrex disclosed their development work on the 45/45 system, now adopted as the standard for American discs. Electro-Voice, with their low-priced stereo pickup, spurred what quickly became, for the record companies, a problem of keeping up with competition. Columbia added fuel to the fire (as well as confusion) with their "compatible" system, although they adopted the 45/45 standard finally.

Suddenly, then, engineering and merchandising manpower was concentrated on stereo discs, and discs, after all, are the business of the record companies. Tapes had never been more than a by-product of stereo recording techniques, adopted as an improved method of making tape masters from which master records could be cut.

Consequently, tapes were demoted from the rank of by-product to step-child. Moreover, the record companies saw in the low prices of stereo discs an end to demand for the high-priced 7½-ips., one-way stereo tapes.

During all this period of hectic activity with stereo discs, Ampex and Shure Brothers had been busy on 2-way stereo tapes and new tape heads. Their efforts might have been organized in a time-table plan so that recorded tapes and tape machines could be marketed together. But the radio-audio industry never has done anything in a logical, co-ordinated manner. Besides, this confusion was worse confounded by RCA Victor's demonstrations of two-way, 3¾-ips. cartridges. The equipment used for demonstration was comprised of an equipment cabinet and two separate speakers, the total price of which was \$2,500. That's the only RCA Victor cartridge machine, at any price, in evidence so far, and it was not designed to take tape reels.

Right now, stereo tapes and machines are in about the same position as FM receivers at the time FM broadcast frequencies were shifted from the old to the new band! This condition will be corrected more quickly, however, because there are too many tape enthusiasts and too large a demand for stereo music from tape to let this top-quality source languish through the neglect of the manufacturers and the apprehension of the dealers.

Unless the major record companies

*Continued on page 53*

<sup>1</sup> An article entitled "Stereo Goes to Market," in the August issue of *Fortune*, credits Emory Cook with producing the first (double track) stereo records to be marketed, and Sidney Frey, who produces Audio Fidelity records, of forcing the industry into 45/45 discs by giving away 3,000 copies of "Railroad Sounds" and "Dukes of Dixieland" for testing stereo pickups, and for demonstrations at the audio shows and in dealers' stores.



# FM Station — Adolescence to Maturity

*The author, program director at WLOL-FM, prepares the Sunday night "Stereophonic Showcase" program*



**The Success Story of a Midwestern FM Station That Graduated from the "Top Forty Tunes" to Hi-Fi Music, and Then Added Stereo Programs — by Joe Ehrenberg**

**A**BOUT a year and a half ago, the Twin Cities station WLOL-FM went on the air on 95.5 mc. At first, our FM station carried our AM "Top 40" programs, since the primary reason for the FM station was to add revenue by providing a multiplexed storecast service. However, when we investigated the potential of the main FM channel, we decided in March of 1957 to make WLOL-

FM an independent classical music station, operating from 7.00 A.M. until midnight seven days a week. It was strictly a shot in the dark; there was only one other FM station in the Twin Cities at that time, and it, too, was a newcomer. We had no idea then whether we had any listeners at all, nor did we have an idea of their tastes.

It was from other successful operations around the

*The author interviewed Doc Evans, left, and Dr. Ken Britzjus during the intermission at one of the Walker Courtyard jazz concerts*





*Right: Announcer Ken Anderson can work at the typewriter and still monitor the audio quality of the record that is playing over the air*

*Below: Jerry Ball also handles recorded programs. Unlike the familiar disc jockeys, WLOL-FM announcers do no more talking than is necessary*



Country that we borrowed our idea of classical programming. However, it was a happy circumstance, for immediately the small but eager audience bombarded us with letters and cards congratulating us on our efforts, and urging us to give them more. Encouraged with listener response, we sought ways and means to expand this service but, being a commercial FM station, finances were a problem. Our library was limited, and our sponsors even more so. Through our first months, one of the Northwest's large music stores had come to our aid by offering the use of their record library in return for time on the station. Also a courageous hi-fi store bought time. We felt that a start had been made.

Yet it was clear that we would have a great struggle before WLOL-FM could be established as a commercial medium. FM in our Upper Midwest area was a mere infant. Despite the difficulty in selling time, the management decided in June of '57 to employ a full time program director and announcing staff. We had been lucky in that our efforts had been given much publicity, and the FM station was becoming known by degrees. Perhaps our best publicity came from our listeners, always loyal. They were encouraging their friends to buy FM sets, and talking about the new radio station WLOL-FM.

Also in late June of 1957 a fine opportunity came to us. We received permission to broadcast direct the Jazz Concerts presented from the courtyard of the Walker Art Center in Minneapolis. These were a summer series featuring "Doc" Evans' Dixieland and Herb Pilhofer's Modern Jazz. As it turned out, the entire series was exciting and

attracted wide attention, even from listeners who are not jazz fans.

It might be wise to stop here and tell you about the policy of WLOL-FM. Although we are a commercial operation, we have developed our programming with the conviction that there is a need in the Upper Midwest for quality programs, and that we could fulfill, to some extent, that need. As a result, our programming presents the finest of all kinds of music, features conversations with great artists who either live or visit our area, and offers the best in all the spoken arts. We have worked closely with the Twin City cultural institutions such as the Minneapolis Symphony Orchestra, the Minneapolis Institute of Arts, Walker Art Center, and the Old Log Summer Theatre. Their co-operation has enabled us to maintain a constantly new and exciting program format.

By September of 1957, WLOL-FM had made some strides commercially, and the FM audience was growing rapidly, but we were far from being financially successful as a big operation. However, working with a small staff and limited capital was an exciting challenge, and we had implicit faith and confidence in FM as a

*Continued on page 53*  
*Doc Evans' Dixieland Jazz Band was taped during a WLOL-FM broadcast. FM is at its best, of course, on live programs*







## Circuit Details of the Dyna Preamplifier, and Notes on Assembling and Wiring the Kit

By Harold Taplin

**T**HE DYNA preamp kit has been in use long enough to be tested thoroughly as an assembly project, and for performance, and the uniformly favorable reports are confirmed by the writer's experience in building and using the one illustrated here. Of course, the printed circuit panel simplifies the work greatly, for the condensers and resistors are already mounted, and the leads are soldered. This takes care of the critical circuits, too.

### Features of the Circuit

Circuit-wise, the Dyna is unique, employing a 12AX7 as a feedback pair, so that, with the degree of equalization determined by the feedback at frequency extremes, it acts as an amplifier for low-level inputs. Providing a gain of 50, low-level sources are amplified to a point comparable to the input from tuners or tape playback. Tone control action is obtained from a second 12AX7, used as another feedback pair. Adjustment is obtained by adjusting the feedback at the low and high ends of the audio range. With an additional gain of 10, any input can be brought up to a level sufficient to drive any of the standard amplifiers.

DC is supplied to the filaments from a selenium rectifier. The power cable has an octal plug which can be plugged into a Dynakit Mark II amplifier or the Dynakit Mark III or nearly any other amplifier can be used as the power source. Only 6 volts at .75 ampere, and 200 to 400 volts at 3 to 4 milliamperes are required. There is also an AC cord connected to four outlets at the rear of the chassis, two of which are switched by the volume control. Below is the hum adjustment.

### Connections and Controls

Pin jacks on the rear are for high-level and low-level inputs, an input for special uses described in the instructions, and others for radio, TV, tape output for recording, tape input for playback, and audio output to the amplifier.

On the front are the function switch, and bass, treble, and volume controls. Normally, the MONITOR slide switch is left on INPUT. In that position, whatever input is cut in by the function switch is heard from the loudspeaker. In the TAPE position, when signals from any input are being recorded on tape, they can be heard, or monitored,

over the speaker, without disturbing the recording if the tape recorder has a monitor head. For tape playback, the switch should be put in the TAPE position.

### Assembly and Wiring

The LOUDNESS switch, in the ON position, boosts the level below 400 cycles and above 3,000 cycles when the volume control is turned below the mid-point setting.

Step-by-step instructions are easy to follow. These notes were made from the writer's experience, and may be helpful: As a matter of convenience, mounting the input sockets should be started with the one at the bottom, next to the shield, and the bottom row should be completed, followed by the upper row in the same order. The AC receptacles should be mounted in that order, too. It was necessary to enlarge the outer holes in the escutcheon plate so that it would fit over the control shafts and fall into the proper position. In some cases, individual instructions call for mounting two or more parts. Thus it is necessary to make sure that each step is completed before proceeding to the next one.

The photographs here show the preamp at stages corresponding to the arrangement of the instruction. If it appears that there is surprisingly little wiring, it is because so much is carried on the printed-circuit panel. Here is the timetable:

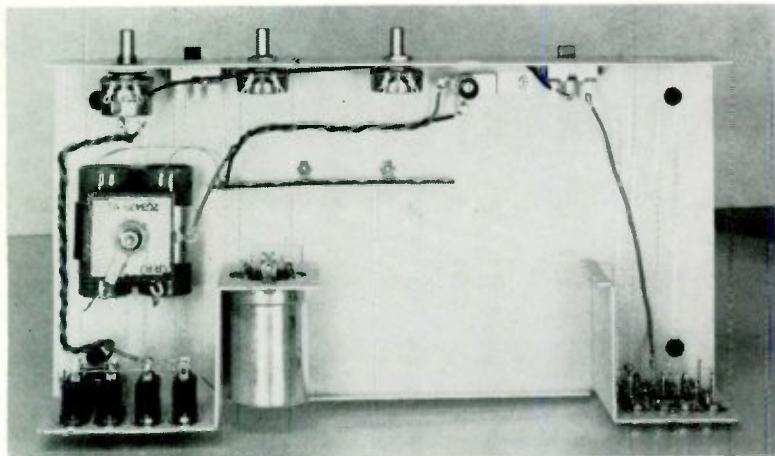
First assembly and wiring stage	1 hr., 20 min.
Second assembly and wiring stage	1 hr., 45 min.
Switch assembly	45 min.
Final assembly and wiring stage	2 hr., 45 min.

This time may be shorter than would be required to put a Dyna preamp together for the first time, because this is the eleventh that the author has built.

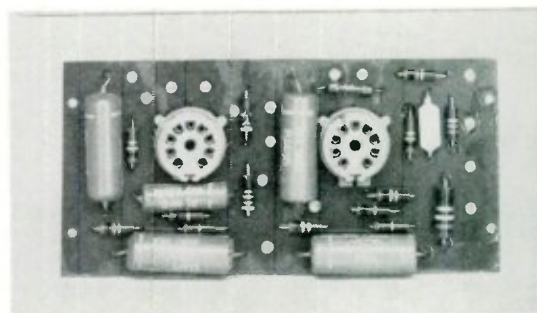
### Operation of the Preamplifier

Controls and connections are provided for operating a complete record, tape, and radio installation. Two of these units can be used for a stereo system by adding a Dyna stereo control, contained in a case that matches the height of two preamps set one on top of the other. After initial adjustments of the preamps, the volume of both channels can be adjusted simultaneously, the balance corrected, the speakers reversed, and the tape monitoring controlled at





*Left: Parts mounted and wiring done to complete the first assembly stage. Below: The printed-circuit panel is supplied in this form, with the parts mounted and the leads soldered*

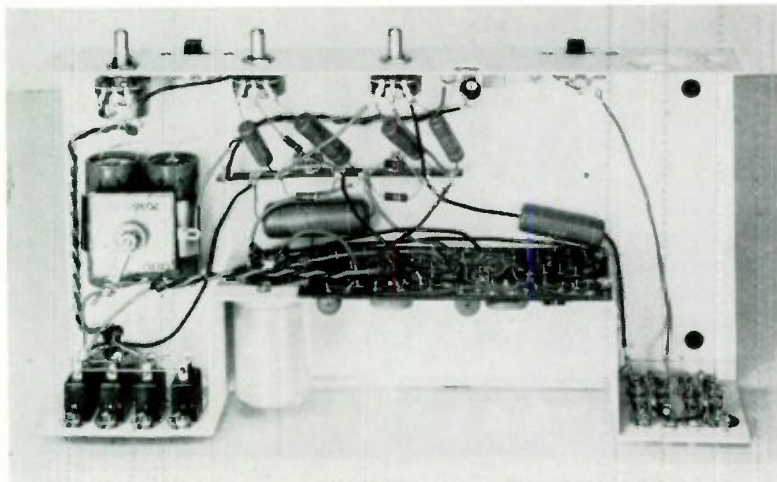


the stereo control unit. Thus, an original mono system can be expanded readily for stereo reproduction from records, tapes, and FM-AM radio.

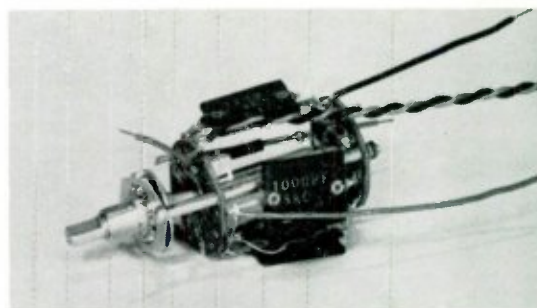
Connections to the preamp or preamps are the same for mono or stereo operation. A pickup of less than 15 millivolts output, such as the G.E. or Fairchild, should be plugged into the low-level phono jack. The Weathers pickup should be connected there, too, with the lead

preamp. Several uses for the SPECIAL input are explained in the instructions, but the most common is for a second pickup as, for example, when a system includes both a turntable and a record-changer, or two pickups and arms are mounted for use on one turntable.

Note that there is no TAPE position on the function switch, but the tape record or playback can be cut in by putting the MONITOR switch in the TAPE position, and set-



*Left: The printed-circuit panel is mounted and wired in the second stage. Below: Assembly of the function switch. Bottom: Completed chassis, and the finished preamplifier*

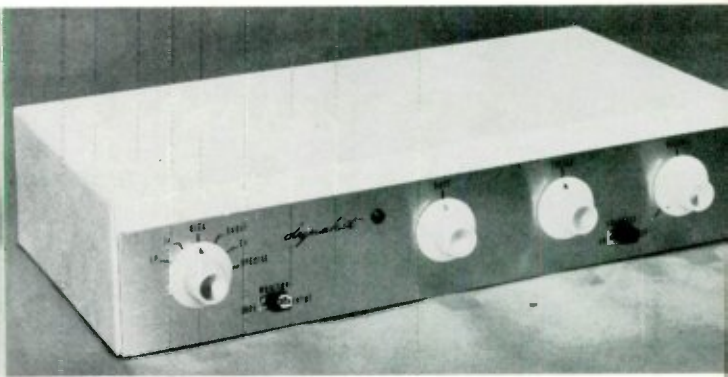
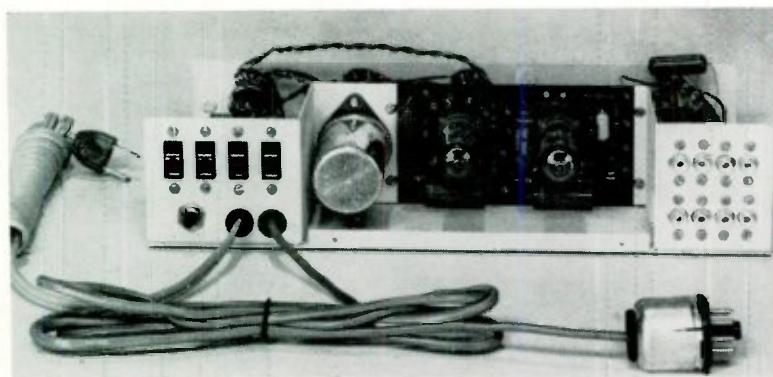


plugged into the MAG. output jack of the Weathers oscillator unit. Other pickups of higher output, including the Sonotone and Electro-Voice models, should be connected to the high-level input jack on the preamp. Do not plug into both the high-level and low-level phono jacks at the same time.

Output connections from a tuner and tape machine should be plugged into the respective jacks on the rear of

ting the record-playback control on the tape machine accordingly. When a tape deck without its own preamp is used, the output should be plugged into the SPECIAL input jack. Then the function switch must be turned to the SPECIAL position.

When recording off the air, or making a tape copy of a disk, the volume and tone controls on the preamp are inoperative.





# Stereo Reproduction: What's Ahead

There's a Lot That People Don't Know About Stereo, and a Lot They Know That Just Isn't So, for Improvement over Mono Hi-Fi Is Not Easy to Achieve

**W**E USED to think that there were so many stereo tape installations in use that practically everyone knew all about the why's, how's, and where's of two-channel reproduction. But it isn't so. The fact of stereo records and tapes has not really progressed to a point that can be identified as fulfillment, although the stereo idea has attracted widespread attention that bids fair to double, re-double, and double again the number of people who, within the next year, will enjoy having it in their homes.

Everywhere, the talk is about stereo. It's the main topic of conversation among the executives and engineers at the plants producing hi-fi components. If the recording engineers have less to say about stereo, it's only because they are so busy mastering new microphone techniques, and learning tricks of the 45/45 cutting heads. As for the hi-fi enthusiasts and music listeners, well-informed and otherwise, stereo seems to have supplied a subject for discussion that will not be exhausted for a long time.

For those who choose to listen, this represents an opportunity to compare and appraise the opinions being expressed on all sides. They represent such divergent views that one may sum them up in the objective comment: "We still don't understand all we know about stereo."

## We'll Know Much More Very Soon

Will stereo replace mono this winter? It did two years ago as far as recorded tapes are concerned. Indeed, after the first mono tapes were put out, it was quickly evident that they could not compete with records. Then came stereo tape machines, and stereo tapes that so outranked mono records that there was no comparison.

Now, some of the components manufacturers are saying that everything will be stereo this winter, and that mono is dead! They ought to know. It's certain that there will be a tremendous increase in the ownership of high-quality record, tape, and FM radio equipment during the next year. The question is: how many newcomers will start out with mono systems? Every market has a conservative element. In New England, they're still buying mahogany furniture and painting their houses white. There are many conservative-minded people in other parts of this Country, too! At least, we won't have to wait very long to get a significant reaction, anyway.

## The New Stereo Equipment

Particularly for playing records, there will

be equipment in a wide range of price and performance. The finest reproduction will be provided by components installations. There will be some very good and very expensive factory-built instruments, and others in lower price and performance brackets, down to models with stereo pickups and one audio channel, to which a separate amplifier-speaker unit can be added for the second channel.

Some out-and-out fakes are being made right now, specifically for the department stores. These are phonographs with mono pickups, and two terminals on the rear marked STEREO, where an extra speaker can be connected. A resident buyer who is having such models made up in New York for department stores explained: "It may not be ethical, but I'm only afraid of the Federal Trade Commission. And until the manufacturers agree on a definition for stereo, I'm not going to worry about the FTC!"

## Judging Stereo Performance

This brings up the question: How are we going to judge stereo reproduction? Suppose we have an opportunity to hear just one stereo system. On what basis should we decide that the performance is excellent, good, or not what it should be? Is the only requirement that it produces a distinct separation of sounds from the left and sounds from the right?

It is certain that there will be some widely divergent opinions on this score. Here is one suggestion, based on a considerable amount of listening that goes back to the very beginning of stereo tapes:

*Trompe l'oeille* is a style of painting executed in such detail and perspective as to give an appearance of the actual objects. You may have seen a crumpled dollar bill painted on the floor, so accurately delineated that you were deceived into trying to pick it up. This style of painting was probably originated in France. The translation of *trompe l'oeille* is "deceive the eye".

Stereo reproduction should be of such quality that it merits being referred to as *trompe l'oreille*, or "deceive the ear". In fact, the best stereo tapes, played on a system of top-quality components properly installed and adjusted, can give an almost perfect illusion of a live performance. Stereo discs may not quite deceive the ear to that extent, but they must come close to it if they are to satisfy critical listeners.

Mono tapes and discs cannot approach this distinctive capability of stereo reproduction, even with multiple speakers, simply because it is not possible to combine all

the individual voices of an orchestra in a single electro-mechanical system. Ideally, it seems as if there should be a microphone and a recording and reproducing channel for each section of an orchestra. In practice, the great improvement is attained by increasing from one to two channels. Beyond two channels, the law of diminishing returns is sharply effective. Playbacks of three-channel recordings do not seem to offer an improvement over two channels that would in any way justify the added equipment and expense.

Atlantic Records has an eight-channel recorder in their studio, but the purpose is not to feed that many channels for playback. It is only to permit the very closest balancing of the various sections of an orchestra, or the orchestral accompaniment of solo instruments.

Some stereo listeners, however, insist that a third (center) speaker carrying both channels does add a final touch of realism, particularly if it has its own level control, so the volume can be balanced with that of the left and right speakers. This may well be true in certain installations because of the particular separation of the speakers or the room acoustics, but it does not apply in every case.

## That Center Line

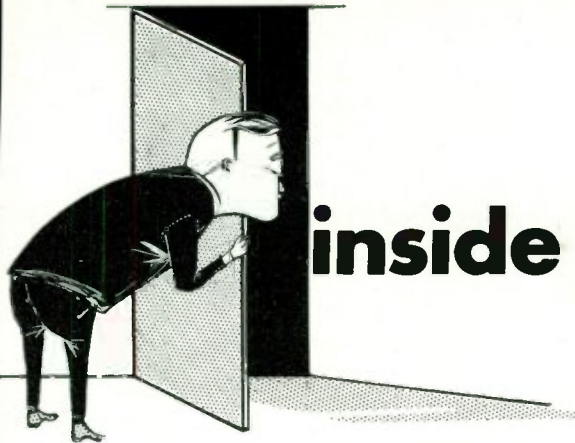
One aspect of stereo can be pinned down definitely. Stereo reproduction from tapes properly recorded and played on adequate equipment deliver a quality distinctly different and definitely superior to any mono playback from *any* position in the room where the system is installed. If stereo reproduction can be recognized only on the center line between the speakers, something is substandard. Probably, the equipment is of inadequate design. If that is not the case, it may be that the components are not connected correctly, or one of the controls is not set where it should be. Finally, a particular record or tape may not have been recorded to bring out the full quality that stereo is capable of delivering. Although it has not been possible to pin down the facts, some of the stereo records do sound as if they were not recorded in stereo originally, but were made from monaural masters, with some reverb added for the second channel.

In any case, true stereo quality is such that it can be recognized even from a position *in line* with the two speakers, just as there is an obvious difference between listening to music from a single loudspeaker, and the music of a live orchestra heard

*Continued on page 53*

*Hi-Fi Music at Home*





# inside information

**Information on Important New Equipment, and Illustrations Showing the Construction Details**



The Hi-Fi Music Commendation Seal, which bears the inscription "A Commended Design in Its Price Class", has been awarded to the specific models described and illustrated in this department.

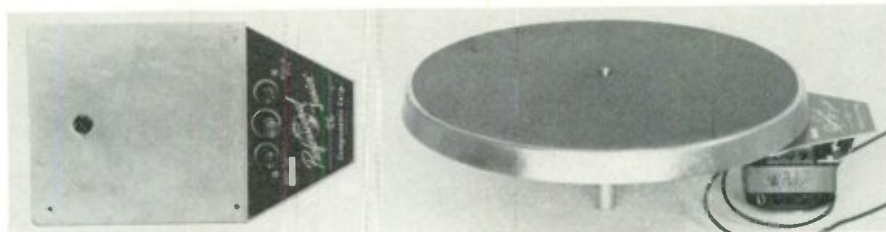
In making these awards, five factors are considered. They are: mechanical design, electrical design, workmanship, performance, and facilities provided. These factors are then related to the retail price.

Thus, designation as "A Commended Design in Its Price Class" represents a composite of the various points which must be taken into account in the selection of hi-fi equipment.

It should be clearly understood that the Commendation Seal is not a confirmation of the manufacturer's specification. However, when we have received such confirmation from an independent engineering laboratory, this is so stated in the discussion of the equipment, and the name of the laboratory is given for purposes of identification.

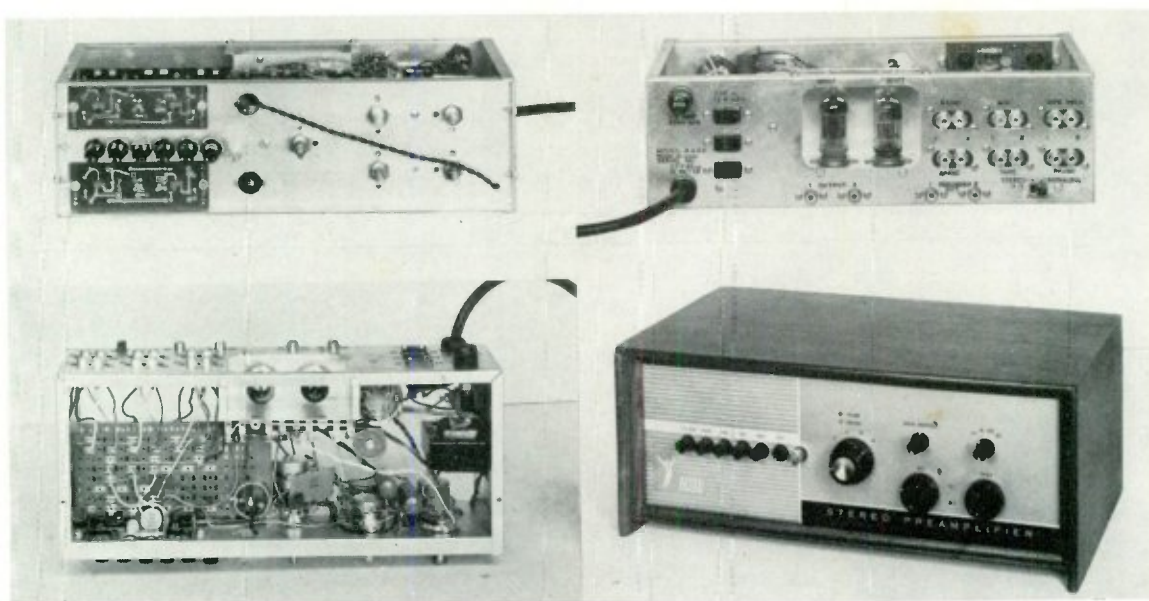
**Components** Professional Junior 33-rpm. turntable. A simplified model, in which excellent design features have been modified to achieve a modest price. Mounting plate, at the left, carries the shaft bearing, with the motor mounted below on rubber grommets.

A resilient belt runs from the motor pulley to a large pulley under the turntable. Motor mounting is adjustable for



proper belt alignment and tension. The 4-pole motor is rated constant in speed to  $\pm 1\%$ , with the noise level down 60 db.

Pulleys for other operating speed are available. Price \$39.50



Altec Lansing 445A stereo preamp. The accompanying illustrations show the instrument in its cabinet, with top and rear views, and the front with the escutcheon removed. There is much original design work in this preamp, and convenient operating features are provided.

Selector buttons, and inputs for 1.5

volts output from each channel of the six pairs are: phono 4.8 millivolts; tape deck 2.6 millivolts; microphones 6 millivolts; tape preamp .35 volt; radio .35 volt; spare .35 volt. Two output pairs are for the power amplifiers and stereo tape recording. The latter are independent of the front panel controls.

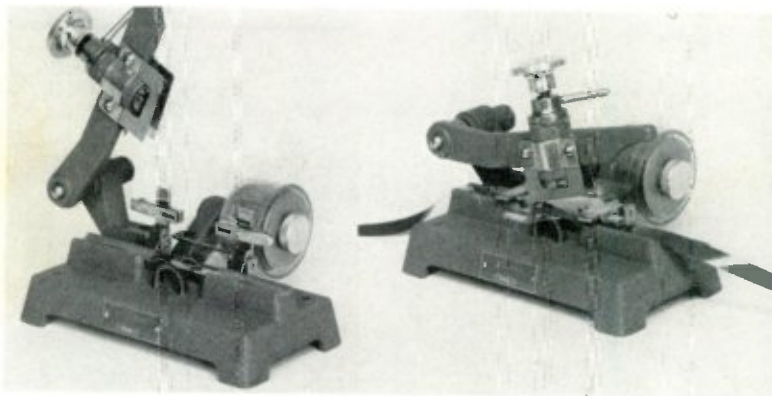
In addition to the 12AU7 and 12AY7 tubes, two transistors are mounted on the printed-circuit panel. Controls are for volume and contour, speaker balance, speaker switching, and bass and treble for each channel. Construction, quality of the parts, and workmanship are excellent throughout. Price \$189.00



**Alonge tape splicer.** A precision-built, non-magnetic splicer, this device is designed for professional use, but its conveniences are recommended to hi-fi tape enthusiasts.

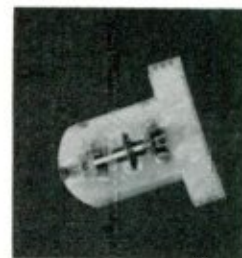
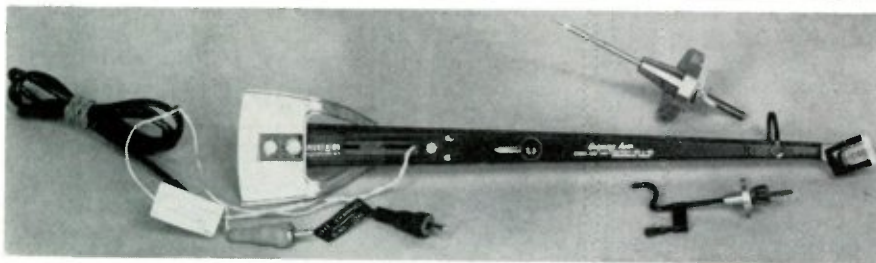
During the cutting operation, the ends of the tape are held by spring clamps, shown in the up position at the left. The tape can be cut at 45°, 67½°, or 90°, according to the position of the cutter knob. After the cut is made, Scotch tape from the roll mounted at the side is drawn across the splice. Then the arm is pushed down again, and the two cutting blades on the arm slice off the extra Scotch tape.

In practice, this device leaves an accurate, strong splice, with the perfectly smooth edges required for professional work. For index marking, there is a groove



on the plate which holds the tape, exactly 1½-ins. from the center of the shaft which carries the cutting knife. The manufacturer

recommends No. 41 Scotch tape, ¾ in. wide. Price \$29.95



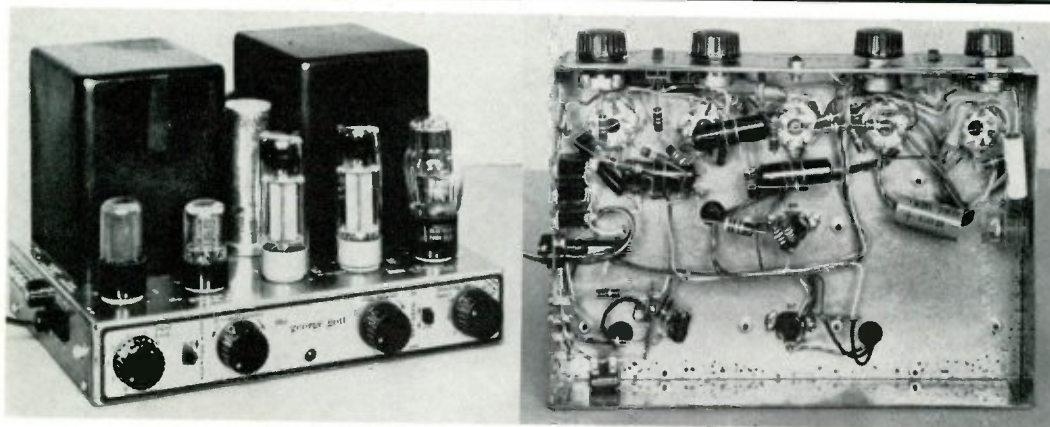
**Pickering 45/45 stereo pickup and arm.** While the Stanton model stereo cartridge is available separately, it is also furnished with the complete arm assembly shown here. Unlike other designs, the arm is carried on a jewel-and-pivot bearing. It might seem that, with such a mounting, the arm would wobble sidewise, but it does not because it is weighted, and in such a way that the center of gravity is so low that the arm is perfectly stable.

All connections are made to the stereo cartridge, and the leads so flexible that they do not affect the movement of the arm. These leads are fitted with pin plugs, marked LEFT and RIGHT, and are long

enough to reach directly to the preamp input jacks. The black shield, at the left of the picture, also protects the leads. (The right-hand channel of a stereo record is on the outside of the groove, and is reproduced by the opposite side of the pickup.)

An enlarged view of the removeable stylus is shown at the right. It can be slipped in and out of the head without affecting the electrical connections if, at any time, it must be replaced, or the stylus is to be inspected. Recommended tracking force is 2 to 4 grams. This can be adjusted by means of a sliding weight on the tone arm. Output is ample for operation without a transformer, using any preamp designed

for the Fluxvalve or G.E. magnetic pickups. Stylus radius in .7 mil; load resistance is 27,000 to 47,000 ohms, and the load adjustment on the preamp should be set within that range. A welcome feature is the combination arm rest and stylus brush. When it is set at the right angle, the stylus wipes across the brush as the arm is swinging to the rest position. Instructions are supplied which show connections for use with a monaural phonograph. When mono records are played with the Stanton pickup through a stereo system, no circuit changes are required, and the record will be heard from both speakers. Price of the cartridge and arm \$59.85



**Bigg of California power amplifier.** Identified as the George Gott model, this amplifier is rated at 50 watts output with 1½% total distortion. It is referred to as a "laboratory type" because of the special controls provided, and it has won special

favor among some custom designers of deluxe installations.

The four controls shown in the front view are for input level, dynamic balance, static balance, and damping. The latter is calibrated from +2 to infinity to -2. A

slide switch shifts from test to operate positions.

Tubes used are: 6SL7, 6SN7, two 6CA7, EL-34, and 5V4 rectifier. Speaker terminals are for 4, 8, and 16 ohms. Three AC outlets are provided.



You've  
been  
asking for

**HEATHKIT**



**stereo sound equipment... and here it is!**



### stereo tape deck kit

HEATHKIT  
MODEL TR-1D **\$143<sup>95</sup>**

Enjoy the wonder of Stereophonic sound in your own home! Precision engineered for fine performance, this tape deck provides monaural-record/playback and stereo playback. Tape mechanism is supplied complete. You build only the preamplifier. Features include two printed circuit boards—low noise EF-86 tubes in input stages—mic and hi-level inputs—push-pull bias-erase oscillator for lowest noise level—two cathode follower outputs, one for each stereo channel—output switch for instantaneous monitoring from tape while recording. VU meter and pause control for editing. Tape speeds 3 $\frac{1}{2}$  and 7 $\frac{1}{2}$  IPS. Frequency response  $\pm 2$  db 40-12,000 CPS at 7 $\frac{1}{2}$  IPS. Wow and flutter less than .3%. Signal-to-noise 55 db at less than 1% total harmonic distortion. NARTB playback equalization. Make your own high quality recordings for many pleasant listening hours.

### stereo equipment cabinet kit

CENTER SECTION MODEL SE-1 **\$149<sup>95</sup>**  
SPEAKER WING MODEL SC-1L or R **\$39<sup>95</sup> ea.**

Beautifully designed, this stereo equipment cabinet has ample room provided for an AM-FM tuner—tape deck — preamplifier — amplifiers — record changer — record storage and speakers. Constructed of  $\frac{3}{4}$ " solid-core Philippine mahogany or select birch plywood, beautifully grained. Top has shaped edge and sliding top panel. Sliding doors for front access. Mounting panels are supplied cut to fit Heathkit units with extra blank panels for mounting your own equipment. Easy-to-assemble, all parts are precut and predrilled. Includes all hardware, glue, legs, etc. and detailed instruction manual. Speaker wings and center unit can be purchased separately if desired. Overall dimensions with wings 82" W. x 37" H. x 20" D. Send for free details.



### DELUXE AM-FM TUNER KIT

HEATHKIT  
MODEL PT-1 **\$89<sup>95</sup>**

Here is a deluxe combination AM-FM tuner with all the advanced design features required by the critical listener. Ideal for stereo applications since AM and FM circuits are separate and individually tuned. The 16-tube tuner uses three circuit boards for easy assembly. Prewired and prealigned FM front end. AFC with on/off switch—flywheel tuning and tuning meter.



### STEREO PRE- AMPLIFIER KIT

HEATHKIT  
MODEL SP-2 **\$56<sup>95</sup>**

This unique two-channel control center provides all controls necessary in stereo applications. Building block design lets you buy basic single channel now and add second snap-in channel later for stereo without rewiring. 12 inputs each with level control—NARTB tape equalization—6 dual concentric controls including loudness controls—built-in power supply.



### 55 WATT HI-FI AMPLIFIER KIT

HEATHKIT  
MODEL W-7M **\$54<sup>95</sup>**

First time ever offered—a 55-watt basic hi-fi amplifier for \$1 per watt. Features EL-34 push-pull output tubes. Frequency response 20 CPS to 20 KC with less than 2% harmonic distortion at full output throughout this range. Input level control and "on-off" switch provided on front panel. Unity or maximum damping factors for all 4, 8 or 16 ohm speakers.



### 12 WATT HI-FI AMPLIFIER KIT

HEATHKIT  
MODEL UA-1 **\$21<sup>95</sup>**

Ideal for stereo applications, this 12-watt power package represents an outstanding dollar value. Uses 6BQ5/EL84 push-pull output tubes. Less than 2% total harmonic distortion throughout the entire audio range (20 to 20,000 CPS) at full 12-watt output. Designed for use with preamplifier models WA-P2 or SP-1. Taps for 4, 8 and 16 ohm speakers.

**For complete information on above kits—Send for FREE FLYER.**

**HEATH COMPANY** • a subsidiary of Daystrom, Inc. • **Benton Harbor 5, Mich.**



*easy-to-build*

*high quality*

# HEATHKITS®

**Look** . . . how simply you can assemble your very own high fidelity system! Fun-filled hours of shared pleasure, and an everlasting sense of personal accomplishment are just a few of the rewards. Heathkits cost you only HALF as much as ordinary equipment and the quality is unexcelled. Let us show you how easy it really is! . . .



- (✓) Install a .001  $\mu$ fd disc condenser from socket B7 (NS) to ground lug B11 (NS). Cut the leads so that they are just long enough to reach and dress the condenser close to chassis, over the wires already present.
- ( ) Connect a 470 K $\Omega$  resistor (yellow-violet-yellow) from socket B7 (S) (2) to B8 (NS). Mount as close to the socket as possible.

### Step-by-Step Assembly Instructions . . .

Read the step . . . perform the operation . . . and check it off—it's just that simple! These plainly-worded, easy-to-follow steps cover every assembly operation.

### Easy-to-follow Pictorial Diagrams . . .

Detailed pictorial diagrams in your Heathkit construction manual show where each and every wire and part is to be placed.

### Learn-by-doing Experience For All Ages . . .

Kit construction is not only fun—but it is educational too! You learn about radio, electronic parts and circuits as you build your own equipment.

### Top Quality Name-Brand Components Used in All Kits . . .

Electronic components used in Heathkits come from well-known manufacturers with established reputations. Your assurance of long life and trouble-free service.



HEATHKIT

**bookshelf 12-watt  
amplifier kit**

**NEW**

MODEL EA-2

**\$28<sup>95</sup>**

There are many reasons why this attractive amplifier is a tremendous dollar value. You get many extras not expected at this price level. Rich, full range, high fidelity sound reproduction with low distortion and noise . . . plus "modern" styling, making it suitable for use in the open, on a bookcase, or end table. Look at the features offered by the model EA-2: full range frequency response (20—20,000 CPS  $\pm$  1 db) with less than 1% distortion over this range at full 12 watt output—its own built-in preamplifier with provision for three separate inputs, mag phono, crystal phono, and tuner—RIAA equalization—separate bass and treble tone controls—special hum control—and it's easy-to-build. Complete instructions and pictorial diagrams show where every part goes. Cabinet shell has smooth leather texture in black with inlaid gold design. Front panel features brushed gold trim and buff knobs with gold inserts. For a real sound thrill the EA-2 will more than meet your expectations. Shpg. Wt. 15 lbs.

**TIME PAYMENTS AVAILABLE  
ON ALL HEATHKITS  
WRITE FOR FULL DETAILS**





## chairside enclosure kit

# NEW

This beautiful equipment enclosure will make your hi-fi system as attractive as any factory-built professionally-finished unit. Smartly designed for maximum flexibility and compactness consistent with attractive appearance, this enclosure is intended to house the AM and FM tuners (BC-1A and FM-3A) and the WA-P2 preamplifier, along with the majority of record changers, which will fit in the space provided. Adequate space is also provided for any of the Heathkit amplifiers designed to operate with the WA-P2. During construction the tilt-out shelf and lift-top lid can be installed on either right or left side as desired. Cabinet is constructed of sturdy, veneer-surfaced furniture-grade plywood  $\frac{1}{2}$ " and  $\frac{3}{4}$ " thick. All parts are precut and predrilled for easy assembly. Contemporary available in birch or mahogany, traditional in mahogany only. Beautiful hardware supplied to match each style. Dimensions are 18" W x 24" H x 35 $\frac{1}{2}$ " D. Shpg. Wt. 46 lbs.



CE-1C Mahogany  
CE-1CB Birch



CE-1T Mahogany



TRADITIONAL

CONTEMPORARY

Be sure to specify  
model you prefer

**\$43<sup>95</sup>**  
each



HEATHKIT

## high fidelity FM tuner kit

For noise and static free sound reception, this FM tuner is your least expensive source of high fidelity material. Efficient circuit design features stabilized oscillator circuit to eliminate drift after warm-up and broadband IF circuits assure full fidelity with high sensitivity. All tunable components are prealigned so it is ready for operation as soon as construction is completed. The edge-illuminated slide rule dial is clearly numbered for easy tuning. Covers complete FM band from 88 to 108 mc. Shpg. Wt. 8 lbs.

MODEL FM-3A \$26.95 (with cabinet)



HEATHKIT

## broadband AM tuner kit

This tuner differs from an ordinary AM radio in that it has been designed especially for high fidelity. A special detector is incorporated and the IF circuits are "broadbanded" for low signal distortion. Sensitivity and selectivity are excellent and quiet performance is assured by a high signal-to-noise ratio. All tunable components are prealigned before shipment. Incorporates automatic volume control, two outputs, and two antenna inputs. An edge-lighted glass slide rule dial allows easy tuning. Your "best buy" in an AM tuner. Shpg. Wt. 9 lbs.

MODEL BC-1A \$26.95 (with cabinet)



HEATHKIT

## master control preamplifier kit

Designed as the "master control" for use with any of the Heathkit Williamson-type amplifiers, the WA-P2 provides the necessary compensation, tone, and volume controls to properly amplify and condition a signal before sending it to the amplifier. Extended frequency response of  $\pm 1\frac{1}{2}$  db from 15 to 35,000 CPS will do full justice to the finest program material. Features equalization for LP, RIAA, AES, and early 78 records. Five switch-selected inputs with separate level controls. Separate bass and treble controls, and volume control on front panel. Very attractively styled, and an exceptional dollar value. Shpg. Wt. 7 lbs.

MODEL WA-P2 \$19.75 (with cabinet)

pioneer in  
"do-it-yourself"  
electronics



a subsidiary of Daystrom, Inc.

HEATH

COMPANY • BENTON HARBOR 8, MICHIGAN





**HEATHKIT 25-WATT**

MODEL W-5M

**\$59<sup>75</sup>**



**HEATHKIT 70-WATT**

MODEL W-6M

**\$109<sup>95</sup>**

## high fidelity amplifier kits

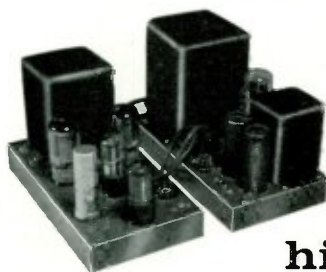
To provide you with an amplifier of top-flight performance, yet at the lowest possible cost, Heath has combined the latest design techniques with the highest quality materials to bring you the W-5M. As a critical listener you will thrill to the near-distortionless reproduction from one of the most outstanding high fidelity amplifiers available today. The high peak-power handling capabilities of the W-5M guarantee you faithful reproduction with any high fidelity system. The W-5M is a must if you desire quality plus economy! Note: Heathkit WA-P2 preamplifier recommended. Shpg. Wt. 31 lbs.

For an amplifier of increased power to keep pace with the growing capacities of your high fidelity system, Heath provides you with the Heathkit W-6M. Recognizing that as loud speaker systems improve and versatility in recordings approach a dynamic range close to the concert hall itself, Heath brings to you an amplifier capable of supplying plenty of reserve power without distortion. If you are looking for a high powered amplifier of outstanding quality, yet at a price well within your reach, the W-6M is for you! Note: Heathkit model WA-P2 preamplifier recommended. Shpg. Wt. 52 lbs.

### HEATHKIT DUAL-CHASSIS

MODEL W3-AM

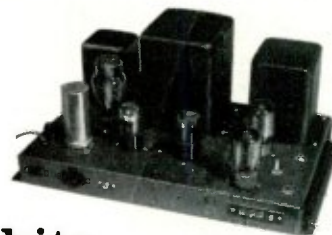
**\$49<sup>75</sup>**



### HEATHKIT SINGLE-CHASSIS

MODEL W4-AM

**\$39<sup>75</sup>**

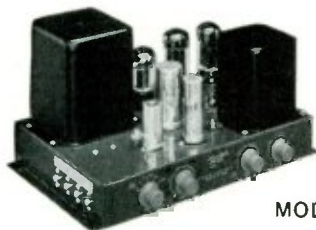


**HEATHKIT**

## high fidelity amplifier kits

One of the greatest developments in modern hi-fi reproduction was the advent of the Williamson amplifier circuit. Now Heath offers you a 20-watt amplifier incorporating all of the advantages of Williamson circuit simplicity with a quality of performance considered by many to surpass the original Williamson. Affording you flexibility in custom installations, the W3-AM power supply and amplifier stages are on separate chassis allowing them to be mounted side by side or one above the other as you desire. Here is a low cost amplifier of ideal versatility. Shpg. Wt. 29 lbs.

In his search for the "perfect" amplifier, Williamson brought to the world a now-famous circuit which, after eight years, still accounts for by far the largest percentage of power amplifiers in use today. Heath brings to you in the W4-AM a 20-watt amplifier incorporating all the improvements resulting from this unequalled background. Thousands of satisfied users of the Heathkit Williamson-type amplifiers are amazed by its outstanding performance. For many pleasure-filled hours of listening enjoyment this Heathkit is hard to beat. Shpg. Wt. 28 lbs.



**HEATHKIT**

### high fidelity amplifier kit

MODEL A-9C

**\$35<sup>50</sup>**

For maximum performance and versatility at the lowest possible cost the Heathkit model A-9C 20-watt audio amplifier offers you a tremendous hi-fi value. Whether for your home installation or public address requirements this power-packed kit answers every need and contains many features unusual in instruments of this price range. The preamplifier, main amplifier and power supply are all on one chassis providing a very compact and economical package. A very inexpensive way to start you on the road to true hi-fi enjoyment. Shpg. Wt. 23 lbs.

**HEATHKIT**

### electronic crossover kit

MODEL XO-1

**\$18<sup>95</sup>**



One of the most exciting improvements you can make in your hi-fi system is the addition of this Heathkit Crossover model XO-1. This unique kit separates high and low frequencies and feeds them through two amplifiers into separate speakers. Because of its location ahead of the main amplifiers, IM distortion and matching problems are virtually eliminated. Crossover frequencies for each channel are 100, 200, 400, 700, 1200, 2000 and 3500 CPS. Amazing versatility at a moderate cost. Note: Not for use with Heathkit Legato Speaker System. Shpg. Wt. 6 lbs.



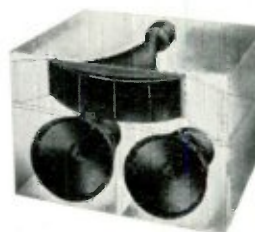
**NEW LOW PRICE!**



**"LEGATO"**

## high fidelity speaker system kit

Wrap yourself in a blanket of high fidelity music in its true form. Thrill to sparkling treble tones, rich, resonant bass chords or the spine-tingling clash of percussion instruments in this masterpiece of sound reproduction. In the creation of the Legato no stone has been left unturned to bring you near-perfection in performance and sheer beauty of style. The secret of the Legato's phenomenal success is its unique balance of sound. The careful phasing of high and low frequency drivers takes you on a melodic toboggan ride from the heights of 20,000 CPS into the low 20's without the slightest bump or fade along the way. The elegant simplicity of style will complement your furnishings in any part of the home. No electronic know-how, no woodworking experience required for construction. Just follow clearly illustrated step-by-step instructions. We are proud to present the Legato—we know you will be proud to own it! Shpg. Wt. 195 lbs.



MODEL HH-1-C  
(imported white birch)  
MODEL HH-1-CM  
(African mahogany)

**\$299<sup>95</sup>**  
each



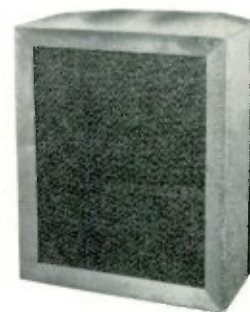
**HEATHKIT  
BASIC RANGE**

**HEATHKIT  
RANGE EXTENDING**

## high fidelity speaker system kits

MODEL **\$39<sup>95</sup>**  
SS-2

A truly outstanding performer for its size, the Heathkit model SS-2 provides you with an excellent basic high fidelity speaker system. The use of an 8" mid-range woofer and a high frequency speaker with flared horn enclosed in an especially designed cabinet allows you to enjoy a quality instrument at a very low cost. Can be used with the Heathkit "range extending" (SS-1B) speaker system. Easily assembled cabinet is made of veneer-surfaced furniture-grade 1/2" plywood. Impedance 16 ohms. Shpg. Wt. 25 lbs.



MODEL **\$99<sup>95</sup>**  
SS-1B

Designed to supply very high and very low frequencies to fill out the response of the basic (SS-1) speaker, this speaker system extends the range of your listening pleasure to practically the entire range of the audio scale. Giving the appearance of a single piece of furniture the two speakers together provide a superbly integrated four speaker system. Impedance 16 ohms. Shpg. Wt. 80 lbs.

## Free Catalog!

Don't deprive yourself of the thrill of high fidelity or the pleasure of building your own equipment any longer. Our free catalog lists our entire line of kits with complete schematics and specifications. Send for it today!



### NEW! "DOWN-TO-EARTH" HIGH FIDELITY BOOK



THE HOW AND WHY OF HIGH FIDELITY, by Milton Sleeper, explains what high fidelity is, and how you can select and plan your own system. This liberally-illustrated, 48-page book tells you the HI-FI story without fancy technical jargon or high-sounding terminology. **25c**

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pioneer in  
"do-it-yourself"  
electronics

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- ☐ Please send the Free HEATHKIT catalog.  
☐ Enclosed is 25c for the New HI-FI book.

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address \_\_\_\_\_

city & state \_\_\_\_\_

#### ALSO SEND THE FOLLOWING KITS:

QUANTITY	ITEM	MODEL NO.	PRICE

Enclosed find \$..... Please enclose postage for parcel post—express orders are shipped delivery charges collect. All prices F.O.B. Benton Harbor, Mich. NOTE: Prices subject to change without notice.



## Recent PRESS COMMENT on the AR-2



### audiocraft (Joseph Marshall)

"There are many systems, both large and small, whose claimed or casually measured curves will match that of the AR-2... The paradox is that in comparison with most of these the AR-2, on musical material, seems to have response about an octave lower.

"... low distortion seems to add another octave [of bass] to the AR-2 or, if you prefer, ... distortion takes an octave away from speakers with seemingly similar response curves."

### review of recorded music (Fred Grunfeld)

"... too much cannot be said for the little AR-2's... they have a wonderfully natural quality—totally unlike the metallic timbre that mars so many top-ranking speakers. They are particularly the answer for anyone who demands a very clean string tone."

### THE DIAPASON (Joseph S. Whiteford)

"... the problem of reproducing very low frequency organ tone without distortion or coloration was considerable. 'Electronic' sound would not do. Acoustic Research speaker systems [10 AR-2's installed permanently in a synthetic reverberation device at Christ Church, Cambridge, Mass.] provided an ideal solution."

### PLAYBOY (John M. Conly)

"One exception to this rule: [of selecting a single-cone unit from among low-cost speaker systems] the Acoustic Research AR-2, at just under \$100, is a two-way speaker (tweeter and special air-supported woofer), of extraordinary smoothness. It is definitely a bargain."

AR-2 acoustic suspension speaker systems are \$89 to \$102, depending on cabinet finish. Literature is available for the asking.

Dept. M

ACOUSTIC RESEARCH, INC. 24 Thorndike St., Cambridge 41, Mass.

## STEREO BROADCASTING

IT WILL be perhaps six months before we know definitely about the future of stereo broadcasting by multiplex transmission from a single FM station. This question is up for determination by the FCC, and may be resolved early next year in the form of new Rules. But first there must be a hearing at which "interested parties" will testify.

Meanwhile, stereo broadcasting with one channel on an FM station and the other on a nearby AM station is winning the most enthusiastic response from listeners. One of the latest to start stereo is the NBC outlet in Pittsburgh, WAMP-FM-AM.

For those who have FM and AM sets, and live in the nighttime solid-coverage area of the AM station, this type of transmission is satisfactory, but those farther away find that while the FM signal is perfect, the AM signal fades, or has static or inter-station interference.

Broadcasters who own both FM and AM transmitters, but program FM separately, do not favor this method because it disrupts their AM schedules. This also applies to individually-owned stations which combine for stereo. So, the multiplex method of putting out two channels from one FM transmitter offers advantages to listeners and broadcasters as well.

### Two Channels, One Station

In Major Armstrong's early work on FM, he found that, by using electrical impulses different in character from AM signals, he could not only solve the problem of eliminating static, but transmit two or more channels from one station, and then separate them at the receiving end. This is called *multiplex transmission and reception*. Today, FM multiplexing has been developed to the point where Radio Engineering Laboratories, for example, manufactures equipment for handling as many as 48 multiplexed voice channels. The AT & T FM relay which spans the U. S. employs multiplexing to carry telephone conversations and TV programs as well.

The method is too complex to explain here, but the practice is well established, and is in common use. No new basic concepts are involved in multiplexing two or three channels over one FM station. Limiting factors are the channel-width of the transmitter, and the audio bands to be multiplexed.

### Armstrong Multiplex Method

In its simplest form, multiplexed broadcasting carries two audio frequency bands, or channels. These are usually referred to as the main carrier and the sub-carrier. Standard FM receivers pick up both carriers, but only the main carrier is detected and amplified for reproduction from the speaker. However, if you own a store or restaurant, and you want to have background music, you can rent from the station a special receiver with a filter circuit for

*Continued on page 51*



## STEREO BROADCASTING

*Continued from page 50*

reception of the sub-carrier only. The music will be different from what is on the main carrier, and will have no commercial announcements.

The FCC authorized the multiplexing of public and special programs to give the FM stations an opportunity to gain extra revenue by renting sets for the reception of the sub-carrier. It is unlawful for any unauthorized person to receive the sub-carrier program, and the stations are thus protected from pirating the music for which they should be paid.

With the advent of stereo broadcasting, stations carrying background music propose to add a third carrier for stereo. But there are certain disadvantages. 1) transmitting range will be reduced because the power will be divided between three carriers, 2) FM channels are not wide enough to handle three 15,000-cycle programs with a guard band between them, 3) not all FM receivers are so designed that a multiplex filter would give perfect stereo reception and cut out the background music carrier completely, and 4) if the main carrier goes out to 15,000 cycles, the stereo and background music carrier would have to be much less than 15,000 cycles.

Furthermore, listeners who are not equipped for FM stereo could hear only the stereo channel on the main carrier. That does not seem to be a serious disadvantage, however, on most stereo music. You can check this for yourself by playing one channel of a stereo tape or record on a mono system. You will hardly be conscious that something is missing until you switch in the second channel. The reason is that each microphone at the recording studio hears something of what is picked up by the other. Besides, in making master tapes for stereo copies, a little of each channel may be deliberately added to the other to prevent a hole-in-the-middle effect.

### Crosby "Either-Way" System

Murray Crosby, an engineer long experienced in FM research, has developed an FM multiplex system, designed specifically for stereo, that offers a special advantage to listeners with only conventional, mono receivers. By means of his system, the two stereo channels are combined and transmitted on the main carrier. When a Crosby filter is added, however, the result is to separate the stereo channels so that they can be fed to separate amplifier-speaker circuits. Hence the name "Either-Way" given here to the Crosby system, since it offers normal mono or stereo reproduction. In the case of speech, or transmission from mono records or tapes, both channels of a stereo receiver would respond.

There are two other advantages. Each carrier of the transmitter can handle up to 15,000-cycle modulation, and any reason-

*Continued on page 52*



**Designed for Stereo**  
**...by Weathers**

*Weathers has done it again—with components engineered specifically for the finest reproduction of stereophonic sound. These components are the ultimate in quality, reliability, and economy.*

## 2 Superb Stereo Cartridges\*

**The Weathers Ceramic Stereo Cartridge** (shown) outperforms any magnetic cartridge. Tracks at 2 grams . . . shielded against hum . . . 25 db channel separation . . . 15 to 30,000 cps frequency response. Comes complete with leads and connectors to fit all standard mountings . . . with diamond stylus \$17.50 . . . with sapphire stylus \$9.75.

**The Weathers FM Stereo Cartridge** for the Weathers FM Pickup. Universally acknowledged to be the finest ever made. Gives you the ultimate in channel separation (up to 35 db) and 10 to 30,000 cps flat response. **Tracks at 1 gram** . . . never causes record wear. Prices on request.

\*Play both monaural and stereophonic records without damage.

## The Weathers Turntable and FM Pickup

The lightest, quietest, and smoothest turntable ever produced. Noise level is 25 db less than that recorded on today's finest records. Isolated against outside vibrations. Rumble and acoustic feedback are practically eliminated. Maintains constant speed regardless of variations in line voltage or load. The Weathers FM Pickup and Micro Touch Tonearm show absolutely no intermodulation or harmonic distortion and no resonances over the complete audio spectrum. Prices on request.

## Compatible Speaker Systems

Shown above at left is the Weathers Decorator . . . at right the Fiesta . . . both ideal for stereo.

	Mahogany each	Blonde each
Decorator	\$135.00	\$139.00
Fiesta	\$ 59.95	\$ 62.50

See your dealer or write for booklet number 658M.

**Weathers Industries**, 66 E. Gloucester Pike, Barrington, N. J.  
DIVISION OF ADVANCE INDUSTRIES, INC.

Export: Joseph Plasencia, Inc., 401 Broadway, New York, N. Y.

**WEATHERS TECHNICAL MAGIC IS SOUND**



# INTEGRITY IN MUSIC



## THE NEW STROMBERG-CARLSON COMPONENTS

Integrity in Music, as applied to high fidelity components, means reproduction which adds nothing to, or takes nothing from, the original performance.

Stromberg-Carlson's choice of this slogan is no accident. Just as your purchase of a component system is not a casual investment, our attitude toward the manufacture of components is very serious indeed. Each piece of gear must reflect the highest possible achievement of engineering, production, and musical skill. The guiding minds, hands and ears of the Stromberg-Carlson component group are those of professional electronic and acoustic engineers with extensive musical training.

The musical sound of our new components was the final critical test before they were made available to you.

We proudly submit our new specifications to your critical judgment. These specifications are accurate and conservative. We have declared ourselves out of the "battle of exaggerated specifications." Please study our specifications to see how the phrase "Integrity in Music" takes on true life and meaning.

Selected For Display  
At The Vienna  
International Fall Fair.



### ASR-433 STEREO AMPLIFIER

The most important aspect of stereo is stage effect. The instruments of the orchestra should come back to you from their exact positions on the stage. How?

The answer is balance. The ASR-433 is the stereo amplifier with "Tone-signal Balance," the surest method of achieving this realistic stage effect.

The ASR-433 is a superb monaural amplifier as well, giving you a full 24-watt output. The electronic crossover at 3,000 cycles provides output for 12 watts low and 12 watts high frequency operation. Every function has its own control for each channel and a master volume control is provided.

#### SPECIFICATIONS:

POWER OUTPUT: 24 watts (2-12 watt channels). FREQUENCY RESPONSE: 20-20,000 cycles  $\pm$  1 db. HARMONIC DISTORTION: Less than 1%. NOISE LEVEL: 63 db down. INPUTS: Magnetic Phono, Ceramic Phono, Tape Head, Tuner and Aux. Tape. OUTPUTS: 4, 8, 16 ohms and dual Tape Out. LOUDNESS CONTROL: In-out, continuously variable. TONE CONTROLS: Bass 15 db droop, 15 db boost; Treble 14 db droop, 12 db boost. EQUALIZATION: RIAA Mag. Phono, NARTB Tape Head. TUBES: 2-12AX7/7025, 2-6AV6, 2-6U8, 4-EL84. CHANNEL SELECTOR: Channel "A," Channel "B," Stereo, Monaural, Crossover (at 3000 cycles). DIMENSIONS: 13 1/2" W, 13 3/4" D, 4 3/4" H. PRICE: \$129.95\* (Audiophile Net).

\*All prices are Zone 1.

See your dealer or write to us for full data on our complete new line of amplifiers, speakers, speaker systems, enclosures and program sources.

"There is nothing finer than a Stromberg-Carlson"

**STROMBERG-CARLSON**

A DIVISION OF GENERAL DYNAMICS CORPORATION

1420C North Goodman Street • Rochester 3, New York

Electronic and communication products for home, industry and defense; including High Fidelity Consoles; School, Sound, Intercom and Public Address Systems.



## STEREO BROADCASTING

*Continued from page 51*

ably good existing FM receiver will give satisfactory performance.

One of the first FM stations to use the Crosby system is WBAI New York. At this time of writing, WBAI has a developmental license from the FCC. This permits the station to test the Crosby equipment but not to sell time on the stereo programs. Transmission is expected to start at the end of September.

Anticipating a demand for the Crosby filters, Madison Fielding Corporation has built a limited number of these units, to sell at \$49.95.

Altogether, nine companies have been licensed by Crosby Laboratories to produce the stereo filters. They are: EICO, Fisher Radio, Harman-Kardon, Karg Laboratories, Madison Fielding, McIntosh Laboratories, Sargent-Raymont, Sherwood Electronics, and Telematic Industries. If the FCC finally authorizes the Crosby system, the filters can be made available promptly wherever FM stations install the equipment for stereo transmission.

### Differences of Opinion

These are the facts that the FCC will have to consider. Listeners will not be represented at the hearing, but you can express your views by writing to the Federal Communications Commission, New Post Office Building, Washington, D. C.

## BIG STEREO. SMALL SPACE

*Continued from page 35*

level, let me explain how I overcame the inconvenience of stooping over to make adjustments. The low stool that you can see in front of the cabinet has casters on the legs. So I sit on it and push it back and forth between the equipment sections, or the record and tape cabinets. It's a wonderful solution to the problem of operating components mounted below counter-top height.

### Modifications of This Design

While the facilities and limitations are never the same in any two houses or apartments, the basic principle of completely concealing the speakers can be worked out in one way or another, as I have learned in the course of considerable experience. However, the mere device of concealed speakers does not, of itself, dispose of acoustic problems, and some preliminary experimentation may be required to determine the optimum combination of speakers and locations. But the reward of using "unseen sound sources" is the acceptance of the truth and majesty of stereo sound, without negation by the sense of sight.

*The author started his career as an opera singer, subsequently playing leading roles in*

*Continued on page 53*



Broadway productions as an actor-singer. He became interested in hi-fi as a hobby several years ago. Now, while continuing his theatrical career, he designs audio installations for Alex Kahn & Robert Salleroli, a firm of designers and decorators in New York City.

## STEREO

*Continued from page 37*

from the wings or from any part of a concert hall.

### A Word of Warning

There are some very poor records on sale right now, and when the new packaged stereo phonographs get into the stores this winter, there will be cheap models that won't compare with mono designs of the same price. In consequence, a great many people will get very unfavorable impressions of music from stereo records.

As a guiding principle for those who hear stereo for the first time, this suggestion: If you are not satisfied, blame the equipment, not the stereo principle. Don't form an adverse opinion until you are satisfied that you have heard stereo records on a really fine installation.

## STEREO TAPES

*Continued from page 42*

support the production of 3 $\frac{3}{4}$ -ips., two-way machines by releasing a substantial number of new tapes, some of the smaller labels will move in with their best talent on 7 $\frac{1}{2}$ -ips., one-way tapes, for the benefit of the great number of people who have 7 $\frac{1}{2}$ -ips. equipment already, and the newcomers who will buy such machines because they can get the tapes to play on them. The fact that stereo discs cost less will not influence the tape enthusiasts. They will continue to buy performance, and they will pay the price for the very best, rather than accept inferior audio quality, no matter how much cheaper it is.

## FM STATION

*Continued from page 39*

broadcast medium. Our library began to grow, people were coming to know that we existed. In October, our next great step was taken. We extended our FM air time to twelve hours daily, from noon until midnight seven days a week. After much discussion of program format, we decided to retain our basic pattern, since it seemed to be both flexible and successful. Now, from noon until 1:00 P.M., we present background music, featuring Mantovani, Kostelanetz, the Roger Wagner Chorale and such; Tuesdays we feature a Broadway musical comedy with the original Broadway cast, and so on. From 1:00 to 4:00 the classics; 4:00 to 5:00 jazz; 5:00 to 7:00 dinner music. At 7:00 we begin our evening program, each night presenting a different aspect of classical music: Monday opera; Tuesday orchestral music; Wednesday keyboard music; Thursday Bach, Beethoven, and Brahms; Sunday choral music. The eve-

*Continued on page 54*

# INTEGRITY IN MUSIC



## NEW SLIMLINE® SPEAKERS

Our speakers are completely revolutionary in performance. Our equipment and background in the design and specifications of speakers are second to none. We have put into words an exact description of the way they sound . . . so radically different that a full explanation is necessary.

Full specifications are incorporated in a Stromberg-Carlson booklet explaining our concept of speaker specifications and design. Ask your dealer or write to us for "A Revolution in Speaker Specifications and Design."



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## FM STATION

Continued from page 53

ning classics program runs for four hours. Finally our day ends with a late night feature in which we present some phase of jazz music, or feature one of the jazz greats. We have tried to keep in mind the experimental possibilities of good FM programming, and have allowed ourselves a great deal of flexibility within these limits of our over-all plan.

In November we instituted a new concept in week-end programming. Until that time we had featured the classics, but listener response was small. With the assistance of announcer Ken Anderson, we began our Friday and Saturday night Dance Party. These programs offered the FM radio audience the best week-end entertainment they could bring into their homes. Featured on these nights are the great bands of a past era: Glenn Miller, Tommy and Jimmy Dorsey, Benny Goodman, Freddy Martin, Woody Herman, and all the name bands of the '30s and '40s. We arrange them in dance sets by the hour, with intermission time when we present some great entertainer of the past such as Ted Lewis, Al Jolson, Eddy Duchin, or Rudy Vallee. These particular shows have become immensely popular with our audience, and the music, planned for dancing and home entertainment, has become an established part of the social activities in our service area.

The past winter brought many new and exciting programs to the FM audience. Once again, the co-operation of a Twin City organization gave us the opportunity to present Gerard Souzay in concerts from the Minneapolis Institute of Arts. And in January, feeling there was an area of response we had not yet touched, we inaugurated "The Art of the Spoken Word", a program designed to give WLOL-FM listeners the finest in prose, poetry, and drama as interpreted by the great voices of our time.

But the biggest news for Twin Cities and Upper Midwest radio listeners came in November 30th. It happened in an unusual way. One morning the musical director of KUOM, the University of Minnesota's AM station, called me at the same time as I was calling him. We had but one idea: stereo! On the 30th of November WLOL-FM and KUOM presented the first stereophonic broadcast in our area. Will Jones, local news columnist, had helped us greatly in publicizing this program by devoting an entire Sunday column to this new series of stereocasts. The public reaction was immediate: letters poured in, comments were all enthusiastic. A few weeks later we extended the program from one hour to an hour and a half. In June, we increased the stereo programs still further, presenting two one-hour stereocasts on Monday and Tuesday evenings, devoted entirely to the classics.

Continued on page 55

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Hi-Fi Music at Home



## FM STATION

Continued from page 54

The stereocasts were the talk of the Twin Cities. What had started as an experiment quickly became an established feature. Last June 15th, WLOL-FM joined with WLOL to present the "Stereophonic Showcase", a program of popular and standard music in stereo. Within three weeks, we had to lengthen the show from one to two hours on Sunday evenings. At this writing, plans are being made to present more stereo programs during the week-nights. It has been considerable satisfaction to us at WLOL-FM to know that we have been pioneers in offering this superior music quality. We believe that our area is as stereo conscious as any in the Country, and we find that it is attracting many new listeners, among them people who had been using radio chiefly to hear news and weather reports.

Although WLOL-FM's story may not be unique, it has been exciting and gratifying experience, both for us and for our listeners. Probably the outstanding achievement was our Christmas Eve stereocast over WLOL-FM and WLOL, a three-hour program of traditional Christmas music. Comments on this show were unanimous: the finest program ever heard on radio! It promises to become a Twin City Christmas tradition.

In September, we presented "College Night", a program devoted exclusively to music produced in and by the colleges. Its contents ranged from classics to jazz, from oratorio to musical comedy. Another program that attracted wide attention was our "Old Log Theatre Show" featuring conversations on the American theatre and drama with the cast of the Old Log Theatre. Last spring, as an added service, we arranged with Hi-Fi Music Magazine to publish a special Program Edition, carrying our daily hour-by-hour schedule. This WLOL-FM Program Edition is available to our audience by subscription, and is also carried by the principal news stands, record shops, and hi-fi dealers within the service area of the station.

As WLOL-FM enters another winter season, the future of FM in our area looks bright. We have learned much about giving our listeners the finest in music and the spoken arts, and it is our conviction that the success of WLOL-FM is assured, as evidenced by our considerable and rapidly growing audience.

This audience, we find, is composed of a new kind of listeners. They are highly critical, for they want the very best in music, and the fine quality of reception which FM provides. They are very responsive, too, and their letters have been a continuing source of encouragement to our staff. Undoubtedly, interest in hi-fi has done much to create a preference for our FM station, and we, in turn, are doing our part to provide music worthy of the best hi-fi equipment for radio listening.

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POWER OUTPUT: 30 watts. FREQUENCY RESPONSE: 20-20,000 cycles  $\pm 1$  db at full output. HARMONIC DISTORTION: 0.7% at full output. IM DISTORTION: Less than 1% program level. (60:7kc/4:1). NOISE LEVEL: 70 db down. INPUTS: Magnetic Phono, Ceramic Phono, Tape Head, Tuner, Tape, Aux. OUTPUTS: Tape, Amplifier (A, 4, 8, 16, B). SPEAKER SELECTOR SWITCH: Provides switching to one speaker, second speaker, or both. LOUDNESS CONTOUR: Two positions provide different levels of compensation in accordance with Fletcher-Munson curves. TONE CONTROLS: Bass 20 db drop, 15 db boost; Treble 15 db drop, 15 db boost. EQUALIZATION: Adjustment of RIAA Recording Curve—Three slide switches for high frequencies and three slide switches for low frequencies. RUMBLE FILTER: In effect on all inputs. Has 3 positions. SCRATCH FILTER: In



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effect on all inputs. Has 3 positions. TUBES: one 5V4GA, one 6U8, two 7025/12AX7, two 7027. DIMENSIONS: 13 1/2" W, 13 3/8" D, 4 3/8" H. PRICE: \$119.95\* without top cover (Audiophile Net).



#### AR-431 CONTROL AMPLIFIER

POWER OUTPUT: 20 watts. FREQUENCY RESPONSE: 20-20,000 cycles  $\pm 1$  db at full output. HARMONIC DISTORTION: Less than 1% at full output. IM DISTORTION: Less than 1% program level. NOISE LEVEL: 65 db down. INPUTS: Magnetic Phono, Ceramic Phono, Tape Head, Tuner, Aux. OUTPUTS: Tape, Amplifier (A, 4, 8, 16, B). SPEAKER SELECTOR SWITCH: Provides switching to one speaker, a second speaker or both. LOUDNESS CONTOUR: Two positions provide two different levels of compensation in accordance with Fletcher-Munson curves. TONE CONTROLS: Bass 22 db drop, 16 db boost; Treble 15 db drop, 16 db boost. EQUALIZATION: Adjustment of RIAA Recording Curve—Two slide switches for high frequencies and two slide switches for low frequencies. RUMBLE FILTER: Two-position switch. In effect on all inputs. SCRATCH FILTER: Two-position switch. In effect on all inputs. TUBES: one 7025, two 12AX7, four 6Q5. DIMENSIONS: 13 1/2" W, 9 1/2" D, 4 3/8" H. PRICE: \$99.95\* without top cover (Audiophile Net).



#### AP-437 POWER AMPLIFIER

POWER OUTPUT: 40 watts. FREQUENCY RESPONSE: 20-20,000 cycles  $\pm 1$  db at 40 watts; 10-60,000 cycles  $\pm 1$  db at 40 watts; 10-100,000 cycles  $\pm 1$  db at 10 watts. HARMONIC DISTORTION: 0.1% mid frequencies at 40 watts. 0.5% 20-20,000 cycles at 40 watts. IM DISTORTION: 0.4% at 40 watts. (60:7kc/4:1). NOISE LEVEL: 90 db down. INPUT: One with variable input sensitivity from .7 to 10 volts. CONTROLS: Hum control, balancing control, bias control. OUTPUTS: A, 4, 8, 16, B. SPEAKER SELECTOR SWITCH: Provides switching for one speaker, a second speaker, or both. TUBES: two 6550, one 12BH7, one 7025, one 5AR4/GZ34. DIMENSIONS: 10 1/2" W, 6 1/2" H, 10" D. PRICE: \$145.00\* (Audiophile Net). Price includes top cover.

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In Canada: Alex L. Clark, Ltd., Toronto, Ont. Export: M. Simons & Sons Co., Inc., N. Y. C.

"AH! . . . TEA!"

Continued from page 21

their musical knowledge. At the Sibelius Festival in Helsinki four years ago I jotted down notes of the impromptu talk Sir Thomas gave after conducting the Finnish master's *Sixth* and *Seventh* symphonies, the tone-poem *Tapiola*, and his own arrangement of excerpts from *The Tempest*. Impish or imperious, glints of humor in his eyes belie his superior bearing as Sir Thomas looks down his nose at his audience. "Ladies and gentlemen," he began on this occasion, considerably measuring his words to the Finnish assemblage in the Festival Hall of Helsinki University, "I am going to tell you a story in English. If you do not understand English, I am sure your friends will tell you the story later. When I was a young man, an inexperienced conductor, I always took the bows, ignoring the musicians completely. One evening as I did so, an old gentleman in the front row said, 'Why do you do all the bowing? It's the orchestra that does the work.' And after many years of conducting, I know that it is indeed the orchestra that does the work. That is why I make them stand so much." After this concert I went back-stage to speak to Sir Thomas. About to change his sweat-soaked shirt, he was wrestling with his white dress-tie which was fastened by a clasp behind his neck. I suggested that he try the type that clips on to the front of the collar. "I'm afraid that might fly off in an energetic moment", he objected. "That wouldn't be the worst thing you've lost", I reminded him. "No", he chuckled, "my pants fell down once."

It's possible that Sir Thomas is the most widely traveled conductor now appearing before the public today. He seems to thrive on change, artistic emergencies, and the opportunity to whip raw musical recruits into a first rate ensemble.

Sir Thomas had conducted in Australia in 1940. When war service took me there some time later, I found myself near the city of Brisbane, capital of Queensland. This gave me the opportunity of hearing one of the City's five annual symphonic concerts. A new City Hall, built only ten years before, has a large auditorium in circular form, with reverberation from the walls so distracting that Sir Thomas had commented, "This place has the acoustics of a rabbit-hutch!" Brisbanians were enormously perturbed by this insult to their handsome modern City Hall, and still felt huffy about it when I was there two or three years later. I could not echo his appraisal of Brisbane's Concert Hall, but I do hope that for their own sakes Brisbanians have by now hung some baffling on those repetitious walls.

There is a photograph of Sir Thomas showing him with a devilish gleam in his eye. When he makes a remark that can be taken as an insult, one should look for this

Continued on page 57



Once upon a time, there was a giant who had two heads:

One head was a long-hair who loved the classics; the other was a crew-cut hipster who liked his jazz hot, and his popular music sweet and lowdown. Long-hair found the LP's he wanted in

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the comprehensive catalog of recorded classical music. In this 232-page volume, records are listed according to composer, and Long-hair was able to flip it open to the proper place quick as lightning.

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Both fellows liked the fact that each catalog was the most complete in its field, and that they contained sections on folk music, international popular music, dance music, film and theater music, and the spoken word...and the new STEREO RECORDS!

THE LONG PLAYER costs only \$4.00 a year for 12 big issues. JAZZ 'N POPS is priced at \$3.00 a year. Single copies of each are regularly 35c. But being an economy-minded giant, our friend put his heads together and subscribed to both for a year for just \$6.00.

MORAL: Two heads are better than one.

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Hi-Fi Music at Home



## "AM! . . . TEA?"

Continued from page 56

telltale flash, adjust himself to the humor of the moment, and enjoy it. Instead, people are often incensed by Sir Thomas' blunt words. A sponsor of a Beecham concert once wrote me, "How are we going to bridle Sir Thomas?" I wrote back, "Don't try to. He loves to get a rise out of people. So lean back and enjoy the fun."

Sir Thomas' barbs aren't of all one-way. In Helsinki the local newspaper printed photographs of foreign visitors. The one of me was singularly repulsive. I remarked to Sir Thomas that it looked like a maniac. "It looks quite natural to me!" he replied. The gleam was in his eyes. "Well," I asked, "if you think my picture looks like someone just out of a lunatic asylum, what do you think of yours?" "It looks as if I were just going in," he said, and then added, "to look for you."

Sir Thomas can be devastatingly deflating to those who impose upon him. But in general his is a droll and good-humored outlook on life. If one mentions Wagner's opera "Götterdämmerung" to him, he may comment, as he did to me, "I have conducted that long-winded bore. It goes on and on and on from dawn to dusk like an old cart-horse." Orchestra men like his congenial approach, his jokes and jollity, his singing and shouting. No wonder they bring to life every line, and tint the musical tapestry at hand. Much of Beecham's life has been devoted to introducing novelties to the public. It was he who, in the first quarter of the Century, introduced to England Strauss' "Rosenkavalier", "Elektra", "Salome", "Ariadne Auf Naxos", Rimsky-Korsakoff's "Coq d'Or", Borodin's "Prince Igor", Mussorgsky's "Boris Godunov" and "Khovantchina". The highly-sensitive musical evocations of the nature-loving Frederick Delius were revealed to the world chiefly through Beecham's baton. And speaking of batons, Sir Thomas, during his visit to New York a year or so ago, ordered some of these magic wands from one of the few men who make such things by hand. "How many would you like, Sir Thomas?" the baton-maker asked. "Six dozen", replied Sir Thomas. "Six dozen!" exclaimed the baton-maker. "Why, that's seventy-two batons. What on earth do you want seventy-two batons for?" "For the reason", answered Sir Thomas, "that people are always asking me for one with my autograph."

1959 brings to Sir Thomas his eightieth birthday and, to the United States, another visit from one of the most versatile conductors music has known. I, for one, shall be among those exposed to the enchantment of the musical recreations which bear that hallmark of unsurpassed excellence, "Sir Thomas Beecham".

Meantime, the reader may enjoy endless treats, for, as one of the most prolific of

Continued on page 58

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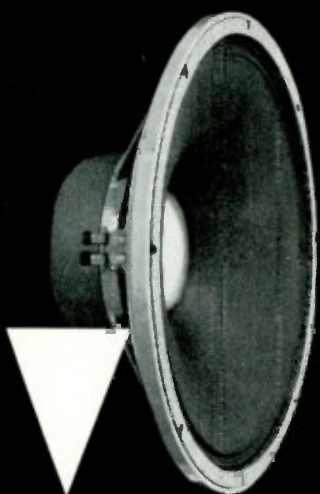
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## "AH! . . . TEA!"

*Continued from page 57*

recording artists, Sir Thomas is represented on discs by so many compositions that his discography, if published complete in Hi-Fi Music, would cover a solid three pages of miniscule type. Of over forty composers listed, it would be difficult to single out individually superlative interpretations. Beecham has a way with Handel and Mozart, with Berlioz and Sibelius. The record-collector could hardly be disappointed in any Beecham rendition. To determine one's choices from such a plethora of high quality, it would be best to study a current record catalog. However, for those unacquainted with the music of Frederick Delius, tone-poet of nature, a good beginning can be made with the lovely orchestral piece *On Hearing the First Cuckoo In Spring* which shares Victor LVT-1020 with *Summer Night On the River*, *A Song Before Sunrise*, and *Dance Rhapsody*. For musical cocktails, a tangy disc of lollipops, Angel 35506,

*provides a variety of fare. Douglas MacKinnon's career as a writer and musicologist has taken him to most of the cultural capitals of the world. His friends and acquaintances include many of the great names in music.*

## MONEY OF MAKING ART

*Continued from page 25*

stay right where it is, or, with any luck at all, it can move right ahead, confident that a substantial proportion of the public will follow contentedly. And if the critics feel that jazz has to remain a minority-appeal item to retain its artistic virginity, they can content themselves with the thought that 86 million jazz fans (a figure I feel is quite excessive) among a population of 174 million Americans (a figure nearly accurate at the time of going to press) can still be considered a minority.

## RECORD COLLECTING

*Continued from page 24*

Boston Symphony on RCA Victor; of the stunning close-up sound achieved by Dorati and the Minneapolis Symphony on the Mercury label, which serves well the last two movements but less so the first three more lyric ones; the rather calm but very well proportioned interpretation by Mitropoulos and the N. Y. Philharmonic on Columbia. Finally, Cluytens gives us a well-measured French rendition with the French Radio Orchestra, and Von Karajan a more heavy-handed one with the Philharmonia. Both are on the Angel label and present the same defect: the first sides end in the middle of the third movement. Since the preparation of this article for publication, London has released a new recording by Argenta with the Paris Conservatory Orchestra. See review in this issue. (Decca DL-9783; Victor LM-1900; Mercury 50034; Columbia ML-5188; Angel 35448; Angel 35202;

*Continued on page 59*

\* *audiofacts*

## What are the satellites saying?

From the far reaches of space, our satellites continuously send out coded data on the conditions they encounter—cosmic rays, meteorites, temperatures and other phenomena of great value to our understanding of the universe in which we live.

Recently we offered a booklet that told how you could use your tape recorder, FM radio receiver and some ingenuity to receive and record those radio signals from outer space—and perhaps make a valuable contribution to our satellite program. The offer was so well received that we decided to repeat it for anyone who missed it the first time.

Although official tracking and recording stations have been set up at many points around the globe, there aren't enough of them to cover every point on each satellite's orbit. So, amateur recordings from widely scattered locations throughout the country could very well pick up information available from no other source.

With a few simple modifications, you can adapt your home FM receiver or communications receiver to bring in the signals from the Explorer and Vanguard satellites. What's more, by recording them at a high tape speed, you can actually understand much of what the satellites are saying!

How to do this is fully explained in our booklet, "You Can Record the Satellites." It tells you how to modify your equipment to receive, record and even interpret the satellite signals—and how to make your recordings available to the proper authorities in the satellite program. Ask your Audiotape dealer for a copy of this 12-page booklet. Or send 10 cents, to cover the cost of handling and mailing, to Dept. AM, Audio Devices, Inc., 444 Madison Ave., New York 22, N. Y.

*\* one of a series*



## RECORD COLLECTING

Continued from page 58

London LL-3016)

**Gounod: Symphony No. 2:** This work was recently rediscovered and given its first performance by Markevitch. While it is not a masterpiece, it is a welcome addition, and a curious one at that, to the record catalogue. Composed in 1855, the work is in part derivative of Haydn, early Beethoven and Mendelssohn but in addition foreshadows, by its melodic qualities, the composer's masterwork, "Faust". The recording which has just been released by Decca, presents us at once with the ideal performance of the work. Conducting the Lamoureux Orchestra of Paris, Markevitch shows extraordinary insight into the character of the work. With the beautiful sound provided by the engineers, the quality of this recording could not be surpassed. (Decca DL-9982)

**Mahler: Symphony No. 4:** This is the most lovely, the most structurally proportioned and, in general, the most appealing of all Mahler's symphonies. The problems of an ideal projection of this work are very specific. They have to do with Mahler's own original orchestral texture and his predilection for the extremes in sound: what might be called his almost naked writing for the instruments and the resulting spatial relationships between the choirs of the orchestra. They appear in Mahler's own *rubato* technique whereby every detail of *ritardando* or *accelerando* is most clearly indicated. Finally, there is a lyricism which stems directly from Schubert and Beethoven. A combination of all these elements, plus the most precise attacks, would constitute the ideal performance. Two versions come very close to this ideal. The one on the Angel label with the Philharmonia under Paul Kletzki has the better defining sound. He sins somewhat by overdoing Mahler's own *rubati* and by adding some of his own. The Epic version with Van Oterloo conducting the Hague Philharmonic follows with the utmost precision Mahler's own indications and the sound is almost equal to the Angel version. Van Beinum with the Concertgebouw of Amsterdam on the London label emphasizes the warm lyrical aspects of the work. Ludwig, conducting the Saxon State Orchestra, tones down the original sonic aspects, and this version on the Decca label seems the least effective of all. Of the vocalists that partake in the solo part of the last movement I prefer Theresa Stich-Randall, who sings beautifully on the Epic version. (Angel 35570; Epic LC-3304; London LL-618; Decca DL 9944)

**Debussy: Jeux (Poème Dansé):** This is one of Debussy's most interesting but least performed works. It is a ballet, commis-

Continued on page 60

## INTEGRITY IN MUSIC

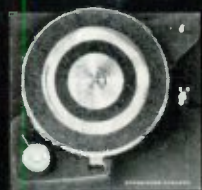


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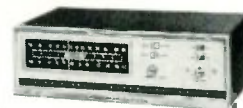


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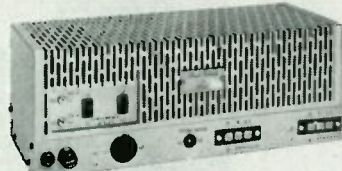
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## RECORD COLLECTING

Continued from page 59

sioned by Diaghilev in 1912 and first performed in 1913 just two weeks before the famous performance of Stravinsky's "Rite of Spring". *Jeux* is an enticing and original work. Its trade mark is expressionism, with frequent changes of tempo and mood and an extraordinary variety of sound. There are wonderful contrasts between utmost lushness and extreme refinement. Ansermet, a Debussy specialist, gives us the only existing recorded performance of the work. His interpretation with *l'Orchestre de la Suisse Romande* is absolutely first rate from all standpoints. It is coupled with another Debussy work, his *Six Epigraphes Antiques* as orchestrated by Ansermet. (London LL 992)

Stravinsky: *Le Sacre du Printemps* (The Rite of Spring): This work is of course a milestone in the history of music, and it has established itself as one of the masterworks composed in our century. Because of its immensely complicated employment of both past and novel elements, and because it reveals entirely new vistas in the field of rhythm and sound, a performance satisfactory on all counts is still very rare. This is still more true of the recorded medium with its additional engineering problems, and it is my personal opinion that an ideal recorded performance of *Le Sacre* has not been achieved as yet. For in those cases where we do come very close to a first-rate interpretation, the engineers somehow falter, and where we do find almost perfect sound, the interpretation is somewhat below par. On the whole Igor Markevitch's own version with the Philharmonia, recorded in 1951 and just recently reissued on the Angel label, is a very satisfying one. He takes a middle course in the matter of tempi and he has an unfaltering rhythmic pulsation throughout. At the same time, he is able to bring to the fore all lyric aspects of the work; his transitions are the most carefully studied of any version. From the point of view of sound, however, this recording suffers from a rather pale projection of the percussion section. Pierre Monteux's interpretation has the distinction of being the one approved by Stravinsky himself and of being the most authoritative, the conductor having given the *première* of the work. His latest version with the Paris Conservatory Orchestra on the RCA Victor label would have been absolutely marvelous had not the engineers marred Side I of the recording by toning down the climaxes and by failing to eradicate some surface tape noise. But Side II comes close to perfection. The newest Ansermet version with the *l'Orchestre de la Suisse Romande* has the best sound of any version. On this London recording Ansermet seemingly tries to tame some of the work's savage aspects and his tempi are on the very slow side.

Continued on page 61



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## RECORD COLLECTING

Continued from page 60

Rhythmically, however, this conductor is unfaltering. Fricsay's version with the R.I.A.S. Symphony Orchestra of Berlin on the Decca label delves more into the lyric elements of the work and is also on the slow side. The sound is first rate and well defined. Horenstein's version with the South West German Radio Orchestra on the Vox label suffers from bad recording technique and unsteady rhythmic interpretation. They managed, however, to put the entire work on one side and to include *The Firebird Suite* on the other. The Dorati version with the Minneapolis Symphony on the Mercury label must be considered apart from any other version. It is the fastest performance and the one with the most detail as far as sound is concerned. Dorati does away with any human aspect of the music and gives the work all its barbaric intensity. The close-up sound is exciting, even terrifying. But it is not a natural concert hall sound. It is as if we were standing on the conductor's podium or even in the center of the orchestra. It is by all means an experience not to be missed! Too late for commentary in this issue, Columbia has released a new version of the work with Bernstein conducting the N. Y. Philharmonic. (Angel 35549; Victor LM-2085; London LL-1730; Decca DL 9781; Vox 10430; Mercury MG 50030; Columbia ML-5277)

**Schönberg: Variations for Orchestra, Op. 31:** This work composed in 1928 is one of the composer's greatest achievements. It combines, to an extraordinary degree, structural ingenuity with expressivity and sonic invention. While strictly a twelve tone work, one can easily forget its technique and become aware of the work's urgency. Mr. Markevitch considers it Schönberg's masterpiece. This opus has only recently been issued by Columbia with Robert Craft conducting an unidentified orchestra. This conductor proves his great insight with his interpretation of the work. It is a very good recording, and special attention is given to bringing Schönberg's individual sounds to the fore. (Columbia ML-5244)

**Britten: Young Person's Guide to the Orchestra:** This work stands apart from any other on this suggested list. While its purpose is mainly educational, it does not live by sound alone. Musically, it is beautiful and ingenious, for simultaneously with demonstrating the various instruments of the orchestra, Britten has produced a first-rate *Variations and Fugue on a Theme by Purcell*. It is presented either with narration in the educational manner (in which case the piece loses some of its unity) or as a purely orchestral work standing on its own merit. There are many first-rate versions of the work; my preference is for the

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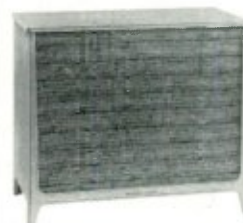


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## RECORD COLLECTING

*Continued from page 61*

Angel version with Markevitch conducting the Philharmonia and Peter Pears narrating. On a Vox recording, Hans Swarovsky conducts the Pro Musica Symphony of Vienna and the young and gifted Brandon de Wilde narrates. (This should be an added attraction for younger children.) Without narration we have fine versions by Van Beinum and the Concertgebouw Orchestra of Amsterdam on the London label and by Dorati and the Minneapolis Symphony on the Mercury Label. (Angel 35135; Vox 9280; London LL-917; Mercury 50047)

**Copland: Symphony No. 3:** This work is certainly one of Copland's master achievements. While its American character is undeniable, the breadth of its statements, the original harmonic and orchestral language of the composer, and the unity of the work's structure place it among the very best in contemporary orchestral literature. It is also what I would call a real hi-fi piece, due to the very personal orchestral technique of Copland with its spatial writing and his predilection for exposed and extreme sounds. There is for the time being only one recorded version of this work, and it is a very excellent one at that. On the Mercury label, Dorati leads the Minneapolis Symphony with the deepest insight and the very special Mercury sound suits the work admirably. (Mercury 50018)

**Shostakovich: Symphony No. 10:** In a sense this work could be considered as the Russian counterpart of Copland's symphony. It is one of Shostakovich's best works. The brooding lengths of its slow first and third movements, the fiery enthusiasm of the fast movements, and the extremely wide range of the dynamics and the orchestral sound are among the work's attributes. Its character allows a certain variety in the interpretative approach. There are thus three recorded versions all of which are in the top category and among which it is difficult to state a clean cut preference. The Columbia disc gives us a fiery and romantic interpretation by Mitropoulos and the N. Y. Philharmonic. On the RCA Victor label, Efrem Kurtz conducts the Philharmonia in a very classic manner with an insistence upon the extreme range of its dynamic levels. Finally on the Decca label, Karel Ancerl conducts the beautiful sounding Czech Philharmonic in a compromise between the romantic and the classic approach, which perhaps comes closest to authenticity. (Columbia ML-4959; Victor LM-2081; Decca DL-9822)

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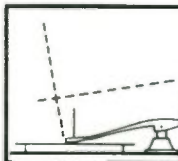


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SELL: Genuine Viking stacked stereo head, new with instructions. Switching to stereo discs. Cost over \$25, sell \$19. Robert Piette, 242 E. 143 St., Dolton, Ill.

SELL: Electro-Voice KD-4 completely assembled and finished (maple); Stephens 206 AXA; Grommes LJK wired. Bruce N. Dearborn, 33-34 28th Street, L. I. C. 6, N. Y. AS 8-2047.

SWAP: Excellent loudspeaker system, complete with enclosure, crossover for good Luger pistol. New matched pair EL34 tubes \$5.00, matched 6550's \$8.50. Harry Jones, 1077 Greenhedge, Torrance, Calif.

SELL: Custom made mahogany chairside equipment enclosure. Original cost \$150, sacrifice for \$75. Or sell same with equipment included for \$550. Contains Grado cartridge, Marantz preamp, D & R hysteresis table, and tuner. A. Buonocore, 80-30 235th St., Queens Village 27, N. Y. Hollis 5-4717.

SELL: Newcomb 200 AM-FM tuner, list \$169.50 for \$110. Trix 12 amplifier and preamp, list \$89.95 for \$50. Audette Sr. speaker with enclosure, list \$69.95 for \$50. All items new in original packing cases. V. Cassan, 297 Main St., Keansburg, N. J.

BUY or SWAP: Bell 3DT stereo amplifier or Bogen ST-10 amplifier. Will consider monaural amplifier 700. Fast cash deal, or will swap wired kit tuner and/or amplifier (need some rewiring) plus cash. What have you? G. Tauchner, 199-32 19 Avenue, Whitestone, N. Y.

SELL: Arkay FL30 30-watt amplifier \$42; two new extra Mullard EL 34's \$5; GE VR-II unused diamond-sapphire \$12; RPXO52 diamond used one year, checked \$8.00. Murray Weisberg, 1705 Caton Ave., Brooklyn 26, N. Y. Eves call: Ingersoll 9-2819

SELL: Pickering 132E compensator, \$5.00. Two Pickering 140 1-mil cartridges, one new diamond, one not new but good. Both for \$15.00. A. Snowe, 1200 Wayside Pl., Cincinnati 30, Ohio.

SELL: Viking 75 tape deck and preamplifier. Single track at 7½ ips. Used very short time and cannot be told from new. Originally worth \$150, asking \$75. P. H. Iaccarino, D.M.D., 506 Orange Street, New Haven, Conn.

SELL: Scott 99C amplifier, used about 10 hours, \$70. W. B. Hargreaves, 114 Deepwood Drive, East Aurora, N. Y.

SELL: University speaker components in excellent condition: Two 4409 mid-range speakers \$25 each; HF206 tweeter \$23; 4401 tweeter, \$12; N-3 network 350 or 700, and 5000 cps. crossover, \$20; N3 network 350 and 5000 cps. crossover, \$16. John Haner, 683 Locust St., Galesburg, Ill.

SELL: VM tape recorder, model 711. Stereo playback, plus mike, tape and VU meter installed. Superb condition, \$140. Also Heath amplifier A9-B, assembled and perfect, \$35. M. Nanis, 31 Holyoke Street, Malden, Mass.

BUY or SWAP: REL FM tuners any model; any Ampex models; German professional type microphones;

cash or trade hi-fi equipment any type new. S. A. Cisler, 424 Bucknell Drive, San Mateo, Calif.

SELL: Stereo cartridge nearly new, perfect condition. Audiogersh ELAC .07 mil diamond. Paid \$60, sell for \$30. Gene Deitch, 42 Riverview Ave., Tarrytown, N. Y.

SELL: High-Fidelity 1-66 \$20, Audio June 1950-June 1958 \$30, Gramophone July 1950-April 1951, March 1953-May 1958 \$20, Hi-Fi Music at Home 1-29 less 20, 21 \$8 or \$65 for all. All as new, shipped express collect. Louis Weissman, 233 So. 2nd St., Brooklyn 11, N. Y. EV 4-3328.

SELL: McIntosh C-8 plus MC-30 two months old \$190. Two Bozak co-ax in superb custom enclosure \$245. Brociner preamp \$30. University 312 in Rebel IV \$50. L. Bryson, 612 Pimmit Drive, Falls Church, Va. TW 3-7087.

SELL: Fisher 80R AM-FM tuner; Scott 210C 23-watt preamp-amplifier; AR1 speaker system blond; Rek-O-Kut L34 turntable and 12-in arm; Electro-Sonic concert cartridge plus 201 transformer ebony base; 100 choice 12-in. records. Everything A1 condition. Highest bidder. John J. Koopmans, 72-36 112 St., Forest Hills 75, N. Y.

SELL: Record collection of 78's and LP's from the early '20's to the present, jazz to classical. Listing sent on request. R. K. Beamer, 333 Second Ave., Lyndhurst, N. J.

SELL: Pentron RWN tape recorder, need repairs \$15; Heathkits AR3 receiver with "Q" multiplier QF1 unassembled, new, both \$25. S. Grimstead, 5211 W. 23rd Street, Cicero 50, Illinois.

SELL: Ampex portable 612 stereo plus two Ampex 620 amp-speakers complete, excellent condition, \$450 plus shipping. Betty Gibson, 525 E. Masterson Ave., Fort Wayne, Ind.

SELL: Knight AM-FM tuner #83YX 787 completely finished and in excellent condition. Used only a few hours, factory aligned, \$40. Ben Traub, 164 Linden Blvd., Brooklyn 26, N. Y. UL 6-6831.

BUY: Bogen DB 20 amplifier and University 6201 speaker. Advise price and condition. Irwin Hyman, 86-39 208 Street, Hollis 27, N. Y.

SELL: Eico HF-52 50-watt preamp-amplifier, Metzner 60 turntable (less base), Audak 16-in. arm. All used 6 months. Price: \$145. Seymour Stein, 1460 McCombs Road, Bronx 52, New York.

SELL: Grommes 212 preamp, GRT-2 tuner, and 221 basic amplifier lists for \$336.28. Never used \$225. Also, new model 290 Ekotape stereo recorder with matching speaker. Lists for \$459. Will take \$325. Everything for \$525. Calvin Baeder, Carrington, N. Dak.

SELL: Acoustic Research AR-1WU woofer plus Janszen 1-30U electrostatic tweeter, finished to match in black. Will guarantee for one year. \$175. L. L. Clark, 389 Burton Road, Beacon Falls, Conn.

SELL: Allied Knight 18-watt amplifier kit, finished perfect condition, used six hours \$35; Heath FM3 and BC1 tuners both with tuning eye's \$15 each; Viking stereo tape deck FF75SU 50 hours use \$75. H. A. Slataper, 4679 Telephone Rd., Houston, Texas.

SELL: Fisher master audio control 80-C one year old \$55; Fisher AM-FM tuner 80-R one year old \$85; Bell 12-watt preamp-amplifier No. 2315 90 days old \$45; Bell stereo tape deck T-201 inline-offset and monaural playback 90 days old \$80; Three stereo demonstration tapes \$3.50 each; Five stereo tapes popular music \$7 each. All guaranteed in first class condition or money back. Robert Robertson, 142 Hoyt Avenue, Muncie, Indiana.

SELL: Stereo in-line tape: Capitol ZH-8 "The Orchestra", Stokowski. Price \$11 (list \$17) Like new. Will pay postage in U. S. A. Charles L. Ulie, 4818 W. Fulton St., Chicago 44, Ill.

SELL: Genuine Klipschorn, latest deluxe model. Natural mahogany finish in excellent condition. \$395. R. J. Entringer, 2211 Camino Del Reposo, La Jolla, Calif.

SELL or SWAP: 45-rpm. record collection. Popular instrumentals, swing, Dixie. 90 singles, 40 EP albums. A real bargain at \$35 or will swap for pickup arm in excellent condition. Will send list if genuinely interested. William Whiteaker, P.O. Box 131, Superior, Wisc.

SELL: Mahogany Janszen electrostatic tweeter \$119; AR-1-W natural pine finish \$97; B-J arm and GE cartridge, new diamonds \$16.50. Or trade towards AR-1-W in blonde or walnut. James Swinehart, 159B Arlo Road, Staten Island 1, New York.

BUY: Regency or Voice-of-Music FM signal booster. Also copies of these magazines; Radio Broadcast of the 1920s; Radio Guide of the 30s; and Milton Sleeper's FM-TV of the 40s. State price. Giles V. Kahr, 8868 So. 27th St., South Milwaukee, Wisc.

SELL: Heath FM-3 tuner, \$20. Completely aligned and ready for use. No further adjustment necessary. Includes antenna which works off AC line. Morris Weiss, 4638 Bedford Avenue, Brooklyn 35, N. Y. DE 2-2029.

SELL: Viking tape transport FF75R-LP and Viking record-playback preamplifier-RP61. Excellent condition. Easily adaptable to stereo tapes. \$110. Dr. R. E. Brauer, Box 218, Johnstown, Colorado.

SELL: Collector's items on 78-rpm. records. Famous voices of the past and present. Name the record you are looking for and I probably have it. Great chance for collectors. Ted Roese, 2257 Grand Avenue, Bronx 53, N. Y.

SELL: Crown Imperial professional recorder with stereo playback and automatic stop. Used less than 20 hours. Perfect condition. Worth \$550. Sell for \$425. David Eyres, 215 Court, Vermillion, S. Dak.

SELL: Presto disc recorder and PA unit. 33½ and 78-rpm. Takes 13½-in. masters. Microgroove feed screw available. Webster 80 wire recorder, latest head. Grant Gay, Box 3, New Britain, Conn.

BUY: Concertone 20-20 recorder amplifier. Concertone stereo record head and harness. California Carwash, 3940 San Fernando Road, Glendale 4, Calif.

BUY: Records or tapes of Met. Walküre broadcasts of Jan. 1949, and May 1950, Toscanini Act I Walküre, all with Rose Bampton. Send price and condition. Wm. McCarthy, P.O. Box 1406, Raleigh, N. C.

SELL: Jim Lamsing horn lens assembly, 537-509. Asking price, only \$50. Highest offer will be considered. Weaver Dodge, 3701 N. Charles St., Baltimore 18, Md.

SELL: Weathers FM pickup viscous damped arm, diamond stylus. Used three hours. Perfect condition. No oscillator, you supply oscillator \$40. Paris Asta, 601 West 115th St., New York, N. Y. or UN 4-1361 after 9 P. M.

SELL: Heath WA-P2 preamp; Heath W4-AM 20-watt amplifier; GE basic range speaker system; and Heath SS-1B range extending speaker system. All in good condition, cost \$190, sell for \$115, if picked up here. Robert M. Nelson, Box 425, Dassel, Minn.

SELL: Ampex A series recorder, stereo playback, \$418; with two speakers, \$595. Like new, almost unused. S. J. Kaminga, 2445 Fletcher Drive, NE, Grand Rapids, Michigan.

SELL: Newcomb deluxe AM-FM tuner, list \$169.50; sell \$115. Trix 12-watt amplifier with control panel \$89.95; sell \$50. Both for \$150. New and shipped in original cartons. Factory guarantee in force. V. Cassan, 297 Main St., Keansburg, N. J.



# INDEX of ADVERTISERS

Key No.	Page
1 ABC Paramount.....	14
2 Acoustic Research, Inc.....	50
3 Allied Radio Corp.....	7
4 Altec-Lansing Corp.....	15
5 Apparatus Development Co.....	63
6 Audio Devices Corp.....	58
7 Audio Exchange.....	63
8 Audio Fidelity, Inc.....	13
9 Audion.....	63
10 Blaupunkt Car Radio.....	60
11 Bozak Speakers.....	8
12 British Industries.....	2
13 Capitol Records.....	6
14 Carston Studios.....	63
15 Classified Hi-Fi.....	63
16 Collaro.....	Inside Front Cover
17 Components Corp.....	63
18 Connolisseur.....	54
19 Dynaco Inc.....	62
20 EICO.....	16
21 Electro Voice Inc.....	9
22 Epic Records.....	5
18 Ercona Corp.....	54
18 Ferrograph.....	54
12 Garrard.....	2
23 General Electric Co.....	12
24 Glaser-Steers Corp.....	56
25 Heath Company.....	45, 46, 47, 48, 49
26 Hi-Fi Haven.....	63
Hi-Fi House.....	Back Cover
Hi-Fi Music Magazine.....	62
27 High Fidelity Recordings.....	10
28 Jensen Mfg. Corp.....	1
29 Key Electronics.....	63
30 Kilpsch Associates.....	54
31 Lansing Sound, Inc., J. B.....	58
32 Mercury Scientific Products.....	60
33 Phonotapes Inc.....	56
34 Pickering & Co., Inc.....	18
35 Pilot Radio Corp.....	60
36 Radio Kits Inc.....	63
37 RCA Victor Records.....	11
38 Reeves Soundcraft Corp.....	Inside Back Cover
10 Robert Bosch Corp.....	60
16 Rock Bar Corp.....	Inside Front Cover
39 Sherwood Electronics.....	4
40 Shure Bros.....	62
41 Starline Processes.....	63
42 Stromberg Carlson.....	52, 53, 55, 57, 59, 61
43 Sun Radio & Electronics.....	63
44 Weathers Industries.....	51

## Literature Available on NEW PRODUCTS

To obtain literature or catalogs on the products described here, circle the corresponding letters on the Literature Request Card at the right, below.

### Altec Lansing Additions

Fall line includes an FM tuner described as a "premium quality design", a stereo pre-amp with push-button controls, and a matching stereo amplifier rated at 30 watts for each channel. *Circle letter A*

### Dyna Stereo Control

For use with two Dyna preamps, the control unit, supplied in kit form, matches the design and size of the preamps, and serves as a complete operation center for a stereo system. Another item is the dual power supply kit for two preamps, so that they can be used with amplifiers of any make. *Circle letter B*

### EdiTall Tape Kit

Intended for professional and amateur use, the EdiTall kit contains a duraluminum editing block, cutting blades, editing tape, marker pencil, and an instruction book by Joel Tall, CBS tape editor. *Circle letter C*

### EICO Stereo Preamp-Amplifier

Available in kit form or factory-built, this unit is rated at 14 watts output on each channel, with inputs as low as 4 millivolts from a magnetic stereo pickup. There are separate bass and treble controls, dual level control, balance control, speaker switching, 7-position input selector, and switch for 3 $\frac{3}{4}$  or 7 $\frac{1}{2}$  45-ips. tape. *Circle letter D*

### Eric FM-AM and FM Tuners

Moderately-priced instruments in pancake metal cabinets. Designed for use with a preamp, the FM-AM model has a tuning knob and switch for AM, FM, and PHONO. FM model has a tuning knob and adjustable AFC control. *Circle letter E*

### Fisher Stereo Units

Latest circular gives specs on 5 preamplifiers, 4 amplifiers, and 5 tuners that can be combined in stereo and mono systems for records, tape, and radio. *Circle letter F*

### G.E. Components

Latest literature describes .5-mil and .7 mil magnetic stereo pickups designed for 2 to 4-gram stylus pressure; TM-2G tone arm; LH-6 bookshelf speaker and LK-6 kit; EQ-1 equipment cabinet; LW-6 6-in. woofer; and LT-3 2 $\frac{3}{4}$ -in. tweeter. *Circle letter G*

### Glaser-Steers Changer

Features added to model GS-77 include a quick-change cartridge holder for stereo or mono pickup; stereo-mono switch for speakers; double-channel muting switch;

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41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70
71	72	73	74	75	76	77	78	79	80

### PRODUCTS MENTIONED IN ARTICLES

Product.....Page.....

Product.....Page.....

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and AC outlet for amplifier switched by the automatic shut-off after the last record. *Circle letter H*

**Gonset FM Converter**

Compact FM tuner can be connected to any 12-volt AM car radio. A switch on the tuner selects either FM or AM operation. Can be installed quickly, without altering the AM set, or making any internal connections. *Circle letter K*

**Heath Stereo Items**

Model MF-1 stereo pickup is of moving magnet design, with ample output to work directly into low-level input of any standard preamp. Recommended stylus force is 2 to 6 grams. Model SE-1 is a cabinet in kit form for tuner, tape machine, and changer, matching a choice of speaker enclosures. *Circle letter L*

**Lafayette Catalog**

The 1959 edition has 260 pages, 8 by 10 ins., with a special section devoted to hi-fi components and kits. Also shown are radio and TV tubes and parts, antennas, and a wide range of electronic equipment. *Circle letter M*

**Neshaminy Speakers**

Added units are a two-section electrostatic tweeter, an unmounted 11-in. woofer, and a speaker cabinet containing a two-section electrostatic tweeter and the new woofer. *Circle letter N*

**Pentron Tape Machines**

All the new Pentron tape machines are designed to play 2-track and 4-track tapes, at  $3\frac{3}{4}$  or  $7\frac{1}{2}$  ips., so as to handle the present  $7\frac{1}{2}$ -ips. recorded tapes, and the  $3\frac{3}{4}$ -ips. tapes when available. There are models for stereo playback and mono recording, as well as stereo playback and stereo recording. *Circle letter O*

**Pickering Stereo Booklet**

"It Takes Two to Stereo" is the title of an excellent booklet by Walter O. Stanton on stereo systems and equipment, including the Stanton 45/45 Fluxvalve pickup. It is available on request. *Circle letter P*

**Pilot Components**

The Pilot line of tuners, stereo preamps, preamp-amplifiers, power supplies, and dual amplifiers is completely new as to electrical and mechanical design, and styling. These components are also built into attractive cabinets, with a wide choice of designs and finishes. *Circle letter Q*

**Scott Components**

Model 299 is a stereo preamp-amplifier rated at 20 watts output on each channel; model 209 in mono preamp-amplifier rated at 36 watts output, two of which can be combined with the Stereodapter for stereo operation; model 130 is a stereo preamp; and model 1000 is an arm and stereo pickup with a .5-mil diamond. *Circle letter R*

**Sonotone Speaker, Cabinets**

For stereo systems, Sonotone has brought out an 8-in., wide range speaker WR-8, and matching enclosures: the "Caprice" takes one WR-8, measures 20 ins. wide, 11 high, 10 deep; the "Mazurka" takes two WR-8's, measures 24 ins. wide,  $17\frac{1}{2}$  high,  $10\frac{1}{2}$  deep. *Circle letter S*

**Soundcraft Magna-See**

So that the magnetic track on tape can be seen, Soundcraft offers a solution which makes the lines visible. Kit includes  $\frac{1}{2}$  pint of the solution, immersion tank, magnifier, 5 glass slides, and pressure-sensitive tape. Magna-See makes it possible to identify causes of faulty performance. *Circle letter T*

**Superscope 4-Track Machine**

A 4-track playback head is available as a replacement for the 2-track head on Superscope 555-A tape machines. Also, the new model 555-A4 has a 4-track playback head as standard equipment. *Circle letter U*

**Tandberg Tape Equipment**

In addition to the new model 3-Stereo-47 machine which plays 2-track or 4-track tape at  $1\frac{1}{2}$ ,  $3\frac{3}{4}$ , and  $7\frac{1}{2}$  ips. and records mono, Tandberg has a model 241 adapter which makes it possible to record stereo from radio, records, microphones, or tapes. *Circle letter V*

**Telematic Speaker, Enclosure**

A new type of enclosure with a 4-ohm, wide-range speaker is intended for both mono and stereo systems. Enclosure is only 16 ins. wide, 9 high, and 9 deep, in walnut, blonde, mahogany, or ebony finish. *Circle letter W*

**Thorens Turntables**

Model TD-134 is a 4-speed turntable of moderate price, equipped with a tone arm that has a plug-in adapter for stereo or mono pickups. TD-184 has a dial that selects record size, starts motor, and lowers arm. At the end of the record, the drive pulley is disengaged, the arm is returned to starting position, and the motor is shut off. *Circle letter X*

**University Speaker Handbook**

Entitled "University Technilog", this large-size, 64-page handbook presents data and information on speaker systems, and selection and installation of speakers for all conventional and many unusual purposes. For further information about this book, *circle letter Y*

**Viking Tape Decks**

The popular model 75 now has a 2-speed drive for  $3\frac{3}{4}$  and  $7\frac{1}{2}$  ips., and can be obtained with the new 4-track heads. A completely new design is the 2-speed model 85, which accommodates up to five heads. This machine has two motors, and a footage counter. Both models are detailed in a new catalog. *Circle letter Z*





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You may not see the difference between tape surfaces, but your recorder head can! A coating process can give a smooth *appearance* to the surface of an unpolished tape, but no coating process can eliminate microscopic nodules which lift the tape away from the head and cause a loss of "highs" in recording...and further loss in playback. Some recordists try to physically polish off these nodules by running the tape across the recorder heads prior to recording. *But this causes extreme head wear because the head is forced to act as a polishing*

*surface*...and does not eliminate other minuscule coating imperfections. No other tape, *only SOUNDCRAFT*, is physically polished...Micropolished...during manufacture. Other brands pretend to polish their tape surfaces through coating methods, but this just won't do the job. SOUNDCRAFT's patented Micropolishing process assures you of high fidelity reproduction...reduced head wear...preservation of your recordings. **BUY SOUNDCRAFT TAPE...YOU CAN'T AFFORD NOT TO.** Send for new SOUNDCRAFT Tape Catalog RS58-10.

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# HI-FI HOUSE

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## You're Invited

Hi-Fi House, sponsored by Hi-Fi Music Magazine, is a permanent exhibit and demonstration center where you can find out anything you want to know about hi-fi equipment, and music from records, tape, and FM radio. Come any time from 8:00 A.M. to 10:00 P.M. Monday through Saturday. You can leave your pocketbook at home, for there is no admission charge, and no equipment is sold. (For that, you will have to go to your local dealer.) So you will be free to look, listen, and ask questions of the staff without feeling that you are under obligation to buy something!

Hi-Fi House is located in clear view on the upper level in the Grand Central Terminal, the most readily accessible spot in New York City — on 42nd Street, at Park Avenue.

If you live in or near New York, we hope you will be among the first visitors. If you live in Houston Texas, Miami Florida, Seattle Washington, or any point in between, put Hi-Fi House at the top of your list of places to go on your next trip to New York.

## Come See

Whether you are interested only in playing records, or tapes, or FM radio, or in a complete installation for all three, you will see the components that fit your needs, how easy it is to arrange and connect them, and how attractive a components system can be.

You'll see all the latest in *both* stereo and mono equipment, for Hi-Fi House is operated in co-operation with the leading components manufacturers, and the record and tape companies.

From entrance to exit, Hi-Fi House is planned to help you have the finest hi-fi music at home, and to show you how to get the most for the money you want to spend.

## Come Hear

No one can describe the quality of hi-fi music. It must be heard to be appreciated. At Hi-Fi House you will hear both stereo and mono music of truly hi-fi quality. In fact, the music will serve as a

standard of comparison, by which you can judge the performance of other equipment you have heard, or what you now have in your own home.

At Hi-Fi House you will not be chased around the listening area by racing cars or dived at by jet bombers, nor will you feel that you must hold your hat when a railroad train rattles past you. But you *will* be thrilled when you hear music by great orchestras and artists played at the volume you would enjoy in your own home — such music as you will be proud to share with your most critical friends!

Only standard components, designed and priced for home use, are employed in the demonstration systems. They are displayed in such a way that you can see how readily you can install and connect them, even though you have no technical knowledge or experience with electrical equipment. You can learn more about hi-fi in ten minutes at Hi-Fi House than from a weekend spent with a textbook!

## Come Ask

Many of your questions will be answered by the explanatory displays at Hi-Fi House, designed by the manufacturers to show how their equipment operates, and how it should be used for best results. And, of course, the members of our staff will be glad to help you.

When you enter, you will be given a Literature Request Card. If you want detailed information on products exhibited sent to your home, just fill out the card, and we will see that the literature is mailed to you promptly.

The purpose of Hi-Fi House is to assist you in understanding the choice, installation, and use of hi-fi components which you can purchase from your local dealer, and to give you the opportunity of *hearing* what hi-fi enthusiasts mean when they talk of *hi-fi music*. We hope you will visit this permanent exhibit and demonstration center where you will be free to look, listen, and ask questions.

For details about exhibits and space rates, address Thomas A. Kelly, Managing Director, Hi-Fi House, Kelly and Sleeper, Inc., 105 East 35th Street at Park Avenue, New York 16; telephone MUrray Hill 4-6789.

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