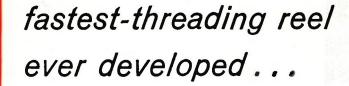


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HI-FIMEARBOOK ISSUE HI-FI ISSUE World Radio History YEARBOOK ISSUE HI-FI YEARBOOK





HERE'S C-SLOT THREADING

Insert tape through flange opening at top of C-slot.

2. Drop tape into slot, leaving about 1 inch projecting beyond the hub with tape slack on both sides of recording head recording head.



THEN PRESS THE "START" BUTTON!

Tape will grip and hold firmly . . . no need to turn reel by hand to anchor free end.

the audiotape C-Slot Reel,

NOW BETTER THAN EVER!

The popular C-Slot reel - the fastest, easiest-threading reel ever developed - has been structurally redesigned. It's now stronger than ever and even more convenient than before.

Since the revolutionary reel design was introduced about a year ago, engineers have carefully checked service experience on all types of machines under all operating conditions. This study pointed the way to still further improvements.

Now, a slimmer, smoother tape slot gives a virtually unbroken hub surface for smoother winding under even the highest tape tension. A reinforced beveled edge guides the tape more easily into the C-slot. Inside the hub, extra "ribs" have been added and the bonding area has been increased by 50%, making the entire structure practically indestructible.

No other reel can approach the C-slot for fast, easy threading. And the new, improved design is now standard for all 5" and 7" reels of Audiotape-an extra-value feature at no extra cost! Another important reason why it pays to specify Audiotape for every recording need.



AUDIO DEVICES, INC. 444 Madison Ave., N. Y. 22, N. Y.

In Chicago: 5428 Milwaukee Ave. Export Dept: 13 East 40th St., N.Y. 16, N.Y. Cables "ARLAB"

For superb hi-fi listening... ensemble presents...in modest space ... at new low costs ... performance challenging comparison with speakers of any size at any price!

> Featuring the new Flexair* woofer and Bass-Superflex* enclosure principle that establish completely new standards of bass reproduction.

NEW JENSEN CN-100 3-WAY SYSTEM



A new 12" 3-way system, the CN-100 reproducer gives a new small-scaled fine furniture look to the hi-fi speaker, ideally suited to small living spaces, Flexair superlow resonance woofer in Bass-Superflex enclosure The 12" Flexair superiow resonance wooler in Bass-superiox enclosine gives full bass response to a low 20 cycles. Special 8-inch mid-channel and RP-103 h-f unit assure smooth clean response to 15,000 cycles. Crossover frequencies 600 and 4000 cycles. 32" H., 21" W., 18½" D. Available in Walnut, Tawny Ash, and Mahogany.

BF-100 ENCLOSURE FOR 12" SYSTEMS

In up-to-the-minute "Flair Line" styling, the BF-100 cabinet is ideal for all 12" speakers, and system kits including those with Flexair 12" woofers. Incorporates new acoustical design with tube-loaded port for unusual extension of the I-f range. Available in Walnut, Tawny Ash and Mahogany.

Net Price......69.50

JENSEN'S AMAZING TR-10 TRI-ETTE • Big Speaker Bass in Smallest Space Sophisticate's Choice in 3-Way Components

Heart of the Tri-ette is the new Flexair 12" woofer with its superlow free-air resonance of 20 cycles and high damping. In conjunction with the new Bass-Superflex enclosure, useful response down to 25 cycles is ngh damping. In conjunction with the new Bass-superfiex enclosure, destill response down to 25 cycles is attained with the lowest distortion ever measured on such a small reproducer. Cabinet is extra rigid with Fiberglass lining. Special 8-inch midchannel handles the range from 600 to 4,000 cycles, through L-C crossover network. RP-103 Tweeter carries the response from 4,000 to 15,000 cycles. 13%" H., 25" W., 113%" D. Choice of Walnut, Tawny Ash and Mahogany.

Not Price...114.50

ST-944 Stand. For floor use. Places top of cabinet 28" above floor. Net Price.....12.95 ST-945 Base . For table or shelf. Net Price..... 5.45





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.





KT-33 3-WAY SYSTEM KIT

Includes basic speaker components for 3-way system identical in performance with Jensen CN-100 and TR-10 reproducers. 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 for building enclosure and installing speaker system. Net Price \$80.00



KT-34 TRI-PLEX II SPEAKER KIT

Components used in the TP-250 Tri-Plex II reproducer. 15-inch Flexair woofer, new compression driver m-f unit, and new phase correcting supertweeter. Response from 16 cycles to upper limits of audibility in Jensen Bass-Superflex enclosure (Jensen BF-200 suggested). Complete with 400 and 4,000 cycle networks, wiring cables and instructions for building enclosure. Impedance 16 ohms. Net Price \$179.50



Trademark

Send for Bulletin JH-1

NEW TP-250 TRI-PLEX II 3-WAY SYSTEM

This latest version of the Jensen Tri-Plex reproducer incorporates the extreme bass capability of the 15" Flexair woofer, in combination with advances in midchannel and supertweeter design. This beautiful unit outperforms any speaker system of comparable size or cost. Excellent for superb monophonic reproduction or as one side of a stereo system, Response range, 16 cycles to beyond audibility. Components available also in kit form (see KT-34), 301/2" H., 341/2" W., 183/4" D. Net Price.....294.50

Division of The Muter Company

MANUFACTURING COMPANY

6601 S. Laramie Ave., Chicago 38, Illinois In Canada: J. R. Longstaffe Co., Ltd., Toronto In Mexico: Radios Y Television, S.A., Mexico D.F.

1959 Hi-Fi Wearbook Issue

British Industries Corporation Stereo Demonstrations at high fidelity shows throughout the country...



BRITISH INDUSTRIES CORPORATION, Port Washington, N. Y. World Radio History

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

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 ${\sf COVER}$ The 1958 Yearbook issue has been variously described as the most interesting, most valuable, and most wanted issue of any hi-fi magazine. So we kept the same design for the caver of the 1959 Yearbook, and we have undertaken to maintain the same quality of the contents. We hope you will find that we succeeded.

World Radio History





Hi-Fi Shows

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

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

MILWAUKEE: Wisconsin Hotel, Oct. 23-26.

Word Problems

Heard here and there: "I don't want hi-fi. I want stereo." Let's help the uninitiated to keep those words straight. The term bi-fi, used correctly, means realistic, full-range reproduction, very close to the original speech or music. Stereo equipment worth owning is hi-fi in performance. But remember that not all stereo phonographs are hi-fi. Some are decidedly "lo".

Acoustic Material

Hundreds of visitors at Hi-Fi House in the Grand Central Terminal have inquired about the wall covering, because they like its appearance as well as its acoustic properties, and they want to use it in their listening rooms. It's Armstrong's pressed cork in blocks 11/2 ins. thick, applied to the wall with the same mastic that's used for laying floor tiles. In color, it is a pleasant brown, although it can be painted. Intended for insulating refrigerators, it is probably the cheapest material available for wall covering, yet it has a rich texture. You can get further information from Armstrong Cork Company, Inc., 295 5th Avenue, New York City

Even with Two Channels

A very beautiful line of imported cabinets containing radio-phonographs features "push-button" stereo. But if stereo is to add a lateral dimension, and get away from the point-source effect, how can you get stereo quality when the two speakers are mounted behind an opening 4 ft. wide and 6 ins. high? Here is another case that raises the question: why don't the manufacturers adopt a definition of stereo?

Continued on page 6

YOU CAN BEGIN MEMBERSHIP IN



The RCA Victor Society of Great Music

WITH A BRILLIANT RECORDING BY VAN CLIBURN

OF TCHAIKOVSKY'S FIRST PIANO CONCERTO

The common-sense purpose of this new Society—which is directed by the Book-of-the-Month Club—is to help music lovers build an excellent record library systematically instead of haphazardly...
and at an immense saving

* Because of *more systematic* collection, operating costs can be greatly reduced. The remarkable Introductory Offer at the right is a dramatic demonstration. It can represent a 45% saving the first year.

* Thereafter, continuing members can build their record library at almost a **ONE-THIRD SAVING**. For every two records purchased (from a group of at least fifty made available annually by the Society) members will receive a third RCA VICTOR Red Seal Record free.

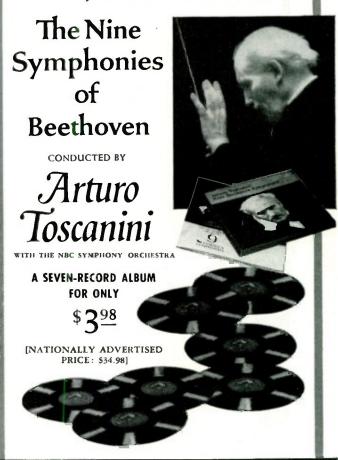
* A cardinal feature of the plan is GUIDANCE. The Society has a Selection Panel whose sole function it is to recommend "must-have" works for members. Members of the panel are: DEEMS TAYLOR, composer and commentator, Chairman; SAMUEL CHOTZINOFF, General Music Director, NBC; JACQUES BARZUN, author and music critic; JOHN M. CONLY, editor of High Fidelity; AARON COPLAND, composer; ALFRED FRANKENSTEIN, music critic of the San Francisco Chronicle; DOUGLAS MOORE, composer and Professor of Music, Columbia University; WILLIAM SCHUMAN, composer and president of the Juilliard School of Music; CARLETON SPRAGUE SMITH, chief of the Music Division, N. Y. Public Library; G. WALLACE WOODWORTH, Professor of Music, Harvard University.

★ Each month, three or more 12-inch 33½ R.P.M. RCA VICTOR Red Seal Records are announced to members. One is always singled out as the record-of-the-month and, unless the Society is otherwise instructed (on a simple form always provided), this record will be sent to the member. If he does not want the work, he may specify an alternate, or instruct the Society to send him nothing. For every record purchased, members pay \$4.98 (the nationally advertised price), plus a small charge for postage and handling.

VAN CLIBURN NOW AN RCA VICTOR ARTIST

A artists who perform on RCA VICTOR Red Seal Records is the lanky young Texan who, a few months ago, shot into the international limelight when he won the famous Tchaikovsky Piano Competition in Moscow. His first recording—Tchaikovsky's Piano Concerto No. 1 in B flat minor, conducted by Kiril Kondrashin—is a recent selection of the Society, and, if you wish, you may begin your membership with it. Simply check the box in the coupon.

... and beginning members who agree to buy six selections (including the Van Cliburn recording, if they want it) will receive...



RCA VICTOR Society of Great Music c/o Book-of-the-Month Club, Inc., 345 Hudson Street, New Yo	V14-1 rk 14, N. Y.
Please register me as a member of The RCA Victor Society and send me the seven-record Toscanini-Beethoven album, billin a small charge for postage and handling. I agree to buy six st twelve months from those made available by the Society, for each be billed \$4.98, the price nationally advertised (plus a small chand handling). I may cancel my membership any time after buy from the Society. After my sixth purchase, if I continue, for ev I buy from the Society I will receive a third RCA Victor Red Set	g me \$4.98 plu elections withit of which I will arge for postage ring six record ery two record
Check here if you wish to begin with the current TCHAIKOVSKY'S FIRST PIANO CONCERTO played by VAN (This counts toward fulfillment of the six-selection :	selection. CLIBURN. agreement.)
MR. MRS. (Please print plainty)	
ADDRESS	
CITY	
DEALER'S NAME	
ADDRESS	
CITY. ZONE STATE PLEASE NOTE: Records can be shipped only to residents of the U. S. and Canada, Records for Canadian members are made in Canada and shipped duty	its territories an



REGINA RESNIK tapes <u>her</u> own recordings on



That alone is not the reason why you should use



Here's why you should use



recording tape:

It's the best-engineered tape in the world ...gives you better highs...better lows... better sound all around! Saves your tape recorder, too—because the **irish** FERRO-SHEEN process results in smoother tape ...tape that can't sand down your magnetic heads or shed oxide powder into your machine. Price? Same as ordinary tape!



Available wherever quality tape is sold.

ORRadio Industries, Inc., Opelika, Alabama
Export: Morhan Exporting Corp., New York, N.Y.
Canada: Atlas Radio Corp., Ltd., Toronto, Ontario

RECORDS, TAPE AND FM

Continued from page 4

New Idea for Cabinets

Most of the cabinets designed to contain components are not finished on the back. But because so many modern homes and apartments can use room-dividers of one sort or another, some of the Scheller cabinets have the same finish on the back as on the front.

Stereo for AC-DC Phonographs

Various publications have carried instructions about connecting stereo pickups in AC-DC phonographs so as to guard against the danger of electric shock. Our suggestion: don't try it. At least, we haven't heard an AC-DC phonograph that is good enough to do justice to stereo records, or to justify the expense of a new pickup and the additional equipment required.

Largest FM Network

The long-established Rural Radio Network has a new name, and added stations. It is now the Northeast Radio Network; it extends from New York City to the Canadian border. It is comprised of:

WFLY-FM	Troy, N. Y.	92.3 mc
WKOP	Binghamton	95.3
WRRL	Buffalo	107.7
WRRA	Ithaca	103.7
WJTN	Jamestown	93.3
WRRC	Mohawk Valley	101.9
WHLD	Niagara Frontier	98.5
WHLD	Olean	95.7
WRRE	Rochester	95.1
WRRD	Syracuse	105.1
WRUN	Utica-Rome	105.7
WQXR-FM	New York City	96.3

No telephone lines are used to connect the stations. Each operates by rebroadcasting programs picked up from another station. The regular broadcast program starts from WQXR-FM. A multiplexed program of background music originates at Ithaca.

New Address

Hi-Fi H.Q. in New York City has moved to larger quarters to provide additional space for stereo demonstrations, and to accommodate a recording studio. New address is 234 East 46th Street.

George Marek

Concluding a discussion of stereo recording techniques, and the continuous search for improvements: "A friend of Van Cliburn's flew up to New York from Texas in a helicopter. As he neared the City, the fog closed in and, instead of landing at La Guardia, he came down on the lower east side. So he got out, and asked an old man standing on the street corner 'How can I get to Carnegie Hall?' The old man fixed him with a vacant stare, and mumbled: 'Practice, my boy. Practice, practice!'

NEW

FM & AM STEREO TUNER with built-in STEREO PREAMPLIFIER by





MODEL FA-690 \$269⁵⁰

complete with cabinet (as illustrated)

Tuner features include:

- 1 microvolt FM sensitivity with cascode front end
- independent FM and AM operation for FM-AM stereo
- independent FM and AM tuning meters
- broad/narrow AM bandwidth selector
 FM interstation muting with defeat
- multiplex jacks for FM-FM stereo

Preamp features include:

- stereo volume, tone and balance controls
- inputs with equalization for stereo records, tape heads, recorder and dual microphones
- output for stereo and monaural tape recordings

also PILOT MODEL FA-680 FM AND AM STEREO TUNER \$199.50 COMPLETE

identical to model FA-690, less preamp section.

	OT RADIO CORP. 37-14 36th Street Island City 1, New York
Please s FA-690, Tuners.	end complete details of FA-680 and other PILOT
Name	
Address_	
	ZoneState manufacturer for over 39 years.

Hi-Fi Music at Home

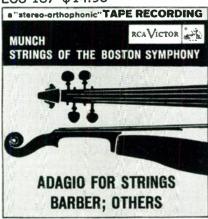




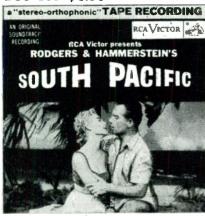
APS-103 \$6.95



ECS-187 \$14.95



BCS-139 \$8.95



GPS-109 \$18.95



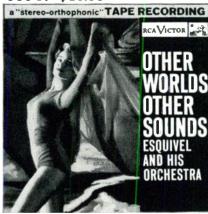
Get all the exciting dimension of in-person performance on these superb new "Living Stereo" Tapes!



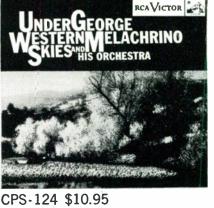
FPS-150 \$16.95



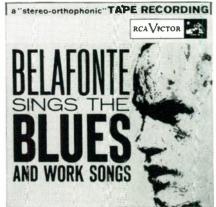
CCS-97 \$10.95



CPS-171 \$10.95

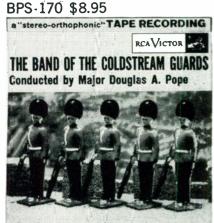


a "stereo-orthophonic" TAPE RECORDING



CPS-118 \$10.95

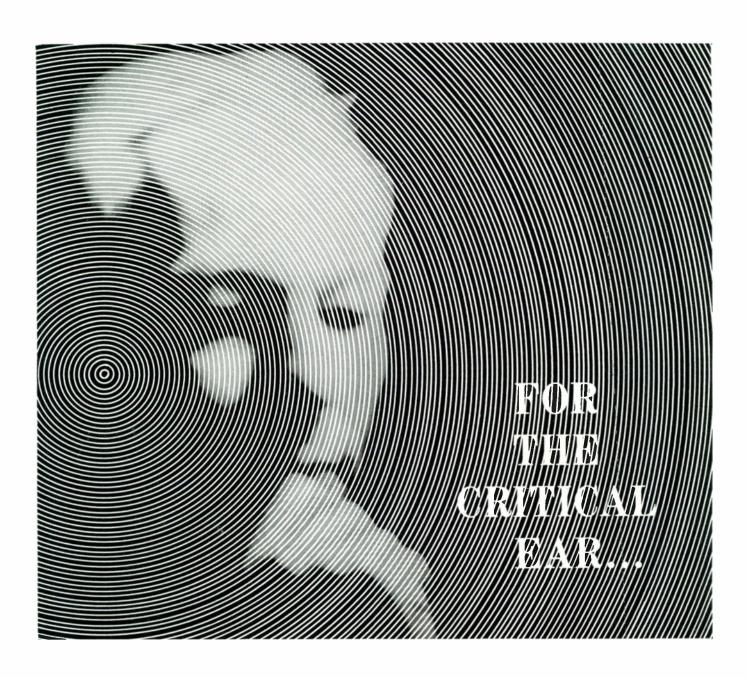




BPS-138 \$8.95



FREE! The new, complete RCA Victor tape catalog. At your dealer. . . or write Dept. 437C, RCA Victor, 155 E. 24th St., New York 10, N. Y.



INTRODUCING THE INCOMPARABLE



Stereo Dynetic.

The Shure Stereo Dynetic Cartridge is designed and made specifically for the listener who appreciates accuracy and honesty of sound. It separates disc stereo sound channels with incisive clarity. It is singularly smooth throughout the normally audible spectrum... and is without equal in the re-creation of clean lows, brilliant highs, and true-to-performance mid-range. Completely compatible... plays monaural or stereo records. It is manufactured in limited quantities for the music lover—is available through responsible high fidelity consultants and dealers at \$45.00, audiophile net, complete with 0.7 mil diamond stereo stylus.

Literature available: Dept. 8-J

SHURE BROTHERS, INC. 222 Hartrey Street · Evanston, Illinois



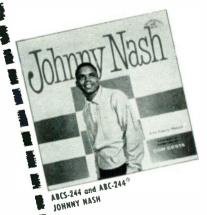
SHURE ALSO MANUFACTURES HIGHEST QUALITY PICKUP ARMS, MICROPHONES, MAGNETIC RECORDING HEADS

Emerging from the tremendous

BACKGROUND IN SOUND...

To some people, "stereo" is just a word, a new sales gimmick. To ABC-Paramount engineers it's a new horizon. Now their creative imagination brings forth records alive with soaring, sweeping audio to surround you, astound you!

* Also available in Full Color Fidelity (Monaural)





ABCS-219 and ABC-219*
MORE COLLEGE DRINKING SONGS THE BLAZERS





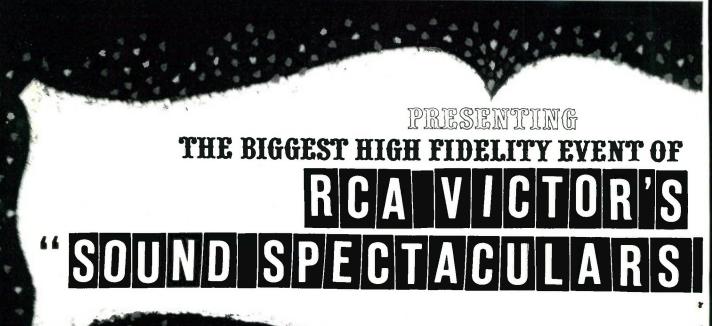


ABCS-224 and ABC-224 MOLS-ELS ONG MOLSES GARDEN



ABCS-221 and ABC-221+ HEAVENLY SOUNDS IN HI-FI FERRANTE AND TEICHER

THE PARADE FIELD



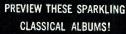
THE WORLD'S GREATEST ARTISTS IN A DAZZLING ARRAY OF BRILLIANT HEAR THEM ON NEW "LIVING STEREO" RECORDS OR ON REGULAR



















Red Seal L.P. HIGHLIGHTER (below) contains complete





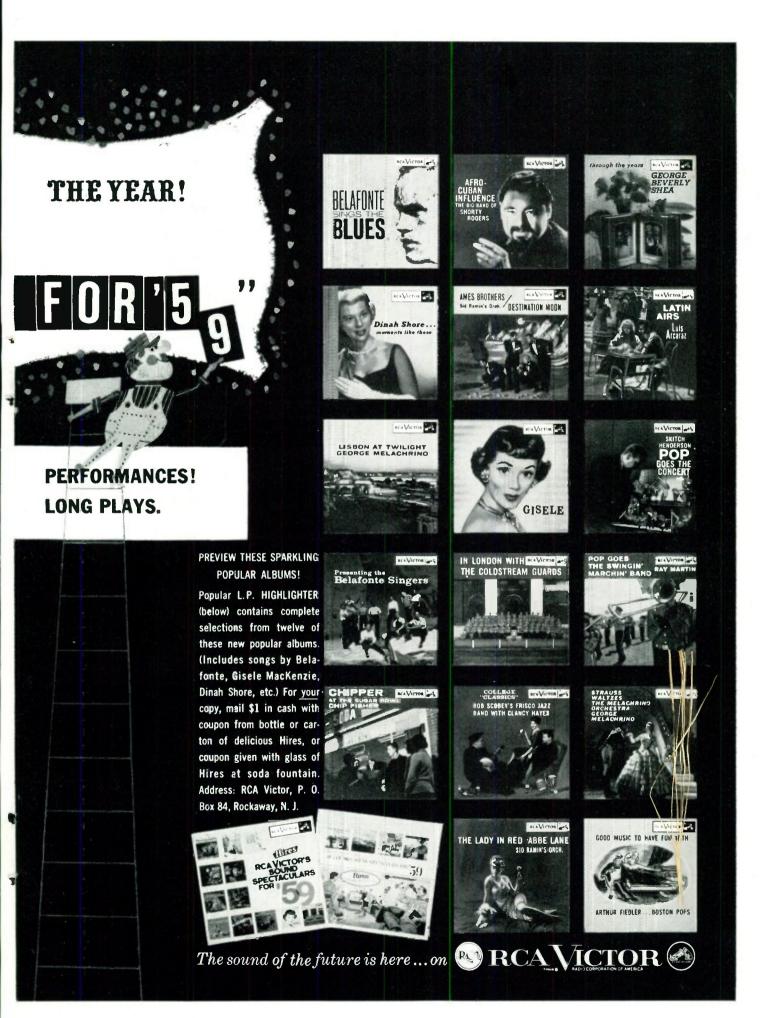








Recorded in New Orthophonic High Fidelity

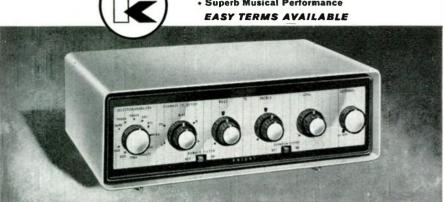


incomparably the Best in build-your-own hi-fi

knight-kit STEREO



- . Money-Saving Hi-Fi at its Finest
- · Advanced, Easiest-to-Build Design
- Superb Musical Performance



knight-kit Stereo Deluxe Preamplifier Kit

Model \$6250 \$6.25 Y-776 \$6250 down

There's nothing finer in Stereo—it's in a class by itself—a control center that will do anything and everything you want.

Superior Features: Amazing input flexibility

—5 Stereo inputs (including tape heads),
additional 4 inputs for monaural; all can be permanently connected and controlled from single switch. 6 record equalizations for monaural; RIAA for Stereo. Volume, bass and treble controls on concentric shafts with special clutch for both individual channel adjustment and overall control. Single switch selects straight Stereo, Stereo Re-

verse, either channel separately, or either channel into total monaural output. Continuously variable loudness control; cathode follower output and special recorder outputs; hum-free—DC on all tube filaments. Distortion, 0.15%: response, 7-120,000 cps. Exclusive printed-circuit switches and printed-circuit boards. Step-by-step con-struction manual with wall-size picture diagrams for simplified assembly. Beautiful custom-styled case, 41/4 x 15 x 8". 171/2 lbs.

Model Y-776. Net, F.O.B. Chicago,

knight-kit 60-Watt Stereo Basic Amplifier Kit



Absolutely the finest amplifier you can build—equal to highest-priced factory-built units. Ideal for use with preamp above, either as two 30-watt stereo amplifiers or 60-watt monaural amplifier. Response flat from 10 cps to 42,000 cps. Amazing 0.08 % distortion at full 60 watts. Printed circuitry for easy assembly. Black and chrome styling; 9 x 14 x 81/4. 36 lbs.

Model Y-777. Net, F.O.B. Chicago, only \$84.50 Y-779. Gray metal cover for above....\$ 6.50

knight-kit 25-Watt Basic Linear Deluxe Amplifier Kit



Alone in its class for flawless output and highest stability. Harmonic Dist., 0.11%; IM, 0.17% at full 25 watts. Response: ± 0.5 db, 9 to 70,000 cps. Calibrated variable damping control. Balance control for precise adjustment of output tubes. Extreme stability even with speaker loads of high reactance. Black and chrome styling; 4 ¼ x 14 ½ x 7 ½". Printed circuit board. Easy to assemble. Shpg. wt., 25 lbs.

Model Y-793. Net, F.O.B. Chicago, only \$44.50 Y-794. Gold-finished metal cover \$ 4.75

There is an easy-to-build knight-kit for every hi-fi need... see catalog for full details

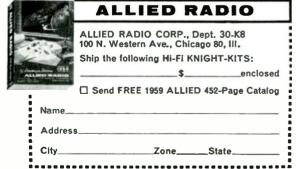
Stereo Control Unit FM-AM Tuner 12-Watt Amplifier 18-Watt Amplifier FM Tuner Hi-Fi Preamplifier

30-Watt Amplifier 2-Way Speaker Systems 3-Way Speaker Systems

FREE 452-PAGE 1959

ALLIED CATALOG

Send for this value-packed catalog featuring: the complete line of superb Hi-Fi KNIGHT-KITS; the world's largest selection of quality Hi-Fi components and complete music systems—every-thing in STEREO; the world's largest stocks of Electronic equipment and supplies. Send for your FREE copy today.



BOARD of REVIEWERS

Introducing the Experts who prepare the Reviews of New Records and Tapes



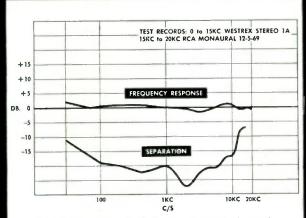
DOUGLASS CROSS, Music Editor

Douglass Cross entered the world of music as a singer; in 1941 he made his baritone debut with the San Francisco Opera, at 20 years of age, the youngest member of the company. His career as recitalist, Gilbert and Sullivan singing-actor, and radio artist was abruptly curtailed when he entered into the service of the U. S. Army. Medically discharged a year before the end of the War he became a writer and producer-announcer for the Office of War Information's "Voice of America". There, he supervised programs in fourteen languages beamed to South America and the Far Eastern war theatre. After the end of hostilities he resumed his career as a singer, combining that with several administrative posts in West Coast

Coming to New York in search of the big time" he found that baritones without means were gathering on street corners, so he decided that it might be expeditious to become a free lance writer and producer. His popular music, concert songs, and specialty material, written in collaboration with George Cory, soon found publishers and have been widely performed and recorded by many famous artists in several fields of entertainment. His first critic's post was on the Musical Leader; he has written articles on music for various publications, and his liner notes have appeared on many LP record albums. As a recording producer he has been associated with Gian Carlo Menotti, the Theatre Guild, Mabel Mercer, and the Margaret Webster Company, among others. In 1950 he produced the first complete recording of "Romeo and Juliet" with Eva Le Gallienne, directed by Miss Webster, considered at the time a startling example of realistic hi-fi technique. Later, he negotiated with the Bernard Shaw estate on behalf of Columbia Records for the rights to record "Don Juan in Hell". This was the first time a Shaw property had been permitted to be recorded, and did Continued on page 17

Hi-Fi Music at Home

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



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



8 A

• Compatible with both stereo and monaural records • Full 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 x 10° cm/dyne; vertical compliance 2.5 x 10° 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.)

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. It makes stereo a superb, practical reality—at a very realistic price. Model GC-7 (shown) with .7 mil diamond stylus, \$23.95. Model GC-5 (for professional-type tone arms) with .5 mil diamond stylus, \$26.95. Model CL-7 with .7 mil synthetic sapphire stylus, \$16.95. (Mfr's suggested retail prices.)

...and new "Stereo Classic" tone arm



• A professional-type arm designed for use with G-E stereo cartridges as an integrated pickup system • Features unusual two-step adjustment for precise setting of tracking force from 0 to 6 grams • Lightweight brushed aluminum construction minimizes inertia; statically balanced for minimum friction, reduced stylus and record wear \$29.95. (Mfr's suggested resale price.)

See and hear the G-E "Stereo Classic" cartridge and tone arm at your Hi-Fi dealer's now. For more information and the name of your nearest dealer, write General Electric Company, Specialty Electronic Components Dept. HM10, W. Genesee St., Auburn, New York.

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WIDOR: Organ Symphony No. 6 • MENDELS-SOHN: Organ Sonata No. 4—Albert Schweitzer, organist. ML 5290



BEETHOVEN: Trio in E-flat Major; Trio in D Major—Eugene Istomin, pianist; Joseph Fuchs, violinist; Pablo Casals, cellist. ML 5291



STRAUSS: Don Quixote—The Philadelphia Orchestra, Eugene Ormandy, conductor. ML 5292



RAVEL: Bolero; La Valse; Rapsodie Espagnole —The New York Philharmonic, Leonard Bernstein, conductor. ML 5293



A PRACTICAL BANANA PROMOTION— Anna Russell, ML 5295



THE DON COSSACKS—Serge Jaroff, conductor. ML 5296

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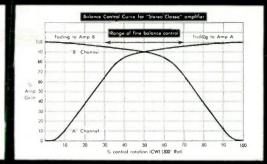
MOZART: Piano Concertos No. 23 in A Major, No. 16 in D Major—Rudolf Serkin, pianist; Alexander Schneider conducting the Colum-bia Symphony Orchestra. ML 5297

HIGH-FIDELITY RECORDS BY COLUMBIA

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New G-E 40-watt "Stereo Classic" Amplifier







Versatile, convenient switches and controls. In this completely new and striking General Electric design you'll find every useful variation in stereo and monaural amplification, controlled swiftly and accurately. Balance control allows you to adjust for maximum stereo effect without overloading one channel when the other is cut down. New contour control boosts the bass smoothly, gradually, without increasing sound intensity. Each control handles both 20-watt channels.

 Full 20-watt power output from each channel at the same time. • No audible distortion at full power. • Flat response within .5 db from 20 to 20,000 cycles. • Outstanding sensitivity, extremely low hum and noise level. • Inputs: FM-AM tuner (and FM multiplex adaptor), stereo and monaural phono cartridge and tape, auxiliary. • Speaker modes: stereo, stereo reverse, single or twochannel monaural. • Speaker phasing switch saves manual phasing. \$169.95*.



New 28-watt Stereo Amplifier has similar features, except for speaker phasing switch. \$129.95*.

...and new FM-AM Tuner



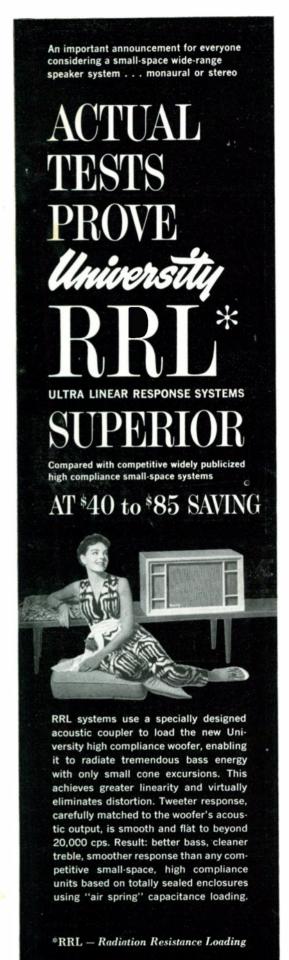
Top performance in a trim, modern cabinet. Receives even weak signals with unusually low distortion, hum and noise level. No audible drift. Visual meter provides center channel tuning of FM and maximum AM signal. RF amplifier stage in both FM and AM for increased sensitivity. FM multiplex jack for stereo adaptor. Built-in AM antenna; folded FM dipole included. \$129.95*.

Model FA-11 (left) has russet leather vinyl finish. Model FA-12 finished in willow gray vinyl. Both models are style-matched to the amplifiers. Cabinet removable for custom mounting.

*Manufacturer's suggested resale prices.

GENERAL (%) ELECTRIC

See and hear the G-E "Stereo Classic" amplifier and tuner at your Hi-Fi dealer's now. For more information and the name of your nearest dealer, write General Electric Company, Specialty Electronic Components Dept., HM10, W. Genesee St., Auburn, N. Y.

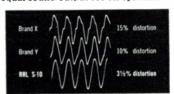


PROOF OF SUPERIORIT

... as demonstrated by actual comparative measurements* of University Model S-10 RRL ultra linear response system . . . and widely publicized competitive brands X and Y, under identical conditions.

75% LESS BASS DISTORTION

Distortion measured at 30 cycles with equal sound output for all systems.



The highly efficient S-10 requires only 1/4 of the cone excursion of Brands X and Y to produce the same sound output. Result: greater inherent linearity and 75% less distortion.

Brands X and Y reach overload conditions 4 times sooner (6 db) than the S-10. Bass distortion at higher sound levels is therefore considerably greater with X and Y than with the S-10.

WIDER FREQUENCY RESPONSE

Brand X7 db down at 15,000 cps
Brand Y2 db down at 15,000 cps
RRL S-10flat to beyond 20,000 cps

Measured average acoustic energy, 7000-20,000 cps, for equal power inputs, demonstrates that Model S-10

5 db better than Brand X 2 db better than Brand Y

Ultra linear response systems are not handicapped by the treble deficiencies common to competitive systems. With clean program material, the remarkably flat response and exceptionally true reproduction of upper harmonics by the S-10 result in amazingly realistic reproduction without "harshness." A Program Distortion Filter is provided which can be switched into the circuit to correct for information and in the circuit to correct for information and information rect for inferior radio programs, worn records, tapes, etc.

LOWER POWER REQUIREMENTS

Measured average of acoustic energy in 30-100 cps range, demonstrated that Model S-10 performed . . .

4 db better than Brand X 2 db better than Brand Y

This test shows that the S-10 is, in effect, 100% more sensitive. (The ultra linear response systems will fill any average room with sound above normal listening level, using any high quality low power high fidelity amplifier.)

* HOW TESTS WERE CONDUCTED

Frequency response was obtained in an anechoic chamber, using a calibrated Western Electric 640AA Microphone and RA-1095 Amplifier, a General Radio Model 1304B Beat Frequency Oscillator and a Sound Apparatus Model FRA Graphic Recorder.

Distortion was measured with a Hewlett-Packard Model 330B Distortion Analyzer. The speakers were driven from a Hewlett-Packard Model 200AB Audio Oscillator, feeding a McIntosh 50-watt Power Amplifier.

NO "DAMPING FACTOR" PROBLEMS

Model S-10 RRL will work at maximum effectiveness with any modern (low internal impedance) high fidelity amplifier. No damping factor adjust-ment at all is needed, whereas both Brands X and Y require optimum settings. If an amplifier does not have this control the performances of Brands X and Y may be adversely affected.

ALL THIS...AND MAJOR COST SAVINGS TOO!

You don't pay a premium for RRL's improved quality and performance. University's superior design and manufacturing know-how has resulted in substantial cost savings to the consumer. Compare for yourself! Brand Y RRL Model S-10

GREATER SAVINGS WITH STEREO!

These RRL systems incorporate an excluroice coil . . . that receives the fully separated bass energy from both stereo channels and provides authentic full bass response without need for expensive or complicated networks, or an additional woofer and woofer enclosure. Thus you can have a complete stereo speaker system consisting of one RRL S-10 and a matching stereo adapter (speaker system with bass response attenuated below the 150 to 200 cycle range) for approximately the same cost as a single monaural Brand X and less than a single monaural Brand Y.

ALREADY THE ACCEPTED LEADER

At WFUV-FM, pioneering stereo in New York City via FM-Multiplex, RRL systems have been selected for studio monitoring and public demonstrations. Fred Waring chose RRL systems for his latest nation-wide high fidelity concert tour. "Research House, 1958" of Beverly Hills, California, awarded its Seal of Research Approval to the RRL systems for their beautiful design as well as quality performance. The undeniable superiority of the RRL ultra linear response speaker systems has been recogresponse speaker systems has been recognized by all authorities who know music and whose work demands the finest in speaker systems.

Hear these magnificent speaker systems at your dealer...soon!

LISTEN

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Hi-Fi Music at Home

ONLY FROM UNIVERSITY... A FULL LINE OF RRL ULTRA LINEAR RESPONSE SYSTEMS AND KITS



Outstanding for monaural—ideal as a stereo pair Model S-10 2-WAY SYSTEMS

Components of the S-10 comprise the new 12" C-12HC high compliance, dual voice coil woofer, employed with the UL/HC 2500 cps tweeter and the special matched-level HC-2 crossover network. Also includes the Program Distortion Filter to correct for stridency of inferior radio programs, worn records, tapes, etc. The enclosure is constructed of extra heavy ¾" furniture hardwoods. Gracefully styled to harmonize with any decor. Model S-10H is for upright use; S-10L, lowboy. Cabinet base removable for shelf, bookcase, or built-in applications. 24" x 14" x 14½" deep. Shpg. wt., 51 lbs. User net: Mahogany—\$139.00, Blond or Walnut—\$143.00.

...And greater efficiency, greater RRL advantages Model S-11 3-WAY SYSTEMS

The S-11 truly stands alone in its field! It cannot be compared with any other existing high compliance system . . . but only with the most elaborate speaker systems, such as University's famed "Classic." Its handsome compact RRL enclosure houses the new heavy duty high compliance 15" C-15HC dual voice coil woofer. The new HC-3 network provides 500 cps crossover to the 2-way Diffusicone-8 Diffaxial for midrange and 2500 cps crossover to the special UL/HC Hypersonic Tweeter for response to beyond audibility. The unique Program Distortion Filter and "balance" control complete this magnificent system. Model S-11H is for use as upright; Model S-11L, as lowboy. 26%" x 19½" x 17½" deep. Shpg. wt., 80 lbs. User net: Mahogany—\$245.00, Blond or Walnut—\$249.00.

FOR EVEN GREATER SAVINGS...

Ultra Linear component kits CUL-10, CUL-11 Enjoy the satisfaction of assembling your own superb Ultra Linear Response system along with the added savings thus made possible. Speaker Kit CUL-10 comprises the identical components of Model S-10; speaker kit CUL-11, the components of Model S-11. Both kits are furnished with all wiring cables and complete easy-to-follow instructions for building and installing your own RRL enclosure. User net: CUL-10 - \$88.50, Shpg. wt., 15 lbs. CUL-11 - \$164.50. Shpg. wt., 37 lbs.





UNIVERSITY LOUDSPEAKERS, INC., WHITE PLAINS, N.Y.

BOARD of REVIEWERS

Continued from page 12

much to pave the way toward securing the rights to adapt Shaw's "Pygmalion" into a play with music: perhaps better known as "My Fair Lady".

For over four years Mr. Cross was producer-announcer for the New York City station WNYC where he was in charge of many serious music programs. His informal back-stage interviews with world famous musical personalities were intermission features of the Lewisohn Stadium Concerts summer broadcasts.

In 1955 he was appointed Station Manager and Program Director for the newly created hi-fi FM station WBAI, in Manhattan. In the two years of his tenure there WBAI climbed to the No. 1 rating for independent FM stations in New York City.

In spite of his duties as Music Editor for H1-F1 Music, Douglass Cross still finds time to do a little singing: he has recently recorded a best-selling series of abridged Gilbert and Sullivan operettas which he adapted especially for children and in which he narrates and sings several of the leading roles.



JEAN BOWEN

Jean Bowen was born in Albany, N. Y., and attended Smith College, where she received A.B. and A.M. degrees in music. She also holds an M.S. from Columbia University and has studied at the Berkshire Music Center, Tanglewood, Mass., and at the Dalcroze School of Music in New York City. A former member of the American Bach Society and the American Savoyards, Inc., she was also, until recently, Director of Youth Choirs at the First Presbyterian Church on Fifth Avenue. In New York and Northampton, Mass., she has done church and recital work and has appeared on television. In 1954 she was soloist with the Smith College Chamber Singers in a European tour sponsored by the United States Government. At present she is a staff member of the New York Public Library's Music Library and is studying voice privately.

For 18 years Arthur Cohn was director of the Fleisher Music Collection, the world's largest collection of orchestral music, housed in the Free Library at Phila-

Continued on page 19

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YOURS FOR JUST \$1.00 EXTRA...when you buy two 7" reels of tape in

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containing two reels of Soundcraft tape with "Sweet Moods of Jazz in Stereo" recorded on one of the reels.

This is Soundcraft's way of demonstrating the markedly superior quality of Soundcraft Tape...the only tape Micropolished to preserve your "highs"...and Uni-level coated with plasticizer-free oxide formulation for greater uniformity and stability! Insist on Soundcraft Tape in the new PREMIUM PACK!

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1959 Hi-Ji Vearbook Issue



ROOO BIG DIXIE—Harry Zimmerman's Big band plays the biggest, wildest, Dixie and Blues you've ever heard. Sensational sounding brass!



R715 GEORGE WRIGHT'S IMPRESSIONS OF MY FAIR LADY—Off-beat interpretations played on the mighty Wurlitzer 5 Manual Theater Pipe Organ as only Wright can do it.



R606 VERLYE MILLS HARP WITH A BILLY MAY BEAT—Big band Billy May pile driver brass with Verlye Mills jazz harp.

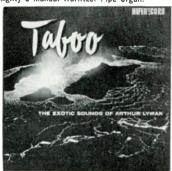


R-FLIGHT TO TOKYO-New, zany Oriental sounds from the mighty Wurlitzer 5 Manual Pipe Organ by the laumitable George Wright.



R716 GEORGE WRIGHT GOES SOUTH PACIFIC

— A new slant on the score from the famous
Broadway musical. George Wright's 2 million
selling popularity scores another hit on the
mighty 5 Manual Wurlitzer Pipe Organ.



R806 TABOO — The fabulous, exotic sounds of Arthur Lyman's Hawaiian Village Group recorded in Henry J. Kaiser's aluminum dome, Honolulu.



R805 JAZZ'N RAZZ MA TAZZ—Red-hot rhythms from the Roaring twenties with George Wright's Varsity 5.



R808 BWANA A—Recorded in Henry J. Kaiser's aluminum dome, Honolulu, Arthur Lyman again captures the exotic sounds of his #1 best seller Taboo

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Absolute realism without compromise
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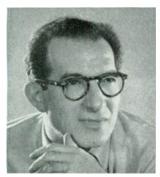
HIGH FIDELITY RECORDINGS, INC.

7803 Sunset Boulevard, Hollywood 46, California

BOARD of REVIEWERS

Continued from page 17

delphia. In 1952 he was appointed executive director of the Settlement Music School in Philadelphia, and in 1956 he became head of the symphonic, foreign, and rental music departments at Mills Music



ARTHUR COHN

Inc., New York City. Mr. Cohn has been very active as a conductor; included in his appearances have been two with the Philadelphia Orchestra, and a term as music director of the Valley Forge Music Fair. He enters his 16th year this month as conductor of the two Symphony Club orchestras in Philadelphia, and begins his 8th season as conductor of the Philadelphia Little Symphony. Guest conducting has included the countries of Scotland and Sweden, during Mr. Cohn's European tour in 1949.

As composer, he has written over 50 large-scale works, and at present is writing for British publication a volume on orchestration for stringed instruments. This year Lippincott will publish his survey of the music of Faure, Debussy and Ravel. Mr. Cohn has appeared on many radio and television programs and has produced a classical disc jockey show for a Philadelphia FM station. He has lectured extensively, including a guest appearance at Tanglewood.



GEORGE CORY

George Cory feels equally at home with both serious and popular music. Early church and theatre organ work led him to composition and conducting, which he studied at the University of California. After service in the Army, he was, for over Continued on page 21

1959 Hi-Ti Yearbook Issue

THE NEW STROMBERG-CARLSON 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:

INTEGRITY

POWER OUTPUT: 24 watts (2-12 watt channels). FREQUENCY RE-SPONSE: 20-20,000 cycles ±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; Trebie 14 db droop, 12 db boost. EQUALIZATION: RIAA Mag. Phono. NARTB Tape Head. TUBES: 2-12AX7/7025, 2-6AV6, 2-6U8, 4EL84. CHANNEL SELECTOR: Channel "A," Chanel "B," Stereo, Monaural, Crossover (at 3000 cycles). DIMENSIONS: 13½" W, 13½" D, 4½" H. PRICE: \$129.95" (Audiophile Net).

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

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An Invitation to Look, Learn, and

Listen to Hi-Fi Music

It's Open

Three months ago, Hi-Fi House was an idea that had progressed toward reality only to the extent

that it existed on our architect's drawing board. Today, its entrance door stands open to welcome you whenever you can join the thousands of people who come to Crossroads, U.S. A., an address better known to the Post Office as Vanderbilt Avenue Balcony, Upper Level, Grand Central Terminal, New York City.

See and Hear

It's a handsome structure, pleasantly lighted and air-conditioned.

The listening area is arranged to approximate the acoustics of the average home, so that the performance of the stereo and mono systems on demonstration from 8:00 A.M. to 10 P.M. can be duplicated anywhere else under reasonably favorable circumstances. In fact, the audio quality you will hear at Hi-Fi House will provide you with a standard of comparison for judging the audio quality of any kind of equipment designed to play records, tape, and FM radio.

Literature

You can get bulletins and catalogs on all equipment, records, and tapes displayed at

Hi-Fi House. Each window, and each component in the demonstration systems has a card with the manufacturer's name and an identifying number. You will be given a special Literature Request Card on which you can circle the numbers corresponding to the items on which you want further information. Fill in your name and address, and drop the card in the box at the exit door. The literature you want will be sent to you promptly by mail.

On Display

After you have listened to the music, you will want to see the stereo and mono sys-

tems which produced it. They are set up in the equipment room, where the components are arranged for your inspection. Every two months, both systems will be changed completely, giving you an opportunity to see and hear all the different standard components. During September and October, the two systems are made up of:

MONO SYSTEM

STEREO SYSTEM

Garrard Changer with G.E. Stereo Pickup Garrard Turntable with Shure Arm & Pickup Marantz Preamp Marantz Amplifier Bozak Speaker

Sherwood FM-AMTuner Glaser-Steers Changer with G.E. Stereo Pickup Fairchild Turntable with Fairchild Arm & Stereo Pickup Tandberg Tape Machine Fisher Preamp McIntosh Amplifiers Acoustic Research Speakers A TACO antenna is used for static-free FM reception

These systems are used alternately for demonstrating truly hi-fi reproduction from records, tape, and FM radio.

There are also special displays at Hi-Fi House of:

Columbia Records Westrex 45/45 Cutter RCA Victor Records

Sherwood Components Garrard Changers Mercury Records Institute of Hi Fi Mfgrs. General Radio Instruments

Come at Any Time

Many visitors have

long Hi-Fi House will be open. It was planned as a permanent exhibit and demonstration center. If you saw the building in its early stages, you know that it is a steel-framed structure, designed to last as long as — well, almost as long as public interest in hi-fi music at home continues. So if you don't have a chance to visit Hi-Fi House next week, or next month, or next year, come as soon as you have an opportunity. Come as often as you can, too, for whatever is new at any time, you can expect to find it at Hi-Fi House. It is the best way to keep up-to-date with the finest in hi-fi equipment and music reproduction. When it comes to spending money, though, you'll have to go to your local dealer, for nothing is sold at Hi-fi House except HI-FI Music Magazine. And a note for our early visitors who came the first week, before the airconditioning was in operation: it's working now!

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.

Hi-Fi House Music Center

A Permanent Demonstration and Exhibit

At the Greatest Showplace on Earth

Hi-Ji Music at Home

BOARD of REVIEWERS

Continued from page 19

two years, musical director of a Gilbert and Sullivan repertory company in San Francisco. His musical version of Aristophanes' "Lysistrata" was produced on the West Coast with great success and negotiations are in progress now for a New York showing. Mr. Cory served for four years as musical assistant to Gian-Carlo Menotti. Meanwhile, the publication and recording of his own concert music and popular songs established him as a member of ASCAP. The New York Philharmonic, with Marie Powers as soloist, premiered his "Ballad for Voice and Orchestra' in Carnegie Hall the same season Billie Holiday performed a group of his popular songs in a jazz concert from the same stage.

MUSI

NTEGRITY

He is frequently heard as pianist in night spots on Manhattan's East Side and coaches and writes material for a number of famous entertainers. In addition to recordings of his music by Billie Holiday, Pearl Bailey, Mabel Mercer, and others, Mr. Cory is also represented on records as an arranger and performer. He scored the background music for the album of Shakespeare's "Romeo and Juliet", starring Eva Le Gallienne, Richard Waring, and Dennis King and directed by Margaret Webster. As musical arranger and accompanist, he appears on the "Midnight at Mabel Mercer's" album and has been engaged to make the orchestral arrangements and to conduct Miss Mercer's forthcoming album.



OLIVER DANIEL

When the American Composers Alliance unanimously voted to award its Laurel Leaf citation to Oliver Daniel "For distinguished achievement in fostering and encouraging American music", they showed true perception, for few people have been more active in speeding the appreciation of new music in our time.

Born in a small Wisconsin town called De Pere, which he says is pronounced "deep here", he began his music studies there before going on to Berlin and Boston. He began a successful career as a pianist and a teacher at several prominent schools and colleges in New England. Abandoning this for radio in its pre-TV heyday, he became a producer-director at CBS and—for a two year hiatus—supervisor of Continued on page 22

PR-499:

STROMBERG-CARLSON

PERFECTEMPO* MANUAL TURNTABLE

Designed for Stereo and Monaural Use • Incorporating every valid principle of turntable design that has been proven over the years...• belt drive • stroboscope speed indicator • high tolerance precision machining • weighted precision cast table • Precision motor • continuously variable cone drive...plus Stromberg-Carlson's own unique and original double-acting motor and table suspension system that effectively isolates the table and arm from all unwanted, extraneous noise.

Precision machining plus a high quality precision motor give constant speed at any RPM setting of the continuously variable drive with virtually no wow and flutter. The unique design of the cone drive and the accurately calibrated stroboscopic speed indicator permit fine adjustment to any speed from 14 to 80 RPM. Once set, the speed will never vary.

The result—professional performance with complete versatility. These are the contributions of the "Perfectempo" to your high fidelity system. Handsome styling in morocco red with aluminum trim. Specially designed hardwood base (PB-497) also available if you wish.

*TM



PR-499 SPECIFICATIONS:

SIZE: 15¾" wide, 14¾" deep, 5½" below and 2" above mounting base (not including tone arm). WOW: 0.14% rms. FLUTTER:

0.09% rms. RUMBLE: -55 db re. 20 cm/sec @ 1 kc. MOTOR: four-pole. PRICE: \$99.95°. (audiophile net)

RA-498: TONE ARM

Designed for Stereo and Monaural Use • Single pivot point suspension, true viscous damping and high moment of inertia result in extremely low resonance (as low as 12 cycles, depending on cartridge used) and consequently yield flat response below the limits of audibility.

A calibrated counterweight is adjustable to provide any needle point force and is eccentric for fast, precise mass centering.

PRICE: \$24.95* (Audiophile Net).

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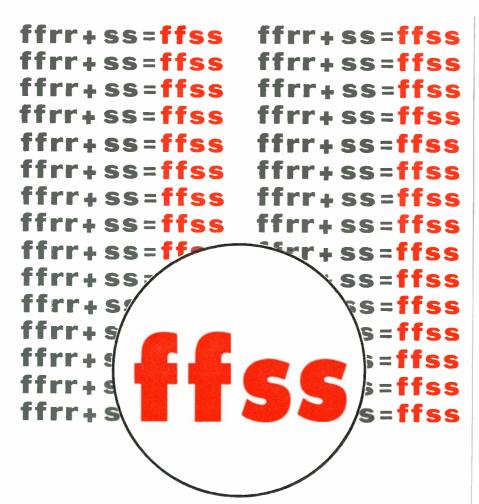
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1959 Hi-Ji Yearbook Issue

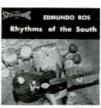


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full frequency stereophonic sound

BOARD of REVIEWERS

Continued from page 21

serious music at ABC. His programs have included the Boston Symphony, the New York Philharmonic Symphony, Invitation to Music, The School of the Air, and Twentieth Century Concert Hall. At the request of New York's Municipal Station, WNYC, he has been presenting for the past two years a program of contemporary music called "New Ideas in Music". He is at present director of contemporary music projects at Broadcast Music, Inc., and is also executive vice president of the Contemporary Music Society. In what he calls spare time he manages to contribute to H1-F1 Music, The Saturday Review, and occasionally House and Garden.



SHELLEY DOBBINS

The love of music has had only one professional rival, where Shelley Dobbins is concerned. That love is radio broadcasting, which causes him to rise at 4 A.M. each weekday morning (greater love hath no man!) and hurry to the studios of NBC, New York, where he directs a local four-hour program of popular music, late news and weather reports, beginning at 6 o'clock. Thus, he is able to combine his two major interests with no difficulty.

Prior to his current assignment in the labyrinths of Station WRCA, he was also concerned with broadcasting and music this time as an announcer for New York's Municipal Broadcasting System, Station WNYC, where the music was mostly classical, and the station non-commercial. When he is able to separate one from the other, Mr. Dobbins has been known to dash off popular tunes and/or lyrics, the most well known of which is Non Dimenticar, now represented in the recorded repertoires of Pearl Bailey, Lou Monte, Vic Damone, and Joni James. When television beckons—and it has—he responds with questions and answers for quiz programs. He has two books in preparation, in which new quiz games will be offered to fans of this increasingly popular indoor sport.

Ann Douglass was born in New York State, and has just returned to Manhattan after sixteen years in the San Francisco Continued on page 23

Hi-Ji Music at Home

BOARD of REVIEWERS

Continued from page 22

Bay area. She recently completed her education at the University of California at Berkeley where she majored in music and specialized in choral conducting and voice. She has been active there in the campus opera productions and was conductor of



ANN DOUGLASS

several choral groups. When not working as editorial assistant for Hi-Fi Music Magazine, she is circulation manager for View, a magazine published by the student members of the International Student Council of New York City. She is, of course, an ardent hi-fi fan, enjoys photographing the many sides of New York City's life, and for further relaxation, "getting away from it all" on mountain camping trips.



LEONARD FEATHER

Leonard Feather is best known as author of "The Encyclopedia of Jazz", the principal reference work in the jazz field. Published in 1955, it was followed in 1956 by "The Yearbook of Jazz", featuring Feather's unique Musicians Musicians poll. In 1957 Horizon published "The Book of Jazz", a textual handbook in which Feather tells the story of jazz, instrument by instrument. He has written music, and sometimes lyrics and arrangements, for almost 300 compositions recorded by top jazz artists, and is himself a recording bandleader, his recent albums including 'Oh Captain!" by the Feather-Hyman Orchestra and "The Swinging Seasons", a set of Continued on page 25

NTEGRITY



STROMBERG-CARLSON

RF-484 15" COAXIAL TRANSDUCER...

utilizes a 15" soft skiver woofer for a low-frequency reproducer and an induction tweeter of exclusive, patented Stromberg-Carlson design.

The woofer has superb performance in the extreme low-frequency range due to a very rigid high mass moving system. It has been damped to provide optimum transient response and control throughout its operating range. It is unusual in that combined with this exceptional transient response the RF-484 performs in an extremely linear manner.

The induction tweeter employs a Stromberg-Carlson design principle that results in an extremely light and sensitive moving system. This flat and extended frequency response characteristic is a direct result of our patented design. A carefully calibrated diameter and shape of cone afford dispersion capabilities that are definitely superior.

SPECIFICATIONS:

Power Handling Capacity: Woofer—Over 100 watts Program Material; Tweeter—Over 50 watts Program Material; Tweeter—Over 50 watts Program Material. Effective Frequency Range: 15 to 20,000 cps for 10:1 average loudness range re. 32 sones (90 phons). 15 to 20,000 cps for 5:1 average loudness range re. 32 sones (90 phons). IM Distortion: 100 cps and 700 cps at 2.8 volts, 1:1 ratio, an instantaneous power input of 4 watts: 0.3%. Dispersion: 140°—Test Signal, constant amplitude noise band, 1 kc to 20

kc. The intensity at the outer limits of the 140° solid angle is within 10 db of the intensity on axis. Free Air Resonance: 20 cps plus or minus 5 cps. Maximum Flux Density in Magnet Structure: Woofer—14,000 Gauss; Tweeter—18,000 Gauss. Flux Density In Air Gap: Woofer—10,000 Gauss; Tweeter—10,000 Gauss; Tweeter—10,000 Gauss. Total Flux In Air Gap In Maxwells: Woofer—152,000; Tweeter—27,900. Nominal Impedance: 16 ohms. Dimensions: Diameter (OD)—15½"; Depth—6½"; Price: \$149.95 (Audiophile Net).

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1959 Hi-Ji Yearbook Issue



Ralph Bellamy, starring in "Sunrise At Campobello", listens to stereo on his Collaro changer and Goodmans Triaxonal Speaker System.

Collaro-your <u>silent</u> partner for Stereo

Stereo records are here. And once you listen you'll discover there's no more exciting way of listening to music. But the new stereo cartridges are unusually sensitive to turntable and changer noise. Silence is the requirement and silent performance is what you get when you select Collaro—the one four-speed changer truly precision-engineered to meet the rigid quality demands of stereo. Here are some outstanding Collaro features:

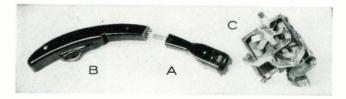
A. Five-terminal plug-in head. (Exclusive with Collaro.) By providing two completely independent circuits, the new five-terminal head guarantees the ultimate in noise-reduction circuitry—a vital need for stereo reproduction.

B. Counter-balanced, transcription-type tone arm. Another Collaro exclusive. Stereo cartridges require light tracking pressures. As records pile up on a changer, tracking pressure of a conventional arm tends to increase. Result may be damage to records or cartridge. This cannot happen with the Collaro counter-balanced arm since it varies less than a gram in pressure between the top and bottom of a stack of records. The arm will accept any standard stereo

or monaural cartridge and it has no spurious resonances.

C. Motor. Dynamically balanced and so rigidly mounted that wow and flutter specifications are superior to any changer in the world. (.25% at 33% RPM)

There are many other features which make Collaro your best buy in a stereo or monaural record changer. All are described in a free catalog. (See below.) There are three Collaro changers priced from \$38.50 to \$49.50.



For full information on Collaro stereo and monaural changers—write to Rockbar Corporation, Dept. MH-10, Mamaroneck, N. Y.



American Sales Representative for Collaro, Ltd.

BOARD of REVIEWERS

Continued from page 23

originals produced in collaboration with Dick Hyman and Ralph Burns.

London-born, he came to New York in 1935 and has contributed to Down Beat, Playboy, Esquire, The New York Times, Red Book, The Saturday Review, the World Book Encyclopedia, Look and numerous foreign music publications. As a talent scout, he discovered George Shearing and brought him to the U. S. in 1946. Also, he arranged and supervised the first recording sessions of Sarah Vaughan and Dinah Washington. As an impresario, he staged the only two concerts that ever featured jazz at the Metropolitan Opera House (the Esquire All Stars in 1944, Ellington in 1951).

From March through June 1958 he was a consultant on "The Subject Is Jazz", an educational series presented over NBC-TV, the first network series of its kind. He also served as co-producer of the "Critics" Choice" concert at the 1958 Newport Jazz Festival.

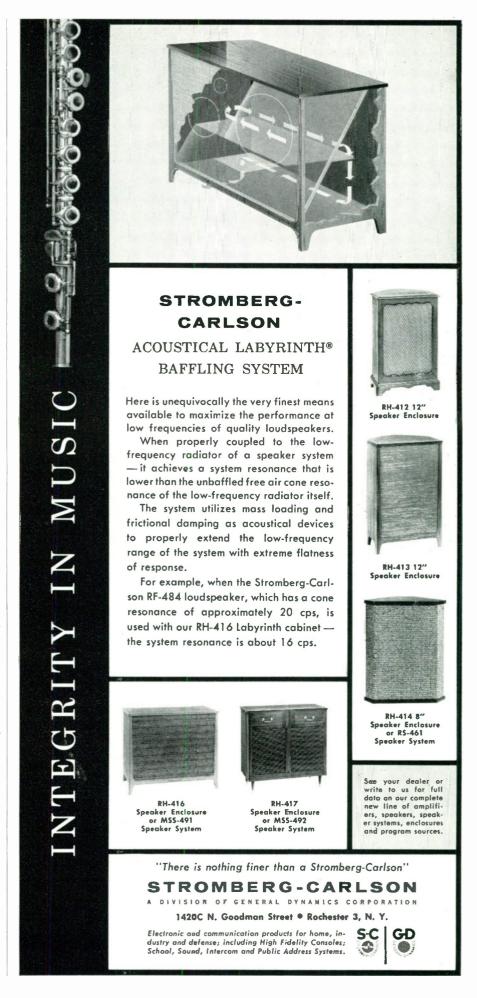


SHIRLEY FLEMING

Shirley Fleming, Assistant Music Editor of Hi-Fi Music for the past year, came to New York and this magazine by way of Augusta, Georgia and Northampton, Massachusetts. In the former locale she grew up loving animals and music; in the latter, at Smith College, she received an A.B. and an A.M. in music and held a teaching fellowship for two years. She also found a niche as violist in several amateur quartets, and has been particularly fond of chamber music ever since. At present, between record and tape reviews and an occasional feature article assignment for HI-FI Music, she reviews concerts for another monthly publication, partly for the pleasure of hearing a "live" viola other than her own once again.

Bernard Gabriel's various activities as a concert pianist, lecturer, composer and teacher have been the subjects of articles in Reader's Digest, Coronet, The New Yorker, Time, and other publications. He has appeared widely in concert throughout the country, and is often heard over the air and on television. In teaching, his work Continued on page 150

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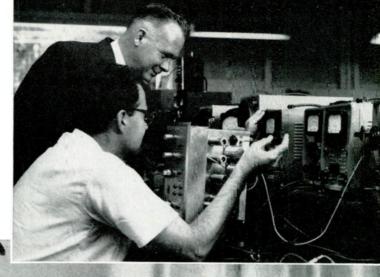
This Man is Using an Electronic Crystal Ball

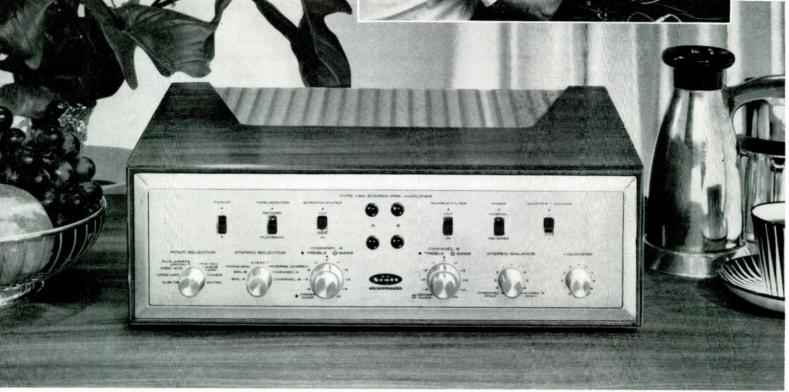
The H. H. Scott advance development team must foresee the future. They must design new products so that they stay current for many years. Hermon Hosmer Scott insists on this as a protection to your investment.

The new 130 Stereo preamp is an example of the way Scott engineers work ahead. Engineering of this brand new product was started when stereo was nothing more than a hobbyist's delight. This allowed time for thorough testing of its many advanced features.

Careful, long-range planning has always made H. H. Scott a top buy. The 330 Stereo AM-FM tuner is an example. When the 330 was first marketed in 1955, it was designed for stereo...it used wide-band circuitry...it was equipped for multiplex.. it included many new engineering advances to keep it current for years to come.

Every H. H. Scott component is designed to defy obsolescence. Careful planning, fine engineering, exceptional quality mean your investment in the new H. H. Scott stereo-preamp.... or any H. H. Scott product... is an investment in a component that will still be up-to-date many years from now.



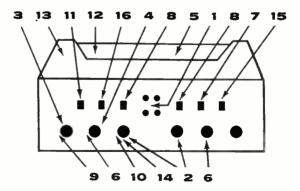


17 reasons why you should buy the

New H. H. Scott StereoPreamp



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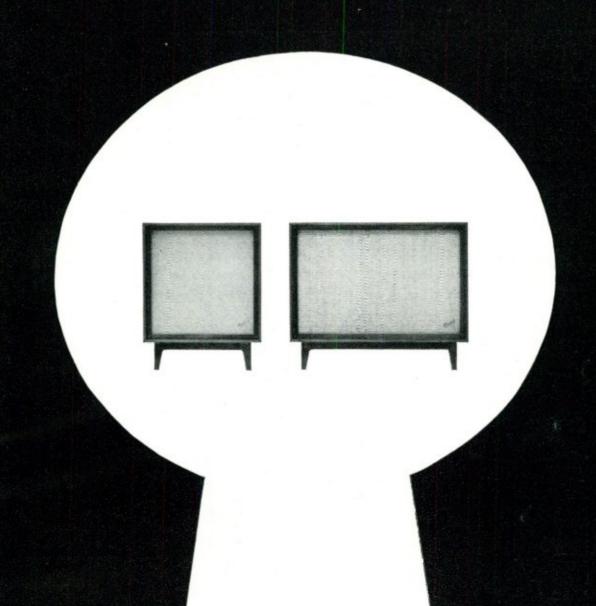


1 Visual signal light display panel shows mode of operation at a glance. 2 Completely separate bass and treble controls on each channel so that different speakers may be matched. 3 Play stereo from any source — Records, FM-AM Tuner, Tape. 4 Reverse channels instantly, or play monaural from any source through both channels doubling your power. 5 Play Trereo — a center channel output lets you use your present speaker as a middle channel. 6 Special circuitry lets you balance channels quickly and accurately. 7 Reverse the phase of one of your channels 180 degrees instantly. Lets you correct for improperly recorded tapes. 8 Separate 12 db /octave rumble and scratch filters. 9 Complete record equalizer facilities. 10 Use as an electronic crossover at any time. 11 Two stereo low-level inputs. You can connect both a stereo phono pickup and stereo tape head. 12 Stereo tape recorder inputs and outputs. 13 Provision for operating stereo tape heads without external preamps. 14 Quick-set dot controls allow any member of your family to use equipment. 15 Loudness-volume switch. 16 Stereo tape monitor switch. 17 The exceptional quality, of all H. H. Scott components... PLUS all the features and specifications long associated with H. H. Scott monaural preamplifiers.



Sensitivity $1\frac{1}{2}$ millivolts on tape head input, 3 millivolts on phono for full output. Hum level 80 db below full output on high level outputs. Size in accessory case $15\frac{1}{2}$ w x 5 h x $12\frac{1}{2}$ d. Model 130 price \$169.95 (\$172.95, West of Rockies).

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Address Dept. D108 for a free copy of IT TAKES TWO TO STEREO by Walter O. Stanton



Milton Sleeper discusses

MUSIC IN YOUR HOME

T HI-FI HOUSE, where the stereo and mono systems used to demonstrate hi-fi reproduction are made up of standard components, we hear the frequent comment: "That's the kind of music I could enjoy in my home. But why can't they make complete cabinet instruments that sound like what I hear from these components?"

Well, that's something like the question: "Why can't American companies build automobiles like the European cars?" American manufacturers can build anything, so the question is really, "Why don't they build automobiles like the European cars?" Or, "Why don't such companies as Philco, or Zenith, or Magnavox build complete instruments that deliver the kind of performance that can be obtained from installations made up of components?"

To get a picture of their reasoning, let's look at the automobile situation. As American manufacturers have learned from their market researching, most of their cars are bought by women (though paid for by men). What determines a woman's choice? Why, it is 1) her concept of the impression she will make by being seen in it, and 2) the convenience features it offers, currently such as automatic gearshift, power steering, and power brakes.

Having decided that she will look charming in it, and that she just loves the color, the chromium, and the smooth way it steers and stops, the average woman is loyal to the car of her choice no matter how much gasoline it consumes, how many parts get loose as the nuts and screws fall off, how many hours she wastes while the garage repairs defective workmanship that should not have left the factory, or how high the bills for correcting the faults and failings of the car she chose. All those things she forgives because her base of reference in judging the car she bought was not performance, but appearance and fancy features. And let's face it, the foregoing also applies to many men who choose their own cars.

First of all, in order to think of mechanical or electrical equipment in terms of performance, one must have a working knowledge of it, or access to a source of information. The only other criteria are impressive appearance and those point-of-sale features which may prove to be unimportant, or more trouble than they are worth.

In Europe, automotive engineers have developed their designs around small, highly efficient engines, principally because gasoline is so expensive. Since horsepower is low, the cars must be light, and so they are small. Being small, they cannot accommodate the size and weight of mechanisms required for power steering, power brakes, automatic shift, and button-operated seats and windows. Neither is there spare power to drive the big generators needed for all the lights and devices that have been added to American cars. But they have worked out chassis construction, brakes, and spring suspensions that are comfortable, safe, and so superior to our designs that the little Volkswagen, for example, can travel on bad roads and deep snow that stop our heavy, high-power cars. The more you study the *performance* of automobiles, taking into account the original purchase price, cost of operation and repairs, roadability, and safety, the more you wonder why so many people buy American cars!

The choice between cabinet instruments and hi-fi components presents a strikingly similar situation. Most of the former are bought by women. What determines a woman's choice? Almost without exception, it is her concept of the impression the cabinet will make as a part of the furnishings in her living room. As for the music it will produce—the salesman's assurance that it is a high-fidelity instrument is confirmed by the label it bears, and it certainly sounds better than her TV set.

Men who become interested in hi-fi have a different approach. They look, listen, compare, and ask questions. (Those who want to get music merely by plugging in a cord and turning a switch are the exception.) Usually they are engineers, or former GI's who were trained in radio and electronics. They soon find that there is the same difference of design philosophy between cabinet instruments and components that there is between American and European cars — the difference between designing for appearance and sales promotion features, and for performance and intrinsic value.

To carry the comparison one step further, there is a greater demand for design-for-show in both automobiles and audio equipment, even though design-for-performance costs less. However, since the last war, the American people are becoming more technically minded. They are more concerned with the how's and the why's of their adjuncts to daily living, and their growing appreciation of performance is reflected in the steadily increasing sale of European cars and hi-fi components.

1



NEW STEREOPHONIC EQUIPMENT

NEW STEREOPHONIC EQUIPMENT
HF85: Stereo Dual Preamplifer is a complete stereo
control system in "low silhouette" design adaptable to
any type of installation. Selects, preamplifies, controls
any stereo source—tape, discs, broadcasts. Superb variable crossover, feedback tone controls driven by feedback amplifier pairs in each channel. Distortion borders
on unmeasurable even at high output levels. Separate
lo-level input in each channel for mag. phono, tape head,
mike. Separate hi-level inputs for AM & FM tuners &
FM Multiplex. One each auxiliary A & B input in each
channel, Independent level, bass & treble controls in
each channel may be operated together with built-in
clutch. Switched-in loudness compensator. Function
Selector permits hearing each stereo channel individually, and reversing them; also use of unit for stereo or
monophonic play. Full-wave rectifier tube power supply.
5-12AX7/ECC83, 1-6X4. Works with any 2 high-quality
power amplifiers such as E1CO, HF14, HF22, HF30, HF35,
HF50, HF60. Kit \$39.95. Wired \$64.95. Includes cover.

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. "Service Selector"
switch permits one preamp-control section to drive the
internal power amplifiers while other preamp-control
section is left free to drive your existing external amplifier, Kit \$59.95. Wired \$109.95. Incl. cover.

MONAURAL PREAMPLIFIERS (stack 2 for Stereo)
NEW HF65: superb new design, Inputs for tape head,

ner. Kit \$69.95, Wired \$109.95. Incl. cover.

MONAURAL PREAMPLIFIERS (stack 2 for Stereo)

NEW 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 T0-330 Output Xfmr.; "One of the best-performing amplifiers extant; an excellent buy." AUDIOCRAFT Kit Report. Kit \$72.95. Wired \$99.95. 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 specs at 50W. Kit \$57.95. Wired \$87.95. Cover E-2 \$4.50. NEW HF35: 35-Watt Ultra-Linear Power Amplifier. Kit \$47.95. Wired \$72.95. Cover E-2 \$4.50.

NR \$47.55. New \$72.55. Cover E-2 \$4.50.
HF30: 30-Watt Power Amplifier. Kit \$39.95. Wired \$62.95. Cover E-3 \$3.95.
NEW HF22: 22-Watt Power Amplifier. Kit \$38.95.
Wired \$61.95. Cover E-2 \$4.50.
NEW HF14: 14-Watt Power Amplifier. Kit \$23.50.
Wired \$41.50. Cover E-6 \$4.50.

MONAURAL INTEGRATED AMPLIFIERS (use 2 for STEREO)

HF52: 50-Watt Integrated Amplifier with complete "front end" facilities & Chicago Standard Output Transformer. "Excellent value"—Hirsch-Houck Labs. Kit \$69.95. Wired \$109.95. Cover E-1. \$4.50.

HF32: 30-Watt Integrated Amplifier. Kit \$57.95. Wired \$89.95. Both include cover.

HF20: 20-Watt Integrated Amplifier. "Well-engineered" — Stocklin, RADIO TV NEWS. Kit \$49.95. Wired \$79.95. Cover E-1 \$4.50.

WF12: 12-Watt Integrated Amplifier. "Packs a wallop"-POP. ELECTRONICS. Kit \$34.95. Wired \$57.95. SPEAKER SYSTEMS (use 2 for STEREO)

SPEAKER SYSTEMS (use 2 for STEREO)
HFS2: Natural bass 30-200 cps via slot-loaded 12-ft.
split conical bass horn. Middles & lower highs: front radiation from 8½" edge-damped cone. Distortionless spikeshaped super-tweeter radiates omni-directionally. Flat
45-20,000 cps, useful 30-40,000 cps. 16 ohms. HWD
36", 15¼", 11½". "Eminently musical; would suggest
unusual suitability for stereo."—Holt, HIGH FIDELITY.
Completely factory-bullt: Walnut or Mahogany. \$139.95;
Blonde, \$144.95.

HFS1: Bookshelf Speaker System, complete with factory-built cabinet. Jensen 8" woofer, matching Jensen compression-driver exponential horn tweeter. Smooth clean bass; crisp extended highs. 70-12.000 cps range. Capacity 25 w. 8 ohms. HWD: 11" x 23" x 9". Wiring time 15 min. Price \$39.95.

HFT90: surpasses wired tuners up to 3X its cost. Prewired, pre-aligned, temperature-compensated "front end" drift-free. Precision "eye-tronic" tuning. Sensitivity 1.5 uv for 20 db quieting — 6X that of other kit tuners. Response 20-20,000 cps ±1 db. K-follower & multiplex outputs. "One of the best buys you can get in high fidelity kits." — AUDIOCRAFT KIT REPORT. Kit \$39.95*. Wired \$65.95*. Cover \$3.95.

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Hi-Ji Music at Home



The Art of Listening: "My husband," our hostess was saying, "has spent over two thousand dollars on hi-fi equipment and he doesn't care for music!" We had brought our coffee into the living room of the small Manhattan Eastside apartment and were waiting quietly and expectantly while our host prepared the first number on the program. Cocktails and dinner had been excellent, the conversation stimulating, and now a little Mozart or perhaps the Modern Jazz Quartet would have been agreeable indeed. Suddenly the unearthly scream of a diesel locomotive horn shattered the stillness as the cups and saucers we were holding clattered onto the glass top of the coffee table; at once the living room was wildly alive with the thundering bedlam of the New York Central railroad yards at rush hour. There were the clickety-clack of a slow moving freight (sure enough, moving from right to left and disappearing), clanging warning signals sweeping across the speakers, distant cries of the yardmen, and finally the onrushing approach of the Twentieth Century Limited.

This madness continued for over an hour with stereo tapes of new-born babies crying, dogs baying, cats fighting, the Queen Mary sailing, racing cars screeching until the distraught neighbors upstairs almost succeeded in cracking the ceiling with the blows of what must have been a sledge hammer kept for these occasions. "I think we'd better have a little music, dear," our hostess warned her husband. "Play that new stereo disc of The Pines of Rome." And while he proudly switched from tape to the newly acquired stereo arm and cartridge, she confided that our host was really very fond of this piece as he was especially enchanted by the sound effect of the nightingales heard in the third section.

After sanity had been restored by the Respighi (played perforce at normal listening volume for the dimensions of the room), our hostess showed us their tape and record collection. On separate shelves that might have been labeled "his" and "hers" were dramatically displayed two violently opposing tastes of hi-fi enthusiasts. On his, of course, were the noise makers, the calamitous collection of curiosities — interesting enough for five min-

utes, perhaps, but surely not the stuff for which the wonders of hi-fi were made to serve. Confronted and detained on a Sunday drive by the same realistic effects to be found on his slow moving freight train tape, our host would very likely flare up into a state of near apoplexy.

On the other hand, our hostess' shelf displayed a modest but intriguing selection of her favorite music ("I play them usually in the afternoon," she smiled). She was, it seemed, a person with a variety of musical interests. There were some original cast recordings of Broadway shows, some lieder, several tapes and records of operas, sonatas, and chamber music, and a few works for full orchestra. It was obvious that the hi-fi system did, after all, give her much pleasure; it was apparent, too, that she was not concerned with just noise surging from the two expensive speakers, spectacular as it might be. Her delight was with the aesthetic possibilities of hi-fi: the most exciting method yet devised to reproduce the reality of the sound of music.

In her collection were no gimmicks, no forays into the mysterious realm of mathematically contrived musique concrète, as the French call it (that weird electronic conglomeration of pulsating blurps, re-echoing hums, and subdued ominous sirens that reminds one of nothing so much as the internal turmoil of faulty plumbing).

"I think my husband will throw his toys away soon and begin listening to music. I do hope so," said my hostess, as she handed me a steadying highball. And I could see how happily she will welcome that day when their hi-fi system would function as a noble instrument, and abandon its schizophrenic ability to behave as a housed monster.

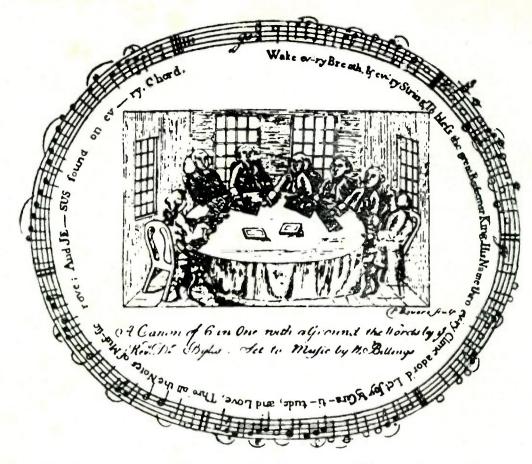
The State of Stereo Tape: Tape enthusiasts will be as disappointed as we are to note that there is only one page of stereo tape reviews in this issue. There are several reasons for this. First of all, it seems that the current excitement over the new stereo discs has created throughout the tape industry a state of major indecision. Most of the budgets for advertising are being apportioned for the promotion of this newest adjunct to hi-fi to the detriment of stereo tapes. The explanation of

the publicity departments is that the tapes are just "not in demand". Naturally they won't be bought if they aren't promoted. Secondly, many of the tape companies even the majors - cancelled their tape releases schedules for the summer months, and many of the tapes that did arrive were of such trivia that they didn't rate the use of space for criticism. Thirdly, and most important, is the problem of obtaining review copies at all from certain of the companies. This tendency on the part of some promotion departments to take the attitude that tapes are too expensive and specialized a commodity to justify an allotment of copies for review is surely a short-sighted and even a disastrous policy. One company, which releases some of the finest stereo tapes on the market, incidentally, has consistently refused to allocate any review copies whatsoever; the critical coverage of this label that has appeared in Hi-Fi Music for the benefit of our readers has been accomplished at considerable inconvenience, and at our own expense.

Now that the tape catalogues are finally being fattened by more interesting and out-of-the-way repertoire (and not just by the over-recorded standards that are sure-fire sellers), we are more anxious than ever that these releases be adequately covered. We have every hope that future issues will contain more and more reviews of stereo tapes: the most faithful medium yet devised for reproducing recorded sound.

So Lo the Fi: It wasn't many months ago that we were bemoaning the fact that "collector's items" were hard to come by on LPs and tapes. It seems now that this void is rapidly being filled. Angel's contribution, "Great Recordings of the Century", is a superb example. Nostalgia will always create a demand to hear the immortal discs of the past; fragile as their sound may be, it is wondrous what a good hi-fi pick-up can accomplish in evoking from their grooves the lost grandeur of another age, especially when it comes to vocal music. Recording has become a glorious art, and Thomas Edison surely foresaw its future when he termed his New Diamond Disc Phonograph "the phonograph with a

- Douglass Cross



An engraving by Paul Revere for the "New England Psalm Singer", William Billing's "musical declaration of independence", published in 1770

The Heritage of American Music

In 1860, Walt Whitman Wrote of the Songs of the People Who Built Our Nation—a New Music, Naïve, Full of Gusto and Vitality

I hear America singing, the varied carols I hear;

Those of mechanics — each one singing his, as it should be, blithe and strong;

The carpenter singing his, as he measures his plank or beam,

The mason singing his, as he makes ready for work, or leaves off work;

The boatman singing what belongs to him in his boat — the deck-hand singing on the steamboat deck;

The shoemaker singing as he sits on his bench — the hatter singing as he stands;

The wood-cutter's song — the ploughboy's, on his way in the morning, or at the noon intermission, or at sundown;

The delicious singing of the mother — or of the young wife at work — or of the girl sewing or washing — Each singing what belongs to her, and to none else;

The day what belongs to the day — At night, the party of young fellows, robust, friendly,

Singing, with open mouths, their strong melodious songs.

Hi-Ji Music at Home



THE GRASS ROOTS

A Brief History of Our Musical Awakening; Portraits of the Men Who Created America's First Compositions — By Oliver Daniel

Americans long and consistently. We have, of course, attempted to alter this opinion of ourselves in recent years and have sent cultural emissaries to demonstrate our artistic achievements. We are currently exhibiting a dried sage bush, a rocking chair, and a football suit at the Brussels Fair, and we have also sent abroad the Philadelphia Orchestra, Marian Anderson, Yehudi Menuhin, Benny Goodman and many others. Tours of our orchestras in Europe and the Near and Far East have been resoundingly successful, but they have also brought with them certain unavoidable criticisms. The fact that the conductors and personnel have been largely foreign born has at times intensified the opinion that our culture is a product of money, with no other roots.

It is obvious that we have undersold our creative product abroad, but it is even more striking that we have done so at home — in fact, for a long period. We have accepted this myth of America's artistic inferiority as a matter of course. As early as the 1790's, Royal Tyler, in his prologue to the first American play, stated:

All that aims at splendor and parade Must come from Europe and be ready made.

The title of that play was "The Contrast" and it pointed up the conflict between our solid national qualities and the foppish elegancies that were being imported into the post-Revolutionary world.

People who think that our culture is new should be reminded that it has been flourishing as long as settlements have existed in America. A remarkable outbreak of musical creativity took place in Boston as early as the middle of the eighteenth century. A whole group of new composers appeared. By practically every standard, the early New England music is crude. It is amateurish and simple, and if compared with the outpourings of Bach and Handel, who were writing at the same time, it is primitive indeed. Yet this was the music emerging from entirely different root systems and designed to appeal to

the sensibilities of a very differently conditioned people, and it brought pleasure to its listeners and pleasure to the men who created it.

While William Billings was not actually our first composer, he was certainly one of the most remarkable and influential of our early music-makers. Stimulated by his efforts, his popular success and compelling personality, a whole school of composers emerged in New England. So highly did the people of that time esteem him that they programmed his music along with that of Handel, not only in Boston but as far away as Philadelphia. The sparseness of theatrical life had made choral singing an institution called "the singing school". It was something of a local phenomenon. The singing masters, who were usually composers of a sort, were often the most popular citizens in their communities. They composed on a kind of do-it-yourself plan. It was something like the fad that is currently popular but it was taken for granted in those post-Revolutionary New England days. The famous character, the tinker, was often a composer as well as a fixer of many things. Tinkers were handy men, they peddled their wares about the countryside, and they carried oblong leather-bound singing books as staples and highly saleable items.

Among those who belonged to the compose-your-own-hymn-tune group, we find a tanner, several school teachers, a horse breeder, a carpenter, a blacksmith, various merchants and even a judge. With their keen interest in trying their hands at a great variety of things they made the "how-to" article and book very popular. Even Benjamin Franklin wrote a little "how-to" book called "Advice to a Young Man on the Choice of a Mistress".

It is difficult to determine just how many men were actually trying their hand at composition at this time, since many hymn tunes appeared anonymously in various collections, but there were between 25 and 30 who were sufficiently distinguished either to have whole collections of their works printed or to be included in the collections



The remarkable Supply Belcher: a justice of the peace, school teacher, musician, and member of the state legislature

appearing in this thirty-year span following the Revolution. It is significant to note that the work of these men was constantly performed and, in fact, that all of the music played at this time was contemporary.

The most remarkable thing about this musical effusion is that it happened in a community the population of which ranged from about 30 thousand at the time of the Revolution to 43 thousand in 1820. It is interesting to note that no such creativity existed in any of the other colonies, with the exceptions of the German settlements in Pennsylvania and North Carolina. No group of native composers came on the scene in New York, Philadelphia, or Charleston.

While Boston, and in fact all of New England, relished the music of its early composers, it was driven into almost complete oblivion. The "better music boys", the academically trained composers who came in ever greater numbers from Europe, all pointed out the errors and crudities of this early music.

By 1810, Johann Christian Gottlieb Graupner had organized a group of musicians into an orchestra called the Philharmonia in order to practice works of Haydn. In 1815, he and two colleagues invited the interested Bostonians to meet in order to consider "the expediency of forming a society for cultivating and improving a correct taste in the performance of sacred music, and also to introduce into more general practice the works of Handel, Haydn and other eminent composers". In April, the Handel and Haydn Society was formed. Works of local composers were no longer programmed. The burst of homespun composition that seemed so bright suddenly ended.

Suddenly a situation developed in which the culture was purchased rather than grown. The imported product was substituted for the native one. As new composers emerged they were well trained, but somehow in their training, imitation seems to have taken the place of real creativity. Most received a proper European-style training, but few developed anything akin to that burning creative energy which seemed to tenant some of the earlier men, nor were they able ever to establish such intense communication and rapport with their audiences. While in the East an urban tradition took over, the heritage and tradition of the Billings group continued to flourish in the South and the West, mixing and mingling with many other influences, but combining with them and becoming enormously important to the people who followed it. It began to flow into the stream of popular art.

In a unique type of music script called "shape notes", this music began to emerge with the latest gospel hymns, with elements of folk music; this, along with other traditions of English hymnody, produced a further admixture in the South where the white and Negro spirituals emerged.

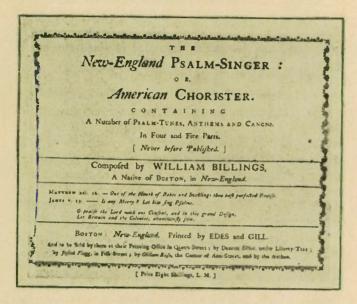
But our earlier school of musical creation was discouraged, particularly by the "better music boys". In the East it was killed off in the pursuit of elegance and education. Lowell Mason, whom we respect as a pioneer in American music education, was more distressed by the errors in musical practice than he was appreciative of the creative quality of the music itself. Strangely, this deprecation of our popular music still continues and it has taken us a long time to reappraise and rediscover the vital elements in our simple, homespun music.

Composer Charles Ives incorporated hymn tunes into his symphonies, and so has Virgil Thomson. Henry Cowell has based a whole series of "hymns and fuguing tunes" on the style of these earlier composers. Otto Luening, Ross Lee Finney, and William Schuman have all used Billings' melodies as bases for their compositions. Aaron Copland has rediscovered the wonderful melodies of the Shakers in his "Appalachian Spring". Thomas Canning has developed a rich and sonorous "Fantasy on a Tune of Justin Morgan".

The earliest creators who evolved this simple music were fascinating men indeed. Let us for the moment consider the life and music of some of these creators and their position in the world about them.

The first and most colorful of these early music makers was William Billings. This eccentric was a man of unusual individuality. His character has appealed to both writers and historians. But so little of his music has been available until recently that contemporary musicians have not been able to form any judgment. Billings was born in Boston, on October 7, 1746. As a boy, he was apprenticed to a tanner. In 1769, he opened a singing school and the following year published the first of his six books. He married once, and his wife bore him nine children. He bought a house, in which he wrote, printed, bound and sold his music. He established an independent musical society and fostered one in Stoughton that is still active today the oldest musical society in America. His engraver was Paul Revere, who, five years after cutting the pages of The New England Psalm-Singer, rode into history in a fashion more dramatic than any musical activity could Below: The title page of an early collection of choruses by Thomas Billings, first and most colorful of early American music makers

Below, right: One of Billings' most popular works. He wanted his music to be "most majestic" and "so exceeding grand" that it would cause the floors to tremble



have afforded.

A man of burning independence, Billings proclaimed: "Nature is the Best Dictator, for all the hard, dry rules will not enable any person to form an Air without Genius. Nature must inspire the thought." He wanted his music to be "most majestic", and "so exceeding grand" that it would cause the floors to tremble. At times he achieved an eloquent and poignant expression of quiet grief, colored by the almost Gothic bent of the Puritan soul. His deeply moving David's Lamentation and the sorrowful Fare You Well My Friends are both highly dramatic bits. His Lamentation Over Boston is a remarkable product of our early Revolutionary days. It was written during the siege of Boston, while both he and Revere were a mere nine crowflying miles away, in Watertown. Here he "sat down and wept", as he poured out his lament:

Was not the day dark and gloomy
The enemy said, let us draw a line even from York
to Canada.

In his anthem called Retrospect, Billings wrote of the weariness of war and the arrival of peace; and in another anthem, Independence, he celebrated the peace the nation had now attained.

Proclaiming his own musical independence, Billings declared that he was not "confined to any Rules for Composition by any that went before" him. With a kind of unfettered energy, he wrote an Encomium on Music in the preface of his "Singing Master's Assistant", which he completed in 1778. He expressed his burning faith in and devotion to music, saying:

"Perhaps some of my graver readers may conclude, I am possessed with a Musical Enthusiasm, if I insist too much upon the marvelous — That I am a Musical Enthusiast I readily grant, and I think it is impossible for any of its true Votaries to be otherwise; for when we consider the many wonderful effects which music has upon the animal spirits, and upon the nervous system, we are ready to cry out in a fit of enthusiasm! — Great art thou O MUSIC! and with thee there is no competitor".

Less well known than Billings were two of his followers, Supply Belcher and Jacob Kimball. Until recently, their work was completely unknown except to the few who bothered to look them up in libraries where their works were to be found. Very few original copies of their works remain; in most instances contemporary editions are the only ones available.

Supply Belcher was born in the little town of Stoughton, Massachusetts, where Billings had conducted his singing school. His birth date is April 10, either 1751 or 1752. He became a distinguished man — a justice of the peace, school teacher, musician, and member of the state legislature. He lived among that ingenious lot of early Americans — tanners, comb-makers, inn-keepers and horse-breeders — who, sharing the common attribute of versatility, became our first composers. Their music was so integrated with the patterns of life in our young country



that it constituted a true folk expression.

At the outbreak of the Revolution, Belcher fought in the Continental Army. He later kept an inn—the old Ingraham House in Stoughton, which he bought in 1778 and turned into a tavern. It had been known for years as a meeting place for local singers, and diaries that in earlier times recorded a "sing at Ingraham's" now changed to a "sing at Belcher's".

In Stoughton, music achieved great importance. Singing gatherings had been organized long before William Billings arrived to inspire the town. But soon after he organized his classes there, men and women began to write their own hymns, songs and anthems. His contagious enthusiasm may have stimulated Supply Belcher, who had sung in Billings' classes, and who, like nearly all the singers, was fascinated with the new style of fuguing music that Billings introduced.

As Belcher began to compose, he followed the style

of the Singing Master. It was crude, simple, unaffected, but deeply moving music; social as well as religious. He wanted to "promote the innocent pleasures of the community. . . ." He "aimed at originality . . . as much as possible", and hoped mainly for "approbation" from "the candid judges of Music". They approved, indeed. They lavished the highest praise on him by likening him to Handel.

After the Revolution, Belcher moved to Maine, and lived out the remainder of his days in the town of Farmington. Here, in 1794, he completed his book, "The Harmony of Maine", which was printed by Thomas and Andrews, of Boston. The simplicity of Belcher's music is akin to that of the white clapboard New England churches on the village greens. Not only is his music historically important, but it is work of distinct beauty. How snobbish it was of the nineteenth century to deflect interest from such music merely because it violates harmonic rules.

The most subtle and poetic of all of the New England composers was Jacob Kimball. Yet he hardly affected the broad stream of American music at all. His entire musical output was contained in two slender volumes: "The Rural Harmony", published in Boston in 1793, and "The Essex Harmony", published in Exeter, N. H., in 1800.

The pattern of Kimball's life was singularly different from that of most of the other men who made music about him. He never married, and was in a sense the first Bohemian among our composers. The Reverend William Bentley of Salem, Massachusetts, who knew Kimball well, remarked that "this young man was very amiable until

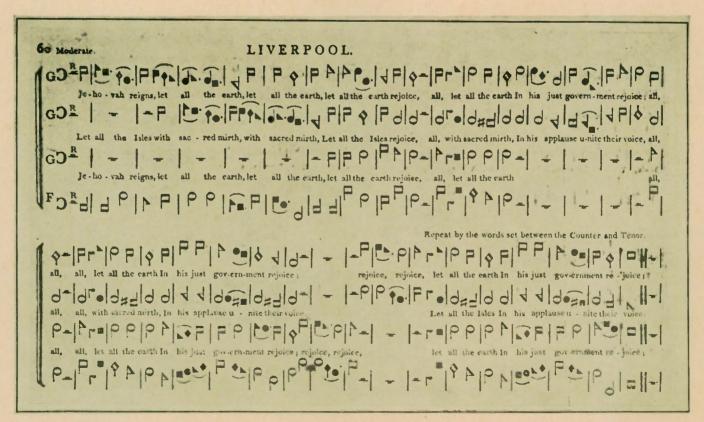
he became addicted to intemperance". Unfortunately, he became a roaring drunkard, and died in the Topsfield almshouse in 1826.

He had been born nearby, on February 22, 1761, close to the fields where the Salem witches had been put to death. At fourteen, he became a drummer in the Continental Army, and five years later he was graduated from Harvard. So far, fair Harvard has taken little note of its first composer.

After graduation he studied law, and was admitted to the bar in Stratford, N. H. He studied music with Hans Gram, a Dane who had settled in Boston, and who was probably more thoroughly schooled in the technique of composition than any other musician in the city.

Kimball's music is unmistakably poetic. Despite his Harvard education, he really did not belong to the "better music" group, who bowed only to imported models. He possessed a truly creative instinct. "In good music", he wrote, "as well as in good poetry, or in any other species of good writing, there are different styles; some of which, though they may not, at first hearing, command a very favourable opinion, upon being often performed and rendered familiar, will please more, and longer, than others which were thought superior; hence, the impropriety and injustice of hastily rejecting, as worthless and insignificant, such music as may be composed out of the common style."

No ordinary tune-monger was Kimball. As a musician, he was a poet. But as a poet, we can scarcely say, conversely, that he was a musician. He wrote numerous hymn



In "shape notes", American music began to emerge with the latest hymns and fuguing tunes. Modern American composers such as Charles Ives, Virgil Thomson, Aaron Copland, Henry Cowell, and William Schuman have incorporated these melodies as bases for their works

texts, but they manifest no distinction. His musical fragments, on the other hand, have a compelling quality, and seem, in their brevity, to achieve something analogous to the lyrics of Emily Dickinson.

There were others in this scene whose work was also significant. Oliver Holden, while not as dynamic and original as Billings nor as poetic as Kimball, nevertheless wrote music that was sung widely. His tune *Coronation* is still sung and appears in numerous hymnals at the present time. Louis Edson was also a composer of importance, and it was his work more than that of Billings that stimulated Henry Cowell and intrigued him with the possibility of recreating music of this early period.

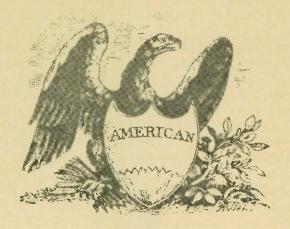
Among the talented amateurs, we must count a signer of the Declaration of Independence, Francis Hopkinson, who was unquestionably one of the most versatile men of his age.

Throughout the South and West, "Singing Billy",

that is, William Walker — composed many hymns and
choruses that are of striking beauty. Such wonderful

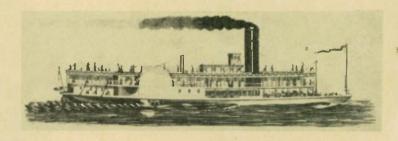
melodies as Poor Wayfaring Stranger, Saint's Delight, Wondrous Love, and Amazing Grace came from shape note hymnals compiled by Walker and others like him. Despite the fact that so much of this material has a religious background, one must remember that the environment of the camp meeting - the gathering about bonfires, in forests and fields, or even in simple frame meeting houses — that took place when much shape note music was evolving and being sung, is vastly different from the awe-inspiring spirit of the Gothic cathedral, the mannered baroque churches of central Europe or the Byzantine splendor that have brought about other religious evocations. Shape note music seems much more closely related to everyday life, to ordinary happenings and to the general core of American life at that time. In this music we find some of the indigenous grass roots of our American culture, roots from which have sprung the white and Negro spirituals, folk songs, popular songs and ballads, much of our "serious" music and even, alas, some of our singing commercials.





THE AMERICAN FOLKSONG

There Is a Treasury of Recordings Awaiting the Collector; Here Is a Survey to Help Compile a Well-Rounded, Expansible Basic Library — By Robert Sherman



AVE YOU any idea how many folk music records are listed in the current LP catalogues? If my bleary eyes did not deceive me, the count I made was just short of nine hundred! This staggering figure is just one of the many indications of the remarkable folk music "revival" which has been sweeping the nation for the last two decades. This renewed interest in our own folk music and in that of the world's peoples as well - has also been reflected in many other ways: in the publication of dozens of folk music collections (such as the Burl Ives Songbooks, and the delightful "Fireside" albums), in the ever-increasing popularity of folk and square dancing in the larger cities, in the resounding successes of folk artists in concert halls and nightclubs throughout the country. Perhaps the clearest indication that folk music has returned to the people has been the frequent invasion of the hallowed halls of the "Hit Parade" by folk and semi-folk songs like Good Night Irene, Kisses Sweeter Than Wine and Sixteen Tons. Tin Pan Alley seems to have admitted at least partial defeat, and has almost given up the practice of swiping melodies from the great composers in favor of swiping them from the old folk songs (a recent example of this was the wretched rock 'n' roll version of the wonderful spiritual He's Got The Whole World in His Hands). Even the radio and TV admen have hastened to capitalize on the folk tunes' newfound appeal: Pepsi Cola started the trend with their famous jingle based on the old English ballad John Peel, and today we watch the Ballantine Beer figurines swaying to an old sea chanty

Can't You Dance the Polka?, and listen to Hit Parade Cigarettes putting on the pressure with Putting on the Style, a satiric New England folk song.

If the evidences of this folk music revival are everywhere to be found, its roots are more diffuse and difficult to trace. It seems safe to conclude, however, that the strongest impetus came as a result of the Second World War. In the preface to their entertaining pocket-book collection "A Treasury of Folk Songs", Sylvia and John Kolb wrote: "Folk music has proved a potent method of broadcasting ideas and expressing emotions . . . it has always flourished in periods of upheaveal." Certainly the great world conflict forced Americans into a re-examination and a reaffirmation of their ideals, and the process fostered a new interest and pride in all our achievements, musical and otherwise. But far more important than any theoretical concepts was the immediate need for folk song by the men of our Armed Forces.

Things had been quite different in 1917: Major General Leonard Wood had stated, "It is just as essential that a soldier know how to sing as that he should carry rifles and know how to shoot them", and the War Department had followed through with an unprecedented, highly organized campaign to promote singing in the Army. Professional song leaders were sent to the various camps, thousands of copies of sheet music were printed and distributed, and mass singing was everywhere encouraged. In the words of Edward Dolph, "Never before had the inspiring sight of ten thousand soldiers singing in unison

been witnessed in our army". And never again either, for by the 1940's these practices had been discontinued, and the men had to look to their own devices for their music. To be sure, the inspirational and self-sacrificing work of the Bob Hopes and Al Jolsons who entertained the troops even at the front lines did wonders for their morale, but the fact remained that there is a vast difference between being sung to, and singing! The soldiers needed music in which they could participate, they wanted songs with sincerity and real group spirit. Is it any wonder, then, that they turned to folk music, which for centuries



had been answering just these basic desires? Alan Lomax notes in his definitive volume "Folk Song, U. S. A.": "When the people of this country, under the impact of the war against fascism, looked about them for songs which reflected their equalitarian and democratic political principles, there came a sudden rush in the popularity of American folk music". Thousands of soldiers who had never heard of folk music before, or, to be more accurate, who had never been consciously aware of it as such, grew to love it and returned to civilian life determined to hear more. To quote Mr. Lomax again: "Every passing day indicates that this quickening of interest in homemade songs is no temporary fad, but the advance ground swell of an important cultural movement". How prophetic were those words, penned in 1947! No longer is folk music treated patronizingly, no longer is enjoyment of it the province of a few "arty" cliques in the big cities - not when Pete Seeger can fill Carnegie Hall to capacity, and Harry Belafonte can sell a million records of a Jamaican work song. And not when, as we pointed out earlier, there are nine hundred folk LPs listed in the current catalogues.

Actually, the recording of folk material is far from a recent development. Indeed the first message to be captured on Edison's primitive cylinder phonograph was Mary Had a Little Lamb, and another nursery rhyme, Twinkle, Twinkle Little Star became a big hit in England when Emile Berliner first demonstrated his invention of the flat disc in 1889. Nonetheless, it was not until the late Thirties that the systematic production and nationwide distribution of folk records in this country marked the beginning of a new era of widespread public appreciation of traditional music.

A pioneer in the field was Moses Asch, who founded

Asch Records in 1939 and later was also associated with the Stinson and Disc labels. Other enterprising companies (such as Musicraft, Keynote and General) also began issuing folk releases, and by the middle Forties their discs, in conjunction with the many valuable field recordings undertaken by the Library of Congress, formed an impressively representative sampling of our American folk music heritage.

In 1947, Moses Asch organized the Folkways Record Company and began turning out recordings of authentic folk music on a much larger scale. Asch did not hesitate to present little known performers (his most successful protégé being Pete Seeger), and he also dared to produce in profusion educational discs of esoteric, seemingly "unsellable" material. (We must tip our hats to any company courageous enough to bring out collections, say, of "Wolof Music of Senegal and the Gambia" or "Folk Music of the Amami Islands"!) His gamble paid off, however, and the releases steadily mounted up until today Folkways' catalogue of over 350 albums stands unchallenged as the largest, most varied, and in general the most reliable source of authentic folk music from all over the world.

In more recent years, several other companies have also done yeoman's service in making folk recordings available to the American public. Elektra's first release appeared in 1950, and the company has since gained an enviable reputation for producing discs of the highest sonic quality. Relying much more heavily on name performers and clever merchandising ideas than does Folkways, Elektra has managed for the most part to produce commercially successful discs which are also artistically satisfying. Their current catalogue lists some sixty titles.

Other important sources of traditional song are Riverside Records which has produced about 80 fine folk albums in the last three years, Tradition Records, founded two years ago by actor-musician Patrick Clancy, and Monitor, which first began releasing folk material in earnest only



about a year ago, but already boasts a distinguished collection of songs and dances from many nations of Eastern Europe.

Along with these companies that have devoted a major part of their catalogues to folk music, Vanguard, Decca, Angel, Victor, Columbia, Capitol, Westminster and others of the larger labels have also a considerable number of excellent folk releases to their credit, including those of some of the very popular, big-name singers like Marais and Miranda, Burl Ives and Harry Belafonte.

A veritable embarrassment of riches faces anyone who wants to build up a collection of folk recordings. It is hoped that the brief survey which follows will help the layman find his way through the mass of available recordings, and compile the nucleus of a well-rounded, and above all an eminently expansible basic library of American folk song.

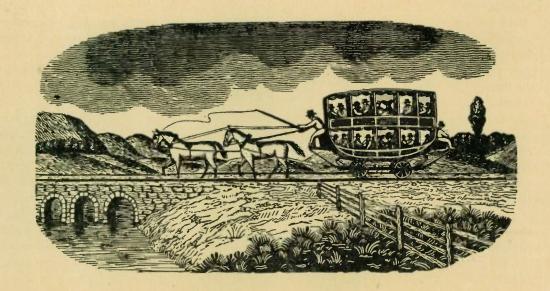
We should perhaps make clear at the outset that folk recordings fall into three basic divisions: the ethnic, or field recordings which essentially are the only truly "authentic" reproductions of folk music; the traditional style performances of professional folk singers; and the sophisticated concert interpretations of highly trained musicians. It is not the purpose here to discuss the relative merits of these three types, except to suggest that the test of a valid and meaningful performance is the degree to which it captures and conveys the basic emotional content of a given song — whether the singer happens to be a farmer in Kentucky or a star of the Metropolitan Opera. For the reason, however, that the list which follows is intended primarily for the new folk music enthusiast, rather than for the connoisseur or the serious folk scholar, ethnic albums have not been included. Instead the concentration is on recordings which have more immediate appeal and are musically more satisfying to the average listener, while still, of course, retaining a true folk flavor. (It goes without saying that anyone who has been spurred on to a desire to hear some of this traditional music in its purest form should turn to the many valuable field recordings on the market. They do not make easy listening, by any means, but they offer a unique insight into the very essence of traditional music making.)

Because so many of our American songs have their roots in British balladry, I have also listed several albums containing English as well as American music. Spanning a wide range of topics and performing styles, these recordings have in common that innate sincerity and honest expressiveness which characterize the music of all the world's peoples.

- 1. "Our Singing Heritage": (Elektra EKL 151). This lively sampler-type disc presents a cross-section of American ballads, blues and spirituals, and offers also a good introduction to the styles of eleven fine young folk artists, including Paul Clayton, Peggy Seeger, Pat Foster, Lori Holland and Ellen Stekert.
- 2. "Frontier Ballads": Pete Seeger (Folkways FH 5003). One of America's most versatile and dynamic folk musicians, Seeger has recorded over a score of first rate discs for Folkways. One of his best is this two-record album containing a comprehensive collection of songs of the miners, railroad men and settlers who made the dream of a Promised Land come true in the old West.

Another fine Seeger disc is "American Favorite Ballads" (Folkways FA 2320), with lively versions of seventeen of our most popular songs, including *Down in the Valley, Frankie and Johnny* and *The Big Rock Candy Mountain*.

- 3. "Carnegie Hall Concert": Pete Seeger and Sonny Terry (Folkways FA 2412). Actually recorded on location, this colorful collection gives further evidence of Seeger's winning way with an audience. He is joined in three exciting numbers by another great folk artist, the blind harmonica virtuoso Sonny Terry.
- 4. "Love Songs and Carols": John Jacob Niles (Tradition TLP 1023). Purists object strenuously to Mr. Niles' extremely dramatic, almost histrionic manner, but his performances have a haunting, strangely appealing quality. Included are many of his own compositions which have become folk standards, such as Black Is the Color, Venezuela and I Wonder As I Wander.
 - 5. "The Great Carl Sandburg" (Lyrichord LL 66).



The unique interpretations of this noted scholar had long since been out of print until this disc was released a few years ago. Like that of John Jacob Niles, Mr. Sandburg's singing is full of exaggerated "effects", but his performances are nonetheless compelling and entirely convincing.

6. "The Wayfaring Stranger": Burl Ives (Columbia CL 628). Burl Ives was one of the first folk singers to attain national popularity, and over the years he has recorded hundreds of folk songs of every description. Unfortunately, many of his more recent discs have shown a distressing tendency toward hoked-up, "cute" arrangements, and my favorite remains this fine set of American and English ballads he recorded a good many years ago. Of the twenty-six selections, Mr. Ives' performances of a lovely Troubadour Song, Little Mohee, and the lilting Bonnie Wee Lassie are especially enjoyable.

7. "Josh at Midnight": Josh White (Elektra EKL 102). Another veteran folk singer, Josh White made his first recordings back in 1929 for the American Record Company, and his popularity has continued unabated to the present day. My favorite Josh White set (a 78 album entitled "Strange Fruit") was reissued on LP by Decca, but has since been withdrawn. Of his currently available releases — and there are quite a number — perhaps the most representative is this collection of Blues and Spirituals. Included are such White specials as Saint James Infirmary, Timber and One Meat Ball.

8. "Richard Dyer-Bennet" (Dyer-Bennet Records DYB 1000 and DYB 4000). The elegant performances of this modern troubador are stamped with an exceptional blend of artistry and musical integrity. Dissatisfied with the technical quality and the limited scope of the repertoire of the many recordings he had made through the years, Dyer-Bennet founded his own company not too long ago, and proceeded to produce a quartet of superlative discs, superbly sung and flawlessly engineered. All four are highly recommended, although the first and fourth discs hold a slight edge because of the especially interesting selection of material. Highlights of DYB 1000 are the cleverly satiric Vicar of Bray and the intensely powerful Lonesome Valley, while DYB 4000 contains many popular favorites, including Waltzing Matilda, The Fox and The Foggy, Foggy Dew.

9. "Susan Reed Sings Old Airs" (Elektra EKL 126). Susan Reed is another warmly sensitive performer who brings a high degree of musicianship to her interpretations. This pleasing set presents many traditional tunes from America and the British Isles, all performed with genuine sentiment and charm.

Another beautiful recording by Miss Reed of Anglo-American ballads (Elektra EKL 116) features rewarding performances of Niles' *Black Is the Color* and the famous ballad of *Barbara Allen*, and is further enhanced by the positively sumptuous recorded sound.

10. "Rock Island Line": Huddie Ledbetter (Folkways FA 2014). The great Negro folk musician Huddie Ledbetter, or more simply "Leadbelly", died in 1949, but fortunately many of his earthy performances had been captured on discs. His voice is rasping, almost unpleasant, but his unquenchable spirit, and vigorous, forceful style make his songs unique pieces of Americana. By far the

most extensive compilation of his work is on the two-disc set called "Leadbelly's Last Sessions" (Folkways FA 2941/2), but an excellent sampling of his art is available on this 10" disc. Included are *Rock Island Line*, *Old Riley*, *Shorty George*, and nine others. The quality of sound is acceptable, though far from good.

11. "Ballads and Blues": Odetta (Tradition TLP 1010). One of the most exciting of the younger generation of folk singers, Odetta has an unusually deep and powerful voice, which she uses with telling intensity. She seems most at home with what might be termed "men's songs" (i.e. sea chanties, work songs, prison ballads), and her performances here of the chanty Santy Anno and the haunting chain gang song Another Man Done Gone, as well as a group of militant Spirituals, are outstanding.

Her second recording for Tradition, "Odetta at the Gate of Horn (TLP 1025) also contains several memorable selections, notably Midnight Special, Take This Hammer, and the poignant Southern lullaby All the Pretty Little Horses.

12. "Riddle Me This": Jean Ritchie and Oscar Brand (Riverside RLP 12-646). An ingratiating collection of English and American riddle and courting songs. Ritchie and Brand make a fine team: their performances have spirit and humor, their manner is fresh and highly appealing. Included are Jennie Jenkins, I Gave My Love a Cherry, Billy Boy and many more.

13. "American Love Songs": Milt Okun and Ellen Stekert (Riverside RLP 12-634). Two more bright young American folksingers join forces for this completely charming collection of eighteen love songs and ballads. Many favorites are here, including Jennie Jenkins, Spanish Is the Loving Tongue and Oh No John, all performed with taste and elan.

14. "Mark Twain": Harry Belafonte (Victor LPM 1022). The inimitable Mr. B. needs no introduction to American audiences. An indifferent success as a pop singer, he took the country by storm when he turned to folk music, and endowed the old songs with his forceful, uniquely compelling style. Two new Belafonte albums (not received at press time) will probably be in the shops by the time you read this; in the meantime, my favorite remains his first LP, containing his dramatic versions of John Henry, The Fox, Mo Mary, and other English and American songs.

15. "Spirituals": Marian Anderson (Victor LM 2032). In the great body of Negro Spirituals, America has produced some of the noblest expressions in all folk art. For many years, Marian Anderson's simple and profoundly moving performances of these songs have known no peer. Her longtime associate, Franz Rupp, accompanies at the piano as Miss Anderson sings twenty-one Spirituals, including Let Us Break Bread Together, Deep River, and the captivating He's Got the Whole World in His Hands.

16. "My Songs": Roland Hayes (Vanguard VRS 494). Like Marian Anderson, Roland Hayes is an artist of the very first magnitude, and his performances glow with abiding love and deep conviction. Mr. Hayes has written of these Negro songs: "The experiences from which they have sprung have been so much a part of my life that the songs have become a part of me. In that sense, they are

'My Songs'.' No one who hears Mr. Hayes' interpretations of Little David, Two Wings, A Witness, or any other of the seventeen Spirituals on this disc will have cause to doubt his statement. Reginald Boardman provides the sensitive piano accompaniments.

17. "Spirituals": The Tuskegee Institute Choir (Westminster WN 18080). It was a collegiate group, the Fisk Jubilee Singers, who first introduced Negro Spirituals to the world in 1871, and since that time, Negro colleges have maintained some of the finest choirs in the country. One of these distinguished ensembles is the Tuskegee Institute Choir, directed by William L. Dawson, and this album of Negro songs makes varied and stimulating listening.

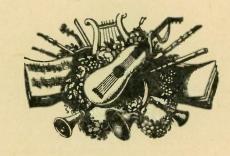
18. "The World's Greatest Gospel Singer": Mahalia Jackson (Columbia CL 644). An outgrowth of the Spirituals was the gospel song, more specifically concerned with the conversion of sinners, and marked by pulsating rhythms and a surging, frenzy-producing drive. By far the most eloquent exponent of gospel music today is Mahalia Jackson, and this album contains eleven of her vibrant, electric interpretations, including Keep Your Hand on the Plow and When the Saints Go Marching In.

19. "The Weavers at Home" (Vanguard VRS 9024). Carl Sandburg said of this dynamic quartet: "The Weavers are out of the grass roots of America. I salute them for

their great work in authentic renditions of ballads, folk songs and ditties". They skyrocketed to fame in 1950 when their versions of Goodnight Irene and Tzena, Tzena made the Hit Parade, and the success of their recent LPs indicate that their popularity has not diminished. "The Weavers at Home" features seventeen ballads and folk songs, and is highlighted by fine performances of You Old Fool, Empty Pockets Blues and the lovely Every Night When the Sun Goes In. Other Weavers specialties, like Wimoweh, Suliram and the above mentioned Irene and Tzena are included on two Vanguard discs taped during the group's Carnegie Hall Concerts (VRS 9010 and 9013).

It need not be stressed further, I think, that the foregoing list is neither a definitive nor a conclusive one. The restrictions of space have necessitated a somewhat arbitrary selection, and unavoidably many fine recordings—no less worthy than those mentioned here—have had to be omitted. Then too, every collection should obviously be expanded to encompass a representative sampling of the many superb recordings of folk music from all over the world.

Nonetheless, I believe that a collection of American folk records, built along the lines indicated here, can be the foundation of a well-rounded basic library, as well as an unending source of deep listening satisfaction.





The American Musical

The Glamor, the Excitement, the Music and the Romance of this Fabulous American Invention Is Here Documented from 1750 to 1958 — By Edward Jablonski

Comedy is considered an "American art form". In common with these also, the musical is often subjected to scrutiny by the compilers of Ph.D.'s, the professorial seekers for significance in depth (by way of "Themes", "Symbols", manifestations of the zietgeist, and other socio-psychological secrets) so that too often the simple fact of function and end result is lost. The musical show, as are jazz and the horse opera, is intended primarily to entertain. And of course to make money — the art is incidental.

Intellectual badminton, however, is always stimulating and may even have its limited value, but the bending of any art form to fit a preconceived theory (what might be called "The Omnibus Approach" or "Lenny's Law") succeeds better at obscuring than explaining. All art, even commercial art, is a product of its time, reflecting what has been learned in the way of techniques from the past, what its creators know now, what the traffic will bear in terms of money and materials, as well as the ephemera of the day: fads, personalities, politics.

There are many approaches to any study of the musical (a term I prefer; "musicals" are not necessarily "comedies" any more), but it seems that the one important ingredient that lasts (and which remains accessible in our memories and on records) is the song. Production innovations are important and may show up, with further changes, in subsequent shows; a star reigns for a season or two, spawning many an imitator; the lighting, the costumes, direction—all these have their moments and effect, but unlike the songs, eventually disappear.

What really makes the American musical what it is is the excellence of the music and lyrics. There is a good deal of fuss today over the "book", or "integration", or ballet — all on a pretty high level —

but these are not really new. The richest period of the American musical actually occurred in the Twenties (when the problem of the book was secondary; there were good book shows during the Twenties, however).

The musical as we know it today is the product of a process of evolution, and of assimilation from various sources, both home-grown and foreign. While the musical's roots may be traced back to Europe its final form owes more to the efforts of such giants as Victor Herbert, Jerome Kern, Irving Berlin, Ira and George Gershwin, Vincent Youmans, Harold Arlen, Cole Porter, and many others. Building upon what had gone before, they created something unmistakably American.

A Little Pre-history

Depending upon what point you wish to make, the beginning of the musical in America can be dated either from the New York presentation of "The Beggar's Opera" in 1750, or the opening of "The Black Crook" in 1866. Whichever you choose, you leave a gap of a hundred years or so during which something must have been happening.

"The Beggar's Opera" was an English import as was most of the colonists' culture at the time. It was produced in London in 1728; the satirical, cynical, book was the work of John Gay, the music a compilation of popular ballads, folk tunes, and other borrowings by one Dr. John Pepusch. This "ballad-opera" struck a strong blow, by use of satire and wit, for native English opera, as opposed to the imports from abroad.

Between "The Beggar's Opera" and "The Black Crook" one of the important happenings was the Revolutionary War, after which the new Americans had their hands full building a new nation and little time for the writing of musical entertainments. Not that musical activity ceased;

there were composers at work in America before, during, and after the Revolution, and folk songs were always sung. Nor did the theater die out completely. It just happens that no significant works in the musical comedy vein appeared.

During the 1840's the minstrel show enjoyed a profitable vogue, at the same time introducing some purely American elements into the mixture. Among these were the folk humor of the Negro, dancing, comedy dialogues, and songs. The songs were rarely composed by Negro composers; in fact the best of them were written by our first great popular song writer, Stephen Foster.

Born in Pittsburgh in 1826, Foster died penniless in New York in 1864. Despite the wide popularity of his songs Foster realized very little income from them. Personal carelessness and a poor business sense prompted him to sell the rights of his songs outright for a fraction of their eventual value. He even sold Swanee River to Christy, of the Christy Minstrels, giving the performer the right to publish the song as of his own composition.

Foster's songs are now considered folk songs; the simplicity of his melodies captured with unerring accuracy the mood of the Negro song; his sprightly rhythms, too, have a particularly folklike snap.

The minstrel show eventually disappeared from the American scene, but its impress has remained. Its songs (besides those of Foster) such as Dixie, Jump Jim Crow, and Carry Me Back to Ol' Virginny (this last by the great Negro composer James Bland), are now a permanent part of our national heritage. And the figure of the minstrel man later reappeared in the guise of a Frank Tinney, a Lew Dockstater, an Al Jolson or an Eddie Cantor, in all his vigor almost a hundred years after the Original Virginia Minstrels.

"The Black Crook" is often called the first musical comedy because it combined

for the first time the various services of song, ballet, girls, and theatrical effects (with the help of trap doors). "The Black Crook" began as a melodrama into which the girls were introduced by accident. The Academy of Music that was to have served as the show place for the newly arrived French ballet burned shortly before they were to have opened. Thus unhoused, the ballet was worked into the production of "The Black Crook", then in rehearsal at another theater, Niblo's Gardens. The author fought this incursion by the ladies - no gentleman he - even though it was obvious in the rehearsal stage that his melodrama, as it stood, was a sure flop. Finally convinced, the playwright soon became a wealthy man - thanks to the presence of the girls. The "daring" costumes caused denouncement and editorializing, particularly in the New York Tribune, which had not been given any advertising. The paper's editorials, however, only served to advertise the show -

ences, the French (Offenbach), and Viennese (Strauss), entered the mainstream of the musical.

The influence of Gilbert and Sullivan is still reflected in today's musical, particularly in the excellence of lyrics and the highly skilled and appropriate musical setting of them. When the melody is closely and intelligently allied to the words — both in turn being related to the native speech — the result is the superior kind of song identified with George and Ira Gershwin, Richard Rodgers and Lorenz Hart, Harold Arlen and E. Y. Harburg, or with Irving Berlin and Cole Porter, who supply both music and lyrics.

Though these men were affected by the Viennese, French and English influences, it is evident only indirectly in their work; the traditions were kept more obviously alive by such composers as Ivan Caryll, Edward Solomon, Gustav Luders, Ludwig Englander, Gustave Kerker — all around the turn of the century. In the operettas of Victor Herbert, Franz Lehar, Oscar Straus.

the production of "A Trip To Chinatown" (1890) with songs by Percy Gaunt, a couple of which are still sung: The Bowery and Reuben, Reuben. John Philip Sousa, though best known for his marches, composed several musicals, the best remembered of which was "El Capitan" (1896). With the beginning of the new century, another indigenous flavoring came with the personality of George M. Cohan. Though his songs are little remembered today (except for a couple of an aggressively patriotic nature, and sentimental effusions like Mary), Cohan's musical comedy character, in the image of himself - cocky, brash, unabashed, a "go-getter" - caught the imaginations of the preand post-World War I audiences.

Another pre-World War I entry was the first of the "Ziegfeld Follies" (1907) which was yet a few years away from its fabled opulence of the Twenties, though its producer, Florenz Ziegfeld, Jr., had already made up his mind to translate the Folies Bergere for American tastes, and to outdo the variety-revue kind of show ("The Passing Show", an annual production) by combining the best features of both. Ziegfeld took the idea of good acts, spectacular color and design, and staging, and added some touches of his own genius, including the glorified American girl, lightly clad.

Of course, in this kind of setting the songs were of secondary importance. Also, Ziegfeld seems to have been cursed with a tin ear and though he was to commission scores from the most talented composers, he could not recognize a good song when he heard it. (In fairness, however, he did produce shows of musical merit, among them "Rio Rita", "Rosalie", and "Show Boat"). But Ziegfeld's real genius lay in the picking of talent — Anna Held, Eddie Cantor, Will Rogers, Marilyn Miller, W. C. Fields, Fannie Brice — and, with the help of his designer, Joseph Urban, had a good eye for stunning production numbers and lavish costuming.

By the time of World War I, the stage was set for the advent of the truly American musical. Those elements from abroad which best suited the composers were assimilated, transformed and adapted to American manners and tastes. Bits and pieces from the extravaganza, spectacle, farce-comedy, burlesque, pantomime, operetta, light opera, the minstrel show, ballad opera, variety, and revue - all were blended into a typically native product. In 1914 Irving Berlin, an East side troubadour, was represented on Broadway by "Watch Your Step", in which he utilized the rhythms of ragtime. At the same time "The Girl From Utah" was running; its songs being the work of the young veteran Jerome Kern. In the same neighborhood Victor Herbert was characteristically enjoying runs of not one but two shows, "The Only Girl" and "The Debutante". And it is with this prolific Irish-American that the story of the American musical really opens.



Sigmund Romberg

Around this same time Tony Pastor was beginning to evolve a family entertainment out of the usually vulgar Bowery variety shows, and began to lay the groundwork for what later became the 'revue''. Pastor favored the topical song as the mainstay of the musical portions of his show — this is something like setting the local newspaper to music. Pastor also introduced to the American public such acts as Lillian Russell, Harrigan and Hart, Weber and Fields, Montgomery and Stone. Thus vaudeville and burlesque (not of the later Minsky variety, but in the form of broad satire) became associated with songs. Pastor's heyday came in the 1880's, when he opened his famous theater on New York's Fourteenth Street.

Almost simultaneously — in 1879 to be exact — the first Gilbert and Sullivan comic opera to be produced in the United States, "H.M.S. Pinafore", was enjoying great popularity. Further foreign influ-

Emmerich Kalman, Sigmund Romberg, and Rudolph Friml these influences reached unusually high levels.

But further Americanisms were injected by Harrigan and Hart, who upon leaving Pastor's, concocted a series of popular farces around the political rivalries of the Irish immigrant and the Negro - the "Mulligan Guards" and the "Skidmore Cadets''. Satirizing "the common man" was an innovation indeed, for the imported operettas served up a good deal of fluff about the high born - the princess in disguise, the king who is really one of the boys, and other such never-never material. The first of the "Mulligan Guard" shows was produced in 1879 and continued in pretty much the same pattern until Harrigan and Hart split up in 1885. In passing, it should be noted that the music for their songs was composed by David Braham.

Further native impetus was notable in



VICTOR HERBERT

Though born in Ireland and trained musically in Germany, Victor Herbert, who was among other things a cellist and conductor of note, must be claimed as the first of the great composers of the American musical.

Actually, Herbert was 27 before he came to the United States to become first cellist for the Metropolitan Opera House under Walter Damrosch. Before this, he had been a most successful cellist in several important European orchestras. In the United States he continued to appear as soloist with the top orchestras of the time; eventually he became a conductor himself and for a time led the Pittsburgh Symphony Orchestra (1898-1904), after which he organized his own popular orchestra.

All the while, Herbert, who was gifted with prodigious energy and capacities, was composing instrumental pieces as well as musicals. Among the former is an impressive Cello Concerto, a Suite of Serenades, a piano piece, Indian Summer (which was transformed into a popular song in 1939), and among the latter beginning with his first musical, "Prince Ananias" in 1894, a string of over 40 musicals, plus two operas, "Natoma" (1911) and "Madeleine" (1914). The year of "Madeleine" (Herbert's "grand operas", incidentally, were not successful) he organized the American Society for Composers, Authors, and Publishers (ASCAP), which greatly improved the songwriter's lot, particularly in the days when his material was widely exploited but with no profit for

Among the outstanding Herbert operettas were "Babes In Toyland" (1903), "The Red Mill" (1906), "Naughty Marietta" (1910), "Sweethearts" (1913), and "Eileen" (1917). From these and other shows came such melodies as Romany Life, Gypsy Love Song, Toyland, The March of the Toys, Miss Me Again, I'm Falling in Love With Someone, Italian Street Song, Ah, Sweet Mystery of Life, Sweethearts, When You're Away, A Kiss in the Dark, and Streets of New York.

Herbert's facility resulted in a number of merely routine songs (and he was not always lucky in his lyricists), but when he was at his best he could fashion melodies of distinction, superior musically to most efforts by his contemporaries. A transitional figure in the musical's development, Herbert was a link between the Viennese operetta style and the native musicals that were to come in the Twenties. Herbert's songs may sound quite old fashioned today (particularly in the lyrics); but they are still musically timeless — and lasting.

The Singing Twenties

To judge from today's record catalogs the richest period in the musical theatre is the present. Actually, the most productive, in terms of both quantity and quality, was the Twenties.

There were several reasons for this, not all of them related to pure culture. First, and most obvious, World War I had come to an end and Americans still had much energy and money to burn. The wild speculation that led to the Florida land boom and the eventual stock market crash permeated practically every area of American life

Culturally, there has been no period in American history that equals the Twenties — including the earlier flowering of New England which was primarily literary in nature. During the Twenties all the arts surged ahead; in the novel there were Hemingway, Dos Passos, Fitzgerald; in poetry, Edna St. Vincent Millay, Robert Frost, Carl Sandburg; in music, Gershwin, Copland, Sessions; in art, Georgia O'Keefe, Bellows, Benton. The list could be expanded to include finance, architecture, industry, as well as a good number of facets of our national life that were pure, but usually innocent, nonsense.

It would not be stretching the point too much to admit that the typical Twenties musical was a revue, for in this decade flourished the best of the "Ziegfeld Follies", the "Greenwich Village Follies", the "George White Scandals", the "Grand Street Follies", the Shubert's "Artists and Models", and such imports as "Chauve-Souris" from Russia and "Charlot's Revue" from England (bringing with it Beatrice Lillie and Gertrude Lawrence).

Even the "book" shows functioned as revues inasmuch as they served to exploit the popularity of such stars as Fred and Adele Astaire, Marilyn Miller, Ann Pennington, William Gaxton, Jimmy Durante, Victor Moore and a host of others. The stories were loosely constructed to serve as unobtrusive vehicles for the songs, dances, comedians, and the girls. As for the latter, since the days of "The Black Crook" and through the excitement of the Gaiety Girls, and the Floradora Girls, "the chorus" was recognized as a prime essential to the musical.

More important — at least to this survey — is the calibre of the composers and

lyricists who made their appearance in the Twenties. Never before — or since — has so talented a group been at work at the same time. Most had in common an excellent musical groundwork, plus intelligence and taste. And, if the music was improved by the younger generation of composers, the lyrics took an even greater step upward and forward, particularly in the work of Ira Gershwin and Lorenz Hart.

Though the typical Twenties musical was breezy, fast moving, almost brittle, and unsentimental in outlook, it would paint a false picture to stress only these, for the old world musical was also popular in the Twenties. For example, take 1924, the year of the Gershwins' "Lady Be Good"; it was also the year of Friml's "Rose Marie" and Romberg's "Student Prince".

Two quite opposite musical personalities exerted the greatest influence upon the younger generation that came to the fore in the Twenties. Irving Berlin took his inspiration from his environment, from the folk-like popular music of the working man. Mainly a self-taught composer, he was able to recognize what was popular and also good. Jerome Kern, on the other hand, was a well educated musician and, in a sense, the logical successor to Victor Herbert in the lyric theater. Like Herbert, Jerome Kern had a fine ear for melody which, combined with his musicianship, resulted in unforgettable songs.

JEROME KERN

Legend has it that Jerome Kern embarked upon a musical career when it became obvious that he showed little promise in his father's furniture business. The young Kern had been instructed to order two pianos for the store and, for some reason, ordered 200. About then, the legend goes, Kern the elder encouraged his son's musical interests.

Jerome Kern began to study music, while still a child, with his mother. Later he continued at the New York College of Music, and then went on to further study in Germany and England. As a member of the London staff of showman Charles Frohman, Kern composed songs that were interpolated into English shows.



Back in the United States Kern joined the staff of a publishing house as a plugger-pianist; he also contributed individual numbers to imported musicals, injecting a bit of American flavor for home consumption. This went on for a number of years (from around 1902 to 1912) until "The Red Petticoat" songs established Jerome Kern as a composer on his own.

Then followed a wonderful series of musicals (among them several charming Princess Theater shows — "The Girl From Utah" (1914), "Very Good Eddie" (1915), "Leave It To Jane" (1917)) culminating with "Sally" in 1920 and continuing through most of Kern's career. Among the later highlights were the history-making "Show Boat" (1927), and "Sweet Adeline" (1929).

In the Thirties, Kern composed some of his best songs for "The Cat And The Fiddle", "Music In The Air", "Roberta", and "Very Warm For May", a flop that dragged with it a superior score including one of the finest songs written by an American composer, All The Things You Are (the lyric is by Oscar Hammerstein).

No innovator, Kern still managed to make history because of the musical excellence of his songs. He did not seek to upset the already established operetta traditions; nor, unfortunately, did many of his lyricists, particularly those of the early songs. Kern's forte was melody, and the logic of its construction. He could write a rhythm number with the best of them (Who?, for example), or he might try to be self-consciously folksy about composing a genteel rag (Raggedy Ann), or a blues (Left All Alone Again Blues) - he could do this well, if not always with conviction, because he was first of all a musician. Still, when we think of Kern, our inner ear responds to the rich melodies of Smoke Gets in Your Eyes, Make Believe, The Night Was Made for Love, Why Was I Born?, Yesterdays, The Touch of Your Hand, I Dream Too Much, and even Ol' Man River. Usually Kern's rhythms are graceful and delicate rather than earthy: Look for the Silver Lining, Sunny, She Didn't Say Yes, You're Devastating, In the Heart of the Dark, The Siren Song, The Way You Look Tonight, the Waltz in Swingtime, and Day Dreaming.

Around 1934 Kern moved to Hollywood where he worked on film re-makes of his Broadway successes and also composed original scores, luckily, with such lyricists as Dorothy Fields, Oscar Hammerstein, E. Y. Harburg, Johnny Mercer, and Ira Gershwin. Some of the Kern-scored films were "I Dream Too Much" (1935), "Swing Time " (1936), "High, Wide, and Handsome" (1937), "Joy of Living" (1938), "Can't Help Singing" and "Cover Girl" (both 1944). In 1946 Kern wrote what was to be his final film score, "Centennial Summer", before coming to New York to prepare a revival of "Show Boat" (adding one new song, Nobody Else But Me), and was about to begin a new musical to be produced by Rodgers and Hammerstein. The book was based upon some incidents in the life of Annie Oakley. Kern was stricken by a heart attack before any work had been started on the musical, which was then put into the hands of his colleague, Irving Berlin, who proceeded, in the "show must go on" tradition, to invent the songs for "Annie Get Your Gun".



IRVING BERLIN

Like Kern, Irving Berlin has had an influence upon just about every composer who has followed him. Unlike Kern, Berlin did not get the chance to study music as a child, but what he lacked in schooling he more than made up for in practice and experience.

The Balines came from Russia in 1892. when Irving was four years old. The death of his father when he was eight necessitated his leaving school and selling newspapers to help maintain the family. He also did odd jobs in the Bowery where he eventually became a singing waiter and, as one thing led to another, a songwriter (the singing waiters were sometimes expected to supply original material). Berlin's first song, Marie from Sunny Italy, has only lyrics by him; the tune was the brainchild of another waiter, Nick Michelson. This was in 1907. Four years later an all-Berlin song was introduced by Emma Carus in Chicago and before long the country was aware of Irving Berlin - and of course the song, Alexander's Ragtime Band.

The rise of Irving Berlin coincides with the heyday of Tin Pan Alley, and of all the giants of the American lyric theater, he is the only one who has managed to be successful both in the theater and as the composer of "popular songs"—those, that is, not composed specifically for any show. Numbered among these are When I Lost You, I'll See You in C-U-B-A, All Alone, What'll I Do?, Always, Remember, Blue Skies, Marie, How Deep Is the Ocean?; and Say It Isn't So.

Berlin's first musical was "Watch Your Step" in 1914 (*Play a Simple Melody* is still heard); his earliest success came with the production of the Army show, "Yip, Yip, Yaphank", written while Berlin was a

sergeant in 1918. The next year he supplied the "Follies" score, which was memorable if for no other reason than for A Pretty Girl Is Like a Melody.

After the war Berlin formed his own music publishing company and became the proprietor of his own theater, The Music Box, which was the intimate setting for the excellent "Music Box Revues". From the first of these, produced in 1921, came Say It with Music, and the next year's production was enhanced by the strains of Lady of the Evening and Crinoline Days.

In the latter Twenties Berlin went through a period when he felt he had gone stale (he had also been hard hit by the stock market crash). Dissatisfied with his songwriting efforts he destroyed many of his songs. By 1932 he was back at work in earnest with a score for "Face the Music" (Let's Have Another Cup of Coffee, Soft Lights and Sweet Music) and in even greater form in "As Thousands Cheer" a year later for which he composed We're Having a Heat Wave, Easter Parade (actually written years before with different lyrics), the bitter Suppertime, and Not For All the Rice in China.

As did all the other top Broadway composers, Berlin went to Hollywood in the Thirties during which time he turned out some of his best songs: "Top Hat" (Isn't This a Lovely Day?, Cheek to Cheek), "Follow the Fleet" (Let's Face the Music and Dance, But Where Are You?, Let Yourself Go), "On The Avenue" (He Ain't Got Rhythm, I've Got My Love to Keep Me Warm, This Year's Kisses). For "Alexander's Ragtime Band" (1938), a cavalcade of Berliniana, the composer wrote a haunting song, one of his best, Now It Can Be Told, and a good rhythm number, My Walking Stick.

Back in New York in 1940, Berlin composed the songs for the political satire, "Louisiana Purchase": It's a Lovely Day Tomorrow, You're Lonely and I'm Lonely, Fools Fall in Love, Latins Know How, and You Can't Brush Me Off.

The next Broadway production, resulting from the composer's volunteering his services to the Army Relief Fund after Pearl Harbor, was "This Is the Army". Not only did this splendidly scored show bring \$10 million to the Relief Fund, it also kept the composer himself busy appearing in the show as it toured the United States as well as the battlegrounds of Europe and the South Pacific. From his first World War I service show Berlin borrowed, Mandy and the famous song he wistfully sang himself, Oh, How I Hate to Get Up in the Morning. Other good songs from the score were I'm Getting Tired So I Can Sleep, I Left My Heart at the Stage Door Canteen, and With My Head in the Clouds.

Also in 1942, the year of "This Is The Army", Berlin wrote the songs for the film "Holiday Inn", the source of one of his most persistently popular songs, "White Christmas", and one that won him an Academy Award.

In 1946 Irving Berlin made an auspicious return to Broadway with his most success-

ful musical to date, "Annie Get Your Gun". He followed that with "Miss Liberty" and "Call Me Madame" on Broadway and several movie scores proving that this master, now 70 and with some 50 years of song writing behind him, has not lost his touch.

And the secret of Berlin's touch is simplicity, that kind of simplicity that can only be achieved by a masterful technique, and of course a straightforward lyric. Though Berlin's reputation began with his association with the earthy, folk-like, song of the type represented by Alexander's Ragtime Band, he has also composed some of our most popular waltzes and many a

sophisticated song.

If Kern carried on the line of Victor Herbert (to imagine for a moment a geneology of the musical), then Irving Berlin's immediate ancestor is Stephen Foster, at least in practice. Ragtime music, that effective antidote to the bathos of the so-called "Gay Nineties" songs became a substantial part of our musical vocabulary with Berlin (though others had also explored its possibilities; for example Lewis F. Muir's Waiting for the Robert E. Lee). Berlin also brought another element to our popular music - a Hebraic affinity for the minor scales. So many of his most memorable songs - All Alone, Let's Face the Music, You're Lonely and I'm Lonely - have this plaintive, bluesy, quality. (This is also a Slavic folk music characteristic, but that is another story). Berlin is thus able to achieve his emotional effects without wallowing in sentimentality; if there is sentiment, it is honestly and simply expressed in the words.

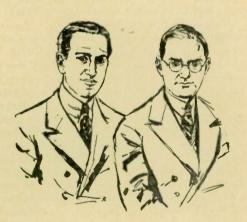
quiet, unassuming, a most painstaking craftsman, and in no particular hurry. Together the Gershwins worked in perfect harmony - that is, the results reflect an unusual harmony — although the brothers actually shared few personality traits except where their work was concerned. George was the more prolific: the tunes flowed from his fingers, perhaps several a day. Ira would then take about as many days to write the lyric as it took George minutes to compose the melody.

Both brothers worked independently at their trade before the Twenties. George, particularly, was able to place many of his earliest efforts in revues and shows as "interpolated" numbers, a popular practice at the time. Having quit high school to work as a pianist in a publishing house, George soon hoped to compose songs unlike those he was forced to play for eight or ten hours a day. He was particularly impressed with the songs of Kern and Berlin; many of his youthful songs show traces of their influence, but even in these, written by a teen-ager, the Gershwin touch may already be found.

George Gershwin, contrary to legend, was a well educated musician (he was also an inveterate concert-goer). He began to study piano in his teens, showing so much promise that he was encouraged by his teacher to study composition (particularly harmony and counterpoint) as well. Gershwin was an amazingly facile pianist and might have easily enjoyed a brilliant concert career had he not turned his talents

toward composition.

While he admired the melodic distinction of Kern's tunes, and the lively drive



GEORGE AND IRA GERSHWIN

The Gershwin brothers were a unique combination on Broadway; their contribution to the musical scene has never been equaled. George, the younger of the two by a little less than two years, was fast moving, ambitious, a perfect personification of the typical young man of the Jazz Age that he, more skillfully than anyone else, set to music. Ira was, and still is,

of Berlin's rhythms, Gershwin merely chose these as a point of departure for his own original ideas. He did not take his song-writing lightly. Those who divide Gershwin into a "serious" and a "popular" composer do him an injustice; he was as serious in his work whether fashioning a song for Fred Astaire or composing a concerto for Walter Damrosch.

This explains, in part, the incredible perfection of the Gershwin song, what makes Gershwin the hero of other composers, and why his songs seem endowed with a life of their own. Not only did Gershwin bring his natural gifts and his rather rough and ready Tin Pan Alley training to his songwriting, he also kept in mind what he had learned from his more formal studies (and there was rarely a period during his lifetime when he was not studying - just so long as it did not destroy the spontaneity of his music. The folk element in Gershwin's music is also of some importance; as with Irving Berlin, there is also a touch of the Hebraic in Gershwin's music, particularly in the melodic structure and harmony. Gershwin was also familiar with the quasi-folk styles of commercial ragtime and jazz, with their tricky, off-beat, rhythms and "blue" notes. He was also gifted with an unusual natural harmonic sense which invested his songs with musical distinction and excellence.

Luckily, his musical ideas were equalled in verse by Ira Gershwin's lyrics. The "Words" Gershwin rather casually worked his way into song writing after having given up at other jobs. He was an accomplished cartoonist, versifier, and concocter of epigrams that were printed around but never earned him a living. Ira was (and still is) a constant reader and student of the printed word and, as an admirer of the works of W. S. Gilbert and later P. G. Wodehouse, felt that musical comedy lyrics need not be the illiterate insults to intelligence that they generally were. Even in his earliest, and likely as not, unused, lyrics he dared employ words of more than two syllables, and ideas that required intelligence to appreciate. Technical perfection (a passion with him) and a graceful good natured point of view combine to make up the Ira Gershwin professional trade-mark.

The first important all-Gershwin musical was "Lady Be Good" starring the Astaires in 1924; for this show the brothers, barely in their mid-twenties, wrote such enduring songs as The Man I Love (though it was cut from the score), Fascinating Rhythm, the title song, and The Half of It Dearie, Blues. A fine succession of scores followed: "Tip Toes" (1925 - Looking for a Boy, among other gems), "Oh, Kay!" (1926 - Someone to Watch Over Me, Do-Do-Do, Dear Little Girl, and Fidgety Feet), "Funny Face" (1927 - He Loves and She Loves, 'S Wonderful, High Hat), "Treasure Girl' (1928 - Oh, So Nice, I Don't Think I'll Fall in Love Today), "Strike Up The Band" (1927-30; Seventeen and Twenty-one, Soon, and of course the title number), "Girl Crazy" (1930 - But Not For Me. I Got Rhythm, Embraceable You, Sam and Delilah, and Boy! What Love Has Done to Me), and 'Of Thee I Sing" in 1931, the first musical to be awarded the Pulitzer Prize.

Too often, the books of the Gershwin shows did not amount to much. The songs were then dragged down to obscurity when the show failed; a few were preserved on records, though hardly enough, and several

were published, but some of the finer moments in the scores ended up stored in warehouses or lost.

The political operettas, "Strike Up The Band", "Of Thee I Sing", and "Let 'Em Eat Cake", are milestones in the history of the musical. Here was integration to perfection (a practice that is all but an obsession today) used for the first time with such intelligence and skill. Also, here was subject matter that must have startled first nighters: a satire on war; a raking over the coals of the American political system, and finally, a similar handling of dictatorship in the United States. The latter, "Let 'Em Eat Cake", did not come off, but was graced with one of the Gershwins' finest scores.

With "Porgy and Bess" Gershwin with his brother and their collaborator DuBose Heyward took a giant step in the direction of native opera. Gershwin called it a "folk opera", and composed for it many songs of honest folk quality — a lullaby, prayers, spirituals. He went even further: he wrote with a fine disdain for the distinction between high- and low-brow music, as he

did also in his concert works.

If there was any handicap under which Gershwin had to work it was this false distinction between the high and low, the popular and serious, plus the misconception that Gershwin composed "symphonic jazz". These were handicaps for the critics also, both longhair and short, for they missed the point of Gershwin's genius and often as not criticized him for what he did not do (and had not intended to do in the first place) and simply misunderstood him and, ultimately, the real importance of his actual accomplishments.

After finishing "Porgy and Bess", a financial failure, the Gershwins went to Hollywood to write three incomparable movie scores: "Shall We Dance?", "A Damsel in Distress", and "The Goldwyn Follies". While working on this last, George Gershwin began to complain of headaches which later, and suddenly, proved to be the indications of a brain tumor which caused his death at the age of 38 on July 11,

Ira Gershwin chose to remain in the relatively peaceful Beverly Hills atmosphere, taking time out now and then to collaborate with such composers as Kurt Weill ("Lady in the Dark"), Harold Arlen (the film "A Star Is Born"), Arthur Schwartz ("Park Avenue"), Harry Warren (the film "The Barkleys of Broadway"), and Burton Lane ("Give a Girl a Break," also a film). For the past year or two he has kept himself busy collecting over a hundred of his lyrics for publication by Knopf; this volume will prove to be one of the best of its kind for in addition to his wonderful lyrics, Gershwin has also supplied his own inimitable commentaries, reminiscences, and wise observations. He occasionally gives thought to putting lyrics to several of the remaining unpublished George Gershwin melodies and using them in a show or film. But in his own words, he is biding his time.

might cooperate on a score in the usual give and take manner that is often necessary.



VINCENT YOUMANS

Vincent Youmans was born on September 27, 1898, one day after George Gershwin - a coincidence that seems now to have been almost portentous. Though their careers ran practically side by side, Youmans was somehow cheated of the recognition that was given Gershwin.

Youmans' father was a successful hatter. However, when it came time for his son to attend college, Vincent Jr. was sent to a school of engineering. He had shown a marked musical bent during childhood and was a fine pianist, but the trade of musician was not considered the thing for the son of an established businessman.

Youmans the younger, however, had other plans; he left school for a fling on Wall Street, working in a brokerage house and then enlisted in the Navy after the outbreak of World War I. Assigned to the Great Lakes Naval Training Station, Youmans gave some attention to composition. The bandmaster of the post was John Philip Sousa, who was impressed with the young pianist's work - particularly with an untitled march that was to become a few years later Hallelujah - and encouraged him.

After finishing his naval tour of duty Youmans returned to New York to work as a pianist in a publishing house, where among other duties he was an assistant to Victor Herbert. By 1921 Youmans felt he was ready to try his hand at a musical; the result was "Two Little Girls in Blue", a hit, which could claim, among other distinctions, lyrics by one Arthur Francis (who later came out of pseudonymity under his real name, Ira Gershwin).

The Youmans catalog is spare, for the composer was not prolific. He worked on assignment, and generally put no more effort into the job than he felt it required; he was also a careful polisher and had to feel sure that each note of a song was exactly where it belonged. Youmans was not an easy collaborator in the sense that he

Youmans composed the melody; it was then up to the lyricist to set it as it was - no changes. Consequently many a Youmans song is marred because the blend of words and music does not always come off.

Youman's songs were as uncluttered as his portfolio. The characteristic Youmans melody is free of unnecessary ornamentation, is harmonically virile, and beautifully constructed. (The same could be said, of course, of the songs of George Gershwin who had so symbolically arrived the day before Youmans). Though Gershwin and Youmans had their distinctive styles, they were in a sense rivals, especially in the approach to song writing. In his later years Youmans even went so far as to spend a good deal of time studying music, hoping apparently to write concert works as did Gershwin.

It is doubtful that these compositions exist, despite the stories of Youmans' now legendary trunk, which is supposed to contain also a wealth of unpublished songs, many written during his final years when the composer fought a losing battle with tuberculosis.

Youman's most productive period took place in the Twenties when he composed the songs for "No, No, Nanette" (1925) from which came Tea for Two and I Want to Be Happy. In 1927 Youmans not only composed the music but also helped produce the most successful "Hit The Deck" (Sometimes I'm Happy and Hallelujah). The next year for another producer Youmans did the songs for "Rainbow" which turned out to be a short lived excursion into Americana. For this show Youmans wrote a characteristic song (with lyrics by Oscar Hammerstein), I Want a Man - an excellent creation that should be heard more often. Here are the Youmans' economy, logic, and intelligence in a single, simple yet complex,

1929 — which was not to be a very good year - was fine for Youmans who again turned producer for the hit "Great Day" (Great Day, More Than You Know, and Without a Song). He followed this with the good scores for "Smiles" (1930) and "Through The Years" (1932), which was his last Broadway production.

In 1933 Youmans was summoned to Hollywood to write the songs for "Flying Down to Rio", the first film to employ the joint talents of Ginger Rogers and Fred Astaire and began the vogue in film musicals during the Thirties. For the score Youmans thriftily parted with but four songs, all of them superior by any standard: the title song, The Carioca, Music Makes Me, and Orchids in the Moonlight. Shortly after, Youmans became ill and spent the next dozen years of his life studying and composing until his death in 1946. Though he enjoyed success during his lifetime he was never really accorded the recognition he deserved. Many of his songs continue to live, though few can identify the name of the composer, and many of his finest songs are yet to be appreciated; some have not even been sung.



COLE PORTER

The name — and the songs — of Cole Porter conjure up the smart, glittering world of Park Avenue, the Riviera, Paris, Venice and other even more exotic watering places. If any man was to this manner born, he is Cole Porter. That he was born in an unlikely spot (Peru, Indiana) doesn't detract from the Porter glamor. To begin with, his father owned a farm of some seven hundred acres, and his maternal grandfather had struck it rich in coal.

Though he was able to play the violin at six and the piano by the time he was eight — and had composed The Bobolink Waltz before he was twelve — a musical career was not the original destiny for Cole Porter. In fact, his portion of his grandfather's millions depended upon young Porter's acquiring a law degree. Steps in this practical direction were taken when Porter entered Yale, from which he gradu-

ated in 1913, but not without leaving tuneful memories behind him in the form of Bingo and Bulldog, still to be heard when the Eli's engage in gridiron battle. After a year of the Harvard Law School Porter made his final decision and switched to the School of Music. In 1916 he composed his first Broadway score, "See America First", which failed rather miserably. While these two events may not be connected, it seems now typically Porter-ish that he should have joined the French Foreign Legion (his librettist in the ill-fated venture entered the priesthood).

After the war, in which Porter served as a gunnery officer and instructor, he remained in Paris studying at the Schola Cantorum (with D'Indy), and adding his own brand of glitter to the International set, of which he and his beautiful wife were acknowledged leaders. The playboy reputation affixed to Porter, however, discouraged producers from commissioning him to do their shows even though Porter songs were "all the rage" in the smarter circles. What was unrecognized was the fact that underneath the polish and wit there was a serious craftsman and an ambitious composer (Porter composed a ballet in 1923, "Within The Quota", which achieved popularity in Europe).

A comparatively unsophisticated song, An Old Fashioned Garden, led to Porter's writing the songs for the 1919 edition of 'Hitchy-Koo'', his first great success; five years later a few of his songs were heard in the "Greenwich Village Follies", but Porter spent most of his time enjoying the good life, giving fantastic parties in various parts of the world, and entertaining his guests with rather naughty songs.

Then in 1928 came the opportunity for Porter to write the score for an Irene Bordoni musical, "Paris". The composer invested the proceedings with such characteristic Porterisms as Let's Mishehave, Two Little Babes in the Wood, and Let's Do It. For his next show he supplied songs like You've Got That Thing, Find Me a Primitive Man, and You Do Something to Me—these being the better known items from "Fifty Million Frenchmen".

The Porter point of view — urbane, adult, amused, aloof — while not specifically Parisian (as might be suggested by the titles of his early shows) is of course influenced by his years abroad. Melodically sleek and rhythmically exotic, Porter's songs display a wholesome concern with the libido, a rare commodity in the average Tin Pan Alley confusion. As a lyricist Porter is in that excellent company wherein may be found such masters as Ira Gershwin and Lorenz Hart, those despoilers of the ''June/moon'' school of song writing.

In the Thirties Porter produced a steady stream of interesting scores: "The New Yorkers" (Where Have You Been?, Love For Sale, I Happen to Like New York); "Gay Divorce" (After You — Who?, Night and Day); "Anything Goes" (All Through the Night, I Get a Kick Out of You, You're the Top, and

Blow Gabriel Blow); 'Jubilee' (Why Shouldn't I?, Just One of Those Things, and Begin the Beguine).

A fall from a horse in 1937 broke both of Porter's legs, necessitating several painful operations (and the amputation of one leg last year), but it did not interfere with Porter's productivity which reached a peak with "Kiss Me, Kate" in 1948. This was followed by an excellently scored show, "Out of This World", which never received proper acclaim; nor for that matter did "Can Can" and "Silk Stockings" that followed. Each however enjoyed good runs and contained some vintage Porter.

"Born to Dance" in 1936 began Cole Porter's Hollywood experience and for it he supplied Easy to Love and I've Got You Under My Skin. Other original screen scores were "Rosalie" and the classic "The Pi-

Sophistication is the quality most often attributed to Cole Porter — and it is a single word description he has grown to loathe. Yet his lyrics are always adult and literate, his melodies do have a sensuous, long-lined structure that can readily be labeled "sophisticated". But this can also be recognized as musical intelligence, style, and craftsmanship. Porter can do marvelous things with a mere couple of notes — carried along by an insistent rhythm that suddenly surprises by dipping a third or a fifth below, or just as unexpectedly rising into another key. This is not mere sophistication; here is a gifted composer at work.

Other composers besides Berlin, Kern, the Gershwins, Youmans, and Porter made important additions to the flowering of the musical in the Twenties. Their songs, in fact, often gained a wider popularity than those of the giants. The team of De Sylva, Brown, and Henderson, for instance, produced such unforgettable songs as The Best Things in Life Are Free, Varsity Drag, and Lucky in Love (all from "Good News", 1927); or You're the Cream in My Coffee (from "Hold Everything", 1928), or Button Up Your Overcoat (from "Follow Through"). And "Flying High", a later show, has in its score a wonderful but neglected song Without Love which belongs with the all time greats. Most of the music for the B.G. "Buddy" De Sylva, Lew Brown and Ray Henderson songs were composed by Henderson, though the team often exchanged jobs in their collaboration.

Good songs were written by Bert Kalmar and Harry Ruby (who wrote Three Little Words, Nevertheless), and by Harry Tierney, who supplied the tunes for "Irene", "Kid Boots", and "Rio Rita". Richard Whiting was also active, as was Jimmy McHugh, but they made their greater contributions to film musicals.

The Twenties afforded outlets for many talents, for it was the high tide of the publishing business and of the vast sale of sheet music and phonograph records. Then one day a new gadget, the radio, became a big thing.

The Thirties

The depression put an end to the open and bottomless pocketbooks; even the gangster willing to back a show so his girl friend might be a star was put out of business, one way or another. Also, the "100% All Talkie" had arrived and it was cheaper to drop in at the neighborhood movie — or better, just to stay home and listen to "Amos 'n' Andy" on the radio.

Theatrical activity did not stop however. The tightening economy cancelled out some of the old time lavish production—the revue made an impressive comeback in the Thirties—but in reality some of the best shows of Kern, the Gershwins, Porter and Berlin were produced during the depression decade. And there were members of the younger generation of the Twenties who would make their mark in the Thirties.

RODGERS AND HART

They began their collaboration during the Twenties (as early as 1920, in fact, they contributed songs to "Poor Little Ritz Girl", which also had songs by Romberg), and they made their first big impression with the now legendary 1925 "Garrick Gaieties". The songs for "The Girl Friend" (1926), "A Connecticut Yankee" (1927), "Present Arms" (1928), and "Spring Is Here" (1929), have their indelible stamp but Rodgers and Hart really hit the peak of their form with "Jumbo" in 1935.

This was followed by a succession of fine shows, all of which had pretty good books too: "On Your Toes", "Babes in Arms", "I'd Rather Be Right", "I Married an Angel", "The Boys from Syracuse", and of course "Pal Joey", in 1940.

Those who believe that the most telling element of the Rodgers and Hart song is the lyric are belaboring a doubtful premise. Rodgers was able to match Hart's lyrics with a fineness that sets them off to great advantage. Like the Gershwins, the team of Rodgers and Hart shunned the sentimental. Hart particularly worked at this with a vengeance; luckily some of the hardness of his words were somewhat softened by Rodgers' tenderer melodies. Hart's rather bitter personal outlook often came out in his lyrics but the results were usually brilliant and the subjective flavor that gives the Rodgers and Hart song its trademark somehow always enhanced the product. Hart was a jeweler among songwriters - he polished his work and gave it many facets - but his work habits were unpredictable. Once, when Rodgers had managed to drag Hart away from New York for some work at the Rodgers' country home, Hart persuaded one of the Rodgers children to hide him in a treehouse, away from work and the methodical, business-like Rodgers.

In almost two decades, spanning the time from the production of the first "Garrick Gaieties" to "By Jupiter", their last fully scored show, Rodgers and Hart produced an amazing amount of matchless

songs for Broadway shows, as well as for England and, during the Thirties, for Hollywood. Their partnership came to an end by mutual agreement after they had finished work on a revival of "A Connecticut Yankee" in 1943. Shortly after its opening Hart died, but not before expressing his enthusiasm over the songs for a show he had refused to do, "Oklahoma!", which started a new partnership for Rodgers, the teams of Rodgers and Hammerstein.

Arthur Schwartz has also been active as a film and TV producer; as the former he was responsible for the production of the Ira Gershwin-Jerome Kern "Cover Girl". He has also composed scores for TV musicals ("High Tor" and "A Bell for Adano"), and is working with Howard Dietz on a musical for the 1959 season on Broadway.

HAROLD ARLEN

One song, practically his first, diverted



SCHWARTZ AND DIETZ

If there is an atypical example of the songwriter, he reaches perfection in Arthur Schwartz. A holder of a law degree from Columbia, Schwartz taught English in New York's high schools and practiced law for four years before he decided, in 1928, to give it all up for a career as a composer.

He had been writing songs before that, but it was not until the latter Twenties that he met another aspiring songwriter, an advertising man named Howard Dietz, with whom Schwartz collaborated on songs for the "First Little Show". This really initiated the revival of the intimate revue. Schwartz and Dietz also supplied further songs for the "Second Little Show" and for an even better revue, "Three's a Crowd". They hit an incomparable peak with "The Bandwagon", starring Fred and Adele Astaire, and boasting such songs as New Sun in the Sky, Dancing in the Dark, High and Low, and I Love Louisa. Other good scores with lyrics by Dietz appeared subsequently: "Flying Colors" (Shine On My Shoes, Alone Together), a book show "Revenge With Music" (You and the Night and the Music, If There is Someone Lovelier Than You), "At Home Abroad," "Between the Devil", and "Inside U.S.A."

Other lyricists collaborating with Schwartz have been Albert Stillman ("Virginia", 1937), Dorothy Fields ("Stars In Your Eyes", 1939 and "By the Beautiful Sea", 1954), and Ira Gershwin ("Park Avenue", 1946).

Harold Arlen from his career as a performer to an even greater one as a composer. Arlen had come from his native Buffalo in the latter Twenties with his own band for which he served also as vocalist and arranger, as well as pianist. Vincent Youmans had heard him sing and wanted him for his show "Great Day" then in rehearsal. During a rehearsal one morning Arlen took over for a pianist and while waiting for the dancers kept himself busy by improvising a tune. It caught attention and ended up with a lyric by Ted Koehler as Get Happy. The song went into a new show, "The Nine-Fifteen Revue", as a first act finale sung by Ruth Etting. There it received even more attention, particularly from George Gershwin who praised the song and its composer. Get Happy, significantly, is all that remains of "The Nine-Fifteen Revue" (1930) which expired after seven performances (there was another good song in its score also, Kay Swift's High Among the Chimney Pots, which deserves to be retrieved from obscurity).

Get Happy led to a publisher's contract for Arlen; he also began to write regularly for Broadway productions including Earl Carroll's "Vanities". He wrote for off-Broadway productions, too, composing many fine songs for the Cotton Club. For the Cotton Club shows Arlen wrote such songs as I Love a Parade, Between the Devil and the Deep Blue Sea, I've Got the World on a String, and of course Stormy Weather.

The fulfillment of the promise of Get Happy with a string of hits led to an assign-

ment in Hollywood which resulted in "Let's Fall in Love" (1933), but Hollywood then held no attractions for Arlen, who hurried back to New York to do a Cotton Club "Parade" and a very successful revue, "Life Begins at 8:40", with two first rank collaborators, Ira Gershwin and E. Y. Harburg.

Then followed a film contract that led to a two decade residence in the land of silk and money. The depression, having made writing for the theater a none-toosteady thing, made Hollywood look all the better. Thus Harold Arlen was among the first of the New York trained composers to work regularly in films; this added greatly to the stature of film scores. Ironically, one of the first songs offered to the movies, Last Night When We Were Young, was written for a Lawrence Tibbett film which was made but never released. The song was later sung by Judy Garland in "In the Good Old Summertime" but was cut from that. With a fine lyric by Harburg it is a unique song and one of the finest written by an American composer.

The Hollywood life did not completely woo Arlen away from Broadway. In 1937 he wrote songs for "Hooray for What?", lyrics by Harburg, I've Gone Romantic on You, Buds Won't Bud, Down with Love, Moanin' in the Mornin', and God's Country. For this show Arlen also composed a ballet score, the first Broadway choreography to be done by Agnes DeMille, "Hero Ballet". It was not the first purely instrumental piece by Arlen, who composed the "Mood in Six Minutes" for orchestra in 1935.

"The Wizard of Oz" (1939) brought Arlen's first significant recognition from the film capital; for their work on the film, Arlen and Harburg received the Academy Award. There is more irony here: they won the Award for the song the producers wanted cut from the picture: Over the Rainbow.

Later outstanding movie scores (if not always outstanding movies) followed: "Blues in the Night" (1941), "Star Spangled Rhythm" (1942 — That Old Black Magic is from this one; the lyrics are by Johnny Mercer), "Cabin in the Sky" (1943 — "Happiness Is a Thing Called Joe; lyrics by Harburg), "The Sky's the Limit (1943 — Fred Astaire sang One for My Baby, and Joan Leslie My Shining Hour; lyrics again by Mercer).

A return to Broadway came in 1944 with the hit, "Bloomer Girl", which was followed two years later by "St. Louis Woman", less successful though it contained one of Arlen's finest scores.

Around the time (1953-54) that Arlen was collaborating with Ira Gershwin on the superb songs for Judy Garland's "A Star Is Born", he decided to break away from "The Coast". Since then he has taken up residence in New York and has written songs for "House of Flowers" (still considered by many to be the outstanding score of the decade, though the show itself failed), and Lena Horne's hit vehicle,

"Jamaica". For the past few years Arlen has been engaged in enriching the already abundant score of "St. Louis Woman" in a full scale revision to be called "Blues Opera". Those who have heard "Blues Opera" consider it among the most skillful and effective blending of popular and operatic forms yet produced by an American composer. While the brilliant songs of "St. Louis Woman' (lyrics by Johnny Mercer) form the backbone of the score, all the dialogue has been set to music and a wealth of new music has been added, among them the haunting Dis Little While, an unforgettable Flower Chant, and a typical Arlen rhythm piece, Many Kinds of Love, a blend of humor and worldly wisdom, and not a little sadness.

Harold Arlen has been afflicted with the designation of "the composer's composer", a typical half-truth. Other composers admire him greatly as the creator of an amazing variety of songs, but the public, even if it cannot readily identify the composer, has sung and played his songs into the

permanent repertory.

There are those who only identify Arlen with a bluesy style of writing (consider the popularity of I Gotta Right to Sing the Blues, Ill Wind, Stormy Weather, I Had Myself a True Love, and Blues in the Night), but this is only one side of the composer's great gift, the result of his integrity and of his passion for the authentic ring in everything he does. Many forget he is also the composer of Let's Fall in Love, Fun to be Fooled, Fancy Meeting You, Now I Know, Right as the Rain, I Promise You, Accentuate the Positive, Out of This World, What's Good About Goodbye?, and to return to the blues idiom, The Man that Got Away.

Many of these songs have been heard in film musicals, emphasizing the fact that in many ways this medium is really an extension of the stage musical. The first screen musicals were really photographed stage productions; others were adaptations of Broadway successes. (This is a topic in itself and would bring in many fine composers who have written primarily for films: Harry Warren, Jimmy McHugh, James Van Heusen, Richard Whiting, Johnny Burke, among many others — but space limitations precludes a full treatment of their work).

It was not till the Thirties, with the advent of the Fred Astaire-Ginger Rogers musicals, that the films began to discover what could be done with a moveable camera and a sound-track. Harold Arlen's "Wizard of Oz" was one of the first, if not the first, film musical to come equipped with an "integrated score": all the songs were related to the plot.

The Arlen gift is a reflection of the man himself. His first musical experiences were of an almost folk nature: singing in his father's choir in a synogogue, and later, playing in the bands in and around Buffalo on the lake steamers; and, still later, conquering the jazz-conscious New York of the latter Twenties. To some extent this

may account for the minor key flavoring of Arlen's harmonics, and his affinity for unusual rhythms, but it still does not account for the intellectual content of his songs; for their logical beauty, for the often surprising rightness of the coloring of the harmonies and rhythmic accents. This comes from hard work, revision, selection and rejection, and the absolute control of the materials of the trade — and not "inspirations".

Balancing the intellectual content with the instinctive, Arlen has succeeded in composing songs that at once please both the professional and the layman. This is accomplished only because of Harold Arlen's attitude toward his work: he will not release a song for publication until it first

pleases him.

VERNON DUKE

Though a cosmopolite—equally at home in Russia, France, England, New York, or Hollywood—Vernon Duke is by adoption and by the "sound" of his music an American composer; one of the best, at that, and possibly one of the least appreciated.

Duke, originally Vladimir Dukelsky until George Gershwin rechristened him, spearheaded the latter day foreign invasion of other adopted "American" composers, Frederick Loewe and Kurt Weill.

In Russia Duke was an early Gershwin admirer who later in the Twenties was to work with his idol (and friend) preparing Gershwin songs for publication. Gershwin was impressed with Duke's musicianship — Duke was at this time composing angular piano sonatas, avant garde ballets, and prickly "modern music" — and encouraged him to try his hand at popular song writing.

Duke was a fine pianist then, a thorooughly "serious" composer, and had a remarkable flair for making enemies. The thoroughness of his musical training could abide little of the musical vulgarity all too common in the music publishing business. Duke's songs, in a word, are musically literate. This does not go over well in the music publishing world, which is most concerned with the musical buck and not musical excellence.

Duke has had a good share of "hits" for all this; for his first substantial score, "Walk a Little Faster" (1932) he composed April in Paris (lyrics by E. Y. Harburg). For the "Ziegfeld Follies of 1934" he and Harburg joined to come up with I Like the Likes of You, What Is There to Say?, and the superb Suddenly. With Ira Gershwin, Duke collaborated on the songs for the 1936 "Follies" which numbered among its score the immortal I Can't Get Started, as well as the unappreciated but lovely, Words Without Music, Five A.M., Island in the West Indies, and a devastating satire on the then current craze for dances, The Gazooka.

Duke's biggest Broadway success was "Cabin in the Sky" (1941) for which the late John Latouche wrote the lyrics to

Taking a Chance on Love, Honey in the Honey-comb, and Love Turned the Light Out. Duke has had no appreciable hit since then; bad luck, generally in the form of a bad book or production difficulties (another term for personalities) have afflicted him ever since, denying him the current success and recognition he certainly deserves. He is by no means starving, but the public is being denied some very fine songs.

The Renaissance of the Forties

No, Virginia, Rodgers and Hammerstein did not invent the musical. Their accomplishments are rooted in the flowering of the musical in the Twenties (its most salient characteristic being the high quality of the songs, both words and music), and in the consolidation of the Thirties when the book and the intellectual content of the show took on added importance. Likewise, a refinement came into the technical and mechanical aspects of production based upon the pioneering of Ziegfeld and Max Reinhardt. All those typical Rodgers and Hammerstein touches we expect today: good songs related to plot, narrative ballet, a reasonably strong book, careful, expensive production - all these came out of the development of the musicals of the Twenties and Thirties.

"Oklahoma!" was produced in 1943, but it might clarify the perspective to recall that "Pal Joey" came three years earlier; so did "Cabin in the Sky" and "Louisiana Purchase" (or recall that "Of Thee I Sing" was first seen in 1931 and "Porgy and Bess" in 1935). In 1941 Kurt Weill and Ira Gershwin, with the help of a fine book by Moss Hart, came forth with the impressive "Lady in the Dark"; later in the same year Hugh Martin and Ralph Blane gave us the sprightly and delightful "Best Foot Forward". And in 1942 Irving Berlin added another milestone to his already globegirdling career with "This Is the Army".

This in no way detracts from the sizeable and viable — and important — contribution of Rodgers and Hammerstein to the history of the musical, but it does them and their peers a disservice to suggest that they came along and single-handedly (to mix metaphors a bit) invented and perfected a new kind of musical. Actually, their major contribution has been in the maintenance of a high level of the musical as they had inherited it from the Twenties and Thirties, during which time they had been making their own valuable additions before becoming collaborators.

In part, it was the good fortune of "Oklahoma!" to have come along at the time of the resurgence of the record industry and the birth of the "original cast" album; not to mention a war which prompted Americans to look to their past for those values for which they were fighting. It is notable that there was a cycle of Americana musicals during World War II: "Bloomer Girl", "Carousel", "Up in Central Park", "Oklahoma!". No great case could be built, sociologically, upon

this war-time tendency, but it is of interest in passing.

The recent history of the American musical is extraordinarily well documented on phonograph records, particularly since the inception of long-playing records a decade ago. With rare though sometimes important exceptions, musicals are recorded a week after they open on Broadway by the original cast, the good with the bad. A great number of the better scores are still being supplied by the old masters of the Twenties and Thirties though a few new and important names have appeared.

KURT WEILL

Early in 1941 a musical with a plot based upon psychoanalysis opened to general shouting in the streets; its songs are still being sung, particularly "The Saga of schenoper", both of which had featured his wife Lotte Lenva.

Weill's religion, and the politics of his collaborators (particularly of the brilliant, sardonic, Bert Brecht) made it necessary for the composer to leave Nazi Germany in 1933.

In Paris Weill continued to turn out important works — besides being musically significant they are also documents of the time — such as the ballet, "The Seven Deadly Sins" and the musical play "Marie Galante". By this time Weill was completely immersed in the theater and had abandoned the composition of orchestral works that had once occupied him while still a youth in Germany, where he had studied with Humperdinck and Busoni. Weill's musical background accounts for at least one important element



Kurt Weill and his wife, the singer Lotte Lenya

Jenny" and "My Ship". The show was "Lady in the Dark" starring Gertrude Lawrence, singing in her wistful way the superior lyrics of Ira Gershwin (his first full scale score since the death of his brother in 1937) to the melodies of Kurt Weill — a small, gentle, German refugee who proved himself to be a giant among composers.

Though it may have seemed so, this was not Weill's first Broadway musical; he had made notable appearances with the anti-war musical tract "Johnny Johnson" (1936) and "Knickerbocker Holiday" (1938).

Though these shows began Weill's American phase, he had already left at least two equally important phases behind him in Europe. In his native Germany, deeply influenced by American music, he had produced several fine works, among them "Mahagonny" and "Die Dreigro-

in his scores; the composer preferred to do his own orchestration (unlike many other popular composers) and this added a great deal to the effectiveness of his music.

"Lady in the Dark" was followed by "One Touch of Venus" (lyrics by Ogden Nash: Speak Low, Foolish Heart, That's Him), followed by a reunion with Ira Gershwin in 1945 to do "The Firebrand of Florence". In many ways a return to the old fashioned costume musical, "The Firebrand of Florence" was graced with some of the best work ever done by the two masters. Gershwin excelled in the lyrics for A Rhyme for Angela, The Cozy Nook Song, and some purely narrative writing. Weill, at the top of his form also, conceived wellwrought melodies like Sing Me Not a Ballad, and You're Far Too Near Me. But this, one of his best musical scores, was bogged down by the plot and production and after a few over 40 performances it

dropped into oblivion.

Weill next collaborated with Langston Hughes on the songs for the memorable "Street Scene" (1947), with Alan Jay Lerner on "Love Life" (1948), and teamed up again with his "Knickerbocker Holiday" lyricist, Maxwell Anderson, for what proved to be Weill's final score, "Lost in the Stars". While working on the songs with Anderson for a proposed production of "Huckleberry Finn", and after com-pleting five songs, Weill succumbed to a heart attack in 1950.

Kurt Weill composed true American opera, achieving his goal in a blend of song, dance, aria and popular song. His extensive musical training enabled him to absorb - and to admire - a new idiom and to work within it like a native. While he made no resounding pronouncements about Art, Kurt Weill belongs to that select company that managed to create art while merely seeming to fulfill a contract.

HUGH MARTIN

Although embarked upon a career as a concert pianist in his native Birmingham, Alabama, Hugh Martin gave it all up one day when he heard Gershwin's "Rhapsody in Blue", deciding that he wanted to make music, not as a performer but as a com-

Beginning his Broadway training with a singing part in the Harold Arlen musical "Hooray for What?", Martin went on to become vocal arranger for several shows including "Streets of Paris", "Stars in Your Eyes", and "The Boys from Syracuse", many in collaboration with Ralph

Absorbing valuable instruction during interminable rehearsals and the revisions, the "on the road" problems, and with the actual workings of putting a musical together, Martin and Blane made their own Broadway debut in 1941 with "Best Foot Forward", which featured a raft of youngsters who made show business history: Nancy Walker, June Allyson, and Gloria DeHaven. After the musical was filmed, Martin and Blane stayed on in Hollywood to write the score for one of the best of all film musicals, Judy Garland's "Meet Me In St. Louis"

Martin's Army career interrupted his songwriting for awhile, but upon his return to civilian life he wrote some very fine scores on his own, sometimes even supplying the lyrics, — "Look, Ma, I'm Dancin'" (1948), "Make A Wish" (1951), and in England in 1952, the excellent "Love From Judy"

With Ralph Blane he composed several songs for movies, "The Girl Rush", "Athena", and "The Girl Most Likely" Martin's enchanting "New England Suite" (scored by Alec Wilder and used as background music for a film about Grandma Moses) is one or his outstanding efforts; fresh, lyrical, and captivating - to employ a few tired but apt adjectives.

All Martin and Blane songs are ascribed "Music and lyrics by Hugh Martin and Ralph Blane", making it impossible to determine who really does what. Together they have turned out Ev'ry Time, Buckle Down Winsocki, The Trolley Song, Love, and The Boy Next Door.

Hugh Martin is primarily the composer and in those songs for which he definitely wrote the music he manages somehow to capture that elusive quality of youth east in charming musical form. Those who decry, "They are not writing songs as they used to!", need only look to Hugh Martin for that talent among the younger generation who will continue in the old tradition and will manage still to say something fresh, new, and original.

RICHARD RODGERS AND OSCAR HAMMERSTEIN II

- "Oklahoma!" (1943)
- "Carousel" (1945)
 "Allegro" (1947)
- "South Pacific" (1950)
- "The King And I" (1951)
- "Me And Juliet" (1953)
 "Pipe Dream" (1955)

"The Flower Drum Song" (1958)

What more needs to be said? Except, perhaps, that the Rodgers and Hammerstein level has been so high that even they find it difficult to maintain. While three of these shows did not come off ("Allegro", "Me and Juliet", and "Pipe Dream", all because of burdensome books) and might have been considered financial failures. and even that is doubtful - the songs in them were still good Rodgers and Hammerstein.

The songs of Rodgers and Hammerstein really continue in the vein of Jerome Kern's; not by imitation, but because of their almost sentimental, homely touches, their accessibility and appeal, particularly to the older generation. Still we have come to take their work for granted so completely that we hardly notice how good it really is.

LEONARD BERNSTEIN

As a kind of musical chairs wunderkind Leonard Bernstein manages to fill many seats at a single sitting: he composes show scores, "serious" music, is a good pianist, and only recently has become the conductor of the New York Philharmonic.

When he collaborated with Betty Comden and Adolph Green, transforming the idea of his successful ballet "Fancy Free" into a musical comedy, it seemed that another Gershwin had suddenly come upon the scene. Since, however, though Bernstein has produced brilliant scores, the original promise of "On The Town" has not really been kept.

This has not at all robbed two later shows of great success - "Wonderful Town", for example, and the current "West Side Story". In addition, Bernstein may claim also a succès d'estime, a pet of the intellectual musical comedy fan which is handy as a cocktail party ploy: "Yes, I've seen 'West Side Story', but did you see 'Candide'?'

Very few people saw "Candide" (luckily it was beautifully recorded) for it expired after a brief run. And while it was a stunning, virtuosic show, like all other Bernstein efforts, it was a conglomeration of compositional styles. Skilled musician that he is, Bernstein does not yet have that distinctive individuality that Gershwin had, or that Arlen, Berlin or Hugh Martin

There may be such a thing as a "Bernstein show", but there is as yet no "Leonard Bernstein song". Even his most successful musical to date, "West Side Story", is more memorable for its production and direction (which includes the dancing); the score is subordinate to the rest, and the best musical contribution lies in the orchestration by Bernstein and others.

Bernstein does not write down to his audiences (a point in his favor) but he may be a bit patronizing toward his betters from whom he could learn much.

BURTON LANE

By the time he was twenty-one, in 1933, Burton Lane was a member of ASCAP; as a 'teen-ager he was contributing songs to shows. His precocity led to a trip to Hollywood and the composition of songs like Says My Heart, The Lady's in Love with You, Swing High Swing Low, and countless others.

In 1940 Lane supplied the music to E. Y. Harburg's lyrics for the Jolson show "Hold On to Your Hats" (The World Is in My Arms and There's a Great Day Coming Mañana). Four years later Lane did the score for Olsen and Johnson's "Laffing Room Only" - the source of Feudin' and Fightin', no great work of art but very popular for a time.

With Harburg again, in 1947, Burton Lane did his finest score to date, "Finian's Rainbow", a fantasy that entertainingly pleaded for tolerance as well as deploying such songs as How Are Things in Glocca Morra? and Old Devil Moon.

Burton Lane does not write as frequently as might be hoped. A couple of years ago he did a good score for a bad movie, "Give a Girl a Break", with Ira Gershwin, and more recently collaborated with Dorothy Fields on a TV musical, "Junior Miss". From these it is clear that Burton Lane should soon return to Broad-

FREDERICK LOEWE

Significantly, for he has composed many fine waltzes, Frederick Loewe was born in Vienna. He was given excellent training as a pianist and by the time he was thirteen or so had quite a reputation as a prodigy. He came to the United States in 1924 (at the age of 20) and continued in

this virtuoso role for a number of years, composing as a sideline.

Loewe made his first popular impression with the songs for "Brigadoon" (1947), though he had been composing long before that. He and lyricist Alan Jay Lerner had written songs for "The Day Before Spring" in 1945, and following "Brigadoon" they collaborated on another excellent show, "Paint Your Wagon".

With the production of "My Fair Lady", the practically perfect musical, the team of Loewe and Lerner have come into deserved recognition. And they have further proved themselves with the outstanding film score for "Gigi".

The musical skill of Loewe is particularly evident in his ability to write authentically in different musical styles without sacrificing his own musical personality. "Brigadoon" has a Scottish setting, "Paint Your Wagon" is western American, "My Fair Lady" is set in England, and "Gigi" in France. The songs for all of these are equally convincing and number among them such excellent numbers as The Heather on the Hill, Almost Like Being in Love, I Talk to the Trees, I Still See Elisa, Wand'rin Star, I Could Have Danced All Night, and Gigi. Here are combined old world craftsmanship and new world invention

FRANK LOESSER

Beginning as a lyricist in Hollywood, Frank Loesser began writing the music for his songs during his Army career. An affecting quasi-folk song, Rodger Young, was composed for the infantry and became very popular; during this period Loesser also wrote Praise the Lord and Pass the Ammunition, What Do We Do in the Infantry?, and other warlike songs.

Out of the Army, Loesser wrote both words and music for the Ray Bolger musical, "Charlie's Aunt" (My Darling My Darling and Once in Love with Amy). Two years later, in 1950, he produced his fine "Guys And Dolls", and then proceeded to spread himself rather thin with an overblown flyer into almost-opera, "Most Happy Fella". Not that the songs were not good Loesser, but the entire production seemed somewhat pretentious and self-conscious. As an opera, American style,

"Guys And Dolls" was more successful in every way.

Loesser has written some good movie scores, including "Hans Christian Andersen", and will no doubt come up with another good score for a new musical now that he has his "opera" out of his system. Loesser's forte is the song with the common touch, in the honest vein of Irving Berlin.

The recent past never fails to escape history and certain critical opinions seemingly so astute at the time prove later to have been prejudice only, and often way off the mark.

Today's musical has arrived at the point at which it is really difficult to differentiate it from opera - that is, contemporary opera. Menotti's operas are no more "operatic" in the old fashioned tradition (if we subtract his Italian temperament which colors them) than the plays with music" of Rodgers and Hammerstein. The romantic conception of the Nineteenth Century opera has been revised to fit the needs of the Twentieth Century composer - who has learned a good deal from musical comedy. The "serious" composer today casts his work in a form quite close to the popular musical, as witness Copland's "The Tender Land", Moore's "The Ballad of Baby Doe", and Floyd's "Susanah"

If anything, the musical has been treading the operatic line too faithfully, and some of the fun has gone out of it. The form has been becoming more and more rigid, as did the often mindless (but entertaining) concoctions of the Twenties. It is now risky to experiment with a musical, for it must be integrated, have a ballet, and often as not a "message" as well as a story. Songs become preachments, psychological problems are worked out in ballet, and characterization becomes an end in itself, while the music begins to smother in its own significance and stuffiness.

Recent light touches are notable in such shows as "Pajama Game", "Damn Yankees" by Adler and Ross; in Harold Rome's "Wish You Were Here"; and in Meredith Willson's first try—and hit—"The Music Man". Harold Arlen's "Jamaica",

which has the most distinguished score of all these, might have had some of the old gossamer — and still a good story — had it not been over-directed, artificially orchestrated, and star-struck.

There is room for the show that ignores the line between the opera and the musical. "Porgy and Bess" is at last being properly appreciated; "West Side Story" is an exciting adventure; "Carousel" and "Finian's Rainbow" seem to be playing somewhere all the time; and the works of Kurt Weill are being revived on records and the stage with warming success. The fact that Patrice Munsel, Irra Petina, the late Ezio Pinza, or Helen Traubel sing in, or sing songs from, musicals is no mere whimsical gimmick: the songs they sing are worthy of their talents.

With the burgeoning of television another outlet for musical talents opened. So far no great number of musicals have been produced for the home screen, but there have been creditable TV musicals scored by Rodgers and Hammerstein ("Cinderella"), Cole Porter ("Aladdin"), Alec Wilder and William Engvick ("Pinocchio''), and Hugh Martin ("Hans Brinker"), proving that it can be done. Still this does not equal the excitement of actually attending a theatrical performance, hearing the overture, seeing the curtain go up, and watching wonders happen. What you have before you is a complexity of collaborations; cooperation and the lack of it; planning and revision; the clash of some of the most monumental egos - often owned by the smallest personalities — ever assembled for a common project. More money is invested and spent, often wasted, than most of us ever earn in a lifetime - all on one show.

And for what? For your amusement, for your enjoyment, and for your dollar too — with the hope that you will take some of the make-believe home with you, and that some of the magic will live. It does, the years have proved, in the songs — reason enough for calling these fantastic inventions "musicals". After the laughter has died, after the big name star has faded from view, after the producer has retired to obscurity, after the costumes and sets have faded, and the director has fled to Hollywood — the songs remain alive.

AN AMERICAN MUSICAL DISCOGRAPHY

SOME OUTSTANDING FILM MUSICALS Harold Arlen—Ira Gershwin A Star Is Born....Columbia CL 1101

Harold Arlen—E. Y. Harburg
The Wizard of Oz....M-G-M 3464

The Wizard of Oz...M-G-M 3464
Irving Berlin

Easter Parade M-G-M 3227 There's No Business Like Show Business Decca 8091 White Christmas Decca 8083

Nacio Herb Brown—Arthur Freed
Singing in the Rain....M-G-M 3236

Gene DePaul—Johnny Mercer Seven Brides for Seven Brothers M-G-M 3235

George and Ira Gershwin

An American in Paris...M-G-M 3232
Funny Face.......Verve 15001
Ray Henderson—B. G. DeSylva—Lew

Ray Henderson—B. G. DeSylva—Le Brown The Best Things in Life Are Free

Jerome Kern, et. al.
Till the Clouds Roll By . M-G-M 3231
Burton Lane—Alan Jay Lerner
Royal Wedding M-G-M 3235

Meet Me in St. Louis....Decca 8498

Cole Porter

The Pirate......M-G-M 3234
Richard Rodgers—Lorenz Hart

Words and Music....M-G-M 3233 Sigmund Romberg, et. al.

Deep in My Heart....M-G-M 3153
Harry Ruby—Bert Kalmar
Three Little Words....M-G-M 3229

Arthur Schwartz—Howard Dietz
The Bandwagon....M-G-M ST 3051
Vincent Youmans—Leo Robin, et. al.
Hit the Deck.......M-G-M E 3163

TELEVISION MUSICALS

Hugh Martin
Hans Brinker......Dot 901

Cole Porter	New Yorkers; Gay Divorce; Jubilee;	Irving Berlin
AlladinColumbia CL 1117	Red, Hot and Blue; DuBarry Was a	Annie Get Your Gun
Richard Rodgers—Oscar Hammerstein II CinderellaColumbia OL 5190	Lady; Leave It to Me.	Decca 9019; Capitol W-91
Arthur Schwartz—Howard Dietz	Rodgers and Hart: Garrick Gaieties of 1925	Leonard Bernstein—Betty Comden—Ad
High TorDecca 8272	and '26; Dearest Enemy; Jumbo; I'd	olph Green
Trigit TotDecca 6272	Rather Be Right; I Married an Angel; By Jupiter.	On the TownDecca 8036 Burton Lane—E. Y. Harbura
"DO IT YOURSELF" COMPOSERS	Arthur Schwartz: The Little Shows: Revenge	
Recordings in which the composers	With Music; At Home Abroad; Be-	Finian's Rainbow . Columbia OL 406:
interpret their own songs	tween The Devil; Stars in Your Eyes.	Frederick Loewe — Alan Jay Lerner
	Harry Tierney: Rio Rita.	Brigadoon
Harold Arlen	Kurt Weill: Knickerbocker Holiday; Lady in	Victor LOC 1001; Columbia CL 113:
Composers at Play Vik 1003	the Dark (complete); One Touch of	
The Music of Harold Arlen		Kiss Me, Kate Columbia OL 414
Walden 306/7	Venus; The Firebrand of Florence. Vincent Youmans: No, No, Nanette; Great	Richard Rodgers—Oscar Hammerstein II
rving Caesar, et. al.		Carousel 9020 Vista IBM 104
And Then I Wrote Coral 57083	Day; Rainbow; Smiles; Through the Years.	Decca 9020; Victor LPM 104
Rudolph Friml	regrs,	Oklahoma!
The Music of Rudolph Friml	MUSICALS IN THE ENGLISH, FRENCH,	Decca 9017; Columbia CL 82
Westminster WP 6069	AND VIENNESE TRADITIONS	South Pacific Columbia OL 418
ranz Lehar	Rudolph Frimi	Richard Rodgers—Lorenz Hart
The Music of LeharLondon LL-8	Rose MarieCamden 408	Pal Joey Columbia OL 436
lugh Martin—Ralph Blane	Gay-Pepusch	Kurt Weill-Maxwell Anderson
Martin and BlaneHarlequin 701	The Beggar's Opera. Victor LM 6048	Lost in the StarsDecca 802
Cole Porter	Gilbert and Sullivan	Kurt Weill—Ira Gershwin
Composers at PlayVik 1003	The Mikado London 5087	Lady in the Dark (TV production)
Richard Rodgers	Victor Herbert	Victor LM 188
Mary Martin Sings—Richard Rodgers		Kurt Weill—Langston Hughes
PlaysVictor LPM 1539	Babes in Toyland Decca 8458	Street SceneColumbia OL 413
Conducts the New York Philharmonic	Naughty Marietta Capitol T-551	
Columbia CL 810	SweetheartsCamden 369	THE FIFTIES
Sigmund Romberg	Franz Lehar	Richard Adler—Jerry Ross
Music of RombergVictor LM 1862	The Merry Widow, Columbia ML 4666	The Pajama Game
Harold Rome	Sigmund Romberg	Columbia OL 484
And Then I Wrote Coral 57082	The Desert SongVictor LOP 1000	Harold Arlen—Truman Capote
Kurt Weill	New Moon	House of Flowers, Columbia OL 496
"Tryout"—Ira Gershwin and	The Student Prince , Columbia CL 826	Harold Arlen—E. Y. Harburg
Kurt Weill Heritage H-0051	Up in Central ParkDecca 8016	JamaicaVictor LOC 103
	Oscar Straus	Leonard Bernstein—John Latouche, et. al
MUSICALS THAT DESERVE	The Chocolate Soldier	CandideColumbia OL 518
TO BE RECORDED	Columbia ML 4060	Leonard Bernstein-Betty Comden-Ad
Harold Arlen: Life Begins at 8:40; Hooray	MUSICALS OF THE TWENTIES	olph Green
for What?	George and Ira Gershwin	Wonderful TownDecca 901
rving Berlin: Music Box Revues for 1921	Oh, Kay!Columbia CL 1050	Leonard Bernstein—Stephen Sondheim
and 1922; Face the Music: As Thou-	Jerome Kern—Oscar Hammerstein II	West Side Story Columbia OL 523
sands Cheer; Louisiana Purchase.	Show Boat	Vernon Duke-Ogden Nash, et. al.
eonard Bernstein: On the Town (complete).		The Littlest Revue Epic LN 327
Walter Donaldson: Whoopee.	Columbia OL 4058; Victor LM 2008	Frank Loesser
Vernon Duke: Ziegfeld Follies of 1934 and	THE THIRTIES	Guys and DollsDecca 902
1936; Cabin in the Sky; Sadie	George and Ira Gershwin	Frederick Loewe - Alan Jay Lerner
Thompson.	Girl CrazyColumbia CL 822	My Fair Lady Columbia OL 509
George and Ira Gershwin: Lady Be Good;	Porgy and BessColumbia SL 162	Paint Your Wagon Victor LOC 100
Tip Toes; Funny Face (complete);	Jerome Kern—Otto Harbach, et. al.	Cole Porter
Treasure Girl; Strike Up the Band; Of	Roberta Columbia CL 841	Can CanCapitol S-45
Thee I Sing; (no longer available); Let	Cole Porter	Out of This World . Columbia OL 439
'Em Eat Cake; Pardon My English.		
Ray Henderson: Good News (complete);	Anything GoesColumbia ML-4751	Silk Stockings Victor LOC 101 Richard Rodgers—Oscar Hammerstein I
Hold Everything; Follow Through;	Richard Rodgers—Lorenz Hart	The King and IDecca 900
	Babes in Arms Columbia CL 823	
Flying High.	The Boys From Syracuse	Pipe Dream Victor LOC 102
Jerome Kern: Sunny; Show Boat (complete);	Columbia CL 847	Earl Robinson—Waldo Salt
Sweet Adeline; The Cat and the Fid-	On Your Toes Columbia CL 837	SandhogVanguard 900
dle; Music in the Air; Very Warm for	Arthur Schwartz—Howard Dietz	Arthur Schwartz—Dorothy Fields
May.	The Bandwagon	A Tree Grows in Brooklyn
Hugh Martin: Best Foot Forward; Make a	Vik 1001; Columbia ML 4751	Columbia 440
Wish (once available on Victor).	THE FORTIES	Meredith Willson
	IMP FORIES	The Music ManCapitol WAO 99
Jimmy McHugh: Blackbirds of 1928;		
Jimmy McHugh: Blackbirds of 1928; Streets of Paris. Cole Porter: Fifty Million Frenchmen; The	Harold Arlen—E. Y. Harburg Bloomer GirlDecca 8015	Sandy Wilson The Boy Friend Victor LOC 101





THERE was more than comedy in the cartoon that appeared a few months ago in The New Yorker. A group of politicians was seen seated around a conference table listening to the chairman's solemn pronouncement: "This is a diplomatic mission of the utmost delicacy. The question is, who's the best man for it—John Foster Dulles or Satchmo?"

The inference can be drawn that jazz today not only has gained respectability and acceptance as an art in its native country but has made incredibly powerful headway as a goodwill ambassador; moreover, the whole domain of jazz has taken on cosmopolitan overtones that deserve thorough inspection and analysis.

Jazz was born in this country; not in Africa, not in New Orleans, but in the United States - a natural, rhythmically generated folk music that was weaned slowly from the folk songs and field hollers of the deep South, the spirituals and gospel songs of Negro churches in almost every state of the Union, the ragtime guitars and banjos and pianos of the Middle West and the Eastern seaboard. But today jazz is no more the exclusive property of the United States than the English language is of Great Britain. During 1958 there has been overwhelming evidence that any human being on this planet, given an adequate education and the appropriate musical associations and experience, can become a jazzman - not a genius, perhaps not even more than a journeyman soloist, but at least one who, slipping quietly into the company of native American musicians, could pass undetected, whether he was born in Poland or Peru.

But the arrival of such phenomena as the Newport

International Band, directed by Marshall Brown and introduced at the 1958 Newport Jazz Festival, and the release here of innumerable jazz LPs featuring foreign musicians (recorded here and abroad) were not achieved without a long struggle, the background of which is probably unfamiliar to many readers.

Before World War II, it was almost always possible to distinguish between an American jazzman and a foreign musician trying to play in this much-imitated but seldomsuccessfully-duplicated idiom. An example of the limitations inherent in jazz performed by musicians of another country can be gleaned from some of the early British jazz available on the London label played by various combos during the 1930s. England was probably ahead of other countries in its attempt at assimilation, but the rhythm sections still seemed largely incapable of swinging in the American manner. It is a matter of fact, not a generalization, that the only jazzman abroad to create a personal style, indigenous both to jazz and to the gypsy music that provided his early milieu, was the Belgianborn guitarist Django Reinhardt. His records with a group known as the Quintet of the Hot Club of France, featuring Stéphane Grappelly on violin, along with two other guitarists and a bassist, have dated dismally, particularly from the rhythmic standpoint, but some of Reinhardt's solos, particularly at the slower tempos, reveal that he had found a way of his own, borrowing little or nothing from the American jazz styles he had heard.

The ability of the jazzman overseas to develop a natural swinging style seemed to grow in direct proportion to his exposure to live American jazz. The building of a deep feeling for the art apparently could not be accom-

plished simply by hearing phonograph records; it was necessary to associate with visiting musicians, or to reverse the procedure by visiting them. Both systems were adopted, in that order, by George Shearing. The results on two levels are striking. As Shearing's early recordings (still available on London) clearly illustrate, during the 1930s and early '40s he was still struggling for a style, and was often handicapped by incompetent bassists and drummers. Not until he had settled in the United States and surrounded himself with a group of compatible American musicians did he develop the completely personal style that established the Shearing Quintet as one of the jazz sensations of 1949. Before long, other groups were imitating the sound of the Shearing combo, other pianists were emulating his techniques (which orginally he himself had drawn from a study of other Americans), and even Bud Powell, considered by experts the father of modern jazz piano, became a Shearing enthusiast, voted for his quintet in a musicians' poll as the great jazz combo, and recorded several of Shearing's composition.

Shearing deservedly earned a great deal of acclaim in his first years as a jazz name in the U.S., but simultaneously, in his native country, there were other developments, less well publicized, that indicated a great awakening on the British jazz scene. Shearing's place as the poll-winning pianist in England was taken by Ralph Sharon, who subsequently followed the pattern George had established by immigrating to this country. Aside from the numerous other instrumental soloists who have risen to prominence in England in the past decade, there has been the much respected band of Ted Heath, who, though his music often represents a compromise between genuine jazz and expert instrumental dance music, has earned the admiration of musicians on both sides of the Atlantic and has a musical status roughly paralleling that of the Les Brown band over here.

Many musicians and critics, including this writer, feel that the best band England has produced is that of Johnny Dankworth, a highly competent alto saxophonist and arranger, whose first LP was recently released on Verve. Though Dankworth has not yet visited the U. S. under the exchange agreement that has brought about many effective trades since the two music unions reluctantly let down the barriers in 1955, it can be predicted that he will be met, by musicians at least, with an even warmer welcome than was accorded Heath on his tours in this country.

For reasons that have eluded the jazz world and might even baffle sociologists, the country that has been closest to the U. S. in the conviction and spirit of its best jazz performances is generally acknowledged to be Sweden. After awarding a wild welcome in 1947 to Chubby Jackson's sextet, the first modern jazz combo ever to visit Scandinavia, the Swedes were quick to show an interest in the new jazz forms.

While the English and French for the most part remained bogged down in tradition, the Swedes produced such soloists as Stan Hasselgard, the superb clarinetist who came to the U. S. in 1947, worked with Benny Goodman's sextet the following year (he was the only

clarinet soloist other than Benny himself ever to be featured with the combo, and met an untimely death in an automobile accident late in 1948); Lars Gullin, baritone saxophonist, a Swedish Gerry Mulligan and the first foreign musician ever to win an American jazz poll (new star award winner in the Down Beat Critics' Poll in 1954); Rolf Ericson, a first-class trumpeter who has spent most of the past decade in this country and is currently to be heard on various West Coast LPs; and Goesta Theselius, a gifted arranger whose brilliant treatment of Summertime can be heard in the album "New Stars from the Old World" on Blue Note. This LP, incidentally, featuring poll-winning musicians from Sweden and England, was among the first of a flood of foreign jazz albums to hit the American market in the 1950s. A discography of Swedish jazz today might hit a total of 40 or 50 LPs, many recorded especially for the American market.

There are many curious differences in jazz tastes to be found in the various European countries. While the Swedes tend toward a concern with styles that are an outgrowth of the Gillespie and Parker developments of the 1940s, the Germans have evolved a special interest in the cool school represented by Lennie Tristano, Lee Konitz, et al; the English, though they have developed some fine modern soloists, still reserve much of their enthusiasm for Dixieland and have had, in the bands of Humphrey Lyttleton and Chris Barber, the local equivalent of such American phenomena as the Wilbur De Paris and Turk Murphy bands. The French, though always in the vanguard with their critical interest in the subject, were generally incapable of practicing what they preached; only in the past four or five years have they developed more than a handful of capable modern jazz soloists, among whom are the youthful tenor saxophonist Barney Wilen and the guitarist Sacha Distel, both heard with John Lewis in Atlantic Records' "Afternoon in Paris". Bernard Peiffer, a U. S. resident since 1954, is a pianist of amazing technical dexterity, which he allies with a great soul and relentless drive that have made him one of the handful of completely original pianists in jazz today.

While all the developments cited above were taking place during the last decade, there was a steady influx to the U.S. of foreign musicians who felt drawn to this country as their spiritual home and settled here to merge without any trouble into the maelstrom of the music business in New York and Hollywood. Among those who have made considerable headway since their arrival here and are now fully accepted as part of the American jazz scene are the following: England's Ronnie Ball and Marian McPartland, piano; Victor Feldman, vibraphone; Peter Ind and John Drew, bass. From Germany: Rolf Kuhn, clarinet; from Sweden: Bert Dahlander, drums. From Belgium: Bobby Jaspar, flute and saxophones. From Scotland: Joe Saye, piano. From Turkey: Arif Mardin, composer-arranger. From Australia: some (not all) members of the Austalian Jazz Quintet. From Ghana: Guy Warren, drums. From Japan: Toshiko, piano.

The majority of these musicians, since arriving here, have recorded LPs as leaders of their own combos. All have worked with leading American groups; few have

had any difficulty obtaining fairly regular employment. A few months ago I had the idea of assembling an international jazz combo under the leadership of Toshiko for an MGM album. Several of the musicians listed above were included on the date. There was no language problem (most foreign jazzmen, by the time they reach these shores, have learned English through a combination of schooling, socializing with U. S. jazzmen overseas, and listening to the *Voice of America*). More important, however, there were no musical problems; the extraordinary degree of variegation in their backgrounds did not prevent the musicians from achieving complete unity in their performances.

A much bolder experiment, on a far larger scale, was conducted this past summer by Marshall Brown, a former high school teacher who in 1957 astonished Newport Jazz Festival audiences by producing passable dance music from an 18-piece band comprising boys and girls in their mid-teens, members of the Farmingdale, New York, High School. Early this year, during a tour of 18 countries made jointly with Newport producer George Wein, Brown assembled a band in which each member came from a different country. A \$30,000 budget was allocated out of the festival's non-profit funds to enable Brown and Wein to make the tour, bring the men over, lodge and rehearse them.

The method by which this band was assembled certainly is unique in jazz history and seems likely to remain so for some time. Brown and Wein contacted scouts in each country and asked them to start sifting through jazz musicians in preparation for auditions. The scouts included editors, critics, recording executives and impresarios. An itinerary was set up allowing for two or three days of auditioning in each country. The auditions were greeted with tremendous press, radio and TV coverage.

In typical schoolmaster style Brown carried report cards with him, and by the time he returned home he had dossiers on some 700 musicians, including comments on their solo talent, reading ability, appearance, deportment, and every other relevant qualification. "I switched back and forth, my report cards spread out in front of me, along with a score," says Brown, "and tried to sing to myself the way this alto man would play this part, and whether we would be stronger with an Austrian or a Spaniard

playing lead alto." Thus the choices were narrowed down.

When he had the band set in his mind, Brown assembled the men at a meeting in Paris June 12th and brought them to New York for ten days of rehearsal, sightseeing and socializing with American jazzmen.

While in the United States, in addition to playing twice at Newport (the matinee on July 4th and the evening session on July 6th), they made TV appearances on the Arthur Godfrey and Bob Crosby shows. Two weeks after the festival they left for Europe, playing in Amsterdam July 27th and at the Brussels World's Fair July 29th through August 3rd. Soon after, they had to disperse to their various jobs and countries, but in their few weeks together they had done more for jazz than most orchestras could hope to achieve in a lifetime. Indeed, in the opinion of many who heard it, the International Band at Newport gave a performance that eclipsed by far the musical accomplishment, at the same event, of the Benny Goodman orchestra, which could have learned a great deal from Brown's polyglot sidemen in terms of teamwork, freshness and enthusiasm. (Goodman's arrangements for the most part were the same superannuated material he has been employing for two decades; Brown had sought out such highly individual modern composers as Bill Russo, John La Porta, Adolphe Sandole, Jimmy Giuffre, and the Belgian, Jack Sels.)

The world of jazz in 1958 is one in which national boundaries have been proven no more important than racial lines. Today it is impossible, on a blindfold test basis, to distinguish an American musician from an imported soloist. Jazz has penetrated so far and so deep that even the Iron Curtain countries, starved for live performances, are expected to mob and hero-worship Louis Armstrong and other American jazzmen who manage to crash through to Moscow during the coming year, as it seems highly probable they will. Already the Dave Brubeck quartet has been received with heartwarming acclaim in Poland and Tony Scott had what he described as the most moving experiences of his life during a trip to Yugoslavia.

In this era of international tensions, our prestige teeters in fragile balance on the global level, while on the esthetic plane, musicians and their followers form a classless, biasless society that is helping to provide a firmer base for the world of tomorrow.



Record Collectors' Guide

Here Are the Records of Various Types Which Have Been Recommended in the "Guide to Record Collecting" Series. For Discussion of the Records, See the Issue Identified by Month and Year



WANDA LANDOWSKA the world's most celebrated harpsichordist, lists her choice of

HARPSICHORD MUSIC

For detailed discussion of these records, see H.F.M. Jan-Feb '57

Bach: Goldberg Variations Wanda Landowska RCA Victor LM-1080 Ralph Kirkpatrick Haydn Society HS-3062 Gustav Leonhardt Bach Guild BG-536

Bach: The Well-Tempered Clavier Wanda Landowska RCA Victor LM-1017, -1107, -1136, -1152, -1708, -1820 (complete)

Bach: Prelude, Fugue, and Allegro in E flat Wanda Landowska RCA Victor LM-1217

Fernando Valenti Lyrichord 48

Ruggero Gerlin

Couperin le Grand: Passacaglia in B minor; Les Folies Françaises

Oiseau-Lyre OL-50052/67 Sylvia Marlowe Remington 199-136

Claude Jean Chiasson Lyrichord 12

Rameau: La Dauphine Wanda Landowska RCA Victor LM-1217 Robert Veyron-Lacroix

Westminster set 3303; WN-18124/26

Chambonnières: Chaconne in C

Daniel Pinkham Classic 1054 Isabelle Nef Oiseau-Lyre OL-50028 Claude Jean Chiasson Lyrichord 19

Purcell: Ground in C minor Wanda Landowska RCA Victor LM-1217

Handel: Suite in F Fernando Valenti Allegro 4001 Frank Pelleg Handel Society HS-4 Scarlatti: The Sonatas Wanda Landowska RCA Victor LM-1217 Ralph Kirkpatrick Columbia SL-221; ML-5025/8 Fernando-Valenti Westminster 18328/34 and others Sylvia Marlowe Remington 199-136 Capitol P-8336 George Malcolm London LL-963

Mozart: Rondo in D, K.485; Rondo alla Turca Wanda Landowska RCA Victor LM-1217



AARON COPLAND one of America's foremost composers, suggests a basic library of works by

GUSTAV MAHLER

the 19th Century composer on the threshold of modernism whose symphonies and vocal works are still topics of controversy. For detailed discussion of these records, see H.F.M. Mar-Apr '57

Das Lied von der Erde Kathleen Ferrier, contralto; Julius Patzak, tenor; Vienna Philharmonic Orchestra under Bruno Walter London A-4212 2-12"

Kindertotenlieder Dietrich Fischer-Dieskau, bass-baritone; Berlin Philharmonic Orchestra under Rudolf Kempe RCA Victor LM-6050 2-12"

Kathleen Ferrier, contralto; Vienna Philharmonic Orchestra under Bruno Walter Columbia ML-4980

Norman Foster, baritone; Bamberg Symphony under Jascha Horenstein Vox PL-9100

Symphony No. 9 in D Vienna Philharmonic Orchestra under Jascha Vox 7602 2-12"

Israel Philharmonic Orchestra under Paul Kletzki Angel 3526-B 2-12'

Symphony No. 4 in G Concertgebouw Orchestra under Eduard van Beinum London LL-618 Haque Philharmonic Orchestra under Willem van

Otterloo Epic LC-3304

New York Philharmonic Symphony under Bruno Walter

Columbia ML-4031

Symphony No. 1 in D London Philharmonic Orchestra under Hermann Scherchen Westminster XWN-18014

New York Philharmonic Symphony under Bruno

Columbia ML-4958

Israel Philharmonic Orchestra under Paul Kletzki Angel 35180



IRMGARD SEEFRIED renowned recitalist and operatic soprano, suggests a basic library of songs by

HUGO WOLF

one of the world's greatest lieder composers whose songs, an important feature of many concert recitals, rank with those of Schubert and Brahms. For discussion of these records, see H.F.M. May-June '57

Auch Kleine Dinge Schweig einmal still Wir haben beide lange Mir ward gesagt Du sagst Mir Mein Liebster ist Irmgard Seefried, soprano Decca DL-9743 **Prometheus** Hans Hotter, baritone Angel 35057 Abschied Alfred Poell, bass Westminster WL-5048 Denk es. o Seele Verborgenheit Heinrich Schlusnus, baritone

Decca DL-9620



ARTHUR FIEDLER conductor of the Boston Pops, chooses

MUSIC FOR SUMMER LISTENING

For detailed discussion of these records see H.F.M. Jul.-Aug. '57

Rossini: William Tell Overture

Chicago Symphony Orchestra under Arturo Tocsanini

RCA Victor LM-1986

Boston Pops Orchestra under Arthur Fiedler Camden 116

Tchaikovsky: 1812 Overture

Chicago Symphony Orchestra under Fritz Reiner RCA Victor LM-1999

Minneapolis Symphony Orchestra under Antal Dorati

Mercury MG-50054

Strauss, J.: Tales from the Vienna Woods Columbia Symphony Orchestro under Bruno Walter Columbia ML-5113

Grieg: Peer Gynt Suites

Philadelphia Orchestra under Eugene Ormandy Columbia ML-5035

Offenbach: Gaité Parisienne

Boston Pops Orchestra under Arthur Fiedler RCA Victor LM-1817

Philadelphia Orchestra under Eugene Ormandy Columbia ML-5069

Strauss, J.: Graduation Ball

Boston Pops Orchestra under Arthur Fiedler RCA Victor LM-1919

New Symphony Orchestra under Anatole Fistoulari London LL-883

Tchaikovsky: Marche Slave

London Symphony Orchestra under Hermann Scherchen

Westminster XWN-18283

Philadelphia Symphony Orchestra under Eugene Ormandy

Columbia ML-4997

Ravel: Bolero

Boston Symphony Orchestra under Charles Munch RCA Victor LM-1984

Paris Conservatory Orchestra under Ernest Ansermet

London LL-1156

Ravel: La Valse

Boston Symphony Orchestra under Charles Munch RCA Victor LM-1984

Ibert: Divertissement

Boston Pops Orchestra under Arthur Fiedler RCA Victor LM-2084

GARY GRAFFMAN

brilliant young American pianist, chooses a basic library of

PIANO CONCERTI

For detailed discussion of these records, see H.F.M. Sep. '57

Mozart: Piano Concerto No. 9 in E flat, K.271 Clara Haskil, piano; Vienna Symphony Orchestra under Paul Sacher Epic LC-3162

Myra Hess, piano; Perpignan Festival Orchestra under Pablo Casals Columbia ML-4568

Wilhelm Kempff, piano; Stuttgart Chamber Orchestra under Karl Munchinger London IL-998

Mozart: Piano Concerto No. 17 in G, K.453 Rudolf Serkin, piano; Columbia Symphony Orchestra under George Szell Columbia ML-5169

Mozart: Piano Concerto No. 27 in B flat, K.595 Rudolf Serkin, piano; Columbia Symphony Orchestra under Alexander Schneider Columbia ML-5103



Beethoven: Piano Concerti Nos. 3 in C minor, Op. 37; 4 in G, Op. 58; 5 in E flat, Op. 73 Nos. 3, 4, 5:

Artur Schnabel, piano; London Symphony Orchestra under Sir Malciolm Sargent RCA Victor Album LCT-6700 5-12"

Nos. 3, 4, 5: Rudolf Serkin, piano; Philadelphia Orchestra under Eugene Ormandy Columbia ML-4738; ML-5037; ML-4373

Emil Gilels, piano; Paris Conservatory Orchestra under Andre Cluytens Angel 35131

Nos. 4, 5: Wilhelm Backhaus, piano; Vienna Philharmonic Symphony under Clemens Krauss London LL-417; LL-879

Brahms: Piano Concerti Nos. 1, and 2:

No. 1 in D minor

Rudolf Serkin, piano; Cleveland Symphony Orchestra under George Szell Columbia ML-4829

Artur Rubinstein, piano; Chicago Symphony Orchestra under Fritz Reiner RCA Victor LM-1831

Rudolf Firkusney; Pittsburgh Symphony Orchestra under William Steinberg Capitol P-8356

No. 2 in B flat: Vladimir Horowitz, piano; NBC Symphony Orchestra under Arturo Toscanini RCA Victor LCT-1025

Rudolf Serkin, piano; Philadelphia Orchestra under Eugene Ormandy Columbia ML-4014

Wilhelm Backhaus, piano; Vienna Philharmonic Orchestra under Carl Schuricht London LL-628

Chopin: Piano Concerti Nos. 1 and 2: No. 1 in E minor:

Artur Rubinstein, piano; Los Angeles Symphony Orchestra under Alfred Wallenstein RCA Victor LM-1810

No. 2 in F minor: Vladimir Ashkenazy, piano; Warsaw Philharmonic Orchestra under Zdzislaw Gorzynski Angel 35403

Schumann: Piano Concerti in A minor, Op. 54 in B flat minor

Dinu Lipatti, piano; Philharmonia Orchestra under Herbert von Karajan Columbia ML-4524

Tchaikovsky: Piano Concerto No. 1 in B flat Vladimir Horowitz, piano; NBC Symphony Orchestra under Arturo Toscanini RCA Victor LCT-1012

Emil Gilels, piano; Chicago Symphony Orchestra under Fritz Reiner

Rachmaninov: Piano Concerto No. 2 in C minor, Op. 18

Sergei Rachmaninov, piano; Philadelphia Orchestra under Leopold Stokowsk RCA Victor LCT-1014; LM-6123 (set)

Eugene Istomin, piano; Philadelphia Orchestra under Eugene Ormandy Columbia ML-5103

Prokofiev: Piano Concerto No. 3 in C, Op. 26 William Kapell, piano; Dallas Symphony Orchestra under Antal Dorati RCA Victor LVT-1028

Bartók: Piano Concerto No. 2 no recommended recording

E. POWER BIGGS

America's most-recorded organist, chooses a basic library of

ORGAN WORKS

For detailed discussion of these records, see H.F.M. Dec. '57

Sweelinck: Variations on "Mein Junges Leben hat ein End" E. P. Biggs Columbia KSL-219 2-12"



Buxtehude: Prelude and Fugue in G minor (No. 42, Novello Ed.) E. P. Biggs Columbia KSL-219 2-12"

Bach: Toccata and Fugue in D minor E. P. Biggs Columbia ML-4500; also ML-5032 Claire Coci

Vox DL-210 Virgil Fox RCA Victor LM-1963 Carl Richter

London LL-1174

Bach: Passacaglia and Fugue in C minor E. P. Biggs

Columbia ML-4500

Catherine Crozier Kenmore 2551

Helmut Walcha

Decca Archive ARC-3021

Bach: Orglbüchlein (The Little Organ Book) E. P. Biggs

Columbia KSL-227 3-12"

Helmut Walcha Decca Archive ARC-3025/6 2-12"

Hi-Ji Music at Home

Handel: Organ Concerti: Op. 4: No. 2 in B flat, No. 5 in F; Op. 7: No. 1 in B flat, No. 5 in G minor

Lawrence Moe, organ; Unicorn Concert Orchestra under Klaus Liepmann Unicorn 1032

Mozart: Festival Sonatas for Orchestra and Organ (Nos. 1-17, complete) E. P. Biggs, organ; Camarata Academica under

Bernhard Paumgartner Columbia K3L-231 3-12"

Reubke: Sonata on the 94th Psalm

Catherine Crozier Kenmore 2552

E. P. Biggs Columbia ML-4820

Richard Ellsasser Virail Fox RCA Victor LM-1917

Mendelssohn: Organ Sonatas, Op. 65

No. 6: Albert Schweitzer Columbia SL-175

No. 2. Richard Ellsasser MGM-3007

Rheinberger: Sonata No. 7 in F minor, Op. 127 E. P. Biggs Columbia ML-5199

Poulenc: Concerto in G minor for Organ, Strings, and Timpani Richard Ellsasser, organ; Hamburg Philharmonic Orchestra under Arthur Winograd MGM-3371

E. P. Biggs, organ; Columbia Symphony Orchestra under Richard Burgin Columbia ML-4329

Sowerby: Symphony for Organ in G Catherine Crozier, organ Kendall 2554

Hindemith: Concerto for Organ and Chamber Orchestra, Op. 46, No. 2 E. P. Biggs, organ; Columbia Chamber Orchestra under Richard Burgin

Columbia ML-5199 Piston: Prelude and Allegro for Organ and Strings no available recording

Ed McCurdy Tradition TLP-1003 Shenandoah William Warfield Columbia ML-2206 Alan Mills

Folkways FA-2312

Harry Belafonte RCA Victor LPM-1402

Johnny Has Gone for a Soldier Wallace House Folkways FP-48-3

John Henry Harry Belafonte RCA Victor LPM-1022 Josh White Elektra JH-701

Rock Island Line Leadbelly Folkways FP-14 Milt Okun Baton BL-1203

I'm Goin' to Tell God All My Troubles Inez Matthews

Period SPL-580 Robert McFerrin Riverside RLP 12-912

When the Saints Go Marching In Mahalia Jackson Columbia CL-644

Old Riley Leadbelly Folkways FP-14 Carless Love Clarence Cooper

Elektra EKL-27 Go 'Way from My Window

Susan Reed Elektra EKL-116 Every Night When the Sun Goes Down

Harry Belafonte RCA Victor LPM-1150 Black Is the Color

Susan Reed Elektra EKL-116 Roger Wagner Chorale Capitol P-8324



HARRY BELAFONTE

folksinger and star of stage and screen, suggests a basic library of

AMERICAN FOLK MUSIC

For detailed discussion of these records, see H.F.M. Jan.-Feb. '58

Ride on Old Paint Columbia CL-628 Norman Luboff Choir Columbia CL-657

HUGH ROSS

Conductor of New York's Schola Cantorum and the National Chorus of America, suggests a basic library of

GREAT CHORAL MUSIC

For detailed discussion of these records, see H.F.M. Mar. '58

Vienna Symphony Orchestra and Akademie Kammerchor under Herman Scherchen Westminster 3305 3-12"

Bartók: Cantata Profana Richard Lewis, Marko Rothmüller, New Symphony Orchestra and Chorus under Walter Susskind Bartók-312

Beethoven: Missa Solemnis Robert Shaw Chorale, NBC Symphony Orchestra under Arturo Toscanini RCA Victor LM-6013 2-12"

Berlioz: Te Deum Royal Philharmonic Orchestra with London Philharmonic Chair under Sir Thomas Beecham Columbia ML-4897

Copland: In the Beginning San Jose State College Choir Music Library 7007

Dunstable: Six Motets Pro Musica Antiqua under Safford Cape Decca ARC-3052

Handel: Messiah

Royal Philharmonic Orchestra under Sir Thomas Beecham RCA Victor LCT-6401 4-12"

Haydn: The Seasons

Vienna Philharmonic under Clemens Krauss Hayden Society 2027 3-12"

Honnegger: King David (Le Roi David)

Suzanne Danco, soprano; L'Église Nationale Vandoise, L'Orchestre de la Suisse Romande under Ernest Ansermet London A-4222 2-12"

Jannequin: Chant des Oiseaux (Song of the Birds) Nadia Boulanger Vocal Ensemble Decca DL-9629

Krěnek: Lamentations of Jeremiah

Russell Harris,

soloist; Hamline University Choir under Robert Holiday NRLP-506 1-10"

Monteverdi: Vespers 1610 (Vespro della Beata Vergine)

Richard Lewis, Tenor; the London Singers Oiseau-Lyre 5001/2 2-12"

Swabian Choral Singers; Stuttgart Bach Orchestra Vox 7901 2-12"



Irmgard Seefried, Jennie Tourel, Léopold Simoneau, William Warfield: New York Philharmonic Orchestra under Bruno Walter Columbia ML-5012

Irmgard Seefried, Vienna Opera Chorus and Symphony Orchestra under Georg Jocum Decca ARC-3048/9 2-12"

Palestrina: Pope Marcellus Mass (Missa Papae Marcelli) Robert Wagner Chorale

Capitol P-8126 Stravinsky: Symphony of Psalms Columbia Broadcasting Orchestra under Igor Stravinsky Columbia LM-4129

London Philharmonic Choir and Orchestra under Frnest Ansermet London LL-889

Vaughan Williams: Two Tudor Portraits Pittsburgh Symphony Orchestra with the Mendelssohn Choir Capitol P-8218

Verdi: Manzoni Requiem Soloists with the Robert Shaw Choral; NBC Symphony Orchestra under Arturo Toscanini RCA Victor LM-6018

KURT HERBERT ADLER General Director of the San Francisco

Opera Company, suggests a basic library of

OPERATIC MASTERPIECES

For detailed discussion of these records, see H.F.M. Apr. '58

1959 Hi-Ji Vearbook Issue



Mozart: "Don Giovanni"

Cesare Siepi, Fernando Corena, Anton Dermota, Suzanne Danco, Lisa della Casa, Hilda Gueden; London Symphony Orchestra under Josef Krips London A-4406 4-12"

Cherubini: "Medea"

Maria Callas, Mirto Picchi, Renata Scotto, Guiseppe Modesti, Miriam Pirazzini; Orchestra and Chorus of La Scala under Tullio Serafin Mercury OL3-104

Wagner: "Lohengrin"

Eleanor Steber, Astrid Varnay, Wolfgang Wind-gassen; Bayreuth Festival Orchestra and Chorus under Joseph Keilberth London A-4592 5-12

Wagner: "Tristan und Isolde"

Kirsten Flagstad, Ludwig Suthaus, Blanche Thebom, Diedrich Fischer-Dieskau; Royal Opera Chorus under Wilhelm Furtwängler RCA Victor LM-6700 5-12"

Verdi: "La Traviata"

Licia Albanese, Jan Peerce, Robert Merrill; NBC Symphony Orchestra under Arturo Toscanini RCA Victor LM-6003 2-12"

Verdi: "Otello"

Ramon Viney, Herva Nelli, NBC Symphony Orcestra under Arturo Toscanini RCA Victor LM-6107 3-12"

Renata Tebaldi, Mario del Monaco, Accademia St. Cecilla under Alberto Erede London A-4312 2-12"

Bizet: "Carmen"

Risë Stevens, Jan Peerce, Licia Albanese, Robert Merrill; RCA Victor Symphony Orchestra under Fritz Remer

RCA Victor LM-6102 3-12"

Puccini: "La Bohème"

Maria Callas, Giuseppe Di Stefano LaScala Opera Orchestra under Antonino Votto Angel 3560 B/L 2-12"

Licia Albanese, Jan Peerce, Robert Merrill; NBC Symphony Orchestra under Arturo Toscanini RCA Victor LM-6006 2-12"

Strauss, R.: "Der Rosenkavalier"

Elizabeth Schwarztopf, Christa Ludwig, Teresa Stich-Randall, Otto Edelmann, Philharmonic Chorus and Orchestra under Herbert von Karajan Angel 3563-D/L 4-12"

Puccini: "Turandot"

Inga Borkh, Renata Tebaldi, Mario del Monaco; St. Cecilia Orchestra under Alberto Erede London A-4320 3-12"

Maria Callas, Elizabeth Schwarzkopf; La Scala Chorus and Orchestra under Tullio Serafin Angel 3571 C/L 3-12"

Gershwin: "Porgy and Bess"

Lawrence Winters, Camilla Williams, Lehman Engel conductor

Columbia OSL-162 3-12"

MARTIAL SINGHER

Lieder singer and leading baritone of the Metropolitan Opera, suggests a basic library of

VOCAL CHAMBER MUSIC

For detailed discussion of these records, see H.F.M. May '58

Couperin (le grande): Leçons de Ténèbres

Hughes Cuénod tenor, Gino Sinimberghi tenor; Frantz Holetschek harpsichord organ, Richard Harand cello

Westminster XWN-18581

Rameau: "L'Impatience", Cantata for Solo Voice, Viola de Gamba, and Harpsichord; "Diane et Actéon"

Hugues Cuénod tenor, Alfred Zighera Viola da Gamba, Daniel Pinkham harpsichord Lyrichord 44

Handel: "Apollo e Dafne"

Margaret Ritchie soprano, Bruce Boyce baritone, Ensemble Orchestra L'Oiseau-Lyre under Anthony

Oiseau-Lyre 50038

Brahms: Two Songs for Contralto with Viola Obbli-

Kathleen Ferrier contralto, Max Gilbert viola; Phyllis Spurr piano London 5098

Ravel: Chansons Madécasses for Voice, Flute, Cello, and Piano

Martial Singher, baritone Concert Hall CHS-1124

Irma Kolassi, mezzo-soprano London LL-1425



Vaughan Williams: On Wenlock Edge, for Tenor, Piano, and String Quartet

George Maran tenor, Newton piano, London String Quartet

London 5365

Alexander Young, tenor, Gordon Watson, piano; Sebastian String Quartet Westminster XWN-18097

Respighi: Il Tramonto, Poem for Quartet and Voice Sena Jurinac soprano, Barylli Quartet Westminster XWN-18597

Stravinsky: Three Shakespeare Songs, for Soprano, Flute, Clarinet, and Viola

Richard Robinson, tenor; Chamber Ensemble under Igor Stravinsky Columbia ML-5196

Villa-Lobos: Bachianas Brasileiras No. 5, for Soprano and Eight Celli

Bidú Sayao, soprano; cello ensemble under Villa-Lobos

Columbia ML-5231

Phyllis Curtin, soprano, New Orchestral Society of Boston under Willis Page Cook 1062

Thompson: Stabat Mater, for Soprano and String

Jennie Taurel, mezzo-soprano; New Music Quartet Columbia 3ML-4491

Britten: Serenade for Tenor, Horn and Strings, Op.

Peter Pears, tenor; Dennis Brain, horn; New Symphony Orchestra under Eugene Goossens London 5358

LEHMAN ENGEL

Broadway's best known conductor, suggests a basic library from the

LYRIC THEATRE

For detailed discussion of these records, see H.F.M. June '58



Gay-Pepusch: "The Beggar's Opera" Old Vic Company, chorus and Pro Arte Orchestra under Sir Malcolm Sargent RCA Victor LM-6048 2-12"

Carmen Prietto, Martha Lipton, Dennis Noble; Argo Chamber Ensemble under Richard Austin Westminster OPW-1201 2-12

Gilbert and Sullivan: "lolanthe" D'Oyly Carte Opera Company London A-4210 2-12" (complete)

D'Oyly Carte Opera Company London 5089 (excerpts)

Romberg: "The Student Prince" Dorothy Kirsten, Robert Rounseville, Chorus and Orchestra under Lehman Engel Columbia CL-826 (complete)

Gershwin: "Oh, Kay!" Barbara Ruick, Jack Cassidy, Chorus and Orchestra under Lehman Engel Columbia CL-1050

Kern: "Show Boat" Jan Clayton, Carol Bruce, Cast of '46 production, Chorus and Orchestra under Edwin McArthur Columbia OL-4058

Robert Merrill, Patrice Munsel, Risë Stevens, Chorus and Orchestra RCA Victor LM-2008

Schwartz: "The Band Wagon" Fred and Adele Astaire Vik LVA-1001

Mary Martin, Chorus and Orchestra under Lehman Engel Columbia ML-4751

Rodgers: "Pal Joey" Vivienne Segal, Harold Lang, Chorus and Or-chestra under Lehman Engel

Columbia OL-4364 Weill: "Lady in the Dark"

Ann Southern, Carelton Carpenter, Original TV Cast RCA Victor LM-1882

Gertrude Lawrence RCA Victor LRT-7001 10"

Arlen: "Bloomer Girl" Celeste Holm, Original Broadway Cast

Decca 8015 Arien: "House of Flowers" Pearl Bailey, Original Broadway Cast Columbia OL-4969

Rodgers: "Carousel" Jan Clayton, John Raitt, Original Broadway Cast

Decca 9020 Patrice Munsel, Robert Merrill RCA Victor LPM-1048

Gordon McRae, Shirely Jones, Film Soundtrack Capitol W-694

Berlin: "Annie Get Your Gun"

Ethel Merman, Ray Middleton, Original Broadway Cast Decca 9018

Mary Martin, John Raitt

TV Soundtrack Capitol W-913

Lane: "Finian's Rainbow" Ella Logan, David Wayne, Original Broadway Cast

Columbia OL-4062

Hi-Ji Music at Home

Porter: "Kiss Me, Kate"

Alfred Drake, Patricia Morrison, Original Broadway Cast Columbia OL-4140

Loesser: "Guys and Dolls" Robert Alda, Vivian Blaine, Sam Levene, Original Broadway Cast Decca 9023

Loewe: "My Fair Lady"

Julie Andrews, Rex Harrison, Stanley Holloway, Original Broadway Cast Columbia OL-5090

Bernstein: "West Side Story"

Larry Kuntz, Stephen Sondheim, Original Broadway Cast

Columbia OL-5230

Bernstein: "Candide"

Max Adrian, Robert Roundeville, Barbara Cook, Ira Petina, Original Broadway Cast Columbia OL-5180

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MUSIC FOR HI-FI REPRODUCTION

For detailed discussion of these records, see H.F.M. Sep. '58

Purcell: The Fairy Queen

Jennifer Vyvyan, Peter Pears; St. Anthony Singers and Boyd Neel Orchestra under Anthony Lewis London-L'Oiseau Lyre OL 50139-41 3-12"

Bach: The Four Suites for Orchestra

Philharmonia Orchestra under Otto Klemperer Angel Album 3536-B with scores

Amsterdam Concertgebouw Orchestra under Eduard Van Beinum Epic SC-6024 2-12"

Vienna State Opera Orchestra under Felix Pro-



Vanguard-Bach Guild 530/1 2-12"

Bach: The Musical Offering

French Radio Orchestra under Igor Markevitch Angel 45005

Stuttgart Ensemble under Karl Münchinger London LL-1181

Berlioz: Symphonie Fantastique, Op. 14

Berlin Philharmonic Orchestra under Igor Markevitch

Decca DL-9783

Boston Symphony Orchestra under Charles Munch RCA Victor LM-1900

Minneapolis Symphony Orchestra under Antal Dorati

Mercury 50034

French Radio Orchestra under André Cluytens Angel 35448

Gounod: Symphony No. 2

Lamoureux Orchestra of Paris under Igor Markevitch

Decca DL-9982

Mahler: Symphony No. 4

Philharmonia Orchestra under Paul Kletzki

Angel 35570

Epic LC-3304

Hague Philharmonic Orchestra under Willem Van Otterloo

Amsterdam Concertgebouw Orchestra under Eduard Van Beinum London LL-618

Debussy: Jeux (Poème Dansé)

Suisse Romande Orchestra under Ernest Ansermet London LL-992

Stravinsky: Le Sacre du Printemps

Paris Conservatory Orchestra under Pierre Monteux

RCA Victor LM-2085

Philharmonia Orchestra under Igor Markevitch Angel 35549

Suisse Romande Orchestra under Ernest Ansermet London LL-1730

Berlin R.I.A.S. Symphony Orchestra under Ferenc Fricsay

Decca DL-9781

Schönberg: Variations for Orchestra, Op. 31 Robert Craft conducting unidentified orchestra Columbia ML-5244

Britten: Young Person's Guide to the Orchestra Peter Pears, narrator; Philharmonia Orchestra under Igor Markevitch Angel 35135

Brandon de Wilde, narrator; Pro Musica Symphony Orchestra under Hans Swarowsky Vox 9280

Amsterdam Concertgebouw Orchestra under Eduard Van Beinum London LL-917

Minneapolis Symphony Orchestra under Antal Dorati

Mercury 50047

Copland: Symphony No. 3

Minneapolis Symphony Orchestra under Antal Mercury 50018

Shostakovitch: Symphony No. 10

New York Philharmonic under Dimitri Mitropoulos Columbia LM-4959

Philharmonic Orchestra under Efrem Kurtz RCA Victor LM-2081

Czech Philharmonic under Karel Ancerl Decca DL 9822

Triple-A-Raves

These Are the Records and Tapes Which, from September 1957 through August 1958, Have Been Given Unqualified, Triple-A Recommendation by Our Reviewers. This Rating Is Based on Quality of Musical Composition, Performance, and Reproduction of Sound. Re-Releases, Which Are Starred, Are Not Graded as to Sound. The Date of the Issue in Which Each Review Appeared Is Included.

RECORDS

ORCHESTRAL MUSIC

BARTÓK: Concerto for Orchestra Decca DL-9951: Mar 58 BEETHOVEN: Symphony No. 3 in E flat ("Eroica") Decca DL-9912: Sep 57 BEETHOVEN: Symphony No. 7 in A, Op. Capitol P-8398: Feb 58 BRAHMS: Symphony No. 1 in C minor, RCA Victor LM-2097: Dec 57 Op. 68

Angel 3548: Apr 58 BRAHMS: Symphony No. 2 in D, Op. 73 Decca DL-9933: Feb 58

Angel 35218: Feb 58 London LL-1699: Mar 58

BRAHMS: Symphony No. 4 in E minor, Angel 35546: Jun 58 BRAHMS: Variations on a Theme of Haydn; Op. 56a; Academic Festival Overture, Op. 80; Tragic Overture, Op. London LL-1752: Apr 58 BRAHMS: Variaitons on a Theme of

Haydn, Op. 56a; Seven Hungarian Mercury MG-50154: Apr 58 **BRITTEN: The Prince of the Pagodas**

London LL-1690/1: Mar 58 CORRETTE: Concerto in G for Three Flutes and Orchestra

Epic LC-3383: Mar 58 COUPERIN: L'Apothéose de Lully

DÈLIBES: "Coppélia" (complete) London LL-1717/18: Feb 58 DVOŘÁK: Symphony No. 4 in G, Op. 88; Scherzo Capriccioso, Op. 66

Mercury MG-50162: Jul 58 DVOŘÁK: Symphony No. 5 in E minor,

Op. 95 ("From the New World") London LL-1607: Sep 57

ELGAR: Enigma Variations, Op. 36 VAUGHAN WILLIAMS: Fantasia on a Theme by Thomas Tallis

Capitol P-8383: Dec 57 FRANCK: Symphony in D minor Victor LM-2131: Feb 58

GRIEG: Peer Gynt Suites Nos. 1 & 2; Lyric RCA Victor LM-2125: Feb 58 **HOLST: The Planets**

Capitol P-8389: Dec 58

MAHLER: Symphony No. 4 in G
Decca DL-9944: Mar 58 MILHAUD: Les Choéphores

HONEGGER: Symphony No. 5

Decca DL-9956: May 58 MOZART: Symphony No. 39 in E flat, K.543; Symphony No. 40 in G minor, K.550 Epic LC-3357: Dec 57 Columbia ML-5194: Dec 57

MOZART: Symphony No. 40 in G minor, K.550; Symphony No. 41 in C, K.551 ("Jupiter")

Westminster XWN-18527: Feb. 58 MOZART: Symphony No. 40 in G minor, K.550; Eine Kleine Nachtmusik

Capitol PAO 8432: Jul 58 MUSSORGSKY-RAVEL: Pictures at an Exhibition Angel 35420: Dec 57

PROKOFIEV: Romeo and Juliet (Selections from Suites I and II) RCA Victor LM-2110: May 58

PROKOFIEV: Romeo and Juliet (Selections from Suites I and II)

TCHAIKOVSKY: Romeo and Juliet Decca DL-9967: May 58

PROKOFIEV: Symphony No. 5 in B flat, Op. 100 Columbia ML-5260: Jul 58 RIMSKY-KORSAKOV: Scheherazade

Angel 35505: Jul 58 ROSSINI-RESPIGHI: La Boutique Fantasque - Ballet (complete) **DUKAS: L'Apprenti Sorcier**

London LL-1715: Feb 58 SCHÖNBERG: Variations for Orchestra, Op. 31; Serenade for Baritone and Septet, Op. 24; Four Pieces, Op. 27; Canon: The Parting of the Ways, Op. Columbia ML-5244: Jun 58

SCHÖNBERG: Verklärte Nacht, Op. 4; Chamber Symphony, Op. 9 Vox PL 10.460: Mar 58

SHOSTAKOVITCH: Symphony No. 10 Victor LM-2081: Mar 58 TCHAIKOVSKY: "Sleeping Beauty" -Ballet (excerpts)

RCA Victor LM-2177: Apr 58 TCHAIKOVSKY: Swan Lake (highlights) London LL-1768: May 58

WAGNER: Overtures to "Die Meister-singer" and "Tannhäuser"; Prelude and Liebestod from "Tristan und Isolde" Angel 35482: Apr 58 RCA Victor LM-2112: Dec 58 Vienna

CONCERTOS

BEETHOVEN: Piano Concerto No. 4 in G, Op. 58 Angel 35511: Apr 58 BEETHOVEN: Piano Concerto No. 5 in E flat, Op. 73 ("Emperor")

Angel 35476: Feb 58 London LL-1757: Apr 58

BRAHMS: Violin Concerto in D Capitol PAO-8410: Apr 58

BRAHMS: Violin Concerto in D; Four **Hungarian Dances**

Bruno BR 14004: Jun 58 GOLDMARK: Violin Concerto in A minor Capitol PAO 8414: May 58

GRIEG: Violin Concerto in A minor, Op. 16 MENDELSSOHN: Concerto No. 1 in G minor, Op. 25 Victor LM-2102: Feb 58

HERBERT: Concerto No. 2 for Cello and Orchestra, Op. 30

PETER: Sinfonia in G Mercury MG-50163: May 58 MENDELSSOHN: Violin Concerto in E

BRUCH: Violin Concerto No. 1 in G minor, Op. 26 London LL-1684: Dec 57

PROKOFIEV: Violin Concerto No. 1 in D, Op. 19; Violin Concerto No. 2 In G minor, Op. 63

Columbia ML-5243: Jun 58

TCHAIKOVSKY: Piano Concerto No. 1 in B flat minor, Op. 23

RCA Victor LM-2252: Jul 58 TCHAIKOVSKY: Violin Concerto In D,

Op. 35 BRUCH: Violin Concerto No. 1 in G

Epic LC-3565: Feb 58 minor, Op. 26 VIVALDI: L'Estro Armonico: 12 Concerti Grossi, Op. 3

Vanguard BG 572/3/4 3-12": Apr 58
WALTON: Concerto for Cello and Orchestra

BLOCH: Schelomo (Hebraic Rhapsody for Cello and Orchestra)

RCA Victor LM-2109: May 58 WIENIAWSKI: Violin Concerto No. 1 in F sharp minor, Op. 14

BRUCH: Scottish Fantasy, Op. 46 Angel 35484: Feb 58

CHAMBER MUSIC

BEETHOVEN: The Complete Works for Cello and Piano

London set LLA-52 3-12": Feb 58

BEETHOVEN: The Late Quartets: Opp. 127, 130, 131, 132, 133, 135 Capitol PER-8394 5-12": Feb 58 BRAHMS: Violin Sonata No. 2 in A, Op.

100; Violin Sonata No. 3 in D minor, Op. 108 Westminster XWN-18592: Mar 58 BEETHOVEN: Trios: Op. 9, No. 1 in G; Op. 9, No. 3 in C minor RCA Victor LM 2186: Jun 58

DEBUSSY: Quartet in G minor, Op. 10: LEES: Quartet No. 1

Liberty SWL-15004: Feb 58
DVOŘÁK: Trio in E minor, Op. 90

SMETANA: Trio in G minor, Op. 15
Vox PL 10440: May 58
HAYDN: Quartet in C, Op. 74, No. 1:
Quartet in G, Op. 77, No.-1

RCA Victor LM 2168: Feb 58 MENDELSSOHN: Sonata in D for cello and

STRAUSS: Sonata in F, Op. 6, for cello and piano Capitol P-18045: Sep 57

MOZART: Quartet in G, K.387; Quartet in C, K.465 RCA Victor LM-2167: Feb 58 PORTER: String Quartet No. 8

CARTER: Eight Etudes and a Fantasy for Woodwind Quartet

Composers Recordings CRI-118: Apr 58 SCHUBERT: Trio No. 1 in B flat, Op. 99 HAYDN: Trio No. 1 in G, Op. 73, No. 2 Angel COLH 12*: Jul 58

TARTINI: Devil's Trill Sonata; Variations on a Theme of Corelli; Sonata in G minor Westminster XWN-18594: Mar 58 Julian Bream Plays Dowland

Westminster XWN-18429: Sep 57

VOCAL MUSIC

ALFONSO EL SABIO: Las Cantigas de Santa Maria Expériences Anonymes EA-0023: Dec 57

Hi-Fi Music at Home

BACH: Magnificat in D; Cantata No. 50 Vanguard BG-555: Apr 58 MAHLER: The Song of the Earth; Songs of a Wayfarer

Epic set SC-6023 2-12": Feb 58 MILHAUD: Le Pauvre Matelot

Westminster OPW 11030: Mar 58 MILHAUD: Nuptial Cantata; Four Songs of Ronsard; The Four Elements; Two Arias from "Bolivar"; Fountains and Angel 35441: Apr 58 MONTEVERDI: Selected works
Angel COLH 20*: Jul 58

STRAUSS: Lieder WOLF: Lieder Angel COLH 102*: Jul 58 WOLF: 16 Songs Angel 35474: Dec 57 The Art of Ezio Pinza

Camden CAL-401*: Mar 58 Five Centuries of Spanish Song (1300-1800) RCA Victor LM-2144: Feb 58 Lotte Lehmann Sings Lieder - Vol. 1 Camden CAL-378*: Dec 57

The Music of Salamone Rossi, Hebreo, of Columbia ML-5204: Feb 58 Mantua Songs of Naples Angel 35469: Dec 57 Children's Songs of Shakespeare's Time Counterpoint CPT-540: Feb 58

OPERA

DEBUSSY: Pelléas Mélisande

Angel set 3561 C/L 3-12": Dec 57

GLUCK: Alceste

London set XLLA-49 4-12": Sep 57 GLUCK: Orfeo (abridged)

Urania URLP-8015: Dec 57

ORFF: Der Mond Angel 3567 B/L 2-12": Jul 58

PUCCINI: Turandot

Angel 3571 C/L 3-12": Apr 58 WAGNER: Die Walküre: Act 3 (complete); Act 2, Scene 4 (Todesverkündigung)
London A-4225 2-12": Apr 58

Carlo Bergonzi Operatic Recital London 5346: May 58

Challapin Sings Scenes from "Boris Godounov" and other Russian Operas

Angel COLH 100*: July 58 Claudia Muzio; Arias from Italian Opera by Bellini, Verdi, Bioto, Mascagni, Puc-

cini, Giordano, and Ciléa Angel COLC 101*: Jul 58 Ezio Pinza Recital: Arias by Mozart, Puccini, Rossini, Moussorgsky, Verdi, and Halévy Columbia ML-5239*: Jun 58

KEYBOARD MUSIC

BACH: Partita No. 2 in C minor; Capriccio on the Departure of His Beloved Brother; Fantasia in C minor FISCHER, J. K. F.: Passacaglia in D

RCA Victor LM 2194: Jun 58 minor BACH: C minor Passacaglia; C major Prelude and Fugue; Variations on "Sei

gegrüsset, Jesu gütig"

Epic LC-3261: Dec 57 BEETHOVEN: Piano Sonatas, No. 30, Op. 109; No. 31, Op. 110; No. 32, Op. 111 Angel 45014: Apr 58

BUXTEHUDE: 6 Preludes and Fugues Westminster SWN-18221: Sep 57

CHOPIN: Scherzi, Nocturnes, and Barcarolle, Op. 60 RCA Victor LM 2137: Mar 58

DEBUSSY: Preludes, Book 1

Vox PL-10,180: Sep 57 FRANCK: Pièce Hérolque; Three Chorales: No. 1 in E, No. 2 in B minor, No.

3 in A minor Mercury MG-50168: May 58 FRANCK: Prelude, Chorale and Fugue SCHUMANN: Fantasia in C, Op. 17

Capitol P-8397: Feb 58 RAVEL: Caspard de la Nuit

PROKOFIEV: Visions Fugitives RCA Victor LM-2145: Feb 58 SCHUMANN: Symphonic Etudes, Op. 13: Kreisleriana, Op. 16 Decca DL-9948: Mar 58

The Art of Sergei Rachmaninov, Vol. 1 CHOPIN: Sonata in B flat minor, Op. 35 SCHUMANN: Carnival, Op. 9

Camden CAL-396*: Mar 58

MISCELLANY

The Art of Mabel Mercer Atlantic 2-602* 2-12": Mar 58 Gobbledegook Songs Judson J 3026: Jul 58 Honky-Tonk in Hi-Fi Westminster WP-6033: Sep 57

Songs For a Shuttered Parlor Hifirecord R 406: Jul 58

Woody Woodpecker's Family Album Decca DL 8569: Jun 58

FOLK

Documentary Talking Blues

Counterpoint CPT-550: Mar 58

Folk Songs of Many Lands Vanguard VRS-9019*: Jul 58

Folk Songs of Poland

Vanguard VRS-9016*: Jul 58 Jewish Folk Songs

Elektra EKL-141: May 58

Juerga Flamenca! Audio Fidelity AFLP-1852: Jun 58

Martha Schlamme Sings Jewish Folk
Songs Vanguard VRS-9011: Sep 57 Of Maids and Mistresses Elektra 137: Dec 57

Richard Dyer-Bennet

Dyer-Bennet DYB-3000: Feb 58

Dyer-Bennet DYB-4000: Apr 58

The Songs of Robert Burns Riverside RLP 12-823: Jul 58

Susan Reed Sings Old Airs

Elektra EKL 126: Apr 58 When Dalliance Was In Flower, Vol. 2 Elektra EKL 140: Mar 58

Audio Fidelity AFLP-1848: Apr 58

STAGE, SCREEN & TV

Annie Get Your Gun

Capitol W-913: Apr 58 The Columbia Album of Richard Rogers Columbia C2L-3 2-12": Feb 58 David Rose Plays Music from "Jamaica" MGM E-3612: Feb 58

George London on Broadway

London 5390: Jun 58 MGM E-3641 ST: Jul 58

Hans Brinker or The Silver Skates Dot DLP 9001: May 58

Hooray for Hollywood Columbia C2L-5 2-12": Jun 58

South Pacific RCA Victor LOC-1032: May 58

West Side Story Columbia OL-5230: Feb 58

POPULAR

ARLEN: Blues-Opera

Andre Kostelanetz and his orchestra

Columbia CL 1099: Jun 58
Diahann Carroll sings Harold Arlen songs Diahann Carroll with Ralph Burns Orch. RCA Victor LPM-1467: Dec 57

Ring Around Rosie

Rosemary Clooney and the Hi-Lo's

Columbia CL-1006: Dec 57

Having Wonderful Time Tommy Dorsey, others RCA Victor LPM-1643*: Jun 58

The Fabulous Dorseys in Hi-Fi The Dorsey Brothers

Columbia C2L 8: Jul 58

Heavenly Sounds in Hi-Fi

Ferrante and Teicher, pianos
S Paramount Stereo ABCS-221:

The Torch with the Blue Flame

Jackie Gleason. Capitol W 961: Jun 58

Temptation Morton Gould and his Orchestra

RCA Victor LM-2128: Dec 57

Love Nest The Hi-Lo's. Columbia CL 1121: Jul 58

Lea in Love Prestige 7100: Dec 57 Barbara Lea.

Dream Street

Vik LX-1111: May 58 Tommy Leonetti. While the Lights Are Low

The McGuire Sisters

Coral CRL 57145: Jun 58

Come Fly with Me

Capitol W-920: Apr 58 Frank Sinatra. The Many Sides of Pat Suzuki

Vik LX-1127: May 58 Pat Suzuki.

JAZZ

Dukes of Dixieland (Vel. 3)

The Assuntos

Audio Fidelity AFLP 1851: S

LaVern Baker Sings Bessie Smith

Atlantic 1281: Jun 58

Word from Bird

Atlantic 1274: Jul 58 Teddy Charles. Gil Evans and Ten Prestige 7120: May 58

Ella Fitzgerald Sings Verve MGV-4010 4-12": May 58

The Modern Touch Benny Golson. Riverside 12-256: Jul 58

Bill Harris and Friends

Fantasy 3263: Jul 58

Fred Katz. Pacific Jazz PJ-1231: Dec 57 Sing a Song of Basie

Dave Lambert ABC-Paramount 223: Apr 58

John Lewis Piano Atlantic 1272: Jun 58 The Gerry Mulligan Songbook (Vol. 1) World Pacific PJ-1237: Jul 58

West Coast Jazz Compositions (Vol. 1) Bobby Scott ABC-Paramount 148: Sep 57 The Art Tatum — Ben Webster Quartet

Verve MGV 8220: May 58 Leroy Walks

Le Roy Vinnegar Contemporary C-3542: May 58

Goin' to Chicago Jimmy Rushing

Vanguard VRS 8418*: Apr 58

STEREO TAPES

ORCHESTRAL MUSIC

BEETHOVEN: Leonore Overture No. 3; Coriolan Overture

RCA Victor BCS-48: Apr 58 BEETHOVEN: Overtures: Leonore No. 3, Op. 72b; Fidelio, Op. 72c; Coriolan, Op. 62; Egmont, Op. 84

Vanguard VRT 3021: May 58 BEETHOVEN: Symphony No. 3 in E flat,

Op. 55 ("Eroica") Vanguard VRT 4003: May 58

GRIEG: Two Elegiac Melodies Phono.-Cameo (Vox) SC-406: Mar 58 IBERT: Escales

RCA Victor ACS-57: Feb 58 MENDELSSOHN: Symphony No. 4 in A

("Italian") Phono.-Sonore (Vox) S-705: Sep 57 OFFENBACH: La Belle Hélène: Overture;

La Périchole: Selections Victor BCS-50: May 58

PROKOFIEV: Symphony No. 1 in D ("Classical")

RCA Victor ACS-37: Feb 58 SESSIONS: Suite from "The Black Maskers" Mercury Stereo MSS-16: May 58 STRAUSS, J. Jr: Selections from "Die Fledermaus" RCA Victor CCS-91: Jun 58 STRAVINSKY: Firebird Suite

Phono.-Sonore (Vox) S-710: Dec 57
STRAVINSKY: The Rite of Spring

Phonotapes (Vox) S-903: Feb 58
TCHAIKOVSKY: The Sleeping Beauty, Op.
66 (excerpts)

66 (excerpts)

RCA Victor GCS-151: Jul 58
TCHAIKOVSKY: Symphony No. 6 in B
miner ("Pathétique")

Livingston 4002 K: Jun 58

CONCERTOS

TCHAIKOVSKY: Violin Concerte in D, Op. 35

Sonotape (West.) SWB-8016: Sep 57

CHAMBER MUSIC

BARTÓK: String Quartet No. 2
Stereo Age Recordings: May 58

MOZART: Quintet in B flat, K.174 Columbia JMB-5: Feb 58 SPOHR: Nonette in F, Op. 31

Concertapes 24-9: Jun 58

VOCAL MUSIC

Walter Schumann presents The Voices RCA Victor APS-103: Jun 58

MISCELLANY

The Book of Psalms (Selections)
Omegatape 10001: Dec 57
Sounds of Sports Car Races
Phonotapes Cameo (Folkways)
SC-405: Mar 58

FOLK

Pete Seeger Sings Phonotapes Cameo (Folkways) PMC-1015: Sep 57

STAGE, SCREEN, AND TV

West Side Story Columbia TOB-13 (two 7" reels): Apr 58

POPULAR

Moods in Music
Herman Clebanoff
Mercury MDS 2-5: Apr 58
Play Melancholy Baby
Mat Dennis RCA Victor BP-54: Sep 57

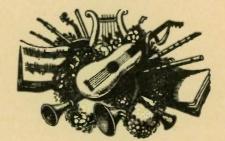
Caution: Man Swinging
Dennis Farnon

RCA Victor BPS-78: Feb 58
Feyer Plays Kern

Phonotapes (Vox) S-901: Mar 58

JAZZ

The Blues Jimmy Rushing Vanguard VRT-3008: Feb 58





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

Music for Strings:

BACH: "Mein Jesu . . ." Preludio
BORODIN: Nocturne
PAGANINI: Moto Perpetuo
Others
Leopold Stokowski and his Symphony
Orchestra
Stereo 7½ ips. Time: about 37 mins.
Capitol ZF-65

The ways of Leopold Stokowski with a string orchestra are well known. While one may disagree about the musical value of the selected works in their presented transcriptions (included also are Rachmaninov's Vocalise and Gluck's Musette, Lento and Sicilienne), what Stokowski does with them is truly extraordinary. Lushness, extreme warmth and pure virtuosity characterize the performances. Stereophonic sound enhances such an approach and in this case the Capitol engineers are equal to Stokowski's concept. The sound strikes one by its depth and definition. The order of pieces as marked on the tapes is erroneous; it is as noted above.

A. Skulsky

KHACHATURIAN: Concerto for Piano and Orchestra B
Leonard Pennario, piano A
Concert Arts Orchestra
under Felix Slatkin
Stereo 7½ ips. Time; about 36 mins.
Capitol ZF-52

This gaudy work in the grand manner of the Tchaikovsky-Rachmaninov Concerto has little to commend it beyond professional competence. Empty, flashy, incredibly long and tedious in its endless sequence of musical clichés, it serves merely as a grandiose show-piece for piano and orchestra. Pennario gives it the necessary virtuoso treatment; the Concert Arts Orchestra under Felix Slatkin's warm direction plays the resonant accompaniment with great beauty of tone and a conviction worthy of a nobler cause. The best thing about this release is the first-rate quality of the taping, which captures to perfection the sound of the piano and brings an authentic concerthall atmosphere to the whole performance.

C. McPhee

STRAVINSKY: The Firebird;
Petrouchka
A-A
The Berlin Philharmonic Orchestra
under Leopold Stokowski
Stereo 7½ ips. Time: about 37 mins.
Capitol ZF-49

No one, to my mind, can approach Stokowski in brilliance and imaginative glamor when it comes to performing these two lavishly scored works of Stravinsky. He brings to Firebird a very special enchantment and romance; his Petrouchka is a marvel of swirling color and dynamic rhythm. It is a great disappointment then to find this latter work, perhaps Stravinsky's most perfect in conception, presented here with many omissions. The opening Fair-music, the hurdy-gurdy numbers, the Moor's dance, and many charming passages for solo instruments—all have been left out, so that the present version is little more than a suite of Russian dances. One wonders why, since there is room on the reel for the complete ballet. However, both performances are superb, and the recording is outstanding for balance and range. C. McPhee

TCHAIKOVSKY: Concerto No. 1 in B
flat miner, Op. 23
A
Van Cliburn, piano; Orchestra under
Kiril Kondrashin
Stereo 7½ ips. Time: about 35 mins.
RCA Victor ECS-187

Here is a performance that after many hearings maintains its quite monumental stature. Van Cliburn's sonorous Steinway is excellently balanced with

a slight emphasis on the left speaker but enough presence on the right to focus it on one's imaginary stage squarely in front of the conductor. Cliburn's subtle yet shimmering pianissimo is captured with a delicacy only stereo tape can accomplish. The orchestral balance is perfection itself. Notice especially the interplaying runs between violins and cellos in the first movement; a magical Kondrashin achievement in a performance on the whole distinguished for wonderfully clean precision, integration, and structural poetry. All in all, a landmark in the catalogue of stereo tape.

D. Cross

Organ Recital A to C
John Eargle, organ
Stereo 7 ½ ips. Time: about 31 mins.
Klipschtape KST-7001

This tape is issued by the Klipschtape Division of Klipsch and Associates (Hope, Arkansas), of which the talented organist John Eargle is staff musical director. Two organs were used, the Aeolian Skinner in the First Presbyterian Church of Kilgore, Texas and that of the First Baptist Church of Longview, Texas. The tonal spectrums of both organs are beautifully realized on this stereo tape. The music ranges from Bach's Toccata in D minor (without the fugue), and a Bach Chorale Prelude through various pieces by Langlais, Albinoni-Walther, Mulet, Karg-Elert, Elmore and Alain.

A. Skulsky

Let's Face the Music and Dance A
Urble Green and his Orchestra A
Stereo 7½ ips. Time: about 24 mins. A
Victor CPS 125

Those in jazz have known for quite some time that Urbie Green is a trombonist of superior ability. This is his first venture as a leader of a dance orchestra and it is highly successful. The band, although no personnel is given, is undoubtedly made up of New York's finest musicians. They come over beautifully in stereo, playing unpretentious but effective arrangements by Al Cohn and Irwin Kostal of numbers like Dinner for One, Please, James, Love Walked In and Irving Berlin's title tune. Recommended for dancing and listening. Notes: Unsigned short blurb.

Between 18th and 19th on Any Street
Bob Scobey's Frisco Jazz Band
with Clancy Hayes
Stereo 7½ ips. Time: about 20 mins.
Victor BPS 128

This is not Dixieland played by Stan Rubin or someone of that ilk. Hayes was born in '08 and Scobey in '16. They grew up with the music. This collection contains standards like Struttin' with Some Barbecue and Undecided but also includes material that hasn't been done often before. Scobey plays a virile, singing trumpet and there are also good solos from clarinetist Pete Dovidio and trombonist Jack Buck (or Doug Skinner; no information as to who plays where is given). Hayes plays banjo and sings six numbers. His singing is relaxed and pleasant enough but invites comparison with Jack Teagarden and suffers thereby. Notes: Unsigned blurb.

Top Percussion
B
Tito Puente
A
Stereo 7½ ips. Time: about 16 mins.
A
Victor APS 120

Tito Fuente, who leads one of the best and most authentic Latin bands, here fronts a group of top Afro-Cuban percussionists. There are five men on Latin drums, one bassist and Puente himself on timbales. This is not recommended for the average mambonick because there ain't no melody and the rhythms get a little wilder than the usual dance band fare. You can dance, if you are in the mood for rituals. The listening is something, however, in stereo. The basic rhythmic patterns may get monotonous to some but much of the power of the compelling Latin rhythms stems from the monotony. Notes: Short explanatory quote from Puente.

1. Giller



MONO/STEREO RECORDS

Reviews & Ratings

Board of Reviewers:

Jean Bowen • Arthur Cohn • George Cory • Douglass Cross • Oliver Daniel Shelley Dobbins • Ann Douglass • Leonard Feather • Shirley Fleming • Bernard Gabriel • Ira Gitler David Jablonski • Edward Jablonski • Alfred Kaine • Ulric Kaskell • Ezra Laderman • Marvin David Levy • George Louis Mayer • Colin McPhee • Louis Menashe • David H. Miller • Robert Sherman • Abraham Skulsky • Walter Stegman

ORCHESTRAL MUSIC

BARTÓK: Concerto for Orchestra Chicago Symphony Orchestra under Fritz Reiner

S RCA Victor LSC-1934

There is simply nothing to criticize in this performance—it is stupendous, and comes as close to perfection on all counts as one could wish. And the sound? Victor, it seems to me, is further ahead in producing a disc which approaches stereo tape than even the most optimistic of us dared hope for at this early stage. Everything is clear, brilliant, deep, and lustrous. The instruments are where they should be. The hall resonance is ideal, and the surfaces on my copy were flawless.

BEETHOVEN: Symphony No. 6 in F, Op. 68 ("Pastorale") Lamoureux Orchestra, Paris, under В laor Markevitch

Decca DL 9976

This version of Beethoven's Pastorale cannot be counted among Markevitch's better realizations. In the first place, the balance between the orchestral choirs is often faulty, with the strings outweighing the winds much of the time. Certain of the conductor's tempi are arguable, such as the slow pace of the first movement and the slowing down to an adagio, almost, at the end of the last movement. Both the slow movement and the Scherzo (with all the repeats) are very well done, but the "Storm" has almost no impact at all. Here the fault may lie with the engineers, who seem to have lowered the volume in the two last movements. The sound in general is not the best.

A. Skulsky

BEETHOVEN: Symphony No. 6 in F, Op. 68 Philharmonic Promenade Orchestra of London under Sir Adrian Boult Vanguard VSO-2004

This performance is truly pastoral in spirit and in color: the clarity of detail, the subtlety of the shadings, the balancing of the choirs keep one intently fascinated throughout. Only in the "Storm" section does the performance slip from its lofty pinnacle. It lacks the playful histrionics of the Walter, and the turbulence of the Toscanini; the orchestra is solid enough but not brilliant, and the first desk men are all capable but lack the brightness of our major ensembles. The stereo is almost perfect and there is little distortion in bal-E. Laderman

BEETHOVEN: Symphony No. 7 in A, A-A B-B Op. 92; Egmont Overture Berlin Philharmonic Orchestra under A-A Andre Cluytens Angel 35526

This performance is not quite in a class with Klemperer's (Angel 35330) but is highly persuasive nonetheless. There is clarity and feeling for texture in the orchestral playing but that extra spark of fire, of frenzy, if you will, which makes the Toscanini and Klemperer readings memorable, is absent. Egmont's heroism is reflected in Cluyten's approach to the Overture, but here again in the beautiful orchestral tone of the BPO may, for some, compensate for the comparative lack of exuberance and intensity. Reproduction is most satisfying.

BEETHOVEN: Symphony No. 7 in A, Op. 92 c Philharmonic Promenade Orchestra of London under Sir Adrian Boult Vanguard Stereolab USD-2005

This disc is a little disappointing from the stereo standpoint. The recording level is very low, and you may bring in considerable hum before you reach room volume. Also, I found the left channel on my copy to be of definitely inferior sound, adding an overall gruff quality, especially in the frequent orchestral outbursts. The depth illusion is not consistent, either: a strange nowstereo, now-monaural effect. The performance is vigorous and vital, but with the sound the way it is. Boult doesn't have half a chance.

BERLIOZ: Symphonie Fantastique The Paris Conservatoire Orchestra under Ataulfo Argenta
London CS-6025

The Symphonie Fantastique, written in 1830 when Berlioz was still in his 20's, is the true starting point for the romantic and pictorial tone-poem. In five parts, it was planned as a program symphony which would recount the effects of love and opium on the hypersensitive nature of a lover, in imagination the composer himself. Musically, however, the Symphonie magnificently transcends the naive story; Berlioz' pungent and at times savagely brilliant instrumentation comes wonderfully to life in this recording which throws new light on the orchestral organization. Ataulfo Argenta, tragically killed in a motor accident shortly after making this recording (January 1958) gives a superb reading; fiery, poetic, and at times indescribably ominous.

BRAHMS: Symphony No. 3 in F, Op. 90; Tragic Overture B-B Chicago Symphony Orchestra under A-A Fritz Reiner RCA Victor LM-2209

The odiousness of comparisons notwithstanding, one cannot appraise any reading of this symphony without being mindful of Klemperer's. Reiner is duly affectionate and romantic - perhaps a shade too much so in the third and fourth movements. Following the colorful splash of romanticism in the opening movement and the pure song of the Andante, the latter sections usually seem dull by comparison; Reiner may be attempting to make them less so. The orchestra follows him faithfully and effectively and the recording

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 (Tep Letter)

At 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 on unqualified recommendation.

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.

- 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: 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.

5 This symbol Indicates a stereo disc.

Hi-Ji Music at Home

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

BARTÓK: Concerto for Orchestra S RCA Victor LSC-1934

BERLIOZ: Symphonie Fantastique S London CS-6025

DEBUSSY: Images pour Orchestre S London CS-6013

MAHLER: Symphony No. 2 in C minor ("Resurrection") Columbia M2L-256

RIMSKY-KORSAKOV: Scheherazade, Op. 35 RCA Victor LM-2208

CONCERTOS

BARTÓK: Violin Concerto Columbia ML-5283

CHAMBER MUSIC

BOULEZ: Le Marteau sans Maître STOCKHAUSEN: Zeitmasse Columbia ML-5275

KEYBOARD

BACH: Three Chorale Partitas Urania UR-8012

MISCELLANY

The Best of the Stan Freberg Shows Capitol WBO-1035

JAZZ

The Swinging Shepherds EmArcy MG-36133 After Hours at the London House Mercury MG-20383

is without blemish. All in all, you can't go wrong with this pressing of the Opus 90, but Klemperer's is still the favorite in my book. The Tragic Overture, for all Reiner's dramatic intensity, will not outclass other versions either. Fine recorded sound in both.

W. Stegman

COPLAND: Rodeo: Four Dance Episodes; El Salon Mexico; Danzon B-A-B Cubano A-A-A

Minneapolis Symphony Orchestra under Antal Dorati Mercury MG-50172

Dorati's experience as a ballet conductor is exemplified in the performance of Rodeo; every note and nuance is measured exactly. However, while this approach is exactly what is demanded for stage performance, it does not add up to total accomplishment in terms of concert performance. Rodeo, a bold and striking work, has a sense of stiffness in this recording. Reiner's is a professional job which lacks only the persuasiveness that arises from interpretational aliveness. The same tightness of statement is heard in the Danzon Cubano. But the Mexican opus is splendidly done. Copland's acute measurement of sound combinations is matched by Mercury's engineers; the squealy clarinet and the percussion are reproduced stunningly.

A. Cohn

DEBUSSY: La Boite à Joujoux (Orch.
Caplet); Printemps (arr. Büsser)
L'Orchestre de la Suisse Romande
under Ernest Ansermet

London LL 1734

There is probably no more treacherous undertaking in the realm of music than the mature composer's attempt to evoke the world of childhood. But here, Debussy is an outstanding success. There is nothing precious or cute about his little descriptive ballet designed for performance by children or marionettes. It is full of charm and magic and accomplishes what it sets out to do. The secret of its success is probably nothing more than a compound of simplicity, imagination and good solid musicianship. Ansermet adds his own well-known alchemy and sends us all on a happy trip back to the nursery. Printemps is a nice bonus.

G. L. Mayer

DEBUSSY: Images pour Orchestre:
Gigues, Iberia, Rondes de Printemps
A
L'Orchestre de la Suisse Romande under Ataulfo Argenta
S
London CS-6013

These three separate works were composed between 1906 and 1912. They show the same successful search for new sonorities that is to be found in all Debussy's orchestral music. Gigues, based on a Scotch folk-tune, is perhaps the most enchanting of the three. It has an indefinable melancholia, never completely dispelled by the joyful orchestral outbursts. The more widely known Iberia is as Spanish as a work of De Falla in its melodic material, rhythms, and evocative orchestration. It is good to have included here the less frequently played Rondes, thus making the set complete. All three works are given ideal interpretations by the late Spanish conductor, Ataulfo regenta, and the prismatic colors of Debussy's orchestral music seem to find their ultimate blending in stereophonic recording.

C. McPhee

MAHLER: Symphony No. 2 in C minor ("Resurrection")

Emilia Cundari, soprano; Maureen Forrester, contralto; the Westminster Choir with the New York Philharmonic under Bruno Walter Columbia M2L-256 2-12"

A new recording of this grandiose Mahler opus was long overdue; this is a first-rate version from every aspect. Bruno Walter, a well known Mahler

specialist, has surpassed himself in this performance, and one feels his devotion to the work from beginning to end. Here is spaciousness and lyricism, the tempi are slower than is usual but the performance carries such conviction that they seem absolutely right. The two vocal soloists as well as the Westminster Choir sing with the utmost devotion to the encompassing vision of the conductor. The sound of this mondural version is absolutely marvelous.

A. Skulsky

OFFENBACH: Gaité Parisienne

Boston Pops Orchestra under
Arthur Fiedler

S RCA Victor LSC-1817

Right from the racy introduction it is obvious that this is the "Gaité Parisienne". All the boisterousness of the demi-mondaine world of 2nd Empire Paris is here, and so is its delicacy, style, and wit. There is not a dull moment in this performance and the playing is warm and beautiful throughout. One of the most impressive sections is the wonderfully melodramatic fight between the Baron and the Duke which is allowed to build up to thrilling tension. No ballet collection can be complete without such a performance as this. The stereo reproduction enhances the champagne sound of this score but the review copy contained distortion at the end of Side I.

G. L. Mayer

RIMSKY-KORSAKOV: Scheherazade, Op. 35
Andon Symphony Orchestra under
Pierre Monteux
RCA Victor LM-2208

It is a real joy to hear a much-recorded work played with freshness and keen attention to its musical values. Here is further proof that Pierre Monteux, at 83, remains one of the world's truly great conductors. Under his sure hands, Rimsky-Korsakov's well known opus appears for what it is: a beautiful tone picture with every element in its place—melody, rhythm and orchestral color. The sound is excellent.

A. Skulsky

SAINT SAËNS: Symphony No. 3 in
C minor, Op. 78

Hans Eibner, organ, with the Vienna
Philharmonic Orchestra under Hans
Swarowsky
Swarowsky
Swarowsky

Here is a stunning record that bodes well indeed for future Urania stereo releases. The sound is excellent throughout; the instruments stay solidly in place, and spread out effectively. The organ entrance in the last movement is little short of overwhelming. This mellow instrument is behind the orchestra, as the excellent depth illusion will quickly tell you. Performance-wise, this is certainly not the epitome of technical perfection, but the enthusiasm and intensity more than compensate for whatever few slips there are. After this, who can help but be eager for more stereo from Urania?

D. H. Miller

B to C

B to C

SMETANA: The Moldau
WEBER: Invitation to the Dance
LISZT: Mephisto Waltz
BERLIOZ: Damnation of Faust
(three excerpts)
The Philadelphia Orchestra under
Eugene Ormandy
Columbia ML-5261

This well-chosen collection of familiar concert pieces disappoints both in the level of performance and soundwise. While Mephisto Waltz displays the renowned virtuosity of the orchestra admirably, there have been more fervent renditions of The Moldau, and the Rakoczy March, and Invitation to the Dance, Dance of the Sylphs, and Minuet of the Will o' the Wisps have certainly been played with greater delicacy and nuance. The recording itself is excessive in the highs and in acoustical reverberation.

G. Cory

CONCERTOS

BARTÓK: Violin Concerto Isaac Stern, violin; the New York Phil-harmonic Symphony Orchestra under Leonard Bernstein

Columbia ML-5283

This is unquestionably the moment to urge this work upon inquiring listeners whether they ordinarily feel a fancy for "modern" music or not. There is so much that is readily accessible in Bartók's Violin Concerto (1938)—the grandeur of melody, the vivid use of the orchestra, the exciting nature of the solo part—that the more difficult aspects, such as the awesome complexity of the total organization and its component parts, can wait for exploration; there is enough to occupy the hearer in the meantime. Stern's performance is breathtaking-more imaginative and articulate, even, than Menuhin's with the Minneapolis—with tremendous power of projection and beautiful coloring of tone. Bernstein and the N. Y. Philharmonic are absolutely at one with the S. Fleming soloist, and the recorded sound is excellent.

BEETHOVEN: Concerto No. 5 in E flat Emil Gilels, pianist; the Philharmonia Orchestra under Leopold Ludwig S Angel S-35476

The orchestra in this recording is very clear, and spreads out quite nicely. The piano spreads out, too—it sounds about fifty feet wide, giving a very strange Impression indeed. I prefer the monaural version which was released some months ago, as it gives a considerably more realistic piano sound. No quibbling with the performance, though. It is one of the finest Emperors anywhere, and is another feather in the cap of young Gilels, who continues to amaze us with his poetry and strength of style. Stereo discs seem to have problems with solo instruments, and I hope the engineers will solve them in

В

C

BOCCHERINI: Cello Concerto in B flat VIVALDI: Celle Concerto in E minor Aldo Parisot, cello; the Baltimore Conservatory Orchestra under Reginald S Counterpoint CPT-555

There are bound to be some poor items in these early days of stereo discs, and this, I am afraid, is one of them. The sound is very close and uncomfortably harsh in the highs. The solo cello is especially strident and thin in quality. The cello sound is obviously supposed to come from directly between the two speakers, but try as I might, I simply could not keep it from wandering all over the place, as though poor Parisot were playing his instrument while swinging from a pendulum. In addition, the performance in general could have stood a few more rehearsals, which might have increased the interpretive sensitivity. D. H. Miller

GEMINIANI: Concerti Grossi, Op. 7: No. 1 in D; No. 2 in D minor; No. 3 in C; No. 5 in C minor; No. 6 in A B flat I Musici Epic LC-3467

Geminiani - born in Italy, achieving fame in London and Paris, and dying in Dublin — was nothing if not cosmopolitan, and his Opus 7 reflects this to a considerable degree. He himself seems to have taken pleasure in his musical sophistication, and designated the movements of Concerto No. 3 as representing three different styles—"Francese, Inglese, e Italiano". I Musica perform these works in their own cosmopolitan (yet so superbly Italian!) manner, and as usual the results are impressive. Recorded sound is sharp

MOZART: Flute Concerto No. 2 in B-B-B B-B-C SCHUMANN: Adagio and Allegro for Horn, Op. 70 (orch. by Ansermet) HAYDN: Trumpet Concerto in E flat

André Pepin, flute; Edmond Leloir, French horn; Paolo Longinotti, trumpet; L'Orchestre de la Suisse Romande under Ernest Ansermet London LL-3020

The coupling of these seldom heard works proves to be somewhat more attractive than the playing of them. Most satisfying is the exposition of the Flute (originally above) Concerto of Mozart by Pepin, whose technical abilities could hardly be bettered. A greater degree of dynamic coloration and subtlety of shading would enhance this noteworthy effort however. Leloir, the horn player, more closely regards the f's and p's of Schumann's pensively moving Adagio and Allegro, but lacks the flutist's tonal and articulative security. I find the nasal and banal French style trumpet production of Longinotti rather strident to the ears. Throughout, the stylistically knowing and refined hand of Ansermet is a positive factor. The recording tends to relegate the ensemble to a somewhat distant position.

MOZART: Piano Concerto No. 20 in D minor, K.466 BACH: Brandenburg Concerto No. 5 in D

B-A

Edwin Fischer, pianist and conductor with the Philharmonia Orchestra. (Additional soloists in the Bach: Gareth Morris, flute; Manoug Parikian, violin; Raymond Clark, cello.) Angel 35593

Impressive as it is to watch a pianist conduct from the keyboard, the effect in a recording seems to result in less excitement from the solo instrument. The technical balance between instruments is admirable here, and Fischer's way with Mozart is unfailingly attractive and moving, but pre-occupation with orchestral control makes less a thing of the piano than it would be were there a separate conductor. For K.466 I still prefer Gieseking and conductor Rosbaud. The Bach is what makes this record valuable. Fischer joins his colleagues in a beautifully poised, richly satisfying re-creation of the Brandenburg No. 5 which is a model of style and finesse in execution. Superior W. Stegman recorded sound in both works.

TCHAIKOVSKY: Piano Concerto No. 1 in B Flat Minor, Op. 23 Witold Malcuzynski, piano; Orchestre National de la Radiodiffusion Française, under Nicolai Malko Angel 35543

В В A

What distinguishes this version is a poetic, lyrical slow movement of great beauty; the first and last movements are somewhat less impressive. Perhaps an electronic brain could recall the pluses and minuses in each of the many recorded performances of this Concerto; we can't. Coming so close, however, on the heels of Cliburn's RCA-Victor disc, it would be a pity if this one were entirely lost in the shuffle. Malcuzynski's brilliant digital work and the sterling orchestra add up to a highly creditable demonstration, if one somewhat lacking the excitement or the glamor of his competitors. Not the best, but surely among them. Fine sound.

TCHAIKOVSKY: Violin Concerto in D, Op. 35 MENDELSSOHN: Violin Concerto in B-B E minor, Op. 64 Christian Ferras, violin; Philharmonia Orchestra under Constantin Silvestri

If this auspicious debut recording is representative of Ferras' musicianship, he will most certainly leave his mark on the musical scene in coming years. The two concerti are offered with a degree of dedicated sensitivity and discriminating intelligence not always attained by performers of twice the young Frenchman's (25) years and experience. Silvestri, having wisely curbed his distortive tendencies, provides helpful and well-integrated support; however, the desire to tamper just a bit must have proven irresistible, as evidenced by the strange thirteen bar excision (193–206) in an orchestral tutti of the first movement. Angel's reproduction places the orchestra too far back where they are overly subdued.

VIVALDI: Violin Concerto in G A-B-B minor, Op. 12, No. 1 A-A-A RAMEAU: Concerto No. 6 in G B-B-B minor HANDOSHKIN: Viola Concerto in C Leonid Kogan, violin; Rudolf Barshai,

viola; Moscow Chamber Orchestra under Rudolf Barshai

Monitor MC 2018

Angel 35606

Perhaps the biggest news concerning this record is the Handoshkin Viola Concerto, composed by this all-but-unknown Russian in 1801, and published in Moscow only eleven years ago. To write for solo viola at all in that day was to invite raised eyebrows, but Handoshkin demonstrated his independence with vigor and a good deal of color. He also brings home the fact that an 18th century Russian could sound very like his German contemporaries: there is more than a little of Carl Stamitz in this work. Barshai is a born violist, and his performance is a pleasure to hear. The Rameau, too, is of special interest, so clearly does it give the feeling of the extraordinary mind and personality behind it. Performances of all three works are well shaped, S. Fleming and the sound is close and clean.

CHAMBER MUSIC

BEETHOVEN: Trio in E flat, Op. 3 В Heifetz, violin; Primrose, viola; A Piatigorsky, cello RCA Victor LM-2180

The positive factors of a deliciously performed interpretation and excellent sound suffice to outweigh the relative unimportance of this early opus and the

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meager total of only 35 minutes of music on the disc. The trio is more likely a loosely-constructed divertimento with two minuets in a good-humored 18th century style, and each of the six movements has its individual charm. The brilliant artists—who recently gave us on one release two trios from the Opus 9, both of greater substance than the Opus 3—here repeat their expected demonstration of flawless ensemble playing, exquisite intonation and style. It may be grade B Beethoven, but it's grade A everything else.

W. Stegman

BOULEZ: Le Marteau sans Maître (for alto voice and six instruments) STOCKHAUSEN: Zeitmasse (for five woodwinds)

A to B

B-B

Robert Craft conducting Columbia ML-5275

Here is the last word in 12-tone music by two brilliant young European composers. Both works stem from Schönberg via Webern, both are filled with bright new sounds and are a joy to listen to. Boulez' Marteau is especially fascinating for the brittle and crystal-clear resonance resulting from the combination of flute, viola, guitar, vibraphone, xylorimba and an unusual assortment of percussion instruments. The Stockhausen Zeitmasse (Tempos) is more contrapuntal in texture but wonderfully aerial and transparent in sound. Both works are rhythmically highly complex and Robert Craft, conductor, does an amazing job, as do the musicians themselves. This is controversial music, hard to grasp at first; the astonishing thing is the immediate sensuous appeal through delicate resonance. This release is the first in Columbia's new series, New Directions in Music. The recording is all one could wish for. C. McPhee

BRAHMS: Violin Sonata No. 1 in G, Op. 78 ("Rain"); Violin Sonata No. 3 in D minor, Op. 108 Joseph Szigeti, violin;

Mieczysław Horszowski, piano

Columbia ML-5266

Overtone 17

The fine taste and heartfelt devotion that have characterized Szigeti's musicianship throughout the three decades he has graced the American musical scene are still very much in evidence in his playing of the Brahms literature at hand. What is no longer in prime estate is his security with the bow, particularly in the sustained notes' of lesser dynamics in the lower and lower-middle registers. Yet, when one has heard these accounts, there remains the unmistakable impression of artistry of signal stature and telling communication, productive shortcomings notwithstanding. The excellent Horszowski deserves better than the beclouded and over-subdued reproduction accorded him.

MENDELSSOHN: Variations Concer-C-B-B tantes, Op. 17
SCHUBERT: Sonata in A minor C-B-C B-B-B ("Arpeggione") CHOPIN: Sonata in G minor, Op. 65 Aldo Parisot, cello; Leopold Mittman,

I have been most impressed with this team's previous recordings, but am disconcerted by this one. Both Parisot and Mittman seem to be at a loss with the music they play. This may well be due to the strictly minor-league material chosen. Mendelssohn's duologue is small talk indeed; Schubert's work is the best music on the disc, has the grace of his vocal compositions, but falls far short of the violin and piano duos, the trios, and the quartets. Chopin's work poses a problem because the piano melodicism is overdone and the string instrument is utilized mainly for counterpoint. Parisot does not help matters by the too-frequent use of harmonics, which tend to deflate already weakened lines. The sound is quite often pinched and dry. A. Cohn

TSCHAIKOVSKY: Souvenir of Florence, Op. 70 (Sextet for Strings) HANDOSHKIN: Variations on Russian Theme (Duo for Violin and Cello)

Leonid Kogan, Elizaveta Gilels, violins; Rudolph Barshai, Heinrich Talalian, violas; Sviatoslav Knushevitzky, Mstislav Rostropovich, cellos. (Kogan and Rostropovich in the Har Joshkin) Monitor MC-2019

I don't know what the Russians pay their recording artists, but a similar sextet of solo virtuosi would be financially prohibitive in the U.S.A. unless there were assurance of high-volume sales. The Tschaikovsky, pleasant and well scored but middle-drawer music, emerges with considerable effectiveness in performance. The playing is wondrous indeed. Musical values and virtuosity are matched perfectly in the Handoshkin duo—this alone would be worth the price of the disc. For all its brevity, it is a real and beautiful contribution to the Baroque catalog. Highly recommended.

W. Stegman SCHUBERT: Trio No. 2 in E flat, Op. The Immaculate Heart Trio Capitol P8442

Just why one feels compelled to state at the beginning that this ensemble consists of three Sisters (who are also sisters) in the Order of the Immaculate Heart of Mary is something I cannot account for—it is, after all, hardly the first time the Church has harbored music, and it has nothing to do with the merits or demerits of the performance. While the sisters do not play with entire freedom—the performance gives the feeling of having been carefully and conscientiously plotted, and having about it still some remnants of selfconsciousness—it is, nevertheless, honest, musical, and technically respectable. A little more polish and abandon, and the Sisters would be there! The sound is close, but there is at times too great a predominance of piano. S. Fleming

VOCAL MUSIC

BACH: Magnificat in D PURCELL: Funeral Music for Queen Mary

В

Ilse Wolf, soprano: Helen Watts, contralto; Richard Lewis, tenor; Thomas Hemsley, baritone; Geraint Jones Singers and Orchestra under Geraint

Angel 45027

This thoroughly professional reading of the Magnificat never quite manages to get off the ground. Of the soloists, Helen Watts and Richard Lewis do the best work, with the honors going to Lewis for the ease, freedom and excitement with which he sings the "Deposuit". The rest of the performers, and especially the chorus, miss the exaltation which this music must have. More interesting are the Purcell works — two a cappella anthems, beautifully sung, a march for trombones (with timpani in this version) and a canzona for trombones that reveals itself as a rich and sombre piece of the greatest musical strength. J. Bowen

FOSS: Psalms; Behold! I Build an B-B-B A-A-A House SHIFRIN: Serenade for Five B-B-B Instruments Robert Wagner Chorale under Robert Wagner; Melvin Kaplan, oboe; Charles Russo, clarinet; Robert Cecil, French horn; Ynez Lynch, viola; Har-

riet Wingreen, piano Composers' Recordings Inc. CRI-123

Of the three works presented here, the Shifrin Serenade is the one with the most genuine musical impulse behind it. In spite of a rather unconvincing first movement, the work is an expressive one, particularly the second movement, which is beautifully written and notable for the delicacy and restraint with which it handles the often-abused piano. The Foss works are effective choral pieces in which the composer handles a large bag of tricks with complete assurance and not much personal conviction. Performance standards are high, although one could wish for less sound from the two pianos in the Foss.

SHOSTAKOVICH: From Jewish Folk A to B Poetry, Op. 79 KABALEVSKY: Shakespeare Son-A to C nets, Op. 52 MUSSORGSKY: The Nursery Nina Dorlyak, Zara Dolukhanova, Alexei Masslenikov, Mark Reizen, singers; Dmitri Kabalevsky, Sviatoslav Richter, Dmitri Shostakovich, pianists

Monitor MC-2020

In his settings of Jewish folk lyrics for three voices and piano, Shostakovich has tried to wed the melismatic idiom of Jewish folk music to his own personal style. When he is light-hearted he is convincing, inventing melodic ideas of insinuating grace. But when he is impassioned he is also bombastic. The Kabalevsky songs, in their turn, are disappointing; even Mark Reizen's beautiful singing cannot give freshness to so many clichés. As for the Mussorgsky, musically the most interesting work of the lot, its charm is dissipated by soprano Dorlyak's cool, unimaginative performance.

Agrupación Coral de Pamplona de Pamplona Choir under Luis Morondo B Columbia ML-5278

This sixteen voice choir is a thoroughly disciplined and expertly conducted body capable of a wide variety of sounds and sound effects. However, this program, featuring Grau's Songs of the Cabin Boys, Power's Songs of the Canary Islands and five songs of de Falla, scarcely taxes their musicianship. One longs to hear them perform some of the 15th to 17th century Spanish liturgical works which Morondo himself has unearthed and for the performance of which he organized this group.

Great Day!

The Choir of the Metropolitan Spiritual
Church of Christ, Simon Payne,
director
Epic LN 3454

There's no denying that this amateur group from Kansas City sings with ardor and deep sincerity, or that the gospel songs and spirituals (performed here as in the actual church services) are full of rhythmic drive. By the same token, however, there can be no confusing this choir with one of professional caliber, and I find the raucous, frequently off-key singing rather tiresome after a while. In short, while the choir earns a resounding "A" for effort, those listeners who are looking for the musicality and precision, or the glorious voices characteristic of so many Negro choruses, had best look elsewhere. R. Sherman

Jerome Hines Sings Concert Encores

Jerome Hines, bass; Alexander Alexay,
piano
London 5397

Most of the selections here will be familiar to those who must depend upon community concert organizations for their musical sustenance. These songs are built upon obvious humor and unashamed sentimentality. Musical values are almost non-existent. All selections, including the three Mussorgsky and the Beethoven and Wolf items, are wisely sung in English. Hines allows his megnificent voice to suffer some indignities of production for the sake of clowning, and he gropes his way onto some of the top tones. But this disc makes one continue to yearn for a less hackneyed and more characteristic Hines recording.

G. L. Mayer

The Lighter Side of Lauritz Melchior C
Lauritz Melchior, tenor, with orchestra A to B
Camden CAL-424

Rather clearly defined standards exist for good taste but forces are still at work to set new ones for bad taste. This pace-maker clearly and unmistakably documents just what happened to opera stars who went west during the 40's. The gems here are a couple of pseudo-opera sequences from "Two Sisters from Boston". The one entitled Marie Antoinette is made up of orchestral pieces by Mendelssohn with a libretto laid on—the main theme is the slow movement of the Violin Concerto. Here Nadine Conner enters the picture, sounding suspiciously like Snow White. Melchior gives his formidable all, but even that redeems only some of the material on this disc. Please, Camden, give us Melchior's full weight.

G. L. Mayer

Russian Art Songs A to C
Maxim Karolik, tenor; Robert Pettitt,
Kalman Novak, Tan Crone, pianists
Unicorn UNS 2 3-12"

B

This is a fascinating selection of thirty songs, many rarely heard, and some worthy of cheers for their beauty and freshness. Ten composers, ranging from Balakirev to Gretchaninoff, are included. There are some points of criticism, but these are outweighed by the positive qualities. Karolik's voice is agreeable and acceptable. But he should be listened to as an intelligent (intellectual, if you wish) singer-musician, not as a voice per se. If his control of dynamics and phrasing is at times uncertain, it does not falsify the music itself at any time, and his ability to make clear the meaning of an art song is rarely cultivated by our great voices. The forty-eight page brochure is an excellent bonus.

A. Cohn

OPERA

В

BRETÓN: La Verbena de la Paloma Ana Maria Iriarte, Julita Bermejo, Miguel Ligero, Manuel Ausensi and others with Gran Orquesta Sinfonica under Ataulfo Argenta London A 4126

This one-act farcical zarzuela dates from 1894 and is considered one of the classic models for this genre. It's meagre plot is centered around the Festival of the Dove, and features a doddering old druggist and his two young girl friends, one of whom is merely using him as an escort to make her lover jealous. The proceedings, however, only serve to set the scene for a heady dose of local color à la Madrid. None of the roles call for taxing vocalism; the emphasis is strictly on characterization. The cast is nowhere dismayed by and, indeed, is probably grateful for, this stress. Ligero croaks the role of the druggist to perfection.

G. L. Mayer

MUSSORGSKY: Boris Godunov
(Highlights)

RACHMANINOV: Aleko (Cavatina of Aleko)

Mark Reizen, Ivan Kozlovsky, Georgi Nelepp and others with the Chorus and Orchestra of the Bolshoi Theater under Vassili Nebolsin and Nikolai Golovanov

Monitor MC 2016

Reizen's vocal splendor is not exploited here as much as his gift for characterization. None of Boris' great monologues are here — except for the inevitable death scene. Instead, we have Varlaam's lusty song, the St. Basil Cathedral scene (in which Kozlovsky does a magnificent job as the Simpleton), and the scene between Gregory and Pimen in the monastery cell. Reizen, who is in his 60's, gives every indication of being a great artist and scores his points by imaginative, not mighty, singing. The "Aleko" aria is a weak novelty. This would make a nice companion disc for those owning the superb Kipnis excerpts, for there is little duplication.

G. L. Mayer

KEYBOARD MUSIC

BACH: Three Chorale	Partitas	A
Robert Noehren, organ		A
Urania UR-8012		A

How often does it happen that one listens to a new recording, in the company of several other people, and finds everyone present so absorbed and deeply moved as the music unfolds that each is literally on the verge of tears and unable to speak, when it is ended? Such was my own rare experience when first hearing this superlative disc. As for the music itself, what words of praise can one utter about Bach in a greatly inspired mood, as surely he was in these Chorale Partitas? The beauty comes from some realm beyond the reaches of this planet. The organ playing of Robert Noehren (who, unpardonably, was given no biography or any other word about him on the album cover) is enthralling in every way, capturing the essence of this great music. The sound is superb.

B. Gabriel

BRAHMS: Three Intermezzi, Op. A
117; Variations and Fugue on a
B. Theme of Handel, Op. 24
Beugene Istomin, piano
Columbia ML-5287

Beauty of tone, sensitivity, color, understanding, style, technical security—how important these are in molding a great performance. Istomin seems to have all these qualities but there are also less tangible matters which may be quite as important, such as vitality, sweep, bigness of line, striking individuality and great fervor. Some of these elements are lacking in the performances on this record. The Intermezzi are played intimately, quietly, beautifully, but with little enkindling animation. The Variations and Fugue have finesse, splendid control and intelligence, but, for this listener, lack fervor and vitality. The piano tone sounds a bit thin.

8. Gabriel

BRAHMS: Variations and Fugue on a Theme of Handel; Rhapsodies B Nos. 1 in B minor, Op. 79, No. 2 in G minor, Op. 79, No. 3 in E flat, Op. 119
HANDEL: Aria con Variazioni
Sylvia Zaremba, piano
Unicarn

Sylvia Zaremba has been known to concert audiences around the country for perhaps fifteen years (she made her New York debut at the age of ten) but until now she has remained reticent as far as records were concerned. Her first recording does her great credit. She plays with style, understanding, and a technique which only occasionally falls short of her musical intentions (this, in passages which demand starkly clean articulation). Her playing is "all out"; one senses that there are few reserves of skill or subtlety tucked away for the moment, untapped. But this is premature criticism of an artist in her twenties, for she does present her Brahms with flair and a certain bigness of concept. The recorded sound, however, blows up the loud passages and minimizes the soft ones unrealistically. It has obviously been tinkered with.

S. Fleming

HAYDN: Sonata No. 3 in E flat A-A-A
MOZART: Sonata No. 10 in C, K.330 B-B-B
MOZART: Fantasia and Fugue in C,
K.394
Glenn Gould, piano

Columbia ML-5274

The sensitivity, the sincerity of this pianist's attempts to get to the core of the music, as well as the security and clarity of his fingerwork, are constantly in evidence in these performances, making them among his best recorded efforts to date. If one applied the highest standards for critical comment, one might be tempted to say that the playing seems self-conscious, and when the tonal volume exceeds a mezzoforte, there is a tendency to be over-energetic and brusque. These shortcomings aside, the record has much to recommend it. Good sound.

B. Gabriel

KUHNAU: Biblical Sonatas A
Albert Fuller, harpsichord; C. Ray B
Smith, narration A
Washington W-409

The quaint little world of drama to be found in these Biblical Sonatas by Bach's Leipzig predecessor is for the most part persuasively and imaginatively realized in these harpsichord performances. Playing four of the six

Hi-Ji Music at Home

Bible Sonatas, Albert Fuller lacks only two characteristics which would put this recording in the outstanding class: the rare ability to make every single note count, and a steadier rhythmic sense. There is a fresh approach in the verbol comments at frequent intervals describing the events to follow. The labels on the disc incorrectly identify some of the sonatas as they are performed in sequence. Clear sound.

B. Gabriel

SCHUMANN: Waldscenen, Op. 82
SCHUBERT: Moments Musicaux,
Op. 94
A

A-A B-A A-A

Wilhelm Backhaus, piano London LL 1725

The great authority, control and all-around mastery that have made Backhaus one of the world's great pianists for fully half a century are not lacking in these performances. The Schubert pieces, however, fare better than the Waldscenen for, great artist that he is, Backhaus has never been known primarily as a pianist of wide-ranging tone color or charm. And it is just these qualities that the Schumann music requires. With the rather massive approach he brings to this music, these short, imaginative works emerge a bit heavy-handedly and lacking in the ultimate grace and intimacy they might have. The Moments Musicaux strike a more responsive note. Good sound.

B. Gabriel

Bach at Zwölle: Prelude (Concertato) and Fugue in D ("The Great"); Prelude and Fugue in C minor ("Arnstadt"); Prelude and Fugue in E flat ("St. Ann") A B A

E. Power Biggs, organ Columbia KL-5262

Zwölle is a small town in Holland where E. Power Biggs discovered the Arp Schnitger organ, built in 1720—the same type of instrument upon which Bach himself was known to have played. There is a particular fascination in hearing the composer's own works on such an organ, and the project presents musical documentation of a special kind. Biggs, in this case, seems to be so taken up with the instrument itself that his interpretations of the three works are somewhat lacking in spiritual content. This is particularly true of the Prelude and Fugue in D; the E flat fares best. The sound of the organ is most beautifully captured by the Columbia engineers. There is an accompanying booklet written by Mr. Biggs with notes on the organ's structure and on the music played.

A. Skulsky

MISCELLANY

John Sebastian Plays Bach
BACH: Sonata No. 1 in B minor for
Flute and Piano; Sonata No. 2 in
E flat for Flute and Piano
John Sebastian, harmonica;
Paul Ulanowsky, piano
Columbia ML 5264

This listener fully expects one day to hear effective, musically worthwhile performances of masterpieces of Bach, Mozart, Beethoven and other great composers — on the musical saw, ocarina and the ukulele, if not the kazoo. For, granted a far-reaching technique and keen musical insight, hardly any medium seems too outlandish to realize (to a large extent, anyway) the wishes of the most serious composer. Segovia proved this to us years ago on the guitar; now John Sebastian does so with his harmonica. These two sonatas are performed with astonishing skill and the most catholic taste, and provide a thoroughly enjoyable presentation of this music. Only a certain monochromatic tone quality, inherent in the instrument, mars the pleasure. Fine accompaniments, good sound.

B. Gabriel

An Anthology of Guitar Music: The B to C
Sixteenth Century B
Charles Byrd, guitar A

The list of various dances, sets of variations, sonatas, songs and fantasias from the sixteenth century Spanish literature for the guitar (featuring five composers whose names are unfamiliar to all but historians and musicologists) is intriguing and provocative indeed. A glimpse into an all but forgotten world of charm is anticipated. But as assembled here, and as performed by Charles Byrd, the over-all effect of this music is disappointingly doleful and monotonous. The numbers are arranged with little contrast of mood or tempo, and despite Byrd's mastery of his instrument, he doesn't bring to the music all the imagination and vitality possible.

8. Gabriel

The Best of the Stan Freberg Shows
Stan Freberg and Company, Billy
May's Orchestra
Capitol WBO-1035 2-12"

AAA

Tell me, friend, what were you doing during the summer of '57% If you were busy deploring the state of comedy in America, and in Radio in particular, then you weren't listening to the 15 half-hour shows on which Stan Freberg and his able zanies were doing something about it! Neither was the undersigned,

who therefore has no way of knowing whether the two hours just released here are representative of the entire series. What is certain, though, is that this entire album is hildrious. Freberg's comic mind is infinite, and ranges from an interview with an abominable snowman to a TV western (sound track only) which takes a hefty poke at the U.S. Marshall racket, and radio commercials. Billy May's orchestra and the Jud Conlon Rhythmaires are as important as the talented cast. There is, of course, the problem of gags-grown-stale upon rehearing but there will always be someone for whom you can play it—their fresh enjoyment will revitalize your own.

S. Dobbins

Hi-Fi Square Dances B
The Nashville Squares A
Camden CAL-432 A

If you've got someone to do the calling for you (calls are omitted here), you'll find in this disc an excellent set of standard reels and square dance tunes. The fiddlers are in top form, the tempos are steady as a rock, and the sound, as advertised, is indeed hi-fi. Naturally, the basic similarity of all the numbers makes for rather unvaried listening, but then again, you're not supposed to back and "appreciate" this sort of music. It's strictly for dancing, and as accompaniments for do-si-dos and allemandes left, it can hardly fail to please.

R. Sherman

Music for Non-Thinkers —
Guckenheimer Sour Kraut Band —
under Dr. Fritz Guckenheimer A
(Richard Gump)
SE RCA Victor LSP-1721

Assure yourself that your new stereo equipment is in perfect working order before you put this disc on the turntable, for the next sound you hear could conceivably be the result of a bizarre mechanical accident. Incredibly enough, however, these slurpings and burpings are the product of a human—even literate—mind. There are moments when this troupe sounds like the underrehearsed municipal band of a very small community but at all other times it is a thousand times worse. This spoof does not recall the sound of Germany as I remember it and it is open to question whether it is for those who love band music or for those who detest it.

G. L. Mayer

FOLK

 Absolute Nonsense
 B

 Oscar Brand
 A

 Riverside RLP 12-825
 B

One of Canada's gifts to the U.S. is Oscar Brand. As "Shoeless Troubadour" for New York's municipal radio stations, Mr. Brand's brand of urbane humor was a happy counterpoint to his weekly folksong festival. This album contains 18 ballads of the more amusing (and bloody) variety, with brief paragraphs of nonsense explanations to be read either before or following their performances. Where more than one voice is required, arranger Dave Sear materializes to join in. Some of the original lyrics have been altered to protect the innocent, but the gusto makes up for the lack of lusto.

S. Dobbins

Folksongs and Ballads A
Peggy Seeger
Riverside RLP 12-655

As the great folklorist Cecil Sharp showed with his extensive studies of music in our Southern mountains, hundreds of English ballads travelled with the early settlers to the New World, and become firmly entrenched in American folk tradition. Peggy Seeger here presents fourteen of these Anglo-American songs (several in variants collected by Sharp), some of the best known of which are The Mermaid, I Married Me a Wife, Hangman Hangman, and The Roving Gambler. Miss Seeger's performances are unassuming and always tasteful (if somewhat lacking in flexibility) and she is particularly successful with the more lively, humorous ditties. Quality of sound varies from band to band, but is always quite acceptable.

R. Sherman

Gold Rush Songs A-B
Pat Foster, with Dick Weissman
Riverside RLP 12-654
B

This colorful album contains thirteen songs of the great California gold rush, telling of the miners' trials and tribulations, their dreams, their successes and failures, and ranging in mood from the satiric humor of Sweet Betsy From Pike to the pathos of The Dying Californian. Although many of them are of greater historical than musical interest (and several are much too long), the ballads come alive in Pat Foster's straightforward, convincing performances, and are greatly enlivened by Dick Weissman's vocal and instrumental support. Recorded sound is clean, if a little lacking in resonance.

R. Sherman

The Kingston Trio
Capitol T 996

Bob Shane, Dave Guard and Nick Reynolds, who collectively call themselves The Kingston Trio, are three extremely talented young men who have been performing at many of the folksong bistros around the country. Bursting with exuberance and buoyant, high spirits, they sail happily through a varied program of folk and semi-folk songs, mostly in slick, but highly imaginative arrangements by Mr. Guard. Although their interpretations could hardly be called "authentic", they have a remarkable feeling for style, and for the most part succeed fully in capturing the flavor of the various songs (which here range from an English drinking song, Three Jolly Coachmen, to Tom Dooley, an American badman ballad, to a semi-burlesque version of the Mexican Coplas).

Bright, full-bodied sound.

R. Sherman

Mevin' West A
The Merrill Staton Choir B
Epic LN-3472 A

The loping, melancholy folk songs of the Old West seem to lend themselves better than most to the type of lush choral arrangements favored by the Merrill Staton Choir. This disc, needless to say, is not for the purist, who will find in the rich harmonies and choral "effects" the very antithesis of what the lonely cowboy's singing must have been like. There is no questioning the beauty of the music, however, and for most listeners, the collection can hardly fail to please. The performances are excellent, as is the quality of sound.

R. Sherman

Singing Family of the Cumberlands
Jean Ritchie
Riverside RLP 12-653
B

Jean Ritchie, who has already recorded more than a dozen albums of songs from the Southern mountains, adds a new dimension on this disc by speaking as well as singing. She precedes each of the ballads (included are Fair Ellen, Gonna See My True Love and The Cuckoo, along with seven others) with detailed accounts of how she came to learn them, of the circumstances under which they were sung, and of their particular significance in her life. On the whole, it is an interesting and a warmly personal document, as well as a colorful bit of Americana.

R. Sherman

Songs Children Sing in Italy
Bob and Louise De Cormier
Budson J-3025
A

Children of all ages should really enjoy this altogether captivating collection of Italian nursery rhymes, dancing songs and fun games, all of which are performed with charm and graceful humor by Bob and Louise De Cormier. Although they sing in English, the De Cormiers have, in several instances, retained some of the original Italian words and nonsense phrases, thus further enhancing the unique flavor of the delightful ditties. The success of the disc may also be attributed in large measure to the efforts of Rudi Goehr, who fashioned the tastefully clever musical settings, and Leo Israel, whose translations are unstilted and natural sounding. Bright, well-balanced sound.

R. Sherman

Songs of a Russian Gypsy
Theodore Bikel
Elektra EKL 150
A

In the light of Theodore Bikel's many outstanding recordings, I am especially sorry to report that I find his latest release disappointing, both vocally and stylistically. Bikel's tone is often hard and forced, his interpretations labored and exaggerated; seldom does one sense the abiding warmth and understanding which made his recent "Jewish Folk Songs" so rewarding. A quintet of musicians playing balalaikas, guitars, violin and accordion provide the Russian cafe style accompaniments. Elektra's sound is first rate, as usual, and the company further obliges with full texts and translations. R. Sherman

Unhely Matrimony A to B
Paul Clayton B
Elektra EKL 147 A

This pleasantly bawdy set of ballads contains some eighteen amusing tales of marital, premarital and extra-marital adventures, somewhat along the lines of Elektra's earlier and highly successful "When Dalliance Was in Flower" discs. Included are such revealing testimonials to bachelorhood as I Wish I Was Single Again, The Mother-in-law Song, and Home, Sad Home, all of course dedicated to the proposition that marriage is the root of all evil. Paul Clayton sings them with disarming nonchalance, in a straightforward, dead-pan manner that is usually quite effective, if occasionally a little lacking in sparkle and humor. Explanatory notes and full texts are thoughtfully provided.

R. Sherman

The Weavers on Tour
Vanguard VRS-9024
A

The Weavers are back with another entertainingly varied collection of traditional and almost-traditional songs, all performed with the quartet's customary gusto and vitality. Highlights in the "almost-traditional" category include Pete Seeger's warmly sincere version of Lee Hays' Empty Pockets Blues and Fred Hellerman's lead singing of his own Calypso extract, Come Little Donkey; while of the standard folk tunes, the familiar Aunt Rhody and

Every Night When The Sun Goes In are outstanding. One unfortunate arrangement mars this otherwise excellent collection: in Tina, the singers must contend with an inane, tasteless trumpet obbligato.

R. Sherman

STAGE, SCREEN, AND TV

Four on the Aisle
The Four Lads Sing; Ray Ellis
Orchestra
Columbia CL 1111

Everyone likes Rodgers and Hart, Irving Berlin, and Cole Porter. With this fact very much in mind, The Four Lads have put together a musical survey of 22 songs from the scores of "Babes In Arms", "Annie Get Your Gun", and "Kiss Me Kate". It's an excellent album, with the accent on melody and simplicity of performance. There is little attemp to wring laughs from the more amusing but familiar tunes. Yet a surprising variety has been achieved by this quartet, which first earned its popularity among the teen age crowd. This latest program should widen their circle of fans. Ray Ellis and his Orchestra provide fine assistance to a worthy effort.

S. Dobbins

As Long As There's Music
Eddie Fisher with orchestra under
Hugo Winterhalter
ARCA Victor LPM-1647

Here is an excellent compendium of romantic songs, most of them from show scores, that fit the Fisher voice and personality perfectly. While I deplore his tendency to choke up in a song's more tender moments, Mr. Fisher can sing with enjoyable warmth. The songs include Sigmund Romberg's Close As Pages in a Book, Rodgers' You Are Too Beautiful, and I Wish I Were In Love Again, Vincent Youmans' Time On My Hands, Porter's I Am In Love, Loewe's There But For You Go I, Schwartz' I'll Buy You a Star (from "A Tree Grows in Brooklyn"), Coward's I'll See You Again and Kern's In Love in Vain. Superb collection.

E. Jablonski

"South Pacific" & "Oklahema!"

George Feyer

RCA Victor LPM-1731

A

George Feyer has been successfully tilling the Lisztian transcription approach to popular songs. Quite simple melodies end up transfigured into concerto-like lace-patterns, highly filigreed sugar coating, dextrous finger painting, but — alas — little music. Now I admit there are those who like their "South Pacific" and "Oklahomal" songs all fancied up, and they might even think they are being subjected to "high class" music. These excellent Rodgers and Hammerstein songs sound best in their natural settings to my taste. Mr. Feyer is without doubt a most skilled instrumentalist, but how about a chord now and then?

E. Jablonski

POPULAR

Althea Gibson Songs B
Althea Gibson B
Dot DLP 3105 A to B

This experiment in talent-transplanting comes fairly close to succeeding. Still, this first musical off-shoot from a tennis star in vocal soll will not flower. Not this season, at any rate. My admiration for Miss Gibson's athletic prowess is equal to anyone's, but even admitting her rich contralto assets, the fact remains that the Champ's personality does not illuminate the twelve songs in this set. (Because of You, If, and Once In Awhile are the better ones.) Performers who earn that title bring to their work a special "individual" quality, such as is Miss Gibson's at Wimbledon and Forest Hills. A few more sets of "singles" will help.

S. Dobbins

The Art of Chevalier B
Maurice Chevalier B
London TWB 91183 B

Though the thirteen songs which make up the two sides of this disc may represent the art of Maurice Chevalier, they curiously manage to exclude most of the numbers for which he has become famous—at least in this country. Also, they represent him only as he has sung in recent years; the characteristic charm, personality and showmanship are all still here, but the voice itself is pretty well shot. While the listener cannot escape the sense of considerable effort on the part of the singer, it is all quite delightful nonetheless. His excursions into straight speech are in the best Chevalier tradition. The orchestral accompaniment seems disappointingly humdrum, and rather too soft.

8. Gabriel

Billy Eckstine's Imagination

A to B
Billy Eckstine

A to B
Mercury MG-36129

B

A sudden burst of memory, as this record began, took this reviewer back some twenty years to the days of "Fatha" Hines' great band, when the legends

Hi-Ji Music at Home

of jazz and swing moved forward with Eckstine's own legend. I remembered Skylark and Jelly Jelly, neither of which are in this set. Then, in an instant, I was back in the present, listening. Imagination or no, the Eckstine voice was never better. The style, confident and relaxed—but disciplined. Side II is so relaxed there is time for only 5 songs, but all eleven deserve the extra effort displayed here. Lullaby of the Leaves gets away from him for a moment, but only that.

S. Dobbins

Coffee Break
Reg Owen and his Orchestra
RCA Victor LPM-1582

Mainly these selections are fashioned by easy listening, "background music to doing something else by". Nice innocuous non-thinking stuff, tastefully arranged and discreetly played by the skilled orchestra of Reg Owen. But I do feel we are indebted to Mr. Owen for bringing his lush string treatment to a very lovely Vernon Duke melody, Suddenly (from the "Ziegfeld Follies of 1934"), which is unaccountably neglected except by such aficianados of obscure showtunes as Bobby Short. Included also are the Arthur Schwartz tune Oh, But I Do, Sammy Fain's Ev'ry Day; both haunting melodies, hauntingly played.

E. Jablonski

Coffee Time

Morton Gould and his Orchestra

RCA Victor LPM-1656

A

If you are new to the miracles of Morton Gould as arranger-conductor, this is a good album for your initiation. Devotees will not be disappointed, either. This latest offering contains twelve of Mr. Gould's variegated best. They include at least one old faithful (Besame Mucho) of earlier releases. (It's a new recording, however, not a repress.) Other songs include Hora Staccato, Serenata, and Jamaican Rumba. Each section of the orchestra is used for its own individual color, but strings and percussion steal the show. S. Dobbins

Cole Porter Dance Book A
Nat Brandwynne and his Orchestra B
Vik LX-1008 A

As a dance album this collection of vintage Porter is most effective, but I must admit I'd rather not listen to it. Not that the Porter songs aren't fine — they are, but the Brandwynne approach is not for me. The orchestra has the typical hotel band sound with the conductor's piano rippling through it all. The whole business is quite nondescript and the band seems to be without any real character, sounding as it does like every other hotel band. But I must say the beat is steady and danceable, which is what they were after, after all.

E. Jablonski

Hi Fi-esta A to B
Edmundo Ros and his Orchestra A
London LL-3000 A

If placing the right foot directly in front of the left were all that the South American dance styles required, this poor mortal would still prefer listening to Cha cha cha, baion, and tango, to the more exhausting appreciation available on the dance floor. This album does well for Señor Ros, who is to England what Señor Cugat is to America. One reason the listening is so pleasant is the fact the tempos are up (in England all dance tempos are faster). A brief nod to the waltz and fox trot are included (Ramona, Jealousy and Dolores), and most arrangements are heavy on brass, for melody, with equal time and space given to percussion for rhythm. In each case, the accents are well placed.

S. Dobbins

Irving Berlin A
Frank DeVol and his orchestra B
Columbia C2L 12 B

It is Irving Berlin alone who shines throughout this 4-sided survey of fifty years of songwriting. He glows far brighter than the orchestra, arranger, or conductor. As a result, there is something lacking, not in the music, but in the emphasis. The main hitch to my complete enjoyment of this record is the overabundance of simple dance tempos. There are many variations, but most of the two hours is set up for dancing. Each band contains at least two (and often three) separate songs, usually placed side by side for reasons of chronology or former association.

S. Dobbins

'S Awful Nice A to B
Ray Conniff and his Orchestra
Columbia CL-1137 A to B

Take twelve songs, such as June In January, Lovely To Look At, and April In Paris, and add a vocal group. The problem: how to present these standards, include the human voice, and not retrace familiar patterns. Ray Conniff came up with the answer three albums ago, by his use of the vocal sounds as one more instrument in the band. He wasn't the first to do it, but he's as successful as ever in this newest release. Though his basic tempos are geared to dancing, these fine arrangements will please even if you're not sure of how to tap your foot. Brass and percussion dominate and the voices are just close enough for comfort. Next stop, according to Gershwin: 'S Paradise. I won't mind.

S. Dobbins

Just You, Just Me
Jaye P. Morgan
RCA Victor LPM-1682
A

This uniquely named vocalist is representative of the current crop of pop singers. Her style is not greatly different from so many others of her ilk; they sing mechanically with a peculiar metallic quality in their voices. Having long given up trying to comprehend their popularity, I feel I must also not treat them too harshly because, no doubt, widespread popularity has its reasons. But frankly, I find Miss Morgan's singing without any warmth or real beauty; even when she sings such lovely songs as Schwartz' I See Your Face Before Me and Kern's The Song Is You. This album may be just for you, but not for me.

E. Jablonski

Legrand in Rio
Michel Legrand and his Orchestra
Columbia CL-1139

B-A
A-A

Fourteen songs of Latin coloring are touched by the formidable arranging talents of Michel Legrand, who has placed them arbitrarily in Rio. They don't all belong there, except as tourists. And, as such, they are slightly overdressed in Legrand's very festive orchestral fabrics. Beginning with Ellington's Caravan, and concluding with Adios, the hand of Legrand points out the wonders of Brazil, Bahia, and Granada—this last an error in geography only, due to the limitations of the album title. Legrand's imagination, however, steps nimbly over borders and such man-made hurdles, and yet it's as exhausting to the ear as carnivals often are.

S. Dobbins

Portraits
Frank DeVol and his Orchestra
Columbia CL-1108

A
B
B

Almost everyone connected with a hit record that sells over a million coples receives a copy in gold, for casual display in a conspicuous spot. The Honor Roll for Columbia includes the names of Rosemary Clooney (Come On-a My House), Frankie Laine (Jezebel), and other notables. Twelve of these top tunes have been reassembled in the name of their big selling stars (thus the Portraits), and conductor-arranger Frank DeVol has fashioned of them a dozen occasionally interesting treatments. The album, for the most part, is a dance party, and as such, it offers little that is original or fresh. The Yellow Rose of Texas recalls its former glory, but the rest are merely agreeable.

A Twist of Lemmon B
Jack Lemmon with orchestra B
conducted by Marion Evans A
Epic LN-3491

Jack Lemmon joints the parade of film personalities who are not content to confine their vocalistics to the Saturday night dip in the tub. Mr. Lemmon goes a couple better; not only does he sing, he also plays the piano (very well) and even contributes a couple of compositions to the album. While I consider Jack Lemmon one of the brighter talents in films, and I find his voice pleasant enough, he is an obvious amateur at the singing trade. Which is all right, but he sometimes swallows lyrics and maybe changes the tune here and there. But he is one of the best of the Hollywood lot and includes some nice songs.

E. Jablonski

Under Western Skies
George Melachrino and his
Orchestra
RCA Victor LPM 1676
B

British born Melachrino, having toured our American West, repays us with a dozen tone pictures of that section, eight of which are as familiar to Americans as the National Anthem. The remaining four are also British-born. (Colorado River, San Francisco, Northwest Trail, and One Armed Bandit.) The American eight include, Empty Saddles, Wagon Wheels, and Cool Water, but Melachrino has added nothing new to them but his personal admiration. Four of them depend on wood blocks to simulate the slow jog of horse and rider, and all eight lack lustre. The English impressions fare better, but this Far West is more coy than coyote.

S. Dobbins

JAZZ

Hot Cargo B
Ernestine Anderson A
Mercury MG 20354 B

Almost unknown at home, Ernestine toured Sweden in the summer of '56 and became a prophetess with honor under Scandinavian scrutiny. She has a vibrant, jazz-tinged quality that makes her performance of Mad About the Boy the best of its type yet recorded. Other standards (Day Dream, III Wind, My Man, Experiment, Little Girl Blue, etc.) are deftly handled, though the Harry Arnold backgrounds are harmonically limited. The liner notes credit none of the Swedish musicians involved. Unmistakable signs of promise indicate that Ernestine's next LP will be a gas.

Louis and the Good Book
Louis Armstrong
Decca DL-8741
A

1959 Hi-Ji Wearbook Issue

S. Dobbins

As the notes point out, the Spiritual is nothing new to Louis, who has been using this type of material off and on for twenty years, and indirectly even longer. The choir and arrangements are in the hands of Sy Oliver. This is, of course, essentially a vocal album, though Louis' horn leads the ensemble through a rousing instrumental interlude on Down By The Riverside. It is agreeably muted, to organ background, on Swing Low Sweet Chariot, and beautifully blended with the choral setting on Motherless Child. In sum, this is the essence of Armstrong's personality; warmth and sincerity nestling with sly comedy that stops short just this side of sacrilege—or occasionally just the other side, which pulls the rating down from a triple A. Liner notes: Martin Williams. Valuable background data.

West Coast Wailers Conte Candoli-Lou Levy R Atlantic 1268

Conte's trumpet plays simple unisons or two-part harmony with Bill Holman's tenor sax, supported by a supple rhythm section with Levy on piano, Larry Marable on drums and the peerless Leroy Vinnegar's bass. How you react to the eight tracks will depend on how much you have been exposed to these over-recorded soloists. It is hard for anything new to be said by, or about, Candoli or Holman. Possibly realizing this, Atlantic had the unique idea of turning over what would normally be liner note space about them to an essay on an unrelated subject, the role of the bass in jazz, well written by L. Feather

The Swinging Shepherds **Buddy Collette** EmArcy MG-36133

Of all the countless LPs of its kind this is the fullest-fledged flute fiesta yet, with Collette, Bud Shank, Harry Klee and Paul Horn running between C flute and alto flute and bass flute and piccolo, in a set of seven original works and two remarkable improvisations. Because of the variety in writing and various permutations of horns I never found the coloration monotonous. Paul Horn's Pony Tale and Four Winds Blow are the swingingest tracks. Notes are interesting but should have included a play-by-play rundown of solo credits, almost none of which are listed.

Exploring the Future В Curtis Counce Quintet Dooto DTL 247 B

Unlike the above-mentioned Messrs. Candoli and Holman, these West Coast residents have been heard with comparative infrequency on records. They play a more muscular, hard-driving brand of modern music, the Swedish Rolf Ericson's trumpet and the tenor sax of ex-Max Roachster Harold Land stand out. Four originals by the pianist, Elmo Hope, one by Land and three standards, of which Move is a meaningless drum solo by Frank Butler. Counce's bass is admirable throughout. Cover art, photography and liner notes are far below the standards of the music — but don't let this deter you! L. Feather

Black, Brown and Beige Duke Ellington's Orchestra featuring A Mahalia Jackson Columbia CL-1162

As presented in its original form in 1943 this work ran almost 50 minutes and was an unprecedented masterpiece of extended jazz writing. Alas, Duke is, as the notes here state, never content merely to repeat something he once did well. As a result, the work has now been stripped of its original meaning (it was "a tone parallel to the history of the American Negro"); many of the delightful themes have been dropped entirely, even the superb Blues, which included Ellington's most masterful lyrics. The exquisite Come Sunday is ruined by being taken away from Hodges and split between Carney and Baker, and by undergoing interminable repetition on the second side. Mahalia Jackson does her best, singing and humming, Nance's violin sinks into its most glutinous mood, and the work concludes for no apparent reason with Miss Jackson singing the 23rd Psalm. For those who never had the luck to hear the real Black, Brown and Beige, this new treatment can still be recommended. Despite its faults there are many moments of great Ellingtonian beauty.

L. Feather

The Best of Ella Ella Fitzgerald Decca DXB-156

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.

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

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
Indicates a superior performance throughout the collec-

This two-record package traces Ella's career all the way from A Tisket a Tasket (May, 1938) to The Tender Trap (August, 1955). Though it provides an uncomfortable reminder of the inadequacy of many of the settings surrounding her, there are moments of great excitement—even on the track in which she's saddled with the lnk Spots, and even on the bop treatments, now wearily over-familiar, of Flyin' Home, Lady Be Good, and How High the Moon. The production is handsome and there are no less than four sets of liner notes. Accompanying groups are led by Camarata, Gordon Jenkins, Sy Oliver and, of course, Ella's original boss, the late Chick Webb.

Terry Gibbs Plays the Duke Terry Gibbs EmArcy MG-36128

Eight Ellington tunes and two of Strayhorn's, wrapped up in a neat and unspectacular series of performances in which the only facts of unusual interest are that Pete Jolly plays accordion (successfully) and Gibbs, on a couple of tracks, doubles on marimba and xylophone. The quartet swings throughout, but the arrangements could have been a little more imaginative. It is ironic to see four writers credited as co-composers of Duke's two-note C Jam Blues. What did they compose, half a note each? Liner notes: Jack Tracy. Competent.

Chuck Gould Plays C A La Fletcher Henderson В Vik LX 1123

Even Benny Goodman, who popularized Henderson's arrangements, had trouble delivering them unwilted at Newport; when the style is imitated by a complete stranger with an unknown band it has even less meaning. Fletcher was a giant of the 1930s, but this view of him is like looking through the wrong end of a telescope. The 12 tunes are all stale standards, never particularly associated with Henderson. Best soloist is an Eldridge-like trumpet; all individuals are buried in the brief, uninformative liner notes by Stephen Long-

Chico Hamilton Trio World Pacific PJ-1242

Chico's name is used here to launch what is in fact the debut solo LP of Freddie Gambrell, a blind pianist he found in San Francisco. Gambrell has the technical competence that one now takes for granted in these days of academic jazzmanship; too, he can take ideational dictation with his left hand and swing with both. He plays funkily on a blues, feelingfully on a minor-moded revision of These Foolish Things. On Devil's Demise, written by the bassist, Ben Tucker, he sounds like a more galvanic Phineas Newborn. The album is almost worth the price for Gambrell's very touching statement of his credo in the liner notes, quoted by Ray Combs.

The Weary Blues With Lanaston Hughes Langston Hughes reading his own poems accompanied by Red Allen, Vic Dickerson, Sam "The Man" Taylor, Charlie Mingus, Jimmy Knepper,

Shafi Hadi & others MGM E-3697

As the notes state, this is not the usual "jazz-and-poetry hopscotch". Hughes' poetry is simple, direct, humorous, human, rooted in the blues with a natural jazz feeling. Side I has fine and functional music written by Leonard Feather, played by Red Allen (in excellent form) and band. Side II's appropriate backgrounds are the compositions of Charlie Mingus and are played by that bassman's quintet under the name of its pianist, Horace Parlan. On my copy, Hughes seemed too close to the mike on Side I. Notes: Martin Williams, Intelligent discussion of the poetry of jazz; short biographical data.

J. J. in Person J. J. Johnson Columbia CL-1161

The group heard here is Johnson's most recent quintet, featuring Nat Adderley (whose name is misspelled in the liner notes) on cornet. Since most of the material is familiar and has been done at least as well in previous versions (Parker's Now's the Time, Monk's Misterioso, plus Laura, Walkin', Tune-Up, etc.), the value of the set depends on the solos which, fortunately, are uniformly good. Johnson's announcements are included. Liner notes: Charles Edward Smith, who apparently is trying hard to understand this kind of music. He neglects to state at what concert the performance took place. L. Feather

tion. 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.

Hi- 7 Music at Home

Kelly, who has only one previous LP to his credit (a 10-incher, six years ago) was buried too long as accompanist to Dinah Washington and sideman with Gillespie and others. On these seven tracks he has strong support, with Kenny Burrell on guitar, Paul Chambers on bass and the ubiquitous Philly Joe Jones on drums. Kelly's influences seem to range all the way from Earl Hines to Bud Powell. The seven tunes include Benny Golson's Whisper Not, Billie Holiday's Don't Explain and a lightly-swinging up-tempo treatment of Dark Eyes. Liner notes: Orrin Keepnews, who never fails us.

L. Feather

Beverly Kenney Sings for Playboys
Beverly Kenney
Decca DL-8743
A

Jazz critics eagerly embraced the sound of Beverly Kenney a couple of years ago as a great new jazz voice. On this set she is accompanied by piano and bass only, the former being Ellis Larkins, than whom there is no more sympathetic accompanist on earth. Beverly has pleasant ideas and phrases well; she is an agreeable sight in a small, intimate night club. Her voice, however, is small and very limited in dynamic range and emotional expression; and the inclusion of such songs as A, You're Adorable and Mama, Do I Gotta? in an album for adults seems questionable. Notes: Steve Allen. Adequate.

Back to Balboa B
Stan Kenton B
Capitol T 995 B

This disc was made during Kenton's return to the Rendezvous Ballroom at Balboa, Cal., with an orchestra he has since disbanded. It was one of Stan's better bands. Of the ten arrangements heard here seven are by Johnny Richards, two by Marty Paich, one by Bill Holman, and they are performed with the taut, Brooks Brothers precision one expects from Stan's bands. Richards' Rendezvous at Sunset, featuring Noto's muted trumpet, achieves an effectively relaxed mood contrasting well with The Big Chase preceding it. Notes: unsigned, brief but adequate.

Harold in the Land of Jazz B
Harold Land B
Contemporary C-3550 A

This set provides a stimulating reminder that the brand of jazz sometimes known as "hard bop" is by no means the exclusive property of the East Coast. Land, former tenor man with Max Roach, heads an assertive quintet that includes the greatly improved trumpet work of the Swedish Rolf Ericson and a fine rhythm section, outstanding among whose members is the late Carl Perkins on piano. Arrangements for the seven long tracks were by Land and Elmo Hope. Liner notes by Nat Hentoff, who rightly points out that this set should be instrumental in bringing Land belated recognition.

L. Feather

Detour to the Moon
Mary Ann McCall
Jubilee 1078
B

The veteran vocalist has two settings here, one an odd group with viola and 'cello. Ten of the twelve tunes have "moon" titles. Mary Ann, who often hits a note as if it were a punching bag, is a jazz singer as claimed here, and at times her imaginative phrasings and contrived settings come off admirably; at others they are as unusual (and as practical) as an oblong wheel. She does manage to reap an earworthy crop out of Harvest Moon, and captures a warm mood on a new Detour Ahead, the tune she once sang in WoodyHerman's band. The notes were written, it seems, without hearing the record. Teddy Charles, whose vibraphone is nowhere to be heard, is listed as playing throughout, and arrangers are credited on a couple of tracks where virtually nothing but intro and coda were arranged.

L. Feather

Modern Jazz Quartet and Oscar
Peterson Trio at the Opera House

Verve MGV 8269

B

This is one of a series of just-released Verve LPs that seem to take the place of what in previous years was released under the title Jazz at The Philharmonic. Recorded (with variable presence) in Carnegie Hall, the Los Angeles Shrine Auditorium and the Chicago Civic Opera House, they include in addition to the record listed above, sets by Ella Fitzgerald (8264), Coleman Hawkins-Roy Eldridge (8266), and the JATP All Stars with Stitt, Getz, Young, Jacquet, Hawkins and Flip on a saxmen's holiday (8267). Production is careless (the MJQ's titles are listed in the wrong order, etc.) but the music is up to the general Granz level. Liner notes: Granz. Skimpy. L. Feather

Red Plays the Blues
Red Norvo
RCA Victor LPM-1729
A

Red has made so many LPs during the last year or two, and has maintained such a high standard on all of them, that it is possible we expected too much of this one. Despite his great strength as a blues artist the material has a certain sameness, even though two different groups are heard, one a sextet with Ben Webster and Harry Edison; the other a big band with Willie Smith

and Harold Land. Helen Humes, vocalist with the Basie band of the 1930s, sings on a couple of tracks, one of which, the anticlimactic I Sing the Blues, would have been great if it had stopped half-way through. All in all, though, this is a pleasant enough album. Good notes by Nat Hentoff.

L. Feather

Jorgen Ryg Quartet C
Jorgen Ryg C
EmArcy 36099 A

Ryg is a Danish trumpeter who names Bobby Hackett as his favorite and also evinces a liking for Miles Davis and Chet Baker. Upon listening you will hear more of the Baker (and even Jack Sheldon) influence than the others. What comes out is neither good nor bad but a kind of competent mediocrity. Ryg is abetted by a piano, bass and drums rhythm section. The originals are undistinguished; the standards include Ain't Misbehavin', Mean to Me, Autumn Leaves and Whispering. Notes: Leonard Feather. Biographical for the most part.

Sonny Terry-Brownie McGhee C Fantasy 3254 A

Folk music: guitar and harmonica plus the players' voices in fourteen tracks, almost all blues. (Water Boy Cry is a moving, plaintive exception.) Scarcely a phrase of melody or a line of lyrics here that have not been heard a million times before, but the tradition is a durable one; though the items are too similar for continuous listening, each has a naive sincerity that assures its validity. The clichés of folk music at least have an advantage over those of modern jazz in that the performers mean every note and do not repeat them merely out of disinterest. Notes: Harvey Haddix. As simple and unpretentious as the music.

L. Feather

A Toast to the Girls
Caterina Valente with Kurt Edelhagen
and his Orchestra
Decca DI-8755

The Italian born, multi-lingual Miss Valente sings in English here; the only time we hear any strong foreign accent is when she intends it. Caterina does twelve songs, each one representing the American songstress associated with it. Examples: Golden Earrings (Peggy Lee), Secret Love (Doris Day), You Better Go Now (Jeri Southern), C'est Si Bon (Eartha Kitt), Side By Side (Kay Starr). In some cases, Caterina outdoes the originals; in none does she imitate. Edelhagen's support is excellent. Notes: Leonard Feather. Information of interest about Miss Valente and the tunes.

1. Gitler

After Hours at the London House A
Sarah Vaughan A
Mercury MG-20383 A

Producer Jack Tracy deserves an award from Down Beat (which he used to edit) for providing Sarah with an informal setting that strips her of all affectation. The scene: a Chicago night spot at 2:30 A.M. The men: four Basie horns plus her regular rhythm section. To quote one of the songs heard here, we like the "east, west, north and the south" of her under these loose, deflating conditions. (Even her trouble with a twice-fluffed word "Parthenon" is amusingly retained.) In fact, all that's wrong here is that sack dress on her cover picture. Tunes include Defour Ahead, Speak Low, All of You. Liner notes: Tracy. Short, sensible.

Soulville
Ben Webster
AVerye MGV-8274
A

Webster's tenor here is the guiding force of a superb quintet with Oscar Peterson, Ray Brown, Herb Ellis and Stan Levey. The two long tracks that occupy most of the first side are nothing but blues; the same traditional pattern that has been heard on hundreds of other records by the same men, yet intrinsically the results are as moving as ever. But Webster's forte is his delineation of ballads, to the tritest of which he can lend a suppleness and melodic strength few other jazz soloists on any instrument could parallel. An ideal illustration is Where Are You in this set. Good quotes in the Nat Hentoff notes from Webster himself and a couple of his admirers. L. Feather

14 Blue Roads to St. Louis

Benny Goodman, Louis Armstrong,
Dizzy Gillespie, Duke Ellington, Fats
Waller, and 11 others
Victor LPM-1714

A collection of various versions of W. C. Handy's immortal St. Louis Blues in which the level of performances runs from excellent to poor. Of interest to collectors are the John Kirby version wherein Buster Bailey holds a note for 45 seconds, a Fats Waller-Benny Payne duet and Earl Hines' Boogie Woogie On The St. Louis Blues. Louis Armstrong and Dizzy Gillespie, at opposite and of the jazz pole, are both successful. Vocally, Lena Horne and Jack Teagarden each come through strongly. Eartha Kitt should stay with Santa Baby. Notes: Leonard Feather. Informative, with background of song and description of each group.

Index of Tape Reviews, with Ratings

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stein		Stereo 7½ ips. Time: about 24 mins.		GABRIELI: Symphoniae Sacrae see	
7½ ips. Stereo Phonotapes-Sonore (Vox) S-710:		Mercury MAS 5-28: Jul 58		Orchestra Section	
Dec 57		L'Italia	B B	MOZART: Quintet for Horn and	A B
STRAVINSKY: The Rite of Spring	A	Hollywood Bowl Symphony Orchestra under Carmen Dragon	A	Strings in E flat, K.407; Quartet for Oboe and Strings in F, K.370	A
Southwest German Radio Orchestra,		7½ ips. Stereo		John Barrows, French horn; Ray Still,	
Baden-Baden, under Jascha Horen-	A	Capitol ZF-3: Sep 57		oboe; The Fine Arts Quartet	
stein 7½ ips. Stereo		The Music of Johan Strauss	A	7½ ips. Stereo Time: approx. 28 mins.	
Phonotapes (Vox) S-903: Feb 58		Sinfonietta under Leonard Sorkin	B-C B	Concertapes 24-10: Jun 58	
STRAVINSKY: Symphony in Three	A-A	7½ ips. Stereo Concertapes 101-A: Sep 57		MOZART: Quintet in B flat, K.174	A
Movements; Firebird Suite	C-C	Vienna	В	Budapest String Quartet; Walter Trampler, second viola	A
Cento Soli Orchestra under	C-B	Chicago Symphony under Fritz Reiner	В	7½ ips. Stereo	
Rudolph Albert		7½ ips. Stereo	A	Columbia JMB-5: Feb 58	
7½ ips. Double Track Omegatape 3008: Sep 57		RCA Victor ACS-63: Apr 58		SPOHR: Nonette in F, Op. 31	
TCHAIKOVSKY: Marche Slave see					A
				Fine Arts Quartet and New York	Α
ROSSINI: William Tell: Overture		CONCERTOS		Fine Arts Quartet and New York Woodwind Quintet	
	A-A	CONCERTOS		Fine Arts Quartet and New York Woodwind Quintet 71/2 ips. Stereo	Α
TCHAIKOVSKY: Serenade, Op. 48; Nutcracker Suite	C-A			Fine Arts Quartet and New York Woodwind Quintet	Α
TCHAIKOVSKY: Serenade, Op. 48; Nutcracker Suite Boston Symphony Strings under Charles	C-A A-A	CONCERTOS BACH: Brandenburg Concertos see Orchestra Section		Fine Arts Quartet and New York Woodwind Quintet 7½ ips. Stereo Concertapes 24-9: Jun 58	A
TCHAIKOVSKY: Serenade, Op. 48; Nutcracker Suite Boston Symphony Strings under Charles Munch; Boston Pops Orchestra under	C-A A-A	BACH: Brandenburg Concertos see Orchestra Section, BEETHOVEN: Piano Concerto No. 4	A	Fine Arts Quartet and New York Woodwind Quintet 7½ ips. Stereo Concertapes 24-9: Jun 58 Oistrakh Cameo	A A B
TCHAIKOVSKY: Serenade, Op. 48; Nutcracker Suite Boston Symphony Strings under Charles Munch; Boston Pops Orchestra_under Arthur Fiedler, respectively	C-A A-A	BACH: Brandenburg Concertos see Orchestra Section, BEETHOVEN: Piano Concerto No. 4 in G, No. 5 in E flat	В	Fine Arts Quartet and New York Woodwind Quintet 7½ ips. Stereo Concertages 24-9: Jun 58 Oistrakh Cameo David Oistrakh, violin; Vladimir	A
TCHAIKOVSKY: Serenade, Op. 48; Nutcracker Suite Boston Symphony Strings under Charles Munch; Boston Pops Orchestra under Arthur Fiedler, respectively 7½ ips. Stereo	C-A A-A	BACH: Brandenburg Concertos see Orchestra Section, BEETHOVEN: Piano Concerto No. 4 in G, No. 5 in E flat Artur Rubinstein, piano; Symphony of		Fine Arts Quartet and New York Woodwind Quintet 7½ ips. Stereo Concertapes 24-9: Jun 58 Oistrakh Cameo	A A B A
TCHAIKOVSKY: Serenade, Op. 48; Nutcracker Suite Boston Symphony Strings under Charles Munch; Boston Pops Orchestra_under Arthur Fiedler, respectively	C-A A-A	BACH: Brandenburg Concertos see Orchestra Section, BEETHOVEN: Piano Concerto No. 4 in G, No. 5 in E flat Artur Rubinstein, piano; Symphony of the Air under Josef Krips	В	Fine Arts Quartet and New York Woodwind Quintet 7½ ips. Stereo Concertapes 24-9: Jun 58 Oistrakh Cameo David Oistrakh, violin; Vladimir Yampolsky, piano 7½ ips. Double Track Phonotapes-Sonore Cameo (Monitor)	A A B A
TCHAIKOVSKY: Serenade, Op. 48; Nutcracker Suite Boston Symphony Strings under Charles Munch; Boston Pops Orchestra under Arthur Fiedler, respectively 7½ ips. Stereo RCA Victor CCS-66; BCS-62: Feb 58 TCHAIKOVSKY: The Sleeping Beauty, Op. 66 (excerpts)	C-A A-A	BACH: Brandenburg Concertos see Orchestra Section, BEETHOVEN: Piano Concerto No. 4 in G, No. 5 in E flat Artur Rubinstein, piano; Symphony of	B B	Fine Arts Quartet and New York Woodwind Quintet 7½ ips. Stereo Concertapes 24-9: Jun 58 Oistrakh Cameo David Oistrakh, violin; Vladimir Yampolsky, piano 7½ ips. Double Track	A A B A
TCHAIKOVSKY: Serenade, Op. 48; Nutcracker Suite Boston Symphony Strings under Charles Munch; Boston Pops Orchestra under Arthur Fiedler, respectively 7½ ips. Stereo RCA Victor CCS-66; BCS-62: Feb 58 TCHAIKOVSKY: The Sleeping Beauty, Op. 66 (excerpts) London Symphony Orchestra under	C-A A-A	BACH: Brandenburg Concertos see Orchestra Section, BEETHOVEN: Piano Concerto No. 4 in G, No. 5 in E flat Artur Rubinstein, piano; Symphony of the Air under Josef Krips 7½ ips. Stereo RCA Victor FCS-60, FCS-61: Mar 58 BERLIOZ: Reverie and Caprice	В В В-В	Fine Arts Quartet and New York Woodwind Quintet 7½ ips. Stereo Concertapes 24-9: Jun 58 Oistrakh Cameo David Oistrakh, violin; Vladimir Yampolsky, piano 7½ ips. Double Track Phonotapes-Sonore Cameo (Monitor)	A A B A
TCHAIKOVSKY: Serenade, Op. 48; Nutcracker Suite Boston Symphony Strings under Charles Munch; Boston Pops Orchestra under Arthur Fiedler, respectively 7½ ips. Stereo RCA Victor CCS-66; BCS-62: Feb 58 TCHAIKOVSKY: The Sleeping Beauty, Op. 66 (excerpts) London Symphony Orchestra under Pierre Monteux	C-A A-A	BACH: Brandenburg Concertos see Orchestra Section, BEETHOVEN: Piano Concerto No. 4 in G, No. 5 in E flat Artur Rubinstein, piano; Symphony of the Air under Josef Krips 7½ ips. Stereo RCA Victor FCS-60, FCS-61: Mar 58 BERLIOZ: Reverie and Caprice SAINT-SAËNS: Havanaise; Intro-	B B B B B B B B B B B B B B B B B B B	Fine Arts Quartet and New York Woodwind Quintet 7½ ips. Stereo Concertapes 24-9: Jun 58 Oistrakh Cameo David Oistrakh, violin; Vladimir Yampolsky, piano 7½ ips. Double Track Phonotapes-Sonore Cameo (Monitor) PMC-1017: Sep 57	A A B A
TCHAIKOVSKY: Serenade, Op. 48; Nutcracker Suite Boston Symphony Strings under Charles Munch; Boston Pops Orchestra_under Arthur Fiedler, respectively 7½ ips. Stereo RCA Victor CCS-66; BCS-62: Feb 58 TCHAIKOVSKY: The Sleeping Beauty, Op. 66 (excerpts) London Symphony Orchestra under Pierre Monteux Stereo 7½ ips. Time: about 43 mins.	C-A A-A	BACH: Brandenburg Concertos see Orchestra Section, BEETHOVEN: Piano Concerto No. 4 in G, No. 5 in E flat Artur Rubinstein, piano; Symphony of the Air under Josef Krips 7½ ips. Stereo RCA Victor FCS-60, FCS-61: Mar 58 BERLIOZ: Reverie and Caprice SAINT-SAËNS: Havanaise; Intro- duction and Rondo Capriccioso	В В В-В	Fine Arts Quartet and New York Woodwind Quintet 7½ ips. Stereo Concertapes 24-9: Jun 58 Oistrakh Cameo David Oistrakh, violin; Vladimir Yampolsky, piano 7½ ips. Double Track Phonotapes-Sonore Cameo (Monitor)	A A B A
TCHAIKOVSKY: Serenade, Op. 48; Nutcracker Suite Boston Symphony Strings under Charles Munch; Boston Pops Orchestra_under Arthur Fiedler, respectively 7½ ips. Stereo RCA Victor CCS-66; BCS-62: Feb 58 TCHAIKOVSKY: The Sleeping Beauty, Op. 66 (excerpts) London Symphony Orchestra under Pierre Monteux Stereo 7½ ips. Time: about 43 mins. RCA Victor GCS-151: Jul 58	C-A A-A	BACH: Brandenburg Concertos see Orchestra Section, BEETHOVEN: Piano Concerto No. 4 in G, No. 5 in E flat Artur Rubinstein, piano; Symphony of the Air under Josef Krips 7½ ips. Stereo RCA Victor FCS-60, FCS-61: Mar 58 BERLIOZ: Reverie and Caprice SAINT-SAËNS: Havanaise; Intro- duction and Rondo Capriccioso Aaron Rosand, violin; Southwest Ger-	B B B B B B B B B B B B B B B B B B B	Fine Arts Quartet and New York Woodwind Quintet 7½ ips. Stereo Concertapes 24-9: Jun 58 Oistrakh Cameo David Oistrakh, violin; Vladimir Yampolsky, piano 7½ ips. Double Track Phonotapes-Sonore Cameo (Monitor) PMC-1017: Sep 57	A A B
TCHAIKOVSKY: Serenade, Op. 48; Nutcracker Suite Boston Symphony Strings under Charles Munch; Boston Pops Orchestra_under Arthur Fiedler, respectively 7½ ips. Stereo RCA Victor CCS-66; BCS-62: Feb 58 TCHAIKOVSKY: The Sleeping Beauty, Op. 66 (excerpts) London Symphony Orchestra under Pierre Monteux Stereo 7½ ips. Time: about 43 mins.	C-A A-A	BACH: Brandenburg Concertos see Orchestra Section, BEETHOVEN: Piano Concerto No. 4 in G, No. 5 in E flat Artur Rubinstein, piano; Symphony of the Air under Josef Krips 7½ ips. Stereo RCA Victor FCS-60, FCS-61: Mar 58 BERLIOZ: Reverie and Caprice SAINT-SAËNS: Havanaise; Intro- duction and Rondo Capriccioso	B B B B B B B B B B B B B B B B B B B	Fine Arts Quartet and New York Woodwind Quintet 71/2 ips. Stereo Concertapes 24-9: Jun 58 Oistrakh Cameo David Oistrakh, violin; Vladimir Yampolsky, piano 71/2 ips. Double Track Phonotapes-Sonore Cameo (Monitor) PMC-1017: Sep 57 VOCAL MUSIC HANDEL: Messlah (Excerpts;	A A B
TCHAIKOVSKY: Serenade, Op. 48; Nutcracker Suite Boston Symphony Strings under Charles Munch; Boston Pops Orchestra under Arthur Fiedler, respectively 7½ ips. Stereo RCA Victor CCS-66; BCS-62: Feb 58 TCHAIKOVSKY: The Sleeping Beauty, Op. 66 (excerpts) London Symphony Orchestra under Pierre Monteux Stereo 7½ ips. Time: about 43 mins. RCA Victor GCS-151: Jul 58 TCHAIKOVSKY: Symphony No. 2 in C miner, Op. 17 ("Little Russian") Vienna Philharmusica Symphony	C-A A-A	BACH: Brandenburg Concertos see Orchestra Section, BEETHOVEN: Piano Concerto No. 4 in G, No. 5 in E flat Artur Rubinstein, piano; Symphony of the Air under Josef Krips 7½ ips. Stereo RCA Victor FCS-60, FCS-61: Mar 58 BERLIOZ: Reverie and Caprice SAINT-SAËNS: Havanaise; Intro- duction and Rondo Capriccioso Aaron Rosand, violin; Southwest Ger- man Radio Orchestra, Baden-Baden, under Rolf Reinhardt 7½ ips. Stereo	B - B - B - B - A	Fine Arts Quartet and New York Woodwind Quintet 7½ ips. Stereo Concertapes 24-9: Jun 58 Oistrakh Cameo David Oistrakh, violin; Vladimir Yampolsky, piano 7½ ips. Double Track Phonotapes-Sonore Cameo (Monitor) PMC-1017: Sep 57 VOCAL MUSIC HANDEL: Messlah (Excerpts; Vols. 1 and 2)	A A B
TCHAIKOVSKY: Serenade, Op. 48; Nutcracker Suite Boston Symphony Strings under Charles Munch; Boston Pops Orchestra_under Arthur Fiedler, respectively 7½ ips. Stereo RCA Victor CCS-66; BCS-62: Feb 58 TCHAIKOVSKY: The Sleeping Beauty, Op. 66 (excerpts) London Symphony Orchestra under Pierre Monteux Stereo 7½ ips. Time: about 43 mins. RCA Victor GCS-151: Jul 58 TCHAIKOVSKY: Symphony*No. 2 in C miner, Op. 17 ("Little Russian") Vienna Philharmusica Symphony Orchestra under Hans Swarowsky	C-A A-A	BACH: Brandenburg Concertos see Orchestra Section BEETHOVEN: Piano Concerto No. 4 in G, No. 5 in E flat Artur Rubinstein, piano; Symphony of the Air under Josef Krips 7½ ips. Stereo RCA Victor FCS-60, FCS-61: Mar 58 BERLIOZ: Reverie and Caprice SAINT-SAËNS: Havanaise; Intro- duction and Rondo Capriccioso Aaron Rosand, violin; Southwest Ger- man Radio Orchestra, Baden-Baden, under Rolf Reinhardt 7½ ips. Stereo Phonotapes-Sonore (Vox) S-712: Dec 57	B-B-B-A	Fine Arts Quartet and New York Woodwind Quintet 7½ ips. Stereo Concertapes 24-9: Jun 58 Oistrakh Cameo David Oistrakh, violin; Vladimir Yampolsky, piano 7½ ips. Double Track Phonotapes-Sonore Cameo (Monitor) PMC-1017: Sep 57 VOCAL MUSIC HANDEL: Messlah (Excerpts; Vols. 1 and 2) Adele Addison, Lorna Sidney, Donald	A A B
TCHAIKOVSKY: Serenade, Op. 48; Nutcracker Suite Boston Symphony Strings under Charles Munch; Boston Pops Orchestrajunder Arthur Fiedler, respectively 7½ ips. Stereo RCA Victor CCS-66; BCS-62: Feb 58 TCHAIKOVSKY: The Sleeping Beauty, Op. 66 (excerpts) London Symphony Orchestra under Pierre Monteux Stereo 7½ ips. Time: about 43 mins. RCA Victor GCS-151: Jul 58 TCHAIKOVSKY: Symphony No. 2 in C miner, Op. 17 ("Little Russian") Vienna Philharmusica Symphony Orchestra under Hans Swarowsky 7½ ips. Stereo	C-A A-A	BACH: Brandenburg Concertos see Orchestra Section, BEETHOVEN: Piano Concerto No. 4 in G, No. 5 in E flat Artur Rubinstein, piano; Symphony of the Air under Josef Krips 7½ ips. Stereo RCA Victor FCS-60, FCS-61: Mar 58 BERLIOZ: Reverie and Caprice SAINT-SAËNS: Havanaise; Intro- duction and Rondo Capriccioso Aaron Rosand, violin; Southwest Ger- man Radio Orchestra, Baden-Baden, under Rolf Reinhardt 7½ ips. Stereo Phonotapes-Sonore (Vox) S-712: Dec 57 FALLA: Nights in the Gardens of	B - B - B - B - A	Fine Arts Quartet and New York Woodwind Quintet 71/2 ips. Stereo Concertapes 24-9: Jun 58 Oistrakh Cameo David Oistrakh, violin; Vladimir Yampolsky, piano 71/2 ips. Double Track Phonotapes-Sonore Cameo (Monitor) PMC-1017: Sep 57 VOCAL MUSIC HANDEL: Messlah (Excerpts; Vols. 1 and 2) Adele Addison, Lorna Sidney, Donald Gramm; Chorus of the Handel and Haydn Society of Boston with the	A A B
TCHAIKOVSKY: Serenade, Op. 48; Nutcracker Suite Boston Symphony Strings under Charles Munch; Boston Pops Orchestra under Arthur Fiedler, respectively 7½ ips. Stereo RCA Victor CCS-66; BCS-62: Feb 58 TCHAIKOVSKY: The Sleeping Beauty, Op. 66 (excerpts) London Symphony Orchestra under Pierre Monteux Stereo 7½ ips. Time: about 43 mins. RCA Victor GCS-151: Jul 58 TCHAIKOVSKY: Symphony No. 2 in C miner, Op. 17 ("Little Russian") Vienna Philharmusica Symphony Orchestra under Hans Swarowsky 7½ ips. Stereo Urania UST 1205: Apr 58	C-A A-A	BACH: Brandenburg Concertos see Orchestra Section, BEETHOVEN: Piano Concerto No. 4 in G, No. 5 in E flat Artur Rubinstein, piano; Symphony of the Air under Josef Krips 7½ ips. Stereo RCA Victor FCS-60, FCS-61: Mar 58 BERLIOZ: Reverie and Caprice SAINT-SAËNS: Havanaise; Intro- duction and Rondo Capriccioso Aaron Rosand, violin; Southwest Ger- man Radio Orchestra, Baden-Baden, under Rolf Reinhardt 7½ ips. Stereo Phonotapes-Sonore (Vox) S-712: Dec 57 FALLA: Nights in the Gardens of Spain	B B B B B B A	Fine Arts Quartet and New York Woodwind Quintet 71/2 ips. Stereo Concertapes 24-9: Jun 58 Oistrakh Cameo David Oistrakh, violin; Vladimir Yampolsky, piano 71/2 ips. Double Track Phonotapes-Sonore Cameo (Monitor) PMC-1017: Sep 57 VOCAL MUSIC HANDEL: Messlah (Excerpts; Vols. 1 and 2) Adele Addison, Lorna Sidney, Donald Gramm; Chorus of the Handel and Haydn Society of Boston with the Zimbler Sinfonietta under Thompson	A A B
TCHAIKOVSKY: Serenade, Op. 48; Nutcracker Suite Boston Symphony Strings under Charles Munch; Boston Pops Orchestrajunder Arthur Fiedler, respectively 7½ ips. Stereo RCA Victor CCS-66; BCS-62: Feb 58 TCHAIKOVSKY: The Sleeping Beauty, Op. 66 (excerpts) London Symphony Orchestra under Pierre Monteux Stereo 7½ ips. Time: about 43 mins. RCA Victor GCS-151: Jul 58 TCHAIKOVSKY: Symphony No. 2 in C miner, Op. 17 ("Little Russian") Vienna Philharmusica Symphony Orchestra under Hans Swarowsky 7½ ips. Stereo	C-A A-A A A A A	BACH: Brandenburg Concertos see Orchestra Section, BEETHOVEN: Piano Concerto No. 4 in G, No. 5 in E flat Artur Rubinstein, piano; Symphony of the Air under Josef Krips 7½ ips. Stereo RCA Victor FCS-60, FCS-61: Mar 58 BERLIOZ: Reverie and Caprice SAINT-SAËNS: Havanaise; Intro- duction and Rondo Capriccioso Aaron Rosand, violin; Southwest Ger- man Radio Orchestra, Baden-Baden, under Rolf Reinhardt 7½ ips. Stereo Phonotapes-Sonore (Vox) S-712: Dec 57 FALLA: Nights in the Gardens of	B B B B B B A B B B B B A B B B B B B A B	Fine Arts Quartet and New York Woodwind Quintet 7½ ips. Stereo Concertapes 24-9: Jun 58 Oistrakh Cameo David Oistrakh, violin; Vladimir Yampolsky, piano 7½ ips. Double Track Phonotapes-Sonore Cameo (Monitor) PMC-1017: Sep 57 VOCAL MUSIC HANDEL: Messlah (Excerpts; Vols. 1 and 2) Adele Addison, Lorna Sidney, Donald Gramm; Chorus of the Handel and Haydn Society of Boston with the Zimbler Sinfonietta under Thompson Stone	A A B
TCHAIKOVSKY: Serenade, Op. 48; Nutcracker Suite Boston Symphony Strings under Charles Munch; Boston Pops Orchestra_under Arthur Fiedler, respectively 7½ ips. Stereo RCA Victor CCS-66; BCS-62: Feb 58 TCHAIKOVSKY: The Sleeping Beauty, Op. 66 (excerpts) London Symphony Orchestra under Pierre Monteux Stereo 7½ ips. Time: about 43 mins. RCA Victor GCS-151: Jul 58 TCHAIKOVSKY: Symphony[No. 2 in C miner, Op. 17 ("Little Russian") Vienna Philharmusica Symphony Orchestra under Hans Swarowsky 7½ ips. Stereo Urania UST 1205: Apr 58 TCHAIKOVSKY: Symphony No. 4 in F minor Bamberg Symphony, under	C-A A-A A A A	BACH: Brandenburg Concertos see Orchestra Section, BEETHOVEN: Piano Concerto No. 4 in G, No. 5 in E flat Artur Rubinstein, piano; Symphony of the Air under Josef Krips 7½ ips. Stereo RCA Victor FCS-60, FCS-61: Mar 58 BERLIOZ: Reverie and Caprice SAINT-SAËNS: Havanaise; Intro- duction and Rondo Capriccioso Aaron Rosand, violin; Southwest Ger- man Radio Orchestra, Baden-Baden, under Rolf Reinhardt 7½ ips. Stereo Phonotapes-Sonore (Vox) S-712: Dec 57 FALLA: Nights in the Gardens of Spain Artur Rubinstein, piano; San Francisco Symphony Orchestra under Enrique Jorda	B B B B B B A B B B B B A B B B B B B A B	Fine Arts Quartet and New York Woodwind Quintet 7½ ips. Stereo Concertapes 24-9: Jun 58 Oistrakh Cameo David Oistrakh, violin; Vladimir Yampolsky, piano 7½ ips. Double Track Phonotapes-Sonore Cameo (Monitor) PMC-1017: Sep 57 VOCAL MUSIC HANDEL: Messiah (Excerpts; Vols. 1 and 2) Adele Addison, Lorna Sidney, Donald Gramm; Chorus of the Handel and Haydn Society of Boston with the Zimbler Sinfonietta under Thompson Stone Stereo 7½ ips. Time: about 1 hr. total	A A B
TCHAIKOVSKY: Serenade, Op. 48; Nutcracker Suite Boston Symphony Strings under Charles Munch; Boston Pops Orchestra_under Arthur Fiedler, respectively 7½ ips. Stereo RCA Victor CCS-66; BCS-62: Feb 58 TCHAIKOVSKY: The Sleeping Beauty, Op. 66 (excerpts) London Symphony Orchestra under Pierre Monteux Stereo 7½ ips. Time: about 43 mins. RCA Victor GCS-151: Jul 58 TCHAIKOVSKY: Symphony*No. 2 in C miner, Op. 17 ("Little Russian") Vienna Philharmusica Symphony Orchestra under Hans Swarowsky 7½ ips. Stereo Urania UST 1205: Apr 58 TCHAIKOVSKY: Symphony No. 4 in F minor Bamberg Symphony, under Heinrich Hollreiser	C-A A-A A A A A A	BACH: Brandenburg Concertos see Orchestra Section, BEETHOVEN: Piano Concerto No. 4 in G, No. 5 in E flat Artur Rubinstein, piano; Symphony of the Air under Josef Krips 7½ ips. Stereo RCA Victor FCS-60, FCS-61: Mar 58 BERLIOZ: Reverie and Caprice SAINT-SAËNS: Havanaise; Intro- duction and Rondo Capriccioso Aaron Rosand, violin; Southwest Ger- man Radio Orchestra, Baden-Baden, under Rolf Reinhardt 7½ ips. Stereo Phonotapes-Sonore (Vox) S-712: Dec 57 FALLA: Nights in the Gardens of Spain Artur Rubinstein, piano; San Francisco Symphony Orchestra under Enrique Jorda Stereo 7½ ips. Time: about 22 mins.	B B B B B B A B B B B B A B B B B B B A B	Fine Arts Quartet and New York Woodwind Quintet 7½ ips. Stereo Concertapes 24-9: Jun 58 Oistrakh Cameo David Oistrakh, violin; Vladimir Yampolsky, piano 7½ ips. Double Track Phonotapes-Sonore Cameo (Monitor) PMC-1017: Sep 57 VOCAL MUSIC HANDEL: Messiah (Excerpts; Vols. 1 and 2) Adele Addison, Lorna Sidney, Donald Gramm; Chorus of the Handel and Haydn Society of Boston with the Zimbler Sinfonietta under Thompson Stone Stereo 7½ ips. Time: about 1 hr. total Boston Tape Library BO 7-9 and	A A B
TCHAIKOVSKY: Serenade, Op. 48; Nutcracker Suite Boston Symphony Strings under Charles Munch; Boston Pops Orchestra under Arthur Fiedler, respectively 7½ ips. Stereo RCA Victor CCS-66; BCS-62: Feb 58 TCHAIKOVSKY: The Sleeping Beauty, Op. 66 (excerpts) London Symphony Orchestra under Pierre Monteux Stereo 7½ ips. Time: about 43 mins. RCA Victor GCS-151: Jul 58 TCHAIKOVSKY: Symphony No. 2 in C miner, Op. 17 ("Little Russian") Vienna Philharmusica Symphony Orchestra under Hans Swarowsky 7½ ips. Stereo Urania UST 1205: Apr 58 TCHAIKOVSKY: Symphony No. 4 in F minor Bamberg Symphony, under Heinrich Hollreiser 7½ ips. Stereo Time: approx. 41 mins.	C-A A-A A A A A A	BACH: Brandenburg Concertos see Orchestra Section, BEETHOVEN: Piano Concerto No. 4 in G, No. 5 in E flat Artur Rubinstein, piano; Symphony of the Air under Josef Krips 7½ ips. Stereo RCA Victor FCS-60, FCS-61: Mar 58 BERLIOZ: Reverie and Caprice SAINT-SAËNS: Havanaise; Intro- duction and Rondo Capriccioso Aaron Rosand, violin; Southwest Ger- man Radio Orchestra, Baden-Baden, under Rolf Reinhardt 7½ ips. Stereo Phonotapes-Sonore (Vox) S-712: Dec 57 FALLA: Nights in the Gardens of Spain Artur Rubinstein, piano; San Francisco Symphony Orchestra under Enrique Jorda Stereo 7½ ips. Time: about 22 mins. Victor CCS-95: Jul 58	B-B B-B A	Fine Arts Quartet and New York Woodwind Quintet 71/2 ips. Stereo Concertapes 24-9: Jun 58 Oistrakh Cameo David Oistrakh, violin; Vladimir Yampolsky, piano 71/2 ips. Double Track Phonotapes-Sonore Cameo (Monitor) PMC-1017: Sep 57 VOCAL MUSIC HANDEL: Messlah (Excerpts; Vols. 1 and 2) Adele Addison, Lorna Sidney, Donald Gramm; Chorus of the Handel and Haydn Society of Boston with the Zimbler Sinfonietta under Thompson Stone Stereo 71/2 ips. Time: about 1 hr. total Boston Tape Library BO 7-9 and BO 10 F (2 reels): Jul 58	A A B C C
TCHAIKOVSKY: Serenade, Op. 48; Nutcracker Suite Boston Symphony Strings under Charles Munch; Boston Pops Orchestra under Arthur Fiedler, respectively 7½ ips. Stereo RCA Victor CCS-66; BCS-62: Feb 58 TCHAIKOVSKY: The Sleeping Beauty, Op. 66 (excerpts) London Symphony Orchestra under Pierre Monteux Stereo 7½ ips. Time: about 43 mins. RCA Victor GCS-151: Jul 58 TCHAIKOVSKY: Symphony No. 2 in C miner, Op. 17 ("Little Russian") Vienna Philharmusica Symphony Orchestra under Hans Swarowsky 7½ ips. Stereo Urania UST 1205: Apr 58 TCHAIKOVSKY: Symphony No. 4 in F minor Bamberg Symphony, under Heinrich Hollreiser 7½ ips. Stereo Time: approx. 41 mins Phonotapes (Vox) S-904: May 58	C-A A-A A A A A A	BACH: Brandenburg Concertos see Orchestra Section, BEETHOVEN: Piano Concerto No. 4 in G, No. 5 in E flat Artur Rubinstein, piano; Symphony of the Air under Josef Krips 7½ ips. Stereo RCA Victor FCS-60, FCS-61: Mar 58 BERLIOZ: Reverie and Caprice SAINT-SAËNS: Havanaise; Intro- duction and Rondo Capriccioso Aaron Rosand, violin; Southwest Ger- man Radio Orchestra, Baden-Baden, under Rolf Reinhardt 7½ ips. Stereo Phonotapes-Sonore (Vox) S-712: Dec 57 FALLA: Nights in the Gardens of Spain Artur Rubinstein, piano; San Francisco Symphony Orchestra under Enrique Jorda Stereo 7½ ips. Time: about 22 mins.	B B B B B B A B B B B B A B B B B B B A B	Fine Arts Quartet and New York Woodwind Quintet 7½ ips. Stereo Concertapes 24-9: Jun 58 Oistrakh Cameo David Oistrakh, violin; Vladimir Yampolsky, piano 7½ ips. Double Track Phonotapes-Sonore Cameo (Monitor) PMC-1017: Sep 57 VOCAL MUSIC HANDEL: Messiah (Excerpts; Vols. 1 and 2) Adele Addison, Lorna Sidney, Donald Gramm; Chorus of the Handel and Haydn Society of Boston with the Zimbler Sinfonietta under Thompson Stone Stereo 7½ ips. Time: about 1 hr. total Boston Tape Library BO 7-9 and	A A B
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Vocal Mosic, Conf.		MISCELLANY		POPULAR	
Barber Shop Quartet	В	The Book of Psalms (Selections)	A	Moods in Music	A
Cadet Glee Club Quartet, West Point			A		A
7½ ips. Stereo Phonotapes-Cameo (Vox) SC-401:	В	7½ ips. Double Track Omegatape 10001: Dec 57	A	7½ ips. Stereo Mercury MDS 2-5: Apr 58	A
May 58		Boardwalk Pipes	В	Play Melancholy Baby	A
Halloran Concert John Halloran Choir	B B	, , , , , , , , ,	В		A
7½ ips. Stereo	В		A	with instrumental ensemble 7½ ips. Double Track	A
Concertapes 22-5: Mar 58		7½ ips. Stereo		RCA Victor BP-54: Sep 57	
House of the Lord	A-B			A Toast to Tommy and Jimmy Dorsey Members of Dorsey Orchestras under	B
Roger Wagner Chorale 7½ ips. Stereo	A-B	Concertapes Stereo Starter Set Four 15-minute Stereo Tapes	A-C	Maxwell Davis	8
Capitol ZF-9: Sep 57		7½ ips.	В	7½ ips. Stereo Time: approx. 28 mins.	
A Stereophonic Study in Double	A	Concertapes Starter Set Vol. 1-4: Jun 58		Omegatape 7026: May 58 Vival The Music of Mexico	A to B
Choruses Masterwork Chorus under	A-C A	Duelin' Demon Drums	C	Percy Faith and his Orchestra	В
David Randolph		Richard Campbell & Harry Coon	A	Stereo 7½ ips. Time: about 21 mins. Columbia GBC 15: Jul 58	A
7½ ips. Stereo Sonotape (Westminster) SWB-8020:		7½ ips. Stereo Time: approx. 14 mins, Concertages 5121: Jun 58	A	Caution: Men Swinging	A
Sep 57		Guitarra Espanol	В	Dennis Farnon and his orchestra	A
Walter Schumann presents	A	Richard Pick, Guitarist	A	7½ ips. Stereo RCA-Victor BPS-78: Feb 58	A
The Voices Various soloists, chorus, and orchestra	A	7½ ips. Stereo Concertapes 24-1: Sep 57	A	Feyer Plays Kern	A
under Henri René	^	In a Monastery	C	George Feyer, piano, and his orchestra 7½ ips. Stereo	A
7½ ips. Stereo Time: approx. 15 mins.		Recorded at Ramakrishna Monastery	В	Phonotapes (Vox) S-901: Mar 58	A
RCA Victor APS-103: Jun 58		7½ ips. Stereo Omegatape ST-55: Apr 58	В	Music for Lovers Alone	В
		Military Marches	B-C	Bobby Hammack, pianist 7½ ips. Stereo	B B
OPERA		Orchestra of the Army Battalion,	B-C	Omegatape ST-2015: Mar 58	В
KALMAN: Gypsy Princess	A	Vienna, under Gustav Gaiff 7½ ips. Stereo	В	Champagne at the Pops	A
(Highlights)	B	Omegatape ST-2006: Feb 58		Ketelby, Khachaturian, Albéniz, etc. Concert Hall Society Ex-60: Apr 58	В
Friedl Loor, Karl Terkal, Vienna State Opera Chorus and Orchestra under	В	The Original Trinidad Steel Band 7½ ips. Stereo	C	Lavalle in Hi-Fi	С
Hans Hagen		Dyna-Tapes DY-3002: Apr 58	B	Paul Lavalle, His Woodwinds & Band 7½ ips. Stereo	В
7½ ips. Stereo		Ruffle and Flourishes	С	RCA Victor CPS-72: Apr 58	A
Omegatape ST-3009: Dec 57		Music for Field Trumpets and Drums 7½ ips. Time: approx. 16 mins.	A	Stereo Dance Festival!	B to C
LEHAR: The Merry Widow Uta Graf, soprano, Kurt Herbert,	A B	Mercury MS5-13: May 58	A	Fred Martin and His Radio Dance Orchestra; Will Fantel and His Or-	B B
tenor, Opera Society Orchestra under	В	Sounds of Sports Car Races	A	chestra; The Heinz Rusza Quartet and	
Walter Goehr 7½ ips. Stereo		Annual International Sports Car Grand Prix of Watkins Glen, N. Y.	A	accompanying orchestra 7½ ips. Stereo	
Concert Hall Society CHT/BN-17:		7½ ips. Stereo	- 1	Livingston 719 BN: Mar 58	
Dec 57		Phonotapes Cameo (Folkways) SC-405: Mar 58		Music and Songs of the Caribbean	С
LEHÁR: The Merry Widow Friedl Loor, Karl Terkal, Mimi Engela-	A A-B	Sounds of Sports Car Races	A	The Millard Thomas Group 7½ ips. Stereo Time: approx. 24 mins.	B
Coertse, with the Vienna State Opera	A	Annual International Sports Car Grand	A	Victor CPS-84: Jun 18	
Chorus and Orchestra under Hans Hagen		Prix of Watkins Glen, N. Y. 7½ ips. Double Track	A	The Glenn Miller Sound in Stereo The New Glenn Miller Orchestra	B-B
7½ ips. Stereo		Phonotapes-Sonore Cameo (Folkways)		in Hi-Fi	B-A B-A
Omegatape ST-3011: Apr 58		PMC-1016: Feb 58		7½ ips. Stereo	
MOZART: The Abduction from the Seraglio (Abridged)	A B			Omegatape ST-7026 and RCA Victor CPS-82, respectively: Apr 58	
Soloists, Cologne Opera Chorus, Guer-	В	FOLK MUSIC		Swingin' Easy	В
zenich Orchestra of Cologne under Otto Ackermann		- TOEK MOSIC		The Modernes 7½ ips. Stereo	B B
7½ ips. Stereo		Pete Seeger Sings	A	Concertapes 508: Mar 58	В
Concert Hall Society RX-52: Mar 58		Pete Seeger with 5-String Banjo 7½ ips. Double Track	A	Music from Distant Places	B-B
WAGNER: Die Meistersinger von	A	Phonotapes-Sonore Cameo (Folk-	A	There's Something in the Wind Andre Montero and his Orchestra	C-C B-B
Nurnberg (Concert Version) Rudolf Gonszar, Karl Liebl, Gerhard	B A	ways) PMC-1015: Sep 57		7½ ips. Stereo	
Misske, Georg Stern, Uta Graf, others;		Russian Folk Songs Ivan Skobtsov, bass	A	Omegatape ST-2011, ST-2007, respectively: Mar 58	
Frankfurt Opera Orchestra and Cho- rus under Carl Bamberger		7½ ips. Double Track	B	Dance Hits of the '30s and '40s	С
7½ ips. Stereo Time: approx. 1 hour		Phonotapes-Sonore (Monitor) PM-165: Dec 57		New World Theatre Orchestra 7½ ips. Stereo Time: approx. 23 mins.	ВВ
50 mins. Concert Hall Society RX62 (2 reels):		560 37		Bel Canto ST-30: May 58	В
Jun 58				Honeymoon in Manhattan	C
		STAGE, SCREEN & TV		New World Theatre Orchestra 7½ ips. Stereo Time: approx. 20 mins.	B
KEYBOARD MUSIC				Bel Canto ST-31: May 58	
		"My Fair Lady" and "Oklahoma" Hollywood Radio City Orchestra &	A-A B-B	While My Lady Sleeps Phineas Newborn, pianist; Dennis	В
Novaes Plays Chopin	A to B	Don Ralke Chorus	B-B	Farnon's Orchestra	B B
Guiomar Novaes, piano 7½ ips. Double Track	A B	7½ ips. Stereo Omegatape ST-2025 and Omega-		7½ ips. Stereo	
Phonotapes-Sonore Cameo (Vox)		tape ST-2024, respectively: Apr 58		RCA Victor BPS-80: Apr 58 Perez Prado and His Orchestra	С
PMC-1014: Sep 57		West Side Story	A	7½ ips. Stereo Time: approx. 13 mins.	A
Organ Concert — Austin Lovelace Austin Organ at First Methodist	A to B	Leonard Bernstein, Stephen Sondheim, Original Cast Recording in Stereo	A	RCA-Victor APS-105: Jun 58 Central Park South	A
Church, Evanston, Illinois	В	7½ ips. Stereo	^	Joe Rene and his Orchestra	C B
7½ ips. Stereo Concertapes 24-3: Sep 57		Columbia TOB-13 (two 7" reels): Apr 58		7½ ips. Stereo Time: approx. 16 mins.	В
				Manhattan MRC-101: May 58	

Buckin' the Blues Popular Music, Cont. R The New York Jazz Quartet Goes B Buck Clayton Septet AA Native B 71/2 ips. Stereo New York Jazz Quartet plus Sarah Vaughan sings George A Vanguard VRT 3006: Apr 58 B to C Bongo Drummers Gershwin Orchestra conducted by Hal Mooney All That Jazz 71/2 ips. Stereo 71/2 ips. Stereo Time: approx. 20 mins. Johnny Guarnieri Livingston (Elektra) EL 7-7 BN: Feb 58 7½ ips. Stereo Time: approx. 16 mins. Manhattan MRC-102: May 58 Mercury MS2-17: May 58 В New Orleans A Fred Waring and the Pennsylvanians Kid Ory's Creole Band and in Hi-Fi Kaz Jaz Lizzie Miles В The Fred Kaz Trio with Peggy Taft, Chorus and Orchestra under 71/2 ips. Double Track Fred Waring vocalist Jazztape 4008: Dec 57 71/2 ips. Stereo 71/2 ips. Stereo Brass in Hi-Fi Capitol ZD-12: Sep 57 Concertapes 507: Mar 58 Pete Rugolo and His Orchestra Streamline A-B 71/2 ips. Stereo Rolf Kuhn Quartet Mercury MDS2-11: Apr 58 7½ ips. Stereo Vanguard VRT-3007: Feb 58 A JAZZ The Blues Jimmy Rushing and Octet; Buck Clayton Septet Down the Middle A to B Dixieland Jamfest in Stereo Jimmy McPartland and his orchestra A to B 71/2 ips. Stereo 71/2 ips. Stereo Red Allen, Cozy Cole, Coleman Vanguard VRT-3008: Feb 58 Concert Hall Society CHJT/BN-13: Hawkins A Black Safin A-B Reeves Soundcraft Special Promotion: Feb 58 George Shearing Quintet and Apr 58 Monk's Music A-B R Orchestra The Jazz Pickers Theolonius Monk, Coleman Hawkins, 71/2 ips. Stereo Harry Babasin, Buddy Collete et al. 7½ ips. Stereo Time: approx. 18 mins. Mercury MVS3-5: Jun 58 Art Blakey and others 71/2 ips. Stereo Time: approx. 28 mins. Capitol ZC-13: Sep 57 A Livingston RT 7-20 F: May 58 Jazz at Stereoville, Vol. 2 Mulligan Meets Monk Cootie Williams, Rex Stewart, Vibe-rant В B **Teddy Charles** Gerry Mulligan and Theolonius Monk Coleman Hawkins 7½ ips. Stereo Time: approx. 15 mins. Livingston 2007 C: Jun 58

Concert Hall Society EX-50: Mar 58

71/2 ips. Stereo

Dynatape (Elektra) Dy-4001: Apr 58

Index of Record Reviews with the Reviewer's Ratings

Records Reviewed in H1-F1 Music from September 1957 through August 1958, Including the Date of the Issue Which Carried Each Review. Vocal Music Is Indexed First by Composer, Then by Artist and Title, Followed by a Group of Miscellaneous Albums

ORCHESTRAL MUSIC		George Szell Epic LC-3385: Feb 58		B flat, Op. 20 BERLIOZ: Overtures — Benvenute	A to B
		BEETHOVEN: Symphony No. 3 in E flat ("Eroica")	A	Cellini; Le Carnaval Romain; Le	A
A		Symphony of the Air conducted by	A	Roi Lear; Le Corsaire; Béatrice et	A to B
		Igor Markevitch		Bénedict Paris Opéra Orchestra under	
ALBÉNIZ: Iberia	B-A	Decca DL-9912: Sep 57		André Cluytens	
FALLA: La Vida Breve, Interlude an		BEETHOVEN: Symphony No. 4 in E	A	Angel 35435: Dec 57	
Dance No. 1	A-A	Flat, Op. 66 ("Eroica")	В	BERLIOZ: Overture to Waverley, Op.	
Minneapolis Orchestra under Antal Dorati Mercury MG-50146: Mar 58		Minneapolis Symphony Orchestra under Antal Dorati	A	1 see MOZART: Symphony No. 25 in G minor, K.183	
ALBÉNIZ: Suite Españela (No. 3);		Mercury MG 50141: Apr 58 BEETHOVEN: Symphony No. 5 in C		BERLIOZ: Symphonie fantastique	A
Cantes de España (No. 4) see Con-		minor, Op. 67	AB	Philharmonic-Symphony Orchestra of	?
certo Section, FALLA: Nights in the		MOZART: Ein Kleine Nachtmusik.	A	New York under Dimitri Mitropoulos	В
Gardens of Spain; Three Cornered		K.525		Columbia ML-5188: Dec 57	
Hat (excerpt)		Berlin Philharmonic Orchestra under		BIZET: Carmen Suite; L'Arlésienne	A-B
ARNOLD: Hemage to the Queen —	В	Karl Böhm		Suites	B-A
Ballet	A	Decca DL-9942: Mar 58		Bamberg Symphony Orchestra under	A-A
Philharmonia Orchestra under	A	BEETHOVEN: Symphony No. 5 in	A-A	Marcel Couraud	
Robert Irving		C miner, Op. 67	A-B	Vox PL-10.230: Sep 57	
RCA Victor LM-2037: Sep 57		MOZART: Symphony No. 41 in C, K.551 ("Jupiter")	B- A	BIZET: Carmen Suite; L'Arlésienne Suites	A
В		Pro Musica Symphony, Vienna, under Jascha Horenstein		Detroit Symphony Orchestra under Paul Paray	A
BALLOU: Prelude and Allegro see		Vox PL-10,030: Dec 57		Mercury MG-50135: Sep 57	
BERLINSKI: Symphonic Visions		BEETHOVEN: Symphony No. 5 in C	A	BIZET: Jeux d'Enfants — Ballet see	
BARBER: Medem's Meditation and	A-B	minor, Opus 67; Egmont Overture	В	STRAUSS, J., JR: The Blue Danube —	
Dance of Vengeance	A-B	Sinfonia of London under	В	Ballet	
PROKOFIEV: Piene Concerto No. 2 in G Minor, Op. 16	A-A	Hans Swarowsky		BIZET: Jeux d'Enfants see STRAVIN-	
Nicole Henriot, pianist; Boston		Liberty SWL-15003: Feb 58		SKY: Firebird Suite	
Symphony under Charles Munch		BEETHOVEN: Symphony No. 7 in A, Op. 92	A	BIZET: Petite Suite from "Jeux d'en-	
RCA Victor LM-2197: Jun 58		Pittsburgh Symphony Orchestra under	Â	fants"; Scènes Bohemiennes see DEBUSSY-CAPLET: Children's Corner	
BARRAUD: Offrande à une ombre see		William Steinberg		Suite Corner	
RAVEL: Ma Mère l'Oye		Capitol P-8398: Feb 58		BORODIN: In the Steppes of Central	
BARTÓK: Concerto for Orchestra	A	BEETHOVEN: Symphony No. 9 in D	A	Asia; "Prince Igor" Overture see	
Berlin Radio Symphony Orchestra	A	minor, Op. 125 (Cheral)	A	KHACHATURIAN: Gayne Suite	
under Ferenc Fricsay	A	Soloists, Westminster Choir, New York	В	BORODIN: In the Steppes of Central	
Decca DL-9951: Mar 58 BARTÓK: The Miraculous Mandarin		Philharmonic under Bruno Walter		Asia see MUSSORGSKY: Night on	
-Suite	A-A-C B-C-C	Columbia ML-5200: Feb 58		Bald Mountain	
STRAVINSKY: Firebird Suite,	A-B-B	BERGSMA: Gold and the Señor Com- mandante see KENNEN: Three Pieces		BRAHMS: Hungarian Dances Nos. 1,	
Fireworks	A-0-0	BERLINSKI: Symphonic Visions	A-B-B	5, 6, 10 see Concerto Section, TCHAI-	
Royal Philharmonic Orchestra under		GERSCHEFSKI: Saugatuck Suite	A-A-A	KOVSKY: Piano Concerto No. 1 in B	
Fernando Previtali		WILLIAMSON BALLOU: Prelude	A-A-A	flat minor	
Angel 35550: Mar 58		and Allegro		BORODIN: Polovetsian Dances from	A-A
BEETHOVEN: Leenere Overture No. 2		Ashai Orchestra of Tokyo under Rich-		"Prince Igor"	C-C
see MOZART: Symphony No. 25 in G		ard Korn; Vienna Orchestra under		RIMSKY-KORSAKOV: Le Coq d'Or	C-C
minor, K.183		F. Charles Adler		Sulte	
BEETHOVEN: Symphony No. 3 In	A	CRI 115: May 58		London Symphony Orchestra and	
E flat ("Ereica") Cleveland Orchestra under	В	BERLIOZ: Benvenute Cellini Overture,		Chorus under Antal Dorati	
Cievelulia Orchestra under	A	Op. 23 see CHAUSSON: Symphony in		Mercury MG-50122: Sep 57	

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)

At 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 par-ticular music.

PERFORMANCE (Middle Letter)

At 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: 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.

Orchestral Music, Cont.		CHAUSSON: Symphony in B flat, Op. 20	A-B B-B	Sir John Barbirolli Mercury MG-50159: May 58	
BRAHMS: Symphony No. 1 in	A	BERLIOZ: Benvenuto Cellini	A-A	DVOŘÁK: Symphony No. 4 in G, Op.	A
C minor, Op. 68	A	Overture, Op. 23		88; Scherzo, Capriccioso, Op. 66	A
Boston Symphony Orchestra under Charles Munch	A	L'Orchestre de la Société des Concerts		Hallé Orchestra under Sir John Barbirolli	A
RCA Victor LM-2097: Dec 57		du Conservatoire de Paris and L'Or- chestre de la Suisse Romande under		Mercury MG-50162: Jul 58	
BRAHMS: Symphony No. 1 in	A	Robert F. Denzler		DVOŘÁK: Symphony No. 5 in E	A
C miner, Op. 68	В	London LL-1505: Sep 57		minor, Op. 95 ("From the New	A
Cleveland Orchestra under George Szell	A	CHOPIN: Les Sylphides	C-B-B C-B-B	World") Vienna Philharmonic Orchestra	A
Epic LC-3379: Dec 57		MASSENET: Espada (ballet); Le Cid (ballet music)	B-B-B	under Rafael Kubelik	
BRAHMS: Symphony No. 1 in	A	Orchestre de l'Opéra de Paris under		London LL-1607: Sep 57	
C minor, Op. 68	A	George Sebastian			
Philharmonia Orchestra under Otto Klemperer	A	Urania UR 8013: Jul 58 COUPERIN: L'Apothéose de Lully	A-A	E	
Angel 35481: Apr 58		CORRETTE: Concerto in G for Three	A-A	ELGAR: Cockaigne Overture, Op. 40	
BRAHMS: Symphony No. 1 in	A	Flutes and Orchestra	A-A	see BRITTEN: Young Person's Guide to	
C minor, Op. 68 Jienna Philharmonic Orchestra under	C	Hewitt Chamber Orchestra under		the Orchestra ELGAR: Enigma Variations, Op. 36	A-A
Josef Krips		Maurice Hewitt Epic LC-3383: Mar 58		VAUGHAN WILLIAMS: Fantesia on	A-A
London LL-1608: Sep 57		COWELL: Persian Set see HARRISON:		a Theme by Thomas Tallis	A-A
BRAHMS: Symphony No. 2 in D,	A	Suite for Violin, Piano, and Small		Pittsburgh Symphony Orchestra under	
Op. 73 Berlin Philharmonic Orchestra under	A	Orchestra		William Steinberg Capitol P-8383: Dec 57	
Karl Böhm		D		ENESCO: Roumanian Rhapsody No.	B-B-B
Decca DL-9933: Feb 58				1; Roumanian Rhapsody No. 2	A-A-A
BRAHMS: Symphony No. 2 in D,	A	DEBUSSY: L'Après-midi d'un faune;	A-A	DVOŘÁK: Carnival Overture TCHAIKOVSKY: Francesca da	A-A-A
Op. 73 Philharmonia Orchestra under	A	Nuages; Fêtes RAVEL: "Daphnis et Chloé" Suite	B-B A-A	Rimini	
Herbert von Karajan		No. 2; Pavane pour une infante	7-7	Philadelphia Orchestra under	
Angel 35218: Feb 58		defunte		Eugene Ormandy	
BRAHMS: Symphony No. 2 in D,	A	Philharmonia Orchestra under		Columbia ML 5242: Jun 58	
Op. 73 Vienna Philharmonic Orchestra under	A	Guido Cantelli Angel 35525: Feb 58		F	
Rafael Kubelik		DEBUSSY-CAPLET: Children's Corner	A-B-B		
London LL-1699: Mar 58		Suite	C-C-C	FALLA: El Amor Brujo see Concerto Section, FALLA: Nights in the Gardens	
BRAHMS: Symphony No. 3 in F, Op.	A-B	BIZET: Petite Suite from "Jeux d'enfants"; Scènes Bohemiennes	C-C-C	of Spain	
90; Tragic Overture, Op. 81 Berlin Philharmonic Orchestra under	A-B A-B	L'Orchestre des Concerts Lamoureux		FALLA: Homage (Homenajes) see	
Eugen Jochum (Symphony) and Fritz		under Jean Fournet		VILLA-LOBOS: The Surprise Box (Caix-	
Lehmann (Overture)		Epic LC-3288: Sep 57		inha de Bôas Festas) FALLA: Love by Witchcraft (El Amor	
Decca DL-9899: Dec 57		DEBUSSY: La Mer IBERT: Escales	A-B B-A	Brujo) see STRAVINSKY: The Firebird	
BRAHMS: Symphony No. 4 in	A	Boston Symphony Orchestra under	A-A	Suite	
E minor, Op. 98 Philharmonia Orchestra under	A	Charles Munch		FALLA: Nights in the Gardens of	
Otto Klemperer		RCA Victor LM-2111: Dec 57		Spain see Concerto Section FALLA: La Vida Breve, Interlude and	
Angel 35546: Jun 58		DEBUSSY: La Mer RAVEL: "Daphnis et Chioé" Suite	A-A B-B	Dance No. 1 see ALBÉNIZ: Iberia	
BRAHMS: Variations on a Theme of	A	No. 2	B-B	FRANCK: Symphony in D minor	A
Haydn, Op. 56a; Academic Festival	A	Los Angeles Philharmonic Orchestra		Bamberg Symphony under	8
Overture, Op. 80; Tragic Overture, Op. 81		under Erich Leinsdorf		Fritz Lehmann Decca DL-9887: Dec 57	В
Vienna Philharmonic Orchestra under		Capitol P-8395: Feb 58 DELIBES: "Coppélia" (complete)	A	FRANCK: Symphony in D minor	A
Hans Knappertsbusch		L'Orchestre de la Suisse Romande	A	Boston Symphony Orchestra under	A
London LL-1752: Apr 58		under Ernest Ansermet	A	Charles Munch	A
BRAHMS: Variations on a Theme of Haydn, Op. 56a; Seven Hungarian	A	London LL-1717/18 2-12": Feb 58 DONIZETTI: Daughter of the Regi-		Victor LM-2131: Feb 58	
Dances	A	ment Overture see ROSSINI: William		G	
London Symphony Orchestra under		Tell, Barber of Seville Overtures		GERSCHEFSKI: Saugatuck Suite see	
Antal Dorati		DUKAS: L'Apprenti Sorcier see ROS-		BERLINSKI: Symphonic Visions	
Mercury MG-50154: Apr 58 BRITTEN: Matinées Musicales;	c	SINI-RESPIGHI: La Boutique Fantasque — Ballet (complete)		GLIÈRE: "The Red Poppy" — Ballet	C-C
Solrées Musicales	A	DVOŘÁK: Carnival Overture see		Suite	B-B
Philharmonic Promenade Orchestra	A	ENESCO: Roumanian Rhapsody No. 1;		IPPOLITOV-IVANOV: Caucasian Sketches	В-В
under Sir Adrian Boult		Roumanian Rhapsody No. 2 DVOŘÁK: Serenade for String Or-	B-B	London Philharmonic Orchestra under	
Westminster W-LAB 7055: Feb 58	A	chestra in E, Op. 22; Slavonic Rhap-	A-B	Anatole Fistoulari	
BRITTEN: The Prince of the Pagodas Orchestra of the Royal Opera House,	A	sodies, Nos. 2 and 3	B-R	RCA Victor LM-2133: Feb 58	
Covent Garden, under Benjamin Britten	A	Bamberg Symphony Orchestra under		GLIÈRE: Symphony No. 3 in B minor, Op. 42 ("Ilya Murometz")	B B
London LL 1690/1: Mar 58		Fritz Lehmann Decca DL-9850: Dec 57		Philadelphia Orchestra under	A
BRITTEN: Young Person's Guide to	A-B	DVOŘÁK: Slavonic Dances	A	Eugene Ormandy	
the Orchestra ELGAR: Cockaigne Overture, Op. 40	B-A A-A	Philharmonia Orchestra under	A	Columbia ML-5189: Dec 57 GLINKA: Kamarinskaya see MUS-	
Philharmonic Promenade Orchestra	A-A	Nicolai Malko	В	SORGSKY: Night on Bald Mountain	
under Sir Adrian Boult		RCA Victor LM-2096: Sep 57 DVOŘÁK: Slavonic Dances, Op. 72,	A-B	GRANADOS: Goyescas (excerpt);	
Westminster W-LAB-7056: Sep 57		Nos. 3-7	C-C	Danzas Españolas (No. 5) see Con-	
BRITTEN: The Young Person's Guide		GREIG: Lyric Suite, Op. 54	B-C	certo Section, FALLA: Nights in the Gardens of Spain; Three Cornered	
to the Orchestra, Op. 34 see PROKO- FIEV: Peter and the Wolf, Op. 67		Philharmonia Orchestra under Nicolai Malko		Hat (excerpt)	
BRUCH: Scottish Fantasy, Op. 46 see		RCA Victor LM-2107: Feb 58		GRIEG: Holberg Suite, Op. 40	A-B
Concerto Section, WIENIAWSKI: Violin		DVOŘÁK: Symphony No. 2 in	A	MOZART: Les Petits Riens —	A-A A-A
Concerto No. 1 in F sharp minor, Op.		D Minor	B	Ballet, K.Anh.10 The Stuttgart Chamber Orchestra	A-A
14		Berlin Philharmonic Orchestra under Ferdinand Leitner	В	under Karl Münchinger	
C		Decca DL-9909: Sep 57		London LL-1685: Mar 58	
		DVOŘÁK: Symphony No. 2 in	A	GRIEG: Lyric Suite, Op. 54 see	
CHABRIER: Bourrée Fantasque see		D minor, Op. 70 Hallé Orchestra under	B	DVOŘÁK: Slavonic Dances, Op. 72, Nos. 3–7	
RAVEL: Ma Mère l'Oye		nalle Orchestra under	A	1103.07	

Orchestral Music, Cont.		K		Leningrad State Philharmonic Orches-	
GRIEG: Peer Gynt Suites; Four	В	KENNEN: Three Pieces	C-B-A	tra under Nikolai Rabinovitch Liberty SWL-15002: Feb 58	
Norwegian Dances Philharmonia Orchestra under	A	BERGSMA: Gold and the Señor Commandante	B-B-B B-B-B	MOZART: Symphonies: No. 32 in G,	A to B
Walter Susskind Angel 35425: Sep 57		ROGERS: Once Upon a Time	0-0-0	K.318; No. 35 in D, K.385 ("Haff- ner"); No. 36 in C, K.425 ("Linz")	A
GRIEG: Peer Gynt Suites Nos. 1 & 2;	A	Eastman-Rochester Orchestra under Howard Hanson		Pro Musica Symphony, Vienna, under	
Lyric Suite Eileen Farrell, soprano; Boston Pops	A	Mercury MG-50147: Mar 58		Jonel Perlea Vox 10.140: Jul 58	
Orchestra under Arthur Fiedler		KHACHATURIAN: Gayne Suite MUSSORGSKY: A Night on Bald	A to C	MOZART: Symphony No. 38 in D,	A
RCA Victor LM-2125 12": Feb 58 GRIEG: Peer Gynt Suite; Symphonic	A-C	Mountain	В	K.504 ("Prague") Symphony No. 39 in E flat, K.543	B
Dances; Elegiac Melodies	A-A	BORODIN: On the Steppes of Cen- tral Asia; "Prince Igor" Overture		Bamberg Symphony Orchestra under	
Hallé Orchestra under Sir John Barbirolli	A-A	RIMSKY-KORSAKOV: Flight of the Bumble-Bee		Joseph Keilberth London Telefunken LGX-66054: Sep 57	
Mercury MG-50164: May 58		Hallé Orchestra under		MOZART: Symphony No. 39 in E	A-A
		George Weldon Mercury MG 50137: Sep 57		Flat, K.543; Symphony No. 40 in G minor, K.550	A-A A-A
Н		mercory me coror. dep or		Concertgebouw Orchestra of	n-A
HAIEFF: Balled in E	A-B	M		Amsterdam under Karl Böhm Epic LC-3357: Dec 57	
NABAKOV: Symboli Chrestiani, for Baritone and Orchestra	A-A A-A	MAHLER: Symphony No. 4 in G	A	MOZART: Symphony No. 39 in E	A-A
William Pickett, baritone; the Louis- ville Orchestra under Robert Whitney		Anny Schlemm, soprano; Saxon State Orchestra, Dresden, under Leopold	A	flat, K.543; Symphony No. 40 in G minor, K.550	B-B A-A
Louisville LOU-58: Apr 58		Ludwig Decca DL-9944: Mar 58		Bavarian Radio Symphony Orchestra	
HANDEL-HARTY: Water Music Suite; Music for the Royal Fireworks	A B	MASSENET: Espada (ballet); Le Cid		under Eugen Jochum Decca DL 9977: Jul 58	
London Symphony Orchestra under	A	(ballet music) see CHOPIN: Les		MOZART: Symphony No. 39 in E	A-A
Antal Dorati Mercury MG-50158: Jul 58		Sylphides MENDELSSOHN: Incidental Music to		flat, K.543; Symphony No. 40 in G minor, K.550	A-A A-A
HANSON: Elegy in Memory of My	B-B-B	A Midsummer Night's Dream see		Royal Philharmonic under	A-A
Friend Serge Koussevitzky; Song of Democracy	A-A-B B-B-B	TCHAIKOVSKY: Nutcracker Suite MILHAUD: Les Choéphores	A-A	Sir Thomas Beecham Columbia ML-5194: Dec 57	
LANE: Four Songs for Mezzo-		HONEGGER: Symphony No. 5	A-A	MOZART: Symphony No. 40 in G	A-A
Seprano Eastman Rochester Symphony Orches-		Genevieve Moizan, Hélène Bouvier, Heinz Rehfuss, soloists; Claude Nollier	A-A	minor, K.550; Symphony No. 41 in C, K.551 ("Jupiter")	A-A A-A
tra and Chorus under Howard Hanson;		narrator; Chorale de l'Universite with Lamoureux Orchestra under Igor		Philharmonic Symphony Orchestra of	A-A
Patricia Berlin, mezzo-soprano Mercury MG-50150: Mar 58		Markevitch Orchestra Under Igor		London under Erich Leinsdorf Westminster XWN-18527: Feb 58	
HARRISON: Suite for Violin, Plano and Small Orchestra	A-B A-A	Decca DL 9956: May 58	В-В	MOZART: Symphony No. 40 in G	A-A
COWELL: Persian Set	R-A	MILHAUD: The Globetrotter Suite; The Joys of Life	A-A	minor, K.550; Eine Kleine Nacht- musik	A-A A-A
Chamber Orchestra under Leopold Stokowski		Chamber Orchestra under Darius Milhaud	A-A	The Pittsburgh Symphony Orchestra	A-A
Composers Recordings, Inc. CRI-114: Fe	b 58	Decca DL 9965: Jul 58		under William Steinberg Capitol PAO 8432: Jul 58	
HAYDN: Divertimento see Concerto Section, SCHUMANN: Cello Concerto		MOMPOU: Canco I Danza see Concerto Section, FALLA: Nights In the		MOZART: Symphony No. 41 in C,	A-B
in A minor, Op. 129		Gardens of Spain: Three Cornered		K.551; Divertimento in D, K.131 Royal Philharmonic Orchestra under	A-A A-A
HAYDN: Symphony No. 86 in D; Symphony No. 92 in G ("Oxford")	B-A B-B	Hat (excerpt) MOZART, L.: Musical Sleigh Ride;	A-B	Sir Thomas Beecham	7-7
Scarlatti Orchestra under Franco Caracciolo	A-A	Cassatio in G (for Orchestra and	A-A	Angel 35459: Feb 58 MOZART: Symphony No. 41 in C,	
Angel 35325: Sep 57		Children's Instruments) Bach Orchestra of Berlin under	A-A	K.551 ("Jupiter") see BEETHOVEN:	
HAYDN: Symphony No. 96 ("Mira- cle"); Symphony No. 104 ("Lon-	A B	Carl Garvin		Symphony No. 5 in C minor, Op. 67	
den'')	В	Decca Archive ARC 3093: Jun 58 MOZART: Cassations, Nos. 1 in G	В	MUSSORGSKY: Night on Bald Mountain	A to B
The Vienna Philharmonic Orchestra under Karl Münchinger		(K.63) and 2 in B Flat (K.99)	C	BORODIN: In the Steppes of Cen- tral Asia	A
London LL 1756: Jun 58 HAYDN: Symphony No. 101 in D;		M-G-M Orchestra under Arthur Winograd	В	RIMSKY-KORSAKOV: Capriccio	
Symphony No. 104 in D	A-A C-C	M-G-M E-3540: Dec 57	A D D	Espagnol, Op. 34 GLINKA: Kamarinskaya	
Pro Musica Symphony, Vienna, under Jascha Horenstein	B-B	MOZART: Eine kleine Nachtmustk, K.525; Serenata Notturna, K.239;	A-B-B B-B-A	Orchestre des Concerts Lamoureux un-	
Vox PL-9330: Sep 57		Divertimento No. 11, K.251 Boyd Neel Orchestra	A-A-A	der Jean Fournet and Oran Dourion Epic LC-3432: May 58	
HINDEMITH: Mathis der Maler TOCH: Symphony No. 3	A-B A-A	Unicorn UNLP-1042: Dec 57		MUSSORGSKY: A Night on Bald	
Pittsburgh Symphony Orchestra under	A-A	MOZART: Eine Kleine Nachtmusik; K.525 see BEETHOVEN: Symphony		Mountain see KHACHATURIAN: Gayne Suite	
William Steinberg Capitol P8364: Mar 58		No. 5 in C minor, Op. 67		MUSSORGSKY-RAVEL: Pictures at	A
HOLST: The Planets	A	MOZART: Les Petits Riens — Ballet, K.Anh. 10 see GRIEG: Holberg Suite,		an Exhibition Philharmonia Orchestra under	A
Los Angeles Philharmonic Orchestra under Leopold Stokowski	A	Op. 40		Herbert von Karajan	
Capitol P-8389: Dec 57 HONEGGER: Symphony No. 5 see		MOZART: Serenade No. 6 in D ("Serenata Notturna") see REGER;		Angel 35420: Dec 57	
MILHAUD: Les Choéphores		Variations and Fugue on a Theme by		0	
		Mozart MOZART: Serenade No. 9 in D,	B-A	OFFENBACH-ROSENTHAL: Gaîté	В
		K.320; Symphony No. 29 in A,	B-A	Parisienne — Ballet	C
IBERT: Escales see DEBUSSY: La Mer		K.201 Concertgebouw Orchestra of Amster-	B-B	Hollywood Bowl Orchestra under Felix Slatkin	В
Sketches see GLIÈRE: "The Red		dam under Eduard Van Beinum		Capital PAO-8405: Apr 58	
Poppy" — Ballet Suite		Epic LC-3354: Sep 57 MOZART: Symphony No. 25 in	B-C-C	OFFENBACH-ROSENTHAL: Gaîté Parisienne—Ballet	B-B B-B
IVES: Three Places in New England; Symphony No. 3	A-B A-A	G minor, K.183 BEETHOVEN: Leonore Overture	B-C-C	JOHAN STRAUSS-DORATI:	B-B
Eastman-Rochester Symphony Orches-	A-A	No. 2	C-B-C	Graduation Ball— Ballet Minneapolis Symphony under	
tra under Howard Hanson Mercury MG-50149: Apr 58		BERLIOZ: Overture to Waverley, Op. 1		Antal Dorati Mercury MG-50152: Apr 58	
				Mercury MG-30132: Apr 36	

Cushantani Musia Cont		REGER: Variations and Fugue on a	B-B	SCHUBERT: Symphony No. 6 in C;	A-A
Orchestral Music, Cont.		Theme by Mozart	B-B	Symphony No. 8 in B minor ("Un-	A-A
P		MOZART: Serenade No. 6 in D ("Serenata Notturna")	A-A	finished") Concertgebouw Orchestra of Amster-	A-B
PETER: Sinfonia in G see Concerto Sec-		Berlin Philharmonic Orchestra under		dam under Eduard van Beinum	
tion, HERBERT: Concerto No. 2 for Cello and Orchestra, Op. 30		Karl Böhm Decca DL-9979: Jul 58		Epic LC 3441: Jun 58 SCHUBERT: Symphony No. 7(9) in C	A
PROKOFIEV: Classical Symphony see		RIMSKY-KORSAKOV: Capriccio Es-		Bamberg Symphony Orchestra under	В
Concerto Section, PROKOFIEV: Piano Concerto No. 3		pagnol, Op. 34 see MUSSORGSKY: Night on Bald Mountain		Jonel Perlea Vox PL-10,200: Sep 57	A
PROKOFIEV: Lieutenant Kijé Suite	B-8	RIMSKY-KORSAKOV: Christmas Eve	В	SCHUBERT: Symphony No. 7(9) in C	A
STRAVINSKY: Song of the	A-B A-A	(Suite); Sadko (Musical Picture); Flight of the Bumble-Bee (from	A	Cleveland Orchestra under George Szell	Å C
Nightingale Chicago Symphony Orchestra under	2-0	Tzar Saltan); Dubinushka		Epic LC 3431: Jul 58	
Fritz Reiner		L'Orchestre de la Suisse Romande		SCHUMAN: Credendum KIRCHNER: Piano Concerto	A-A A-B
PROKOFIEV: Peter and the Wolf,	A-A	under Ernest Ansermet London LL-1733: Apr 58		Philadelphia Orchestra under Eugene	A-A
Op. 67	B-A	RIMSKY-KORSAKOV: Le Coq d'Or		Ormandy; Leon Kirchner, pianist; Philharmonic Symphony Orchestra of	
BRITTEN: The Young Person's Guide to the Orchestra, Op. 34	A-A	Suite see BORODIN: Polovetsiah Dances from "Prince Igor"		New York under Dimitri Mitropoulos	
Cyril Ritchard, narrator, with the Phila-		RIMSKY-KORSAKOV: Scheherazade	A	Columbia ML-5185: Mar 58 SCHUMANN: Symphony No. 1	8-B
delphia Orchestra under Eugene Ormandy		Royal Philharmonic Orchestra under Sir Thomas Beecham	A	("Spring")	A-A
Columbia ML-5183: Feb 58		Angel 35505: Jul 58		SMETANA: Die Moldau Berlin Radio Symphony under	A-A
PROKOFIEV: Peter and the Wolf,	B-B B-B	RIMSKY-KORSAKOV: Tsar Saltan	A to C	Ferenc Fricsay	
Op. 67 SAINT-SAËNS: Carnival of the	A-A	Suite; May Night Overture; Rus- sian Easter Overture	A	Decca DL-9960: Jul 58 SHAPERO: Serenade for String	В
Animals		L'Orchestre de la Suisse Romande		Orchestra	В
Garry Moore, narrator; Philharmonic Symphony Orchestra of London under		under Ernest Ansermet London LL-1635: Sep 57		Arthur Winograd String Orchestra under Arthur Winograd	A
Artur Rodzinski, and the Vienna State		ROGERS: Once Upon a Time see		M-G-M E-3557: Dec 57	
Opera Orchestra under Hermann Scherchen respectively, plus natural		KENNEN: Three Pieces ROSSINI-RESPIGHI: La Boutique	A-A	SHOSTAKOVICH: Symphony No. 9,	B-B-B
sounds of animals of the Bronx Zoo.		Fantasque—Ballet (complete)	A-A	Op. 70; Festive Overture, Op. 96; Memorable Year 1919, Op. 89	B-B-B
Westminster XWN-18525: Feb 58 PROKOFIEV: Romeo and Juliet	A	DUKAS: L'Apprenti Sorcier Israel Philharmonic Orchestra under	A-A	State Radio Orchestra of the U.S.S.R.	
(Selections from Suites I and II)	A	Georg Solti		under Alexander Gauk Monitor MC-2015: Jun 58	
Boston Symphony Orchestra under Charles Munch	A	London LL-1715: Feb 58		SHOSTAKOVITCH: Symphony No. 10	A
RCA Victor LM-2110: May 58		ROSSINI: William Tell, Barber of Seville Overtures	B-B-B B-B-B	Philharmonia Orchestra under Efrem Kurtz	A
PROKOFIEV: Romeo and Juliet	A-A	DONIZETTI: Daughter of the	A-A-B	Victor LM-2081: Mar 58	
(Selections from Suites I and II) TCHAIKOVSKY: Romeo and Juliet	A-A A	Regiment Overture TCHAIKOVSKY: Marche Slav		SIBELIUS: En Saga, Op. 9; Pohjola's Daughter, Op. 49; Oceanides, Op.	A
Berlin Philharmonic Orchestra under		Orchestre des Concerts Lamoureux		73; Tapiola, Op. 112	C
Lorin Maazel Decca DL-9967: May 58		and Concertgebouw Orchestra of Amsterdam under Paul Van Kempen		Philadelphia Orchestra under Eugene Ormandy	
PROKOFIEV: Scythian Suite, Op. 20;	A	Epic LC-3349: Dec 57		Columbia ML-5249: May 58	
Suite from "The Love for Three Oranges"	A B	ROUSSEL: Suite in F, Op. 33 see		SIBELIUS: Tapiola (Tone Poem for Orchestra), Op. 112; The Swan of	B
London Symphony Orchestra under		RAVEL: Ma Mère l'Oye ROZSA: Concert Overture, Op. 26;	C-C-C	Tuonela; Karelia Suite, Op. 11;	В
Antal Dorati Mercury MG-50157: Apr 58		Three Hungarian Sketches, Op. 14;	A-A-A	Bolero ("Festivo") Berlin Philharmonic Orchestra under	
PROKOFIEV: Symphony No. 5 in B	A	Theme, Variations and Finale, Op.	A-A-A	Hans Rosbaud	
flat. Op. 100	A	Frankenland State Symphony		Decca DL-9938: Feb 58 SMETANA: Excerpts from "The Bar-	
The Philadelphia Orchestra under Eugene Ormandy	^	Orchestra under Miklos Rozsa Decca DL 9966: Jun 58		tered Bride" see WEINBERBER: Ex-	
Columbia ML 5260: Jul 58				cerpts from "Schwanda" SMETANA: Die Moldau see SCHU-	
		S		MANN: Symphony No. 1 ("Spring")	
R		SAINT-SAËNS: Carnival of the Ani-		STAMITZ, J.: Orchestral Trio, Op. 1, No. 2; Oboe Concerto in C; Clarinet	A to B
		mals see PROKOFIEV: Peter and the Wolf, Op. 67		Concerto in B flat Sinfonia à 8, in D	Â
RACHMANINOV: Isle of the Dead see RAVEL: Rhapsodie Espagnole; Pavan		SAINT-SAËNS: Carnival of Animals		Munchener Kammerorchester under Carl Gorvin	
for a Dead Princess		see Concerto Section, MOZART: Con-		Decca Archive ARC 3092: Jun 58	
RACHMANINOV: Symphony No. 2 in E minor, Op. 27	A B	certo in E flat for 2 Pianos, K.365 SAINT-SAËNS: Symphony No. 3 in	В	STRAUSS, J., JR.: The Blue Danube;	A
London Philharmonic Orchestra under	В	C minor, Op. 78	A	Emperor Waltz; Voices of Spring; Tales from the Vienna Woods;	B
Sir Adrian Boult RCA Victor LM-2106: Jul 58		Marcel Dupré, organist; the Detroit Symphony Orchestra under Paul Paray	A	Roses from the South	
RAVEL: "Daphnis et Chloé" Suite No.		Mercury MG-50167: Jul 58		Philharmonic Symphony Orchestra of London under Artur Rodzinski	
2; Pavane pour une enfante defunte see DEBUSSY: L'Apres-midi d'un faune;		SCHÖNBERG: Variations for Orches- tra, Op. 31; Serenade for Baritone	A	Westminster XWN-18500: Sep 57	
Nuages; Fêtes		and Septet, Op. 24; Four Pieces, Op.	A	STRAUSS, J., JR.: The Blue DanubeBallet	C-B B-B
RAVEL: "Daphnis et Chloé" Suite No.		27; Canon: The Parting of the Ways, Op. 28, No. 1		BIZET: Jeux d'Enfants—Ballet	R-R
2 see DEBUSSY: La Mer RAVEL: Ma Mère l'Oye	A to C	An Orchestra under Robert Craft		London Philharmonic Orchestra under Antal Dorati	
CHABRIER: Bourrée Fantasque	A to C	Columbia ML-5244: Jun 58	A A	RCA Camden CAL-365: Sep 57	
ROUSSEL: Suite in F, Op. 33 BARRAUD: Offrande á une ombre	A-B	SCHÖNBERG: Verklärte Nacht, Op. 4; Chamber Symphony, Op. 9	A-A A-A	STRAUSS, JDORATI: Graduation Ball—ballet see OFFENBACH-RO-	
Detroit Symphony Orchestra under		Symphony Orchestra of the Southwest	A-A	SENTHAL: Gaîté Parisienne — ballet	
Paul Paray Mercury MG-50156: Apr 58		German Radio, Baden-Baden, under Jascha Horenstein		STRAUSS, R.: Waltzes from "Der Rosenkavalier", Op. 59 see WEIN-	
RAVEL: Rhapsodie Espagnole;	A-A-A	Vox PL 10.460: Mar 58		BERGER: Excerpts from "Schwanda"	
Pavan for a Dead Princess RACHMANINOV: Isle of the Dead	B-B-A C-B-B	SCHUBERT: Symphony No. 2 in B flat; Symphony No. 6 in C	B-B B-A	STRAUSS, R.: Le Bourgeois Gentil- homme (Suite); Till Eulenspiegel	A-A A-B
Chicago Symphony Orchestra under	C-0-D	Bamberg Symphony under	B-A	Orchestre National de la Radiodiffu-	A-A
Fritz Reiner		Marcel Couraud Vox PL-10240: Feb 58		sion Française under Igor Markevitch Angel 35447: Mar 58	
RCA Victor LM-2183: Jun 58		707 12:102401100 00		ranger corn, mar co	

Orchestral Music, Cont.		TCHAIKOVSKY: Nutcracker Suite	A to C	W	
STRAUSS, R.: Domestic Symphony,	В	PONCHIELLI: Dance of the Hours	A to B	WAGNER: Bacchanale and Venus-	A
Ор. 53	A"	SUPPÉ: Morning, Noon and Night	7 10 5	berg Music; Ride of the Valkyries;	В
Chicago Symphony Orchestra under Fritz Reiner	A	in Vienna		Good Friday Music; Forest Mur- murs; Siegfried's Rhine Journey	A
Victor LM-2103: Mar 58		Royal Philharmonic Orchestra under Sir Thomas Beecham		and Funeral March	
STRAUSS, R.: Don Juan; Waltzes	A	Columbia ML-5171		Württemberg State Orchestra, Stutt- gart, under Jonel Perlea	
from "Der Rosenkavalier"; Till Eulenspiegel's Merry Pranks; Love	B	TCHAIKOVSKY: Nutcracker Suite	A-A	Vox PL-10.130: Sep 57	
Scene from "Feuersnot"		MENDELSSOHN: Incidental Music to A Midsummer Night's Dream	C-C B-B	WAGNER: Overtures to "Die Meis-	A
Philadelphia Orchestra under Eugene Ormandy		Hollywood Bowl Symphony Orchestra		tersinger" and "Tannhäuser"; Pre- lude and Liebestod from "Tristan	A
Columbia ML-5177: Sep 57		under Felix Slatkin Capitol P-8404: Mar 58		und Isolde"	
STRAUSS, R.: Ein Heldenleben	A B	TCHAIKOVSKY: Romeo and Juliet see		Berlin Philharmonic under Herbert von Karajan	
Saxon State Orchestra, Dresden, under Karl Böhm	A	PROKOFIEV: Romeo and Juliet (Selec-		Angel 35482: Apr 58	
Decca DL-9927: Sep 57		tions from Suites 1 and II)		WEBER: Overtures - Der Freischütz;	A
STRAUSS, R.: Till Eulenspiegel's Merry Pranks; Don Juan; Death		TCHAIKOVSKY: Romeo and Juliet— Overture-Fantasy see STRAVINSKY:		Oberon; Preziosa; Euryanthe; Ju- bel; Peter Schmoll	A-B R
and Transfiguration	A-A-A	Firebird Suite		Various orchestras and conductors	
Cleveland Orchestra under George Szell		TCHAIKOVSKY: "Sleeping Beauty"	A	Decca DL-9906: Dec 57 WEINBERGER: Excerpts from	A to B
Epic LC 3439: Jun 58		—Ballet (excerpts) London Symphony Orchestra under	A	"Schwanda"	A
STRAVINSKY: Firebird Suite; Chant	A	Pierre Monteux		SMETANA: Excerpts from "The	A
du Rossignel Berlin Radio Symphony Orchestra	B B	RCA Victor LM-2177: Apr 58		Bartered Bride" WEBER: Invitation to the Dance	
under Lorin Maazel	1	TCHAIKOVSKY: Swan Lake (highlights)	AB	STRAUSS, R.: Waltzes from "Der	
Decca DL-9978: Jul 58		The Ballet Theatre Orchestra under	A	Rosenkavalier", Op. 59 TCHAIKOVSKY: Waltz and Polo-	
STRAVINSKY: Firebird Suite, Fire- works see BARTÓK: The Miraculous		Joseph Levine		naise from "Eugene Onegin"	
Mandarin		Capitol PAO 8416: May 58 TCHAIKOVSKY: Swan Lake		Bamberg Symphony under Heinrich Hollreiser	
STRAVINSKY: Firebird Suite BIZET: Jeux d'Enfants	A B	(highlights)	A	Vox PL-10.590: May 58	
RAVEL: Mether Goose	A	The London Symphony Orchestra	A	WEISS: Theme and Variations for Or-	
Philharmonia Orchestra under		under Anatole Fistoulari London LL-1768: May 58		chestra see Concerto Section, LORA: Concerto for Piano and Orchestra	
Carlo Maria Giulini Angel 35462: Feb 58		TCHAIKOVSKY: Symphony No. 3 in	C	Concerto for Flano and Orchestra	
STRAVINSKY: The Firebird Suite	A-A	D, Op. 29 ("Polish")	C	American Anthology Vol. 1	A
FALLA: Love by Witchcraft (El Amor Brujo)	C-C	London Philharmonic Orchestra under Sir Adrian Boult	A	Hopkinson: A Toast to Washington;	В
Netherlands Philharmonic Orchestra	-	London LL-1442: Sep 57		Gram: Death Song of an Indian Child, Fry: Overture to "Macbeth"; Gotts-	R
under Walter Goehr; Anny Delorie,		TCHAIKOVSKY: Symphony No. 4 in	A	chalk: Andante from Symphony "A	
contralto Crowell-Collier Record Guild CCRG-12	8:	F minor, Op. 36 Orchestre National de la Radiodiffu-	C	Night in the Tropics"; Paine: Overture to "As You Like It"; MacDowell: Lamia,	
Mar 58		sion-Télévision Française under		Tone Poem; Chadwick: "Hobgoblin"	
STRAVINSKY: Firebird Suite TCHAIKOVSKY: Romeo and Juliet	A-A B-B	Igor Markevitch		from Symphonic Sketches; Parker: Or-	
-Overture-Fantasy	A-A	Angel 35446: Feb 58 TCHAIKOVSKY: Symphony No. 5 in		chestral Interlude from "Mona"; Griffes The Valse of Dreams from	
Philharmonic Symphony Orchestra of New York under Leonard Bernstein		E minor, Op. 64	A B	Three Tone Pictures, Op. 5; Hadley:	
Columbia ML-5182: Dec 57		Paris Conservatory Orchestra under	A	Scherzo Diabolique Karl Brock, tenor; James Pease, bari-	
STRAVINSKY: Petrouchka, Firebird	A-B	Georg Solfi London LL-1506: Dec 57		tone; Concord Philharmonia under	
Suites Paris Conservatoire Orchestra under	A-A	TCHAIKOVSKY: Symphony No. 5 in	A	Richard Korn Concord 3007: Feb 58	
Pierre Monteux		E minor, Op. 64 Philharmonia Orchestra under	C B	Concert Miniatures	B to C
RCA Victor LM-2113: Dec 57 STRAVINSKY: Le Sacre du Printemps	A	Constantin Silvestri		Neal Hefti and His Orchestra Vik LX-1092: Feb 58	B to C
L'Orchetre de la Suisse Romande	В	Angel 3556: Apr 58		Encore Please, Sir John!	A to C
under Ernest Ansermet London LL-1730: Apr 58	A	TCHAIKOVSKY: Symphony No. 6 in B minor, Op. 74 ("Pathétique")	A B	The Hallé Orchestra under	A to C
STRAVINSKY: Song of the Nightingale		New York Philharmonic under	A	Sir John Barbirolli Mercury MG-50161: Jul 58	С
see PROKOFIEV: Lieutenant Kijé Suite	B to C	Dimitri Mitropoulos		Hi-Fi Fiedler	A to B
SUPPE: Overtures Hallé Orchestra under	A	Columbia ML-5235: Jul 58 TCHAIKOVSKY: Waltz and Polonaise		Boston Pope Orchestra under Arthur Fiedler	A to B
Sir John Barbirolli	A	from "Eugene Onegin" see WEIN-		ECA Victor LM-2100: Sep 57	^
Mercury MG-50160: May 58 SUPPÉ: Overtures—Light Cavalry;	A to B	BERGER: Excerpts from "Schwanda"		Johann Strauss in Hi-Fi	A
Poet and Peasant; Morning, Noon	A	TOCH: Symphony No. 3 see HINDEMITH: Mathis der Maler		Symphony Orchestra under Valentino S ABC Paramount ABCS-143:	C
and Night in Vienna; Pique Dame; Tantalusqualen; Die Infahrt ins	A	Multi-		Jul 58	
Glück				Munch Conducts Wagner Tannhäuser: Overture and Venusberg	A C
Philharmonia Promenade Orchestra		V		Music; Die Götterdämmerung: Sieg-	В
under Henry Krips Angel 35427: Sep 57		VAUGHAN WILLIAMS: Fantasia on a		fried's Rhine Journey; Die Walküre: Magic Fire Music	
		Theme by Thomas Tallis see ELGAR:		Boston Symphony Orchestra under	
		Enigma Variations, Op. 36		Charles Munch	
T		VILLA-LOBOS: The Surprise Box (Caixinha de Bôas Festas)	A-C	RCA Victor LM-2119: Feb 58 Music of Johann Strauss	A
TCHAIKOVSKY: Aurora's Wedding	A B	FALLA: Homage (Homenajes)	A-B A-A	Minneapolis Symphony Orchestra	В
-Ballet Divertissement Ballets Russes Orchestra under	B B	Rome Symphony Orchestra under		under Antal Dorati Mercury MG-50131: Dec 57	A
Milan Horvath		J. J. Castro RCA Victor LM-2143: Feb 58		Music for Strings	A to C
Concert Hall XH 1504: Feb 58 TCHAIKOVSKY: Francesca da Rimini		VIVALDI: The Four Seasons	A	Leopold Stokowski conducting his	A
see ENESCO: Roumanian Rhapsody		I Solisti di Zagreb under Antonio Jani-	В	Symphony Orchestra Capitol PAO 8415: May 58	A
No. 1; Roumanian Rhapsody No. 2		gro, with Jan Tomasow, solo violinist Vanguard BG-564: Mar 58	A	Often Heard Offenbach	В
TCHAIKOVSKY: Marche Slave see ROSSINI: William Tell, Barber of		VIVALDI: The Four Seasons see		L'Orchestre de la Radio-Television Na- tionale Française under Jean Allain	B to C
Seville Overtures		Concerto Section		Concord 3006: Dec 57	Б

Orchestral Music, Cont.		BEETHOVEN: Piano Concerto No. 5 In	A	D	
Overture	В	E flat, Op. 73 ("Emperor") Emil Gilels, plano; Philharmonia Or-	Â	DVOŘÁK: Vielin Concerto in	A-C
Hollywood Bowl Symphony Orchestra	В	chestra under Leopold Ludwig		A minor, Op. 53	A-A
under Felix Slatkin	A	Angel 35476: Feb 58		GLAZUNOV: Vielin Concerte in	A-A
Capitol P-8380: Dec 57 The Sadler's Wells Ballet:	A to B	BEETHOVEN: Piano Concerto No. 5 in E flat, Op. 73 ("Emperor")	A	Nathan Milstein, violin, Pittsburgh Sym-	
A Silver Jubilee Tribute	A	Clifford Curzon, piano; the Vienna	A	phony Orchestra under William Stein-	
The Royal Opera House Orchestra,	A	Philharmonic Orchestra under Hans		berg	
Covent Garden, under Robert Irving		Knappertsbusch		Capitol P-8382: Dec 58 DVOŘÁK: Violin Concerto in	A-B
Angel 35521: Feb 58 The Sound of Wagner	A	London LL-1757: Apr 58 BEETHOVEN: Violin Concerto in D,	A	A miner, Op. 53	A-A
The Concert Arts Symphony Orchestra	В	Op. 61	В	GOLDMARK: Violin Concerto in	B-A
under Erich Leinsdorf	A	Igor Oistrakh, violin; Pro Arte Or-	A	A minor, Op. 28 Bronislaw Gimpel, violin; Southwest	
Capitol PAO-8411: Apr 58	A	chestra of London, under Wilhelm Schuechter		German Radio Orchestra under Rolf	
Chicago Symphony Orchestra under	A	Angel 35516: Jul 58		Reinhardt	
Fritz Reiner	A	BLOCH: Schelomo (Hebraic Rhapsody		Vox PL 10-290: Sep 57	
RCA Victor LM-2112: Dec 57		for Cello and Orchestra) see WAL- TON: Concerto for Cello and Or-			
Vox 16 2/3 rpm. recordings Music of Beethoven, Bizet, Borodin,	_	chestra		F	
Dvořák, Rimsky-Korsakov, and Tchai-	-	BRAHMS: Piano Concerto No. 2 In	A	FALLA: Concerto for Harpsichord,	B-A
kovsky		B flot	A-B	Flute, Oboe, Clarinet, Vielin and	B-A
Performed by various orchestras and artists		Emil Gilels, piano; Chicago Symphony Orchestra under Fritz Reiner	В	Cello; "El Retablo de Maese Pedro" (Master Peter's Puppet Show)	A-A
Vox VXL-1, 2, 3, 4, 5: Mar 58		RCA Victor LM 2219: Jul 58		Robert Veyron-Lacroix harpsichord,	
		BRAHMS: Violin Concerto in D	A	with soloists of the National Orchestra	
		Yehudi Menuhin, violin; the Berlin Phil-	A	of Spain under Ataulfo Argenta; Julita Bermejo soprano, Carlos Munguia	
CONCERTOS		harmonic Orchestra under Rudolph	A	tenor, Raimundo Torees baritone; same	
		Kempe Capitol PAO-8410: Apr 58		Orchestra and conductor	
A		BRAHMS: Violin Concerto in D;	A-A	London LL-1739: Jun 58	A-A
ALBINONI: Oboe Concerto in D, Op.	A to B	Four Hungarian Dances	A	FALLA: Nights in the Gardens of Spain; El Amor Brujo	B-B
7, No. 6; Sonate in A, Op. 2, No. 3	A	David Oistrakh, violin; The National Philharmonic Orchestra under Kiril	A	Eduardo de Pueyo, piano; Corinne	A-A
VIVALDI: Concerto for 2 Oboes in C	A	Kondrashin; Vladimir Yampolsky, piano		Vozza, contralto; Orchestre des Con-	
PERGOLESI: Concerto in G		Bruno BR 14004: Jun 58		certs Lamoureux under Jean Martinon Epic LC-3305: Dec 57	
Virtuosi di Roma, under Renato Fasano Angel 45019: Apr 58		BRAHMS: Concerto for Violin and	A	FALLA: Nights in the Gardens of	A to B
		Cello in A minor, Op. 102 Mischa Mischakoff, violin; Frank Miller,	B B	Spain; Three Cornered Hat (ex-	В
В		cello; NBC Symphony Orchestra under		cerpt)	A
BACH: Harpsichord Concerto No. 1		Arturo Toscanini		GRANADOS: Goyescas (excerp1); Danzas Españolas (No. 5)	
in D minor see HAYDN: Harpsichord		RCA Victor LM-2178: May 58		ALBÉNIZ: Suite Española (No. 3);	
Concerto in D		BRUCH: Violin Concerto No. 1 in G minor, Op. 26 see MENDELSSOHN:		Cantos de España (No. 4)	
BACH: Clavier Concertos No. 1 in D	AB	Violin Concerto in E minor, Op. 64		MOMPOU: Canco I Danza	
minor, No. 5 in F minor; Toccata and Fugue in C minor	A	BRUCH: Violin Concerto No. 1 in G		Artur Rubinstein, piano; San Francisco Symphony Orchestra under Enrique	
Jean Casadesus, piano; Paris Con-		minor, Op. 26 see TCHAIKOVSKY:		Jorda	
servatoire Orchestra under André		Violin Concerto in D, Op. 35 BRUCH: Scottish Fantasy, Op. 46 see		RCA Victor LM-2181: May 58	4.0
Vandernoot Angel 45003: Dec 57		WIENIAWSKI: Violin Concerto No. 1		FALLA: Nights in the Gardens of Spain	A-B B-A
BACH: Double Concerto and Double	A	in F sharp minor, Op. 14		RODRIGO: Concerto for Guitar and	A-A
Sonata (2 violins)	A-B			Orchestra	
BACH: Violin Concerto No. 2 in E David and Igor Oistrakh, violins; David	A	C		Gonzalo Soriano, piano; Narciso Yepes, guitar; National Orchestra of	
Oistrakh in Concerto No. 2; National			A 4. D	Spain under Ataulfo Argenta	
Philharmonic Orchestra under Kon-		CHAUSSON: Poème for Violin and Orchestra, Op. 25	A to B	London LL-1738: Mar 58	
drashin and Barshai, respectively,		RAVEL: Tzigane	Ĉ	FALLA: Suite populaire espagnole;	
Vladimir Yampolsky, piano Bruno Hi-Fi BR14008: Jul 58		DVOŘÁK: Trio in E minor, Op. 90		Ritual Dance of Fire see SCHU- MANN: Cello Concerto in A minor;	
BACH: Violin Concerto in D minor;	A	(Dumky)		Op. 129	
Sonata No. 6 in G	A	David Oistrakh, violin; Leo Oborin, pigno: Siviatoslav Knushevitzky, cello;		EFFECTIVE SALES SEEDING	
SARASATE: Nevarra HINDEMITH: Sonata in E flat, Op.	С	National Philharmonic Orchestra under		G	
11, No. 1		Kiril Kondrashin		GEMINIANI: Concerto Grosso in E	
David and Igor Oistrakh violins, with		Bruno Hi-Fi BR-14009: Jul 58 CHAUSSON: Peème for Violin and	A to C	minor see CORELLI: Concerto Grosso	
an orchestra under Rudolf Barshai (in the Bach) and with Vladimir Yam-		Orchestra, Op. 25	A-A-A	in D	
polsky, piano		SAINT-SAËNS: Introduction and	A to B	GLAZUNOV: Violin Concerto in A	
Monitor MC-2009: Feb 58		Rondo Capriccioso; Havanaise		minor see DVORAK: Violin Concerto in A minor, Op. 53	
BACH: Violin Concerto No. 2 In E see		SARASATE: Zigeunerweisen Zino Francescatti, violin; the Philadel-		GOLDMARK: Violin Concerto in A	A
BACH: Double Concerto and Double Sonata		phia Orchestra under Eugene Or-		minor	A
BARTOK: Concerto for Orchestra see		mandy, and the Columbia Symphony		Nathan Milstein, violin; Philharmonia Orchestra under Harry Blech	A
Orchestral Music Section		under William Smith (in Havanaise, Ziguenerweisen)		Capitol PAO 8414: May 58	
BEETHOVEN: Piano Concerto No. 4 in G, Op. 58	A	Columbia ML-5253: Jul 58		GOLDMARK: Vielin Cencerto in A	
Emil Gilels, piano; Philharmonia Or-		CORELLI: Concerto Grosso in D	A-A-C	minor, Op. 28 see DVORAK: Violin	
chestra under Leopold Ludwig		A. SCARLATTI: Concerto in F minor GEMINIANI: Concerto Grosso in E		Concerto in A minor, Op. 53 GRIEG: Piano Concerto in A minor,	A
Angel 35511: Apr 58 BEETHOVEN: Pieno Concerto No. 5	A-A	minor	A-A-A	Op. 16	Ä
("Emperor"); Piano Concerto No. 3	B-B	Boyd Neel Orchestra under		MENDELSSOHN: Piano Concerto	A
in G	B-B	Thurston Dart		No. 1 in G minor, Op. 25	
Jacob Lateiner, piano; with Vienna		London/L'Oiseau-Lyre OL-50129: Dec 57		Ania Dorfmann, piano; Robin Hood Dell Orchestra under Erich Leinsdorf	
State Opera Orchestra under Ar- mando Aliberti; and Paul Badura-		CORRETTE: Concerto in G for Three		Victor LM-2102: Feb 58	
Skoda, piano, with the same orchestra		Flutes and Orchestra see Orchestral		GRIEG: Pieno Concerte In A minor	B-A
under Herman Scherchen, respectively		Music Section COUPERIN: L'Apothéose		SCHUMANN: Piano Concerto in A minor, Op. 54	B-A A-A
Westminster XWN-18540: Mar 58		de Lully		A minor, Op. 34	7-7

Concertos, Cont.		M		PAGANINI-KREISLER: Violin Concerto in One Movement	С-В
Claudio Arrau, piano; Philharmonia Orchestra under Alceo Galliera Angel 35561: Apr 58		MENDELSSOHN: Piano Concerto No. 1 in G minor, Op. 25 STRAUSS, R.: Burleske In D minor Poldi Mildner, piano; RIAS Symphony	B-B C-C C-C	SAINT-SAËNS: Violin Concerto No. 3 in B minor Campoli, violin; London Symphony Orchestra under Pierino Gamba	A-A A-A
Н		Orchestra conducted by Arthur Rother London Telefunken LGX-66062: Sep 57		London LL-1624: Sep 57 PERGOLESI: Concertino in G see	
HAYDN: Harpsichord Concertos in C and F Helma Elsner, harpsichord; Reinhold	B B A	MENDELSSOHN: Piano Concerto No. 1 in G minor, Op. 25 see GRIEG: Piano Concerto in A minor, Op. 16		ALBINONI: Oboe Concerto in D, Op. 7, No. 6; Sonata in A, Op. 2, No. 3 PROKOFIEV: Cello Concerto, Op. 58	
Barcher, violin; Pro Musica Chamber Orchestra, Stuttgart, under Rolf Rein-		MENDELSSOHN: Violin Concerto in E minor, Op. 64 BEETHOVEN: Romances	A-B A-A	see MILHAUD: Cello Concerto No. 1 PROKOFIEV: Piano Concerto No. 1 In	
hardt Vox PL-10.300: May 58		Johanna Martzy, violin; Philharmonia	B-B	D flat see RACHMANINOV: Piano Concerto No. 1 in F sharp minor	
HAYDN: Harpsichord Concerto in D BACH: Concerto No. 1 in D minor	A B	Orchestra under Paul Kletzki Angel 35236: Sep 57		PROKOFIEV: Piano Concerto No. 2 in G minor, Op. 16 see Orchestral	
Sylvia Marlowe, harpsichord, and conducting the Concert Arts Chamber	А	MENDELSSOHN: Violin Concerto in E minor, Op. 64 BRUCH: Violin Concerto No. 1 in	A-A A-A	Music Section BARBER: Medea's Medi- tation and Dance of Vengeance	
Orchestra Capital P-8375: Feb 58		G minor, Op. 26 Ruggiero Ricci, violin; London Sym-	A-A	PROKOFIEV: Piano Concerto No. 3; Classical Symphony	A-A B-C
HERBERT: Concerto No. 2 for Cello and Orchestra, Op. 30	A-A A-A	phony Orchestra under Pierino Gamba London LL-1684: Dec 57		Gary Graffman, piano; San Francisco Symphony Orchestra under Enrique	B-B
PETER: Sinfonia in G George Miquelle, cello; Eastman-	A-A	MENDELSSOHN: Violin Concerto in E minor, Op. 64	А-В	Jorda Victor LM-2138: Mar 58	
Rochester Symphony Orchestra under Howard Hanson		VIEUXTEMPS: Violin Concerto No. 5	A-A C-C	PROKOFIEV: Piano Concerto No. 3 KHATCHATURIAN: Piano Concerto	B B
Mercury MG-50163: May 58 HINDEMITH: Concert Music for Pi-	Δ-Δ-Β	David Oistrakh and Leonid Kogan, violins, respectively; National Phil-		Emil Gilels piano, and Lev Oborin piano, respectively; the National Phil-	-
ano, Brass and two Harps, Op. 49; Concerto for Orchestra, Op. 38;	A-A-A	harmonic Orchestra under Kiril Kon- drashin		harmonic Orchestra under Kiril Kon- drashin and Aram Khatchaturian, re- spectively	
Cupid and Psyche Monique Haas, piano; Berlin Philhar-		Bruno Hi-Fi BR-14011: Jul 58 MILHAUD: Cello Concerto No. 1	в-с	Bruno BR 14007: Jun 58 PROKOFIEV: Violin Concerto No. 1 in	A-A
monic Orchestra under Paul Hindemith Decca DL 9969: Jun 58		PROKOFIEV: Cello Concerto, Op. 58 Janos Starker, cello; Philharmonia	A-A A-A	D, Op. 19; Violin Concerto No. 2 in G minor, Op. 63	A-A B-B
HINDEMITH: Concerto for Organ and Chamber Orchestra, Op. 46, No. 2	A-B A-A	Orchestra under Walter Susskind Angel 35418: Feb 58	A-A	David Oistrakh and Leonid Kogan violins, respectively; National Philhar-	D-D
RHEINBERGER: Sonata No. 7 in F minor for Organ, Op. 27	A-A	MOMPOU: Canco I Danza see FALLA: Nights in the Gardens of Spain; Three		monic Orchestra under Kiril Kondrashin Bruno BR-14002: Jun 58	
E. Power Biggs, organ; Columbia Chamber Orchestra under Richard		Cornered Hat (excerpt) MOZART: Piano Concerto No. 13 in	A-A	PROKOFIEV: Violin Concerto No. 1 in D, Op. 19; Violin Concerto No. 2 in	A-A A-A
Burgin Columbia ML-5199: Mar 58		C, K.415; Piano Concerto in C minor K.491	B-B C	G minor, Op. 63 Isaac Stern, violin; the New York Phil-	A-A
		Ingrid Haebler, piano; Pro Musica Or- chestra of Vienna under Paul Walter		harmonic under Dimitri Mitropoulos and Leonard Bernstein, respectively	
KABALEVSKY: Violin Concerto Op.		Vox PL-10080: Dec 57 MOZART: Piano Concerto No. 17 in	A-A	Columbia ML-5243: Jun 58	
48 see KHACHATURIAN: Violin Concerto		G, K.453; Piano Concerto No. 21 in C, K.467 Andor Foldes, piano; Berlin Philhar-	B-B B-B	R	
KHATCHATURIAN: Piano Concerto see PROKOFIEV: Piano Concerto No. 3		monic under Fritz Lehmann and Paul Schmitz, respectively		RACHMANINOV: Piano Concerto No. 1 in F sharp minor	B-A A-A
KHACHATURIAN: Violin Concerto Ruggiero Ricci, violin; London Phil-	ВВ	Decca DL 9973: Jul 58 MOZART: Piano Concerto No. 17 in		PROKOFIEV: Piano Concerto No. 1 in D flat	A-A
harmonic Orchestra under Anatole Fistoulari	A	G, K.453; Piano Concerto No. 25 in C, K.503		Moura Lympany, piano; Philharmonia Orchestra under Nicolai Malko and	
London LL-1537: Sep 57 KHACHATURIAN: Violin Concerto	B-B	Denis Matthews, piano; London Mozart Players under Harry Blech		Walter Susskind, respectively Angel 35568: Jun 58	
KABALEVSKY: Violin Concerto Op.	A-A B-B	Capitol P-18048: Sep 57 MOZART: Piano Concerto No. 17 in	A-A	RACHMANINOV: Piano Concerto No. 1 in F sharp minor see STRAUSS, R.:	
David Oistrakh violin; National Philharmonic Orchestra under Aram	D-D	G, K.453; Plano Concerto No. 25 in C, K.503	B-B C-C	Burleske in D minor RACHMANINOV: Piano Concerto	A
Khachaturian and Dmitri Kabalevsky, respectively		Rudolf Serkin, piano; Columbia Sym- phony Orchestra under George Szell		No. 2 in C minor, Op. 18 CHOPIN: Nocturne in D flat, Op. 27,	CA
Bruno 14001: Jun 58 KHACHATURIAN: Violin Concerto	В-В	Columbia ML-5169: Sep 57 MOZART: Plano Concerto in C minor,	A-A	No. 2 Eugene Malinin, piano; Philharmonia	
SAINT-SAENS: Havanaise, Op. 83 Leonid Kogan, violin; Boston Symphony	A	K.491 CHOPIN: Barcarolle, Op. 60, in	A-A B-B	Orchestra under Otto Ackermann Angel 35396: Sep 57 RACHMANINOV: Piano Concerto	
Orchestra under Pierre Monteux RCA Victor LM-2220: Jul 58	A	F sharp minor Walter Gieseking, piano; Philhar-		No. 3 in D minor, Op. 30 LISZT: Three Grand Etudes after	B-A
KIRCHNER: Piano Concerto see Or-		monia Orchestra under Herbert von Karajan		Paganini, Nos. 4 in E, 5 in E, 3 in G sharp minor	A
chestral Music Section SCHUMAN: Credendum		Angel 35501: Jul 58 MOZART: Concerto in E flat for	A	Victor Merzhanov, piano; State Or- chestra of the USSR under Nikolai	
		2 Pianos, K.365 SAINT-SAËNS: Carnival of Animals	C	Anosov Monitor MC-2012: Jul 58	
LOCATELLI: Violin Sonata in F see TCHAIKOVSKY: Violin Concerto in D,		Emil Gilels and Yakov Zak, planos; State Orchestra of the USSR under Kiril Kondrashin and Kurt Eliasberg Monitor MC-2006: Dec 57		RAVEL: Tzigane see CHAUSSON: Poème for Violin and Orchestra, Op. 25	
Op. 35 LORA: Concerto for Piano and	B-B	P		RODRIGO: Concerto for Guitar and Orchestra see FALLA: Nights in the	
Orchestra Eva Wollmann, piano	B-B B-B	PAGANINI: Violin Concerto No. 1 in	A-C	Gardens of Spain	
WEISS: Theme and Variations for Orchestra		D, Op. 6; Cantabile in D, Op. 17 Leonid Kogan, violin; Paris Conserva-	A-A A-A	S	
Vienna Orchestra under F. Charles Adler Composers Recordings CRI-113: Feb 58		tory Orchestra under Charles Bruck; Andrei Mitnik, piano Angel 35502: Apr 58		SAINT-SAËNS: Carnival of Animals see MOZART: Concerto in E flat for 2 Pianos, K.365	

Concertos, Cont.		TCHAIKOVSKY: Piano Concerto No. 1	A	•	1000
SAINT-SAËNS: Violin Concerto No. 3		in B flat minor	В	Virtuoso Program	B
in B minor see PAGANINI-KREISLER:		BRAHMS: Hungarian Dances Nos. 1, 5, 6, 10	A	Campoli, violin; London Symphony Orchestra and Pierino Gamba	В
Violin Concerto in One Movement		Kyla Greenbaum, piano; Sinfonia of		London LL-1625: Dec 57	
SAINT-SAËNS: Hovanaise, Op. 83 see		London under Richard Austin			
KHACHATURIAN: Violin Concerto		Liberty SWL-15005: Mar 58		CHAMPED MISIC	(data)
SAINT-SAENS: Introduction and		TCHAIKOVSKY: Piano Concerto No. 2	В	CHAMBER MUSIC	
Rondo Capriccioso; Havanaise see CHAUSSON: Poème for Violin and		in G, Op. 44 Shura Cherkassky, piano; Berlin Phil-	C		
Orchestra, Op. 25		harmonic Orchestra under Richard		A	
SARASATE: Navarra see BACH: Violin		Kraus		ALBINONI: Sonata in A, Op. 2, No. 3	
Concerto in D minor; Sonata No. 6 in G		Decca DL-9916: Sep 57		see Concerto Section ALBINONI: Oboe	
SARASATE: Zigeunerweisen see		TCHAIKOVSKY: Violin Concerto in D,	A	Concerto in D, Op. 7, No. 6	
CHAUSSON: Poème for Violin and		Op. 35 Campoli, violin; London Symphony	C B		
Orchestra, Op. 25		Orchestra under Ataulfo Argenta	В	В	
SCARLATTI, A.: Concerto in F minor see CORELLI: Concerto Grosso in D		London LL-1647: Dec 57		BACH: Complete Works for Flute and	A
SCHÖNBERG: Concerto for Violin and	A-B	TCHAIKOVSKY: Violin Concerto in D,	A-A	Harpsichord	C
Orchestra, Op. 36; Concerto for	A	Op. 35	A-A	Phillip Kaplan flute, Melville Smith	В
Piano and Orchestra, Op. 42	A	BRUCH: Violin Concerto No. 1 in G	A-A	harpsichord	
Alfred Brendel, piano; Wolfgang		minor, Op. 26 Arthur Grumiaux, violin, with the		Boston Records B-408/9: Jun 58 BARTÓK: Sonata for Two Pianos and	
Marschner, violin; Symphony Orches-		Vienna Symphony Orchestra under		Percussion see Concerto Section.	
tra of the Southwest German Radio, Baden-Baden, under Michael Gielen		Bosco Lescovitch		STRAVINSKY: Concerto for Piano and	
Vox 10,530: May 58		Epic LC-3365: Feb 58		Winds	
SCHUMANN: Cello Concerto in	A-B-C	TCHAIKOVSKY: Violin Concerto in D,	A-A	BEETHOVEN: The Complete Works for	A
A minor, Op. 129	A-A-A	Op. 35 LOCATELLI: Violin Sonata in F	C-C	Cello and Piano Zara Nelsova, cello; Artur Balsam,	A
HAYDN: Divertimento	A-A-A	VIVALDI: Violin Concerto in G	0-0	piano	
FALLA: Suite populaire espagnole;		minor, Op. 12, No. 1		London set LLA-52 3-12": Jan 58	
Ritual Dance of Fire Daniel Shafran, cello; State Orchestra		Leonid Kogan, violin; Andrei Mitnik,		BEETHOVEN: String Quartet No. 7 in	A
of the U.S.S.R. under Kiril Konradshin;		piano; Paris Conservatory Orchestra		F major, Op. 59, No. 1	В
Nina Musinian, pianist		under Andre Vandernoot Angel 35444: Apr 58		Koeckert Quartet Decca DL-9917 12": Dec 57	A
Vanguard VRS-6028: Sep 57		Aliger 33444: Apr 30		BEETHOVEN: The Late Quartets: Opp.	A
SCHUMANN: Plano Concerto in A				127, 130, 131, 132, 133, 135	A
minor, Op. 54 see GRIEG: Piano		V		Hollywood String Quartet	A
Concerto in A minor	A D	VIEUXTEMPS: Violin Concerto No. 5		Capitol PER-8394 5-12": Feb 58	
SCHUMANN: Piano Concerto in A minor, Op. 54	A-B B-A	see MENDELSSOHN: Violin Concerto		BEETHOVEN: Romances see Concerto	
STRAUSS, R.: Burlesque in D minor	A	in E minor, Op. 64		Section, MENDELSSOHN: Violin Con- certo in E minor	
Rudolf Serkin, piano; Philadelphia		VIVALDI: 4 Concerti	A	BEETHOVEN: Sonata No. 7 in	A-A
Orchestra under Eugene Ormandy		Ensemble Instrumental Sinfonia under	В	C minor, Op. 30, No. 2	A-B
Columbia ML-5168: Sep 57		Jean Witold	В	MOZART: Sonata in F, K.376	B-B
SHOSTAKOVICH: Concerto for Violin	В	London International TWV-91052: Sep 57		Leonid Kogan, violin; Andrei Mitnik	
David Oistrakh, violin; Leningrad Phil- harmonic under Eugene Mravinsky	A	VIVALDI: Concerti, Nos. 9 in D minor,	A	and Gregory Ginsburg, pianists, respectively	
Monitor MC 2014: Jun 58		10 in B flat, 11 in D, 12 in C (from	A-B	Monitor MC-2011: Apr 58	
STAMITZ, J.: Oboe Concerto in C;		"Il cimento dell' armonia e dell'	A	BEETHOVEN: Sonata No. 9 in A, Op.	A-A
Clarinet Concerto in B flat see Or-		invenzione", Op. 8)		47 ("Kreutzer"); Sonata No. 8 in	A-B
chestral Music Section STAMITZ, J.:		Felix Ayo, violin; 1 Musici Epic LC-3443: Jul 58		G, Op. 30, No. 3	A-A
Orchestral Trio, Op. 1, No. 2; and others		VIVALDI: Concerto for 2 Oboes in C		Nathan Milstein, violin; Artur Balsam,	
STRAUSS, R.: Burleske in D minor see		see ALBINONI: Oboe Concerto in D,		Capitol PAO 8430: Jul 58	
MENDELSSOHN: Piano Concerto No. 1		Op. 7, No. 6; Sonata in A, Op. 2, No. 3		BEETHOVEN: Sonatas for Violin and	B-B
in G minor, Op. 25		VIVALDI: Violin Concerto in G minor,		Piano, Op. 12, Nos. 1 and 3	A-A
STRAUSS, R.: Burleske in D minor	A-B	Op. 12, No. 1 see TCHAIKOVSKY: Violin Concerto in D, Op. 35		Leonid Kogan, violinist; Gregory	A-A
RACHMANINOV: Piano Concerto	A-A	VIVALDI: L'Estro Armonico: 12	A	Ginsburg, pianist Vanguard VRS-6029: Sep 57	
No. 1 in F sharp minor	A-A	Concerti Grossi, Op. 3	A	BEETHOVEN: Trio No. 7 in B flat,	A
Byron Janis, piano; Chicago Symphony Orchestra under Fritz Reiner		Chamber Orchestra of the Vienna	A	Op. 97 ("Archduke")	A
RCA Victor LM-2127: Dec 57		State Opera under Mario Rossi, with		Emil Gilels, piano; Leonid Kogan, violin;	C
STRAUSS, R.: Burlesque in D minor		Jan Tomasow and Willi Boskowski,		Mstislav Rostropovich, cello	
see SCHUMANN: Piano Concerto in		solo violins Vanguard BG 572/3/4 3-12": Apr 58		Monitor MC-2010: Apr 58 BEETHOVEN: Trios: Op. 9, No. 1 in G;	A A
A minor, Op. 54		VIVALDI: The Four Seasons	A	Op. 9, No. 3 in C minor	A-A A-A
STRAVINSKY: Concerto for Piano and	B-B	Ensemble Instrument Sinfonia under	C	Jascha Heifetz, violin; William Prim-	A-A
Winds	A-A	Jean Witold	В	rose, viola; Gregor Piatigorsky, cello	
BARTOK: Sonata for Two Pianos and Percussion	A	London International TWV-91157:		RCA Victor LM 2186: Jun 58	
Carl Seemann, piano, with the Berlin		Dec 57		BENDA: Trio Sonata in E see HANDEL:	
Philharmonic Orchestra under Thomas		VIVALDI: The Four Seasons see Orchestral Music Section		Sonata in G minor, Op. 2, No. 7 BLOCH: Poème mystique see GRIEG:	
Scherman; Carl Seemann and Edith		Orcheshar Mosic Section		Violin Sonata in G	
Picht-Axenfeld, pianos, with Karl Pein-				BRAHMS: Sonatas for Violin and	A
kofer and Ludwig Porth, percussion Decca 9963: May 58		W		Piano, Opp. 78, 100, and 108	C
Decca 7700. May 50		WALTON: Concerto for Cello and	A-A	Eudice Shapiro, violin; Ralph	В
		Orchestra	A-A	Berkowitz, piano Vanguard VRS-1009: Jul 58	
		BLOCH: Schelomo (Hebraic Rhap-	A	BRAHMS: Violin Sonata No. 2 in A,	A
TCHAIKOVSKY: Piano Concerto No. 1	A	sody for Cello and Orchestra)		Op. 100; Violin Sonata No. 3 in D	A
In B flat minor, Op. 23	A	Gregor Piatigorsky, cello; Boston Sym-		minor, Op. 108	A
Van Cliburn, piano; Orchestra under	A	phony Orchestra under Charles Munch		Erica Morini, violin; Leon Pommers,	
Kiril Kondrashin RCA Victor LM-2252: Jul 58		RCA Victor LM-2109: May 58	A A	piano Westminster YWN-18502, Mar 58	
TCHAIKOVSKY: Piano Concerto No. 1	A	wieniawski: Violin Concerto No. 1 in F sharp minor, Op. 14	A-A A	Westminster XWN-18592: Mar 58 BRAHMS: Trio in E flat, Op. 40, for	A-A
In B flat minor	В	BRUCH: Scottish Fantasy, Op. 46	A	Piano, Violin and Horn	A-B
Jose Iturbi, planist and conductor;	В	Michael Rabin, violin; Philharmonia		SCARLATTI: Sonatas No. 449 in B	A-A
Colonne Orchestra		Orchestra under Sir Adrian Boult		minor, No. 345 In A, No. 487 in G,	
Angel 35477: Mar 58		Angel 35484: Feb 58		No. 104 in C, No. 23 in E	

Chamber Music, Cont.		HAYDN: Quartet in C, Op. 74, No. 1;	A	S	
Emil Gilels piano, Leonid Kogan violin,		Quartet in G, Op. 77, No. 1 Juilliard String Quartet	A	SAINT-SAËNS: Sonata for Clarinet	B to C
Yakov Shapero horn Bruno BR-14010: Jun 58		RCA Victor LM-2168: Feb 58		and Piano, Op. 167 TEMPLETON: Pocket Size Sonata	A B
		HAYDN: Trio No. 1 in G, Op. 73, No. 2 see SCHUBERT: Trio No. 1 in B flat,		for Clarinet and Piano	
C		Op. 99		SZALOWSKI: Sonatina for Clarinet and Piano	
CARTER: Eight Etudes and a Fantasy for Woodwind Quartet see PORTER:		No. 1 see Concerto Section, BACH:		VAUGHAN WILLIAMS: Six Studies	
String Quartet No. 8		Violin Concerto in D minor; Sonata		in English Folk Song Reginald Kell clarinet; Brooks Smith	
CASADESUS, R.: Quintet for Piano and Strings in C, Op. 16; Sonata	A-B A-A	No. 6 in G		piano Decca DL-1141: Mar 58	
No. 2 in A for Violin and Piano, Op. 25	B-B	L		SARASATE: Navarra see HANDEL:	
Gaby Casadesus, piano; Daniel		LEES: Quartet No. 1 see DEBUSSY:		Sonata in G minor, Op. 2, No. 7 SCARLATTI: Sonatas No. 449 in B	
Guilet, violin; Guilet String Quartet M-G-M E-3521: Sep 57		Quartet in G minor		minor, No. 345 in A, No. 487 in G, No. 104 in C, No. 23 in E see	
				BRAHMS: Trio in E flat, Op. 40, for	
D		M		piano, Violin and Horn SCHÖNBERG: Four Pieces, Op. 27;	
DEBUSSY: Quartet in G minor, Op. 10 LEES: Quartet No. 1	A-A A-A	MENDELSSOHN: Sonata No. 2 in D,		Canon: The Parting of the Ways,	
Paganini String Quartet	A-A	Op. 58 see DEBUSSY: Sonata No. 1 in D minor		Op. 28, No. 1 see Orchestral Music Section SCHONBERG: Variations for	
Liberty SWL-15004: Feb 58 DEBUSSY: Sonata No. 1 in D minor	B-B-A	MENDELSSOHN: Sonate in D for	A-A	Orchestra, Op. 31; others	
MENDELSSOHN: Sonata No. 2 in D,	A-B-A	cello and piano STRAUSS: Sonata in F, Op. 6,	A-A A-A	SCHUBERT: Trio No. 1 in B flat, Op. 99	A-A A
Op. 58 SCHUMANN: Fantasiestücke,	A-A-A	for cello and piano André Navarra, cello; Ernest Lush,		HAYDN: Trio No. 1 in G, Op. 73, No. 2	R
Op. 73 Aldo Parisot, cello; Leopold Mittman,		piano		Alfred Cortot, piano; Jaques Thibaud,	
piano		Capitol P-18045: Sep 57 MOZART: Quartet in G, K.387;	A-A	violin; Pablo Casals, cello Angel COLH 12: Jul 58	
Overtone 16: Jul 58 DEBUSSY: Sonata for Violin and		Quartet in C, K.465	A	SCHUMANN: Fantasiestücke, Op. 73	
Piano see FRANCK: Sonata in A for Violin and Piano		The Juilliard Quartet RCA Victor LM-2167: Feb 58	A	see DEBUSSY: Sonata No. 1 in D minor SIBELIUS: Quartet in D minor, Op. 56	A-B
DVOŘÁK: String Quartet No. 7 in A	В	MOZART: Flute Quartets, K.285a,	A to B	(Voces Intimae) GRIEG: Quartet in G minor, Op. 27	A-A A-A
flat, Op. 105 Janacek String Quartet	A	285b, 298, 285 Hubert Barwahser, flute; members of	A	Budapest String Quartet	
Decca DL-9919: Sep 57		the Netherlands String Quartet		Columbia ML-5202: Feb 58 SMETANA: Trio In G minor, Op. 15	
DVOŘÁK: Trio in E minor, Op. 90 see Concerto Section, CHAUSSON: Poème		Epic LC-3368: Dec 57 MOZART: Quintet in E flat, K.452;	B-A	see DVORÁK: Trio in E minor, Op 90	
for Violin and Orchestra, Op. 25 DVOŘÁK: Trio In E minor, Op. 90	A-A	Trio in E flat, K.498	B-B	STRAUSS: Sonata in F, Op. 6, for cello and piano see MENDELSSOHN: So-	
("Dumky")	A	Walter Panhoffer, piano; members of the Vienna Octet	B-B	nata in D for Cello and Piano SZALOWSKI: Sonatina for Clarinet	
SMETANA: Trio in G minor, Op. 15 Trio di Bolzano	A	London LL-1609: Dec 57		and Piano see SAINT-SAENS: Sonata	
Vox PL 10440: May 58		MOZART: String Quintet in C, K.515 Amadeus Quartet; Cecil Aronowitz,	A	for Clarinet and Piano, Op. 167	
F		second viola Angel 45020: Feb 58	В	T	
FAURÉ: Berceuse see FRANCK: Sonata		MOZART: Serenade for Wind Instru-	В	TARTINI: Devil's Trill Sonata; Varia-	A
in A for Violin and Piano		ments, No. 10 in B flat, K.361 Members of the Berlin Philharmonic	A	tions on a Theme of Corelli; Sonata	A
FRANCK: Sonata in A for Violin and Piano	A to B	Orchestra under Fritz Lehmann		Erica Morini, violin; Leon Pommers,	
DEBUSSY: Sonata for Violin and Plano	A	Decca DL-9918: Sep 57 MOZART: Sonata in F, K.376 see		piano Westminster XWN-18594: Mar 58	
RAVEL: Pièce en Forme de		BEETHOVEN: Sonata No. 7 in C minor,		TEMPLETON: Pocket Size Sonata for Clarinet and Piano see SAINT-	
Habanera FAURÉ: Berceuse		Op 30, No. 2		SAENS: Sonata for Clarinet and Piano,	
David Nadien, violin; David Hancock,		P		Op. 167	
Monitor MC 2017: Jul 58		PORTER: String Quartet No. 8	A-A	V	
G		CARTER: Eight Etudes and a	A-A	VAUGHAN WILLIAMS: Six Studies In	
GRIEG: Quartet in G minor, Op. 27 see		Fantasy for Woodwind Quartet The Stanley Quartet of the University	A-A	English Folk Song see SAINT-SAENS:	
SIBELIUS: Quartet in D minor, Op. 56		of Michigan; members of the New		Sonata for Clarinet and Piano, Op. 167	
GRIEG: Violin Sonata in G BLOCH: Poème mystique	A-B A-A	York Woodwind Quintet Composers Recordings CRI-118: Apr 58		W	
Jascha Heifetz, violin; Brooks Smith,	A-A	POWELL: Trio for Piano, Violin and Cello; Divertimento for Violin and	A-B-B A-A-A	WIENIAWSKI: Three Etude-Caprices,	
piano RCA Victor LM-2089: Dec 57		Harp; Divertimento for Five Winds	A	Op. 18 see HANDEL: Sonata in G	
н		Helura Trio; Herbert Sorkin, violin and Margaret Ross, harp; Fairfield Wind		minor, Op. 2, No. 7	
		Ensemble		Francescatti Plays Kreisler	В
HANDEL: Sonata in G minor, Op. 2 No. 7	A-B A	Composers Recordings, Inc. CRI-121.		Zino Francescatti, violin; Artur Balsam, piano	A-B A
SARASATE: Navarra WIENIAWSKI: Three Etude-	В	PROKOFIEV: Sonatas No. Op. 80;	A-B	Columbia ML 5255: Jul 58 Fritz Kreisler Favorites	A-B
Caprices, Op. 18		No. 2, Op. 94 David Oistrakh, violin;	A-B B-B	Rafael Druian, violin; John Simms	В
BENDA: Trio Sonata in E David and Igor Oistrakh, violins; Vladi-		Vladimir Yampolsky, piano Bruno BR-14010: Jun 58		piano Mercury MG-50119: Dec 57	В
mir Yampolsky, piano; Leipsig Ge-		21010 211 1.070.2011 00		Julian Bream Plays Dowland	A
wandhaus Orchestra under Franz Konwitschny		R		Julian Bream, lute Westminster XWN-18429: Sep 57	A
Decca DL-9962: May 58 HARRISON: Suite for Violin, Plano		RAVEL: Pièce en Forme de Habanera		Mischa Elman Program Mischa Elman, violin; Joseph Seiger,	B B
and Small Orchestra see Orchestral		see FRANCK: Sonata in A for Violin		piano	A
Music Section		and Piano		London LL-1467: Sep 57	

Chamber Music, Cont.		GLANVILLE-HICKS: Letters from Mo-		MONTEVERDI: Selected works	A
Music by Alan Hevhaness	A to C	rocco see BOWLES: The Wind Remains; Music for a Farce		Vocal and instrumental ensemble under Nadia Boulanger	A R
M-G-M Orchestra under Carlos Suri- nach; Marga Richter, piano; Manhat-	B			Angel COLH 20: Jul 58 MOZART: Mass in C, K.317; Ves-	A
tan Piano Quartet; Anahid and Maro Ajemian, violin and piano		Н		perae solennes de confessore, K.339	C B
M-G-M E3517: Mar 58		HARRISON: Four Strict Songs for Eight Baritones and Orchestra	B-B B-A	Wilma Lipp, Christa Ludwig, Murray	
New York Philhermonic Cello Quar- tet: Works by Moór, Bartók, Vi-	A to B	KORN: Variations on a Tune from	A-A	Dickie, Peter Bender; Vienna Oratorio Choir and Pro Musica Symphony under	
valdi, Jongen	A	"The Beggar's Opera", Op. 26 Members of the Southern Baptist Theo-		Jascha Horenstein	
Laszlo Varga, Nathan Stutch, Martin Ormandy, Anthony Sophos, cellos		logical Seminary Choir, Davis Bing- ham, soloist; The Louisville Orchestra		Vox PL 10.260: May 58	
Decca DL-9946: Apr 58 Reginald Kell plays Clerinet Encores	A-C	under Robert Whitney		N	
Reginald Kell, clarinet; Brooks Smith,	C	Louisville LOU 58-2: Jun 58 HONEGGER: Le Roi David	B-A	NABAKOV: Symboli Chrestiani, for Baritone and Orchestra see Orches-	
piano Decca DL-9926: Mar 58	В	STRAVINSKY: L'Histoire du Soldat (Suite)	A-A	tral Music Section HAIEFF: Ballet in E	
Segovia and the Guitar: Pieces by Manén, Narvéez, Dowland, A.	A-B A	Suzanne Danco, soprano; Marie-Lise	A-A	P	
Scarlatti, D. Scarlatti, Esplá	A	de Montmollin and Pauline Martin, mezzos; Michel Hamel, tenor; Ste-		PERGOLESI: Stabat Mater	A
Andrés Segovia, guitar Decca DL-9931: Sep 57		phane Audel, narrator; Choeur des		Margot Guilleaume, soprano; Jeanne	A
		Jeunes de l'Eglise Nationale Vaudoise; L'Orchestre de la Suisse Romande		Deroubaix, alto; Carl Gorvin, positive organ; Südwestdeutsches Kammer-	В
VOCAL MUSIC		under Ernest Ansermet London XLL-1651/2 2-12": Mar 58		orchester under Matthieu Lange Archive ARC 3091: Jun 58	
		HOVHANESS: Upon Enchanted		PURCELL: An anthology comprising	A-B
A		Ground; Suite for Violin, Piano and Percussion see WOLPE: Ten Songs		the most celebrated songs, sacred airs and concerted pieces for strings	A
ALFONSO EL SABIO: Las Cantigas de Santa Maria	A	from the Hebrew		and harpsichord	
Russell Oberlin, countertenor;	A	K		Alfred Deller, counter-tenor; April Cantelo, soprano; Maurice Bevan,	
Joseph ladone, lute Expériences Anonymes EA-0023:		KLEINSINGER: I Hear America	C-C	baritone; instrumental soloists Vanguard BG 570/71 2-12": Jul 58	
Dec 57		Singing	В	R	
В		Victor Symphony under Nathaniel Shil- kret with I.L.G.W.U. Chorus; Orchestra	R		
BACH: Magnificat in D	A	and chorus under Victor Young; Carroll		RAVEL: Don Quichotte; Shéhérazade see BRITTEN: Les Illuminations	
Antonia Fahberg, Margarethe Bence, Helmut Krebs, Peter Roth-Ehrang,	B	Hollister, pianist John Charles Thomas Sings		ROSSI, Salamone see Music of Sala- mone Rossi	
Philippe Caillard Chorus, Pro Arte		Songs and Spirituals RCA Camden CAL-367: Sep 57			
Chamber Orchestra of Munich under Kurt Redel		KORN: Variations on a Tune from		S	
Westminster XWN 18465: Mar 58 BACH: Magnificat in D; Cantata	A	"The Beggar's Opera", Op. 26 see HARRISON: Four Strict Songs for Eight		SCHÖNBERG: Serenade for Baritone	
No. 50	A	Baritones and Orchestra		and Septet, Op. 24 see Orchestral Music Section SCHONBERG: Varia-	
Coertse, Sjöstedt, Rössl-Majdan, Der- mota, Guthrie, soloists; Choir and	A	L		tions for Orchestra, Op. 31; others SCHUBERT: Rosamunde, Op. 26;	A-B-B
Orchestra of the Vienna State Opera		LANE: Four Songs for Mezzo-soprano		Magic Harp Overture; Serenade,	
Vanguard BG-555: Apr 58		see Orchestral Music Section HAN- SON: Elegy in Memory of My Friend		Op. 135; Psalm 23 Diana Eustrati, alto; Berlin Motet Choir	A-D-A
BOWLES: The Wind Remains; Music for a Farce	B-B-C B-B-B	Serge Koussevitzky; Song of Democ-		with Michael Raucheisen, piano; Berlin Philharmonic Orchestra under Fritz	
GLANVILLE-HICKS: Letters from	A	racy		Lehmann	
Dorothy Renzi, soprano; Loren Driscoll,		M		Decca set DXB-144 2-12": Dec 57 SCHUMANN: Manfred, Op. 115	A-B
tenor; MGM Orchestra under Carlos Surinach		MAHLER: Kindertotenlieder; Lieder	A	George Rylands, Jill Balcon, Raf de la Torre, Laidman Browne, David Enders	A-B B
MGM E 3549: Jul 58		eines fahrenden Gesellen	В	(actors); soloists, chorus, Royal Phil-	
BRITTEN: Les Illuminations RAVEL: Don Quichotte;	A to B	Kirsten Flagstad, soprano; the Vienna Philharmonic Orchestra under Sir	A	harmonic Orchestra under Sir Thomas Beecham	
Shéhérazade DEBUSSY: Trois Ballades	A	Adrian Boult London 5330: Jun 58		Columbia MSL-245 2-12": Jul 58 STRAUSS: Four Last Songs see Opera	
Janine Micheau, soprano; Camille		MAHLER: The Song of the Earth;	A	Section, STRAUSS: Arabella	
Maurane, baritone; Orchestre des Concerts Lamoureux under Jean Four-		Songs of a Wayfarer Nan Merriman, mezzo-soprano; Ernst	A	STRAUSS: Lieder WOLF: Lieder	A
net and Paul Sacher Epic LC-3355: Sep 57		Häfliger, tenor; Concertgebouw Or- chestra of Amsterdam under Eduard		Elisabeth Schumann, soprano with various pianists and instrumental ensemble	R
BUXTEHUDE: Missa brevis;	A	van Beinum		Angel COLH 102: Jul 58	
Magnificat in D Alles, was ihr tut; Was mich auf	B	Epic set SC-6023 2-12": Feb 58 MILHAUD: Les Choéphores see		STRAUSS: 6 Songs see WOLF: 8 Songs STRAVINSKY: L'Histoire du Soldat	
dieser Welt betruebt Boatwright, Wheeler, Oberlin, Bress-		Orchestral Music Section MILHAUD: Le Pauvre Matelot (La-	A	(Suite) see HONEGGER: Le Roi David	
ler, Matthen, soloists; the Cantata		ment in Three Acts-Words by	A	W	
Singers, string orchestra, and John Strauss, organ, under Alfred Mann		Jean Cocteau) Jacqueline Brumaire, Jean Giraudeau,	A	WOLF: Lieder see STRAUSS: Lieder	
Urania UR-8018: Apr 58		Xavier Depraz, André Vessieres, members of l'Orchestre du Théâtre		WOLF: 8 Songs STRAUSS, R.: 6 Songs	A C
D		National de l'Opéra under Darius		Kirsten Flagstad, soprano;	В
DEBUSSY: Trois Ballades see Britten:		Milhaud Westminster — OPW 11030: Mar 58		Edwin McArthur, piano London LL-1680: Dec <i>57</i>	
Les Illuminations		MILHAUD: Nuptial Centate; Four	A	WOLF: 16 Songs Dietrich Fischer-Dieskau, baritone;	A
G		Songs of Rensard; The Four Ele- ments; Two Aries from "Bolivar";	A	Gerald Moore, piano	Â
GESUALDO: Madrigals and Sacred	A	Fountains and Springs Janine Micheau, Soprano; Paris Con-		Angel 35474: Dec 57 WOLPE: Ten Songs from the Hebrew	A-B
Music	A	servatoire Orchestra under Darius		HOVHANESS: Upon Enchanted Ground; Suite for Violin, Piano	A-A B-B
Vocalists under Robert Craft Columbia ML 5234: May 58	B	Milhaud Angel 35441: Apr 58		and Percussion	5-6

Vocal Music, Cont.		Kirsten Flagstad Brahms Recital	A	Pancratius Royal Men's Chorus	B-C
Arline Carmen, alto; Leon Lishner,		with Edwin McArthur, piano London 5319: Apr 58	A B	of Heerlen Henri Heijdendael, director	B
bass; David Tudor, piano; various		Kunz Recital see Erich Kunz sings		Angel 35406: Sep 57	
soloists under Alan Hovhaness; Anahid Ajemian, violin; Maro Ajemian, piano;		German University Songs Lehmann Recital see Lotte Lehmann		A Program of Favorites Soviet Army Chorus and Band under	B
Elden Bailey, percussion; respectively		Sings Lieder		Boris Alexandrov	В
Columbia ML-5179: Mar 58		Lotte Lehmann Sings Lieder—Vol. 1 Lotte Lehmann, soprano; Erno Balogh	A	Monitor MP-520: Feb 58 St. Joseph's Abbey Choir	В
These Recordings have been alphabe	tized by	and Paul Ulanowsky, pianos	R	Cambridge CRS-402: Feb 58	В
jacket title and soloist's name		Camden CAL-378: Dec 57 Marshall Recital see Oratorio Arias			В
Album de Musique (presented by G. Rossini to Mademoiselle Louise	A to C	McCormack Recital see John		OPERA	
Carlier)	Â	McCormack Sings Irish Songs			
Suzanne Danco, soprano; Francesco		Micheau Ricital see MILHAUD: Nuptial Cantata		BEETHOVEN: Fidelio Leonie Rysanek, Irmgard Seefried,	A C
Molinari-Pradelli, piano Epic LC 3442: Jun 58		The Music of Salamone Rossi,	A	Dietrich Fischer-Dieskau, Ernst Häfliger	č
De los Angeles Recital see Five		Hebreo, of Mantua New York Pro Musica under	A	Gottlob Frick, soloists; Chorus of the	
Centuries of Spanish Song The Art of Bidú Sayão—	A-C	Noah Greenberg		Bavarian State Opera, Bavarian State Orchestra under Ferenc Fricsay	
Bidú Sayão, soprano; orchestral and	A-A	Columbia ML-5204: Feb 58 Operatic Recital	A	Decca DXH-147 2-12": Apr 58	
piano accompaniment Camden CAL-373: Dec 57	R	(Arias from "La Traviata", "I Puritani",	A to B	BERNSTEIN: Trouble in Tahiti Beverly Wolff, David Atkinson, with	B
The Art of Ezio Pinza	A	"La Sonnambula" "Lucia Di Lammer- moor", "La Bohème")	A	Miriam Workman, Earl Rogers, and	В
Arias by Verdi, Meyerbeer, Thomas, Gounod, Bellini, Halevy, and Mozart	A R	Virginia Zeani, soprano; Orchestra of		Robert Bollinger as The Trio; M-G-M Orchestra under Arthur Winograd	
Ezio Pinza, basso	K	the Maggio Musicale Fiorentino under		M-G-M E3646: Jul 58	
Camden CAL-401: Mar 58 The Art of Galli-Curci: Arias and	A to C	Gianandrea Gavazzeni London LL-1650: Jan 58		DANKEVICH: Bogdan Khmelnitski Mikhail Grishko, others from the Kiev	C
Songs by Proch, Moore, Verdi,	A	Oratorio Arias	A	Raras Shevchenko Theater; Chorus	Ã
Gounod, Bizet, Bishop, Meyerbeer,	R	(Handel, Haydn, and Mendelssohn) Lois Marshall, soprano; London Sym-	B-C A	and Orchestra under Vladimir Piradov	
Foster, and Benedict Amelita Galli-Curci, soprano		phony Orchestra under Anthony		Westminster OPW-1403 4-12": Sep 57 DEBUSSY: Pelléas et Mélisande	A
Camden CAL-410: Jul 58		Bernard Angel 35531: Feb 58		Victoria De los Angeles, Gérard Sou-	A
Bach and Handel Recital Kirsten Flagstad, soprano; London	A-B B	Peerce Recital see Golden Moments of		zay, Jacques Jansen, others under André Cluytens	A
Philharmonic Orchestra under Sir	A	Song		Angel set 3561C/L 3-12": Dec 57	
Adrian Boult London LL-1641: Sep 57		Pinza Recital see Art of Ezio Pinza Ponselle Recital see Rosa Ponselle in		GIORDANO: Andrea Chenier (Complete)	B
The Best of Caruso	A to C	Song		Renata Tebaldi, Mario del Monaco,	Â
Enrico Caruso with various orchestras	A to C	Rita Streich Sings Great Opera Arias Rita Streich, soprano, with RIAS Sym-	A-B A-B	Ettore Bastianini, Fernando Corena	
and accompanists in 30 songs and arias RCA Victor LM-605 2-12": May 58	K	phony and Munich Philharmonic under	В	and others. Chorus and Orchestra of L'Accademia di Santa Cecilia, Rome	
Caruso Recital see Best of Caruso		Leitner, Rother, and Sandberg Decca DL 9943: Feb 58		under Gianandrea Gavazzeni	
Danco Recital see Album de Musique Davy Recital see Gloria Davy Concert		Rita Streich Sings Mozart	A	London A-4332 3-12": Jun 58 GLUCK: Alceste	A
Recital		Rita Streich, soprano; Erik Werba,	B	Kirsten Flagstad, Raoul Jobin, Alexan-	A
Erich Kunz sings German University Songs, Vol. 2	B	piano Decca DL-9915: Sep 57		der Young, Marion Lowe, Thomas Hemsley, Joan Clark; Geraint Jones	A
Erich Kunz, baritone; Male Chorus and	B	Rita Streich: Song Recital	A	Orchestra and Singers under Geraint	
Orchestra of the Vienna State Opera under Anton Paulik		Rita Streich, soprano; Erik Werba, piano	A to B	Jones London set XLLA-49 4-12": Sep 57	
Vanguard VRS-1010: Mar 58		Decca DL 9972: Jul 58	A D	GLUCK: Orfeo (abridged)	A
Fischer-Dieskau Recital see WOLF: 16 Songs		Rosa Ponselle in Song Rosa Ponselle, soprano	A-B A	Margarete Klose, Erna Berger, Rita Streich, others under Arthur Rother	A
Five Centuries of Spanish Song	A	RCA Victor LM-2047: Dec 57	A	Urania URLP-8015: Dec 57	
(1300–1800) Victoria de los Angeles, soprano, with	A	Sayão Recital see Art of Bidú Sayão Schumann Recital see STRAUSS:		GLUCK: Orfeo and Euridice	AC
Instrumental Ensemble	^	Lieder		Risë Stevens, Lisa Della Casa, Roberta Peters, Chorus and Orchestra of the	č
RCA Victor LM-2144: Feb 58		Seefried Recital see Irmgaard Seefried: Goethe Songs		Rome Opera under Pierre Monteux	
Flagstad Recitals see Bach and Handel Recital; also Great Sacred Songs;		Songs of Italy	A	RCA Victor LM-6136 3-12": May 58 MEYERBEER: Les Huguenots	В
also Kirsten Flagstad Brahms Recital;		Beniamino Gigli, tenor, accompanied by orchestra	A B	(Abridged)	C
also MAHLER: Kindertotenlieder; also WOLF: 8 Songs		RCA Victor LM-2095: Dec 57		Renée Doria, Jeanne Rinella, Simone Couderc, Guy Fouché, Adrien Legros,	В
Galli-Curci Recital see Art of		Songs of Naples Giuseppe di Stefano, tenor	A	Charles Cambon, Henri Médus, Or-	
Galli-Curci Gigli Recital see Songs of Italy		Angel 35469: Dec 57	Â	chestre de l'Association des Concerts Pasdeloup; Académie Chorale de	
Gloria Davy Concert Recital: Songs	A	Sorrento: Richard Tucker	B to C	Paris under Jean Allain	
by Purcell, Brahms, Turina, and Poulenc	B	Richard Tucker, tenor; Columbia Con- cert Orchestra under Alfredo Antonini	В	Westminster set OPW-1204 2-12": Sep 57	
Gloria Davy, soprano;		Columbia ML 5258: Jul 58		MOZART: La Finta Semplice	В
Giorgio Favaretto, piano London 5395: May 58		di Stefano Recital see Songs of Naples Streich Recitals see Rita Streich Sings		Dorothea Siebert, George Maran,	B
Golden Moments of Song	A-C	Mozart; also Rita Streich: Song Re-		Alois Pernerstorfer, August Jaresch, Edith Oravez, Karin Küster, Camerata	-
Jan Peerce, tenor, accompanied by	A	cital; also Rita Streich Sings Great Opera Arias		Academica of the Salzburg Mozar-	
orchestra RCA Victor ŁM-2101: Dec 57	A-B	Tucker Recital see Sorrento:		teum under Bernhard Paumgartner Epic set SC-6021 2-12": Sep 57	
Great Sacred Songs	B to C	Richard Tucker Zeani Recital see Operatic Recital		MOZART: The Marriage of Figaro	A
Kirsten Flagstad, soprano; London Philharmonic under Sir Afrian Boult	B B			Paul Schöffler, Sena Jurinac, Christa Ludwig, Walter Berry, Rita Streich,	B
London 5335: Mar 58				Vienna Opera Choir, Vienna Sym-	-
Irmgard Seefried: Goethe Songs Irmgard Seefried, soprano;	A A-B	Miscellaneous American Colleges Sing	A	phony Orchestra under Karl Böhm Epic set SC-6022 3-12": Dec 57	
Erik Werba, piano	C	Stephen Foster	Ĉ	OFFENBACH: La Périchole	В
Decca DL 9974: Jul 58 John McCormack Sings Irish Songs	D	Request RLP-8028: Feb 58	C	(Abridged)	A
John McCormack, tenor; various	B A	Children's Songs of Shakespeare's Time	A	Patrice Munsel, Theodor Uppman, Cyril Ritchard, Ralph Herbert, Paul	A
orchestras and pianists RCA Camden CAL-407: Jul 58	В	New York Pro Musica Antiqua	A	Franke and others with the Metropoli-	
ACA Cumden CAL-407: Jul 30		Counterpoint CPT-540: Feb 58		tan Opera	

Opera, Cont.		Women's Chorus of the Berlin State Opera; Berlin Philharmonic Orchestra		Giulietta Simionato Operatic Recital Giulietta Simionato, mezzo-soprano;	A to
Chorus and Orchestra under Jean Morel		under Rudolf Kempe Angel 35574: Jul 58		Orchestra of the Accademia di Santa Cecilia, Rome, under Franco Ghione	
RCA Victor H2RP-3768: Sep 57 DRFF: Der Mond		WAGNER: Tannhäuser (Abridged)	A	and Fernando Previtali	
Hans Hotter, Rudolf Christ, Karl	A	Leonie Rysanek, Wolfgang Windgas-	A	London LL-1580: Sep 57	
Schmitt-Walter and others; Philhar-	A	sen, Eberhard Waechter, Josef Greindi Various orchestras and conductors	С	Kipnis Recital: see Alexander Kipnis in Russian Opera	
monia Orchestra and Chorus under		Decca DL-9928: Sep 57		Labo Recital: see Flaviano Labo	
Wolfgang Sawallisch Angel 3567 B/L 2-12": Jul 58		WAGNER: Tristan und Isolde	A	Operatic Recital	
ONCHIELLI: La Gioconda	В	(excerpts) Various artists and orchestras	C	Leopold Simoneau: An Operatic Re- cital (Arias by Méhul, Thomas,	At
Anita Cerquetti, Giulietta Simionato,	A	Decca DL-9897: Sep 57		Massenet, Donizetti, Verdi, Flo-	AI
Mario Del Monaco, Ettore Bastianini, Cesare Siepi, with the Chorus and	A	WAGNER: Die Walkürie: Act 3 (com-	A	tow)	
Orchestra of the Maggio Musicale		plete); Act 2, Scene 4 (Todesver-	A	Leopold Simoneau, tenor; Berlin Radio	
Fiorentino under Gianandrea Ga-		kündigung) Kirsten Flagstad, Otto Edelmann, Set	A	Symphony Orchestra under Paul Strauss	
vazzeni		Svanholm, Marianne Schech; Vienna		Decca DL 9968: Jun 58	
London A 4331 3-12": May 58 UCCINI: La Bohème	A	Philharmonic Orchestra under Georg		Muzio Recital: see Claudia Muzio	
Maria Callas, Giuseppe di Stefano,	B	Solti London A-4225 2-12": Apr 58		Operatic Recital by Anita Cerquetti	
Rolando Panerai, Anna Moffo, others,	A	London A-4225 2-12 : Apr 36		Anita Cerquetti, soprano; Orchestra of the Maggio Musicale Fiorentino under	
La Scala Orchestra and Chorus under Antonino Votto		•		Gianandrea Gavazzeni	
Angel set 3560 B/L 2-12": Dec 57		Albert Da Costa Opera Concert	A-B	London LL-1601: Sep 57	
UCCINI: La Bohème	A	(Arias by Wagner, Meyerbeer, Leon-	C	Pinza Recital: see Ezio Pinza Recital Ponselle Recital: see Art of	
Beniamino Gigli, Licia Albanese, others	A-B	cavallo, Bizet, Bellini, Verdi, and Strauss)	С	Rosa Ponselle	
with La Scala orchestra and chorus members under Berrettoni	R	Albert Da Costa, tenor; Concord Phil-		Presenting Tozzi	A
H.M.V. set CSLP 513/14 2-12":		harmonia under Hans-Jurgen Walther		Giorgio Tozzi, bass; Rome Opera House Orchestra under Jean Morel	
Apr 58		Concord 3004: Sep 57		RCA Victor LM 2188: Jun 58	
UCCINI: Turandot	A	Alexander Kipnis in Russian Opera Scenes and arias by Mussorgsky,	A to B	Simionato Recital: see Giulietta	
Maria Callas, Eugenio Fernandi, Elisa- beth Schwarzkopf, Nicola Zaccaria	A	Tchaikovsky, Rimsky-Korsakov, Boro-	R	Simionato Operatic Recital	
and others	A	din, and Dargomijsky		Simoneau Recital: see Leopold Simoneau	
Orchestra and Chorus of La Scala		Victor Symphony under Nicolai		Tozzi: see Presenting Tozzi	
under Tullio Serafin		RCA Camden CAL-415: May 58		Zarzvela Highlights	B 1
Angel 3571 C/L 3-12": Apr 58 CHÖNBERG: Moses und Aron		The Art of Rosa Ponselle	A-B	Soloists with La Gran Orquesta	B 1
Hans Herbert Fiedler, Helmut Krebs,	C B	(Arias by Spontini, Verdi, Bellini,	A	Sinfonica under Ataulfo Argenta London 5317: Jul 58	
soloists; Orchestra and Chorus of the	В	Meyerbeer & Ponchielli as well as	R		
Norddeutscher Rundfunk, under Hans		Rosa Ponselle, soprano, assisted by		KEYBOARD MUSIC	
Rosbaud Columbia K3L 241: May 58		Martinelli, Pinza, and Telva		RETBOARD MOSIC	
TRAUSS: Arabella	В	RCA Victor Camden set CBL-100 2-12"			
Lisa della Casa, Hilda Gueden,	Ā	Sep 57		BACH: 3 Chorale Preludes; Dorian	A
George London, Otto Edelmann,	A	Bergonzi Recital: see Carlo Bergonzi Operatic Recital		Toccata and Fugue; Toccata and	AI
Anton Dermota and others with the Vienna State Opera Chorus and the		Carlo Bergonzi Operatic Recital	A	Fugue in F Marcel Dupré, organ	Bi
Vienna Philharmonic under Georg		Arias by Verdi, Puccini, Meyerbeer,	A	Overtone 13: Feb 58	
Solti		and Cilèa	A	BACH: English Suite No. 6 in D minor;	A
Four Last Songs	A	Carlo Bergonzi, tenor; Orchestra of the Accademia di Santa Cecilia.		French Suite No. 5 in G; Preludes and Fugues in G, Book 1, No. 15;	Bi
Lisa della Casa with the Vienna Philharmonic under Karl Böhm	A	Rome, under Gianandrea Gavazzeni		Book 2, No. 39	Di
London A-4412 4-12": Jun 58	^	London 5346: May 58		Wilhelm Backhaus, piano	
TRAUSS, R.: Die Frau ohne Schatten	A	Cerquetti Recital: see Operatic Recital		London LL-1638: Sep 57	
Leonie Rysanek, Christel Goltz, Eliza-	В	by Anita Cerquetti		BACH: Tocca and Fugue in C minor see Concerto Section BACH: Clavier	
beth Höngen, Hans Hopf, Paul Schoeffler, Kurt Böhme; Vienna State	A	Chaliapin Sings Scenes from "Boris Godounov" and other Russian	A	Concertos No. 1 in D minor, No. 5 in F	
Opera Orchestra and Chorus under		Operas	R	minor	
Karl Böhm		Angel COLH 100: Jul 58		BACH: Two Part and Three Part	
London set XLLA-46 5-12": Sep 57		Claudia Muzio: Arias from Italian	A	Inventions Alexander Borovsky, piano	
CHAIKOVSKY: Eugene Onegin Galina Vishnevskaya, Larissa Avdey-	A C	Opera by Bellini, Verdi, Boito, Mascagni, Puccini, Giordano, and	R	Vox PL 10550: May 58	
eva, Eugene Belov, Sergei Lemeshev,	В	Cilèa		BACH: Partita No. 2 in C minor;	
Ivan Petrov, others; Bolshoi Theater	7	Orchestra under Lorenzo Molajoli		Capriccio on the Departure of His	
Chorus and Orchestra under Mikhail		Angel COLC 101: Jul 58		Beloved Brother; Fantasia in C	
Shorin Westminster set OPW-1303 3-12":		Da Costa Recital: see Albert Da Costa Opera Concert		FISCHER, J. K. F.: Passacaglia in D	
Sep 57		Ezio Pinza Recital: Arias by Mozart,	A	minor	
ERDI: La Forza del Destino	В	Puccini, Rossini, Moussorgsky,	Â	Wanda Landowska, harpsichord	
(highlights)	C	Verdi, and Halévy	R	RCA Victor LM 2194: Jun 58 BACH: C minor Passacaglia; C major	
Maria Callas, Elena Nicolai, Richard	A	Ezio Pinza, basso; the Metropolitan		Prelude and Fugue; Variations on	
Tucker, Carlo Tagliabue, Nicola Rossi- Lemeni, Renato Capecchi; Chorus and		Opera Orchestra under Bruno Wal- ter, Fausto Cleva, and Emil Cooper		"Sel gegrüsset, Jesu gütig"	
Orchestra of La Scala under Tullio		Columbia ML-5239: Jun 58		Anton Heiller, organ	
Serafin		Farrar Recital: see Geraldine Farrar		Epic LC-3261: Dec 57 BEETHOVEN: Piano Sonatas: No. 14	,
Angel 35432: Jul 58		in "Carmen"		in C sharp minor, Op. 27, No. 2	,
ERDI: Rigoletto Roberta Peters, Jussi Bjoerling, Robert	A B	Flaviano Lobo Operatic Recital	A to B	(Moonlight); No. 26 in E flat, Op.	
Merrill, Giorgio Tozzi, others, Rome	A	Arias by Puccini, Ponchielli, Giordano, and Verdi	B	81a (Les Adieux); No. 24 in F sharp,	
Opera House Orchestra and Chorus	^	Flaviano Labo, tenor; Orchestra of the	^	Op. 78 (AThérèse); No. 23 in F minor, Op. 57 (Appassionata)	
under Jonel Perlea		Accademia di Santa Cecilia, Rome,		Robert Casadesus, piano	
RCA Victor set LM-6051 2-12": Dec 57	44.2	under Fernando Previtali		Columbia ML-5233: May 58	
ACNED T	A to B	London 5408: May 58		BEETHOVEN: Sonata No. 17, Op. 31,	
		Geraldine Farrar in "Carmon"	Α.		
/AGNER: Tannhäuser (Overture and Venusberg Music); The Flying Dutchman (Overture); "Götterdäm-	A	Geraldine Farrar in "Carmen" Geraldine Farrar, Giovanni Martinelli,	A B	No. 2 CHOPIN: Études, Op. 25, Nos. 1, 5,	

Keyboard Music, Cont.		CHOPIN: Nocturne in D flat, Op. 27,		RAVEL: Gaspard de la Nuit	A
		No. 2 see Concerto Section, RACH-		PROKOFIEV: Visions Fugitives	A
Dorothy Eustis, piano Alta 1001: Dec 57		MANINOV: Piano Concerto No. 2 in C		André Tchaikowsky, piano RCA Victor LM-2145: Feb 58	A
BEETHOVEN: Senetas in C, Op. 53	A-A	minor, Op. 18 CHOPIN: Nocturnes, Vol. 2	A	RAVEL: Sonatine; Valses Nebles et	
("Waldstein"); E. Op. 109	B-A	(Nos. 11-20)	A	Sentimentales see DEBUSSY: Pour le	
Lili Kraus, piano London Ducretet-Thomson DTL-93108:	A-A	Peter Katin, piano	В	Piano; Reflets dans l'Eau; La Soiree	
Dec 57		London LL-1499: Feb 58 CHOPIN: Nocturne E flat; Polonaise	A	dans Grenade; L'isle Joyeuse RHEINBERGER: Sonata No. 7 in F mi-	
BEETHOVEN: Sonata No. 21 in C, Op.		C miner; Scherzo B flat minor; Bar-	В	nor for Organ, Op. 27 see Concerto	
53 see PROKOFIEV: Sonata No. 4,		carolle; Waltz C sharp minor; Noc-	A	Section, HINDEMITH: Concerto for	
Op. 29; Sarcasm Op. 17, No. 3 BEETHOVEN: Senate in F minor ("Ap-	A-A	turne D flat; Grande Valse Brilliante		Organ and Chamber Orchestra, Op. 46, No. 2	
passionata") Op. 57; Sonata in C,	B-B	Rudolf Firkusny, piano Capitol PAO 8428: Jul 58		SCHUMAN: Carnival. Op. 9 see Art	
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Louis Kentner, piano Capitol PAO-8409: Apr 58		Barcarolle, Op. 60	A	SCHUMANN: Fantasia in C, Op. 17	
BEETHOVEN: Senata in E minor, Op.	A-A	Vladimir Horowitz, piano RCA Victor LM 2137: Mar 58	A	see FRANCK: Prelude, Chorale and	
90; Sonata in A, Op. 101	A-B	CHOPIN: The Four Scherzi: No. 1 in	A	SCHUMANN: Symphonic Etudes,	A
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109; Sonata No. 32 in C minor, Op.	В	DEBUSSY: Pour le Piano; Reflets dans l'Eau; La Soiree dans Grenade;	A B	by Paganini	
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nor; Andante Favori In F; Baga-	A	Friedrich Gulda, piano London LL 1785: Jun 58		Frederick Marvin, piano	A-B
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CHOPIN: Impromptus and Ballades	A	Boston B-303: Sep 57		lander, violin; choric ensemble under	
(complete) Agi Jambor, piano	B	MUSSORGSKY: Pictures at an Exhibition	A B	Ralph Hollander	
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Adventure in the Sun	В	in conversation with Arnold Michaelis Recorded Communications RCI-102:	-	Theodore Bikel	A
Percy Faith and His Orchestra	A	Mar 58	В	Elektra EKL-141: May 58 Jewish Folk Songs: see Martha	A
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Anna Russell	A	Woody Woodpecker's Family Album	A	Victor LPM-1551: May 58 Of Maids and Mistresses	A
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gook Symphony Orchestra	Â	America's Best Loved Folk Songs Milt Okun	AB	George Pegram and Walter Parham	A
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Noni Espina, Christina Cha, singers;	В	Campbell, Gerard: see The Wandering		Dyer-Bennett DYB-3000: Feb 58	Â
The Frank Raye Chorus; Melodies adapted and arranged by James N.		Minstrel			A
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Laurindo Almeida, guitarist;	C	Irish Folk Songs		Robert Burns	
Ray Turner, planist Capitol P-8381: Feb 58	В	Folk Music of Northern and Central	A	Schlamme, Martha: see Martha Schlamme Sings Jewish Folk Songs;	
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Aladdin Cyril Ritchard, Dennis King, Anna Cyril Ritchard, Dennis King, Anna A to C Comden CAL-128, Jun 58 Maric Alberghetti, Sal Mineo, chorus and orchestra under Robert Emmett Dolan Columbia CL 1117, Jun 58 Annis Get Your Gun architric under Louis Adrian Capitol W-913 Apr 58 BERNSTEIN: Trouble in Tahiti see Opero Section Broadway1 The Norman Luboff Chair Columbia CL 1110, Jun 58 BERNSTEIN: Trouble in Tahiti see Opero Section Broadway1 The Norman Luboff Chair Columbia CL 1110, Jun 58 The Norman Luboff Chair Columbia CL 1110, Jun 58 The Norman Luboff Chair Columbia CL 1110, Jun 58 The Norman Luboff Chair Columbia CL 1110, Jun 58 The Norman Luboff Chair Columbia CL 1110, Jun 58 The Norman Luboff Chair Columbia CL 1101, Jun 58 The Norman Luboff Chair Columbia CL 1101, Jun 58 The Norman Luboff Chair Columbia CL 1102, Jun 58 Dancing with Gigi Ray Ellis and his Orchestra Columbia CL 1102, Jun 58 Dancing with Gigi Ray Ellis and his Orchestra Columbia CL 1102, Jun 58 Dancing with Gigi Ray Ellis and his Orchestra Columbia CL 1102, Jun 58 Dancing with Gigi Ray Ellis and his Orchestra Columbia CL 1102, Jun 58 Dancing with Gigi Ray Ellis and his Orchestra Columbia CL 1102, Jun 58 Dancing with Gigi Ray Ellis and his Orchestra under Columbia CL 1102, Jun 58 Dancing with Gigi Ray Ellis and his Orchestra under Columbia CL 1102, Jun 58 Dancing with Gigi Ray Ellis and his Orchestra under Lehman Engel Lehman E	STAGE, SCREEN & TV					
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David Rose and his Orchestra MG-M E-3612: Feb 58 The Desert Song Giorgio Tozzi, Kathy Barr, Warren Galjour, Peter Palmer, Eugene Morgen, with chorus and orchestra under Lehman Engel RCA Victor LOP-1000: Jun 58 Filmland's Famous Fifty Billy Rowland Dot DLP 3106: Jul 58 George London on Broadway George London with the Roland Shaw Orchestra London 5390: Jun 58 The Girl Most Likely Jane Powell, Kaye Ballard, Cliff Roberton, chorus and orchestra under Nelson Riddle Capitol W-930: Apr 58 Gigi Maurice Chevalier, Hermione Gingold and other artists of the original sound track recording, Orchestra and chorus under André Previn MGME 5641 ST. Jul 58 Gigl Gogi Grant, Tony Martin with Bennis Farnon and orchestra A Soundtrack orchestra under Franz Soundtrack orchestra under André RCA Victor LOC-941: Mar 58 Silk Stockings Fred Astaire, Janis Paige, Carol Richards, and Stockings RCA Victor LOC-1008: Das Silk Stockings Silk Stockings Silk Stockings M-G-M E-3542: Dec 57 Slaughter on 10th Avenue B B B The Piana Artistry of A to B B The Piana Artistry						
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Dennis Farnon and orchestra A under Max Goberman S Paramount Stereo ABCS-221: A	Gigi		Carol Lawrence, Larry Kert, Chita	A		
				A		

Popular Music, Cont.		Make Love To Me Julie London	BC	S	
G		Liberty DRP-3060: Feb 58	В	Leháriana	В
		Scotch Mist	A to B	Heinz Sandauer, pianist; with	B-C
"Occol"	A	Marilynn Lovell	A to B	rhythm accompaniment	В
Jackie Gleason	C B	Jubilee JLP 1068: Jul 58	A	Vox VX-25,440: Sep 57	
Capitol W-905: Feb 58 The Torch with the Blue Flame	A	A Grand Night for Swinging	В	Lizabeth	A to B
Jackie Gleason	Â	Mundell Lowe Riverside RLP 12-238: Feb 58	AB	Lizabeth Scott with Henri René and His Orchestra	В
Capitol W 961: Jun 58	A	RIVEISIDE REF 12-230: FED 30	Б	Vik LX-1130: Jul 58	A
Eydie Gormé Vamps the	A to B	M		I Gotta Right To Sing	A
Roaring 20's	B to C			Roberta Sherwood	A-C
With Orchestra under Don Costa	A	The Jerome Kern Song Book	A to B	Decca DL-8584: Dec 57	C
S Paramount Stereo ABCS-218:		Betty Madigan	A to B	Come Fly with Me	A
Jul 58 Temptation	A	Coral CRL 57192: Jun 58 Gems Forever	A to B	Frank Sinatra	A
Morton Gould and His Orchestra	Â	Mantovani and his orchestra	A	Billy May and His Orchestra	A
RCA Victor LM-2128: Dec 57	A	London LL-3032: Jun 58	A	Capitol W-920: Apr 58 Sothern Exposure	B to C
Hi-Fi Shades of Gray	В	Mary Martin Sings—	A	Ann Sothern Sings	C
Jerry Gray and His Orchestra	C	Richard Rodgers Plays	В	Zenith L 1611: Jul 58	A to B
Liberty LRP-3038: Sep 57	В	Mary Martin, Richard Rodgers at the	A	The Many Sides of Pat Suzuki	A
u		piano, with orchestra under John Lesko		Pat Suzuki with Henry Rene and	A
Н		RCA Victor LPM-1539: Jun 58		His Orchestra	A
All Time Top Twelve	A	Wonderful, Wonderful Johnny Mathis	A	Vik LX-1127: May 58	
Ted Heath and His Orchestra	В	Columbia CL-1028: Dec 57	В	V	
London LL-1716: Feb 58	В	While the Lights Are Low	A		
Now Hear This	В	The McGuire Sisters	A	Sail Along, Silv'ry Moon	A to B
The Hi-Lo's	A	Coral CRL 57145: Jun 58	A	Billy Vaughn	A
Columbia CL-1023: Feb 58	A	After Glow	В	Dot DLP 3100: Jun 58	A
Love Nest The Hi-Lo's	A	Carmen McRae	В	London Hit Parade	В
Columbia CL-1121: Jul 58	Â	Decca DL-8583: Dec 57	B B	London LL-1613: Sep 57	8
Stormy Weather	A	Mad About The Man Carmen McRae with orchestra under	В		В
Lena Horne with orchestra under	A-B	Jack Pleis	A		_
Lennie Hayton	A	Decca DL 8662: Jun 58		JAZZ	
RCA Victor LPM-1375: Dec 57		Accentuate the Positive	В		
V		Johnny Mercer with orchestra under	A		
K		Paul Weston	R	Jazz albums are listed alphabetical	у Бу
Kenton with Voices	С	Capitol T-907: Apr 58	В	performer	
Stan Kenton	В	One Dozen Roses The Mills Brothers	A-C	A	
Capitol T-810: Sep 57	8	Decca DL-8491: Dec 57	C		
St. Louis Blues	A	Dance Party in Hi-Fi	A to B	Critics' Choice	В
Eartha Kitt with Shorty Rogers and	A-B	Werner Müller and his Orchestra	A to B	Pepper Adams	A
his Giants	A	Decca DL-8688: Jun 58	A	World Pacific PJM 407: May 58	A
RCA Victor LPM-1661: Jun 58				The Jazz Greats of Our Time, Vol. 2 Manny Albam and his Orchestra	B
		N		Coral CRL-57142: Apr. 58	B
		Star Eyes	A	Satchmo	A
Rockin'	В	Ted Nash and His Orchestra	A	Louis Armstrong	A
Frankie Laine	A	Columbia CL-989: Sep 57	B	Decca set DXM-156 4-12": Dec 57	В
Columbia CL-975: Sep 57	В			Dukes of Dixieland (Vol. 3)	A
Pance Till Dawn Howard Lanin and His Orchestra	A	0		Frank, Fred, Jac Assunto and	A
Decca DL-8612: Jan 58	x			Accomplices	A
Dance Time in Hi-Fi	A to B	Olay!	A to B	S Audio Fidelity AFLP 1851: Jun 58	
Howard Lanin and his Orchestra	A	The New Sound of Ruth Olay	В	Selections of Rodgers and	В
Decca DL-8698: Feb 58	В	Mercury EmArcy 36125: Jun 58 The Best of Irving Berlin	A to B	Hammerstein	c
Old Wine	A	Reg Owen and his Orchestra	A	Australian Jazz Quintet	В
Dana Lawrence Orchestra	C	RCA Victor LPM-1542: Apr 58	Â	Bethlehem BCP 6022: May 58	
Concord 3005: Sep 57	C				
Lea in Love Barbara Lea with orchestra under Dick	A	P		В	
Cary and the Jimmy Lyon Trio	A	U Brown to Ut Br		LaVern Baker Sings Bessie Smith	A
Prestige 7100: Dec 57		Happy Pierre in Hi-Fi Happy Pierre	C	LaVern Baker	A
The Man I Love	В	Liberty 3052: Dec 57	В	Atlantic 1281: Jun 58	A
Peggy Lee	A	Elvis' Golden Records	A to C	Jazz from the San Francisco	C
Capitol T-864: Dec 57	В	Elvis Presley, the Jordanaires and	A	Waterfront	В
Dream Street	A	other groups	A	Burt Bales and the Marty Marsala Band	В
Lommy Leonetti with Marion Evans	A	RCA Victor LPM-1707: Jul 58		ABC-Paramount 181: May 58	
and his orchestra	A	D		Basie Count Basie and his Orchestra	В
Vil 17-1111, May 59		R			A
Vik LX-1111: May 58 The Lively Guy	Δ			Roulette R-52003: Apr 58	
The Lively Guy	A B		B to C	Roulette R-52003: Apr 58 The Count	A-C
		Johnny Ray in Las Vegas Columbia CL 1093; Jul 58	B to C		A-C A-B

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 explanations 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.

Cs 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
Indicates assuperior performance throughout the collection. Assignment of this rating means an unqualified

B: Good

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

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.

Rz Indicates a re-issue.

S This symbol indicates a stereo disc.

Jazz, Cont.		Such Sweet Thunder	A-C		
One O'Clock Jump	В	Duke Ellington and his Orchestra Columbia CL-1033: Feb 58	B	Sing a Song of Basie	A
Count Basie and his Orchestra	A	Gil Evans and Ten	Â	Dave Lambert & His Singers	Â
Columbia CL-997: Sep 57 Here Come the Swinging Bands	R A-C	Gil Evans and His Orchestra	A	ABC-Paramount 223: Apr 58	A
Basie, Krupa, Hampton, Herman and	A-C	Prestige 7120: May 58	A	The Soft Touch Ellis Larkins	B
Gillespie	A	F		Decca DL 9205: Jul 58	Â
Verve MGV-8207: Feb 58 Sidney Bechet Has Young Ideas	c			Stable Mates	В
World-Pacific PJ 1236: Jul 58	č	Oh Captain! Feather-Hyman All-Stars	B A-B	Yusef Lateef Sevoy MG 12115: May 58	A B
	В	MGM E 3650: Jun 58	В	Before Dawn	A
Sidney Bechet In Paris Sidney Bechet	B	Ella Fitzgerald Sings	A	Yusef Lateef Quintet	В
Brunswick BL 54037: Jul 58	В	the Duke Ellington Songbook Verve MGV-4010 (4 LPs): May 58	A	Verve MGV 8217: Apr 58 The Sounds of Yusef	B A
Barney Bigard	A-B			Yusef Lateef Quintet	A
Barney Bigard and his Orchestra Liberty LRP-3072: Feb 1958	A B	G		Prestige 7122: Apr 58	В
Solemn Meditation	c	All Adamin's Land		Jump for Joy Peggy Lee	A B
Paul Bley Quartet	C	All Mornin' Long Red Garland quintet	C	Capital T979: Jul 58	A
Gene Norman Presents GNP-31: Mar 58	В	Prestige 7130: Jul 58	A	John Lewis Piano	A
Hi-Fi Salute to Bunny (Berigan)	В	The Legend of Bessie Smith Ronnie Gilbert	B	John Lewis Atlantic 1272: Jun 58	A
Ruby Braff & his men	A	Victor LPM 1591: Jun 58	A	7,7,10,10,10	
RCA Victor 1510: Mar 58 Mallet Magic	B	The Anatomy of Improvisation	В	M	
Harry Brever and His Quintet	č	Gillespie, Eldridge, Young, Hawkins,	A	The King and I	c
Audio Fidelity 1825: Dec 57	В	Parker, Hodges et al. Verve MGV-8230: Mar 58	В	The Mastersounds	A
Traditionalism Revisited Bob Brookmeyer Quintet	A	Dizzy Gillespie Duets	В	World Pacific PJM 405: Apr 58	A
World Pacific Records PJ-1233:	B	with Sonny Rollins and Sonny Stitt	A	Jimmie Lunceford in Hi-Fi Billy May's Orchestra	B A
Feb 58		Verve MGV 8260: Jul 58 The Music Man	A B	Capitol TAO-924: Apr 58	Â
Dave Digs Disney	C	Jimmy Giuffre	A	McPartland's Dixieland	A-C
Dave Brubeck Quartet Columbia CL-1059: Apr 58	A	Atlantic 1276: Apr 58	A	Jimmie McPartland's Combo Epic LN-3371: Dec 57	B B
Rusty Bryant Plays Jazz	C	The Modern Touch Benny Golson Sextet	A	The Magic Horn	В
Rusty Bryant Quintet	ВВ	Riverside 12-256: Jul 58	Ä	Leon Merian and His Orchestra	С
Dot DLP-3079: Mar 58 They're Playing Our Song	В	The Congregation	В	Decca DL 8678: Jun 58	A
Billy Butterfield & his Orchestra	В	Johnny Griffin Blue Note 1580: Jun 58	B B	The Gerry Mulligan Songbook (Vol. 1)	Ä
RCA Victor LPM-1441:Sep 57	A	510C NOTC 1500. 2011 50		Gerry Mulligan and ensemble	A
C		Н		World Pacific PJ-1237: Jul 58	
		Juanita Hall Sings the Blues	В	N	
Word from Bird Teddy Charles	A	Juanita Hall	В	Salute to Satch	A-B
Atlantic 1274: Jul 58	A	S Counterpoint 556: Jun 58	A	Joe Newman and his Orchestra	В
Buddy's Best	A	Just Jazz Lionell Hampton All Stars	В	RCA-Victor LPM-1324: Feb 58 Norvo—Naturally	A B
Buddy Collette Quintet Dooto DTL 245: Jul 58	B	Decca DL 9055: Jun 58	R	Red Norvo Quintet	A
The Roaring Twenties	A	The Harris Touch	В	Tampa TP-35: Jul 58	A
Eddie Condon and his All-Stars	В	Bill Harris, guitar EmArcy MG 36113: May 58	A B		
Columbia CL1089: May 58 Music of Bob Cooper	A	Bill Harris and Friends	A	0	
Bob Cooper	В	Bill Harris, trombone	A	Jimmie Lunceford in Hi-FI	В
Contemporary C3544: Jul 58	A	Fantasy 3263: Jul 58 The Big Reunion	A B	Sy Oliver and his Orchestra Decca DL-8636: Apr 58	A
Strictly from Dixie Morty Corb	B	Fletcher Henderson All Stars in Hi-Fi	В	December 22 0000111,p. 00	
Tops L-1581: Apr 58	В	Jazztone J1285: May 58	B	P	
		Seven Standards and a Blues Ernie Henry quartet	В	The Astounding Bernard Peiffer	A
D		Riverside RLP 12-248: Apr 58	В	The Bernard Peiffer Trio	В
Relaxin'	В	Bijou Woody Herman and his Orchestra	В	Decca DL-8628: May 58	A
Miles Davis Quintet Prestige 7129: Jun 58	A	Harmony HL 7013: Mar 58	В	Swingin' with Bud Bud Powell	B
Salute to Bunny (Berigan)	B-B	The Fabulous Bill Holman	A	Victor LPM 1507: Jul 58	A
Rusty Dedrick & Orchestra	B-A	Bill Holman Coral CRL 57188: Jun 58	В	Blues in the Closet	A
Counterpoint 552: Mar 58 Sweet and Lovely	B-B C	Juanita Hall Sings the Blues	A	The Bud Powell Trio Verve MGV 8218: May 58	A B
The Buddy DeFranco Quartet	c	with Claude Hopkins' All Stars	В	Movin' In	A to B
Verve MGV 8224: Mar 58	С	S Counterpoint 556: Jun 58	В	Specs Powell & Co.	A to B
Swedish Modern Jazz	B B			Roulette R 52004: May 58	В
Arne Domnerus Camden CAL 417: Jul 58	В			Q	
Marching Along with	В	Flute Flight	В	For Basie	В
Dukes of Dixieland (Vol. 3) Audio Fidelity 1851: Sep 57	C	Bobby Jaspar, Herbie Mann Prestige, 7124: Jun 58	A	Paul Quinichette	A
Audio Fidelity 1651: Sep 37	^	Man, We're Wailin'	В	Prestige 7127: Jun 58	В
E		Louis Jordan and His Tympany 5	A	R	
	В	Mercu ry MG 20331: May 58	A		
Swing Goes Dixie Roy Eldridge & His Central Plaza	В	K		Swing From Paris Django Reinhardt & Stephane	B
Band	В			Grappelly	R
Verve MGV-1010: Sep 57	D	Zen	A	London LL-1344: Sep 57	
Urbane Jazz Roy Eldridge and Benny Carter	B	Fred Katz, Paul Horn, and the Chico Hamilton Quintet	A	Portrait of Shorty Shorty Rogers and his Giants	C B
Verve MGV-8202: May 58	В	Pacific Jazz PJ-1231: Dec 57		RCA Victor 1561: May 58	A
Ellington Indigos	В	Rendezvous with Kenton	A	Way Up There	В
Duke Ellington and his Orchestra Columbia 1085: May 58	A	Stan Kenton and his Orchestra Capitol T-932: Apr 58	B B	Shorty Rogers and his Giants Atlantic 1270: May 58	BA

Jazz, Cont.		T		Jam Session No. 9	A-C
Sonny Rollins Plays (Also Thad Jones)	B A-C	The Art Tatum—Ben Webster Quartet	A	Jazz at the Philharmonic Stars Verve MGV-8196: Dec 57	B A
Period SPL 1204: Jun 58	В	Verve MGV 8220: May 58 Out on a Limb	Â	Jazz Omnibus Various Jazzmen and Combinations	A-B
Out on a Limb Pete Rugolo and his Orchestra	B	Clark Terry Argo 620: May 58	B	Columbia CL-1020: Feb 58	A
EmArcy MG-36115: Apr 58	A	V		Playboy Jazz All-Stars Selections featuring winners of the Poll	A to C
If This Ain't the Blues Jimmie Rushing and band	A-C A-B	Leroy Walks Le Roy Vinnegar Sextet	A	Distributed by Columbia 2-12'': Apr 58	A to C
Vanguard VRS-8513: Dec 57	A	Contemporary C-3542: May 58	Â	48 Stars of American Jazz	A-C
S		W		14 Various Jazz Selections MGM E 3611: Jun 58	B
West Coast Jazz Compositions,	A	Dinah Sings Bessie Smith Dinah Washington	8	Anthologies:	
Bobby Scott & 2 Horns ABC-Paramount 148: Sep 57	A	EmArcy AIG 36130: Jun 58 Dinah Washington Sings Fats Waller Dinah Washington	B A B	Jazz for Lovers Coleman Hawkins, Zoot Sims, Clark Terry, others	B B
South Pacific Jazz	В	EmArcy MG36119: Jul 58 Moods in Jazz	B B	Riverside RLP 12-224: Apr 58	
Tony Scott Quartet ABC—Paramount 235: Jul 58	A	Jimmy Wyble Quintet Bud Lavin Trio	B	The Sound of Jazz Rushing, Giuffre, Mal Waldron, others	B
Further Explorations by the Horace Silver Quintet	B	Vantage 1201: Dec 57		Columbia CL 1098: Apr 58	A
Blue Note 1589: Jul 58	Ä	Sleepy Lagoon	В	Hi-Fi Drums Rich, Bellson, D. Black Levey, Flores,	C B
Jimmy Smith at the Organ Jimmy Smith Quartet	BA	Si Zentner Liberty LRP 3055: Apr 58	A B	others Capitol T 926: Apr 58	A
Blue Note BN 1551: Vol. 1: Apr 58	A	Elberry Err 3035: Apr 36		Reissues:	
The Lion Roars Willie Smith & Leonard Feather Dot 3094: Jul 58	A A B	Collections, Anthologies & Reiss Miscellaneous:		Al Hibbler and the Ellingtonians Hibbler, Ellington, Hodges, J. Hamilton, others	A B R
Mood in Blue	A-C	4th Annucl Newport Jazz Festival July 4, 5, 6 & 7, 1957, at	A to C	Brunswick BL 54036: Apr 58	
Willie the Lion Smith, Teagarden, Hawkins, et al. Urania 1209: Dec 57	A-8 A	Newport, R. I. Verve MGV 8232 to 8245 (14 LP's): Mar 58	В	Goin' to Chicago Jimmy Rushing Vanguard VRS 8518: Apr 58	A A R

FM Stations, by Call Letters

KABC-FM	Los Angeles, Cal.	95.5	KIRO-FM	Seattle, Wash.	100.7	KTJO-FM	Ottawa, Kans.	88.1
		91.1	KISS	San Antonio, Tex.	99.5	KTKT-FM	Tucson, Ariz.	99.5
KACC-FM	Abilene, Tex.			the state of the s		KTNT-FM	Tacoma, Wash.	
KACE-FM	Riverside, Cal.	92.7	KISW	Seattle, Wash.	99.9			97.3
KAFE	Oakland, Cal.	98.1	KITE-FM	San Antonio, Tex.	97.3	KTOY	Tacoma, Wash.	91.7
KAIM-FM	Honolulu, T. H.	95.5	KITT	San Diego, Cal.	104.7	KTRB-FM	Modesto, Cal.	104.1
KALB-FM	Alexandria, La.	96.9	KIXL-FM	Dallas, Tex.	104.5	KTRH-FM	Houston, Tex.	101.1
		91.7	KJLM	Sacramento, Cal.	95.3	KTTS-FM	Springfield, Mo.	94.7
KALW	San Francisco, Cal.						Tacoma, Wash.	
KAMC-FM	Stillwater, Okla.	91.7	KLCN-FM	Blytheville, Ark.	96.1	KTWR		103.9
KAMS	Mammoth Springs, Ark.	103.9	KLIR-FM	Denver, Colo.	100.3	KTYL-FM	Mesa, Ariz.	104.7
KANU	Lawrence, Kans.	91.5	KLON	Long Beach, Cal.	88.1	KTYM-FM	Inglewood Cal.	103.9
KANW	Albuquerque, N. M.	89.1	KLUB-FM	Salt Lake City, Utah	97.1	KUHF	Houston, Tex.	91.3
					97.9	KUOA-FM	Siloam Springs, Ark.	
KARM-FM	Fresno, Cal.	101.9	KMFM	Mountain Park, N. M.				105.7
KASU	Jonesboro, Ark.	91.9	KMJ-FM	Fresno, Cal.	97.9	KUOH	Honolulu, T. H.	90.5
KAYL-FM	Storm Lake, lowa	101.5	KMLA	Los Angeles, Cal.	100.3	KUOW	Seattle, Wash.	90.5
KAZZ	Austin, Tex.	95.5	KMLB-FM	Monroe, La.	104.1	KUSC	Los Angeles, Cal.	91.5
		104.5	KMUW	Wichita, Kans.	89.1	KUTE	Glendale, Cal.	101.9
KBAY-FM	San Francisco, Cal.			- I I I I I I I I I I I I I I I I I I I		KVCR	San Bernardino, Cal.	
KBBI	Los Angeles, Cal.	107.5	KMYC-FM	Marysville, Cal.	99.9		•	91.9
KBCO	San Francisco, Cal.	105.3	KNER	Dallas, Tex.	88.1	KVOF-FM	El Paso, Tex.	88.5
KBEE-FM	Modesto, Cal.	103.3	KNEV	Reno, Nev.	95.5	KVOK	Honolulu, T. H.	88.1
KBFM	Salt Lake City, Utah	93.9	KNOB	Long Beach, Cal.	97.9	KVSC	Logan, Utah	88.1
KBIQ	Los Angeles, Cal.	104.3	KNX-FM	Hollywood, Cal.	93.1	KVTT	Dallas, Tex.	91.7
						KWAR		
KBMS	Los Angeles, Cai.	105.9	KOEN	Oceanside, Cal.	89.7		Waverly, lowa	89.1
KBOA-FM	Kennett, Mo.	98.9	KOIN-FM	Portland, Ore.	101.1	KWAX	Eugene, Ore.	91.1
KBTM-FM	Jonesboro, Ark.	101.9	KOKH	Oklahoma City, Okla.	88.9	KWFM	Minneapolis, Minn.	97.1
KBCA	Beverly Hills, Cal.	105.5	KONO-FM	San Antonio, Tex.	92.9	KWGS	Tulsa, Okla.	90.5
KCBH	Beverly Hills, Cal.	98.7	KOXR-FM		104.7	KWIZ-FM	Santa Ana, Cal.	96.7
				Oxnard, Cal.		KWJB-FM	Globe, Ariz.	
KCBM	Kansas City, Kans.	98.1	KPAX	San Bernardino, Cal.	99.9		•	100.3
KCBS-FM	San Francisco, Cal.	98.9	KPCS	Pasadena, Cal.	89.3	KWKH-FM	Shreveport, La.	94.5
KCFM	St. Louis, Mo.	93.7	KPEN	Atherton, Cal.	101.3	KWNO-FM	Winona, Minn.	97.5
KCLE-FM	Cleburne, Tex.	94.3	KPFA	Berkeley, Cal.	94.1	KWOC-FM	Poplar Bluff, Mo.	94.5
KCMC-FM		98.1				KWOS-FM	Jefferson City, Mo.	
	Texarkana, Tex.		KPFB	Berkeley, Cal.	89.3			98.5
KCMK	Kansas City, Mo.	93.3	KPFM	Portland, Ore.	97.1	KWPC-FM	Muscatine, Iowa	99.7
KCMO-FM	Kansas City, Mo.	94.9	KPIP	Riverside, Cal.	99.1	KWPM-FM	West Plains, Mo.	93.9
KCMS-FM	Manitou Springs, Colo.	102.7	KPOC-FM	Pocahontas, Ark.	97.7	KXLU	Los Angeles, Cal.	88.7
KCRA-FM	Sacramento, Cal.	96.1	KPOJ-FM	Portland, Ore.	98.7	KXOA-FM	Sacramento, Cal.	107.9
		89.9				KYA-FM	San Francisco, Cal.	
KCRW	Santa Monica, Cal.		KPOL-FM	Los Angeles, Cal.	93.9			93.3
KCUR-FM	Kansas City, Mo.	89.3	KPRC-FM	Houston, Tex.	102.9	KYFM	Oklahoma City, Okla.	98.9
KCVN	Stockton, Cal.	91.3	KPSR	Palm Springs, Cal.	92.1	KYSM-FM	Mankato, Minn.	103.5
KDBX	Los Angeles, Cal.	105.1	KPUP	San Francisco, Cal.	106.9	KYW-FM	Cleveland, Ohio	105.7
KDEN-FM	Denver, Colo.	99.5	KQFM					
				Portland, Ore.	100.3	MAAAA EAA	Parkarahura W Va	10/6
KDFC	Sausalito, Cal.	102.1	KQXM	Riverside, Cal.	97.5	WAAM-FM	Parkersburg, W. Va.	106.5
KDFR	San Diego, Cal.	105.3	KQXR	Bakersfield, Cal.	101.5	WAAT-FM	Newark, N. J.	94.7
KDFW	Cedar Hill, Tex.	107.9	KRBC-FM	Abilene, Tex.	96.9	WABC-FM	New York, N. Y.	95.5
KDKA-FM	Pittsburgh, Pa.	92.9	KRCC	Colorado Springs, Colo.	91,3	WABE	Atlanta, Ga.	90.1
KDMC		95.5				WABZ-FM	Albemarle, N. C.	100.9
	Corpus Christi, Tex.		KRCW	Santa Barbara, Cal.	97.5			
KDNT-FM	Denton, Tex.	106.3	KRE-FM	Berkeley, Cal.	102.9	WAER	Syracuse, N. Y.	88.1
KDPS	Des Moines, Iowa	88.1	KRED	Eureka, Cal.	96.3	WAFM	Birmingham, Ala.	99.5
KDWC	West Covina, Cal.	98.3	KREL-FM	Baytown, Tex.	92.1	WAGA-FM	Atlanta, Ga.	103.3
KDYL-FM	Salt Lake City, Utah	98.7	KREM-FM	Spokane, Wash.	92.9	WAHR-FM	Miami Beach, Fla.	93.9
		97.3				WAIL-FM	Baton Rouge, La.	
KEAR	San Francisco, Cal.		KRFM	Fresno, Cal.	93.7			104.3
KEDO	Ontario, Cal.	93.5	KRHM	Hollywood, Cal.	94.7	WAIR-FM	Winston-Salem, N. C	93.1
KELE	Phoenix, Ariz.	95.5	KRIC-FM	Beaumont, Tex.	97.5	WAJC	Indianapolis, Ind.	104.5
KELS	Nacogdoches, Tex.	100.1	KRKD-FM	Los Angeles, Cal.	96.3	WAJR-FM	Morgantown, W. Va.	99.3
KEPH	Ephraim, Utah	88.9				WAKR-FM	Akron, Ohio	97.5
			KRLD-FM	Dallas, Tex.	92.5			
KERN-FM	Bakersfield, Cal.	94.1	KRMD-FM	Shreveport, La.	101.1	WALK-FM	Patchogue, N. Y.	97.5
KEX-FM	Portland, Ore.	92.3	KRNW	Boulder, Colo.	97.3	WAMC	Albany, N. Y.	90.7
KFAC-FM	Los Angeles, Cal.	92.3	KRON-FM	San Francisco, Cal.	96.5	WAMF	Amherst, Mass.	88.1
KFAM-FM	St. Cloud, Minn.	104.7	KROS-FM	Clinton, Iowa	96.1	WAMF	Amherst, Mass.	89.5
KFBK-FM	Sacramento, Cal.	96.9	KRPM		98.5	WAPS	Akron, Ohio	89.1
				San Jose, Cal.		WARD-FM		
KFCA	Phoenix, Ariz.	88.5	KRSN-FM	Los Alamos, N. M.	98.5		Johnstown, Pa.	92.1
KFGQ-FM	Boone, lowa	99.3	KRVM	Eugene, Ore.	91.9	WARK-FM	Hagerstown, Md.	106.9
KFH-FM	Wichita, Kans.	100.3	KSCU	Santa Clara, Cal.	90.1	WARL-FM	Arlington, Va.	105.1
KFMK	Houston, Tex.	97.9	KSDB-FM	Manhattan, Kans.	88.1	WASH	Washington, D. C	97.1
KFML-FM	Denver, Colo.	98.5	KSDS			WATG-FM	Ashland, Ohio	101.3
		97.1		San Diego, Cal.	88.3	WAUG-FM	Augusta, Ga.	
KFMU	Los Angeles, Cal.		KSEL-FM	Lubbock, Tex.	93.7			105.7
KFMX	Council Bluffs, lowa	96.1	KSFM	Dallas, Tex.	105.3	WAVU-FM	Albertville, Ala.	105.1
KFMX	San Diego, Cal.	96.5	KSFR	San Francisco, Cal.	94.9	WAWZ-FM	Zarephath, N. J.	99.1
KFOX-FM	Long Beach, Cal.	102.3	KSHS	Colorado Springs, Colo.	90,5	WAZL-FM	Hazleton, Pa.	97.9
KFSD-FM	San Diego, Cal.	94.1				WBAB-FM	Babylon, N. Y.	102.3
			KSJO-FM	San Jose, Cal.	92.3			
KFUO-FM	Clayton, Mo.	99.1	K\$JO-FM	San Jose, Cal.	95.3	WBAI	New York, N. Y	99.5
KGB-FM	San Diego, Cal.	101.5	KSJW	Alhambra, Cal.	107.1	WBAP-FM	Ft. Worth, Tex.	96.3
KGLA	Los Angeles, Cal.	103.5	KSL-FM	Salt Lake City, Utah	100.3	WBBB-FM	Burlington, N. C.	101.1
KGLO-FM	Mason City, Iowa	101.1				WBBM-FM	Chicago, III.	96.3
			KSLH	St. Louis, Mo.	91.5			
KGMS-FM	Sacramento, Cal.	100.5	KSMA-FM	Santa Maria, Cal.	102.5	WBBO-FM	Forest City, N. C.	93.3
KGO-FM	San Francisco, Cal.	103.7	KSMU-FM	Dallas, Tex.	89.3	WBBQ-FM	Augusta, Ga.	103.7
KGPO	Grants Pass, Ore.	96.9	KSPC	Claremont, Cal.	90.7	WBBS	Crawsfordsville, Ind.	106.3
KHBL	Plainview, Tex.	88.1	KSPI-FM	Stillwater, Okla.	93.9	WBCN	Boston, Mass.	104.1
KHFI		98.3				WBEC-FM	Pittsfield, Mass.	
	Austin, Tex.		KSTE	Emporia, Kans.	88.7			94.3
KHFM	Albuquerque, N. M.	96.3	KSUI	lowa City, lowa	91.7	WBEN-FM	Buffalo, N. Y.	106.5
KHJ-FM	Los Angeles, Cal.	101.1	KTEC	Oretech, Ore.	88.1	WBET-FM	Brockton, Mass.	97.7
KHOF	Los Angeles, Cal.	99.5	KTGM	Denver, Colo.	105.1	WBEZ	Chicago, III.	91.5
KING-FM	Seattle, Wash.	98.1	KTIS-FM	Minneapolis, Minn.	98.5	WBFO	Buffato, N. Y.	88.7
			.tio im	The state of the s	70.5			00.7

VA/DEAA	Nam Vanla NI V	101.9	WEPS	Elgin, III.	88.1	WHFB-FM	Benton Harbor-St. Joseph,	
WBFM WBGO	New York, N. Y. Newark, N. J.	88.3	WEQR	Goldsboro, N. C.	96.9		Mich.	99.9
WBGU	Bowling Green, Ohio	88.1	WERC-FM	Erie, Pa.	99,9	WHFI	Detroit, Mich.	94.7 98.9
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WBJC	Baltimore, Md.	88.1	WERS	Boston, Mass.	88.9 92.5	WHHS	Havertown, Pa.	89.3
WBKW WBKY	Beckley, W. Va. Lexington, Ky.	99.5 91.3	WESC-FM WEST-FM	Greenville, S. C. Easton, Pa.	107.9	WHIO-FM	Dayton, Ohio	99.1
WBLY-FM	Springfield, Ohio	103.9	WEVC	Evansville, Ind.	91.5	WHK-FM	Cleveland, Ohio	100.7
WBNS-FM	Columbus, Ohio	97.1	WEVD-FM	New York, N. Y.	97.9	WHKP-FM	Hendersonville, N. C.	102.5
WBNY-FM	Buffalo, N. Y.	92.9	WEWO-FM	Laurinburg, N. C.	96.5	WHKW	Madison, Wisc.	89.3 90.3
WBOE	Cleveland, Ohio	90.3	WEXI	St. Charles, III.	106.3	WHLA-FM	Madison, Wisc. Niagara Falls, N. Y.	98.5
WBOR	Brunswick, Me.	91.1	WFAA-FM	Dallas, Tex.	97.9	WHLI-FM	Hempstead, N. Y.	98.3
WBOS-FM WBRC-FM	Brookline, Mass.	92.9 106.9	WFAH-FM WFAN	Alliance, Ohio Washington, D. C.	101.7	WHLM-FM	Bloomsburg, Pa.	106.5
WBRE-FM	Birmingham, Ala. Wilkes Barre, Pa.	98.5	WFAS-FM	White Plains, N. Y.	103.9	WHMA-FM	Anniston, Ala.	100.5
WBRL	Baton Rouge, La.	98.1	WFBC-FM	Greenville, S. C.	93.7	WHNC-FM	Henderson, N. C.	92.5
WBSM-FM	New Bedford, Mass.	97.3	WFBE	Flint, Mich.	95.1	WHO-FM	Des Moines, Iowa	100.3 92.3
WBUR	Boston, Mass.	90.9	WFDS-FM	Baltimore, Md.	97.9	WHOM-FM WHOO-FM	New York, N. Y. Orlando, Fla.	96.5
WBUT-FM	Butler, Pa.	97.7	WFHA-FM	Red Bank, N. J.	100.3	WHOP-FM	Hopkinsville, Ky.	98.7
WBUY-FM WBWC	Lexington, N. C.	94.3 88.3	WFHR-FM WFIL-FM	Wisconsin Rapids, Wisc. Philadelphia, Pa.	103.3 102.1	WHOS-FM	Decatur, Ala.	92.5
WBZ-FM	Berea, Ohio Boston, Mass.	106.7	WFIN-FM	Findlay, Ohio	100.5	WHP-FM	Harrisburg, Pa.	97.3
WCAC	Anderson, S. C.	101.1	WFIU	Bloomington, Ind.	103.7	WHPE-FM	High Point, N. C.	95.5
WCAO-AM		102.7	WFLA-FM	Tampa, Fla.	93.3	WHPR WHPS	Highland Park, Mich. High Point, N. C.	88.1 89.3
WCAU-FM	Philadelphia, Pa.	98.1	WFLN-FM	Philadelphia, Pa.	95.7	WHRB-FM	Cambridge, Mass.	107.1
WCBE	Columbus, Ohio	90.5	WFLY	Troy, N. Y.	92.3	WHRM	Madison, Wisc.	91.9
WCBS-FM WCED-FM	New York, N. Y.	101.1	WFMA WFMB	Rocky Mount, N. C. Nashville, Tenn.	100.7 105.9	WHSA	Madison, Wisc.	89.9
WCFM	Du Bois, Pa. Williamstown, Mass.	90.1	WFMF	Chicago, III.	100.3	WHSR-FM	Winchester, Mass.	91.9
WCHA-FM	Chambersburg, Pa.	95.9	WFMH-FM	Culiman, Ala.	101.1	WHTB-FM	Talladega, Ala.	97.1
WCKR-FM	Miami, Fla.	97.3	WFML	Washington, Ind.	106.5	WHTN-FM WHUS	Huntington, W. Va. Storrs, Conn.	100.5 90.5
WCLI-FM	Corning, N. Y.	106.1	WFMP	Pittsburgh, Pa.	99.7	WHWC	Madison, Wisc.	88.3
WCLM	Chicago, III.	101.9	WFMR	Glendale, Wisc.	96.5	WHYN-FM	Springfield, Mass.	93.1
WCLO-FM WCLT-FM	Janesville, Wisc.	99.9	WFMS WFMT	Indianapilis, Ind.	95.5 98.7	WHYY	Philadelphia, Pa.	90.9
WCMI-FM	Newark, Ohio Ashland, Ky.	93.7	WFMW-FM	Chicago, III. Madisonville, Ky.	93.9	WIAN	Indianapilis, Ind.	90.1
WCNB-FM	Connersville, Ind.	100.3	WFMZ	Allentown, Pa.	100.7	WIBG-FM	Philadelphia, Pa.	94.1
WCOD	Richmond, Va.	98.1	WFNC-FM	Fayetteville, N. C.	98.1	WICA-FM WICB	Ashtabula, Ohio Ithaca, N. Y.	103.7 91.7
WCOH-FM	Newman, Ga.	96.7	WFNS-FM	Burlington, N. C.	93.9	WIFI	Glenside, Pa.	92.5
WCOL-FM	Columbus, Ohio	92.3	WFOB-FM	Fostoria, Ohio	96.7	WIFM-FM	Elkin, N. C.	100.9
WCOP-FM	Boston, Mass.	100.7	WFOS	South Norfolk, Va.	90.5	WIKY-FM	Evansville, Ind.	104.1
WCOS-FM WCOU-FM	Columbia, S. C. Lewiston, Me.	97.9 93.9	WFOW	Madison, Wisc. Louisville, Ky.	91.9	WILL-FM	Urbana, III.	90.9
WCPO-FM	Cincinnati, Ohio	105.1	WFPL	Louisville, Ky.	89.3	WILY	Kenmore, N. Y.	103.3
WCPS-FM	Tarboro, N. C.	104.3	WFRO-FM	Fremont, Ohio	99.3	WIMA-FM WINA-FM	Lima, Ohio Charlottesville, Va.	102.1 95.3
WCRB-FM	Waltham, Mass.	102.5	WFSC-FM	Franklin, N. C.	94.5	WINZ-FM	Miami, Fla.	99.9
WCSC-FM	Charleston, S. C.	96.9	WFST-FM	Caribou, Me.	97.7	WIP-FM	Philadelphia, Pa.	93.3
WCTA-FM	Andalusia, Ala.	98.1 98.3	WFSU-FM	Tallahassee, Fla.	91.5	WISC-FM	Madison, Wisc.	98.1
WCTC-FM WCTW	New Brunswick, N. J. New Castle, Ind.	102.5	WFTP-FM WFTR	Salisbury, N. C. Detroit, Mich.	106.5 90.9	WITH-FM	Baltimore, Md.	104.3
WCUM-FM	Cumberland, Md.	102.9	WFUL-FM	Fulton, Ky.	104.9	WITZ-FM	Jasper, Ind	104.7 100.1
WDAE-FM	Tampa, Fla.	100.7	WFUM	Flint, Mich.	107.1	WIUS WJAC-FM	St. Croix, Va. Johnstown, Pa.	95.5
WDAS-FM	Philadelphia, Pa.	105.3	WFUV	New York, N. Y.	90.7	WJAX-FM	Jacksonville, Fla.	95.1
WDBJ-FM	Roanoke Va.	94.9	WGAL-FM	Lancaster, Pa.	101.3	WJBC-FM	Bloomington, III.	101.5
WDBO-FM	Orlando, Fla.	92.3	WGAU-FM	Athens, Ga.	102.5	WJBK-FM	Detroit, Mich.	93.1
WDBQ-FM WDDS-FM	Dubuque, Iowa Syracuse, N. Y.	93.1	WGAY-FM WGBH-FM	Silver Spring, Md. Cambridge Mass	99.5 89.7	WJBR	Wilmington, Del.	99.5
WDEL-FM	Wilmington, Del.	93.7	WGBI-FM	Scranton, Pa.	101.3	WJDX-FM	Jackson, Miss.	102.9
WDEM-FM	Providence, R. I.	107.7	WGBS-FM	Miami, Fla.	96.3	WJEF-FM WJEJ-FM	Grand Rapids, Mich. Hagerstown, Md.	93.7 104.7
WDET-FM	Detroit, Mich.	101.9	WGCS	Goshen, Ind.	91.1	WJHL-FM	Johnson City, Tenn.	100.7
WDFM	St. College, Pa.	91.1	WGEM-FM	Quincy, III.	105.1	WJLB-FM	Detroit, Mich.	97.9
WDHF	Chicago, III.	95.5	WGFM	Schenectady, N. Y.	99.5	WJLK-FM	Asbury Park, N. J.	94.3
WDLP-FM WDNC-FM	Panama City, Fla. Durham, N. C.	98.9	WGH-FM WGHF	Newport News, Va. Brookfield, Conn.	97.3 95.1	MJFM	Birmingham, Ala.	104.7
WDOD-FM	Chattanooga, Tenn.	96.5	WGKA-FM	Atlanta, Ga.	92.9	WJMC-FM	Rice Lake, Wisc.	96.3 92.3
WDOK-FM	Cleveland, Ohio	102.1	WGLI-FM	Babylon, N. Y.	103.5	WJOB-FM WJPA-FM	Hammond, Ind. Washington, Pa.	104.3
WDOV-FM	Dover, Del.	94.7	WGMS-FM	Washington, D. C.	103.5	WJBP	Fairmont, W. Va.	92.3
WDSC-FM	Dillon, S. C.	92.9	WGNC-FM	Gastonia, N. C.	101.9	WJR-FM	Detroit, Mich.	96.3
WDSU-FM	New Orleans, La.	105.3	WGPA-FM	Bethlehem, Pa.	95.1	WJTN-FM	Jamestown, N. Y.	93.3
WDUN-FM WDUQ	Gainesville, Ga. Pittsburgh, Pa.	103.9 91.5	WGPS WGRE	Greensboro, N. C. Greencastle, Ind.	89.9 91.7	WKAR-FM	East Lansing, Mich.	90.5
WDWS-FM		97.5	WGRV-FM	Greenville, Tenn.	94.9	WKAT-FM	Miami Beach, Fla.	93.1
WDXY	Spartanburg, S. C.	100.5	WGTS-FM	Takoma Park, Md.	91.9	WKAZ-FM WKBN-FM	Charleston, W. Va. Youngstown, Ohio	97.5 98.9
WEAU-FM	Eau Claire, Wisc.	94.1	WGVF	Gary, Ind.	88.1	WKBR-FM	Manchester, N. H.	100.1
WEAW-FM	Evanston, III.	105.1	WGWR-FM		92.3	WKCR-FM	New York, N. Y.	89.9
WEBH-FM	Chicago, III.	93.9	WHA-FM	Madison, Wisc.	88.7	WKCS	Knoxville, Tenn.	91.1
WEBQ-FM	Harrisburg, III.	99.9 91.7	WHALEM	Madison, Wisc.	90.7 98.3	WKFM	Chicago, III.	103.5
WEDK WEED-FM	Springfield, Mass. Rocky Mount, N. C.	92.1	WHAI-FM WHAT-FM	Greenfield, Mass. Philadelphia, Pa.	96.5	WKIP-FM	Poughkeepsie, N. Y.	104.7
WEEI-FM	Boston, Mass.	103.3	WHAT-FM	Philadelphia, Pa.	105.3	WKIX-FM WKJF	Raleigh, N. C. Pittsburgh, Pa.	96.1 93.7
WEEL	Erie, Pa.	97.1	WHBC-FM	Canton, Ohio	94.1	WKLF-FM	Clanton, Ala.	100.9
WEEX-FM	Easton, Pa.	98.3	WHBF-FM	Rock Island, III.	98.9	WKMH-FM	Dearborn, Mich.	100.3
WEEX-FM	Easton, Pa.	99.9	WHBL-FM	Sheboygan, Wisc.	100.3	WKOK-FM	Sunbury, Pa.	94.1
WEFM	Chicago, III.	99.5	WHCI	Hartford City, Ind.	91.9	WKOP-FM	Binghamton, N. Y.	95.3
WEHS WEMC	Chicago, III.	97.9 91.7	WHCN	Hartford, Conn. Hartford, Conn.	93.7 105.9	WKPT-FM	Kingsport, Tenn.	98.5
WENR-FM	Harrisonburg, Va. Chicago, III.	94.7	WHCU-FM	Ithaca, N. Y.	97.3	WKRC-FM WKRG-FM	Cincinnati, Ohio Mobile, Ala.	101.9 99.9
WEOL-FM	Elyria, Ohio	107.3	WHDH-FM	Boston, Mass.	94.5	WKRT-FM	Cortland, N. Y.	99.9
WEPM-FM	Martinsburg, W. Va.	94.3	WHDL-FM	Alleghany, N. Y.	95.7	WKSD	Kewanee, III.	91.9

WKSU-FM	Kent, Ohio	88.1	WOI-FM	Ames, Iowa	90.1	WSJS-FM	Salem, N. C.		104.1
WKWK-FM	Wheeling, W. Va.	97.3	WOL-FM	Washington, D. C.	98.7	WSKS	Wabash, Ind.		91.3
WKYC	Paducah, Ky.	93.3	WOMC	Royal Oak, Mich.	104.3	WSLN	Delaware, Ohio		91.1
WLAB	Lebanon, Pa.	104.1	WOMI-FM	Owensboro, Ky.	92.5	WSLS-FM	Roanoke, Va.		99.1
WLAD-FM	Danbury, Conn.	98.3	WOPA-FM	Oak Park, III.	102.7	WSNJ-FM	Bridgeton, N. J.		98.9
WLAG-FM	La Grange, Ga.	104.1	WOPI-FM	Bristol, Tenn.	96.9	WSNS	Sanford, N. C.		103.1
WLAN-FM	Lancaster Pa.	96.9							
			WOR-FM	New York, N. Y.	98.7	WSNW-FM	Seneca, S. C.		98.1
WLAP-FM	Lexington, Ky.	94.5	WORA-FM	Mayaguez, Puerto Rico	97.5	WSOC-FM	Charlotte, N. C.		103.5
WLAV-FM	Grand Rapids, Mich.	96.9	WORG-FM	Orangeburg, S. C.	102.7	WSON-FM	Henderson, Ky.		99.5
WLBH-FM	Mattoon, III.	96.9	WORX-FM	Madison, Ind.	96.7	WSOU	So. Orange, N. J.		89.5
WLBJ-FM	Bowling Green, Ky.	101.1	WORZ	Orlando, Fla.	100.3	WSOY-FM	Decatur, III.		102.1
WLBR-FM	Lebanon, Pa.	100.1	WOSU-FM	Columbus, Ohio	89.7	WSPA-FM	Spartanburg, S. C.		98.9
MIDW	Oak Park, Mich.	95.5	WOTW-FM	Nashua, N. H.	106.3	WSPD-FM	Toledo, Ohio		101.5
WLDS-FM	Jacksonville, III.	100.5	WOUI	Athens, Ohio	91.5	WSPE	Springville, N. Y.		88.1
WLET-FM	Toccoa, Ga.	106.1	WPAC-FM	Patchogue, N. Y.	106.1	WSRS-FM	Cleveland Heights, Ohio		95.3
WLFM	Appleton, Wisc.	91.1	WPAD-FM	Paducah, Ky.	96.9	WSRV	Carbondale, III.		91.9
WLIN	Merrill, Wisc.	100.7	WPAT-FM	Paterson, N. J.	93.1	WSTC-FM	Stamford, Conn.		96.7
WLLH-FM	Lowell, Mass.	99.5	WPAY-FM	Portsmouth, Ohio	104.1	WSTR-FM	Sturgis, Mich.		103.1
WLNA-FM	Peekskill, N. Y.	100.7	WPEN-FM	Philadelphia, Pa.	102.9	WSTV-FM	Steubenville, Ohio		103.5
WLOE-FM	Leaksville, N. C.	94.5	WPFB-FM	Middletown, Ohio	105.9	WSVA-FM	Harrisonburg, Va.		100.7
WLOG-FM	Logan, W. Va.	103.3	WPFM	Providence, R. I.	95.5	WSVS-FM	Crewe, Va.		104.7
WLOL-FM	Minneapolis, Minn.	99.5	WPHB-FM	Philipsburg, Pa.	94.9	WSYR-FM	Syracuse, N. Y.		94.5
WLOS-FM	Asheville, N. C.	104.3	WPIC-FM	Sharon, Pa.	102.9	WTAD-FM	Quincy, III.		99.5
WLYC-FM	Williamsport, Pa.	105.1	WPJB-FM	Providence, R. I.	105.1	WTAG-FM	Worcester, Mass.		96.1
WMAL-FM	Washington, D. C.	107.3	WPKM	Tampa, Fla.	104.7	WTAX-FM	Springfield, III.		103.7
	Chicago, III.	101.1	WPPA-FM	Pottsville, Pa.	101.9	WTBC-FM	Tuscaloosa, Ala.		95.7
WMAS-FM	Springfield, Mass.	94.7	WPRB	Princeton, N. J.	103.9	WTBO-FM	Cumberland, Md.		106.9
WMAZ-FM	Macon, Ga.	99.1	WPRK	Winter Park, Fla.	91.5	WTDS	Toledo, Ohio		91.3
WMBD-FM	Peoria, III.	92.5	WPRO-FM	Providence, R. I.	92.3	WTHI-FM	Terre Haute, Ind.		99.9
WMBH-FM	Joplin, Mo.	96.1	WPRP-FM	Ponce, Puerto Rico	104.7	WTHS	Miami, Fla.		91.7
WMBO-FM	Auburn, N. Y.	96.1	WPRS-FM	Paris, III.	98.3	WTIC-FM	Hartford, Conn.		96.5
	Jacksonville, Fla.	96.1	WPSR	Evansville, Ind.	90.7	WTJS-FM	Jackson, Tenn.		100.7
WMCF	Memphis, Tenn.	99.7	WPTF-FM	Raleigh, N. C.	94.7	WTJS-FM	Jackson, Tenn.		104.1
WMCR	Kalamazoo, Mich.	102.1	WPWT	Philadelphia, Pa.	91.7	ULTW	Charlottesville, Va.		91.3
WMDF	Greensboro, N. C.	98.7	WQAL	Philadelphia, Pa.	106.1	WTMA-FM	Charleston, S. C.		95.1
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WMFM	Madison, Wisc.	104.1	WQFM	Milwaukee, Wisc.	93.3		Thomasville, N. C.		98.3
WMFR-FM	High Point, N. C.	99.5	WQMS	Hamilton, Ohio	96.7	WTOA	Trenton, N. J.		97.5
	Meadville, Pa.	100.3	WQXR-FM	New York, N. Y.	96.3	WTOC-FM	Savannah, Ga.		97.3
WMHC	So. Hadley, Mass.	88.5	WQXT-FM	Palm Beach, Fla.	97.9	WTOD-FM	Toledo, Ohio		99.9
WMHE	Toledo, Ohio	92.5	WRAJ-FM	Anna, III.	92.7	WTOL-FM	Toledo, Ohio		104.7
WMIT	Clingmans Peak, N. C.	106.9	WRAK-FM	Williamsport, Pa.	100.3	WTOP-FM	Washington, D. C.		96.3
WMIX-FM	Mt. Vernon, III.	94.1	WRAL-FM	Raleigh, N. C.	101.5	WTOW-FM	Towson, Md.		101.9
IMMW	Meridian, Miss.	88.1	WRBI	Fair Lawn, N. J.	105.5	WTRC-FM	Elkhart, Ind.		100.7
WMMI	Meridian, Miss.	91.5	WRBL-FM	Columbus, Ga.	93.3	WTRX-FM	Bellaire, Ohio		100.5
WMMW-FM	Meriden, Conn.	95.7	WRC-FM	Washington, D. C.	93.9	WTSV-FM	Claremont, N. H.		106.1
	Hamilton, Ohio	103.5	WRCA-FM	New York, N. Y.	97.1	WTUN	Tampa, Fla.		88.9
	Berlin, N. H.	103.7	WRCM	New Orleans, La.	97.1	WTVB-FM	Coldwater, Mich.		98.3
	Marion, Ind.	106.9	WREV-FM	Reidsville, N. C.	102.1	WUNC	Chapel Hill, N. C.		91.5
	Marion, Ohio	106.9	WRHI-FM	Rock Hill, S. C.	98.3	WUOA	Tuscaloosa, Ala.		91.7
	Massena, N. Y.	105.3	WRKO-FM	Boston, Mass.	98.5	WUOM	Ann Arbor, Mich.		91.7
						WOUT			
WMTI	Norfolk, Va.	91.5	WRLD-FM	Lanett, Ala.	102.9		Knoxville, Tenn.		91.9
	Mt. Washington, N. H.	94.9	WRFK	Richmond, Va.	89.1	WUSC-FM	Columbia, S. C.		89.9
WMUA	Amherst, Mass.	91.1	WRFL	Winchester, Va.	92.5	WUST-FM	Bethesda, Md.		106.3
WMUB	Oxford, Ohio	88.5	WRFM	Woodside, N. Y.	105.1	WUSV	Scranton, Pa.		89.9
	Muncie, Ind.	104.1	WRFS-FM	Alexander City, Ala.	106.1	WVAM-FM	Altoona, Pa.		100.1
WMUZ	Detroit, Mich.	103.5	WRNC	Oakland, Md.	95.5	WVBR-FM	Ithaca, N. Y.		101.7
WMVA-FM	Martinsville, Va.	96.3	WRNJ-FM	Racine, Wisc.	100.7	WVJS-FM	Owensboro, Ky.		96.1
	Mt. Vernon, Ohio	93.7	WRNL-FM	Richmond, Va.	102.1	WVKO-FM	Columbus, Ohio		94.7
WNAS	New Albany, Ind.	88.1	WROK-FM	Rockford, III.	97.5	WVLN-FM	Olney, III.		92.9
WNEX-FM	Macon, Ga.	96.9	WROY-FM	Carmi, III.	97.3	WVSH	Huntington, Ind.		91.9
WMIB	Chicago, III.	97.1	WRPI	Troy, N. Y.	91.5	WWCF	Greenfield, Wisc.		94.9
WMIC	De Kalb, III.	91.1	WRR-FM	Dallas, Tex.	101.1	WWDC-FM	Washington, D. C.		101.1
WNUR	Evanston, III.	89.3	WRRA	Ithaca, N. Y.	103.7	WWGP-FM	Sanford, N. C.		105.5
	Norman, Okla.	90.9	WRRC	Cherry Valley, N Y.	101.9	WWHG-FM	Hornell, N. Y.		105.3
	Annapolis, Md.	99.1	WRRE	So. Bristol Center N. Y.	95.1	WWHI	Muncie, Ind.		91.5
	Binghamton, N. Y.	98.1	WRRN	Warren, Pa.	92.3	WWJ-FM	Detroit, Mich.		97.1
	New Bedford, Mass.	98.1	WRSW-FM			WWKS	Macomb, III.		91.3
	New York, N. Y.	104.3		Warsaw, Ind.	107.3	WWMT	New Orleans, La.		95.7
	Daytona Beach, Fla.		WRTC-FM	Hartford, Conn.	89.3				100.1
		94.5	WRTI-FM	Philadelphia, Pa.	90.1				
	Central City, Ky.	101.9	WRUF-FM	Gainesville, Fla.	104.1	WWOL-FM			104.1
	Newark, N. J.	102.7	WRUN-FM	Utica, N. Y.	105.7		Woonsocket, R. I.		106.3
	Mayfield, Ky.	94.7	WRVA-FM	Richmond, Va.		WWPB	Miami, Fla.		101.5
	New Haven, Conn.	99.1			94.5	WWST-FM	Wooster, Ohio		104.5
	High Point, N. C.	100.3	WRVC	Norfolk, Va.	102.5		Pittsburgh, Pa.		94.5
WNOW-FM	York, Pa.	105.7	WSAI-FM	Cincinnati, Ohio	102.7	WWVA-FM	Wheeling, W. Va.		98.7
WNRC-FM	New Rochelle, N. Y.	93.5	WSAM-FM	Saginaw, Mich.	98.1	wwws	Greenville, N. C.		91.3
	Hackettstown, N. H.	91.9	WSB-FM	Atlanta, Ga.	98.5	WXCN	Providence, R. I.		101.5
	New York, N. Y.	93.9				WXFM	Elmwood Park, III.		107.1
	Brooklyn, N. Y.	91.5	WSEI	Effingham, III.	95.7	WXHR	Boston, Mass.		96.9
	Royal Oak, Mich.	89.3	WSEL	Chicago, III.	104.3	WXPN	Philadelphia, Pa.		88.9
	Oak Hill, W. Va.		WSFL-FM	Springfield, Mass.	101.9	WXYZ-FM	Detroit, Mich.		101.1
		94.1	WSFM	Birmingham, Ala.	93.7	WYSN	New Castle, Ind.		91.1
	Westerville, Ohio	91.5	WSHS	Floral Park, N. Y.	90.3				
	Davenport, Ohio	103.7				WYSO	Yellow Springs, Ohio	-	91.5
	West Yarmouth, Mass.	94.3	WSIC-FM	Statesville, N. C.	105.7	WYZZ	Wilkes-Barre, Pa.		103.3
WOHS-FM	Shelby, N. C.	96.1	WSJG	Miami, Fla.	94.9	WZOK-FM	Jacksonville, Fla.		96.9

FM Broadcast Stations, by Cities

Alabam	na	KNX-FM	93.1	Santa Clara		Miami Beach	00.0	WSEI	95.7	WWHI	91.5	Mayfield	047
Albertville		KRHM	94.7	KSCU	90.1	WAHR-FM WKAT-FM	93.9	Elgin WEPS	88.1	New Albany WNAS	88.1	WNGO-FM Owensboro	94.7
WAVU-FM	105.1	Inglewood KTYM-FM	103.9	Santa Maria KSMA-FM	102.5	Orlando	73.1	Elmwood Park	00.1	New Castle	00.1	WOMI-FM	92.5
Alexander Cit		Long Beach		Santa Monica		WDBO-FM	92.3	WXFM	107.1	WCTW	102.5	WVJS-FM	96.1
WRFS-FM	106.1	KFOX-FM	102.3	KCRW	89.9	WHOO-FM	96.5	Evanston		WYSN	91.1	Paducah	040
Andalusia WCTA-FM	98.1	Kron	88.1	Sausalito	102.1	WORZ	100.3	WEAW-FM WNUR	105.1 89.3	Terre Haute WTHI-FM	99.9	WPAD-FM WKYC	96.9 93.3
Anniston	,	KNOB KNOB	97.9	KDFC Stockton	102.1	Palm Beach WQXT-FM	97.9	Harrisburg	07.3	Wabash	//./	***************************************	, 0.0
WHMA-FM	100.5	Los Angeles	100.1	KCVN	91.3	Panama City		WEBQ-FM	99.9	WSKS	91.3	Louisian	na
Birmingham	00.5	KABC-FM	95.5	West Covina		WDLP-FM	98.9	Jacksonville		Warsaw		Alexandria	
WAFM WBRC-FM	99.5	KBBI	107.5	KDWC	98.3	Tallahassee	01.6	WLDS-FM Kewanee	100.5	WRSW-FM	107.3	KALB-FM	96.9
WJLN	104.7	KBIQ KBMS	104.3	Colorad	0	WFSU-FM Tampa	91.5	WKSD	91.9	Washington WFML	106.5	Baton Rouge WAIL-FM	104.3
WSFM	93.7	KDBX	105.1	n 11		WDAE-FM	100.7	Macomb		AALME	100.5	WBRL	98.1
Clanton		KFAC-FM	92.3	Boulder KRNW	97.3	WFLA-FM	93.3	WWKS	91.3	lowa		Monroe	
WKLF-FM Cullman	100.9	KFMU	97.1	Colorado Spri		WPKM	104.7	Mattoon	96.9			KMLB-FM	104.1
WFMH-FM	101.1	KGLA KHJ-FM	103.5	KRCC	91.3	WTUN Winter Park	88.9	WLBH-FM Mt. Vernon	70.9	Ames	00.1	New Orleans WDSU-FM	105.3
Decatur		KHOF	99.5	KSHS	90.5	WPRK	91.5	WMIX-FM	94.1	WOI-FM Boone	90.1	WRCM	97.1
WHOS-FM	92.5	KMLA	100.3	Denver KDEN-FM	99.5			Oak Park		KFGQ-FM	99.3	WWMT	95.7
Lanett WRLD-FM	102.9	KPOL-FM	93.9	KFML-FM	98.5	Georgi	a	WOPA-FM	102.7	Clinton		Shreveport	1011
Mobile	102.7	KRKD-FM KUSC	96.3	KLIR-FM	100.3	Occ. g.		Olney		KROS-FM	96.1	KRMD-FM KWKH-FM	101.1 94.5
WKRG-FM	99.9	KXLU	88.7	KTGM	105.1	Athens		WVLN-FM	92.9	Council Bluffs		K VV KII-I M	74.5
Talladega		Marysville		Manitou Spring KCMS-FM	102.7	WGAU-FM	102.5	Paris WPRS-FM	98.3	KFMX	96.1	Maine	
WHTB-FM	97.1	KMYC-FM	99.9	KCM3-IM	102.7	Atlanta WABE	90.1	Peoria	70.0	Davenport WOC-FM	103.7		
Tuscaloosa WTBC-FM	95.7	Modesto KBEE-FM	103.3	Connecti	cut	WAGA-FM	103.3	WMBD-FM	92.5	Des Moines	103.7	Brunswick WBOR	91.1
WUOA	91.7	KTRB-FM	104.1	Brookfield		WGKA-FM	92.9	Quincy		KDPS	88.1	Caribou	71.1
		Oakland		KGHF-FM	95.1	WSB-FM	98.5	WGEM-FM	105.1	WHO-FM	100.3	WFST-FM	97.7
Arizon	a	KAFE	98.1	Danbury		Augusta WAUG-FM	105.7	WTAD-FM Rockford	99.5	Dubuque		Lewiston	
Globe		Oceanside	00.7	WLAD-FM Hartford	98.3	WBBQ-FM	103.7	WROK-FM	97.5	WDBQ-FM lowa City	103.3	WCOU-FM	93.9
KWJB-FM	100.3	KOEN Ontario	89.7	WHCN	93.7	Columbus		Rock Island		KSUI	91.7		
Mesa	104.7	KEDO	93.5	WHCN	105.9	WRBL-FM	93.3	WHBF-FM	98.9	Mason City		Maryla	na
KTYL-FM Phoenix	104./	Oxnord		WRTC-FM	89.3	Gainesville WDUN-FM	103.9	St. Charles	1040	KGLO-FM	101.1	Annapolis	
KELE	95.5	KOXR-FM	104.7	WTIC-FM	96.5	La Grange	100.7	WEX1 Springfield	106.3	Muscatine	99.7	WNAV-FM	99.1
KFCA	88.5	Palm Springs KPSR	92.1	Meriden WMMW-FM	95.7	WLAG-FM	104.1	WTAX-FM	103.7	KWPC-FM Storm Lake	77./	Baltimore	00.1
Tucson	00.5	Pasadena	72.1	New Haven	, 0,,	Macon		Urbana		KAYL-FM	101.5	WBJC WCAO-FM	88.1 102.7
KTKT-FM	99.5	KPCS	89.3	WNHC-FM	99.1	WMAZ-FM	99.1	WILL-FM	90.9	Waverly		WFDS-FM	97.9
Arkans	as	Riverside		Stamford	047	Newman	96.9			KWAR	89.1	WITH-FM	104.3
		KACE-FM KPIP	92.7 9 9 .1	WSTC-FM Storrs	96.7	WCOH-FM	96.7	Indian	a	Kansa		Bethesda	
Blytheville KLCN-FM	96.1	KQXM	97.5	WHUS	90.5	Savannah	100			Kansa	15	WUST-FM Cumberland	106.3
Jonesboro	90.1	Sacramento		2-1		WTOC-FM	97.3	Bloomington		Emporia		WCUM-FM	102.9
KASU	91.9	KCRA-FM	96.1	Delawa	re	Toccoa WLET-FM	106.1	WFIU	103.7	KSTE Kansas City	88.7	WTBO-FM	106.9
KBTM-FM	101.9	KFBK-FM	96.9	Dover				WCNB-FM	100.3	KCBM	98.1	Hagerstown	
Mammoth Sp KAMS	rings 103.9	KGMS-FM KJML	95.3	WDOV-FM	94.7	Illinoi	s	Crawfordsville		Lawrence		WARK-FM WJEJ-FM	106.9
Pocahontas	103.9	KXOA-FM	107.9	Wilmington WDEL-FM	93.7			WBBS	106.3	KANU	91.5	Oakland	104.7
KPOC-FM	97.7	San Bernardin		WJBR	99.5	Anna	00 7	Elkhart	100.7	Manhattan KSDB-FM	88.1	WRNC	95.5
Siloam Spring		KPAX	99.9			WRAJ-FM Bloomington	92.7	WTRC-FM Evansville	100.7	Ottawa	00.1	Silver Spring	
KUOA-FM	105.7	KVCR	91.9	Dist. of Col	umbia	WJBC-FM	101.5	WEVC	91.5	KTJO-FM	88.1	WGAY-FM	
Califor	nia	San Diego KDFR	105.3	WASH	97.1	Carbondale		WIKY-FM	104.1	Wichita		Takoma Park WGTS-FM	91.9
		KFMX	96.5	WFAN	100.3	WSRV	91.9	WPSR	90.7	KFH-FM	100.3	Tawson	
Alhambra	1071	KFSD-FM	94.1	WGMS-FM WMAL-FM	103.5	Carmi WROY-FM	97.3	Gary WGVF	88.1	KMUW	07.1	WTOW-FM	101.9
KSJW Atherton	107.1	KGB-FM	101.5	WOL-FM	98.7	Champaign	,, .5	Goshen	03	Kentuc	ky	191111111111	
KPEN	101.3	KITT	104.7	WRC-FM	93.9	WDWS-FM	97.5	WGCS	91.1		,	Massachu	setts
Bakersfield		San Francisco	20.5	WTOP-FM	96.3	Chicago	04.0	Greencastle	017	Ashland	93.7	Amherst	
KERN-FM	94.1	KALW	91.7	WWDC-FM	101.1	WBBM-FM WBEZ	96.3	W G R E Hammond	91.7	WCMI-FM Bowling Gree		WAMF	88.1
KQXR Berkeley	101.5	KBAY-FM	104.5	Floride	a	WCLM	101.9	WJOB-FM	92.3	WLBJ-FM	101.1	WAMF	89 5
KPFA	94.1	KBCO FAL	105.3			WDHF	95.5	Hartford City		Central City		WMUA	91.1
KPFB	89.3	KCBS-FM KEAR	98.9 97.3	Daytona Bea		WEBH-FM	93.9		91.9	WNES-FM	101.9	Boston WBCN	104.1
KRE-FM	102.9	KGO-FM	103.7	WNDB-FM	94.5	WEFM	99.5 97.9	Huntington WYSH	91.9	Fulton WFUL-FM	104.9	WBUR	90.9
Beverly Hills KBCA	105.5	KPUP	106.9	Gainesville WRUF-FM	104.1	WEHS WENR-FM	94.7	Indianapolis	71.7	Henderson	104.7	WBZ-FM	106.7
KCBH	98.7	KRON-FM	96.5	Jacksonville	1	WFMF	100.3	WAJC	104.5	WSON-FM	99.5	WCOP-FM	100.7
Claremont		KSFR KYA-FM	94.9	WJAX-FM	95.1	WFMT	98.7	WFMS	95.5	Hopkinsville	00-	WEEI-FM	103.3
KSPC	90.7	San Jose	+5.5	WMBR-FM	96.1	WKFM	103.5	WIAN	90.1	WHOP-FM Lexington	98.7	WERS WHDH-FM	88.9 94.5
Eureka KRED	96.3	KDDM	98.5	WZOK-FM Miami	96.9	WMAQ	101.1 97.1	Jasper WITZ-FM	104.7	WBKY	91.3	WRKO-FM	98.5
Fresno	70.3	KSJO-FM	92.3	WCKR-FM	97.3	WSEL	104.3			WLAP-FM	94.5	WXHR	96.9
KARM-FM	101.9		95.3	WGBS-FM	96.3	Decatur		WORX-FM	96.7		01.0	Brockton	077
KMJ-FM	97.9		047	WINZ-FM	99.9		102.1		1040	WFPK	91.9 89.3	Brookline	97.7
	93.7	KWIZ-FM	96.7	WSJG	94.9			WMRI-FM	106.9		07.3		00.0
KRFM			ď	WTHS	917	WNIC	91.1	Muncie		Madisonville		WBOS-FM	92.9
KRFM KUTE Hollywood	101.9		97.5	WTHS WWPB	91.7 101.5		91.1	Muncie WMUN	104.1		93.9		92.9

WGBH-FM	89.7	WMMI	88.1	Auburn		Asheboro		Bowling Gree		Grants Pass		Wilkes-Barre	
WHRB-FM	107.1	WMMI	91.5	WMBO-FM	96.1	WGWR-FM	92.3	WBGU	88.1	KGPO	96.9	WBRE-FM	98.5
Greenfield WHAI-FM	98.3	Missou	ri	Babylon WBAB-FM	102.3	Asheville WLOS-FM	104.3	Canton WHBC-FM	94.1	Oretech	001	WYZZ	103.3
Lowell	70.0			WGLI-FM	103.5	Burlington	104.3	Cincinnati	74.1	KTEC Portland	88.1	Williamsport WLYC-FM	105.1
WLLH-FM	99.5	Clayton		Binghamton		WBBB-FM	101.1	WCPO-FM	105.1	KEX-FM	92.3	WRAK-FM	100.3
New Bedford WBSM-FM	97.3	KFUO-FM Jefferson City	99.1	WKOP-FM WNBF-FM	95.3 98.1	WFNS-FM Chapel Hill	93.9	WKRC-FM WSAI-FM	101.9	KOIN-FM KPFM	101.1	York	1057
WNBH-FM	98.1	KWOS-FM	98.5	Brooklyn	70.1	WUNC	91.5		102.7	KPOJ-FM	97.1 98.7	WNOW-FM	105.7
Pittsfield	040	Joplin	0/1	WNYE	91.5	Charlotte		KYW-FM	105.7	KQFM	100.3	Rhode Is	land
WBEC-FM So. Hadley	94.3	WMBH-FM Kansas City	96.1	Buffalo WBEN-FM	106.5	WSOC-FM Clingmans Per	103.5	WBOE WDOK-FM	90.3	Pennsylve	ania	Providence	
WMHC	88.5	KCMK	93.3	WBFO	88.7	WMIT	106.9	WERE-FM	98.5	Allentown		WDEM-FM	107.7
Springfield WEDK	91.7	KCMO-FM KCUR-FM	94.9	WBNY-FM	92.9	Durham		WHK-FM	100.7	WFMZ	100.7	WPFM	95.5
WHYN-FM	93.1	Kennett	89.3	Cherry Valley		WDNC-FM Elkin	105.1	Cleveland Hei WSRS-FM	ghts 95.3	Altoona WFAM-FM	100.1	WPJB-FM WPRO-FM	105.1
WMAS-FM	94.7	KBOA-FM	98.9	WRRC	101.9	WIFM-FM	100.9	Columbus	75.5	Bethlehem	100.1	WXCN	92.3 101.5
WSFL-FM Waltham	101.9	Poplar Bluff KWOC-FM	015	Corning	10/1	Fayetteville		WBNS-FM	97.1	WGPA-FM	95.1	Woonsocket	
WCRB-FM	102.5	St. Louis	94.5	WCLI-FM Cortland	106.1	WFNC-FM Forest City	98.1	WCBE WCOL-FM	90.5	Bloomsburg WHLM-FM	106.5	WWON-FM	106.3
West Yarmou	th *	KCFM	93.7	WKRT-FM	99.9	WBBO-FM	93.3	WOSU-FM	89.7	Butler	100.5	South Car	olina
WOCB-FM Williamstown	94.3	KSLH Springfield	91.5	Floral Park WSHS	00.2	Franklin	045	WVKO-FM	94.7	WBUT-FM	97.7		
WCFM	90.1	KTTS-FM	94.7	Hempstead	90.3	WFSC-FM Gastonia	94.5	Dayton WHIO-FM	99.1	Chambersburg WCHA-FM	95.9	Anderson WCAC	101.1
Winchester		West Plains		WHLI-FM	98.3	WGNC-FM	101.9	Delaware	,,,,	Du Bois	75.7	Charleston	101.1
WHSR-FM Worcester	91.9	KWPM-FM	93.9	Hornell WWHG-FM	1052	Goldsboro	040	WSLN	91.1	WCED-FM	102.1	WCSC-FM	96.9
WTAG-FM	96.1	Nevad		Jamestown	103.3	WEQR Greensboro	96.9	Elyria WEOL-FM	107.3	Easton WEEX-FM	98.3	WTMA-FM Columbia	95.1
				WJTN-FM	93.3	WGPS	89.9	Findlay		WEEX-FM	99.9	WCOS-FM	97.9
Michigo	ın	Reno KNEV	95.5	Ithaca WHCU-FM	97.3	WMDE Greenville	98.7	WFIN-FM	100.5	WEST-FM	107.9	WUSC-FM	89.9
Ann Arbor		KINEY	75.5	WICB	91.7	WWWS	91.3	Fostoria WFOB-FM	96.7	Erie WEEL	97.1	Dillon WDSC-FM	92.9
WUOM	91.7	New Hamp	shire	WRRA	103.7	Henderson		Fremont		WERC-FM	99.9	Greenville	,
St. Joseph	-	Berlin		WVBR-FM Kenmore	101.7	WHNC-FM Hendersonville	92.5	WFRO-FM	99.3	Glenside WIFI	02.5	WESC-FM	92.5
WHFB-FM	99.9	WMOU-FM	103.7	WILY	103.3	WHKP-FM	102.5	Hamilton WMOH-FM	103.5	Harrisburg	92.5	WFBC-FM Orangeburg	93.7
Coldwater	00.0	Claremont		Massena		High Point		WQMS	96.7	WHP-FM	97.3	WORG-FM	102.7
WTVB-FM Dearborn	98.3	WTSV-FM Manchester	106.1	WMSA-FM New Rochelle	105.3	WHPE-FM WHPS	95.5 89.3	WKSU-FM	88.1	Havertown WHHS	89.3	Rock Hill	00.0
WKMH-FM	100.3	WKBR-FM	100.1	WNRC-FM	93.5	WMFR-FM	99.5	Lima	00.1	Hazleton	07.3	WRHI-FM Seneca	98.3
Detroit WDET-FM	101.9	Mt. Washingto WMTW-FM		New York City		WNOS-FM	100.3	WIMA-FM	102.1	WAZL-FM	97.9	WSNW-FM	98.1
WFTR	90.9	Nashua	94.9	WABC-FM WBAI	95.5 99.5	Laurinburg WEWO-FM	96.5	Marion WMRN-FM	106.9	Johnstown WARD-FM	92.1	Spartanburg WDXY	100.5
WHFI	94.7	WOTW-FM	106.3	WBFM	101.9	Leaksville	70.5	Middletown	100.7	WJAC-FM	95.5	WSPA-FM	98.9
WJBK-FM WJLB-FM	93.1 97.9	New Jers		WCBS-FM	101.1	WLOE-FM	94.5	WPFB-FM	105.9	Lancaster			
						1		144 24					
WJR-FM	96.3	NCW Sers	ey	WEVD-FM WFUV	97.9 90.7	Lexington WBUY-FM	943	Mt. Vernon	037	WGAL-FM	101.3	Tenness	ee
WMUZ	96.3 103.5	Asbury Park		WFUV WHOM-FM	90.7 92.3	Lexington WBUY-FM Raleigh	94.3	Mt. Vernon WMVO-FM Newark	93.7	WGAL-FM WLAN-FM Lebanon	96.9	Tenness	ee
WMUZ WWJ-FM	96.3 103.5 97.1	Asbury Park WJLK-FM	94.3	WFUV WHOM-FM WKCR-FM	90.7 92.3 89.9	WBUY-FM Raleigh WKIX-FM	96.1	WMVO-FM Newark WCLT-FM	93.7	WLAN-FM Lebanon WLAB	96.9	Bristol	
WMUZ	96.3 103.5	Asbury Park		WFUV WHOM-FM	90.7 92.3 89.9 104.3	WBUY-FM Raleigh WKIX-FM WPTF-FM	96.1 94.7	WMVO-FM Newark WCLT-FM Oxford	100.3	WLAN-FM Lebanon WLAB WLBR-FM	96.9	Bristol WOPI-FM	96.9
WMUZ WWJ-FM WXYZ-FM East Lansing WKAR-FM	96.3 103.5 97.1	Asbury Park WJLK-FM Bridgeton WSNJ-FM Fair Lawn	94.3	WFUV WHOM-FM WKCR-FM WNCN WNYC-FM WOR-FM	90.7 92.3 89.9 104.3 93.9 98.7	WBUY-FM Raleigh WKIX-FM WPTF-FM WRAL-FM Reidsville	96.1 94.7 101.5	WMVO-FM Newark WCLT-FM Oxford WMUB Portsmouth		WLAN-FM Lebanon WLAB WLBR-FM Meadville WMGW-FM	96.9 104.1 100.1	Bristol	
WMUZ WWJ-FM WXYZ-FM East Lansing WKAR-FM Flint	96.3 103.5 97.1 101.1 90.5	Asbury Park WJLK-FM Bridgeton WSNJ-FM Fair Lawn WRBI	94.3	WFUV WHOM-FM WKCR-FM WNCN WNYC-FM WOR-FM WQXR-FM	90.7 92.3 89.9 104.3 93.9 98.7 96.3	WBUY-FM Raleigh WKIX-FM WPTF-FM WRAL-FM Reidsville WREV-FM	96.1 94.7	WMVO-FM Newark WCLT-FM Oxford WMUB Portsmouth WPAY-FM	100.3	WLAN-FM Lebanon WLAB WLBR-FM Meadville WMGW-FM Philadelphia	96.9 104.1 100.1 100.3	Bristol WOPI-FM Chattanooga WDOD-FM Greeneville	96.9 96.5
WMUZ WWJ-FM WXYZ-FM East Lansing WKAR-FM	96.3 103.5 97.1 101.1	Asbury Park WJLK-FM Bridgeton WSNJ-FM Fair Lawn	94.3	WFUV WHOM-FM WKCR-FM WNCN WNYC-FM WOR-FM	90.7 92.3 89.9 104.3 93.9 98.7	WBUY-FM Raleigh WKIX-FM WPTF-FM WRAL-FM Reidsville WREV-FM Rocky Mount	96.1 94.7 101.5	WMVO-FM Newark WCLT-FM Oxford WMUB Portsmouth WPAY-FM Springfield	100.3 88.5 104.1	WLAN-FM Lebanon WLAB WLBR-FM Meadville WMGW-FM Philadelphia WCAU-FM	96.9 104.1 100.1 100.3 98.1	Bristol WOPI-FM Chattanooga WDOD-FM Greeneville WGRV-FM	96.9
WMUZ WWJ-FM WXYZ-FM East Lansing WKAR-FM Flint WFBE WFUM Grand Rapids	96.3 103.5 97.1 101.1 90.5 95.1 107.1	Asbury Park WJLK-FM Bridgeton WSNJ-FM Fair Lawn WRBI Hackettstown WNTI Newark	94.3 98.9 105.5 91.9	WFUV WHOM-FM WKCR-FM WNCN WNYC-FM WOR-FM WGXR-FM WRCA-FM Niagara Falls WHLD-FM	90.7 92.3 89.9 104.3 93.9 98.7 96.3	WBÜY-FM Raleigh WKIX-FM WPTF-FM WRAL-FM Reidsville WREV-FM Rocky Mount WEED-FM WFMA	96.1 94.7 101.5	WMVO-FM Newark WCLT-FM Oxford WMUB Portsmouth WPAY-FM Springfield WBLY-FM Steubenville	100.3 88.5 104.1 103.9	WLAN-FM Lebanon WLAB WLBR-FM Meadville WMGW-FM Philadelphia WCAU-FM WDAS-FM WFIL-FM	96.9 104.1 100.1 100.3	Bristol WOPI-FM Chattanooga WDOD-FM Greeneville	96.9 96.5
WMUZ WWJ-FM WXYZ-FM East Lansing WKAR-FM Flint WFBE WFUM Grand Rapids WJEF-FM	96.3 103.5 97.1 101.1 90.5 95.1 107.1 93.7	Asbury Park WJLK-FM Bridgeton WSNJ-FM Fair Lawn WRBI Hackettstown WNTI Newark WAAT-FM	94.3 98.9 105.5 91.9 94.7	WFUV WHOM-FM WKCR-FM WNYC-FM WOR-FM WQXR-FM WRCA-FM Niagara Falls WHLD-FM Patchogue	90.7 92.3 89.9 104.3 93.9 98.7 96.3 97.1	WBUY-FM Raleigh WKIX-FM WPTF-FM WRAL-FM Reidsville WREV-FM Rocky Mount WED-FM WFMA Salem	96.1 94.7 101.5 102.1 92.1 100.7	WMVO-FM Newark WCLT-FM Oxford WMUB Portsmouth WPAY-FM Springfield WBLY-FM Steubenville WSTV-FM	100.3 88.5 104.1	WLAN-FM Lebanon WLAB WLBR-FM Meadville WMGW-FM Philadelphia WCAU-FM WDAS-FM WFIL-FM WFLN-FM	96.9 104.1 100.1 100.3 98.1 105.3 102.1 95.7	Bristol WOPI-FM Chattanooga WDOD-FM Greeneville WGRV-FM Jackson WTJS-FM WTJS-FM	96.9 96.5 94.9
WMUZ WWJ-FM WXYZ-FM East Lansing WKAR-FM Flint WFBE WFUM Grand Rapids WJEF-FM WLAV-FM Highland Park	96.3 103.5 97.1 101.1 90.5 95.1 107.1 93.7 96.9	Asbury Park WJLK-FM Bridgeton WSNJ-FM Fair Lawn WRBI Hackettstown WNTI Newark	94.3 98.9 105.5 91.9	WFUV WHOM-FM WKCR-FM WNCN WNYC-FM WOR-FM WGXR-FM WRCA-FM Niagara Falls WHLD-FM	90.7 92.3 89.9 104.3 93.9 98.7 96.3 97.1	WBÜY-FM Raleigh WKIX-FM WPTF-FM WRAL-FM Reidsville WREV-FM Rocky Mount WEED-FM WFMA	96.1 94.7 101.5 102.1 92.1	WMVO-FM Newark WCLT-FM Oxford WMUB Portsmouth WPAY-FM Springfield WBLY-FM Steubenville	100.3 88.5 104.1 103.9 103.5	WLAN-FM Lebanon WLAB WLBR-FM Meadville WMGW-FM Philadelphia WCAU-FM WDAS-FM WFIL-FM WFIL-FM WHAT-FM	96.9 104.1 100.1 100.3 98.1 105.3 102.1 95.7 96.5	Bristol WOPI-FM Chattanooga WDOD-FM Greeneville WGRV-FM Jackson WTJS-FM WTJS-FM Johnson City	96.9 96.5 94.9 100.7 104.1
WMUZ WWJ-FM WXYZ-FM East Lansing WKAR-FM Flint WFBE WFUM Grand Rapids WJEF-FM WLAV-FM Highland Park WHPR	96.3 103.5 97.1 101.1 90.5 95.1 107.1 93.7 96.9	Asbury Park WJLK-FM Bridgeton WSNJ-FM Fair Lawn WRBI Hackettstown WNTI Newark WAAT-FM WBGO WNEW-FM New Brunswick	94.3 98.9 105.5 91.9 94.7 88.3 102.7	WFUV WHOM-FM WKCR-FM WNCN WNYC-FM WOR-FM WGXR-FM WRCA-FM Niagara Falls WHLD-FM Patchogue WALK-FM WPAC-FM Peekskill	90.7 92.3 89.9 104.3 93.9 98.7 96.3 97.1 98.5 97.5	WBÜY-FM Raleigh WKIX-FM WPTF-FM WRAL-FM Reidsville WREV-FM WEED-FM WFMA Salem WSJS-FM Salisbury WFTP-FM	96.1 94.7 101.5 102.1 92.1 100.7	WMVO-FM Newark WCLT-FM Oxford WMUB Portsmouth WPAY-FM Springfield WBLY-FM Steubenville WSTV-FM Toledo WMHE WSPD-FM	100.3 88.5 104.1 103.9 103.5 92.5 101.5	WLAN-FM Lebanon WLAB WLBR-FM Meadville WMGW-FM Philadelphia WCAU-FM WDAS-FM WFIL-FM WHLN-FM WHAT-FM WHAT-FM WHAT-FM WHYY	96.9 104.1 100.1 100.3 98.1 105.3 102.1 95.7 96.5 105.3 90.9	Bristol WOPI-FM Chattanooga WDOD-FM Greeneville WGRV-FM Jackson WTJS-FM WTJS-FM Johnson City WJHL-FM Kingsport	96.9 96.5 94.9 100.7 104.1 100.7
WMUZ WWJ-FM WXYZ-FM East Lansing WKAR-FM Flint WFBE WFUM Grand Rapids WJEF-FM WLAV-FM Highland Park	96.3 103.5 97.1 101.1 90.5 95.1 107.1 93.7 96.9 88.1	Asbury Park WJLK-FM Bridgeton WSNJ-FM Fair Lawn WRBI Hackettstown WNTI Newark WAAT-FM WBGO WNEW-FM	94.3 98.9 105.5 91.9 94.7 88.3	WFUV WHOM-FM WKCR-FM WNCN WNYC-FM WOR-FM WGXR-FM WRCA-FM Niagara Falls WHLD-FM Patchogue WALK-FM WPAC-FM Peekskill WLNA-FM	90.7 92.3 89.9 104.3 93.9 98.7 96.3 97.1 98.5	WBÜY-FM Raleigh WKIX-FM WFIF-FM WRAL-FM Reidsville WREV-FM WEED-FM WFMA Salem WSJS-FM Salisbury WFTP-FM Sanford	96.1 94.7 101.5 102.1 92.1 100.7 104.1 106.5	WMVO-FM Newark WCLT-FM Oxford WMUB Portsmouth WPAY-FM Springfield WBLY-FM Steubenville WSTV-FM Toledo WMHE WSPD-FM WTDS	100.3 88.5 104.1 103.9 103.5 92.5 101.5 91.3	WLAN-FM Lebanon WLAB WLBR-FM Meadville WMGW-FM Philadelphia WCAU-FM WDAS-FM WFIL-FM WHAT-FM WHAT-FM WHAT-FM WHYY WIBG-FM	96.9 104.1 100.1 100.3 98.1 105.3 102.1 95.7 96.5 105.3 90.9 94.1	Bristol WOPI-FM Chattanooga WDOD-FM Greeneville WGRV-FM Jackson WTJS-FM WTJS-FM Johnson City WJHL-FM Kingsport WKPT-FM	96.9 96.5 94.9 100.7 104.1
WMUZ WWJ-FM WXYZ-FM East Lansing WKAR-FM Flint WFBE WFUM Grand Rapids WJEF-FM WLAV-FM Highland Park WHPR Kalamazoo WMCR Oak Park	96.3 103.5 97.1 101.1 90.5 95.1 107.1 93.7 96.9 88.1	Asbury Park WJLK-FM Bridgeton WSNJ-FM Fair Lawn WRBI Hackettstown WNTI Newark WAAT-FM WBGO WNEW-FM New Brunswick WCTC-FM Paterson WPAT-FM	94.3 98.9 105.5 91.9 94.7 88.3 102.7	WFUV WHOM-FM WKCR-FM WNCN WNYC-FM WOR-FM WGXR-FM WRCA-FM Niagara Falls WHLD-FM Patchogue WALK-FM WPAC-FM Peekskill	90.7 92.3 89.9 104.3 93.9 98.7 96.3 97.1 98.5 97.5	WBUY-FM Raleigh WKIX-FM WPTF-FM WRAL-FM Reidsville WREV-FM Rocky Mount WEED-FM WFMA Salem WSJS-FM Salisbury WFTP-FM Sanford WSNS	96.1 94.7 101.5 102.1 92.1 100.7 104.1	WMVO-FM Newark WCLT-FM Oxford WMUB Portsmouth WPAY-FM Springfield WBLY-FM Steubenville WSTV-FM Toledo WMHE WSPD-FM	100.3 88.5 104.1 103.9 103.5 92.5 101.5	WLAN-FM Lebanon WLAB WLBR-FM Meadville WMGW-FM Philadelphia WCAU-FM WDAS-FM WFIL-FM WHLN-FM WHAT-FM WHAT-FM WHAT-FM WHYY	96.9 104.1 100.1 100.3 98.1 105.3 102.1 95.7 96.5 105.3 90.9	Bristol WOPI-FM Chattanooga WDOD-FM Greeneville WGRV-FM Jackson WTJS-FM WTJS-FM Johnson City WJHL-FM Kingsport	96.9 96.5 94.9 100.7 104.1 100.7 98.5
WMUZ WWJ-FM WXYZ-FM East Lansing WKAR-FM Flint WFBE WFUM Grand Rapids WJEF-FM WLAV-FM Highland Park WHPR Kalamazoo WMCR Oak Park WLDM	96.3 103.5 97.1 101.1 90.5 95.1 107.1 93.7 96.9 88.1	Asbury Park WJLK-FM Bridgeton WSNJ-FM Fair Lawn WRBI Hackettstown WNTI Newark WAAT-FM WBGO WNEW-FM New Brunswick WCTC-FM Paterson WPAT-FM Princeton	94.3 98.9 105.5 91.9 94.7 88.3 102.7 98.3 93.1	WFUV WHOM-FM WKCR-FM WNCN WNYC-FM WOR-FM WGXR-FM WRCA-FM Niagara Falls WHLD-FM Patchogue WALK-FM WPAC-FM Peekskill WLNA-FM Poughkeepsie WKIP-FM Rochester	90.7 92.3 89.9 104.3 93.9 98.7 96.3 97.1 98.5 97.5 106.1 100.7	WBUY-FM Raleigh WKIX-FM WFF-FM WRAL-FM Reidsville WREV-FM Rocky Mount WEED-FM WFMA Salem WSJS-FM Salisbury WFTP-FM Sanford WSNS WWGP-FM Shelby	96.1 94.7 101.5 102.1 92.1 100.7 104.1 106.5 103.1 105.5	WMVO-FM Newark WCLT-FM Oxford WMUB Portsmouth WPAY-FM Springfield WBLY-FM Steubenville WSTY-FM Toledo WMHE WSPD-FM WTDS WTOD-FM WTOL-FM Westerville	100.3 88.5 104.1 103.9 103.5 92.5 101.5 91.3 99.9 104.7	WLAN-FM Lebanon WLAB WLBR-FM Meadville WMGW-FM Philadelphia WCAU-FM WFIL-FM WFIL-FM WHAT-FM WHAT-FM WHAT-FM WHYY WIBG-FM WIP-FM WPEN-FM WPEN-FM	96.9 104.1 100.1 100.3 98.1 105.3 102.1 95.7 96.5 105.3 90.9 94.1 93.3 102.9 91.7	Bristol WOPI-FM Chattanooga WDOD-FM Greeneville WGRV-FM Jackson WTJS-FM WTJS-FM Johnson City WJHL-FM Kingsport WKPT-FM Knoxville WBIR-FM WKCS	96.9 96.5 94.9 100.7 104.1 100.7 98.5 93.3 91.1
WMUZ WWJ-FM WXYZ-FM East Lansing WKAR-FM Flint WFBE WFUM Grand Rapids WJEF-FM WLAV-FM Highland Park WHPR Kalamazoo WMCR Oak Park	96.3 103.5 97.1 101.1 90.5 95.1 107.1 93.7 96.9 88.1	Asbury Park WJLK-FM Bridgeton WSNJ-FM Fair Lawn WRBI Hackettstown WNTI Newark WAAT-FM WBGO WNEW-FM New Brunswick WCTC-FM Paterson WPAT-FM Princeton	94.3 98.9 105.5 91.9 94.7 88.3 102.7 98.3	WFUV WHOM-FM WKCR-FM WNCN WNYC-FM WQXR-FM WGA-FM WGA-FM Patchogue WALK-FM WPAC-FM Peekskill WLNA-FM Poughkeepsie WKIP-FM	90.7 92.3 89.9 104.3 93.9 98.7 96.3 97.1 98.5 97.5 106.1	WBÜY-FM Raleigh WKIX-FM WKIX-FM WPTF-FM WRAL-FM Reidsville WREV-FM WEED-FM WFMA Salem WSJS-FM Salisbury WFTP-FM Sanford WSNS WWGP-FM Shelby WOHS-FM	96.1 94.7 101.5 102.1 92.1 100.7 104.1 106.5 103.1	WMVO-FM Newark WCLT-FM Oxford WMUB Portsmouth WPAY-FM Springfield WBLY-FM Steubenville WSTV-FM Toledo WMHE WSPD-FM WTDS WTOL-FM WTOL-FM Westerville WOBN	100.3 88.5 104.1 103.9 103.5 92.5 101.5 91.3 99.9	WLAN-FM Lebanon WLAB WLBR-FM Meadville WMGW-FM Philadelphia WCAU-FM WDAS-FM WFIL-FM WHAT-FM WHAT-FM WHAT-FM WHYY WIBG-FM WIP-FM WPEN-FM WPEN-FM WPWT WQAL	96.9 104.1 100.1 100.3 98.1 105.3 102.1 95.7 96.5 105.3 90.9 94.1 93.3 102.9 91.7 106.1	Bristol WOPI-FM Chattanooga WDOD-FM Greeneville WGRV-FM Jackson WTJS-FM WTJS-FM Johnson City WJHL-FM Kingsport WKPT-FM Knoxville WBIR-FM WKCS WUOT	96.9 96.5 94.9 100.7 104.1 100.7 98.5 93.3
WMUZ WWJ-FM WXYZ-FM East Lansing WKAR-FM Flint WFBE WFUM Grand Rapids WJEF-FM WLAV-FM Highland Park WHPR Kalamazoo WMCR Oak Park WLDM Royal Oak WOAK WOMC	96.3 103.5 97.1 101.1 90.5 95.1 107.1 93.7 96.9 88.1 102.1 95.5	Asbury Park WJLK-FM Bridgeton WSNJ-FM Fair Lawn WRBI Hackettstown WNTI Newark WAAT-FM WBGO WNEW-FM New Brunswick WCTC-FM Paterson WPAT-FM Princeton WPRB Red Bank WFHA-FM	94.3 98.9 105.5 91.9 94.7 88.3 102.7 98.3 93.1	WFUV WHOM-FM WKCR-FM WNCN WNYC-FM WOR-FM WQXR-FM WRCA-FM Patchogue WALK-FM WPAC-FM Peekskill WLNA-FM Poughkeepsie WKIP-FM Rochester WHFM Schenectady WGFM	90.7 92.3 89.9 104.3 93.9 98.7 96.3 97.1 98.5 97.5 106.1 100.7	WBUY-FM Raleigh WKIX-FM WFF-FM WRAL-FM Reidsville WREV-FM Rocky Mount WEED-FM WFMA Salem WSJS-FM Salisbury WFTP-FM Sanford WSNS WWGP-FM Shelby	96.1 94.7 101.5 102.1 92.1 100.7 104.1 106.5 103.1 105.5	WMVO-FM Newark WCLT-FM Oxford WMUB Portsmouth WPAY-FM Springfield WBLY-FM Steubenville WSTV-FM Toledo WMHE WSPD-FM WTDS WTOL-FM Westerville WOBN Wooster	100.3 88.5 104.1 103.9 103.5 92.5 101.5 91.3 99.9 104.7	WLAN-FM Lebanon WLAB WLBR-FM Meadville WMGW-FM Philadelphia WCAU-FM WFIL-FM WFIL-FM WHAT-FM WHAT-FM WHAT-FM WHYY WIBG-FM WIP-FM WPEN-FM WPEN-FM	96.9 104.1 100.1 100.3 98.1 105.3 102.1 95.7 96.5 105.3 90.9 94.1 93.3 102.9 91.7	Bristol WOPI-FM Chattanooga WDOD-FM Greeneville WGRV-FM Jackson WTJS-FM WTJS-FM Johnson City WJHL-FM Kingsport WKPT-FM Knoxville WBIR-FM WKCS	96.9 96.5 94.9 100.7 104.1 100.7 98.5 93.3 91.1
WMUZ WWJ-FM WXYZ-FM East Lansing WKAR-FM Flint WFBE WFUM Grand Rapids WJEF-FM WLAV-FM Highland Park WHPR Kalamazoo WMCR Oak Park WLDM Royal Oak WOAK WOMC Saginaw	96.3 103.5 97.1 101.1 90.5 95.1 107.1 93.7 96.9 88.1 102.1 95.5 89.3 104.3	Asbury Park WJLK-FM Bridgeton WSNJ-FM Fair Lawn WRBI Hackettstown WNTI Newark WAAT-FM WBGO WNEW-FM New Brunswick WCTC-FM Paterson WPAT-FM Princeton WPRB Red Bank WFHA-FM So. Orange	94.3 98.9 105.5 91.9 94.7 88.3 102.7 98.3 93.1 103.9 100.3	WFUV WHOM-FM WKCR-FM WNCN WNYC-FM WOR-FM WQXR-FM WRCA-FM Niagara Falls WHLD-FM Patchogue WALK-FM WPAC-FM Peekskill WLNA-FM Poughkeepsie WKIP-FM Rochester WHFM Schenectady WGFM So. Bristo	90.7 92.3 89.9 104.3 93.9 98.7 96.3 97.1 98.5 106.1 100.7	WBUY-FM Raleigh WKIX-FM WFF-FM WRAL-FM Reidsville WREV-FM Rocky Mount WEED-FM WFMA Salem WSJS-FM Salisbury WFTP-FM Sanford WSNS WWGP-FM Shelby WOHS-FM Statesville WSIC-FM Tarboro	96.1 94.7 101.5 102.1 92.1 100.7 104.1 106.5 103.1 105.5 96.1	WMVO-FM Newark VCLT-FM Oxford WMUB Portsmouth WPAY-FM Steubenville WSTY-FM Toledo WMHE WSPD-FM WTOD-FM WTOD-FM WTOL-FM Westerville WOBN Wooster WWST-FM Yellow Springs	100.3 88.5 104.1 103.9 103.5 92.5 101.5 91.3 99.9 104.7 91.5 104.5	WLAN-FM Lebanon WLAB WLBR-FM Meadville WMGW-FM Philadelphia WCAU-FM WFIL-FM WFIL-FM WHAT-FM WHAT-FM WHAT-FM WHYY WIBG-FM WIP-FM WPEN-FM WPWT WQAL WRTI-FM WXPN Philipsburg	96.9 104.1 100.1 100.3 98.1 105.3 102.1 95.7 96.5 105.3 90.9 94.1 93.3 102.9 91.7 106.1 90.1 88.9	Bristol WOPI-FM Chattanooga WDOD-FM Greeneville WGRV-FM Jackson WTJS-FM Johnson City WJHL-FM Kingsport WKPT-FM KNOXVIIle WBIR-FM WKCS WUOT Memphis WMCF Nashville	96.9 96.5 94.9 100.7 104.1 100.7 98.5 93.3 91.1 91.9 99.7
WMUZ WWJ-FM WXYZ-FM East Lansing WKAR-FM Flint WFBE WFUM Grand Rapids WJEF-FM WLAV-FM Highland Park WHPR Kalamazoo WMCR Oak Park WLDM Royal Oak WOAK WOMC	96.3 103.5 97.1 101.1 90.5 95.1 107.1 93.7 96.9 88.1 102.1 95.5 89.3	Asbury Park WJLK-FM Bridgeton WSNJ-FM Fair Lawn WRBI Hackettstown WNTI Newark WAAT-FM WBGO WNEW-FM New Brunswick WCTC-FM Paterson WPAT-FM Princeton WPRB Red Bank WFHA-FM	94.3 98.9 105.5 91.9 94.7 88.3 102.7 98.3 93.1	WFUV WHOM-FM WKCR-FM WNCN WNYC-FM WOR-FM WQXR-FM WRCA-FM Patchogue WALK-FM WPAC-FM Peekskill WLNA-FM Poughkeepsie WKIP-FM Rochester WHFM Schenectady WGFM	90.7 92.3 89.9 104.3 93.9 98.7 96.3 97.1 98.5 97.5 106.1 100.7 104.7 98.9	WBUY-FM Raleigh WKIX-FM WFF-FM WRAL-FM Reidsville WREV-FM Rocky Mount WEED-FM WFMA Salem WSJS-FM Salisbury WFTP-FM Sanford WSNS WWGP-FM Shelby WOHS-FM Statesville WSIC-FM Tarboro WCPS-FM	96.1 94.7 101.5 102.1 92.1 100.7 104.1 106.5 103.1 105.5 96.1	WMVO-FM Newark WCLT-FM Oxford WMUB Portsmouth WPAY-FM Springfield WBLY-FM Steubenville WSTY-FM Toledo WMHE WSPD-FM WTOS WTOD-FM WTOL-FM WOOSTET WOBN Wooster WWST-FM Yellow Springs WYSO	100.3 88.5 104.1 103.9 103.5 92.5 101.5 91.3 99.9 104.7 91.5	WLAN-FM Lebanon WLAB WLBR-FM Meadville WMGW-FM Philadelphia WCAU-FM WFIL-FM WFIL-FM WHAT-FM WHAT-FM WHAT-FM WHYY WIBG-FM WIP-FM WPEN-FM WPEN-FM WPWT WQAL WRTI-FM WRIL-FM WPWT WQAL WRTI-FM WRIL-FM Philipsburg WPHB-FM	96.9 104.1 100.1 100.3 98.1 105.3 102.1 95.7 96.5 105.3 90.9 94.1 93.3 102.9 91.7 106.1 90.1	Bristol WOPI-FM Chattanooga WDOD-FM Greeneville WGRV-FM Jackson WTJS-FM Johnson City WJHL-FM Kingsport WKPT-FM Knoxville WBIR-FM WKCS WUOT Memphis WMCF	96.9 96.5 94.9 100.7 104.1 100.7 98.5 93.3 91.1 91.9
WMUZ WWJ-FM WXYZ-FM East Lansing WKAR-FM Flint WFBE WFUM Grand Rapids WJEF-FM WLAV-FM Highland Park WHPR Kalamazoo WMCR Oak Park WLDM Royal Oak WOAK WOMC Saginaw W3AM-FM	96.3 103.5 97.1 101.1 90.5 95.1 107.1 93.7 96.9 88.1 102.1 95.5 89.3 104.3	Asbury Park WJLK-FM Bridgeton WSNJ-FM Fair Lawn WRBI Hackettstown WNTI Newark WAAT-FM WBGO WNEW-FM New Brunswick WCTC-FM Paterson WPAT-FM Princeton WPRB Red Bank WFHA-FM So. Orange WSOU Trenton WTOA	94.3 98.9 105.5 91.9 94.7 88.3 102.7 98.3 93.1 103.9 100.3	WFUV WHOM-FM WKCR-FM WNCN WNYC-FM WOR-FM WQXR-FM WRCA-FM Patchogue WALK-FM PAC-FM POUGHKEEPSIE WKIP-FM Rochester WHP-FM Schenectady WGFM So. Bristo Center WRRE Springville	90.7 92.3 89.9 104.3 93.9 98.7 96.3 97.1 98.5 106.1 100.7 104.7 98.9 99.5	WBUY-FM Raleigh WKIX-FM WFF-FM WRAL-FM Reidsville WREV-FM Rocky Mount WEED-FM WFMA Salem WSJS-FM Salisbury WFTP-FM Sanford WSNS WWGP-FM Shelby WOHS-FM Statesville WSIC-FM Tarboro	96.1 94.7 101.5 102.1 92.1 100.7 104.1 106.5 103.1 105.5 96.1	WMVO-FM Newark VCLT-FM Oxford WMUB Portsmouth WPAY-FM Steubenville WSTY-FM Toledo WMHE WSPD-FM WTOD-FM WTOD-FM WTOL-FM Westerville WOBN Wooster WWST-FM Yellow Springs	100.3 88.5 104.1 103.9 103.5 92.5 101.5 91.3 99.9 104.7 91.5 104.5	WLAN-FM Lebanon WLAB WLBR-FM Meadville WMGW-FM Philadelphia WCAU-FM WFIL-FM WFIL-FM WHAT-FM WHAT-FM WHAT-FM WHYY WIBG-FM WIP-FM WPEN-FM WPWT WQAL WRTI-FM WXPN Philipsburg	96.9 104.1 100.1 100.3 98.1 105.3 102.1 95.7 96.5 105.3 90.9 94.1 93.3 102.9 91.7 106.1 90.1 88.9	Bristol WOPI-FM Chattanooga WDOD-FM Greeneville WGRV-FM Jackson WTJS-FM Johnson City WJHL-FM Kingsport WKPT-FM KNOXVIIle WBIR-FM WKCS WUOT Memphis WMCF Nashville	96.9 96.5 94.9 100.7 104.1 100.7 98.5 93.3 91.1 91.9 99.7
WMUZ WWJ-FM WXYZ-FM East Lansing WKAR-FM Flint WFBE WFUM Grand Rapids WJEF-FM WLAV-FM Highland Park WHPR KOMMER Oak Park WLDM Royal Oak WOAK WOMC Saginaw W JAM-FM Sturgis WSTR-FM	96.3 103.5 97.1 101.1 90.5 95.1 107.1 93.7 96.9 88.1 102.1 95.5 89.3 104.3 98.1	Asbury Park WJLK-FM Bridgeton WSNJ-FM Fair Lawn WRBI Hackettstown WNTI Newark WAAT-FM WBGO WNEW-FM New Brunswick WCTC-FM Paterson WPAT-FM Princeton WPAT-FM Princeton WPRB Red Bank WFHA-FM So. Orange WSOU Trenton WTOA Zarephath	94.3 98.9 105.5 91.9 94.7 88.3 102.7 98.3 93.1 103.9 100.3 89.5 97.5	WFUV WHOM-FM WKCR-FM WNCN WNYC-FM WOR-FM WQXR-FM WRCA-FM Niagara Falls WHLD-FM Patchogue WALK-FM WPAC-FM Peekskill WLNA-FM Poughkeepsie WKIP-FM Rochester WHFM Schenectady WGFM So. Bristo Center WRRE Springville WSPE	90.7 92.3 89.9 104.3 93.9 98.7 96.3 97.1 98.5 97.5 106.1 100.7 104.7 98.9	WBÜY-FM Raleigh WKIX-FM WKIX-FM WRAL-FM Reidsville WREV-FM Rocky Mount WEED-FM WFMA Salisbury WFTP-FM Sanford WSNS WWGP-FM Shelby WOHS-FM Statesville WSIC-FM Tarboro WCPS-FM Tarboro WCPS-FM Winston-Salem	96.1 94.7 101.5 102.1 92.1 100.7 104.1 106.5 103.1 105.5 96.1 105.7	WMVO-FM Newark WCLT-FM Oxford WMUB Portsmouth WPAY-FM Steubenville WSTY-FM Toledo WMHE WSPD-FM WTDS WTOD-FM WTOL-FM WTOL-FM WOBN Wooster WWST-FM Yellow Springs WYSO Youngstown WKBN-FM	100.3 88.5 104.1 103.9 103.5 92.5 101.5 91.3 99.9 104.7 91.5 104.5 91.5 91.5	WLAN-FM Lebanon WLAB WLBR-FM Meadville WMGW-FM Philadelphia WCAU-FM WFIL-FM WFIL-FM WHAT-FM WHAT-FM WHAT-FM WHYY WIBG-FM WPEN-FM WPEN-FM WPWT WQAL WRTI-FM WXPN Philipsburg WPHB-FM WDUQ	96.9 104.1 100.1 100.3 98.1 105.3 102.1 95.7 96.5 105.3 90.9 94.1 93.3 102.9 91.7 106.1 90.1 88.9 94.9 94.9 91.5	Bristol WOPI-FM Chattanooga WDOD-FM Greeneville WGRV-FM Jackson WTJS-FM Johnson City WJHL-FM Kingsport WKPT-FM Knoxville WBIR-FM WKCS WUOT Memphis WMCF Nashville WFMB	96.9 96.5 94.9 100.7 104.1 100.7 98.5 93.3 91.1 91.9 99.7
WMUZ WWJ-FM WXYZ-FM East Lansing WKAR-FM Flint WFBE WFUM Grand Rapids WJEF-FM WLAV-FM Highland Park WHPR Kalamazoo WMCR Oak Park WLDM Royal Oak WOAK WOMC Saginaw WJAM-FM Sturgis	96.3 103.5 97.1 101.1 90.5 95.1 107.1 93.7 96.9 88.1 102.1 95.5 89.3 104.3 98.1	Asbury Park WJLK-FM Bridgeton WSNJ-FM Fair Lawn WRBI Hackettstown WNTI Newark WAAT-FM WBGO WNEW-FM New Brunswick WCTC-FM Paterson WPAT-FM Princeton WPRB Red Bank WFHA-FM So. Orange WSOU Trenton WTOA	94.3 98.9 105.5 91.9 94.7 88.3 102.7 98.3 93.1 103.9 100.3 89.5	WFUV WHOM-FM WKCR-FM WNCN WNYC-FM WOR-FM WQXR-FM WGXR-FM WRCA-FM Patchogue WALK-FM WPAC-FM Peekskill WLNA-FM Poughkeepsie WKIP-FM Rochester WHFM Schenectady WGFM So. Bristo Center WRRE Springville WSPE Syracuse	90.7 92.3 89.9 104.3 93.9 98.7 96.3 97.1 98.5 106.1 100.7 104.7 98.9 99.5	WBÜY-FM Raleigh WKIX-FM WKIX-FM WRAL-FM Reidsville WREV-FM Rocky Mount WEED-FM WFMA Salisbury WFTP-FM Sanford WSNS WWGP-FM Shelby WOHS-FM Statesville WSIC-FM Tarboro WCPS-FM Tomasville WTNC-FM Winston-Salem WAIR-FM	96.1 94.7 101.5 102.1 92.1 100.7 104.1 106.5 103.1 105.5 96.1 105.7 104.3 98.3	WMVO-FM Newark WCLT-FM Oxford WMUB Portsmouth WPAY-FM Springfield WBLY-FM Steubenville WSTV-FM Toledo WMHE WSPD-FM WTDS WTOL-FM WTOL-FM Westerville WOBN Wooster WWST-FM Yellow Springs WYSO Youngstown WKBN-FM	100.3 88.5 104.1 103.9 103.5 92.5 101.5 91.3 99.9 104.7 91.5 104.5 91.5 91.5	WLAN-FM Lebanon WLAB WLBR-FM Meadville WMGW-FM Philadelphia WCAU-FM WFIL-FM WFIL-FM WHAT-FM WHAT-FM WHAT-FM WHYY WIBG-FM WIP-FM WPEN-FM WPEN-FM WPWT WQAL WRTI-FM WXPN Philipsburg WPHB-FM Pittsburgh KDKA-FM WDUQ WFMP	96.9 104.1 100.1 100.3 98.1 105.3 102.1 95.7 96.5 105.3 90.9 94.1 93.3 102.9 91.7 106.1 90.1 88.9 94.9 94.9 91.5 99.7	Bristol WOPI-FM Chattanooga WDOD-FM Greeneville WGRV-FM Jackson WTJS-FM Johnson City WJHL-FM Kingsport WKPT-FM KNOXVIIle WBIR-FM WKCS WUOT Memphis WMCF Nashville WFMB Texas Abilene	96.9 96.5 94.9 100.7 104.1 100.7 98.5 93.3 91.1 91.9 99.7 105.9
WMUZ WWJ-FM WXYZ-FM East Lansing WKAR-FM Flint WFBE WFUM Grand Rapids WJEF-FM WLAV-FM Highland Park WHPR Kalamazoo WMCR Oak Park WLDM Royal Oak WOAK WOMC Saginaw WJAM-FM Sturgis WSTR-FM Minneson	96.3 103.5 97.1 101.1 90.5 95.1 107.1 93.7 96.9 88.1 102.1 95.5 89.3 104.3 98.1	Asbury Park WJLK-FM Bridgeton WSNJ-FM Fair Lawn WRBI Hackettstown WNTI Newark WAAT-FM WBGO WNEW-FM New Brunswick WCTC-FM Paterson WPAT-FM Princeton WPAT-FM Princeton WPRB Red Bank WFHA-FM So. Orange WSOU Trenton WTOA Zarephath	94.3 98.9 105.5 91.9 94.7 88.3 102.7 98.3 93.1 103.9 100.3 89.5 97.5	WFUV WHOM-FM WKCR-FM WNCN WNYC-FM WOR-FM WGXR-FM WGXR-FM WRCA-FM Patchogue WALK-FM Patchogue WALK-FM WPAC-FM Peekskill WLNA-FM Poughkeepsie WKIP-FM Schenectady WGFM So. Bristo Center WRRE Springville WSPE Syracuse WAER WDDS-FM	90.7 92.3 89.9 104.3 93.9 98.7 96.3 97.1 98.5 106.1 100.7 104.7 98.9 99.5	WBÜY-FM Raleigh WKIX-FM WKIX-FM WRAL-FM Reidsville WREV-FM Rocky Mount WEED-FM WFMA Salem WSJS-FM Salisbury WFTP-FM Sanford WSNS WWGP-FM Shelby WOHS-FM Statesville WSIC-FM Tarboro WCPS-FM Thomasville WTNC-FM Winston-Salem WAIR-FM Ohio	96.1 94.7 101.5 102.1 92.1 100.7 104.1 106.5 103.1 105.5 96.1 105.7	WMVO-FM Newark VCLT-FM Oxford WMUB Portsmouth WPAY-FM Steubenville WSTY-FM Toledo WMHE WSPD-FM WTOS WTOD-FM WTOS-FM WTOL-FM WOBN Wooster WWST-FM Yellow Springs WYSO Youngstown WKBN-FM Norman	100.3 88.5 104.1 103.9 103.5 92.5 101.5 91.3 99.9 104.7 91.5 104.5 91.5 98.9	WLAN-FM Lebanon WLAB WLBR-FM Meadville WMGW-FM Philadelphia WCAU-FM WFIL-FM WFIL-FM WHAT-FM WHAT-FM WHAT-FM WHYY WIBG-FM WPEN-FM WPEN-FM WPWT WQAL WRTI-FM WXPN Philipsburg WPHB-FM WDUQ	96.9 104.1 100.1 100.3 98.1 105.3 102.1 95.7 96.5 105.3 90.9 94.1 93.3 102.9 91.7 106.1 90.1 88.9 94.9 94.9 91.5	Bristol WOPI-FM Chattanooga WDOD-FM Greeneville WGRV-FM Jackson WTJS-FM Johnson City WJHL-FM Kingsport WKPT-FM Knoxville WBIR-FM WKCS WUOT Memphis WMCF Nashville WFMB	96.9 96.5 94.9 100.7 104.1 100.7 98.5 93.3 91.1 91.9 99.7
WMUZ WWJ-FM WXYZ-FM East Lansing WKAR-FM Flint WFBE WFUM Grand Rapids WJEF-FM WLAV-FM Highland Park WHPR Kalamazzoo WMCR Oak Park WLDM Royal Oak WOAK WOMC Saginaw W3AM-FM Sturgis WSTR-FM Minnesoo	96.3 103.5 97.1 101.1 90.5 95.1 107.1 93.7 96.9 88.1 102.1 95.5 89.3 104.3 98.1	Asbury Park WJLK-FM Bridgeton WSNJ-FM Fair Lawn WRBI Hackettstown WNTI Newark WAAT-FM WBGO WNEW-FM New Brunswick WCTC-FM Paterson WPAT-FM Princeton WPRB Red Bank WFHA-FM So. Orange WSOU Trenton WTOA Zarephath WAWZ-FM	94.3 98.9 105.5 91.9 94.7 88.3 102.7 98.3 93.1 103.9 100.3 89.5 97.5	WFUV WHOM-FM WKCR-FM WNCN WNYC-FM WOR-FM WQXR-FM WRCA-FM Niagara Falls WHLD-FM Patchogue WALK-FM WPAC-FM Peekskill WLNA-FM Poughkeepsie WKIP-FM Rochester WHFM Schenectady WGFM So. Bristo Center WRFE Springville WSPE Syracuse WAER WDDS-FM WSYR-FM	90.7 92.3 89.9 104.3 93.9 98.7 96.3 97.1 98.5 97.5 106.1 100.7 104.7 98.9 99.5	WBÜY-FM Raleigh WKIX-FM WKIX-FM WRAL-FM Reidsville WREV-FM Rocky Mount WEED-FM WFMA Salisbury WFTP-FM Sanford WSNS WWGP-FM Shelby WOHS-FM Statesville WSIC-FM Tarboro WCPS-FM Tarboro WCPS-FM WINS-FM WINS-FM Tarboro WCPS-FM Tarboro WOHS-FM Tarboro WOHS-FM Tarboro WOHS-FM Tarboro WCPS-FM Tarboro WCPS-FM Tarboro WOHS-FM	96.1 94.7 101.5 102.1 92.1 100.7 104.1 106.5 103.1 105.5 96.1 105.7 104.3 98.3	WMVO-FM Newark WCLT-FM Oxford WMUB Portsmouth WPAY-FM Springfield WBLY-FM Steubenville WSTV-FM Toledo WMHE WSPD-FM WTDS WTOL-FM WTOL-FM Westerville WOBN Wooster WWST-FM Yellow Springs WYSO Youngstown WKBN-FM	100.3 88.5 104.1 103.9 103.5 92.5 101.5 91.3 99.9 104.7 91.5 104.5 91.5 98.9	WLAN-FM Lebanon WLAB WLBR-FM Meadville WMGW-FM Philadelphia WCAU-FM WFIL-FM WFIL-FM WHAT-FM WHAT-FM WHAT-FM WPYY WIBG-FM WPEN-FM WPEN-FM WPWT WQAL WRTI-FM WXPN Philipsburg WPHB-FM WDUQ WFMP WKJF WWSW-FM	96.9 104.1 100.3 98.1 105.3 102.1 95.7 96.5 105.3 90.9 94.1 93.3 102.9 91.7 106.1 90.1 88.9 94.9 94.9 91.5 99.7 93.7 94.5	Bristol WOPI-FM Chattanooga WDOD-FM Greeneville WGRV-FM Jackson WTJS-FM Johnson City WJHL-FM Kingsport WKPT-FM Knoxville WBIR-FM WKCS WUOT Memphis WMCF Nashville WFMB Texas Abilene KACC-FM KRBC-FM Austin	96.9 96.5 94.9 100.7 104.1 100.7 98.5 93.3 91.1 91.9 99.7 105.9
WMUZ WWJ-FM WXYZ-FM East Lansing WKAR-FM Flint WFBE WFUM Grand Rapids WJEF-FM WLAV-FM Highland Park WHPR Kalamazoo WMCR Oak Park WLDM Royal Oak WOAK WOMC Saginaw WJAM-FM Sturgis WSTR-FM Minneson	96.3 103.5 97.1 101.1 90.5 95.1 107.1 93.7 96.9 88.1 102.1 95.5 89.3 104.3 98.1	Asbury Park WJLK-FM Bridgeton WSNJ-FM Fair Lawn WRBI Hackettstown WNTI Newark WAAT-FM WBGO WNEW-FM New Brunswick WCTC-FM Paterson WPAT-FM Princeton WPRB Red Bank WFHA-FM So. Orange WSOU Trenton WTOA Zarephath WAWZ-FM	94.3 98.9 105.5 91.9 94.7 88.3 102.7 98.3 93.1 103.9 100.3 89.5 97.5	WFUV WHOM-FM WKCR-FM WNCN WNYC-FM WOR-FM WGXR-FM WGXR-FM WRCA-FM Patchogue WALK-FM Patchogue WALK-FM WPAC-FM Peekskill WLNA-FM Poughkeepsie WKIP-FM Schenectady WGFM So. Bristo Center WRRE Springville WSPE Syracuse WAER WDDS-FM	90.7 92.3 89.9 104.3 93.9 98.7 96.3 97.1 98.5 97.5 106.1 100.7 104.7 98.9 99.5 95.1 88.1 88.1 94.5	WBÜY-FM Raleigh WKIX-FM WKIX-FM WRAL-FM Reidsville WREV-FM Rocky Mount WEED-FM WFMA Salem WSJS-FM Salisbury WFTP-FM Sanford WSNS WWGP-FM Shelby WOHS-FM Statesville WSIC-FM Tarboro WCPS-FM Tarboro WCPS-FM Thomasville WTNC-FM Winston-Salem WAIR-FM Ohio Alliance WFAH-FM	96.1 94.7 101.5 102.1 92.1 100.7 104.1 106.5 103.1 105.5 96.1 105.7	WMVO-FM Newark WCLT-FM Oxford WMUB Portsmouth WPAY-FM Springfield WBLY-FM Steubenville WSTV-FM Toledo WMHE WSPD-FM WTDS WTOL-FM WTOL-FM WOSTOL-FM WTOL-FM WOSTOL-FM WOSTOL-FM WOSTOL-FM WOSTOL-FM WOSTOL-FM WOSTOL-FM WOSTOL-FM WOSTOL-FM OKIAHOM OKIAHO	100.3 88.5 104.1 103.9 103.5 92.5 101.5 91.3 99.9 104.7 91.5 104.5 91.5 98.9	WLAN-FM Lebanon WLAB WLBR-FM Meadville WMGW-FM Philadelphia WCAU-FM WFIL-FM WFIL-FM WHAT-FM WHAT-FM WHYY WIBG-FM WPEN-FM WPEN-FM WPWT WQAL WRTI-FM WXPN Philipsburg WPHB-FM PIttsburgh KDKA-FM WDUQ WFMP WKJF WWSW-FM POttsville WPPA-FM	96.9 104.1 100.1 100.3 98.1 105.3 102.1 95.7 96.5 105.3 90.9 94.1 93.3 102.9 91.7 106.1 90.1 88.9 94.9 94.9 91.5 99.7 93.7	Bristol WOPI-FM Chattanooga WDOD-FM Greeneville WGRV-FM Jackson WTJS-FM Johnson City WJHL-FM Kingsport WKPT-FM KNOXVIIIE WBIR-FM WKCS WUOT Memphis WMCF Nashville WFMB Texas Abilene KACC-FM KRBC-FM Austin KAZZ	96.9 96.5 94.9 100.7 104.1 100.7 98.5 93.3 91.1 91.9 99.7 105.9
WMUZ WWJ-FM WXYZ-FM East Lansing WKAR-FM Flint WFBE WFUM Grand Rapids WJEF-FM WLAV-FM Highland Park WHPR Kalamazoo WMCR Oak Park WLDM Royal Oak WOAK WOMC Saginaw W3AM-FM Sturgis WSTR-FM Minnesoon Mankato KYSM-FM Minneapolis KTIS-FM KWFM	96.3 103.5 97.1 101.1 90.5 95.1 107.1 93.7 96.9 88.1 102.1 95.5 89.3 104.3 98.1 103.1	Asbury Park WJLK-FM Bridgeton WSNJ-FM Fair Lawn WRBI Hackettstown WNTI Newark WAAT-FM WBGO WNEW-FM New Brunswick WCTC-FM Paterson WPAT-FM Princeton WPRB Red Bank WFHA-FM So. Orange WSOU Trenton WTOA Zarephath WAWZ-FM New Mexi Albuquerque KANW KHFM	94.3 98.9 105.5 91.9 94.7 88.3 102.7 98.3 93.1 103.9 100.3 89.5 97.5 99.1	WFUV WHOM-FM WKCR-FM WNCN WNYC-FM WOR-FM WQXR-FM WRCA-FM Niagara Falls WHLD-FM Patchogue WALK-FM WPAC-FM Peekskill WLNA-FM Poughkeepsie WKIP-FM KOchester WHFM Schenectady WGFM So. Bristo Center WRRE Springville WSPE Syracuse WAER WDDS-FM WSYR-FM Troy WFLY WRPI	90.7 92.3 89.9 104.3 93.9 98.7 96.3 97.1 98.5 106.1 100.7 104.7 98.9 99.5	WBÜY-FM Raleigh WKIX-FM WKIX-FM WRAL-FM Reidsville WREV-FM Rocky Mount WEED-FM WFMA Salem WSJS-FM Salisbury WFTP-FM Sanford WSNS WWGP-FM Shelby WOHS-FM Statesville WSIC-FM Tarboro WCPS-FM Thomasville WTNC-FM Winston-Salem WAIR-FM Alliance WFAH-FM Akron WAKR-FM	96.1 94.7 101.5 102.1 92.1 100.7 104.1 106.5 103.1 105.5 96.1 105.7 104.3 98.3 93.1	WMVO-FM Newark VCLT-FM Oxford WMUB Portsmouth WPAY-FM Steubenville WSTY-FM Toledo WMHE WSPD-FM WTDS WTOD-FM WTOL-FM WOBN Wooster WWST-FM Yellow Springs WYSO Youngstown WKBN-FM Oklahom Norman WNAD-FM Oklahoma City KOKH KYFM	100.3 88.5 104.1 103.9 103.5 92.5 101.5 91.3 99.9 104.7 91.5 104.5 98.9 104.7	WLAN-FM Lebanon WLAB WLBR-FM Meadville WMGW-FM Philadelphia WCAU-FM WFIL-FM WFIL-FM WHAT-FM WHAT-FM WHAT-FM WPEN-FM WPEN-FM WPEN-FM WPEN-FM WPWT WQAL WRTI-FM WYPN WYPN WYPN WYPN WYPN WYPN WYPN WYPN	96.9 104.1 100.3 98.1 105.3 102.1 95.7 96.5 105.3 90.9 94.1 193.3 102.9 91.7 106.1 90.1 88.9 94.9 92.9 91.5 99.7 93.7 94.5	Bristol WOPI-FM Chattanooga WDOD-FM Greeneville WGRV-FM Jackson WTJS-FM Johnson City WJHL-FM Kingsport WKPT-FM Knoxville WBIR-FM WKCS WUOT Memphis WMCF Nashville WFMB Texas Abilene KACC-FM KRBC-FM Austin KAZZ KHFI Baytown	96.9 96.5 94.9 100.7 104.1 100.7 98.5 93.3 91.1 91.9 99.7 105.9
WMUZ WWJ-FM WXYZ-FM East Lansing WKAR-FM Flint WFBE WFUM Grand Rapids WJEF-FM WLAV-FM Highland Park WHPR Kalamazoo WMCR Oak Park WLDM ROMC Saginaw WOAK WOMC Saginaw WJAM-FM Sturgis WSTR-FM Minnesoo Mankato KYSM-FM Minneapolis KTIS-FM KWFM WLOL FM	96.3 103.5 97.1 101.1 90.5 95.1 107.1 93.7 96.9 88.1 102.1 95.5 89.3 104.3 98.1 103.1	Asbury Park WJLK-FM Bridgeton WSNJ-FM Fair Lawn WRBI Hackettstown WNTI Newark WAAT-FM WBGO WNEW-FM New Brunswick WCTC-FM Paterson WPAT-FM Princeton WPAT-FM Princeton WPRB Red Bank WFHA-FM So. Orange WSOU Trenton WTOA Zarephath WAWZ-FM New Mexi Albuquerque KANW KHFM Los Alamos	94.3 98.9 105.5 91.9 94.7 88.3 102.7 98.3 93.1 103.9 100.3 89.5 97.5 99.1 (co.	WFUV WHOM-FM WKCR-FM WNCN WNYC-FM WOR-FM WQXR-FM WGX-FM WRCA-FM Patchogue WALK-FM WPAC-FM Peekskill WLNA-FM Poughkeepsie WKIP-FM Rochester WHFM Schenectady WGFM So. Bristo Center WRFE Springville WSPE Syracuse WAER WDDS-FM WSYR-FM Troy WFLY WRPI Utica	90.7 92.3 89.9 104.3 93.9 98.7 96.3 97.1 98.5 97.5 106.1 100.7 104.7 98.9 99.5 95.1 88.1 88.1 93.1 94.5	WBUY-FM Raleigh WKIX-FM WKIX-FM WRAL-FM Reidsville WREV-FM Rocky Mount WEED-FM WFMA Salisbury WFTP-FM Sanisbury WFTP-FM Sanisbury WFTP-FM Sanisbury WFTP-FM Sanisbury WOHS-FM Shelby WOHS-FM Shelby WOHS-FM Tarboro WCPS-FM Tarboro WCPS-FM Tarboro WCPS-FM Tarboro WCPS-FM Tarboro WGPS-FM Tarboro WAIR-FM WAIR-FM WAIR-FM Akron WAKR-FM WAPS	96.1 94.7 101.5 102.1 92.1 100.7 104.1 106.5 96.1 105.7 104.3 98.3 93.1	WMVO-FM Newark WCLT-FM Oxford WMUB Portsmouth WPAY-FM Springfield WBLY-FM Steubenville WSTV-FM Toledo WMHE WSPD-FM WTDS WTOL-FM WTOL-FM WOSTOL-FM WTOL-FM WOSTOL-FM WOSTOL-FM WOSTOL-FM WOSTOL-FM WOSTOL-FM WOSTOL-FM WOSTOL-FM WOSTOL-FM OKIAHOM OKIAHO	100.3 88.5 104.1 103.9 103.5 92.5 101.5 91.3 99.9 104.7 91.5 104.5 91.5 98.9	WLAN-FM Lebanon WLAB WLBR-FM Meadville WMGW-FM Philadelphia WCAU-FM WFIL-FM WFIL-FM WHAT-FM WHAT-FM WHAT-FM WPYY WIBG-FM WPEN-FM WPEN-FM WPEN-FM WPWT WQAL WRTI-FM WXPN Philipsburg WPHB-FM WDUQ WFMP WKJF WWSW-FM Pottsville WPPA-FM Scranton	96.9 104.1 100.3 98.1 105.3 102.1 95.7 96.5 105.3 90.9 94.1 190.1 88.9 94.9 92.9 91.5 99.7 93.7 94.5 101.9 91.1	Bristol WOPI-FM Chattanooga WDOD-FM Greeneville WGRV-FM Jackson WTJS-FM Johnson City WJHL-FM Kingsport WKPT-FM Knoxville WBIR-FM WKCS WUOT Memphis WMCF Nashville WFMB Texas Abilene KACC-FM KRBC-FM Austin KAZZ KHFI Baytown KREL-FM	96.9 96.5 94.9 100.7 104.1 100.7 98.5 93.3 91.1 91.9 99.7 105.9
WMUZ WWJ-FM WXYZ-FM East Lansing WKAR-FM Flint WFBE WFUM Grand Rapids WJEF-FM WLAV-FM Highland Park WHPR Kalamazoo WMCR Oak Park WLDM Royal Oak WOAK WOMC Saginaw W3AM-FM Sturgis WSTR-FM Minnesoon Mankato KYSM-FM Minneapolis KTIS-FM KWFM	96.3 103.5 97.1 101.1 90.5 95.1 107.1 93.7 96.9 88.1 102.1 95.5 89.3 104.3 98.1 103.1	Asbury Park WJLK-FM Bridgeton WSNJ-FM Fair Lawn WRBI Hackettstown WNTI Newark WAAT-FM WBGO WNEW-FM New Brunswick WCTC-FM Paterson WPAT-FM Princeton WPRB Red Bank WFHA-FM So. Orange WSOU Trenton WTOA Zarephath WAWZ-FM New Mexi Albuquerque KANW KHFM	94.3 98.9 105.5 91.9 94.7 88.3 102.7 98.3 93.1 103.9 100.3 89.5 97.5 99.1	WFUV WHOM-FM WKCR-FM WNCN WNYC-FM WOR-FM WQXR-FM WGXR-FM WRCA-FM Niagara Falls WHLD-FM Patchogue WALK-FM WPAC-FM Peekskill WLNA-FM Poughkeepsie WKIP-FM Rochester WHFM Schenectady WGFM So. Bristo Center WRRE Springville WSPE Syracuse WAER WDDS-FM WSYR-FM Troy WFLY WRPI Utica WRUN-FM White Plains	90.7 92.3 89.9 104.3 93.9 98.7 96.3 97.1 98.5 97.5 106.1 100.7 104.7 98.9 99.5 95.1 88.1 93.1 94.5 92.3	WBUY-FM Raleigh WKIX-FM WKIX-FM WRAL-FM Reidsville WREV-FM Rocky Mount WEED-FM WFMA Salem WSJS-FM Salisbury WFTP-FM Sanford WSNS WWGP-FM Shelby WOHS-FM Tarboro WCPS-FM Tarbor	96.1 94.7 101.5 102.1 92.1 100.7 104.1 106.5 103.1 105.5 96.1 105.7 104.3 98.3 93.1	WMVO-FM Newark WCLT-FM Oxford WMUB Portsmouth WPAY-FM Springfield WBLY-FM Steubenville WSTV-FM Toledo WMHE WSPD-FM WTOL-FM WTOL-FM WTOL-FM WOBN Wooster WWST-FM Yellow Springs WYSO Youngstown WKBN-FM Oklahom Norman WNAD-FM Oklahoma City KOKH KYFM Stillwater KAMC-FM KSPI-FM	100.3 88.5 104.1 103.9 103.5 92.5 101.5 91.3 99.9 104.7 91.5 104.5 91.5 98.9	WLAN-FM Lebanon WLAB WLBR-FM Meadville WMGW-FM Philadelphia WCAU-FM WFIL-FM WFIL-FM WHAT-FM WHAT-FM WHAT-FM WPEN-FM WPEN-FM WPEN-FM WPEN-FM WPWT WQAL WRTI-FM WYPN WYPN WYPN WYPN WYPN WYPN WYPN WYPN	96.9 104.1 100.3 98.1 105.3 102.1 95.7 96.5 105.3 90.9 94.1 93.3 102.9 91.7 106.1 90.1 88.9 94.9 92.9 91.5 99.7 93.7 94.5 101.9 91.1	Bristol WOPI-FM Chattanooga WDOD-FM Greeneville WGRV-FM Jackson WTJS-FM Johnson City WJHL-FM Kingsport WKPT-FM KNOXVIIIE WBIR-FM WKCS WUOT Memphis WMCF Nashville WFMB Texas Abilene KACC-FM KRBC-FM Austin KAZZ KHFI Baytown KREL-FM Beaumont	96.9 96.5 94.9 100.7 104.1 100.7 98.5 93.3 91.1 91.9 99.7 105.9
WMUZ WWJ-FM WXYZ-FM East Lansing WKAR-FM Flint WFBE WFUM Grand Rapids WJEF-FM WLAV-FM Highland Park WHPR Kalamazoo WMCR Oak Park WLDM Royal Oak WOAK WOMC Saginaw W3AM-FM Sturgis WSTR-FM Minnesot KYSM-FM Minneapolis KTIS-FM KWFM WLOL FM St. Cloud KFAM-FM Winona	96.3 103.5 97.1 101.1 90.5 95.1 107.1 93.7 96.9 88.1 102.1 95.5 89.3 104.3 98.1 103.1	Asbury Park WJLK-FM Bridgeton WSNJ-FM Fair Lawn WRBI Hackettstown WNTI Newark WAAT-FM WBGO WNEW-FM New Brunswick WCTC-FM Princeton WPAT-FM Princeton WPAT-FM Princeton WPRB Red Bank WFHA-FM So. Orange WSOU Trenton WTOA Zarephath WAWZ-FM New Mexi Albuquerque KANW KHFM Los Alamos KRSN-FM	94.3 98.9 105.5 91.9 94.7 88.3 102.7 98.3 93.1 103.9 100.3 89.5 97.5 99.1 (co.	WFUV WHOM-FM WKCR-FM WNCN WNYC-FM WOR-FM WQXR-FM WGXR-FM WRCA-FM Niagara Falls WHLD-FM Patchogue WALK-FM WPAC-FM Peekskill WLNA-FM Poughkeepsie WKIP-FM Rochester WHFM Schenectady WGFM Toy WFFM Troy WFLY WRPI Utica WRUN-FM WNUN-FM WHIP Plains WFAS-FM	90.7 92.3 89.9 104.3 93.9 98.7 96.3 97.1 98.5 97.5 106.1 100.7 104.7 98.9 99.5 95.1 88.1 88.1 93.1 94.5	WBÜY-FM Raleigh WKIX-FM WKIX-FM WFF-FM WRAL-FM Reidsville WREV-FM Rocky Mount WEED-FM WFMA Salem WSJS-FM Salisbury WFTP-FM Sanford WSNS WWGP-FM Shelby WOHS-FM Statesville WSIC-FM Tarboro WCPS-FM Thomasville WTNC-FM Winston-Salem WAIR-FM Ohio Alliance WFAH-FM Akron WAKR-FM WAPS Ashland WATG-FM Ashtabula	96.1 94.7 101.5 102.1 92.1 100.7 104.1 106.5 103.1 105.5 96.1 105.7 104.3 98.3 93.1	WMVO-FM Newark VCLT-FM Oxford WMUB Portsmouth WPAY-FM Steubenville WSTY-FM Steubenville WSTY-FM Toledo WMHE WSPD-FM WTDS WTOD-FM WTOL-FM WOSSTER WYOD-FM WOSSTER WSST-FM Yellow Springs WYSO Youngstown WKBN-FM Oklahom Norman WNAD-FM Oklahoma City KOKH KYFM Stillwater KAMC-FM KSPI-FM Tulsa	100.3 88.5 104.1 103.9 103.5 92.5 101.5 91.3 99.9 104.7 91.5 91.5 98.9 104.5 98.9 104.7	WLAN-FM Lebanon WLAB WLBR-FM Meadville WMGW-FM Philadelphia WCAU-FM WFIL-FM WFIL-FM WHAT-FM WHAT-FM WHAT-FM WPEN-FM WPEN-FM WPEN-FM WPEN-FM WPWT WQAL WRTI-FM WPN-FM WPN-FM WPN-FM WPN-FM WPN-FM WOM WRI-FM WDUQ WFM-FM WDUQ WFM-FM WSW-FM Pottsville WPPA-FM Saint College WDFM Scranton WGBI-FM WUSV Sharon	96.9 104.1 100.3 98.1 105.3 102.1 95.7 96.5 105.3 90.9 94.1 93.3 102.9 91.7 106.1 90.1 88.9 94.9 91.5 99.7 93.7 94.5 101.9 91.1 101.3 89.9	Bristol WOPI-FM Chattanooga WDOD-FM Greeneville WGRV-FM Jackson WTJS-FM Johnson City WJHL-FM Kingsport WKPT-FM Knoxville WBIR-FM WKCS WUOT Memphis WMCF Nashville WFMB Texas Abilene KACC-FM KRBC-FM Austin KAZZ KHFI Baytown KREL-FM Beaumont KRIC-FM Cedar Hill	96.9 96.5 94.9 100.7 104.1 100.7 98.5 93.3 91.1 91.9 99.7 105.9 91.1 96.9 95.5 98.3 92.1 97.5
WMUZ WWJ-FM WXYZ-FM East Lansing WKAR-FM Flint WFBE WFUM Grand Rapids WJEF-FM WLAV-FM Highland Park WHPR Kalamazoo WMCR Oak Park WLDM Royal Oak WOAK WOMC Saginaw W3AM-FM Sturgis WSTR-FM Minneso' Mankato KYSM-FM KMIS-FM KWFM WLOL FM St. Cloud KFAM-FM	96.3 103.5 97.1 101.1 90.5 95.1 107.1 93.7 96.9 88.1 102.1 95.5 89.3 104.3 98.1 103.1 103.1	Asbury Park WJLK-FM Bridgeton WSNJ-FM Fair Lawn WRBI Hackettstown WNTI Newark WAAT-FM WBGO WNEW-FM New Brunswick WCTC-FM Paterson WPAT-FM Princeton WPRB Red Bank WFHA-FM So. Orange WSOU Trenton WTOA Zarephath WAWZ-FM New Mexi Albuquerque KANW KHFM Los Alamos KRSN-FM Mountain Park KMFM	94.3 98.9 105.5 91.9 94.7 88.3 102.7 98.3 93.1 103.9 100.3 89.5 97.5 99.1 (c)	WFUV WHOM-FM WKCR-FM WNCN WNYC-FM WOR-FM WQXR-FM WGXR-FM WRCA-FM Patchogue WALK-FM Patchogue WALK-FM WPAC-FM Peekskill WLNA-FM Poughkeepsie WKIP-FM Schenectady WGFM Schenectady WGFM So. Bristo Center WRRE Springville WSPE Syracuse WAER WDDS-FM WSYR-FM Troy WFLY WRPI Utica WRUN-FM White Plains WFAS-FM Woodside	90.7 92.3 89.9 104.3 93.9 98.7 96.3 97.1 98.5 97.5 106.1 100.7 104.7 98.9 99.5 95.1 88.1 88.1 93.1 94.5 92.3 91.5 105.7 103.9	WBÜY-FM Raleigh WKIX-FM WKIX-FM WRAL-FM Reidsville WREV-FM Rocky Mount WEED-FM WFMA Salisbury WFTP-FM Sanford WSNS WWGP-FM Shelby WOHS-FM Statesville WSIC-FM Tarboro WCPS-FM Tarboro WCPS-FM Tomasville WTNC-FM Winston-Salem WAIR-FM Akron WAKR-FM WAPS Ashland WATG-FM Ashtabula WICA-FM	96.1 94.7 101.5 102.1 92.1 100.7 104.1 106.5 96.1 105.7 104.3 98.3 93.1	WMVO-FM Newark WCLT-FM Oxford WMUB Portsmouth WPAY-FM Springfield WBLY-FM Steubenville WSTV-FM Toledo WMHE WSPD-FM WTOS WTOD-FM WTOL-FM WOSD-FM WOSTOL-FM WOSTOL-FM WOSTOL-FM WOSTOL-FM WOSTOL-FM WOSTOL-FM WOSTOL-FM WOBN WOSTOL-FM WOSTOL-FM WOBN WOSTOL-FM WOBN WOSTOL-FM WOSTOL-FM WSPD-FM WST-FM YEllow Springs WYSO Youngstown WKBN-FM Oklahom Norman WNAD-FM Oklahoma City KOKH KYFM Stillwater KAMC-FM KSPI-FM Tulsa KWGS	100.3 88.5 104.1 103.9 103.5 92.5 101.5 91.3 99.9 104.7 91.5 104.5 98.9 98.9 98.9 98.9 91.7 93.9 90.5	WLAN-FM Lebanon WLAB WLBR-FM Meadville WMGW-FM Philadelphia WCAU-FM WFIL-FM WFIL-FM WHAT-FM WHAT-FM WHAT-FM WHOPEN-FM WPEN-FM WPEN-FM WPEN-FM WPWT WQAL WRTI-FM WXPN Philipsburg WPHB-FM WDUQ WFMP WKJF WWSW-FM Pottsville WPPA-FM Scranton WGBI-FM WUSV Sharon WPIC-FM	96.9 104.1 100.3 98.1 105.3 102.1 95.7 96.5 105.3 90.9 94.1 93.3 102.9 91.7 106.1 90.1 88.9 94.9 92.9 91.5 99.7 93.7 94.5 101.9 91.1	Bristol WOPI-FM Chattanooga WDOD-FM Greeneville WGRV-FM Jackson WTJS-FM Johnson City WJHL-FM Kingsport WKPT-FM Knoxville WBIR-FM WKCS WUOT Memphis WMCF Nashville WFMB Texas Abilene KACC-FM KRBC-FM Austin KAZZ KHFI Baytown KREL-FM Beaumont KRIC-FM Cedar Hill KDFW	96.9 96.5 94.9 100.7 104.1 100.7 98.5 93.3 91.1 91.9 99.7 105.9
WMUZ WWJ-FM WXYZ-FM East Lansing WKAR-FM Flint WFBE WFUM Grand Rapids WJEF-FM WLAV-FM Highland Park WHPR Kalamazoo WMCR Oak Park WLDM Royal Oak WOAK WOMC Saginaw W3AM-FM Sturgis WSTR-FM Minnesot KYSM-FM Minneapolis KTIS-FM KWFM WLOL FM St. Cloud KFAM-FM Winona	96.3 103.5 97.1 101.1 90.5 95.1 107.1 93.7 96.9 88.1 102.1 95.5 89.3 104.3 98.1 103.1 103.1 103.5 98.5 97.5	Asbury Park WJLK-FM Bridgeton WSNJ-FM Fair Lawn WRBI Hackettstown WNTI Newark WAAT-FM WBGO WNEW-FM New Brunswick WCTC-FM Paterson WPAT-FM Princeton WPRB Red Bank WFHA-FM So. Orange WSOU Trenton WTOA Zarephath WAWZ-FM New Mexi Albuquerque KANW KHFM Los Alamos KRSN-FM Mountain Park	94.3 98.9 105.5 91.9 94.7 88.3 102.7 98.3 93.1 103.9 100.3 89.5 97.5 99.1 (c)	WFUV WHOM-FM WKCR-FM WNCN WNYC-FM WOR-FM WQXR-FM WGXR-FM WRCA-FM Patchogue WALK-FM Patchogue WALK-FM WPAC-FM Peekskill WLNA-FM Poughkeepsie WKIP-FM Schenectady WGFM Schenectady WGFM So. Bristo Center WRRE Springville WSPE Syracuse WAER WDDS-FM WSYR-FM Troy WFLY WRPI Utica WRUN-FM White Plains WFAS-FM Woodside	90.7 92.3 89.9 104.3 93.9 98.7 96.3 97.1 98.5 97.5 106.1 100.7 104.7 98.9 99.5 95.1 88.1 93.1 94.5 92.3 91.5 105.7	WBÜY-FM Raleigh WKIX-FM WKIX-FM WFF-FM WRAL-FM Reidsville WREV-FM Rocky Mount WEED-FM WFMA Salem WSJS-FM Salisbury WFTP-FM Sanford WSNS WWGP-FM Shelby WOHS-FM Statesville WSIC-FM Tarboro WCPS-FM Thomasville WTNC-FM Winston-Salem WAIR-FM Ohio Alliance WFAH-FM Akron WAKR-FM WAPS Ashland WATG-FM Ashtabula	96.1 94.7 101.5 102.1 92.1 100.7 104.1 106.5 103.1 105.5 96.1 105.7 104.3 98.3 93.1	WMVO-FM Newark VCLT-FM Oxford WMUB Portsmouth WPAY-FM Steubenville WSTY-FM Steubenville WSTY-FM Toledo WMHE WSPD-FM WTDS WTOD-FM WTOL-FM WOSSTER WYOD-FM WOSSTER WSST-FM Yellow Springs WYSO Youngstown WKBN-FM Oklahom Norman WNAD-FM Oklahoma City KOKH KYFM Stillwater KAMC-FM KSPI-FM Tulsa	100.3 88.5 104.1 103.9 103.5 92.5 101.5 91.3 99.9 104.7 91.5 104.5 98.9 98.9 98.9 98.9 91.7 93.9 90.5	WLAN-FM Lebanon WLAB WLBR-FM Meadville WMGW-FM Philadelphia WCAU-FM WFIL-FM WFIL-FM WHAT-FM WHAT-FM WHAT-FM WPEN-FM WPEN-FM WPEN-FM WPEN-FM WPWT WQAL WRTI-FM WPN-FM WPN-FM WPN-FM WPN-FM WPN-FM WOM WRI-FM WDW WRI-FM WDW WRI-FM WDW WRI-FM WDW WFM-FM Pottsville WFM-P WKJF WWSW-FM Pottsville WPPA-FM Saint College WDFM Scranton WGBI-FM WUSV Sharon	96.9 104.1 100.3 98.1 105.3 102.1 95.7 96.5 105.3 90.9 94.1 19.3 102.9 91.7 106.1 90.1 88.9 94.9 92.9 91.5 99.7 93.7 94.5 101.9 91.1 101.3 89.9 102.9	Bristol WOPI-FM Chattanooga WDOD-FM Greeneville WGRV-FM Jackson WTJS-FM Johnson City WJHL-FM Kingsport WKPT-FM Knoxville WBIR-FM WKCS WUOT Memphis WMCF Nashville WFMB Texas Abilene KACC-FM KRBC-FM Austin KAZZ KHFI Baytown KREL-FM Beaumont KRIC-FM Cedar Hill KDFW Cleburne	96.9 96.5 94.9 100.7 104.1 100.7 98.5 93.3 91.1 91.9 99.7 105.9 95.5 98.3 92.1 97.5
WMUZ WWJ-FM WXYZ-FM East Lansing WKAR-FM Flint WFBE WFUM Grand Rapids WJEF-FM WLAV-FM Highland Park WHPR Kalamazoo WMCR Oak Park WLDM Royal Oak WOAK WOMC Saginaw W3AM-FM Sturgis WSTR-FM Minnesot Mankato KYSM-FM Minneapolis KTIS-FM KWFM WLOL FM St. Cloud KFAM-FM Winona KWNO-FM	96.3 103.5 97.1 101.1 90.5 95.1 107.1 93.7 96.9 88.1 102.1 95.5 89.3 104.3 98.1 103.1 103.1 103.5 98.5 97.5	Asbury Park WJLK-FM Bridgeton WSNJ-FM Fair Lawn WRBI Hackettstown WNTI Newark WAAT-FM WBGO WNEW-FM New Brunswick WCTC-FM Paterson WPAT-FM Princeton WPRB Red Bank WFHA-FM So. Orange WSOU Trenton WTOA Zarephath WAWZ-FM New Mexi Albuquerque KANW KHFM Los Alamos KRSN-FM Mountain Park KMFM New Yori Albany	94.3 98.9 105.5 91.9 94.7 88.3 102.7 98.3 93.1 103.9 100.3 89.5 97.5 99.1 100.3 89.5 97.5 99.1 100.3	WFUV WHOM-FM WKCR-FM WNCN WNYC-FM WOR-FM WQXR-FM WGXR-FM WRCA-FM Patchogue WALK-FM Patchogue WALK-FM WPAC-FM Peekskill WLNA-FM Poughkeepsie WKIP-FM Schenectady WGFM Schenectady WGFM So. Bristo Center WRRE Springville WSPE Syracuse WAER WDDS-FM WSYR-FM Troy WFLY WRPI Utica WRUN-FM White Plains WFAS-FM Woodside	90.7 92.3 89.9 104.3 93.9 98.7 96.3 97.1 98.5 97.5 106.1 100.7 104.7 98.9 99.5 95.1 88.1 94.5 92.3 91.5 105.7 103.9 105.1	WBÜY-FM Raleigh WKIX-FM WKIX-FM WFF-FM WRAL-FM Reidsville WREV-FM Rocky Mount WEED-FM WFMA Salem WSJS-FM Salisbury WFTP-FM Sanford WSNS WWGP-FM Shelby WOHS-FM Statesville WSIC-FM Tarboro WCPS-FM Thomasville WTNC-FM Winston-Salem WAIR-FM WAIR-FM Akron WAKR-FM WAFAH-FM Akron WAKR-FM WAFAH-FM Akron WAKR-FM WAPS Ashland WATG-FM Ashtabula WICA-FM Athens WOUI Bellaire	96.1 94.7 101.5 102.1 92.1 100.7 104.1 106.5 103.1 105.5 96.1 105.7 104.3 98.3 93.1 101.7 97.5 89.1 101.3 103.7 91.5	WMVO-FM Newark WCLT-FM Oxford WMUB Portsmouth WPAY-FM Springfield WBLY-FM Steubenville WSTV-FM Toledo WMHE WSPD-FM WTDS WTOD-FM WTOL-FM WOSTOL-FM WOSTOL-FM WST-FM YOBN WOSTOL-FM WST-FM YEllow Springs WYSO Youngstown WKBN-FM Oklahom Norman WNAD-FM Oklahom Stillwater KAMC-FM KSPI-FM Tulsa KWGS Oregon Eugene	100.3 88.5 104.1 103.9 103.5 92.5 101.5 91.3 99.9 104.7 91.5 104.5 98.9 104.7 98.9 104.7 99.9 104.7 99.9 105.5 98.9 107.5 98.9 99.9 109.9	WLAN-FM Lebanon WLAB WLBR-FM Meadville WMGW-FM Philadelphia WCAU-FM WFIL-FM WFIL-FM WHAT-FM WHAT-FM WHAT-FM WHYY WIBG-FM WPEN-FM WPEN-FM WPWT WQAL WRTI-FM WPWT WGAL WRTI-FM WDUQ WFMP WKJF WWSW-FM Pothsville WPPA-FM Saint College WDFM Scranton WGBI-FM WUSV Sharon WPIC-FM Sunbury WKOK-FM	96.9 104.1 100.3 98.1 105.3 102.1 95.7 96.5 105.3 90.9 94.1 93.3 102.9 91.7 106.1 90.1 88.9 94.9 91.5 99.7 93.7 94.5 101.9 91.1 101.3 89.9 102.9 94.1	Bristol WOPI-FM Chattanooga WDOD-FM Greeneville WGRV-FM Jackson WTJS-FM Johnson City WJHL-FM Kingsport WKPT-FM KNOXVIlle WBIR-FM WKCS WUOT Memphis WMCF Nashville WFMB Texas Abilene KACC-FM KRBC-FM Austin KAZZ KHFI Baytown KREL-FM Beaumont KRIC-FM Cedar Hill KDFW Cleburne KCLE-FM Corpus Christi	96.9 96.5 94.9 100.7 104.1 100.7 98.5 93.3 91.1 91.9 99.7 105.9 91.1 96.9 95.5 98.3 92.1 97.5 107.9
WMUZ WWJ-FM WXYZ-FM East Lansing WKAR-FM Flint WFBE WFUM Grand Rapids WJEF-FM WLAV-FM Highland Park WHPR Kalamazoo WMCR Oak Park WLDM Royal Oak WOAK WOMC Soginaw W3AM-FM Sturgis WSTR-FM Minneson Mankato KYSM-FM Minneapolis KTIS-FM KWFM WLOL FM St. Cloud KFAM-FM WIOL-FM Mississipi Jackson	96.3 103.5 97.1 101.1 90.5 95.1 107.1 93.7 96.9 88.1 102.1 95.5 89.3 104.3 98.1 103.1 103.5 104.7 97.5 pi	Asbury Park WJLK-FM Bridgeton WSNJ-FM Fair Lawn WRBI Hackettstown WNTI Newark WAAT-FM WBGO WNEW-FM New Brunswick WCTC-FM Paterson WPAT-FM Princeton WPRB Red Bank WFHA-FM So. Orange WSOU Trenton WTOA Zarephath WAWZ-FM New Mexi Albuquerque KANW KHFM Los Alamos KRSN-FM Mountain Park KMFM New Yori Albany WAMC	94.3 98.9 105.5 91.9 94.7 88.3 102.7 98.3 93.1 103.9 100.3 89.5 97.5 99.1 (c)	WFUV WHOM-FM WKCR-FM WNCN WNYC-FM WOR-FM WQXR-FM WRCA-FM Niagara Falls WHLD-FM Patchogue WALK-FM WPAC-FM Peekskill WLNA-FM Poughkeepsie WKIP-FM Rochester WHFM Schenectady WGFM Schenectady WGFM Schenectady WGFM Schenectady WGFM Schenectady WGFM Toologie WARE Springville WSPE Syracuse WAER WDDS-FM WSYR-FM Troy WFLY WRPI Utica WRUN-FM White Plains WFAS-FM Woodside WRFM	90.7 92.3 89.9 104.3 93.9 98.7 96.3 97.1 98.5 97.5 106.1 100.7 104.7 98.9 99.5 95.1 88.1 94.5 92.3 91.5 105.7 103.9 105.1	WBÜY-FM Raleigh WKIX-FM WKIX-FM WRAL-FM Reidsville WREV-FM Rocky Mount WEED-FM WFMA Salisbury WFTP-FM Sanford WSJS-FM Salisbury WFTP-FM Sanford WSNS WWGP-FM Shelby WOHS-FM Statesville WSIC-FM Tarboro WCPS-FM Tarboro WCPS-FM Tomasiville WTNC-FM Winston-Salem WAIR-FM Akron WAKR-FM WAPS Ashland WATG-FM Ashtabula WICA-FM Athens WOUI Bellaire WTRX-FM	96.1 94.7 101.5 102.1 92.1 100.7 104.1 106.5 96.1 105.7 104.3 98.3 93.1 101.7 97.5 89.1 101.3 103.7	WMVO-FM Newark WCLT-FM Oxford WMUB Portsmouth WPAY-FM Springfield WBLY-FM Steubenville WSTV-FM Toledo WMHE WSPD-FM WTOL-FM WTOL-FM WTOL-FM WOSD-FM WSTOL-FM WSTOL-FM WOSD-FM WSTOL-FM WSTOL-FM WSPD-FM WTOL-FM WSPD-FM WSPD-FM WSPD-FM WSPD-FM WSPD-FM WSPD-FM WSPD-FM WSPD-FM WSPD-FM STOLLED WSPT-FM Tulsa KWGS Oregon Eugene KRVM	100.3 88.5 104.1 103.9 103.5 92.5 101.5 91.3 99.9 104.7 91.5 91.5 98.9 90.9 88.9 98.9 91.7 93.9 90.5	WLAN-FM Lebanon WLAB WLBR-FM Meadville WMGW-FM Philadelphia WCAU-FM WFIL-FM WFIL-FM WHAT-FM WHAT-FM WHAT-FM WPEN-FM WPEN-FM WPEN-FM WPEN-FM WPWT WQAL WRTI-FM WXPN Philipsburg KDKA-FM WDUQ WFMP WKJF WWSW-FM Pottsville WPPA-FM Scranton WGBI-FM WSV Sharon WPIC-FM Sunbury WKOK-FM WGRI-FM WOKOK-FM WGRI-FM WRRN	96.9 104.1 100.3 98.1 105.3 102.1 95.7 96.5 105.3 90.9 94.1 19.3 102.9 91.7 106.1 90.1 88.9 94.9 92.9 91.5 99.7 93.7 94.5 101.9 91.1 101.3 89.9 102.9	Bristol WOPI-FM Chattanooga WDOD-FM Greeneville WGRV-FM Jackson WTJS-FM Johnson City WJHL-FM Kingsport WKPT-FM KNOXVIIIE WBIR-FM WKCS WUOT Memphis WMCF Nashville WFMB Texas Abilene KACC-FM KRBC-FM Austin KAZZ KHFI Baytown KREL-FM Beaumont KRIC-FM Cedar Hill KDFW Cleburne KCLE-FM Corpus Christi KDMC	96.9 96.5 94.9 100.7 104.1 100.7 98.5 93.3 91.1 91.9 99.7 105.9 95.5 98.3 92.1 97.5
WMUZ WWJ-FM WXYZ-FM East Lansing WKAR-FM Flint WFBE WFUM Grand Rapids WJEF-FM WLAV-FM Highland Park WHPR Kalamazoo WMCR Oak Park WLDM Royal Oak WOAK WOMC Soginaw W3AM-FM Sturgis WSTR-FM Minneson Mankato KYSM-FM Minneapolis KTIS-FM KWFM WLOL FM St. Cloud KFAM-FM WIOL-FM Mississipi Jackson	96.3 103.5 97.1 101.1 90.5 95.1 107.1 93.7 96.9 88.1 102.1 95.5 89.3 104.3 98.1 103.1 103.1 103.5 98.5 97.5	Asbury Park WJLK-FM Bridgeton WSNJ-FM Fair Lawn WRBI Hackettstown WNTI Newark WAAT-FM WBGO WNEW-FM New Brunswick WCTC-FM Paterson WPAT-FM Princeton WPRB Red Bank WFHA-FM So. Orange WSOU Trenton WTOA Zarephath WAWZ-FM New Mexi Albuquerque KANW KHFM Los Alamos KRSN-FM Mountain Park KMFM New Yori Albany	94.3 98.9 105.5 91.9 94.7 88.3 102.7 98.3 93.1 103.9 100.3 89.5 97.5 99.1 100.3 89.5 97.5 99.1 100.3	WFUV WHOM-FM WKCR-FM WNCN WNYC-FM WOR-FM WQXR-FM WGX-FM WRCA-FM Patchogue WALK-FM WPAC-FM Peekskill WLNA-FM Poughkeepsie WKIP-FM Rochester WHFM Schenectady WGFM So. Bristo Center WRRE Springville WSPE Syracuse WAER WDDS-FM WSYR-FM Troy WFLY WRPI Utica WRUN-FM White Plains WFAS-FM Woodside WRFM North Caro Albemarle	90.7 92.3 89.9 104.3 93.9 98.7 96.3 97.1 98.5 97.5 106.1 100.7 104.7 98.9 99.5 95.1 88.1 94.5 92.3 91.5 105.7 103.9 105.1	WBÜY-FM Raleigh WKIX-FM WKIX-FM WFF-FM WRAL-FM Reidsville WREV-FM Rocky Mount WEED-FM WFMA Salem WSJS-FM Salisbury WFTP-FM Sanford WSNS WWGP-FM Shelby WOHS-FM Statesville WSIC-FM Tarboro WCPS-FM Thomasville WTNC-FM Winston-Salem WAIR-FM WAIR-FM Akron WAKR-FM WAFAH-FM Akron WAKR-FM WAFAH-FM Akron WAKR-FM WAPS Ashland WATG-FM Ashtabula WICA-FM Athens WOUI Bellaire	96.1 94.7 101.5 102.1 92.1 100.7 104.1 106.5 103.1 105.5 96.1 105.7 104.3 98.3 93.1 101.7 97.5 89.1 101.3 103.7 91.5	WMVO-FM Newark WCLT-FM Oxford WMUB Portsmouth WPAY-FM Springfield WBLY-FM Steubenville WSTV-FM Toledo WMHE WSPD-FM WTDS WTOD-FM WTOL-FM WOSTOL-FM WOSTOL-FM WST-FM YOBN WOSTOL-FM WST-FM YEllow Springs WYSO Youngstown WKBN-FM Oklahom Norman WNAD-FM Oklahom Stillwater KAMC-FM KSPI-FM Tulsa KWGS Oregon Eugene	100.3 88.5 104.1 103.9 103.5 92.5 101.5 91.3 99.9 104.7 91.5 104.5 98.9 104.7 98.9 104.7 99.9 104.7 99.9 105.5 98.9 107.5 98.9 99.9 109.9	WLAN-FM Lebanon WLAB WLBR-FM Meadville WMGW-FM Philadelphia WCAU-FM WFIL-FM WFIL-FM WHAT-FM WHAT-FM WHAT-FM WPY WBG-FM WPEN-FM WPEN-FM WPWT WQAL WRTI-FM WXPN Philipsburg WPHB-FM WTSburgh KDKA-FM WDUQ WFMP WKJF WWSW-FM Scranton WGBI-FM WOSV Sharon WPIC-FM Sunbury WKOK-FM Warren WRRN Washington	96.9 104.1 100.3 98.1 105.3 102.1 95.7 96.5 105.3 90.9 94.1 93.3 102.9 91.7 106.1 90.1 88.9 94.9 91.5 99.7 93.7 94.5 101.9 91.1 101.3 89.9 102.9 94.1	Bristol WOPI-FM Chattanooga WDOD-FM Greeneville WGRV-FM Jackson WTJS-FM Johnson City WJHL-FM Kingsport WKPT-FM KNOXVIlle WBIR-FM WKCS WUOT Memphis WMCF Nashville WFMB Texas Abilene KACC-FM KRBC-FM Austin KAZZ KHFI Baytown KREL-FM Beaumont KRIC-FM Cedar Hill KDFW Cleburne KCLE-FM Corpus Christi	96.9 96.5 94.9 100.7 104.1 100.7 98.5 93.3 91.1 91.9 99.7 105.9 91.1 96.9 95.5 98.3 92.1 97.5 107.9

KIXL-FM 1	04.5	San Antonio		WINA-FM	95.3	St. Croix		WBKW	99.5	WLFM	91.1	Milwaukee	
KNER	88.1	KISS	99.5	ULTW	91.3	WIUS	100.1	Charleston		Eau Claire		WQFM	93.3
KRLD-FM	92.5	KITE-FM	97.3	Crewe		South Norfolk		WKAZ-FM	97.5	WEAU-FM	94.1	Racine	
WRR-FM 1	01.1	KONO-FM	92.9	WSVS-FM	104.7	WFOS	90.5	Fairmont		Glendale		WRNJ-FM	100,7
KSFM 1	05.3	Texarkana		Harrisonburg		Winchester		WJPB	92.3	WFMR	96.5	Rice Lake	
KSMU-FM	89.3	KCMC-FM	98.1	WEMC	91.7	WRFL	92.5	Huntington		Greenfield		WJMC-FM	96.3
KVTT	91.7			WSVA-FM	100.7			WHTN-FM	100.5	WWCF	94.9	Sheboygan	
Denton	- 31	Utah		Lynchburg		Washing	ton	Logan		Janesville		WHBL-FM	100.3
KDNT-FM 1	06.3			WWOD-FM	100.1			WLOG-FM	103.3	WCLO-FM	99.9	Wisconsin Ra	pids
El Paso		Ephraim		Martinsville		Seattle		Martinsburg		Madison		WFHR-FM	103.3
	88.5	KEPH	88.9	WMVA-FM	96.3	KING-FM	98.1	WEPM-FM	94.3	WFOW	104.9		
Ft. Worth		Logan	00.7	Newport New		KIRO-FM	100.7	Morgantown		WHA-FM	88.7	Hawai	ii
	96.3	KVSC	88.1	WGH-FM	97.3	KISW	99.9	WAJR-FM	99.3	WHAD	90.7		
Houston		Salt Lake City	00.1	Norfolk		KUOW	90.5	Oak Hill		WHHI	91.3	Honolulu	
	97.9	KBFM	93.9	WMTI	91.5	Spokane		WOAY FM	94.1	WHKW	89.3	KAIM-FM	95.5
	02.9	KDYL-FM	98.7	WRVC	102.5	KREM-FM	92.9	Parkersburg		WHLA	90,3	KUOH	90.5
	01.1	KLUB-FM	97.1	Richmond		Tacoma		WAAM-FM	106.5	WHRM	91.9	KVOK	88.1
	91.3	KSL-FM	100.3	WCOD	98.1	KTNT-FM	97.3	Wheeling		WHSA	89.9		
Lubbock				WRFK	89.1	KTOY	91.7	WKWK-FM	97.3	WHWC	88.3	Puerto R	lico
	93.7	Virginia	,	WRNL-FM	102.1	KTWR	103.9	WWVA-FM	98.7	WISC-FM	98.1		
Nacogdoches				WRVA-FM	94.5					WMFM	104.1	Mayaguez	
	00.1	Arlington	1051	Roanoke	010	West Virg	inia	Wiscons	in		104.1	WORA-FM	97.5
Plainview		WARL-FM	105.1	WDBJ-FM	94.9					Merrill		Ponce	
KHBL	88.1	Charlottesville		WSLS-FM	99.1	Beckley		Appleton		WUN	100.7	WPRP-FM	104.7

FM Broadcast Stations, by Frequency

	88.1 MC.			89.3 MC.			90.7 MC.		WOBN	Westerville	Ohio
KLON	Long Beach	Cal.	KPFB	Berkeley	Cal.	KSPC	Claremont	Cal.	WYSO	Yellow Springs	Ohio
WEPS	Elgin	III.	KPCS	Pasadena	Cal.	WPSR	Evansville	Ind.	WDUQ	Pittsburgh	Pa.
WGVF	Gary	Ind.	WRTC-FM	Hartford	Conn.	WAMC	Albany	N. Y.	WMTI	Norfolk	Va.
WNAS	New Albany	Ind.	WNUR	Evanston	III.	WFUV	New York	N. Y.			
KDPS	Des Moines	lowa	WFPL	Louisville	Ky.	WHAD	Madison	Wisc.	THE PARTY AND ADDRESS OF THE PARTY AND ADDRESS	91.7 MC.	
KSDB-FM	Manhattan	Kans.	WOAK	Royal Oak	Mich.				WUOA	Tuscaloosa	Ala.
KTJO-FM	Ottawa	Kans.	WCUR-FM	Kansas City	Mo.	la maria de la companya della companya de la companya de la companya della compan	90.9 MC.		KALW	San Francisco	Cal.
WBJC	Baltimore	Md.	WHPS	High Point	N. C.	WILL-FM	Urbana	HI.	WTHS	Miami	Fla.
WAME	Amherst	Mass.	WHHS	Havertown	Pa.	WBUR	Boston	Mass.	WGRE	Greencastle	Ind.
WHPR	Highland Park	Mich.	KSMU-FM	Dallas	Tex.	WFTR	Detroit	Mich.	KSUI	Iowa City	lowa
WMMI	Meridian	Miss.	WHKW	Madison	Wisc.	WNAD-FM	Norman	Okla.	WEDK	Springfield	Mass.
WSPE	Springville	N. Y.		,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	., 150.	WHYY	Philadelphia	Pa.	WUOM	Ann Arbor	Mich.
WAER	Syracuse	N. Y.		89.5 MC.					WICB	Ithaca	N. Y.
WBGU	Bowling Green	Ohio	WAME	Amherst	Mass.		91.1 MC.		KAMC-FM		
WKSU-FM	Kent	Ohio	WSOU	So. Orange	N. J.	WNIC	DeKalb	III.	WPWT	Stillwater	Okla.
KTEC	Oretech	Ore.	***300	30. Orange	14. 3.	WGCS	Goshen	Ind.		Philadelphia	Pa.
KNER	Dallas	Tex.				WYSN	New Castle	Ind.	KVTT	Dallas	Tex.
KHBL	Plainview	Tex.		89.7 MC.		WBOR	Brunswick	Me.	WEMC	Harrisonburg	Va.
KVSC		Utah	KOEN	Oceanside	Cal.	WMUA	Amherst	Mass.	KTOY	Tacoma	Wash.
	Logan	T. H.	WGBH-FM	Cambridge	Mass.	WSLN	Delaware	Ohio			
KVOK	Honolulu	1. П.	WOSU-FM	Columbus	Ohio	KWAX	Eugene	Ore.		91.9 MC.	
	00046					WDFM	Saint College	Pa.	KASU	Jonesboro	Ark.
Kene	88.3 MC.			89.9 MC.		WKCS	Knoxville	Tenn.	KVCR	San Bernardino	Cal.
KSDS	San Diego	Cal.	KCRW	Santa Monica	Cal.	KACC-FM	Abilene	Tex.	WSRV	Carbondale	III.
WBGO	Newark	N. J.	WKCR-FM	New York	N. Y.	WLFM	Appleton	Wisc.	WKSD	Kewanee	III.
WBWC	Berea	Ohio	WGPS	Greensboro	N. C.	** 61 /**	Appleion	** ISC.	WHCI	Hartford City	Ind.
WHWC	Madison	Wisc.	WUSV	Scranton	Pa.		91.3 MC.		WVSH	Huntington	Ind.
			WUSC-FM	Columbia	S. C.	KCVN	Stockton	Cal.	WFPK	Louisville	Ky.
44-0.	88.5 MC.		WHSA	Madison	Wisc.	KRCC	Colorado Sprs.	Colo.	WGTS-FM	Takoma Park	Md.
KFCA	Phoenix	Ariz.		1114413011		WWKS	Macomb	III.	WHSR-FM	Winchester	Mass.
WMHC	So. Hadley	Mass.		90.1 MC.		WSKS	Wabash	Ind.	WNTI	Hackettstown	N. J.
WMUB	Oxford	Ohio	KSCU	Santa Clara	Cal.	WBKY			KRVM	Eugene	Ore.
KVOF-FM	El Paso	Tex.	WABE	Atlanta	Ga.	WWWS	Lexington	Ky.	WUOT	Knoxville	Tenn.
			WIAN	Indianapolis	Ind.		Greenville	N. C.	WHRM	Madison	Wisc.
	88.7 MC.		WOI-FM	Ames	lowa	WTDS	Toledo	Ohio			
KXLU	Los Angeles	Cal.	WCFM	Williamstown	Mass.	KUHF	Houston	Tex.		92.1 MC.	
KSTE	Emporia	Kans.	WRTI-FM	Philadelphia		ULTW	Charlottesville	Va.	KPSR	Palm Springs	Cal.
WBFO	Buffelo	N. Y.	AA KII-LW	rniiadeipnia	Pa.	WHHI	Madison	Wisc.	WEED-FM	Rocky Mount	N. C.
WHA-FM	Madison	Wisc.		90.3 MC.			91.5 MC.		WARD-FM	Johnstown	Pa.
			WEHE		NIV	KIICAC		C.1	KREL-FM		Tex.
14/7/11/1	88.9 MC.	-	WSHS WBOE	Floral Park	N. Y.	WFSU-FM	Los Angeles	Cal.	KKET-11M	Baytown	Tex.
WTUN	Tampa	Fla.		Cleveland	Ohio		Tallahassee	Fla.		00 0 116	
WERS	Boston	Mass.	WHLA	Madison	Wisc.	WPRK	Winter Park	Fla.	VEAC FIL	92.3 MC.	
KOKH	Oklahoma City	Okla.		00 5 46		WBEZ	Chicago	III.	KFAC-FM	Los Angeles	Cal.
WXPN	Philadelphia	Pa.	140110	90.5 MC.		WEVC	Evansville	Ind.	KSJO-FM	San Jose	Cal.
KEPH	Ephraim	Utah	KSHS	Colorado Spr.		WWHI	Muncie	Ind.	WDBO-FM	Orlando	Fla.
			WHUS	Storrs	Conn.	KANU	Lawrence	Kans.	WJOB-FM	Hammond	Ind.
	89.1 MC.		WKAR-FM	East Lansing	Mich.	WMMI	Meridian	Miss.	WHOM-FM	New York	N. Y.
KWAR	Waverly	lowa	WCBE	Columbus	Ohio	KSLH	St. Louis	Mo.	WFLY	Troy	N. Y.
KMUW	Wichita	Kans.	KWGS	Tulsa	Okla.	WNYE	Brooklyn	N. Y.	WGWR,FM	Asheboro	N. C.
WAPS	Akron	Ohio	WFOS	South Norfolk	Va.	WRP'	Troy	N. Y.	WCOL-FM	Columbus	Ohio
KANW	Albuquerque	N. M.	KUOW	Seattle	Wash.	WUNC	Chapel Hill	N. C.	KEX-FM	Portland	Ore.
WRKF	Richmond	Va.	KUOH	Honolulu	T. H.	WOUI	Athens	Ohio	WRRN	Warren	Pa.

	Providence	R. I.		94.3 MC.		WVJS-FM	Owensboro	Ky.	WAKR-FM	Akron	Ohio
WJPB	Fairmont	W.Va.	WBEC-FM	Pittsfield	Mass.	WTAG-FM	Worcester	Mass.	KRIC-FM	Beaumont	Tex.
			WOCB-FM	W. Yarmouth	Mass.	WMBH-FM	Joplin	Mo.	WKAZ-FM	Charleston	W.Va.
	92.5 MC.		WJLK-FM	Asbury Park	N. J.	WMBO-FM	Auburn	N. Y.	WORA-FM	Mayaguez	P. R.
WHOS-FM	Decatur	Ala.	WBUY-FM	Lexington	N. C.	WKIX-FM	Raleigh	N. C.			
WMBD-FM	Peoria	IR.	KCLE-FM	Cleburne	Tex.	WOHS-FM	Shelby	N. C.		97.7 MC.	
WOMI-FM	Owensboro	Ky.	WEPM-FM	Martinsburg	W.Va.				KPOC-FM	Pocahontas	Ark.
WHNC-FM	Henderson	N. C.					96.3 MC.		WFST-FM	Caribou	Me.
WMHE	Toledo	Ohio		94.5 MC.		KRED	Eureka	Cal.	WBET-FM	Brockton	Mass.
WIFI	Glenside	Pa.	WNDB-FM	Daytona Beach	Fla.	KRKD-FM	Los Angeles	Cal.	WBUT-FM	Butler	Pa.
WESC-FM	Greenville	S. C.	WLAP-FM	Lexington	Ky.	WGBS-FM	Miami	Fla.			
KRLD-FM	Dallas	Tex.	KWKH-FM	Shreveport	La.	WBBM-FM	Chicago	III.		97.9 MC.	
WRFL	Winchester	Va.	WHDH-FM	Boston	Mass.	WJR-FM	Detroit	Mich.	KMJ-FM	Fresno	Cal.
			KWOC-FM	Poplar Bluff	Mo.	KHFM	Albuquerque	N. M.	KNOB	Long Beach	Cal.
	92.7 MC.		WSYR-FM	Syracuse	N. Y.	WQXR-FM	New York	N. Y.	WQXT-FM	Palm Beach	Fla.
KACE-FM	Riverside	Cal.	WFSC-FM	Franklin	N. C.	WBAP-FM	Ft. Worth	Tex.	WEHS	Chicago	III.
WRAJ-FM	Anna	III.	WLOE-FM	Leaksville	N. C.	WMVA-FM	Martinsville	Va.	WFDS-FM	Baltimore	Md.
	7 111114		WWSW-FM	Pittsburgh	Pa.	WJMC-FM	Rice Lake	Wisc.	WJLB-FM	Detroit	Mich.
	92.9 MC.		WRVA-FM	Richmond	Va.	WTOP-FM	Washington	D. C.	KMFM	Mountain Park	N. M.
WGKA-FM	Atlanta	Ga.							WEVD-FM	New York	N. Y.
WVLN-FM	Olney	III.		94.7 MC.			96.5 MC.		WAZL-FM	Hazleton	Pa.
WBOS-FM	Brookline	Mass.	KRHM	Hollywood	Cal	KFMX	San Diego	Cal.	WCOS-FM	Columbia	S. C.
WBNY-FM	Buffalo	N. Y.	WDOV-FM	Dover	Del.	KRON-FM	San Francisco	Cal.	WFAA-FM	Dallas	Tex.
KDKA-FM	Pittsburgh	Pa.	WENR-FM	Chicago	III.	WTIC-FM	Hartford	Conn.	KFMK	Houston	Tex.
WDSC-FM	Dillon	S. C.	WNGO-FM	Mayfield	Ky.	WHOO-FM	Orlando	Fla.			
KONO-FM	San Antonio	Tex.	WMAS-FM	Springfield	Mass.	WEWO-FM	Laurinburg	N. C.		98.1 MC.	
	Spokane		WHFI	Detroit	Mich.	WHAT-FM	Philadelphia	Pa.	WCTA-FM	Andalusia	Ala.
KREM-FM	Oporune	Wash.	KTTS-FM	Springfield	Mo.	WDOD-FM	Chattanooga	Tenn.	KAFE	Oakland	Cal.
	02 1 46		WAAT-FM	Newark	N. J.	WFMR	Glendale	Wisc.	KCBM	Kansas City	Kans.
KNIN ETT	93.1 MC.	C-1	WPTF-FM	Raleigh	N. C.				WBRL	Baton Rouge	La.
KNX-FM	Hollywood	Cal.		Columbus	Ohio		96.7 MC.		WNBH-FM	New Bedford	Mass.
WKAT-FM	Miami Beach	Fla.				KWIZ-FM	Santa Ana	Cal.	WSAM-FM	Saginaw	Mich.
WHYN-FM	Springfield	Mass.		94.9 MC.		WSTC-FM	Stamford	Conn.	WNBF-FM	Binghamton	N. Y.
WJBK-FM	Detroit	Mich.	KSFR	San Francisco	Cal	WCOH-FM	Newnan	Ga.	WFNC-FM	Fayetteville	N. C.
WPAT-FM	Paterson	N. J.	WSJG	Miami	Fla.	WORX-FM	Madison	Ind.	WCAU-FM	Philadelphia	Pa.
WDDS-FM	Syracuse	N. Y.	KCMO-FM	Kansas City	Mo.	WFOB-FM	Fostoria	Ohio	WSNW-FM	Seneca	S. C.
WAIR-FM	Winston-Salem	N. C.	WMTW-FM	Mt. Washington	N.H.	WQMS	Hamilton	Ohio	KCMC-FM	Texarkana	Tex.
			WPHB-FM	Philipsburg	Pa.				WCOD	Richmond	Va.
	93.3 MC.		WGRV-FM	Greeneville	Tenn.		96.9 MC.		KING-FM	Seattle	Wash.
KYA-FM	San Francisco	Cal.	WDBJ-FM	Roanoke	Va.	KFBK-FM	Sacramento	Cal.	WISC-FM	Madison	Wisc.
WFLA-FM	Tampa	Fla.	WWCF	Greenfield	Wisc.	WZOK-FM	Jacksonville	Fla.		000110	
WRBL-FM	Columbus	Ga.				WNEX-FM	Macon	Ga.	W0)446	98.3 MC.	
WKYC	Paducah	Ky.		95.1 MC.		WLBH-FM	Mattoon	III.	KDWC	West Covina	Cal.
KCMK	Kansas City	Mo.	WGHF	Brookfield	Conn.	WPAD-FM	Paducah	Ky.	WLAD-FM	Danbury	Conn.
WJTN-FM	Jamestown	N. Y.	WJAX-FM	Jacksonville	Fla.	KALB-FM	Alexandria	La.	WPRS-FM	Paris	111.
WBBO-FM	Forest City	N. C.	WFBE	Flint	Mich.	WXHR	Boston	Mass.	WHAI-FM	Greenfield	Mass.
WIP-FM	Philadelphia	Pa.	WRRE	So. Bristol Center		WLAV-FM	Grand Rapids	Mich.	WTVB-FM	Coldwater	Mich.
WBIR-FM	Knoxville	Tenn.	WGPA-FM	Bethlehem	Pa.	WEQR	Goldsboro	N. C.	WCTC-FM	New Brunswick	N. J.
WQFM	Milwaukee	Wisc.	WTMA-FM	Charleston	S. C.	KGPO	Grants Pass	Ore.	WHLI-FM	Hempstead	N. Y.
						WLAN-FM	Lancaster	Pa.	WTNC-FM	Thomasville	N. C.
	93.5 MC.			95.3 MC.		WCSC-FM	Charleston	S. C.	WEEX-FM	Easton	Pa.
KEDO	Ontario	Cal.	KJML	Sacramento	Cal.	WOPI-FM	Bristol	Tenn.	WRHI-FM	Rock Hill	S. C.
WNRC-FM	New Rochelle	N. Y.	KSJO-FM	San Jose	Cal.	KRBC-FM	Abilene	Tex.	KHFI	Austin	Tex.
			WKOP-FM	Binghamton	N. Y.					00 5 46	
	93.7 MC.		WSRS-FM	Cleveland Hats.			97.1 MC.		KDDIA	98.5 MC.	C-1
WSFM	Birmingham	Ala.	WINA-FM	Charlottesville	Va.	WHTB-FM	Talladega	Ala.	KRPM	San Jose	Cal.
KRFM	Fresno	Cal.				KFMU	Los Angeles	Cal.	KFML-FM	Denver	Colo.
WHCN	Hartford	Conn.		95.5 MC.		WNIB	Chicago	all.	WSB-FM	Atlanta	Ga.
WDEL-FM	Wilmington	Del.	KELE	Phoenix	Ariz.	WRCM	New Orleans	La.	WRKO-FM	Boston	Mass.
WCMI-FM	Ashland	Ky.	KABC-FM	Los Angeles	Cal.	WWJ-FM	Detroit	Mich.	KTIS-FM	Minneapolis	Minn.
WJEF-FM	Grand Rapids	Mich.	WDHF	Chicago	III.	KWFM	Minneapolis	Minn.	KWOS-FM	Jefferson City	Mo.
KCFM	St. Louis	Mo.	WFMS	Indianapolis	Ind.	WRCA-FM	New York	N. Y.	KRSN-FM	Los Alamos	N. M.
WMVO-FM	Mt. Vernon	Ohio	WRNC	Oakland	Md.	WBNS-FM	Columbus	Ohio	WHLD-FM	Niagara Falls	N. Y.
WKJF	Pittsburgh	Pa.	WLDM	Oak Park	Mich.	KPFM	Portland	Ore.	WERE-FM	Cleveland	Ohio
WFBC-FM	Greenville	S. C.	KNEV	Reno	Nev.	WEEL	Erie	Pa.	WBRE-FM WKPT-FM	Wilkes Barre	Pa.
KSEL-FM	Lubbock	Tex.	WABC-FM	New York	N. Y.	KLUB-FM	Salt Lake City	Utah	WYEI-EM	Kingsport	Tenn.
			WHPE-FM	High Point	N. C.	WASH	Washington	D. C.		98.7 MC.	
	93.9 MC.	Hall Hall	WJAC-FM	Johnstown	Pa.				КСВН	Beverly Hills	Cal.
KPOL-FM	Los Angeles	Cal.	WPFM	Providence	R. I.		97.3 MC.		WFMT	Chicago	III.
WAHR-FM	Miami Beach	Fla.	KAZZ	Austin	Tex	KEAR	San Francisco	Cal.	WHOP-FM	Hopkinsville	Ky.
WEBH-FM	Chicago	III.	KDMC	Corpus Christi	Tex	KRNW	Boulder	Colo.	WOR-FM	New York	N. Y.
WFMW-FM	Madisonville	Ky.	KAIM-FM	Honolulu	T. H.	WCKR-FM	Migmi	Fla.	WMDE		
WCOU-FM	Lewiston	Me.				WTOC-FM	Savannah	Ga.	KPOJ	Greensboro	N. C. Ore.
KWPM-FM	West Plains	Mo.		95.7 MC.		WROY-FM	Carmi	111.	KDYL-FM	Portland	Utah
WNYC-FM	New York	N, Y.	WTBC-FM	Tuscaloosa	Ala.	WBSM-FM	New Bedford	Mass.		Salt Lake City	W.Va.
WFNS-FM	Burlington	N. C.	WMMW-FM		Conn.	WHCU-FM	Ithaca	N. Y.	WWVA-FM		
KSPI-FM	Stillwater	Okla.	WSEI	Effingham	III.	WHP-FM	Harrisburg	Pa.	WOL-FM	Washington	D. C.
KBFM	Salt Lake City	Utah	WWMT	New Orleans	La.	KITE-FM	San Antonio	Tex.		98.9 MC.	
WRC-FM	Washington	D. C.	WHDL-FM	Allegany	N. Y.	WGH-FM	Newport News	Va.	KCBS-FM	San Francisco	Cal.
			WFLN-F-	Philadelphia	Pa.	KTNT-FM	Tacoma	Wash.	WDLP-FM	Panama City	Fla.
	94.1 MC.					WKWK-FM	Wheeling	W.Va.	WHBF-FM	Rock Island	III.
KERN-FM	Bakersfield	Cal.		95.9 MC.				.,,,,	KBOA-FM	Kennett	Mo.
KPFA	Berkeley	Cal.	WCHA-FM	Chambersburg	Pa.		97.5 MC.				
KFSD-FM	San Diego	Cal.				KQXM	Riverside	Cal.	WSNJ-FM	Bridgeton	N. J.
WMIX-FM	Mt. Vernon	III.		96.1 MC.		KRCW	Santa Barbara	Cal.	WHFM	Rochester	N. Y.
WHBC-FM	Canton	Ohio	KLCN-FM	Blytheville	Ark.	WDWS-FM	Champaign	III.	WKBN-FM	Youngstown	Ohio
WIBG-FM	Philadelphia	Pa.	KCRA-FM	Sacramento	Cal.	WROK-FM	Rockford	III.	KYFM	Oklahoma City	Okla.
			WMBR-FM	Jacksonville	Fla.	KWNO-FM	Winona	Minn.	WSPA-FM	Spartanburg	S. C.
WKOK-FM	Sunbury	ro.						F 7 7 17 18 14			
WKOK-FM WOAY-FM	Sunbury Oak Hill	Pa. W.Va.								99.1 MC	
WKOK-FM WOAY-FM WEAU-FM	Oak Hill Eau Claire	W.Va. Wisc.	KROS-FM KFMX	Clinton Council Bluffs	lowa lowa	WTOA WALK-FM	Trenton Patchogue	N. J. N. Y.	KPIP	99.1 MC. Riverside	Cal.

WNHC-FM	New Haven	Conn.	WTRC-FM	Elkhort	Ind.	WRVC	Norfolk	Va.		104.5 MC	
WMAZ-FM	Macon	Ga.	WCOP-FM	Boston	Mass.				KBAY-FM	San Francisco	Cal.
WNAV-FM	Annapolis	Md.	WLNA-FM	Peekskill	N. Y.		102.7 MC.		WAJC	Indianapolis	Ind.
KFUO-FM	Clayton	Mo.	WFMA	Rocky Mount	N. C.	KCMS-FM	Manitou Springs	Colo.	WWST-FM	Wooster	Ohio
WAWZ-FM	Zarephath	N. J.	WHK-FM	Cleveland	Ohio	WOPA-FM	Oak Park	III.	KIXL-FM	Dallas	Tex.
WHIO-FM	Dayton	Ohio	WFMZ	Allentown	Pa.	WCAO-FM	Baltimore	Md.			
WSLS-FM	Roanoke	Va.	WTJS-FM	Jackson	Tenn.	WNEW-FM	Newark	N. J.		104.7 MC.	
			WJHL-FM	Johnson City	Tenn.	WSAI-FM	Cincinnati	Ohio	WJLN	Birmingham	Ala.
	99.3 MC.		WSVA-FM	Harrisonburg	Va.	WORG-FM	Orangeburg	S. C.	KTYL-FM	Mesa	Ariz.
KFGQ-FM	Boone	lowa	KIRO-FM	Seattle	Va.				KOXR-FM	Oxnard	Cal.
WFRO-FM	Fremont	Ohio	WLIN	Merrill	Wisc.		102.9 MC.		KITT	San Diego	Cal.
WAJR-FM	Morgantown	W.Va.	WRNJ-FM	Racine	Wisc.	WRLD-FM	Lanett	Ala.	WPKM	Tampa	Fla.
						KRE-FM	Berkeley	Cal.	WITZ-FM	Jasper	Ind.
	99.5 MC.			100.9 MC.		WCUM-FM	Cumberland	Md.	WJEJ-FM	Hagerstown	Md.
WAFM	Birmingham	Ala.	WKLF-FM	Clanton	Ala.	WJDX-FM	Jackson	Miss.	KFAM-FM	St. Cloud	Minn.
KTKT-FM	Tucson	Ariz.	WABZ-FM	Albermarle	N. C.	WPEN-FM	Philadelphia	Pa.	WKIP-FM	Poughkeepsie	N. Y.
KHOF	Los Angeles	Cal.	WIFM-FM	Elkin	N. C.	WPIC-FM	Sharon	Pa.	WTOL-FM	Toledo	Ohio
KDEN-FM	Denver	Colo.				KPRC-FM	Houston	Tex.	WSVS-FM	Clewe	Va.
WJBR	Wilmington	Dela.		101.1 MC.		KI KC-IM	Housion	Tex.	WPRP-FM	Ponce	P. R.
WEFM	Chicago	III.	WFMH-FM	Cullman	Ala.		102 1 116		** 1 101 -1 140	Tonce	
WTAD-FM	Quincy	10.	KHJ-FM	Los Angeles	Cal.	KNIOD	103.1 MC.			104.9 MC	
WSON-FM	Henderson	Ky.	WMAQ-FM	Chicago	III.	KNOB	Long Beach	Cal.	WFUL-FM	Fulton	Ky.
WGAY-FM	Silver Spring	Md.	KGLO-FM	Mason City	lowa	WSTR-FM WSNS	Sturgis Sanford	Mich.	WFOW	Madison	Wisc.
WLLH-FM	Lowell	Mass.	WLBJ-FM	Bowling Green	Ky.	AA 2142	Santora	N. C.	WIOW	Madison	W ISC.
WLOL-FM	Minneapolis	Minn.	KRMD-FM	Shreveport	La.						
WBAI	New York	N. Y.	WXYZ-FM	Detroit	Mich.		103.3 MC.			105.1 MC.	
WGFM	Schenectady	N. Y.	WCBS-FM	New York	N. Y.	KBEE-FM	Modesto	Cal.	WAVU-FM	Albertville	Ala.
WMFR-FM	High Point	N. C.	WBBB-FM	Burlington	N. C.	WAGA-FM	Atlanta	Ga.	KDBX	Los Angeles	Cal.
KISS	San Antonio	Tex.	KOIN-FM	Portland	Ore.	WEEI-FM	Boston	Mass.	KTGM	Denver	Colo.
WBKW	Beckley	W. Va.	WCAC	Anderson	S. C.	WDBQ-FM	Dubuque	lowa	WEAW-FM	Evanston	III.
			WRR-FM	Dallas	Tex.	WILY	Kenmore	N. Y.	WGEM-FM	Quincy	III.
	99.7 MC.		KTRH-FM	Houston	Tex.	WYZZ	Wilkes-Barre	Pa.	WRFM	Woodside	N. Y.
KWPC-FM	Muscatine	lowa	WWDC-FM		D. C.	WLOG-FM	Logan	W.Va.	WDNC-FM	Durham	N. C.
WFMP	Pittsburgh	Pa.				WFHR-FM	Wisconsin Rapids	Wisc.	WCPO-FM	Cincinnati	Ohio
WMCF	Memphis	Tenn.		101.3 MC.					WLYC-FM	Williamsport	Pa.
	00046		KPEN	Atherton	Cal.		103.5 MC.		WPJB-FM	Providence	R. I.
WKDC FU	99.9 MC.		WATG-FM	Ashland	Ohio	KGLA	Los Angeles	Cal.	WARL-FM	Arlington	Va.
WKRG-FM	Mobile	Ala.	WGAL-FM	Lancaster	Pa.	WKFM	Chicago	111.			
	Marysville	Cal.	WGBI-FM	Scranton	Pa.	WMUZ	Detroit	Mich.		105.3 MC.	
KPAX	San Bernardino	Cal.				KYSM-FM	Mankato	Minn.	KDFR	San Diego	Cal
WINZ-FM	Miami	Fla.		101.5 MC.		WGLI-FM	Babylon	N. Y.	KBCO	San Francisco	Cal.
WEBQ-FM	Harrisburg	III.	KQXR	Bakersfield	Cal.	WSOC-FM	Charlotte	N. C.	WD\$U-FM	New Orleans	La.
WTHI-FM	Terre Haute	Ind.	KGB-FM	San Diego	Cal.	WMOH-FM	Hamilton	Ohio	WWHG-FM	Hornell	N. Y.
WHFB-FM	Benton Harbor-		WWPB	Miami	Fla.	WSTV-FM	Steubenville	Ohio	WMSA-FM	Massena	N. Y.
	St. Joseph	Mich.	WJBC-FM	Bloomington	III.	WGMS-FM	Washington	D. C.	WDAS-FM	Philadelphia	Pa.
WKRT-FM	Cortland	N. Y.	KAYL-FM	Storm Lake	lowa				WHAT-FM	Philadelphia	Pa.
WTOD-FM	Toledo	Ohio	WRAL-FM	Raleigh	N. C.		103.7 MC.		KSFM	Dallas	Tex.
WEEX-FM	Easton	Pa.	WSPD-FM	Toledo	Ohio	KGO-FM	San Francisco	Cal.			
WERC-FM	Erie	Pa.	WXCN	Providence	R. I.	WBBQ-FM	Augusta	Ga.		105.5 MC.	
KISW	Seattle	Wash.				WTAX-FM	Springfield	III.	KBCA	Beverly Hills	Cal.
WCLO-FM	Janesville	Wisc.		101.7 MC		WFIU	Bloomington	Ind.	WRBI	Fair Lawn	N. J.
			WVBR-FM	Ithaca	N. Y.	WOC-FM	Davenport	lowa	WWGP-FM	Sanford	N. C.
	100.1 MC.		WFAH-FM	Alliance	Ohio	WMOU-FM	Berlin	N. H.			
WKBR-FM	Manchester	N. H.	WI WILLIAM	Alliance	Onio	WRRA	Ithaca	N. Y.		105.7	
WVAM-FM	Altoona	Pa.		101.9 MC		WICA-FM	Ashtabula	Ohio	KUOA-FM		Ark.
WLBR-FM	Lebanon	Pa.	KBTM-FM		Ark.					Siloam Springs	_
KELS	Nacogdoches	Tex.	KARM-FM	Jonesboro Fresno			103.9 MC.		WAUG-FM	Augusta	Ga. N. Y.
WWOD-FM		Va.	KUTE	Glendale	Cal.	KAMS	Mammoth Sprs.	Ark.	WRUN-FM	Utica	N. C.
WIUS	St. Croix	Va.	WCLM			KTYM-FM	Inglewood	Cal.	WSIC-FM	Statesville	Ohio
				Chicego	III.	WDUN-FM	Gainesville		KYW-FM	Cleveland	
	100.3 MC.		WNES-FM	Central City	Ky.	WPRB		Ga.	WNOW-FM	Tork	Pa.
KWJB-FM	Globe	Ariz.	WTOW-FM	Towson	Md.		Princeton	N. J.			
KMLA	Los Angeles	Cal.	WSFL-FM	Springfield	Mass.	WFAS-FM	White Plains	N. Y.		105.9 MC	
KLIR-FM	Denver	Colo.	WDET-FM	Detroit	Mich.	WBLY-FM KTWR	Springfield Tacoma	Ohio	KBMS	Los Angeles	Cal.
WORZ	Orlando	Fla.	WRRC	Cherry Valley	N. Y.	KITT	racoma	Wash.	WHCN	Hartford	Conn.
WFMF	Chicago	III.	WENC EN	New York	N. Y.		104 1 46		WPFB-FM	Middletown	Ohio
WCNB-FM	Connersville	Ind.	WGNC-FM WKRC-FM	Gastonia	N. C.	KTRB-FM	Modesto	Cal	WFMB	Nashville	Tenn.
WHO-FM	Des Moines	lowa		Cincinnati	Ohio			Cal.			
KFH-FM	Wichita	Kans.	WPPA-FM	Pottsville	Pa.	WRUF-FM	Gainesville	Fla.		106.1 MC	
WKMH-FM	Dearborn	Mich.		100 1 40		WLAG-FM WIKY-FM	LaGrange	Ga.	WRFS-FM	Alexander City	Ala.
WFHA-FM	Red Bank	N. J.		102.1 MC.			Evansville	Ind.	WLET-FM	Тоссоа	Ga.
WNOS-FM	High Point	N. C.	KDFC	Sausalito	Cal.	WMUN	Muncie	Ind.	WTSV-FM	Claremont	N. H.
WCLT-FM	Newark	Ohio	WSOY-FM	Decatur	III.	KMLB-FM	Monroe	La.	WCLI-FM	Corning	N. Y.
KQFM	Portland	Ore.	WMCR	Kalamazoo	Mich.	WBCN	Boston	Mass.	WPAC-FM	Patchogue	N. Y.
WMGW-FM		Pa.	WREV-FM	Reidsville	S. C.	WWOL-FM	Buffalo	N. Y.	WQAL	Philadelphia	Pa.
WRAK-FM	Williamsport	Pa.	WDOK-FM	Cleveland	Ohio	WSJS-FM	Salem	N. C.		HARLES IN	
KSL-FM	Salt Lake City	Utah	WIMA-FM	Lima	Ohio	WPAY-FM	Portsmouth	Ohio		106.3 MC.	
WHBL-FM	Sheboygan	Wisc.	WCED-FM	Du Bois	Pa.	WLAB	Lebanon	Pa.	WEXI	St. Charles	III.
WFAN	Washington	D. C.	WFIL-FM	Philadelphia	Pa.	WTJS-FM	Jackson	Tenn.	WBBS	Crawfordsville	Ind.
			WRNL-FM	Richmond	Va.	WMFM	Madison	Wisc.	WUST-FM	Bethesda	Md.
	100.5 MC.			100 0 110			104 2 115		WOTW-FM	Nashua	N. H.
WHMA-FM	Anniston	Ala.		102.3 MC.		KNIC	104.3 MC.		WWON-FM		R. I.
KGMS-FM	Sacramento	Cal.	KFOX-FM	Long-Beach	Cal.	KBIQ	los Angeles	Cal.	KDNT-FM	Denton	Tex.
WLDS-FM	Jacksonville	III.	WBAB-FM	Babylon	N. Y.	WSEL	Chicago	III.	KDI4I-IM	Jemon	TOA.
WTRX-FM	Bellaire	Ohio				WAIL-FM	Baton Rouge	La.			
WFIN-FM	Findlay	Ohio		102,5 MC.		WITH-FM	Baltimore	Md.	14/5	106.5 MC	1- 1
WDXY	Spartanburg	S. C.	KSMA-FM	Santa Maria	Cal.	WOMC	Royal Oak	Mich.	WFML	Washington	Ind.
WHTN-FM	Huntington	W. Va.	WGAU-FM	Athens	Ga.	WNCN	New York	N. Y.	WBEN-FM	Buffalo	N. Y.
			WCTW	New Castle	Ind.	WLOS-FM	Asheville	N. C.	WFTP-FM	Salisbury	N. C.
	100.7 MC.		WCRB-FM	Waltham	Mass.	WCPS-FM	Tarboro	N. C.	WHLM-FM	Bloomsburg	Pa.
WDAE-FM	Tampa	Fla.	WHKP-FM	Hendersonville	N. C.	WJPA-FM	Washington	Pa.	WAAM-FM	Parkersburg	W.Va.

WBZ-FM	106.7 MC. Boston	Mass.	WARK-FM WMIT WMRN-FM	Hagerstown Clingmans Peak Marion	Md. N. C. Ohio	WFUM WRSW-FM	Flint 107.3 MC. Warsaw	Mich.	WDEM-FM	107.7 MC. Providence	R. I.
WBRC-FM KPUP WMRI-FM WTBO-FM	106.9 MC. Birmingham San Francisco Marion Cumberland	Ala. Cal. Ind. Md.	KSJW WXFM WHRB-FM	107.1 MC. Alhambra Elmwood Park Cambridge	Cal. III. Mass.	WEOL-FM WMAL-FM	Elyria Washington 107.5 MC. Los Angeles	Ohio D. C.	KXOA-FM WEST-FM KDFW	107.9 MC. Sacramento Easton Cedar Hill	Cal. Pa. Tex.

Questions & Answers about stereo discs

Twenty-two Questions, Covering All Aspects of Stereo Discs and the Equipment Used to Play Them, Are Answered in Simple Terms for the Benefit of Those Planning the Purchase of Factory-Built Phonographs, or Components Required for Systems to Play Stereo Records

TOTHING has happened since the beginning of hi-fi that has attracted as much public attention as the advent of stereo music on records. Tapes have laid the groundwork, but tapes and tape machines are new, compared to phonographs and records which have been known since childhood to everyone now living! Apparently the word stereo is an intriguing label that is in itself the promise of wonderful new music from the old and familiar phonograph. It's like anticipating one's first flight across the country in a jet-propelled plane. There's no doubt about its being more enjoyable, and excitingly different, but to be understood, it must be experienced. And for some time to come, there will be more people asking questions about stereo music (and jet flights) than those who can give the answers from personal experience.

To find out what questions are asked most frequently, we consulted the staff at Hi-Fi House, in the Grand Central Terminal, where thousands of people go each week to hear and to get information on stereo equipment. You'll find their questions here, together with the answers. Even though you know all about stereo records and equipment yourself, you may find it interesting to learn what others want to find out:

Q. Can I play stereo records on my old phonograph if I add another loudspeaker?

A. No, for these reasons: First, stereo records are damaged by mono (conventional) phonograph pickups. Second, even though you are willing to risk the damage to stereo records, they will probably not sound as good when played with a mono pickup as mono records will. Third, some phonograph manufacturers have implied in their advertising that stereo reproduction quality is provided by the use of two or more loudspeakers with monaural music. They have promoted the idea of being "surrounded" by sound. There are advantages in using two or more separate speakers for monaural music. For example, mono records played on stereo equipment sound much better when they are played over both speakers than on one speaker alone.

However, there is no way to get stereo reproduction from a monaural source. Equipment for stereo music must

include a stereo pickup, a stereo control unit or stereo preamp, two amplifiers, and two speakers.

Q. How do I know whether I have a stereo pickup or a mono pickup?

A. Unless you know it is a stereo pickup, you can assume that it is a mono type. Practically no phonographs with stereo pickups were sold prior to August 1, 1958. Any new machine sold with a stereo pickup will be labeled so clearly that there will be no doubt about it.

Q. Would you advise me to replace my mono pickup with a stereo type?

A. Yes, if you have a good factory-built instrument or a components system that you expect to use for some period of time in the future. If you make the change, first find out whether you now have a ceramic or a magnetic type of pickup. Replace it with a stereo pickup of the same type.

The reason for making the change is that you can use a stereo pickup in a mono instrument or components system. The instructions with the pickup will explain the wiring. If you are in doubt, consult the dealer from who you purchased the pickup.

With a stereo pickup in a monaural system, you can play the mono records you already own, and start buying all stereo records in the future. Eventually, you will change to a stereo system. Then you will get the full advantage of stereo reproduction, and improved sound from your mono records that will result from playing them over both speakers of your new stereo setup.

Q. How does the quality of music from stereo records compare with that from stereo tapes?

A. Tape equipment has been developed to the point that this medium provides the highest recording and playback quality. All master stereo and monaural discs are cut from stereo tape recordings of the original music. Stereo tapes and tape equipment have electrical and mechanical advantages that make it possible to obtain wider audio range, wider dynamic (volume) range, less distortion, lower background noise level and, consequently, a

higher degree of realism. Copies of tape masters are less liable to have defects than discs. Of course, the quality of reproduction obtained from recorded tapes depends upon the particular playback machine used.

Q. How do prices of stereo records and playback equipment compare with those of recorded tapes and tape playback machines?

A. Higher audio quality always costs more. The price per minute of playing time is somewhat higher for tapes than discs. A good stereo tape machine costs substantially more than a stereo pickup, arm, and turntable or changer. However, all machines for stereo playback can be used for mono recording, and many of the new models are designed for stereo recording. Thus, you can make mono tapes from FM radio programs at only the cost of the raw tape or, if the machine is designed for stereo recording, you can tape stereo programs off the air whenever they are transmitted in your area.

Q. Is there any difference between stereo discs and tapes as to the number of times they can be played before there are audible signs of wear?

A. Tapes can be played upward of 1,000 times without any evidence of wear. Discs wear a little bit with each playing. If the stylus is in perfect condition, the pickup a type that requires only 2 or 3 grams pressure, and the stylus pressure is adjusted accurately, it may be possible to play a stereo disc 50 to 100 times before deterioration becomes audible, but a worn stylus and too much pressure might reduce this estimate to 10 or 12 times.

Q. If I have a stereo system, must I change any of the connections when I shift from stereo to mono records?

A. That is not necessary. You can intermix stereo and mono records without any wiring changes or switching, whether you use a turntable or stack them up on a changer. On mono records, the two outputs from the stereo pickup will be the same, but you will have the benefit of reproduction from both speakers. This is an important advantage of stereo equipment. However, it is not generally understood. Most people expect that only one speaker will be operated when they play mono discs.

Q. I have a small AC-DC record player. Can I change it to stereo operation?

A. You probably could, but we do not recommend the use of a stereo pickup on AC-DC machines. You might damage the machine, or you might make a mistake in the connections that would give you a severe electrical shock. Moreover, the audio quality of most AC-DC phonographs is such that it would not justify the expense of the additional equipment necessary.

Q. What is the difference between hi-fi and stereo?

A. There are now two kinds of hi-fi systems. One is hi-fi monaural, and the other is hi-fi stereo. The term hi-fi should be used only to identify the highest quality of music obtainable at the present state of the audio art. Thus, there are systems that give the highest quality of

audio reproduction obtainable from monaural music sources, and systems that give the highest quality of reproduction obtainable from stereo music sources.

Q. How can I identify "the highest quality of audio reproduction"?

A. Everyone concerned with hi-fi would like to find a simple answer to that one. The label High-Fidelity does not signify a specific measure of performance, such as Contents: 1 Lb. Net Weight. There is a considerable element of individual judgment in deciding what qualifies as "hi-fi" and what does not. Since the human sense of hearing is not a precise facility, there is an area for disagreement on the quality of music reproduction, just as there is on the tone quality of pianos.

As to the selection of a piano, one person might say: "I wouldn't buy anything but a Baldwin." To which someone else might reply: "Van Cliburn plays on a Steinway." Then there might be this contribution: "We have a little spinet that only cost four hundred and fifty dollars, and we like it better than anything else we have heard." But what information is there in these opinions if you are looking for guidance in the selection of a piano?

The first relies on the reputation attached to a name, the second on the judgment of an expert, while the third is uninformed, inexperienced, or prejudiced.

You can't get the tone of a concert grand from a little upright piano, nor the quality of a Steinway at a modest price. If you want hi-fi music, don't expect it from a table-model phonograph, or a similar instrument mounted on legs. Don't be too quick to buy a phonograph marked Stereo that won't give two-channel stereo reproduction unless and until you add a second amplifier and speaker.

Some of these instruments are over-priced mono models that offer nothing new except a very cheap stereo pickup and two binding posts where you can connect another amplifier-speaker unit. If you want real stereo music, remember that the minimum space between left-channel and right-channel speakers is 6 ft., and preferably not less than 8 ft.

In factory-built instruments, brand names offer little assurance. Some of the best-known companies offer models marked High Fidelity at prices from less than \$100 to over \$1,500.

There is less chance of being led astray when you select components for a stereo system. First, standard, advertised components vary in price over a relatively narrow range, and such is the discrimination of the dealers and their hi-fi—minded customers that there is no market for poor performance. (You need be fearful only of close-outs, and sharply reduced prices.) Second, while department stores and appliance dealers will cheerfully assure you that any instrument they can sell you is guaranteed to be "genuine high fidelity", the hi-fi components dealers are generally well-informed and reasonably conservative in what they tell you.

Q. How much must I spend to get really good stereo music from records?

A. That depends on your choice between a factory-

built instrument and components. Using moderately-priced components, a system for playing records only figures out approximately this way:

Turntable, arm, magnetic pickup	\$120
(A changer is somewhat cheaper)	
Preamp and dual amplifiers	150
Two loudspeakers	200
(Price includes enclosures)	
	-
TOTAL	\$470

In other words, you can have excellent quality from stereo records at about five hundred dollars. The price of the preamp and dual amplifiers is for a single unit in which these elements are combined. For flexibility, there are advantages in using a preamp separate from the dual amplifier, rather than having them on one chassis.

The separate items cost more, but they may prove to be cheaper in the end if you want to substitute other components in step with further developments that will undoubtedly come along in the future. For example, if you start with the preamp and the amplifiers all on one chassis, and later you want a different kind of preamp, you will have to buy new amplifiers, too, and junk your original unit. Or you might want more output from your amplifiers. Then you would have to buy a new, separate preamp also. (Actually, you wouldn't throw away any components. You'd probably sell them to someone else who is just starting, for good components are good for years and years of service.)

Q. What about the more expensive loudspeakers? Will they improve the stereo performance?

A. You will get more in performance, appearance, or both when you pay more for any components. This applies to speakers and enclosures, too. Be sure, whatever speakers you select, that the power output of your amplifiers is adequate to drive them. Some speakers are less efficient than others, and require more power to drive them. Low efficiency is not an indication of inferior performance. Some of the finest performance is obtained from low-efficiency speakers. You can learn from your dealer or from the manufacturer's literature what power output is recommended for any specific speaker model.

Q. Is it true that cheap speakers give excellent results on stereo reproduction, or that at least one of the speakers can be of an inexpensive type?

A. No. There is nothing in stereo reproduction that is a substitute for full-range, distortion-free performance. The idea that cheap speakers can be used in stereo systems may stem from the experience of changing from mono music with an expensive speaker to stereo with two cheaper speakers. The latter, with good stereo components, will undoubtedly give an impressive improvement, but better speakers will give still better results. The foregoing applies also to combining an expensive speaker and a cheap one.

Listening experience indicates that it is best to use matched amplifiers and speakers. A particular advantage is that dual volume controls (both on one knob) are used in stereo preamps, and if the amplifiers and speakers are of identical design, the single control will increase or decrease the volume of each channel by the same amount. If they are of different designs, there may be much more of a change in one channel than in the other, and the level balance will be upset.

Q. Is there any way to reduce the cost of a stereo components system without a serious sacrifice in performance?

A. Yes. If you use a ceramic stereo pickup, you will not need the extra amplification contributed by the preamp. You can probably save \$50, but you will need a dual amplifier with tone and volume controls. Your dealer can give you information and advice on this point. Be sure, though, to get a pickup with a .7-mil diamond stylus.

Q. If I want a factory-built phonograph, how much will it cost to get performance comparable to that from a \$500 components system?

A. Such an instrument, with a separate speaker and enclosure, and the second amplifier, will cost upward of \$750. Some models at \$1,000 or more are no better, if as good, as a \$500 components system. They cut corners on factory-built models. For example, the pickup may be a ceramic type with a sapphire stylus, the speakers may be of very cheap construction, or the speaker enclosures may be of inadequate, flimsy design. And always remember this: you can seldom judge from listening to stereo music in a store how a phonograph will sound in your home, so it is wise to be sure you can return the instrument for full cash refund if you are not satisfied after you have listened to it at home for a week or ten days.

Q. If I start out with only the components for a stereo phonograph system, can I add radio and tape later?

A. Yes. Stereo preamps have connections for stereo tape, and for FM-AM stereo broadcasting, as well as for stereo records. You can start with any one of these three music sources, and add the others at any time.

Q. What about the new 4-track stereo tapes? Can I play them in the same system I use for 2-track stereo tapes?

A. Yes. You can shift from 2-track to 4-track tapes without changing any of the connections in the audio system. You might want to make a slight adjustment of the volume control, but that would be all. Any machine that plays 3¾-ips., 4-track tapes on reels will play 7½-ips., 2-track tapes also. Note, however, that at least at this time of writing, it does not appear that machines designed for the 4-track stereo cartridge will accommodate tape reels, nor will it be possible to put 7½-ips. tapes in cartridges.

Q. Can a tape machine designed for stereo recording be connected to a stereo preamp, for making stereo tapes from stereo broadcasting or records?

A. Some stereo preamps have only one tape recording

output, and some have two. Most of the stereo machines now in use provide only for mono recording, but this question is important now because a number of the new stereo tape machines are designed for both stereo recording and playback. So check this point with your dealer before you decide finally on the purchase of a preamp if you want to record stereo material.

Q. Can I expect to get stereo broadcasts? If so, what equipment must I add to a stereo phonograph in order to receive them.

A. Very few factory-built phonographs have the circuits and connections for stereo broadcasting. This is an important point to consider, because it is certain that stereo broadcasting will be expanded greatly as time goes on. Its special advantage is that you have stereo music without the expense of buying the records or tapes.

Any stereo preamp you use in a components system, however, will handle the two radio channels. You can use separate FM and AM receivers, or a tuner that has separate FM and AM circuits designed specifically for stereo broadcasting reception.

Q. What about multiplexed stereo reception from one FM station? Will I be able to use the same audio system as for FM-AM stereo?

A. Probably. Most FM tuners, and FM circuits in FM-AM stereo tuners have terminals marked MULTIPLEX. When the two stereo channels are multiplexed on one FM station, you will be able to get a special FM adapter, by means of which you can take off the separate channels for connection to the preamp.

In this connection, one word of caution: some of the cheaper FM tuners have terminals for a multiplex adapter, but the circuits in those tuners are not of a design that will deliver satisfactory multiplexed stereo performance. This is a point raised by the manufacturers of the multiplexing equipment. Eventually, they may publish a list of tuners that they recommend for this purpose.

Elsewhere in this issue there is a discussion of FM multiplex broadcasting. At this time of writing, no spe-

cific information can be given on the subject, because the method of transmission has not been finalized by the Federal Communication Commission, and will not be until early in 1959.

Meanwhile, it can be said only that the top-quality FM tuners now available will give satisfactory results on multiplex FM stereo reception, whatever system of transmission is approved by the FCC. Since you can have stereo on radio without the expense of buying records or tapes, you'll save money, in the end, by putting more into an FM tuner.

Q. Will stereo discs stand up under repeated playing as long as mono discs?

A. Probably, if both are played with the same stereo pickup, so there is no difference in the stylus pressure or the condition of the stylus. No official information has been released on this point up to the present time.

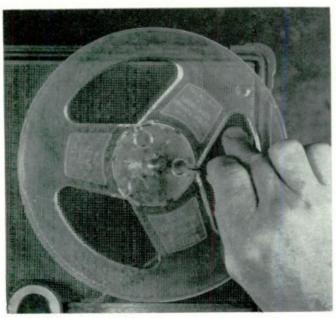
Q. Will there be any further improvement in the audio quality of stereo discs?

A. Undoubtedly. Efforts to improve the performance of each element involved in audio reproduction will not stop. It would be interesting to buy a stereo record today, put it away for a year, and then compare it with a record of the same composition by the same company bought at the end of that period of time. Since the latter would have descended from the same master tape, any improvement in audio quality would be the result of further work on the techniques of cutting master records.

Q. Any other suggestions for those who are interested in stereo?

A. Just one: The first cost of hi-fi equipment may seem high, but in the end it is cheaper than that capable of only marginal performance. It will last longer, and you will be happier with it.

Buy hi-fi equipment the way you would select a piano. Don't worry about spending more than you can afford. You'll enjoy the music long after the bill is paid, and the price forgotten.

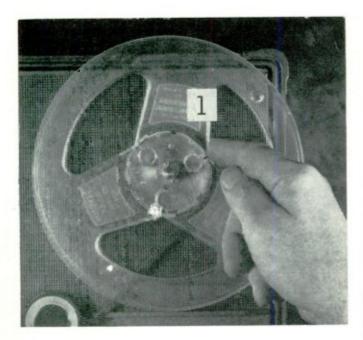


How to Start a Tape

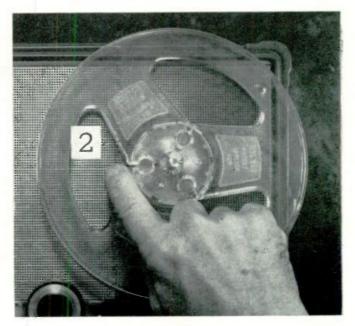
This Is the Professional Way to Do It

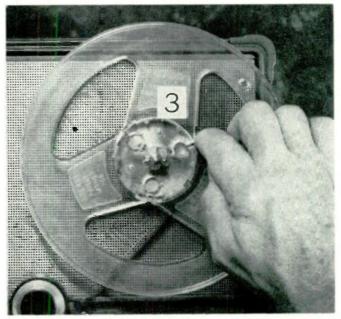
When you start a tape, do you make a loop and try to sneak it through the slot in the reel, as in the picture at the top left? That's not the professional way to do it! If it were, broadcast stations just wouldn't use tapes, because it takes too much time and patience.

The easy way is to hold the tape against the hub, as in photo No. 1; swing the reel around (No. 2); keep going until you have turned the reel 360° and the tape is over your finger (No. 3). Then, when you pass the starting point (No. 1), pull your finger from under the tape but push the reel a little farther (No. 4) until the tape is tight on the hub. With a little practice, you can start a tape in a matter of seconds by doing it in this way.

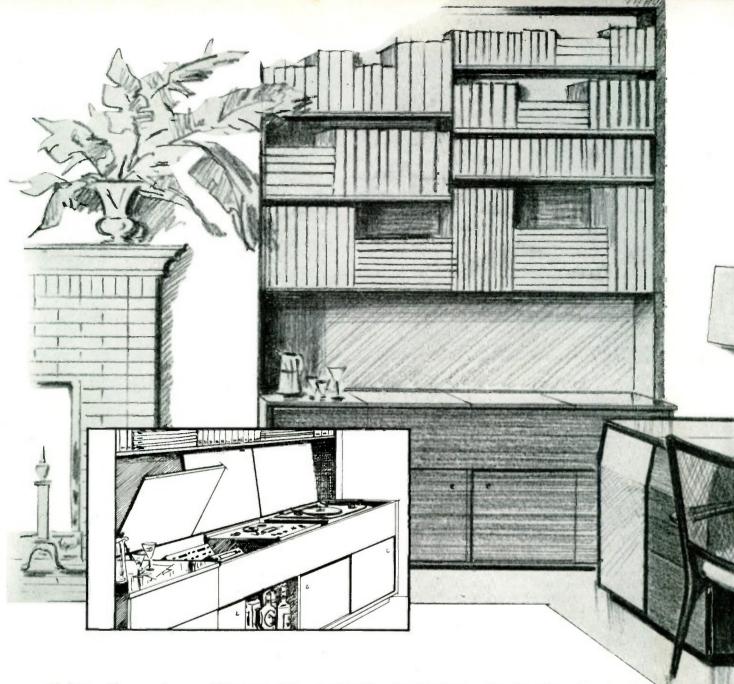


1959 Hi-Ji Yearbook Issue









I'M A PERFECTIONIST

What Happened When a Serious Hi-Fi Enthusiast Decided to Be As Particular About the Appearance of His System As He Had Been About Its Performance

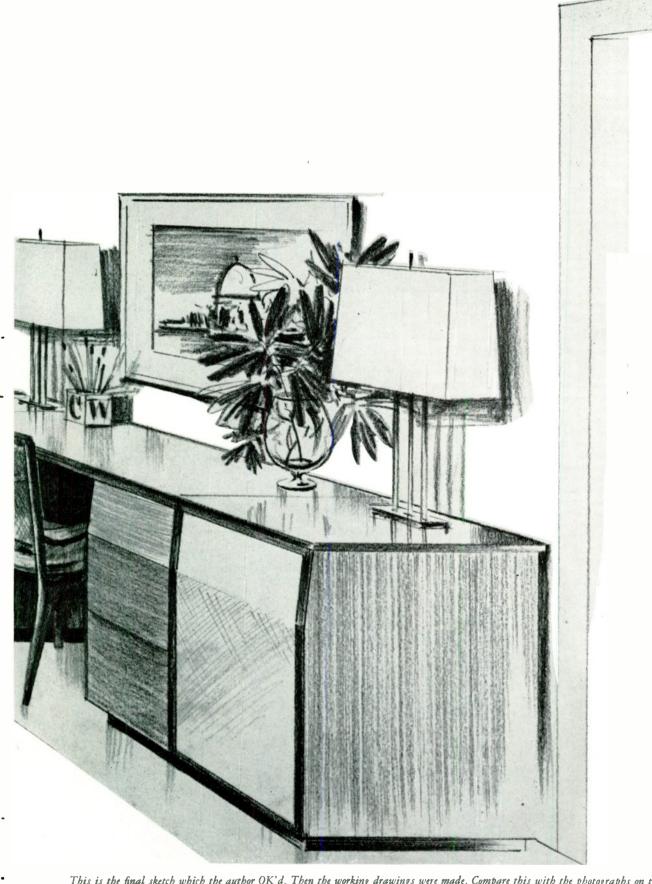
By MONROE REED

A GREAT MANY hi-fi systems, as I have had an opportunity to observe, start from simple beginnings, and then go through an extended period of experimentation, change, and expansion, during which the installations are always in a state of disorder that is most unattractive, no matter how beautiful the music that issues from them. The foregoing, I hasten to admit, applied to the condition of my own equipment, too, prompting my guests to remark: "Last time I was here, you said you had this job nearly ready to clean up, but now you have changed some more things, and it's still a mess."

Then one of my friends, even more outspoken than the others, told me: "I'm going to put up a sign over your hi-fi rig that will say Exhibit of Unfinished Business. That's just what it looks like every time I come here." I couldn't think of a smart answer to that one because, to tell the truth, the only right answer was to get busy and do something about it!

It was time, because I had finally put together the combination of components that satisfied me completely, and I was sure I would be content to live with them and listen to the music from them for a long time to come. I had a Pilot stereo preamp as the control center, a pair of 40-watt Scott amplifiers and Neshaminy speakers. With

Hi-Ji Music at Home



This is the final sketch which the author OK'd. Then the working drawings were made. Compare this with the photographs on the pages following

these I used a McIntosh FM-AM tuner, Ampex stereo tape machine, Rek-O-Kut turntable and arm with a Pickering pickup, and a Garrard changer with a G.E. pickup. My special interest is stereo tape. I have quite a library of choice mono records, and now that I can play them through both speakers, I'm not in a hurry to switch to stereo records and a stereo pickup, although I suppose I'll put in a stereo pickup before long just to keep up-to-date. That will be the last change in my system (I think) for a long time to come!

The Problem of Suitable Cabinets

It is much easier, I found, to decide to tidy up audio components by putting them in cabinets, than to settle on a plan for the overall arrangement, to say nothing of arriving at the actual design and final dimension drawings. I did have one essential starting point. I had already determined by listening tests just where I wanted the speakers, and how far they should be separated. Also, I had decided to have a desk between them. As for the equipment, the proper place for it was against the wall at the left, but that was about as far as I could go with the cabinets, except that I wanted Haig Babian, of The Country Workshop, at Pleasant Valley, New York, to build them for me.

So I consulted him, and his wife, who is a designer and decorator known professionally as Eleanor C. Rosendahl. The illustrations here show the sketch she made, and the installation as it materialized in the Workshop after the long discussions and planning sessions at which each detail of the design and the dimensions was worked out.

To start the project, I had set forth some basic specifications. I wanted to achieve a handsome appearance

through fine cabinet work and the use of beautiful woods, and I wanted clean, simple lines, free of any decorative hardware, so that there would be nothing to make the appearance dated a few years from now. I wanted a built-in appearance. At the same time, since this installation was to go into an apartment, it was necessary to make the cabinets free-standing, against the day when, however far in the future, I would move to some other address — an eventuality which every New Yorker must anticipate.

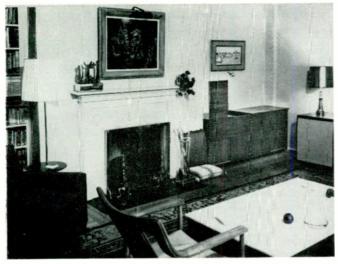
Desk-and-Speakers Section

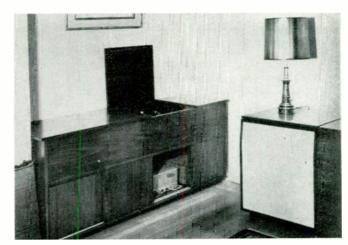
We tackled the desk first, because that seemed to be easy. At least, it seemed so, since it would be made up of just two sections of drawers, connected by a plain top, with the speakers on the ends. However, the Neshaminy speaker enclosures are only 12¾ ins. deep at the top. To match the top of the desk to the top of the speakers wouldn't allow a decent space for writing, or sufficient depth for the drawers. I wanted the desk top to be 66 ins. wide — the distance between the speaker enclosures — and 24 ins. deep.

This meant moving the speakers forward to line up with the desk, but it left a space of 111/4 ins. between the



Fig. 1. The desk-and-speakers section, with the equipment cabinet at the left. Here is a striking example of beautiful yet functional design. The desk provides the correct separation of the speakers, at the same time tying them together, without any feeling of awkward size





Figs. 2 and 3. These photographs were taken before the record and tape shelves were installed over the equipment section. Note the sliding doors

backs of the enclosures and the wall. That gave us Problem No. 1. Then I created Problems No. 2 and 3 by insisting that the top drawers must slant back at the same angle as the upper front sections of the enclosures, and refusing to accept any knobs or pulls on the drawers.

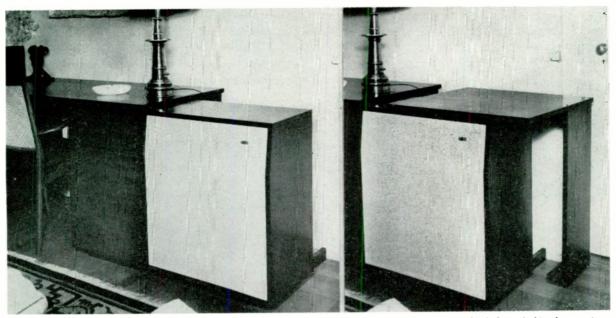
Fig. 1 is evidence of the fact that we found the solutions. They turned out to be simple enough, but they didn't come easily, I must admit. Figs. 4 and 5 show what we did. You can see in Fig. 4 the space behind the speaker enclosure, and in the original sketch the effect we wanted to achieve. The legs were removed from each enclosure, and were replaced by a simple base, Fig. 4. Then a top plate was made to match the desk, Fig. 5, with a side piece to fit between the enclosure and the wall. Fig. 1 shows the final result: the appearance of single-unit construction although, in fact, there are three separate pieces, providing the flexibility needed to take care of any future changes.

Looking at the desk drawers, you may wonder how they can be pulled out, since there are no knobs for that purpose. We simply eliminated the need for knobs by using Grant slides, similar to those used for pull-out recordchangers. Thus, any drawer can be pulled forward by a touch of the finger on the inside edge of the front.

Hi-Fi Equipment Section

On the wall at the left of the desk-and-speakers section, a space of 6½ ft. was available. This was more than I needed for the equipment but, I remembered Milton Sleeper's comment in the article describing his stereo installation: "What changes are indicated by the experience of putting in this system? Just one thing: a little more space in the equipment section, perhaps another two inches in depth, and about three in width." So where his cabinet was 18 ins. from front to back, I made mine 20 ins., and then I divided the total width of 76 ins. into four sections, making each one of generous size. As the small drawing in the sketch indicates, this provided for the changer, tuner and preamp, the tape machine, and turntable at the extreme right.

When we got together to work out the actual design,



Figs. 4 and 5. The legs were removed from each speaker, a base substituted to match the 30-in. beight of the desk, and this closure piece added

the first question was the manner of access to the equipment. Should I have hinged top covers, or doors on the front? Using doors meant pulling the turntable and tape machine forward on slides, and bending down to adjust the tuner and preamp. "But," I was told, "if you have hinged top covers, you can't put things on them or, if you do, you'll have to move them in order to raise the cover of each section." The third possibility was to use doors, and then design the cabinet in such a way that the equipment would be almost up to eye level. I didn't want that, however, because I planned to have shelves above for records and tapes. This is indicated in the sketch, but the shelves had not been completed when the photographs were taken.

Because of the shelves, I felt that the only "things" I would put on the top of the equipment cabinet would be boxes or jackets when I played tapes or records, and I insisted on the hinged covers, as you will see in Figs. 2 and 3. This detail is purely a matter of personal preference, of course. The hinged covers have proved entirely satisfactory to me, because I keep them clear.

The stereo tape machine, turntable, and changer are mounted solidly, to prevent any vibration, but the tape machine is not fastened down, as I sometimes take it out to make recordings away from home.

Only the preamp and tuner presented a mounting problem. I didn't want to mount them with the front panels horizontal, as that would mean leaning forward over the cabinet to see the controls and the tuning scale. Without the record and tape shelves, that point is not important, but with the shelves in place, it would be awkward. That is the reason for mounting the preamp and tuner at an angle, as indicated in detail drawing. Now, as I stand at the cabinet to adjust the controls, the panels are at right angles to my line of vision.

In Fig. 3, one of the four sliding doors is open at the compartment where the two Scott amplifiers are located. Not knowing what ventilation would be required, I left that detail of construction to be settled after I found out by actual experience what would be needed. Now, with the amplifiers in use, I find that between the large volume of air in the compartment and the leakage around the sliding doors, plus six 1-in. holes in the rear of the cabinet, the amplifiers run without any excessive temperature rise.

Quality of Construction

Most of the serious hi-fi enthusiasts I know are perfectionists at heart. I must confess that I am a qualified member of that nothing-is-good-enough-if-there's-anyway-to-make-it-better group. It's an expensive approach, but there is a lot of satisfaction in the result, for it represents, I like to think, true craftsmanship, which is its own justification and reward.

So, when our planning sessions reached the point of deciding on the material for the cabinets, I rejected the use of plywood, and insisted on solid walnut, and the finest cabinetwork. As for the finish, I agreed to the use of two coats of shellac, and two of varnish, each rubbed down by hand, and a final rubbing of Butcher's wax to bring out the soft, warm color of the wood. Again, it would have been much cheaper to spray on lacquer, in the manner that so much furniture is finished today, but to anyone who loves fine wood, putting lacquer on solid walnut would be just as wrong as re-plating a piece of old Sheffield plate because the copper is showing.

You may say: where is the economy in starting out with components if you're going to spend so much on cabinets? Why not buy a factory-built instrument in the first place? Well, to each his own. As to performance, no "packaged" instrument can approach my installation in the quality of music that it gives me. That was my first consideration. Cabinets which house regular radio and TV sets are made of light plywood, by no means of the best grade, and the design, workmanship, and finish represent the dictates of production methods in which cost-reduction is the primary concern.

Perhaps I was extravagant. But the enjoyment I get from the music, the pleasure I have from sharing it with my friends, and the satisfaction that comes back to me from the time, and thought, and effort I put into this installation will last for a long, long time. If you say, "Oh, well, you're a perfectionist," I guess I'll have to admit that you are right!

Monroe Reed is a serious stereotape enthusiast, and a bachelor of meticulous tastes. The equipment shown in his article is installed in a Greenwich Village penthouse where he can watch the ships on the Hudson River while he listens to hi-fi music. By profession, he is a real estate and mortgage broker.

We Can Have Hi-Fi FM Stereo

But the FCC Will Decide Whether to Give Listeners the Benefit of This Improved Service, or Accede to the Opposition from Broadcasters Who Are Using Public FM Channels to Transmit Private, Commercial Background Music. Here Are the Arguments for and against Authorization by the FCC of Hi-Fi Stereo on FM, and an Elementary Explanation of Multiplexed Stereo

PART 1: HOW TWO CHANNELS CAN BE MULTIPLEXED ON FM RADIO

In MANY CITIES around the Country, the two channels required for stereo music have been transmitted over radio by feeding one channel to an FM station, and the other to an AM station. At the receiving end, an FM tuner-amplifier-speaker reproduces the first channel, and an AM tuner-amplifier-speaker is used to reproduce the second channel. The resulting stereo reproduction has all the audio quality of stereo records and tapes played at home, plus the advantage of enjoying an unlimited musical fare without the necessity of buying the records and tapes—at least, within the solid-coverage area of the AM station.

Another way to transmit stereo music is to use two FM stations, operating on different frequencies, with two FM receivers to pick up the separate stereo channels.

Those methods are only makeshifts, however, and do not employ the modern techniques now in common use in other fields of radio and wire communications, and readily adaptable to broadcast service. Moreover, FM-AM and the less-frequently employed FM-FM methods have certain basic limitations and disadvantages which will be pointed out later on in this discussion.

What Multiplexing Does

Radio multiplexing is the practice of transmitting two or more separate messages simultaneously from one transmitter, and then, at one receiver, separating the messages so that each can be heard without interference from the other or others. Multiplexing has been used for many years to transmit a number of telegraph messages simultaneously over one wire. This was a logical development because the special equipment necessary costs much less than stringing additional lines.

More recently, equipment has been perfected for carrying two or more telephone conversations over one wire line, or by radio. Today, if you place a transcontinental telephone call, it may be carried across the Country in combination with a number of other calls *plus* a television program, yet there will be no audible evidence of their being multiplexed on a single circuit. It is now common

practice to multiplex as many as 48 telephone conversations over one transmitter and one receiver, and standard equipment is available for this purpose. AT & T radio relays carry a much larger number of multiplexed conversations.

What would be more logical, then, than multiplexing two stereo channels, for transmission from a single FM

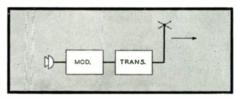


Fig. 1. Electrical energy transmitted at the super-audible frequency of 91.5 megacyles, for example, can be modulated by audible frequencies

station, and supplying the public with the simple device needed to separate the two channels at the receiver, so that they can be fed to separate amplifiers and speakers?

In the case of FM broadcast reception, an ordinary tuner would respond to one channel only, but by adding the multiplex unit and a second amplifier and speaker, the second channel would be heard separately, at the same time.

How Stereo Is Multiplexed

Radio transmission of electrical energy is accomplished at inaudible frequencies — in the case of FM broadcasting

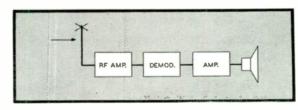


Fig. 2. At the receiver, the 91.5-mc. radio frequency signals can be amplified, demodulated to audio frequencies, and further amplified

at 88,000,000 to 108,000,000 cycles (88 to 108 megacycles). To take a specific example, consider a station operating on 91.5 mc. You can receive this frequency, amplify it, and connect it to a speaker, but no sound will be heard because 91,500,000 cycles is far above audibility.

But, at the transmitter, you can regulate or *modulate* that energy transmission by applying audible signals to it, as in Fig. 1. And at the receiving end, you can pick up and amplify the inaudible 91.5-mc. energy, and then put it through a detector or *demodulator* to take off and amplify the voice frequencies, and feed them to a loudspeaker, as in Fig. 2. This is called *simplex* transmission and reception, and is used for conventional broadcasting.

A super-audible frequency can be modulated at audio frequencies, and an audio-modulated super-audible fre-

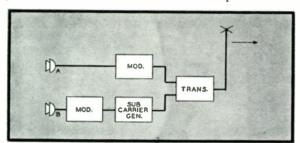


Fig. 3. This 91.5-mc. transmitter is modulated at audio frequencies (A) and also by an audio modulated (B) 50-kc. sub-carrier generator

quency can be used to modulate a still higher frequency. That is the basis of multiplex FM transmission. Fig. 3 represents a two-channel multiplexed transmitter. Here the Channel A microphone goes to a modulator by means of which the 91.5 mc. transmitted energy is modulated at 50 to 15,000 cycles. Channel B microphone goes to a modulator by means of which a 50,000-cycle (superaudible) oscillator is modulated at 50 to 15,000 cycles, and this modulated oscillator also modulates the 91.5-mc. transmitted energy.

At the receiver, Fig. 4, the 91.5-mc. signals are amplified and fed to a demodulator. This has two output products. One is the audio modulation from Channel A; the other is the 50-kc. modulation from Channel B. The latter signals must be put through a second demodulator, since 50 kc. is above audibility. Then its audio output can be amplified to drive the Channel B speaker.

Expressed in very simple terms, this is the way in which two entirely independent audio channels can be transmitted and received. The .2-mc. bandwidth of the FM broadcast channels can accommodate two 15-kc. audio channels for multiplexed stereo broadcasting or one 15-kc. channel for mono broadcasting, a narrower channel for background music, and one or more very narrow channels for voice or control signals for one kind or another.

The bandwidth the transmitter occupies (in the case of FM broadcasting it is .2 mc.), and the widths of the indi-

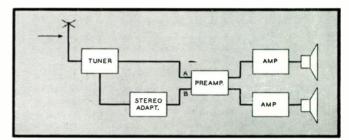


Fig. 4. The demodulated output of the tuner is comprised of an audio channel and a 50-kc. channel which must then be demodulated separately

vidual channels determines the number of channels that can be multiplexed.

Question Before the FCC

The foregoing explanation, elementary though it is, will help to clarify the points at issue in conflicting views of multiplexed FM broadcast operation. Part 2, a statement by the Northeast Radio Network, is presented in full because it explains the position of FM stations which transmit multiplexed background music and rent the special receivers to restaurants and other public places. This statement and the discussion of it in Part 3 also take up the new Crosby system for multiplexed hi-fi stereo broadcasting. Since the two applications of multiplexing appear to be mutually exclusive, the FCC must decide between them. A decision and rule-making by the Commission are expected early in 1959.

PART 2: NRN VIEWS

NORTHEAST Radio Network, (hereinafter referred to as NRN), respectfully submits its views and comments in response to the Commission's Notice of Inquiry Docket No. 12517, dated July 2, 1958.

Composition of NRN

1. Northeast Radio Network, as presently constituted, is the largest commercial FM broadcast network now in operation. The network is comprised of eleven FM stations, five owned and operated by Northeast Radio Corporation, and six affiliated independent FM stations. The Networkowned stations, each with effective radiated power of approximately 5 kilowatts, are situated at strategic mountaintop locations across New York State. Because of the extended FM transmission range made possible by the relatively high elevations

of the stations, the Network is able to relay, entirely by FM broadcast method and without use of wire lines, high-fidelity programs to affiliated stations throughout upper New York State.

NRN Services

2. Due to the strategic "backbone" nature of the basic network system and its ability to reach into practically every community of the upper part of the State, the network has functioned for a number of years as the central core of the Civil Defense communications system for the State-wide area, providing Conelrad signals to a total of eighty-five AM, FM, and TV stations. In addition, the network has provided, since its inauguration as the Rural Radio Network in 1948, a valuable public broadcast service to both the rural and urban population of one of the most important sectors of the United States. The State-wide weather roundups of the Network, for example,

have won awards from national organizations and have contributed in a major way to farmers and others in agriculture and industry, to whom accurate and timely weather information is essential. In addition to these services, the Network has, for many years, relayed by its FM stations many of the high-fidelity programs, including news bulletins, of WQXR-FM, New York City, which, in our opinion, provides one of the outstanding good-music services in the northeast section of the country.

Present Multiplex Service

3. Because of the recent installation of multiplex equipment at all of the Northeast Radio Network-owned stations, it now is possible for the main channel of the Network to carry throughout each day, as the WQXR Network, the programs of WQXR, in addition to our locally-originated programs. These Network programs are relayed on the main channel of our

stations and our affiliated stations throughout most of the upper New York State area, including the principal cities of upper New York State. Previously, in order to derive revenue to assist in sustaining operation of the Network, the main channel of all of our stations had been used, during much of each day, for transmission of specialized music of "background" type and other program material that was suitable for reception in stores and other places of business. By the use of multiplex transmission methods, under Subsidiary Communications Authorization, the programs of specialized nature, such as background music, have been taken from the main channel of the NRN-owned stations and are now transmitted on a 67-kc, subchannel by multiplex method employing a multiplex relay system developed by W. S. Halstead, of Multiplex Services Corporation, and utilizing multiplex transmitting and receiving equipment supplied by that concern and its licensee, General Electronic Laboratories, Inc. Installation of the new multiplex equipment has improved the quality of our main-channel broadcasts and also has permitted the transmission of two subchannels without impairing our mainchannel broadcasts. Thus, the main channel of each station, by the transfer of background music to one of the multiplex subchannels, is now free for use in transmitting the high-fidelity program signals from WQXR, New York City, as well as the State-wide and local weather reports, farmmarket information, local news and other important services of the Network which originate at our Ithaca headquarters station and other stations associated with the Network.

Operation Under SCA

4. Because of our successful experience with the first State-wide transmission of our background service programs on our 67-kc. multiplex subcarrier, and successful tests of simultaneous transmission of two multiplex subchannels carrying different program services, we are of the opinion that FM broadcast multiplexing, as is made possible under SCA, is one of the most important new developments in the broadcast field, both from the viewpoint of economics and of techniques. We believe that FM broadcast multiplexing represents perhaps the most efficient use of the radio spectrum so far devised and, therefore, can be expected to make a major contribution to the general radio communications field which now is seriously handicapped by shortage of available radio channels for many important new services that have been developed or are proposed. When it is realized that at each FM station, under multiplex practice as permitted under SCA, there is available 55 kilocycles of useful channel space, which is required in any event in order to provide a highfidelity FM broadcast service to the public, it can be understood that this appreciable additional channel space can, by subdivision through use of a plurality of subcarriers, supply transmission facilities of substantial service value throughout our area, which is largely rural, and which has limited transmission facilities for existing and proposed new services.

Other Multiplex Uses

5. As an example, we can refer to the possible development of selective paging services of improved type, effective over long distances, to reach doctors, farm supervisors, engineers, and others engaged in important public or private services throughout the upper part of the State, particularly in the large rural areas where availability of wire-line facilities is lineited or is subject to damage from storms or floods at the time when reliable communication may be most needed. Present indications, based on initial field tests with our multiplex equipment at the five NRNowned stations, suggest that the service range by FM multiplex on our 5 KW (ERP) stations will substantially exceed that of the relatively-low power transmitters, such as 250 watts, presently employed in radio paging and mobile communication services at frequencies in the 30-40 mc. band or higher. Also, preliminary field experience has indicated that better coverage may be provided by FM multiplex services in hilly terrain where communication services at the higher frequencies, such as in the 150-160 mc. band, are severely handicapped by propagation difficulties.

Multiplex Facsimile

6. Another example, already reduced to practice in tests on the network service several years ago, is the transmission of weather maps and other graphic material by facsimile for radio and television stations, farm organizations, airports, and other groups throughout the State. Such a record-communication service cannot effectively be handled in many rural areas by other means such as telephone lines because of technical limitations in the transmission characteristics of many of the rural telephone circuits in the central part of New York State which render these lines unsuitable for high-definition facsimile. It is known that wire lines in this part of the country are susceptible to damage during the winter months. By contrast, experience over a number of years has shown that our FM broadcast relay service is highly reliable at all times of the year. During the severe storms of the past winter, our stations remained in operation and provided valuable services to the State-wide community, including highway, fire, and police departments. Therefore, we feel that in the public interest, improved and expanded services of value to all communities throughout the area can be provided through the use of multiplex methods without in any manner reducing the quality of our main-channel program transmissions, which measurements have shown continue to meet the engineering requirements of the FCC with regard to FM broadcast service.

Objection to Crosby-Harkins Proposal

7. Referring to stereophonic broadcasting proposals, we are of the opinion that multiplex stereo techniques, as are presently developed, represent a major advancement in the radio broadcast art. However, we are strongly of the opinion that a public stereo broadcast service, as may be authorized by the Commission, should be fully compatible with the present Subsidiary Communications Authorization in order that we may, when desired, offer a stereo broadcast service and also permit the continuation and unhampered development of the supplementary services in which our station, and many other FM broadcast stations throughout the country, are now engaged. For this reason we must oppose vigorously the proposals of Crosby and Harkins as set forth in the Petition of Dwight Harkins, dated April 11, 1958, filed with the Commission, which would eliminate from participating in the important new stereo broadcast service all of the FM stations now engaged in supplementary communication services since, as proposed, the stations must make a choice between 1) engaging in services under SCA, and 2) public stereo broadcasting. We should like to point out that, in some instances. FM stations have converted to multiplex at the insistence of the Commission in order that they can continue to provide background music service and other functions of a revenue-producing nature but not considered to be normal public broadcast service. These stations would, if the Crosby-Harkins proposal were adopted by the Commission, be unable to continue their Subsidiary Communication services and at the same time participate in stereo broadcasting service to the public. Reference is made to proposed Subsection 3.294 (c), Page 15 of the Petition of Dwight Harkins, reading as follows: . .

"This proposed rule is for the purpose of making it clear that the FM broadcast licensee must choose between broadcast usage or SCA type of operation if proposing to multiplex."

Adoption of such a rule would obviously constitute unfair discrimination against the many FM stations now in multiplex operation under SCA, and we believe would be unjust particularly to the independent FM stations such as ours that have for many years and at great expense faithfully served the public during the lean years when the FM broadcast service was struggling to survive.

Lack of Secrecy

8. In order to resolve the difficulties presented by a possible adoption of an FM stereo system that is not compatible with the rules and regulations governing the Subsidiary Communication services, we would recommend to the Commission, for serious consideration, the adoption of a

multiplex system such as is used successfully by us, in which two high-quality program subchannels can be provided without degrading main-channel program transmission and reception and which will permit FM stations to continue to engage in revenue-producing supplementary services under SCA, as well as render a high-fidelity multiplex stereocast service to the public. Such a system as employed on our Network could utilize a subcarrier frequency, such as 41 kc., or other suitable frequency below 40 kc., for the multiplex stereo transmission in association with the main channel. The 67-kc. subchannel would continue to operate, as at present, in providing a satisfactory background music service to subscribers under SCA. This proposed system would also mean that multiplex stereo adapters, to be placed in the hands of the public for reception of multiplex stereo broadcast, would not respond to the 67 kc. background-music signals, which are considered by the Commission to be a nonpublic service, for reception only by authorized listeners. We understand that the wideband multiplex stereo adapters, as are employed in the Crosby multiplex stereo system, utilize a subcarrier at a center frequency of 50-kc. and will enable any broadcast listener with such an adapter to receive the background music transmissions of any station to which the FM receiver may be tuned, regardless of the frequency of the background-music subcarrier. For this reason, we believe that such a wideband adapter would circumvent the intention of the Commission in establishing the Subsidiary Communications service as a new communications service not intended for public interception. As stated in the Commission's Report and Order of May 2, 1955, the opinion was expressed therein that Section 605 would be contravened by the unauthorized reception of signals associated with a non-public service rendered under Subsidiary Communications Authorization as transmitted by multiplex method.

Telemetering Signals

9. We also must oppose the Crosby-Harkins stereo multiplex proposals for the reason that the fundamental operation of our Network as presently constituted is dependent upon a number of superaudible control signals, relayed through our stations across the State at low modulation level (approximately 10%) within the lower portion of the multiplex spectrum above 20 kilocycles. These permit us to remotely control and telemeter, from our headquarters station in Ithaca, four of our five NRN-owned FM stations across the State, which normally function automatically on an unattended basis. Since the superaudible control and telemetering signals are located within portions of the available multiplex spectrum which would be occupied by the wideband multiplex stereo system, as advocated by Crosby and Harkins, we could not utilize, for basic technical reasons, the high-level multiplex

signals in their proposed wideband stereo system, as these signals would cause serious interference with the basic operation of our control and telemetering circuits at all stations. Our present multiplex relay system has demonstrated, over a substantial period of time in daily operation in commercial background music service, that it causes no interference with our remote control or telemetering signals, nor do the control and telemetering signals interfere with our background music service as automatically relayed by the Halstead multiplex system through all of our stations across the State. Also, we have found from a series of actual broadcast tests conducted over a substantial period of time, in simultaneously relaying two separate multiplex programs through our stations across New York State, that a second subchannel, conforming to the limitations currently set forth in the Commission's Subsidiary Communications Authorization, can be relayed successfully, with excellent quality as received at the terminal station of our Network in the Buffalo area. Measurements have shown that a signal-to-noise and interchannel crosstalk ratio of better than 52 db may be provided in the second program subchannel as received in the Buffalo area after relay through three of our FM Network stations from our headquarters station in Ithaca. As a result of these tests, we have determined that, if and when we so desire, we can accommodate on our State-wide relay system a second highquality stereo subchannel which, in addition to our main channel, will permit reception of high-fidelity stereocast programs within our Network service area. It is obvious that we could not accommodate a second subcarrier for stereo broadcast relay if the Crosby-Harkins proposed system were to be adopted as a standard since there is not sufficient multiplex spectrum space on our Network to accommodate the wide band occupied by the high-level stereo subcarrier in that proposed system.

Channel Problems

10. In addition, measurement data made by us in connection with the development of our remote-control system indicates that if a high-level multiplex subcarrier, in excess of 30 or 40%, is placed on the main carrier, the basic performance characteristics of the main channel are degraded to the extent that the main-channel performance would not meet the present high-fidelity performance requirements of the Commission for FM broadcast stations. For example, we have determined that if one of our superaudible control signals is caused to modulate the main carrier to the extent of 40%, detectable high-frequency noise, appearing as a "hiss" is introduced in the background of the main channel, even though the control signal carries no modulation. We understand that this same effect has been noted at stations that have been engaged in simplex operation and that have utilized "beep" signals that have

been impressed on the main carrier at a relatively high-modulation level, such as 40%.

Modulation Problems

11. Another problem presented by the proposed high-level modulation of the main carrier by the subcarrier in the Crosby stereo multiplex system is the operational difficulty that, in our opinion, would be experienced by FM broadcast stations in maintaining proper modulation levels on the main channel, particularly when used in relay networks such as ours. If a stereo multiplex subcarrier were applied on our main carrier at a modulation level as high as 50%, as is advocated by Crosby and Harkins, it would be extremely difficult, from a practical operating point of view, to maintain an acceptable dynamic range and signal-to-noise performance at all of our relay stations since the average program level would, from experience, have to be maintained at a point substantially below the peak levels in order to protect against over-modulation. In this instance, to give adequate protection against overmodulation, the program peaks must be restricted to a point somewhat less than half of the normal modulation capability of the FM transmitter at each station, thus introducing an undesirable restriction in the dynamic range and, hence, lowering this performance characteristic of the FM broadcast service. If automatic program limiters are introduced at each station to reduce peak program levels, additional difficulties and distortion will be introduced, as we have determined from past experience with program-limiting sevices at the stations associated with our Net-

With the two-subchannel multiplex system employed by us on our Network, each subchannel is maintained at the relatively-low and constant modulation level of approximately 15%, thereby allowing a substantial dynamic range and providing a main-channel signal-to-noise performance that comfortably meets present requirements of the FCC for FM broadcast service. With these lower levels of modulation as applied to the main carrier by the subcarrier, we still are able to maintain a signal-to-noise ratio in the audio output circuits of multiplex receivers in excess of 50 db, which permits a high-quality music service at subscribers' receiving locations and which would, we believe, be satisfactory for stereo program reception inasmuch as the signal-to-noise ratio normally provided by operation of the best highfidelity stereo tape reproducers is in the range of 50-60 db.

Subcarriers & Control Signals

12. As a result of our experience in using our present multiplex subcarriers and superaudible control signals in tests at various levels of modulation of the main carrier over an extended period of time, we are of the opinion that no stereo multiplex

system should be approved by the Commission that results in a degradation of the performance characteristics of the main channel as would, we believe, be experienced under the system proposed by Crosby and Harkins, in which modulation levels as high as 50% would be applied to the main carrier by the subcarrier, with subcarrier deviation of the order of 25 kilocycles.

For reasons set forth above, we strongly urge that the Commission, in approving any multiplex stereo system, insure the continuation of the present high-fidelity FM broadcast standards of good engineering practice as now established by the Commission, both with respect to mainchannel performance and with respect to services rendered under SCA, or under any proposed stereo broadcast service by multiplex to the public.

Stereo & Background Music

13. We are concerned with the nature of the Crosby-Harkins multiplex stereo proposal since, as has been stated, we are relaying the high-fidelity programs of WQXR-FM to all of the important communities in upper New York State. This station is recognized as one of the pioneers in establishing successful stereo broadcast methods by use of a combination of the FM and AM transmitters of the station, and is, in our opinion, one of the leading exponents of stereo broadcasting. As the stereo art progresses, it is possible that stereo broadcasting will assume major proportions within the near future. In such event, it may be desirable to extend the stereocast service of WQXR, through the stations of the WQXR Network, in which all of our NRN-owned stations are now in successful multiplex operation throughout the area from the Hudson Valley to Buffalo. In order for this Network to relay stereo programs from WQXR without extensive use of wire lines, which we would consider to be completely impractical in the areas where our basic stations are located. it will be necessary, for reasons set forth above, to utilize a multiplex stereo system which is fully compatible with the rules and regulations presently established by the Commission for multiplex services under Subsidiary Communications Authorization.

One-Channel Stereo Reception

14. With further reference to the stereo program transmissions of WQXR-FM and AM as relayed to us on a monaural basis by WQXR-FM, we are able to state that we have been relaying these programs over our State-wide broadcast system on the main channel for a number of months. We know from our experience, and from the response of our listeners, that these high-fidelity programs which originate at WQXR as stereo broadcasts are not less enjoyable to our monaural listeners by virtue of the fact that only one channel of the original stereo program pickup can be

heard by the public in upper New York State. If anything, the quality of the programs, as broadcast originally in stereo and as relayed by us, represents an improvement over normal monaural broadcasts since many of the programs originate in the WQXR studios as live "pickups". In general, the quality of the recorded programs, as broadcast in stereo by WQXR and as relayed by us through our stations, appears to be better than normal monaural recordings since the new stereo recordings employ advanced techniques and present better overall quality when reproduced on high-fidelity equipment at receiving points.

"Compatibility"

15. As it has been demonstrated that our State-wide audience enjoys our FM broadcasts during WQXR's stereo transmissions, we are of the opinion that the use of the word "compatible" as related to the Crosby multiplex stereo system is both improper and misleading, since by definition (Ref. Webster's Standard Dictionary) and accepted usage, the word compatible means "capable of co-existing in harmony". The basis of this statement is that we can detect no effect during stereo transmission by WQXR as heard monaurally on our main channel that we properly could term as incompatible in any sense. We cannot detect any impairment or degradation in the overall quality of our broadcasts when WQXR-FM is engaged in transmitting stereo programs to its local audience in the New York City area, as heard by our many listeners in upper New York State on a monaural basis, using ordinary FM receivers tuned to the main channels of our stations. This certainly does not represent an incompatible situation, and it is regrettable that the use of the term "compatible" as related to reception by listeners to one channel only during stereo broadcasts will tend to create impressions that may confuse the public who will recall the issue of compatibility as it was related to color television systems. In the development of color television, a true issue of compatibility was presented since it involved the basic operational ability of a color system to co-exist with a black-andwhite system, both of which could exist side by side and satisfactorily serve the public. The initial system of color television, first adopted as a standard by the Commission, obviously was not compatible as monochrome receivers used by the public could not receive the color television programs as transmitted by stations using the system. Subsequently, the present compatible system was adopted, replacing the earlier system, thereby enabling the public to use effectively their black-and-white receivers, as well as color receivers, in receiving programs when telecast in color.

AM-FM Stereo

16. In the present instance, the record shows that 1) stereo programs can be

transmitted by AM and FM stations, as is accomplished successfully in many cities, and 2) there is nothing incompatible in connection with the reception of either of the two stereo channels by listeners equipped only for monaural reception. Both the AM and FM audience can enjoy the programs in normal manner, when listening with a single receiver, while the listeners who have the proper combination of AM and FM receivers can enjoy the full stereo effect. It appears to us that there is nothing here that is related to the issue of compatibility if this term is properly used. Likewise, FM stations now engaged in stereophonic broadcasts by main channel and a multiplex subchannel have demonstrated that the main channel alone can be received by the public with no lack of appreciation or enjoyment because of the absence of the second channel.

Stereo & SCA Rules

17. However, we believe that there exists a real issue of compatibility with respect to the ability of any proposed stereo broadcast multiplex system to co-exist harmoniously with present background music and other services already operating at many FM stations throughout the country under Subsidiary Communications Authorization. We believe that a multiplex stereo system should be compatible, in the correct sense of the word, as related to its ability to co-exist with present services now rendered by FM stations engaged in multiplex services under Subsidiary Communications Authorization.

FM and AM-FM Stereo

18. A related problem in connection with any proposed multiplex stereo broadcasting system is presented by the ability of the multiplex system to adapt itself successfully to the broadcast stereo methods of the many AM-FM stations throughout the United States which jointly employ their AM and FM transmitters in providing stereo program service to the public, equipped with conventional AM and FM receivers. We are of the opinion that this practical phase of the stereo multiplex problem has been neglected in discussing the advantages and disadvantages of the various proposed multiplex stereo systems. Yet it is clear to us, since we provide programs to both AM and FM stations throughout upper New York State, and as we derive our major programs from WQXR which, by means of that station's AM and FM transmitters, regularly provides stereo transmissions to the public several times each week, that very substantial weight should be given to the ability of any proposed multiplex stereo system to function equally well when used 1) by FM stations only, and 2) by combined AM and FM stations now rendering a stereo service to the public. We believe that it is essential that we keep this particular aspect of multiplex stereo systems in mind, for, if we are to provide a future multiplex stereo program

by State-wide relay through our Network stations, the system must be such that the two stereo channels can be transmitted locally with good quality by the joint AM-and-FM method as well as by the FM-only multiplex method at the program-originating station and at outlying stations associated with the Network.

Future of FM and AM-FM Stereo

19. We anticipate that AM-FM stereo broadcasts will meet with increasing popularity in the future, and that the FM multiplex method of transmitting stereo will be carried on simultaneously by the FM station as a supplemental service in order that the public can gradually add the necessary special multiplex receiving equipment to gain the improved stereo reproduction that would be possible by an all-FM system. This is the pattern that has been followed during the long transitional period in converting background music from the "simplex", or main-channel, transmission of these special music programs to the multiplex subchannel in order to sustain service for the subscribers while multiplex receiving equipment is being installed gradually at subscriber points.

The Crosby System

20. As we see it, the technical aspect of this phase of the problem is of primary importance since, in the Crosby FM multi-

plex stereo system, employing the so-called 'sum-and-difference' method of stereo transmission, the main FM broadcast channel carries the "sum" or combined, or mixed signals from two stereo channels, while the FM multiplex subchannel carries the "difference" signals from the two channels.1 In the case of transmission of two stereo channels by the joint use of a station's AM and FM stations, as is commonly employed at present, plus the addition of the multiplex channel at the FM transmitter, the "difference" signals, in the case of the Crosby method, would be applied to the multiplex channel and, to be consistent with the "sum-and-difference" technique, the "difference" signals would be carried by the AM transmitter. Thus, unless all listeners with regular FM and AM receivers had special adapters, they would be unable to obtain the proper stereo effect. In addition, Crosby has stated, in a published discussion of his system (Ref. 1, p. 73) that the channel carrying the "difference" signals is lacking in low frequencies. Therefore, in order to restore normal audio frequency response, it also would be necessary for listeners to the AM station to employ special corrective circuits for this purpose.

The Halstead System

21. In the Halstead multiplex system as used by us for State-wide relay of our

multiplex programs, as well as our mainchannel programs, there is no problem in this regard, as no "sum-and-difference" signal-mixing methods are employed. The normal frequency response and other highfidelity characteristics of both stereo channels are retained throughout the system from signal source to the loudspeaker, employing straight-forward techniques. Except for the use of the necessary radio transmission and receiving equipment, the signals in both stereo channels are amplified in a direct manner, similar, in basic respects, to the procedure in reproducing stereo sound directly from two tracks on tape or disc recordings, with no need to introduce special corrective circuits at the receiving points in order to restore proper stereo effect and full frequency response on both stereo channels. The two stereo channels, therefore, can be readily transmitted and received on conventional AM and FM equipment. Thus, the multi-channel system that we are using would, as we see it. resolve the problem which would otherwise be presented to stations with AM and FM outlets as they become interested in transmitted stereo programs by the improved all-FM multiplex method and gradually develop an audience for the multiplex stereocasts.

¹ M. G. Crosby, "A Compatible System of Stereo Transmission by FM Multiplex," Journal of the Audio Engineering Society, Vol. 6, No. 2, pp. 70-73, April, 1958.

PART 3: DISCUSSION

In the items bear numbers corresponding to the NRN text, to facilitate reference to sections in Part. 2. This discussion presents the picture of multiplex FM broadcasting as we see it at H1-F1 Music Magazine. It also reflects the views of many readers expressed by them in person, and in their letters.

Hi-Fi Broadcasting Defined

1. Although the term *high-fidelity* is used repeatedly by NRN, it is not defined. FCC Rules call for transmission of 50 to 15,000 cycles on FM, with the transmitter noise at least 60 db below 100% modulation, and total transmitter distortion not exceeding 3½% at 50 to 100 cycles, 2½% at 100 to 7,500 cycles, and 3% at 7,500 to 15,000 cycles. However, NRN refers to "high-fidelity" transmission on sub-carriers that cannot pass more than 6,000 cycles.

Background Music and SCA

2, 3. Broadcast stations and magazines have three aspects in common. These are: audience or circulation, program material or editorial contents, and sponsors or advertisers. A magazine must build circulation by promoting its contents. Armed with impressive circulation data, advertising can be sold. But aggressive management is required to provide the contents on which sufficient circulation can be built to attract advertisers.

Unfortunately, many of the FM stations that went on the air after the last war were owned by those who thought that an FCC license was all they needed to make the money flow in. Few made any effort to promote FM, or to put pressure on the manufacturers to produce good FM sets. AM stations which owned FM transmitters simply duplicated their programs. They sold AM time to sponsors and gave away the FM time. Among the independent FM operators, some quit; others reduced their time on the air to the FCC's minimum requirement of 36 hours per week, and cut their expenses to the bone in order to hang on to their licenses.

Then, instead of promoting FM as a service superior to AM, a number of operators began to put on background music programs. They rented receivers for use in restaurants and public places, and equipped them with muting switches actuated by super-audible signals, to quiet the receivers during announcements. There was a demand for this service, because the line charges are high for music supplied over the telephone circuits.

However, the stations were programming for a special, commercial purpose, and not as a public service. The operators justified this by claiming that the revenue so derived made it possible for them to stay on the air. Finally, under a Subsidiary Communication Authorization effective as of May 2, 1955, stations were permitted to use multiplex operation for the simultaneous transmission of a regular public service program, and one or two special-purpose programs, such as background music.

The background music was easy to sell, and provided income to keep the stations on the air. But in most cases, instead of using this crutch for support until they could build the financial strength and develop audiences so as

to compete on an equal footing with the AM stations, they devoted their attention to developing the business of background music, and put very little thought or effort into the service they offered radio listeners.

NRN, for example, argues the importance of background music "to derive revenue to assist in sustaining operation of the Network". The five owned-and-operated NRN stations which comprised the original Rural Radio Network were set up ten years ago by the very wealthy GLF farm organization. It is difficult to believe that, over such a period of time, GLF brains, money, and influence could not build an audience sufficient to attract enough sponsors to assure profitable operations of the network without resorting to the sale of background music. This leads to the conclusion that the main stations of the NRN were inadequately financed, or indifferently managed, and this brings up the question of permitting them to continue on the air now that FM is expanding to the point where there is a shortage of available frequencies.

Efficient Channel Use

4, 5, 6. NRN states that, under SCA requirements, "there is available 55 kilocycles of useful channel space". That may mislead many readers. Under normal operation, the frequency swing is up to 5 times the maximum of 15,000 cycles, or 75 kc. Under rules set up by the Commission as emergency financial assistance to FM stations, they are permitted to reduce the swing on the main channel to 20 kc. (75 - 20 = 55 kc.). This reduction was not made as a matter of good engineering practice, but as a temporary sacrifice-in-performance substitute for aggressive station management. However, as in other cases where the Government provides emergency assistance, those who benefit always conjure up reasons for making it permanent.

Now, NRN claims that "multiplexing represents perhaps the most efficient use of the radio spectrum so far devised" as an argument for using space allotted to public service broadcasting to get into the commercial communications business.

Actually, NRN is saying that the FM channels are wastefully wide, confirming the proposal of the communications interests that the FM channels be reduced in width, and the spectrum space so saved be given over to them! ¹ Or, if they should be kept at the present width of 200 kc. in order for FM stations to render optimum public service, the NRN argument is altogether specious.

Public Vs. Non-Public Service

7, 8. As a matter of keeping the record straight, it should be pointed out that the reference to the Harkins-Crosby proposal is incorrect. Murray Crosby had no part in the proposal filed on April 20, 1958 by Dwight Harkins, of 4444 E. Washington Street, Phoenix, although Mr. Harkins referred to the use of a multiplexed stereo broadcast method developed by Murray Crosby of 299 Robbins Lane, Syosset, N. Y.

The nature of the Crosby system will be explained in a subsequent section, but at this point only the factors brought up in NRN sections 7 and 8 will be discussed.

In asking the Commission to authorize only stereo

broadcasting "fully compatible with the present Subsidiary Communications Authorization", NRN is proposing, although it is not so stated, that the stereo channel on the main or public service carrier should cover audio frequencies up to 15,000 cycles, but that the second stereo channel be limited to 6,000 cycles, since that is the limit on the NRN sub-carriers of 41 and 67 kc. NRN calls 6,000-cycle transmission "high-quality"!

To limit one stereo channel to 6,000 cycles would be a serious disservice to the public, and is no more acceptable than such a limitation would be on one channel of a stereo disc or tape.

It is argued that stereo broadcasting "should be fully compatible". NRN wants compatibility not with factors involved in public interest, convenience, and necessity, but with the SCA Rules which were set up as an emergency assist to such stations as were in financial trouble. Further, NRN wants the FCC to make the SCA Rules permanent not only to assure the continuation of financial assistance, but to specifically "permit the continuation and unhampered development of the supplementary services in which our stations, and many other FM broadcast stations throughout the country, are now engaged." These supplementary services, according to NRN, are not only non-public, commercial program transmission on frequencies allocated to public broadcasting, but point-to-point and mobile business communication services.

NRN objects to authorization of the Crosby method of stereo broadcasting because a Crosby-equipped receiver will enable private listeners to hear the NRN non-public background music transmission. It is a Federal offense to use non-public radio transmission for personal gain. Thus, for example, it is unlawful for a restaurant, without authorization from a station transmitting multiplexed background music, to receive such transmission and play it over speakers in the dining room. But it does not appear that there is any restriction on reception in private homes of such music transmitted on public service broadcast frequencies.

Furthermore, there is a feature of background music that makes it highly objectionable for home reception. During silent intervals between selections transmitted for background music, the sub-carrier is cut off. This causes such a loud and most annoying roar from the speaker of an ordinary FM receiver that there is little likelihood that anyone will want that background music anyway. (The commercial background music receivers have special squelch circuits to quiet the speakers.)

If, as Dwight Harkins proposed, stations in the same service area are permitted to choose between the use of multiplexing for background music and the Crosby method of full-range stereo transmission, owners of FM sets equipped with Crosby adapters could hear the background music programs, but there would be no pleasure in doing

Telemetering Signals

9. For the benefit of those not acquainted with the use of telemetering signals employed by NRN and other FM stations, it should be explained that the FCC permits trans-

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mitters on mountaintops and at other remote points to be operated without having engineers in attendance, provided that equipment is used at the station to transmit impulses to the studio which show the condition of essential circuit elements of the transmitter. This is called telemetering equipment, from which telemetering signals are transmitted. It is customary, as at NRN stations, to use superaudible signals for this purpose, multiplexed on the broadcast program.

Such signals could not, according to NRN, be multiplexed if the Crosby multiplexed stereo system is used. That may or may not be true, but if it is, there are other frequencies, outside the FM broadcast band, available for this purpose.

In section 9, NRN repeats the claim that, by using a second sub-carrier, the second channel for "high-fidelity stereocast programs" can be carried in addition to the background music. Again, the term "high-fidelity" is used to describe transmission that would be limited to 6,000 cycles, a limitation which is certainly incompatible with high-fidelity music reproduction. It is simply untrue that NRN "can accommodate on our State-wide relay system a second high-quality stereo subchannel which, in addition to our main channel, will permit reception of high-fidelity stereocast programs within our Network service area".

Irrelevant Matters

10, 11. These sections of the NRN statement cover technical points that are irrelevant, and do not call for discussion here.

Advantages of the Crosby System

12, 13, 14. NRN makes the qualified statement that "it is possible that stereo broadcasting will assume major proportions within the near future." That is the unqualified opinion now among manufacturers of home music equipment, records, and recorded tapes. However, NRN insists 1) that the present 50 to 15,000-cycle standards be maintained only on the main channel, 2) the second stereo channel be limited to 6,000 cycles, and 3) reception of one stereo channel "represents an improvement over normal monaural broadcasts".

In the light of these contentions, let us consider the operation of the Crosby multiplexed stereo system, and the service it provides to radio listeners — both those who have only conventional FM sets for monaural reception, and those whose FM sets are equipped with the Crosby adapter for stereo reception.

Fig. 5 is an elementary representation of a transmitter equipped for the Crosby method of multiplexed stereo broadcasting. The left and right microphones (or the two channels from stereo records or tapes) go to a mixing amplifier that has two outputs. In one output, audio channel A is combined with channel B (A + B). This modulates the main carrier of the transmitter. The other mixer outout represents the difference between the signals in channels A and B (A - B). It goes to a sub-carrier generator which also modulates the transmitter.

With the Crosby method of transmission, conventional FM sets pick up the A and B channels combined. Thus, all the original music is heard. Similarly, the stereo channels are combined in recording studios to make master mono tapes. Otherwise, with mono playback equipment, only one channel would be reproduced.

However, on stereo programs originating at WQXR, New York, the Network listeners hear only one of the two stereo channels. NRN does not explain this, but it is perfectly true that reproduction from certain records and tapes sounds almost exactly the same on mono and stereo systems. George Marek of RCA Victor discussed this very point recently, explaining that it will be necessary to develop special techniques for stereo recordings of solo piano music, solo vocalists with piano accompaniment, string quartets, and small chamber music groups. They sound the same on stereo and mono because the left and right microphones pick up the same sounds!

This is not true of opera, choral, or orchestral music, however. If it were, there would be no reason for stereo! Actually, NRN listeners have complained about the deterioration of the program quality when the Network has carried WQXR's FM-AM stereo records and tapes, because the Network gets only the FM side of the music. WQXR's live stereo programs are limited to a chamber music ensemble, which sounds about the same on stereo or mono reproduction.

Fig. 6 shows how the Crosby stereo adapter, connected to a conventional FM tuner, separates the two stereo channels. Both the audio output and the multiplex output of the tuner are connected to the stereo sub-channel adapter. This is a simple unit which is already available at a price of about \$50.

In one circuit of the adapter, the main carrier signal (A+B) is added to the sub-carrier signal (A-B). The sum is 2A, which is connected to one channel of a standard preamp, and to an amplifier and speaker. In the second circuit of the adapter, the main carrier signal (A+B) is subtracted from the sub-carrier signal (A-B) algebraically. The remainder is 2B, which is connected to the other channel of a standard preamp, and to the second amplifier and speaker.

This system affords 15,000-cycle quality on each stereo channel, compared to the method proposed by NRN, which would carry up to 15,000 cycles on one channel, but not more than 6,000 cycles on the other. Even more important, perhaps, each channel provides 50% of the modulation, so that the received signal strength is equal on the two stereo channels.

NRN, in order to use two sub-carriers, one for stereo and one for background music, plus telemetering signals, proposed only 15% modulation on each sub-carrier, and 70% on the main carrier. This figures out that, on stereo transmission, the power on the second NRN stereo channel would be about 1/280 of the power transmitted on each channel by the Crosby system!

Dividing the transmitter power equally between the two channels of the Crosby system would affect reception from good FM tuners only at the very fringe of a station's service area. The NRN method, however, would reduce

 $^{^{\}rm I}\, {\rm See}$ "FM Must Withstand a New Attack", HI-FI MUSIC, 1958 Yearbook issue, page 192.

the receiving radius of the second stereo channel very sharply.

"Compatibility"

15, 16, 17. NRN claims that "We cannot detect any impairment or degradation in the overall quality of our broadcasts when WQXR-FM is engaged in transmitting [one channel of] stereo programs to its local audience in the New York City area, as heard by our many listeners in upper New York State on a monaural basis." This statement must be rejected as completely irresponsible and inconsistent. If there is no difference between music from a monaural source and from one channel of a stereo source, why should NRN believe that "it is possible that stereo broadcasting will assume major proportions in the near future"? And how can it be said that one part of the music from a stereo source is as acceptable as both parts combined in monaural reproduction?

From the point of view of the listeners, the Crosby system is truly compatible, for it affords the combination of

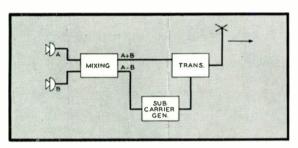


Fig. 5. The transmitter is modulated directly by both audio channels A and B, and also by a sub-carrier generator that is modulated by audio frequencies which are the difference between the two audio channels

the two stereo channels for those with mono systems, and the separation of the channels for those with stereo adapters. Further, there is compatibility between the stereo channels, since they are transmitted at the same power and with the same audio range.

The NRN stereo system is compatible with nothing except the emergency SCA Rules of The FCC. With a power radio of 280 to 1 between the main carrier and the stereo sub-carrier, the stereo service area would be sharply limited, and the higher audio frequencies, which contribute so much to the superior quality of stereo reproduction, would be missing on one channel!

AM-FM Stereo Broadcasting

18, 19. The combined use of an AM station and an FM station for stereo is valid only as an experimental means of determining public interest in this new technique. It contravenes the FCC requirement that the frequency spectrum be used in the most efficient way possible. Further, it is in conflict with the interests of station operators who are changing from FM-AM program duplication to the practice of separate programming in order to reach different audiences, and different tastes.

Looking ahead, as the Commission must do in any rule-making procedure, it is essential to anticipate the time in the not-too-distant future, when all broadcasting will be done with FM transmitters, and the AM band will be released to other services. Certainly there is no justification for continuing indefinitely the use of two frequency bands for broadcast service.

The Crosby System

20. It is sheer nonsense to discuss the use of combined FM and AM transmitters in connection with the Crosby system. The Crosby system only requires the use of an FM station. A slight deficiency at the low frequencies in one channel is not important to stereo reproduction, because there is practically no directional discrimination at that end. As for the necessity of purchasing an adapter in order to have stereo reproduction, that applies to any method of multiplexing, whether it is done by the Crosby method, or the method proposed by NRN.

The Halstead System

21. It is not true that, with the system favored by NRN, "The normal frequency response and other high-fidelity

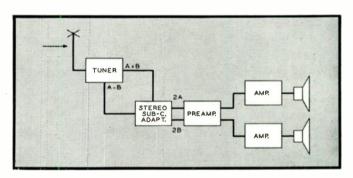


Fig. 6. The A+B channel and the sub-carrier channel modulated by A-B are demodulated. Then, in separate circuits, they are added to produce audio channel 2A, and subtracted to produce channel 2B

characteristics of both stereo channels are retained throughout the system from signal source to the loudspeaker." The two stereo channels are very different in their audio characteristics, and the multiplexed channel is definitely not "high-fidelity" for it is limited to 6,000 cycles instead of 15,000 cycles, and the service range of the latter is sharply restricted in comparison to that of main carrier.

There is no reason to mention FM-AM stereo in a discussion of multiplexed FM stereo broadcasting except to becloud the issue. However, as a matter of clarification, it should be pointed out that, if the Crosby method is authorized by the FCC, the present FM-AM stereo broadcasts can be continued, and also the NRN multiplexed background music service—at least until such time as these practices are terminated by the Commission. Neither of these matters is at issue at this time.

Credit Where Credit is Due

Multiplex transmission on FM is the invention of Major Armstrong. Much of his investigation of multiplex operation was carried out by John Bose, who was Major Armstrong's assistant. The Serrasoid modulator used in multiplex FM broadcast transmitters was invented by James Day, vice president of engineering at Radio Engineering Laboratories, and is manufactured by the Standard Elec-

tronics division of REL. Murray Crosby's contribution is the "sum-and-difference" method of multiplexing, and the time, money, and effort he has put into developing the equipment and demonstrating it to FM station operators. To Louis Schweitzer goes the credit of recognizing the possibilities of Murray Crosby's system as an important advance in service to FM listeners, and for installing Crosby multiplex stereo equipment at his station WBAI New York. The first adapter units for stereo reception from WBAI are being manufactured by Madison Fielding Corporation, 5 Lorimer Street, Brooklyn, N.Y., and are now available.

Your Opinion Is Important

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At the FCC, the Commissioners must consider the interests of all parties involved in controversial matters. The broadcasters, individually or through their associations, are represented by legal counsel and expert witnesses. Listeners

are represented only to the extent that they make their opinions known to the Commission.

The foregoing NRN statement and the discussion of the points covered were presented so that you will know that an effort is being made to persuade the FCC to authorize a system so inadequate as to discourage interest in stereo FM and therefore kill it, and to block authorization of a truly compatible system on which listeners with only conventional (monaural) FM receivers will hear the two stereo channels combined (as mono records are cut from stereo tapes), while those with stereo adapters will be able to amplify and reproduce the two 50 to 15,000-cycle channels separately, thereby realizing the full advantages of stereo programs from records, tapes, or live performances.

You can be certain that your opinion on this subject will receive careful consideration if you address a letter to the Federal Communications Commission, New Post Office Building, Washington, D. C. — MILTON B. SLEEPER



All the audio equipment and controls are grouped together within this area. Photographs in this article are by the author

We Are Perfectionists, Too

This Installation Represents a Continuing Effort to Make Equipment Serve the Purpose of Providing the Finest Music for Home Entertainment—By Lawrence Larkin

HE HI-FI SETUP in our studio represents in no manner an ideal arrangement. It has grown irregularily, as our musical objectives have performed an erratic obligato against a theme of continually improving electronics. Back of it all, my wife and I never tire of listening to music well played. And as we live beyond the range of easy access to live music, we are in

the main dependent upon its reproduction. This we do under conditions to help give the illusion of listening to live music.

Prior to World War II, my fondness for the pipe organ led me into acquiring an electronic organ. And out of the struggle to make loud speakers emit a plausible organ tone, grew our present interest in hi-fi. About 1947, we

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acquired a Hallicrafter SX42 tuner-amplifier and enjoyed listening to Major Armstrong's station in Alpine N. J. At that moment we seemed to be on the threshold of a new world of musical reproduction over the air, although the realization of our hopes was deferred much longer than we expected. Gradually, in the meantime, we assembled a record changer, FM tuner, and amplifier, and we began to think in terms of woofers, tweeters, and crossovers. Somewhere along the line, a small tape recorder muscled in.

After an eight months around the world trip in 1957, we decided that we would return to Bali and record some tapes of their wonderful gamalan music as it is played in their temple ceremonies — so much more entrancing than

in musical tone. The unenclosed pipe organ sounded superbly, prior to the hurricane of 1954 which swamped the blower motors. The acoustics were slightly damped deliberately for electronic reproduction by putting up many lanterns, banners, and other objects acquired in the far east.

During the monaural days we favored two sound reproduction systems which could be used separately or in variable combination. For detached listening, a floating tone that was non-directional coming in part from ceiling speakers was favored whereas, for critical listening, a directional source of sound was employed in the area of the studio where it would have been logical to place live music. Frequently a certain amount of both were mixed,



Two speakers of the phantom circuit, not visible in the illustration at the right, are indicated by arrows in the view above. Note that one is mounted behind a grille in the ceiling



Three more phantom-circuit speakers shown here augment the left and right woofer-tweeter sections

when the same players perform in metropolitan theatres. We realized stereo would be the only medium that could capture their delicate percussion tones. Thus we acquired a Concertone stereo recorder with two Telefunken microphones, hoping to learn from them in the way a veteran polo pony usually manages to teach a beginning player. And for the trip we planned a portable recorder prepared for tropical climate.

Unexpectedly, our objective changed, and while we are still on our eventual way to Bali, it will be without recorders. Having bought the Concertone however, we regarded it primarily as an instrument of musical reproduction. We delved into stereophonic sound — the experimenting with, and melding of electronic components into one instrument of beauty has been very exciting. As we were frequently in advance of our technical knowledge, hums, headaches, and frustrations were the order of the day. Eventually, though, we completed the installation illustrated here.

The studio is entirely wood-walled, and is very bright

the proportions depending on the type of music played and the mood we were in. Nothing is as tiresome as an organist who fails to change his stop registration — or a hi-fi enthusiast who plays everything at one setting.

In changing over to stero sound reproduction, we eventually discovered we were blessed with architectural problems which prevented us from placing our speaker cabinets in the standard positions. Where we would have put our left-channel speaker, there was a built-in 16-ft. organ stop, plus an organ console. And the logical area to locate the right-channel speaker was occupied by a painted wooden screen that encloses the pottery-glazing corner. As a result, the speakers were placed about 7 ft. out from the back wall, against wooden background objects that go off at an angle. The breaking up of such sound as travels to the rear and is then reflected from the back wall produces an accoustical delay that is an unexpected success. In one of the illustrations, the present locations of our speakers are indicated.

Both left and right-channel speaker units are identical,



each consisting of a University C15 woofer and a Janszen electrostatic tweeter. The woofers are mounted in heavy cabinets which have been rebuilt to an extent that the manufacturers might not care to have their name associated with them. The partial horns incorporated within extend the base a reasonable amount. These speaker units are each driven by a McIntosh 60-watt amplifier, controlled by a Marantz audio consolette. Speaker balance and the volume level are controlled by the preamplifiers and amplifiers.

The distance between the left and right speakers was determined by listening to test tapes from the far end of the room. However, we soon found that while the test tapes were recorded under ideal conditions, some of our recorded tapes were not. To close the apparent gap between speakers caused by some tapes, would make it necessary to place the speakers too near together for other music. It so happened that the left speaker was mounted on heavy casters (to give ground when space is needed for photography), and it is easy to move. But the idea of shifting speakers seemed objectionable. The matter came to an unexpected solution as follows:

One afternoon Louis Sorrentino and Albert Freeman of Liberty Music Shops visited us. One of them said to the other, "How would this do for a phantom circuit?"

"That would call for a third amplifier," was the reply. These intriguing remarks were buried owing to concentrating on the advice they were giving in regards to speaker balance and single volume control. After they had gone, I found I was left with the terms "phantom circuit" and "third amplifier" and little else. A third amplifier naturally implied a third and central channel, which by necessity would have to be fed some way from the left and right channels without disturbing them appreciably. And this channel should have variable volume and speaker combinations and not three matched channels.

After experimenting, I found that a small amount of signal could be bled from each channel thru .47-meg resistors, one tapping each cable between a Marantz preamplifier and its associated McIntosh amplifier, and the sum fed into the phono input of a Waveform C5 preamplifier, a Waveform A-20 amplifier and then to the mid-channel speakers. The advantage of having a third preamp was the use of its treble, base, and volume controls.

Considerable time was taken in marshalling together various speakers, placing them about, and building special cabinets for them. Eventually we realized that we were using our phantom circuit much as a portrait painter employs a background to bring out his main figures. The sound from the phantom circuit is directed against the back wall from speakers under the statue; from the ceiling at the top of the back wall; and from three unmounted speakers placed across the back wall at a height of half way to the ceiling. These three groupings of speakers making up the phantom circuit can be controlled from the master control panel.

We are embarrassed in describing this phantom circuit as we are aware it violates much of good audio practice. Our feeble defense it that it sounds beautiful. We vary its composition and volume according as to what we feel

helps produce the illusion of live music. As a portrait painter frequently uses the scrapings of his pallette to paint a background, so did we ransack our attic for equipment.

Part of the time we use the studio as a workshop, and enjoy detached listening to music. In that case we frequently only use the phantom circuit — and that only in part, saving the full system for more attentive listening. Another method of listening was made possible by piercing three sound ports in the wall between the living room and studio. From the living room, it sounds as if the entire adjoining studio is being used as an acoustic chamber. Again, if we are listening to someone speaking over the radio, the voice seems more intimate if a small monitoring speaker is connected and brought in close.

We feel that one of the most important factors in a hi-fi setup intended for pleasure is the ease of operation. We have worked towards evolving a system of controls that is both simple and visual. Wherever practical, neon indicator lights are mounted next to key switches to indicate which components are in circuit. We are in complete agreement with the ideas expressed by Thomas A. Kelly in his article "Listening in Comfort" [Hi-Fi Music, May–June 1957]. Thus we have our console in the form of an arc, with an armchair on casters in the center. There is space for tapes in shelves under the recorders, and in an adjacent table. The latter revolves on casters so that tapes can be extracted from either side without getting up.

A second Concertone tape recorder was added so that continuity in recording or playback can be maintained, or tapes duplicated. In order to avoid shifting connections, all recording and playback cables between the Concertone recorders and the Marantz preamplifiers lead through a two-gang, three-way switch, so that the shift from one recorder to the other is instantaneous. The third position permits one recorder to playback while a duplicate is being made on the second one, and passing the signal on to the amplifiers. In order to balance the two recorders a Heathkit VTVM is used either with a signal generator or a pre-recorded tone tape. This permits duplicate tapes to be made in reverse at 15 ips. without recourse to aural monitoring.

We found by accident that a signal, FM radio for example, can be fed from the Marantz preamplifier to the Concertone preamplifier, back through the Marantz, and out into the amplifiers and speakers. The advantage of this circuit is that the recording level of the tape machine is maintained without the tape being in transport. Thus at the end of an announcement we do not want to put on the tape, we can start to record instantly without loss of the first few notes of music, as frequently happens in conventional systems.

Two other conveniences come to mind. We have an electric clock in circuit so that it only runs when tape is being transported, and of course it is shut off when the tape runs out. In addition to timing recordings, this tapetiming clock is of considerable use in determining the length of play of miscellaneous tapes. Another convenience is a microphone kept plugged in for use in recording data on the first few feet of newly-recorded tapes. This



Only the equipment cabinet at the right is fixed. The other units can be moved into convenient positions. Such ease of operating the system makes listeners unaware of the equipment. The second tape machine had been pushed out of sight before this photograph was taken

information can be bypassed readily when playing the tapes to outsiders, and later be transcribed and erased.

Both Concertone recorders are on heavy bases with large casters. There is sufficient cable length so that they can be pushed aside without disconnecting any circuits. In our case, we occasionally need additional space for photographic purposes. In addition to the tape space below, there are two drawers underneath where various emergency tools are kept. With us the unexpected happens — one guest caught her shawl in one of the tape reels, from which it was fed into the tape transport, with results not covered by the manufacturer's book of instructions.

At this point, I should pass from the electronic to the harmonic side of music. While we frequently play music to ourselves either informally or carelessly, we have learned that outsiders gain much more pleasure if we increase the illusion of live music. This can be augmented by the use of two tape recorders preset and played in succession to avoid the whirring, rewinding periods in which attention of the audience is lost. Sometimes we put the recorders half way down the studio from the listeners, so that the sound seems to be emanating from the revolving tape wheels.

The best illusory effect is obtained in the evening. All the forty odd lights of the studio are controlled by three dimmers, which permit us to lower the lights as in an auditorium prior to a concert. And in the dim glow of the lanterns at the far end of the studio, the music seems to come alive.

If our hi-fi system appears to be altogether unorthodox, let me reiterate that like Topsy, it just grew. We feel affection for it in spite of its seemingly unplanned disarray. Our musical friends find, as we do, that it produces extraordinarily beautiful music. And so do some of our engineering-minded hi-fi friends, on the rare occasions when they stop polishing cabinets or designing more complicated circuits long enough to visit us. We too, find ourselves often involved in the endless chase of perfection of musical reproduction. Then slightly out of breath we draw ourselves up and reflect on Gary Kramer's remark: "The great enjoyment of music comes from understanding its esthetic beauty, rather than from concern with the techniques by which music is made."

Mr. Larkin says that his installation "grew like Topsy." He is too modest to admit that every element of his system "grew" from the most painstaking study and experimentation. In the same manner, he has developed techniques for handling color in portrait photography that have won him a leading position in this field. He does all his developing and printing in a laboratory which adjoins the studio illustrated here.

The Truth about FM Broadcasting

Here Are Some Amazing Facts about the Progress of FM Stations During the Past Two Years, and the Growth of FM Audiences, Disclosed for the First Time in a Survey Made for Brown University — By Lyman Allen

Purveyors of statistics on Madison Avenue have noticed and frankly wondered at the FCC figures which are causing more and more people to say that we are in an "FM boom". That's a phrase which FM broadcasters haven't heard for a decade, and they and Madison Avenue alike are only beginning to adjust to the new state of affairs.

What are the statistical highlights to support the case for an FM boom?

- In eight cities Boston, New York, Los Angeles, Philadelphia, Chicago, San Francisco, Washington, and Baltimore all FM channels have been assigned. Availabilities have come to an end.
- On June 30, 1958, 108 construction permits for FM stations were issued to new FM broadcasters. The figure for the whole year of 1957 was just 71.
- The number of FM stations on the air had dropped to a low of 530 two years ago. There it stayed till June of 1957. By June of 1958 the total had risen to 549.
- Through June 30, 1958, FCC figures show only 2 FM license or construction permit deletions. That's .003% of the total authorized FM stations. Only 5 years ago the figure was as high as 13%.
- Most of the new growth in FM is taking place among FM stations without AM affiliates. Of the construction permits issued this year, about 65% have gone to FM independents. Only a year or so ago, the ratio of licensed FM independents to FM-AM stations was about 19%.

Source of This Information

Those are some of the figures which are raising eyebrows and incomes in the American FM industry. But what is behind the FM boom? If incomes are going up for some stations in some areas, what can less fortunate FM broadcasters learn from the success of others? To find the answers to these questions and to establish as closely as possible the status of FM generally, in March of 1958 I sent a 35-question survey to every FM broadcaster in the United States. To make possible a comparison of FM then and now, the survey was modeled closely along the lines of the 1956 study by the National Association of Broadcasters (NAB) of its member stations.

Response was excellent. Of 419 commercial FM-AM stations, 36½% responded, and of the 83 commercial FM independents 58% replied. Why such good response? Because the FM broadcaster of 1958 is aware that the tide

has started to turn in his favor. He is anxious to continue a high standard of service to his listeners, and he knows that certain stations in certain areas are making big profits with concert music formats which a few years ago were regarded as radio suicide. While it is standard in AM radio to broadcast programs in order to sell advertising, the FM broadcaster as often as not sells advertising in order to broadcast programs. Such a philosophy has given birth to some radical concepts of commercial policy, and today's FM broadcaster is not likely to miss a trick if it can help him co-ordinate FM on the air with FM on his account books. Response to the survey showed stations were solving this problem with increasing success. What follows is a summary of the responses of the FM independents and FM-AM combinations tabulated separately to give the reader a rare view of what is happening on the other side of his loudspeaker.

FM Program Preferences

What do you hear on the air and what success does your station have in finding sponsors for it? Asked to check a list of program features and to indicate if they had proven salable recently, FM stations noted these top ten features in their formats as being most often played. Column 1 lists the feature, column 2 how many times FM independents checked it, column 3 the percentage of independents who found it salable, column 4 how many times FM-AM combinations checked it as a feature of their FM-only programming, and column 5 the percentage of these finding it salable.

	FM Independent		FM-AM Combinations		
FEATURE	TIMES MEN- TIONED	% FINDING FEATURE SALABLE	TIMES MEN- TIONED	% FINDING FEATURE SALABLE	
Classical music	30	80	34	59	
Background music	28	68	7	<i>7</i> 1	
Semi-classical	25	80	21	62	
Jazz	21	80	9	22	
Broadway musical	s 21	57	9	56	
News	19	74	7	71	
Sports	6	67	1 <i>7</i>	94	
Folk music	14	29	3	33	
Stereo broadcasts	19	85	4	75	
Popular music	13	46	7	57	

FM sports programming by FM-AM stations is the feature which most distinguishes those stations from the

FM independents. The salability column shows that sports is the most lucrative feature of FM-only programming by FM-AM stations. For FM independents, the honors go to stereo, classical music, and jazz.

On the whole, the chart shows greater over-all sales success of those last features by FM independents than by FM-AM combinations. The reason is easy to guess: independents have no source of income to rely upon but their own, and they make their sales efforts accordingly. But FM satellites of AM stations usually can turn to poppa for their allowance if necessary.

Perhaps the most interesting comment written in concerning format came from a new station in Southern California. Part of this manager's letter follows:

"On an experimental run extending over several months, a new FM station which I operated in this area presented all types of music in order to avoid stacking an audience, and then put on a prolonged campaign to encourage listeners to express their preferences. The first 1,500 responses were analyzed with the following results.

Variety in programming	365 Yes	28 No
Organ	161	15
Classical	103	23
Semi-classical	80	0
Popular	69	9
Jazz	55	41
Stage & Film	37	1
Opera	31	6
Romantic or Mood	25	1
Piano	18	0
Folk	16	1
Dance	15	0
Hi Fi Demos	8	0
R & Roll, R & Blues	2	37
Hillbilly	1 ,	6

"I might add that later on numerous announcements were made suggesting that the station might become a Rock-and-Roll-Rhythm-and-Blues outlet, and the request was made for listeners to indicate their preferences in this matter. In three days' time there were two yes, and 272 no."

For the FM independents, religion, local events, drama, live music, education, poetry, and readings followed popular music closely in frequency of mention. Of these, live music with 8 mentions and 75% salability deserves notice. Only one FM-AM station mentioned live music as a feature of its FM-only time, another indication of the greater efforts of FM independents to bring more interesting programming to their broadcast day.

Big Demand Is for Stereo

But the most salable feature of the FM independents is stereophonic broadcasts, in my opinion quite certain to be the biggest boon to FM broadcasting since the advent of high fidelity itself.

Stereo is new. The battle over recording techniques still goes on. The Federal Communications Commission is currently deeply involved in debate over whether to allow FM stations to engage in the only perfect method of stereophonic broadcasting, multiplex stereo. This involves

an FM station's main channel in combination with a multiplex signal from the sub-channel.

Its advantages over other methods of stereo transmission are inherent. FM-AM stereo can be no better than the aurally imperfect sound of the AM. Stereo by two FM stations overcomes this problem but means some mismatch of coverage patterns and necessitates the broadcasting of only one program at a given time by two stations. Both those methods mean an imbalanced program for the person who has only one FM receiver. Multiplex stereo assures all-FM stereo, involves reception from only one FM station, thereby assuring a match of signal areas, and makes it possible for the FM listener who does not own an adapter to receive the FM multiplex signal still to hear a fully-balanced monaural program.

One question being debated by the FCC is whether FM multiplex receivers should be sold through the same outlets as other hi-fi gear or whether the present rule in regard to all multiplex services of an FM station shall remain in force: that multiplex receivers may be rented from and serviced by authorized FM stations and dealers only. The rental procedure would mean an enormous headache to the generally burdened and skimpy staffs of FM stations, while the selling of the receivers through regular outlets would mean an unlimited potential — both programmatically and financially — for multiplex stereo from FM stations.

Interest in stereo by FM independents is greater than by FM-AM stations. Currently engaged in stereo are 37% of the FM independents and 33% of the FM-AM stations. Planning to begin stereo broadcasts in the foreseeable future are 65% of the FM independents and 36% of the FM-AM stations. On the basis of total responses to the survey, this means that 75% of the nation's FM independents will be broadcasting stereophonically in the foreseeable future while 42% of the FM stations with AM companions will be so involved.

Current methods and future intentions of stereo broadcasting by FM independents brought interesting comparisons. At present just as many independent FM stations combine with other FM stations as do with other AM stations. Only 1 independent stated that he uses his multiplex signal for stereocasting, but of 24 independents planning to stereocast in the foreseeable future, 13 plan to do so with their FM multiplex signal, 6 with another FM station, 3 with another AM station, 1 with a television station, and 1 remains undecided.

FM-AM stations of course combine in their stereocasts, but on the question of future plans, 2 FM companions of AM stations indicated they would use multiplex signals and 7 were undecided. Thirty-two more plan stereocasts with their AM companions.

The implications to FM broadcasting of this trend to stereophonic sound are so great that it is almost impossible to foretell their total effect. But the effect is certain to be entirely positive.

Separate Programming for FM

I have so far pointed up the gains on programming fronts by the independent FM broadcaster. These gains were highlighted in July of 1958 when CBS-owned WBBM in

1959 Hi-Ji Yearbook Issue

Chicago discontinued its policy of duplicate programming of WBBM and WBBM-FM. Now WBBM-FM has its own programming, sales, and promotion departments and is embarked on a good music format. As *The New York Times* observed, "The thinking behind the CBS decision is not novel. Indeed, the whole growth of FM has stemmed from the conviction of many independent broadcasters that there is no point in merely duplicating the radio service already available on the standard or amplitude modulation band. FM's future, they believe, is to be found in a new service that would meet the expanding demand for fine music over the air."

A question in my survey put out a feeler towards determining the plans of FM-AM stations in regard to separation of programming facilities. The question: "Do you plan complete separation of your FM and AM programming in the foreseeable future?" The response: Yes 13; No 86; Undecided 36. To those unfamiliar with broadcasting, 13 stations out of 135 planning complete separation may not seem like very many, but when we recognize that the question asked about complete separation and when we learn that only 9 FM-AM combinations completely separate their facilities now, we realize that independent FM broadcasting is receiving much more than the lip service accorded it in the past. I asked the question in terms of complete rather than partial separation because I felt that the replies to such a question would offer a more meaningful index of FM-AM operators' attitudes toward FM. The only motive attributable to such a move is profit. And it is a fair guess that of the 36 undecided, the majority will engage in more — if not complete — separation.

Another index of the growing respect accorded to FM was revealed by those FM stations whose AM companions are licensed to broadcast in the daytime only. In 1956, the NAB study showed that only 21% of the AM daytimers used their FM companions to lengthen their broadcast day. According to my study, the figure now is 62½%.

Most FM independents broadcast between 16 and 20 hours per day. This to advertisers is the all-important "full broadcast day," a sign of stature and success in their eyes. Out of curiosity I tried to determine if there was any obvious relation between a station's broadcasting hours and its profitability. There seems to be. Stations had the opportunity to check whether they were profiting, holding their own, or losing. A tabulation of the responses showed that the more profitable a station is, the longer it operates — up to 20 hours — but we cannot be sure whether it is profitable because it operates more hours, or operates more hours because it is profitable.

Are FM Stations Profitable?

Because HI-FI Music has always been a magazine for FM enthusiasts — for those who at least in respect to broadcasting believe that the superior method of doing anything deserves to succeed — perhaps you will be interested in getting behind your loudspeaker and learning something about how FM stations are doing financially, what the economic factors behind FM are today, and what the outlook is for FM in these United States.

FM is more profitable than many people suspect. Seven-

teen FM independents checked that they were "making a profit," 16 that they were "holding their own," 11 that they were "losing money," and 14 did not answer. Before the second guessers comment that those "holding their own" and not answering are probably really losing, let's take a look at what a correlation of this question and a question on the date each particular operation started reveals:

- 1. Seven of the 11 losing operations were started in 1957 and cannot be expected to get into the black in a year's time.
- 2. Nine of the 13 operations not answering were started in 1958, and one other is a public subscription operation for whom the question was not applicable.
- 3. Of the stations "holding their own" one-third were started in 1957 or 1958.

Experiences of FM Sponsors

The FM independent's means of support most obvious to the listener is of course the sponsors. Who are they and what ones are particularly successful? The list of products advertised most often on FM-only is headed by high fidelity equipment, followed by records and financial accounts (banks and insurance). Next, in close order, are restaurants, furniture, automobiles, food and dairy products, beer, magazine subscriptions, books and bookstores, clothing, music stores, travel, soft drinks, photography, foreign cars, appliances, gasoline, fuel oils, airlines, cleaners, and entertainment.

The list is substantially the same as the NAB list of 1956 with one exception: only half as many stations mentioned appliances now as then. The trend of FM-only commercialism is toward products aimed at a high-income audience of specialized tastes. Mass product items have risen in frequency of mention in general proportion to FM growth, but the specialized products have risen even higher.

Records, hi-fi, investments, and automobiles head the list of FM-only sales success stories, a list which drew such other mentions as blood donor solicitation and "funeral homes on stereo". Hi-fi and record successes were especially impressive. An independent FM operator in Boston, for example, wrote: "A local record and hi-fi dealer placed twenty spots during one week with our competitor, an FM-AM duplicate with a classical music format, to test their pull on a record sale. We did not know we were also being tested when, two weeks later, we got the same schedule for an identical sale. The dealer said he traced every sale he could, and concluded that he had been flooded by our listeners (more serious level of concert programming) but could not trace any response to the other station. He placed no more advertising with them until months later when he started advertising stereo records on both stations. Being FM-AM, they already had stereo while ours was still in the planning stage. Even so, as a stereo report in the May issue of High Fidelity Trade News mentioned, response by our listeners was so great that each noon the dealer said the only way he could accommodate all his customers was to 'pack them into the demonstration room with a shoe horn.' If we can do that

well on stereo now, what will happen when we start broadcasting it in the fall?"

Two stories demonstrate FM pulling power in quite a different field, investments:

"Investment house reports us to be their best advertising medium. We outpull local AM giant and competitive AM-FM operation. Quality of returns is 10 times higher than other stations; number of returns is 3 times higher. Announcements are for \$3,000 or more to invest in mutual funds. Now in 4th year on air, this account is so successful that local and national advertising agencies literally won't believe us."

Another station commented:

"More pull for ½ the cost on investment fund write-in than the company received from newspaper advertising."

A story which might have been impossible just a few years ago was also told by another FM independent:

"On an exclusively classical music format, appealing to an adult high-income audience of good taste, we successfully demonstrated our power as a mass medium. In a contest for Canada Dry — a series of difficult musical quizzes, one per week, asking listeners to identify composers through clues — we drew over 6,000 responses. One week brought in 1,700. Weekly prizes of 15 LP's and a grand prize of a \$300 hi-fi console were the incentives. Canada Dry ran 15 r-o-s spots per week; now they plan a steady campaign."

Stories like these are helping FM attract national advertisers to their sponsor lists, through such national representative organizations as FM Unlimited and Good Music Broadcasters. FM Unlimited, less than a year old, represents FM independents in the concert music field. Good Music Broadcasters represents FM and AM stations alike. Together these concerns are bringing to FM such clients as Gulden's Mustard, Standard & Poor's Corp., Columbia LP Record Club, Music Appreciation Records, Cities Service, Shell Oil Company, RCA Victor Society of Great Music, Investor Magazine, Time, KLM Airlines, Danish Blue Cheese, Lowenbrau Beer, Canada Dry, Blue Cross-Blue Shield, Granco Products, Inc., Benson & Hedges cigarettes, foreign cars, and a host of record and hi-fi accounts. The majority of these tried FM for the first time in 1957, and all those making their first test have since renewed one, two, or three times.

But not to overstress the case, it must be emphasized that the break-through by FM independents on the national level has only just begun. A question on my survey asking stations what percent of commercial time actually sold was national accounts, regional accounts, and local accounts, showed that only two independents received more than 50% of their income from national accounts. Eighteen said they had no national business at all. Regional accounts, admittedly hard to define, fared little better, while 24 independents received over 90% of their business from local concerns. Still, there is progress in the fact that 25% of the FM independents receive over 20% of their income from national accounts.

Another question asked: what percent of the commercial time actually sold was placed through advertising agencies? Here, with 30% of the FM independents deriving 50% or more of their business from advertising agencies, the trend toward national recognition of FM seemed obvious. Recognition by professional media men is a solid step toward recognition on the broader national level.

FM Broadcasting Needs Promotion

Some of FM's slowness in achieving this recognition by national advertisers and advertising agencies is due to the feebleness of its efforts to publicize itself—feebleness when compared to the aggressive promotion of AM stations, to which all advertisers are most accustomed. The question "What off-the-air publicity do you engage in?" brought replies that are unimaginative when compared to the publicity used by most AM stations. Newspaper ads, press releases, and direct mail were mentioned most often, and the answer "none" came next in order. More aggressive tactics, only one of which was mentioned more than once, were dealer displays, foreign car shows, remote trucks, television, car bumper strips, hi-fi demonstrations, other radio, contests, and billboards.

Is expense a barrier to publicity? Not always. Let's take the case of the station which mentioned the Canada Dry contest. The contest cited earlier in this article, was dreamed up to give the company solid evidence of a sizable audience. Difficult classical music questions were tossed at the audience. A phonograph console valued at about \$300 was the prize, donated by a dealer in exchange for air time. Several thousand letters poured in. The hi-fi dealer and soda pop advertiser were both delighted, and both are now steady advertisers. The station picked up two new accounts, a great deal of valuable publicity, and a reputation as a station to be kept in mind where mass media are concerned — all at virtually no cost.

Even newspaper space can often be used by a station at no cost, the papers exchanging the space for air time. Yet only one station mentioned such an arrangement. Few appeared to be doing anything about identifying themselves in advertisers' minds with listeners they have in greatest abundance — hi-fi enthusiasts, and people in the high income brackets.

It is surprising that a medium which by the very nature of its existence is dependent upon public relations and acceptance has consistently put forth so little effort to publicize itself.

One source of income for FM stations which supposedly avoid sales and commercial headaches, but depend heavily upon public relations is subscriptions from listeners. Listener-supported broadcasting was often associated with FM in the past because of its unfortunate lack of commercials. But the fact is that only 4 stations noted in my survey that they had ever engaged in public subscription FM, only 1 who did it in the past plans to continue, and only one station — KPFA in Berkeley, California — has found it successful. Of the FM stations who have not tried it, 3 stations with AM companions and 4 independents said "yes" to experimenting with it in the future.

A summary of the evils of public subscription FM would highlight these points:

1. The public's initial burst of enthusiasm — and money — lasts only about two years in most cases.

- 2. It's nearly impossible to make it succeed in areas where there is commercial competition with similar programs.
- 3. Relations with listeners and listener complaints consume time, correspondence, nerves, and money. As one former public subscription broadcaster put it, "The blessing is definitely not unmixed. Every guy who gives you \$2.00 a year figures his donation gives him the right to program the station, and it often costs a lot more than \$2.00 to try to keep him happy."

A much more solidly commercial means of support which has captured the imagination of hordes of FM broadcasters is multiplex. Multiplex, which is the simultaneous transmission by a radio station of two or more independent signals on the same carrier, is possible on FM but not AM. Broadcasters see in multiplex the opportunity to supplement their commercial broadcast revenues with income from the rental of such services to subscribers as background music in stores, restaurants, and factories, stock reports to investment houses, traffic light control to city governments (now being tried in New York), and other diverse uses where one-way radio signalling is desired.

Multiplexed Background Music on FM

One of the most important applications of multiplex is in multiplex stereo, already discussed earlier. Hope is strong that the new FCC hearings will bring about the desired revision of multiplex rules, permitting the full development of multiplex stereo by broadcasters.

Thirty percent of the FM independents and eight percent of the FM stations with AM companions are already transmitting multiplexed background music. Of the FM independents who do not do this now, as many as 67½% plan to in the foreseeable future, as do 9% of the FM-AM stations. Another 16.9% of the FM-AM stations and only 7% of the FM independents remain undecided. Of the FM stations now carrying multiplexed background music, all but 2 are either profiting or holding their own. Only 2 said that they were losing money.

Multiplex seems to be justly regarded as a fairly safe venture by the majority of the FM industry. Certainly it promises to play a major — if not the major — role in the financial future of FM, provided it is permitted free growth by the FCC. The Commission, however, charged with regulating the broadcasting industry "in the public interest," is understandably concerned about those operators who open up FM stations not to provide broadcast service to the public, but rather to sell background music service to commercial subscribers. It is safe to say that if these so-called broadcasters increase in number, they will soon find themselves being closely watched by the FCC. The FCC views background music as a means of securing additional revenue in order to provide a better public broadcast service, not as an end in itself.

The opinion is strong among segments of the broad-casting industry that multiplex enthusiasm is responsible for the entrance into FM of the majority of newcomers. The interest is strong, but it is not nearly as strong as a general interest in broadcasting. Asked "Do AM-only

broadcasters in your area show more interest than in the past in applying for FM facilities?" 128 respondents said yes, 124 said no, and 16 did not know. (NAB comparison, 1956: 20 yes, 124 no, 1 don't know). The next question—"Why?"—brought a variety of responses, the most common of which were on the positive side: hi-fi interest 18; listener interest 11; multiplexing 8; to expand AM daytime operation 7; stereo 7; rise in FM penetration 7; FM resurgence 7.

Other responses mentioned "FM is profitable," "demand for good music", "fear loss of audience to FM," and "public demand". In all, of 86 replies, only 9 suggested non-broadcast services as an incentive.

Of the negative answers, the first 2 actually are positive, reflecting demand for FM facilities. They are "most others already have FM" 8, and "no more local FM channels available" 5.

Public enthusiasm for FM has kept pace with broad-caster interest. In answer to the question, "What change have you noticed in FM listening and response during the past year?" 107 said increase, 6 decrease, 24 no change, 17 no opinion. In 1956, the NAB tallies read increase 76, decrease 8, no change 71, and no opinion 13.

FM across the land

The above question has more meaning when it is related to specific areas of the country. In some areas no FM broadcaster could have honestly considered checking "decrease", and in some areas there were not even stations to which questionnaires could be sent.

In the past year or two 3 cities — Boston, Los Angeles, and New York — have each laid claim to being "the FM capital of the nation." Each has a good case for the title, and each — plus five others — deserves particular mention. In eight cities — Boston, New York, Los Angeles, Philadelphia, Baltimore, Washington, Chicago, and San Francisco — FM channel availabilities have come to an end.

Boston: Although born in New York, FM went through its teething and adolescent stages in Boston, home of the Yankee Network, from which Paxton and Mt. Washington were programmed. Boston FM penetration (total homes with FM in ratio to total homes with radio) rose higher faster than anywhere else. Now second to New York in this respect, it makes claim for the title on the grounds that it was the first city to which all FM channels were assigned; has as many FM stations as AM; has more FM on at night than AM; since late 1957 has seen two new independents join the FM field (WBCN and WBZ-FM); and now is the head city for the Concert Network, a group of 5 FM independents planning network operation from Boston to New York. On top of this FM activity, it is reliably reported that a new FM station will move into Boston from a nearby city and become an alljazz station.

New York: FM came first to New York but did not experience rapid growth in the beginning. New York FM penetration leads the country with nearly 60% of the metropolitan area's homes FM equipped.

An FM milestone was made in metropolitan New York

when WPAT of Patterson, New Jersey, reinstated its FM last year after having abandoned it several years ago.

Los Angeles: No one will dispute Los Angeles' claim to being the nation's most active FM city. Los Angeles has gone mad over FM, and when Los Angeles goes mad over anything, it is an almost hysterical kind of frenzy. No generalizations about FM anywhere else apply in Los Angeles, and nothing about Los Angeles FM applies anywhere else. To wit:

- 1. Pulse, the nationally recognized survey organization, reports there is more FM listenership in Los Angeles than AM.
- 2. Two respondents observed that they were making money when they went on the air; one that he was sold out.
- 3. FM in Los Angeles serves a wider range of tastes than AM does anywhere. There are all-pops stations, all-classical stations, an all-religion station (commercial and profitable), and an all-jazz station.
- 4. FM is vigorously promoted in Los Angeles. The station with the religious programming regularly deploys sound trucks into the city streets for promotion.

Whether or not we hope to see FM in the United States develop as it has in Los Angeles, it is there that FM is most swiftly reaching maturity, the yardstick for which is black ink in the books of account. Only on the West Coast has FM been able to flourish on the basis of its merits, and that's why its stage of development is ahead of the East. In New England, New York, Washington D. C., and other areas, FM had a good technical pre-war start and advanced without the help of hi-fi.

In 1945, with about 55 stations on the air, the FCC changed the FM band, and FM was crippled. As soon as it recovered, it was hit by television. The hapless losing years then faced by FM broadcasters, the disillusion of advertisers and listeners, and the enormous financial burden of starting all over again from scratch left scars which salesmen of FM time will tell you are not yet entirely healed. In Los Angeles, FM started later, on the crest of the hi-fi wave, and has surged forward on the basis of its merits, often inundating AM. A station manager there remarked, "A customer in a hi-fi store in L.A. would no more buy a hi-fi rig without an FM tuner than one without a speaker." By contrast, a hi-fi dealer in a medium-sized city in the East once told me that he had found a great new way to sell FM. He runs advertising in the local paper saying, "Now you can add FM to your hi-fi system." The difference is promotion.

There are 22 FM stations on the air in Los Angeles with three applications pending for the last two channels.

Philadelphia: Perhaps the most striking thing about FM in Philadelphia is diversity. In Boston, 3 FM independents program, promote, and sell similarly. In Philadelphia WFIL-FM, WFLN, and WPEN-FM all follow different paths. WFIL's operating hours are short and its sales methods revolutionary. The average FM independent who makes much of his high standard of commercial presentation will find that WFIL consistently goes him one better. It sells no one-minute spots and no 5-minute programs. An advertiser can buy a minimum of three one-hour

programs per week only, and he has no say about when his program will be aired. They are systematically rotated by the management. Three time-tested sponsors now endorse the format. Programming at WFIL looks for a balance between the long and short hairs.

Catering more to the long hairs and operating longer hours is WFLN, one of the nation's older and more successful FM independents. (WFLN this year added AM to its facilities.) Announcers pay due respect to the station's heritage over the air by reversing the usual order of things and citing the station's FM call letters first. Probably on no other FM-AM station is the FM so played up by comparison to the AM.

The musical format of WPEN-FM is lighter and more attuned to the listener who prefers background music. The station has been a pioneer in the development of FM subsidiary services.

Three applications are pending for the last two FM channels in Philadelphia.

Baltimore: Development of FM in Baltimore has been rapid in the last two years, and now three applications are pending for the last 2 channels. The city's only FM independent with a concert music format is WITH-FM.

Washington: A broad base of FM interest in Washington has been fostered by WWDC-FM and WMAL-FM, offering light classics and pops, and WASH and WGMS-FM, programming on a more serious level. WASH was among the first stations on the original FM band, and their pioneering work may be credited with building much of near-by Baltimore's FM enthusiasm.

One application is pending for the city's last FM channel. Washington and Chicago can both boast of more FM stations than AM.

Chicago: The epitome of high standards in broadcasting come from Chicago's WFMT, winner of one of three Alfred I. du Pont Radio and TV Awards for using radio 'to enlarge and enrich community experience'. WFMT is what might be called a commercial educational station. It is successful in a market where 2 other FM independents, WNIB and WFMF, offer about 150 hours of classical music programming. In Chicago 2 applications are pending for the last channel.

San Francisco: San Francisco has six or seven FM stations, the oldest of which is KEAR, broadcasting a predominantly classical music format. FM interest in San Francisco is sufficiently strong to support the nation's only full-time exclusively public subscription FM station, KPFA, and its sister station, KPFB, each with exclusively concert music formats. Three applications are pending for the last 2 channels.

Other cities of vigorous FM activity are Miami, Detroit, Houston, Seattle, Newark, Pittsburgh, and Cleveland. Several states are still without FM service. They are Montana, Idaho, Wyoming, North Dakota, South Dakota, Nebraska, Vermont. In Alaska, the FM band is given over by law to Government use only.

The Future for FM

First and foremost, the FM band must be left alone by the FCC. This subject was thoroughly covered in the 1958

Yearbook issue of HI FI Music. Let it be said briefly here that demands for radio space by non-broadcast services — industrial, transportation, public safety, common carrier services, etc. — amount to a staggering quarter million applications each year, and the frequency space isn't there. A few channels could be created by the simple expedient of chopping up the FM band and giving some of it to the commercial applicants. The plan would make obsolete all present FM transmitters and receivers. It would kill FM, probably forever. The majority of survey respondents said they would not start over again in the FM business if this happened.

Appeals by FM stations and the H1 F1 Music article last year brought thousands of letters to congressmen and the FCC. Finally, in mid-winter, the FCC issued a statement that it was "literally flooded" with protests and inquiries. Would FM listeners please be advised that "no rule-making procedure" was presently contemplated? Now the subject of revision of the 25 to 890-mc. band (containing FM, VHF TV, and UHF TV) is up again for hearings to start in October.

Left alone, FM can expect continued and increasingly rapid development. This development could be speeded by some effective organization of FM networks, sales representation covering the major markets, or solid FM promotion by big networks.

But until FM networks appear, individual FM stations will have to do a more effective job in publicity and sales. It might be noted here that the New York advertising agency which buys more FM time than any other company or agency in the country is also an agency which specializes in getting immediate, concrete results for its clients. As FM operators know, every order for FM time coming from Maxwell Sackheim is replete with forms for filling in daily mail and telephone response.

As the man who buys more FM time than anyone else in the Country, Joe Gans's opinions are worth careful consideration. FM stations give him too few facts, he says. Not many FM stations have been able to afford the expensive quantitative audience studies provided by AM stations, but most FM stations do not give him the information they do have: operating hours, programs, newscast times, radiated power, qualitative audience measure-

ments, success stories, and cost breakdowns. He also argues that FM salesmen take no for an answer too readily, and seldom go to the top when trying to make a sale.

What is Madison Avenue supposed to do about the FM station that does give all the facts but can't come up with the survey-backed figure of the number of listeners to a given program at a given time? This year admen are being told in articles and by spokesmen from within that they should stop judging FM as it does AM, that they pay too much attention to how many people can be reached at 8:00 P.M. on a given evening, and too little to the characters of the FM audiences. Yet these people are the same ones who often advise FM broadcasters that they should emphasize their differences from AM, not their sameness. For the time being the case rests on the statement of a New York timebuyer now experienced in FM: "If a timebuyer wants to know more about FM, he should try it. Its costs are so low that it won't hurt." Timebuyers gambled on TV before they had all the facts. Now why not

Madison Avenue's new uncertainty is a positive sign. If they are now undecided and debating ways to judge this new and different medium, that is more than they were doing two years ago.

The FM boom rolls on despite the recession. Predictions on FM's future range from cautious optimism to the statement that FM will replace AM, not just eventually dominate it. Those inclined to take the idea with a grain of salt will be interested to know that it is supported not only by those who sell FM but also by those who are the biggest buyers of it. In my opinion, FM will dominate AM as a natural course of events, not only because it is a superior broadcasting medium but also because it is beginning to get its well-deserved recognition as an advertising medium. This recognition makes it possible for FM to build audiences, improve programming, and sell itself more effectively. Now that the ball is rolling, I see no reason it should stop.

This report on FM broadcasting summarizes a survey for the Department of American Civilization at Brown University. The author was Research Director of this project. Copies of the full survey can be obtained from Lyman Allen, Laurel Drive, South Lincoln, Mass.



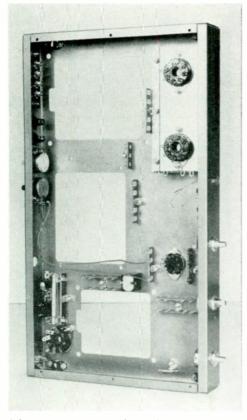
HE Heathkit model W-7M power amplifier is of interest not only for its excellent performance, but because it breaks the power-price barrier at 55 watts for \$54.95! This low cost is not achieved by any compromise in the component parts or in performance, but by excellent design and the saving that can be effected by doing the assembly and wiring one's self, thereby eliminating the cost of factory labor. There is a complete presentation of performance characteristics in the curves furnished in the instruction book. Information on the test procedures includes a list of the laboratory instruments

employed for the measurements, and the oscillograms of transient response, over bad recovery, and stability.

Details of the Circuity

According to the performance data, the output of the W-7M is 3.5 watts at .5 volt input, 14 watts at 1.0 volt, 31.5 watts at 1.5 volts, and 55 watts at 2.0 volts input.

From the volume control across the input jack the signal is applied to the control grid of the 6AN8 pentode section through a .1-mfd. coupling condenser and isolating network. Here the signal is amplified and fed through an



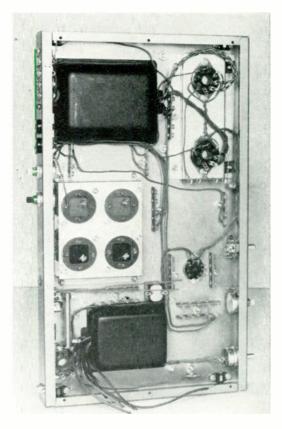
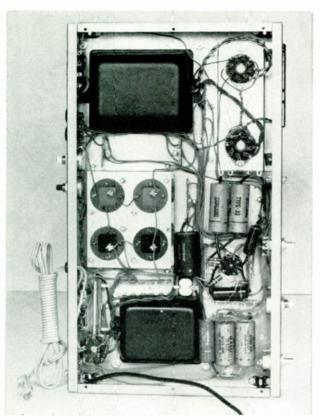


Fig. 1. These parts are mounted before the wiring starts. Fig. 2. With the transformers and filter condensers in place, this much wiring is done



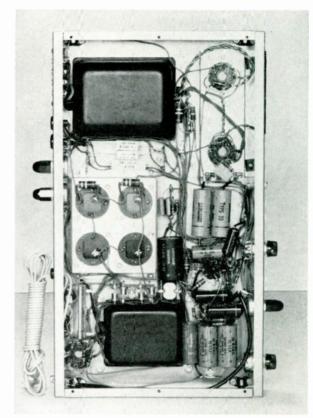


Fig. 3. Capacitors and resistors are added as the work proceeds. Fig. 4. The finished amplifier, ready for the bottom plate, tubes, and cover

RC network to the grid of the 6AN8 triode section, used as a split-load phase inverter. This stage is not used for amplification, but to produce signals on the cathode and plate opposite in phase and equal in amplitude to the signal on the grid. The out-of-phase signals are fed through .25-mfd. condensers to the grids of the EL-34 output tubes. The latter operate with fixed bias, supplied by a half-wave selenium rectifier, on the grid-cathode circuits. The output stage is operated in class AB1, with the plates connected to the full primary winding of the output transformer, and the screen grids to taps on the primary.

Negative bias of approximately 38 volts is supplied to the control grids of the EL-34's from a half-wave rectifier and filter circuit. Exact value and balance are obtained by

Fig. 5. This 55-watt amplifier packs a lot of power in a small space. Overall it is 15 in: wide, 8½ ins. deep, and it stands 6½ ins. high



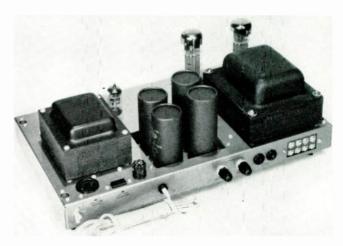
adjusting the controls at the rear of the chassis, Fig. 6, using a voltmeter for which jacks are provided.

The 490-volt plate supply is furnished by four silicon diodes in a full-wave voltage-doubler circuit. Voltage is more constant under the varying output power load than from a vacuum-tube rectifier.

On the front of the chassis, Fig. 5, there is a damping-factor switch for unity or maximum damping, gain control, and AC switch. Because of the special connections to the damping-factor switch, it is necessary to provide a pair of terminals for the four output impedance values of 4, 8, and 16 ohms, and 70 volts. It is important to note that there is no common ground for these outputs.

Fig. 6 shows the fuse, switched AC outlet, and the

Fig. 6. Two of these units will give excellent results in a stereo system. The power is adequate to drive any of the low-efficiency speakers that are coming into such wide use because of their relatively small size



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socket for plugging in a power cable from a preamp that requires an external power supply, such as the Heath WA-P2. Filament current of 1 ampere at 6.3 volts, and plate voltage of 300 volts at 10 milliamperes are available from the socket.

Information on the Assembly and Wiring

As you can see by comparing the components and the wiring of the finished amplifier, Fig. 4, with the appearance of other designs, the W-7M is somewhat more complicated, but this results from the extra features and the circuity required for the fine performance it delivers.

It is an interesting project, and one in which the results are an ample reward for patient, painstaking workmanship. The preliminary instructions suggest a very neat way of laying out the parts. I found it very helpful. Also, as I have learned to do from past experience, I made a careful study of the diagrams before I started the assembly. This is always time well spent.

The first stage in the instruction book is devoted to mounting various parts on the chassis, including the output transformer, filter capacitor mounting bracket, and the power transformer. The view, in Fig. 1, however, was taken before those last three items were mounted in order to show how the chassis is cut out to receive them.

Figs. 2, 3, and 4 correspond approximately to the succeeding pictorial wiring diagrams which accompany the text. I had one of the first W-7M kits released from the factory, and in my instruction book there was a correction sheet. This was a little confusing, but I made the right changes, although I never did understand the references to R36 and R7 on the correction sheet, for I could not locate those parts on the instructions. Apparently this was not necessary, since the finished amplifier functioned perfectly.

Everything else about the instructions was clear and easy to follow. The special notes and the sketches showing various assembly and wiring details were very helpful.

My time for completing the amplifier in the stages shown by Figs. 1 to 4 broke down in this way:

Fig. 1 — 2 hours, 30 minutes

Fig. 2 — 2 hours, 50 minutes

Fig. 3 — 3 hours, 55 minutes

Fig. 4—4 hours, 20 minutes

Total - 13 hours, 35 minutes

Time for the last stage includes the work of putting on the cover, base, and mounting legs, but not the adjustment of the balance and bias controls. I may have spent half an hour on the finishing touches and voltage checks before I wired it into a complete audio system to try it out. I have been very fortunate with the numerous kits I have assembled, but I like to go through the voltage checks that are always given in the instruction manuals to see if I have made a mistake that might cause damage if it was not corrected immediately.

Special Notes about the W-7M

The four mounting feet that are fastened to the bottom cover serve an essential purpose. They provide space for ventilation and, for that reason, the amplifier should not be installed with the bottom plate in direct contact with a table or supporting shelf.

Once you have adjusted the controls for balance, voltage, and volume, be sure to put the molded covers over the shafts to protect them from being changed unintentionally.

The gain control on this amplifier is a very useful feature, making it possible to use it without a preamp in conjunction with high-level signal sources such as a tuner, tape machine, or phonograph with a ceramic pickup.

Understanding the DB

A Simple Explanation, and a Set of Tables That You Can Keep in Your Pocketbook—By Herman Burstein

DB the familiar abbreviation for the term decibel, is so widely employed to express ratings of audio performance that its use has been practically forced on everyone interested in hi-fi. In fact, there is reason to wonder now if an exact understanding of the term is as widespread as its use.

This may be so, since the decibel is explained in any number of text books for those who read them. But for those who seek to find short-cuts, the author has devised a simple system that can be set forth on the back of a business card, and thereby kept at hand for ready reference.

As a starting point, this simple definition: The decibel expresses a ratio between two values of power or voltage. However, the ratio between two values of voltage expressed by, for example, 10 db is not the same as the ratio between two values of power expressed by 10 db. The following explanation, therefore, is divided into two parts.

The DB as a Power Radio

Suppose you are listening to a sound from a single loudspeaker. Then a second speaker producing an equal amount of sound, or acoustic power, is brought into the room. You would not say that acoustic power has increased by one speaker, but that there is twice as much power as before. Another way of saying that acoustic power has doubled is to say that it has increased a certain number of decibels.

In this example, the ratio (expressed in db) compares the acoustic power produced by two speakers with that produced by

Acoustic power is ordinarily generated by means of electrical power. Thus the electrical power from an amplifier causes the loudspeaker to produce acoustic power, and one varies with the other. Accordingly, while the decibel is fundamentally concerned with acoustic power, it is also used to express ratios between amount of electri-

If a loudspeaker produces a certain amount of sound power at a given moment, and later produces 1.259 times as much power, the increase in power is 1 db. In other words, 1 db denotes a ratio of 1.259 between two amounts of power. Instead of saying there has been an increase of 1 db, we could just as well state that the difference between the two amounts of power is 1 db. Either statement signifies that the larger power is 1.259 times as great as the

If two speakers deliver equal power, there is obviously no difference between them, which may be expressed as 0 db difference. A difference (or increase) of 0 db denotes a ratio of 1, that is, equality.

No doubt it appears strange that 1 db should correspond to such an odd ratio as 1.259. However, you will soon find that there is a perfectly straightforward reason for this seemingly odd value.

If 1 db signifies a ratio of 1.259, what do 2 db mean? We have just added 1 db, so we again multiply by 1.259, thus: 1.259 X 1.259 = 1.585, which is the ratio equivalent to 2 db. What do 3 db mean? The ratio represented by 2 db is multiplied by 1.259, to obtain the ratio represented by 3 db. Thus: $1.585 \times 1.259 = 1.995$, which is the ratio equivalent to 3 db. What about 4 db? The ratio represented by 3 db is multiplied by 1.259. Thus: $1.995 \times 1.259 =$ 2.512, which is the ratio expressed by 4 db.

These illustrations demonstrate a vital point: Each addition of 1 db means that the previously existing power level is multiplied by 1.259. Table 1 shows what happens if the foregoing calculations are carried forward several more steps, to a ratio corresponding to 10 db.

TABLE 1: DECIBELS and **EQUIVALENT POWER RATIOS**

DB	Ratio	DB	Ratio
0	1.000	6	3.981
1	1.259	7	5.012
2	1.585	8	6.310
3	1.995	9	7.943
4	2.512	10	10.000
5	3.162		

Each ratio except the first is obtained by multiplying the preceding ratio by 1.259.

As you can see from this table, the increment per added db is small. But see what happens in Table 2, which shows the ratios represented by 10 to 100 db.

TABLE 2: DECIBELS and **EQUIVALENT POWER RATIOS**

DB	Ratio	DB	Ratio
10	10.00	25	316.2
11	12.59	30	1,000.0
12	15.85	40	10,000.0
13	19.95	50	100,000.0
14	25.12	60	1,000,000.0
15	31.62	80	100,000,000.0
20	100.00	100	10,000,000,000.0

Thus, the ratio represented by 20 db is not twice that of 10 db, but 10 times, and by 100db and 10 db not 10 times but 1,000,-000,000 times! These values may seem to get out of hand, but they actually fit into a realistic scheme, as will be explained later.

Translating Decibels to Power Ratios

The figures in Table 1 are all you need to translate any number of decibels into a power ratio. For example, if you are told that one power is 16 db greater than another, what is the ratio between the two powers? The first 10 db denotes a ratio of 10. Table 1 shows that the remaining 6 db corresponds to a ratio of 3.981. When you add decibels (in this case 10 plus 6) you are multiplying ratios (in this case 10 X 3.981). Therefore 16 db is equivalent to a ratio of $10 \times 3.981 = 39.81$.

Only slightly more difficult is the following problem, which is about as complex as they come. If the difference between two amounts of power is 75 db, what is the ratio between them? The first 10 db represent a ratio of 10. The same is true for the next 10 db, the next 10 db after that, and so on as shown in Table 2.

Thus the first 70 db represent seven multiplications by 10, or $10 \times 10 \times 10 \times$ $10 \times 10 \times 10 \times 10$, which equal 10,-000,000. But there is a much easier way to this result. Note that 10,000,000 consists of 1 followed by seven 0's, one for each 10 db. So, instead of multiplying seven 10's by each other, you can simply add seven 0's after the figure 1. This leaves 5 db to be accounted for. Table 1 shows that 5 db is equivalent to a ratio of 3.162. Thus 75 db represents $10,000,000 \times 3.162$, which is a power ratio of 31,620,000. Are such ratios encountered in audio equipment? Indeed they are, as you see in the section dealing with typical uses of the decibel.

Translating Decibels into Voltage

Next, consider the useful but less frequent use of the decibel to express voltage ratios. Where electrical power is involved, a related voltage is always present. On the basis of the inherent relationship between voltage and power, decibels can be translated into ratios between two voltages. It is often useful to do so because the performance of certain audio equipment, such as preamplifiers, is evaluated in terms of voltage gain rather than power.

It is easy to translate voltage ratios into db by means of Table 1. But in order to understand the method, consider first the relationship between power ratios and voltage ratios.

It is a fundamental law of electricity that the power ratio equals the square of the voltage ratio. Thus if the power ratio is 4, the voltage ratio is 16.

Multiplying ratios corresponds to adding

decibels. Accordingly, squaring any ratio (multiplying it by itself) corresponds to doubling the number of decibels. To reverse the process, you can get back to the original ratio (square root) simply by taking half the number of decibels. To illustrate, in Table 1 the power ratio 6.310 corresponds to 8 db. Half of 8 db is 4 db, which corresponds to a ratio of 2.512; squaring 2.512 takes you right back to 6.310.

For example, what is the voltage ratio corresponding to 16 db? Half of 16 db is 8 db. Table 1 shows that 8 db corresponds to a ratio of 6.310, which is now to be interpreted as a ratio between voltages.

One more illustration: What is the voltage ratio corresponding to 27 db? Half of this is 13.5 db. The first 10 db of course represent a ratio of 10. It remains to account for the remaining 3.5 db. Actually, there is no such figure in Table 1, but a good approximation is a value mid-way between 3 and 4 db, or half way between 1.995 and 2.512, namely 2.254, found by adding 1.995 and 2.512 and taking half their sum. Thus 13.5 db corresponds to a voltage ratio of about 10 × 2.254, which is 22.54. (The mathematically correct equivalent of 13.5 db is a ratio of 22.38. For all practical purposes the difference between this and approximate figure of 22.54 is negligible.)

The relationship between decibels and voltage ratios is given in Table 3. You may wonder why this table was not presented at the beginning, instead of having you go through the process of cutting in half the decibel values in Table 1 and finding the corresponding ratios. The reason was to enable you to understand the relationship between power ratios and voltage ratios. Now that you understand, you can use Table 3 to convert decibels into voltage ratios.

You will see that, in terms of voltage, 1 db signifies a ratio of 1.122, and that each addition of 1 db denotes multiplication by 1.122. Table 3 is used in the same manner as Table 1, with a fundamental exception: A voltage ratio of 10 corresponds to 20 db. Thus for each 20 db you add one 0 to the figure 1.

What is the voltage ratio corresponding to 75 db You can account for the first 60 db by saying it is equal to three times 20 db, or a ratio of 1,000 (1 followed by three 0's). Table 3 shows that the remaining 15 db correspond to a ratio of 5.623. Therefore 75 db represents a ratio of 1,000 \times 5.623 = 5,623.

Significance to the Ear

If you were to pace off a football field, you would find that successive ten-yard stripes are an equal distance apart. To the eye and the foot, each additional unit of ten yards is the same. But the ear behaves differently. If you start with a low level sound (small amount of acoustic power) and make successive additions of some unit of acoustic power, you would find that each unit

TABLE 3: DECIBELS and EQUIVALENT VOLTAGE RATIOS

DB	Ratio	DB	Ratio
0	1.000	11	3.548
1	1.122	12	3.981
2	1.259	13	4.467
3	1.413	14	5.012
4	1.585	15	5.623
5	1.778	16	6.310
6	1.995	17	7.079
7	2.238	18	7.943
8	2.512	19	8.913
9	2.818	20	10.000
10	3.162		

creates a different impression upon the ear as to the increase in loudness. At first, each additional unit might seem to achieve a substantial change in loudness. But as the sound level grew higher and higher, the effect of one more unit would grow less and less until you would hear no difference as one unit was added.

To make the ear believe that successive changes in sound level are of the same order, the ratio between successive levels must remain the same.

Inasmuch as the decibel represents a ratio between two amounts of sound power—successive levels in this case—it is a most useful device for measuring increased loudness. For example, a 10 db increase in acoustic power has about the same effect on the ear regardless whether the original level of sound is low, medium, or high. Note the use of the word "about". Where the ear is concerned, hard and fast rules cannot be set down. So, with reservations, it can be said that the decibel comes much closer than an absolute unit of acoustic power to corresponding to the way the human ear detects changes in loudness.

While ears differ in sensitivity, on the average a difference of about 1 db is just barely perceptible when a single note is played. A difference of 3 db, particularly for the mixed sounds usually heard rather than a single note, is ordinarily judged as a change just great enough to be definitely noticeable, though not large. Since a difference of 3 db is roughly on the borderline between significance and insignificance, it is common practice to consider that a piece of audio equipment performs satisfactorily if its output (voltage, electrical power, or acoustic power) is within 3 db of meeting specifications. For example, if a power amplifier is supposed to provide a certain amount of power at a given limit of distortion, but actually delivers only one-half as much power at that distortion level (3 db difference, or a ratio of 2, between expected and actual power), the discrepancy is not usually considered very serious. On the other hand, it is expected that top flight equipment will come within 2 db or even 1 db of specifications.

Use of the Decibel

There are many ways in which the decibel is used to characterize the performance of

audio equipment or the conveyed sound. A few common examples will help you feel at home with the subject.

1. DYNAMIC RANGE: This refers to the difference between the softest and loudest passages on a disc or tape recording or other source of program material. One of the hallmarks of a hi-fi system is the ability to approach the dynamic range of the concert hall, and thus create the illusion of reality. Dynamic range is stated in decibels. A range of about 50 db is usually considered acceptable for high quality discs and tapes. In a live performance, a range of 50 db is usual for singers and chamber groups, although for an orchestra the range is about 70 db. Here 50 db signifies a ratio of 100,000 between the acoustic power of the loudest and softest passages; 70 db signifies a ratio of 10,000,000.

2. SIGNAL-TO-NOISE RATIO. This refers to the ratio between wanted and unwanted sound in audio equipment or program material or a combination of the two. Wanted sound is the music or whatever else is being reproduced. Unwanted sound consists of noise and hum contributed by the audio equipment in recording, transmission, or playback. Signal-to-noise ratio varies with the particular components in question. The finest power amplifiers achieve signal-to-noise ratios as high as 90 db; that is, the electrical power representing the program material, at full output of the amplifier, is 1,000,000,000 times as great as the electrical power representing noise and hum. But other equipment, in the present state of the art, cannot achieve such a spectacular ratio. For example, a tape recording and playback system operating at 7.5 ips. does very well if it achieves a signal-to-noise ratio above 25 db or so. Preamplifiers and FM tuners tend to do somewhat better.

3. Frequency Response. Very often the following kind of statement is encountered: "Frequency response is ± 2 db between 30 and 20,000 cycles." Although not always specifically mentioned, 1,000 cycles is ordinarily used as a standard of reference. Thus the statement means that, between 20 and 20,000 cycles, the level at which any frequency is reproduced differs no more than 2 db from the level of reproduction at 1,000 cycles.

4. Absolute Loudness: You may have heard of certain kinds of sound being rated in terms of absolute loudness, that is, without apparent comparison with any other sound. For example: an orchestra at full crescendo reaches about 110 or 120 db, some street noises are on the order of 90 db, a jet airplane hits 130 db or more, and so on. Actually, there is no contradiction of the basic concept that the decibel involves comparison between two quantities of power. All these decibel ratings have reference to a single arbitrary standard, which is the amount of acoustic power at the threshhold of audibility. The ratings, therefore, are in terms of so many decibels (times) above a barely audible sound.

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IRA GITLER

Ira Gitler was born in Brooklyn, N. Y. and has lived in Manhattan, aside from a scholastic excursion to the University of Missouri (1946-1950), since 1943. He became interested in jazz at the age of ten through his older brother's record collection and began writing about it in his high school paper (Columbia Grammar Prep). He continued to write about jazz in the college weekly (Missouri Student) and since 1951 has written over 200 liner notes for jazz albums. Mr. Gitler has also contributed articles to Metronome, Jazz Magazine (France) and Estrad (Sweden). His chapter Modern Jazz Today was part of Just Jazz, an anthology published in England. He was chief assistant and researcher for Leonard Feather's Encyclopedia of Jazz and Encyclopedia of Jazz Yearbook.

Mr. Gitler plays the alto saxophone avocationally; his interests outside of jazz include sports like baseball and ice-hockey

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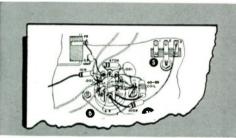
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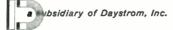
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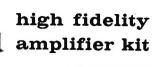


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One of the greatest developments in modern hi-fi reproduction was the advent of the Williamson amplifier circuit. Now Heath offers you a 20-watt amplifier incorporating all of the advantages of Williamson circuit simplicity with a quality of performance 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 Heath-kit 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



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*35⁵⁰

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HEATHKIT

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



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HEATHKIT RANGE EXTENDING

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MODEL \$3995

A truly outstanding performer for its size, the Heathkit model SS-2 provides

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MODEL

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1959 Hi-Ti Vearbook Issue

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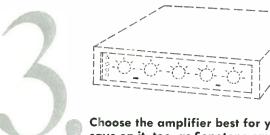


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Sonotone

Electronic Applications Division, Dept. CMM-108

ELMSFORD, NEW YORK

BOARD of REVIEWERS

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(both playing and spectating) and the other lively arts. He is single.



DAVID IRA JABLONSKI

David Ira Jablonski is a New Yorker by birth, which event occurred on June 23, 1953. He has been listening to records ever since, evidencing an early preference for Bach; later maturity has expanded his interests to include *The Song of the Texas Rangers*, the entire score of "Oklahoma!", and *Davy Crockett*. Because he is able to work the phonograph David has more than once treated his parents to the strains of early (6 A.M.) morning serenades, good for the soul but bad for the disposition. An accomplished typist, David personally types all his reviews, accepting aid only in the spelling. His special pride is his sister Carla Leonore, who was a year old in September.



EDWARD JABLONSKI

Edward Jablonski is a New Yorker by way of Bay City, Michigan. He has studied music with Henry Cowell, Ernest T. Ferand, and John Tasker Howard. A former civil engineer and draftsman, and a student of anthropology, he has brought his scientific approach to his passion for the arts. Major interests are in American music serious and otherwise — and contemporary music, with emphasis on Bartók and Vaughan Williams. He specializes in the study of the lyric theater - musical comedy, to most — as an important contribution to the American musical scene, and he is especially enthusiastic over the works of Ira and George Gershwin, Harold Arlen, Continued on page 157

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Vincent Youmans, among others. He has written articles, film and book reviews for Films in Review, The Long Player, Playbill, Theater Arts, and The Saturday Review. His book, "The Gershwin Years", written in collaboration with Lawrence D. Stewart, was published in September by Doubledav.



ALFRED KAINE

Although a Philadelphian by birth, Alfred Kaine has always considered himself a westerner. After early piano training and intensive study in harmony, counterpoint, and orchestration with Louis Gesensway, composer and Philadelphia Orchestra member, he journeyed to the Golden Gate for advanced studies with Pierre Monteux and remained in California for several years. While there he was a member of the musical staffs of the San Francisco Opera Company and the San Francisco Ballet, rising to the rank of assistant conductor with the latter. A scholarship at the Berkshire Music center followed, with the subsequent invitation to coach Leonard Bernstein's "Trouble in Tahiti" for a Tanglewood production. His early association with the dance world has stood in him in good stead through extensive conducting and accompanying engagements with such noted artists as Markova, Danilova, Eglevsky, and Slavenska, to name but a few.



ULRIC KASKELL

Ulric Kaskell was born in Berlin, where he began piano studies at the age of 7. He attended schools in Germany and England, and holds B.A. and M.A. degrees from Ox-Continued on page 158

NEW! LAFAYETTE "STEREO" -FI PHONO MUSIC SYSTEM



An Ideal Quality System For Listening To The New High Realism Stereo Sound! FOR STEREO & MONAURAL REPRODUCTION

Lafayette LA-90 28-Watt Stereo Amplifier	72.50
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A superb complete phono music system brought to you by Lafayette's topstereo engineers. Heart of the system is the new Lafayette LA-90 with
14 watts per channel and with all the inputs necessary for a complete
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Superlative Features and Low Cost make it easy to GO STEREO NOW!

● 28 WATTS MONAURALLY WITH 1 OR 2 SPEAKER ● 14 WATTS PER STEREO CHANNEL SYSTEMS SPEAKER PHASING SWITCH 3.5 MILLIVOLTS
SENSITIVITY FOR TAPE HEAD OR PHONO CARTRIDGE ● 20-20,000 CPS RESPONSE

A new, versatile stereo control center preamplifier-amplifier whose excellent performance and low cost make it easy to start enjoying stereo sound right now! Power output is 14 watts per channel for stereo, or-by placing the Stereo-Monaural Switch in "Monaural" position and connecting the output transformer taps in parallel—28 watts are available to drive a single speaker system monaurally; or—each individual amplifier output may be connected to a separate speaker system for 28-watts total monaural output with the amplifier used as either an electronic crossover, feeding below full output, either channel; output taps are 8, 16, and 32 ohms (4, 8 or 16 ohms when strapped together); controls include 6-position selector switch (Aux, Ceramic or Crystal, Tuner, LP.RIAA, POP, Tope Head), Balance Channel B, Master Level, Treble A and Treble B (dual concentric), Bass A and Bass B (dual concentric), Channel Reverse Switch, Stereo-Monaural Switch, Tape Monitor Switch, Speaker Phosing Switch. Inputs include dual Tuner, Crystal/Ceramic, Mag. Phono, Tape Head. Tape Monitor Output. Tubes are 4-12AX7, 4-EL84; 2-E280 Rectifiers. Size is 4-11/16" h x 14-9/16" w x 9-1/4" d. Shpg. wt., 22 lbs. LAFAYETTE LA-90 Stereo Amplifier LAFAYETTE LA-90 Stereo Amplifier

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MONAURAL FM-AM TUNER FLEXIBLE DESIGN! LOW BUDGET PRICE! **INSTALL STEREO NOW!**



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AUTOMATIC FREQUENCY CONTROL

An excellent unit with many outstanding features whose low cost and high degree of flexibility combine to make it practicable to enjoy stereo FM/AM broadcasts NOW without fear of obsolescence. The Lafayette LT-99 Stereo Tuner may be used for standard AM or FM (monaural) or for FM-AM stereo Isistening. Or, you can use it as a 2-channel receiver and feed FM to one room and AM to another at the same time. Outputs are provided for stereo or monaural tope recording directly of the air. Styling is modern and designed to please the style-conscious modern young homemaker.

Circuitry is of the Armstrong FM type, with limiter and discriminator; sensitivity is 3 microvolts (on FM) for 20 db quieting, 75 microvolts loop sensitivity on AM; frequency responses; for FM, 20-20,000 cps ± 1 db, and for AM 20-5,000 cps ± 2 db; output voltages are: FM-2½ volts for 100% modulation, AM-1 volt overage. Output jacks include AM-FM Monaural, AM Stereo, AM Tape Recording, FM Tape/Multiplex. Controls include Stereo-Monaural switch, Selector Switch (AM, FM-AFC, FM, Off), AM Tuning, FM Tuning, Multiplex-Tape switch. Built-in FM and AM antenmas. Tubes are 6BE6, 2-6BA6, 6U8, 12A17, 6AU6, 6AL5; diode AM detector, selenium rectifier. For 105-120 volts, 50/60 cps AC. Size 8-1/2" d x 13-5/16" x 4-1/4" h. Shpg. wt., 16½ lbs.

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each channel in your
stereo system.

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BOARD of REVIEWERS

Continued from page 157

ford University. Now an American citizen, he has been — since 1954 — a member of Decca's Gold Label (Classical) Department, charged with both recording, editorial and administrative functions. He enjoys musical research, has written program notes for a great variety of works, and made English translations of half a dozen opera libretti. His musical interests are wide, but his special field is vocal music and opera, and he is studying operatic conducting in New York.



EZRA LADERMAN

Ezra Laderman has been on the staff of H1-F1 Music for over two years. He has been a music critic with Musical America for the past four years and before that for one year with Musical Courier. A graduate of Columbia University, he has worked with Paul Henry Lang in musicology and Otto Luening in composition. He received his second Guggenheim Fellowship in composition this past year, and at present divides his time between composing, reviewing, and raising a family.



GEORGE LOUIS MAYER

George Louis Mayer is second in command at the Music Library of The New York Public Library, where he is also in charge of the dance collection. He is musical director of the Pickwick Puppet Theater, which presents musical programs for both children and adults, and he was formerly musical director for the Library Drama Series at the Kingsbridge Hospital, which featured such stars as Eva Le Gal-

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lienne. A music major at New York University, he received his master's degree from Columbia, and has pursued his writing interests at the Bread Loaf Writer's Conference. Chief among many interests are vocal music, opera, and ballet. Mr. Mayer appears periodically on the WNYC radio program "Speaking Volumes". He is at present organizing a new series of rarely heard vocal chamber music to follow up the series presented last spring. Mr. Mayer spends as much time as possible traveling and his reports on musical events from Munich to Chicago have appeared in *The American Record Guide* and H1-F1 Music.



COLIN McPHEE

Colin McPhee, composer, writer, and noted authority on Indonesian music, was born in Montreal, Canada, but has lived and worked in the United States since 1926. He studied piano with Friedheim and Philipp, and composition with Gustav Strube in Baltimore and Paul Le Flem in Paris. Early works include the recently recorded Concerto for Piano and Wind Octet, and scores for two films, "H2O", and "Mechanical Principles".

It was in 1931 that McPhee heard some recordings of the little known music of the percussive gamelan orchestras of Java and Bali. So fascinated was he by the extraordinary music produced by these orchestras of gongs, gong-chimes, metallophones and drums, that he determined to investigate this music for himself at first hand. What began as a preliminary exploration trip ended with his building a house in Bali, and a stay until war threatened in 1939. These years are described in his book, A House in Bali.

McPhee's orchestral work, Tabub-Tabuban, based on Balinese gamelan technique, won an American Academy of Arts and Letters Award in 1947. This work was specially chosen for performance by the New York Philharmonic on the celebration of the 11th anniversary of the United Nations in 1956. It has recently been recorded by the Rochester Symphony. His most recent work, Symphony No. 2 ("Pastoral"), commissioned by the Louisville Orchestra, has just been recorded by Columbia. McPhee

First the fabulous TD-124



two
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Here's good news for budgetminded hi-fi aficionados.
These two new Thorens
turntables (with integral
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TD-184 \$75.00 net

TD-134 Manual Player. 4 speeds. It has the same precision-machined, adjustable-speed drive as the Thorens TD-124 transcription turntable for minimum wow, flutter and rumble. Turntable floats on nylon bearings. Integral tone arm equals tracking performance of separate arms costing as much as half the price of this entire unit. Plug in adapter for standard stereo or monaural cartridges. 15" x 12", extends $2\frac{1}{2}$ " below panel, 3" above.

TD-184. Same as TD-134 with semiautomatic operation: One dialing motion selects 7", 10" or 12" record size, starts motor. Arm literally floats down into first record groove on air; adjustable piston controls lowering speed. Absolutely no connection between arm and table during playing. Featherweight position trip shuts off player at end of record, idler disengages and arm lifts. Manual reject control permits shut-off, interruption or manual operation.

Thorens celebrates 75 years of progress in music reproduction



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1959 Hi-Ti Yearbook Issue

Continued on page 160

SUPERB FOR STEREO



... and better than ever for monaural records

GLASER. STEERS **GS-77**

the modern record changer

When it comes to the selection of a record changer to meet the exacting requirements of both modern stereo and modern high fidelity monaural records – there is only one choice, the GS-77.

From the day this modern record changer was born, strict adherence to rigid precision standards and advanced engineering made it the ideal high fidelity record changer. Now, new features have been added to make it the ideal stereo changer. An easily accessible stereomonaural switch directs the stereo signal to the proper speaker. On monaural records, it provides a signal to both speakers adding extra depth. A double channel muting switch assures complete silence at all times except when the stereorecord is being played. New GS-77 quick-change cartridge holder makes it easy to change from stereo to monaural cartridge with the turn of a knob.

Other GS-77 features assure the finest reproduction, stereo or monaural. The tone arm exhibits no resonance in the audible spectrum, and virtually eliminates tracking error. The arm counterbalance is so designed that stylus pressure between the first and tenth record in the stack does not vary beyond 0.9 gram. These characteristics virtually eliminate vertical rumble — to which stereo is sensitive. Turntable pause eliminates the grinding action which takes place where records are dropped on a moving turntable or disc - protecting the

The GS-77 is the perfect record changer for stereo as it is for monaural high fidelity. \$59.50 less cartridge and base. At hi-fi dealers, or write: Glaser-Steers Corp., 20 Main St., Belleville 9, N. J. HFMH-10.

In Canada: Alex L. Clark, Ltd., Toronto, Out France: M. Simons & Sons Co.

Ont. Export: M. Simons & Sons Co.,

BOARD of REVIEWERS

Continued from page 159

last year composed scores for two UN documentary films. His book, Music in Bali, a technical work, will be published soon by Yale University Press.



LOUIS MENASHE

Brooklyn born and bred, 22-vear-old Lou Menashe learned about recorded music via WQXR, WNYC and frequent visits to Goody's.

He worked for Phonotapes when the now-defunct company pioneered in the field of recorded tapes. He is now Production Co-ordinator for Monitor Records and in addition to contributing to HI-FI Music he does free-lance writing for other publications. Although strictly a "long-hair" before, since his recent marriage he has taken an avid interest in folk music, due to the fact that his wife, Sheila, is an authority on the subject.

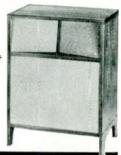


DAVID H. MILLER

David H. Miller was born in Newton Center, Massachusetts, in 1932. His interest in music was instinctive, and he started composing tunes at the age of six. Since that time, he has never stopped writing music. As is to be expected, however, his style has lost its Mendelssohnian flavor, and become rather severe and dissonant. Mr. Miller was graduated from Oberlin College in 1955, and has since studied music at Columbia and New York Universities. At present he is employed by the Railway Express Agency as a salary analyst, and reserves his musical activities for evenings and weekends - an arrangement

Continued on page 161

NEW Jans en Z-300



Sound without fury!

The new JansZen Z-300 console is definitely not for those who've been listening to shrilling trebles and booming basses for so long they've forgotten what "live" music is really like. On the other hand, should your ears be uncalloused by these frequent electronic exaggerations. then the Z-300 holds some exceptionally pleasant surprises.

Briefly, the Z-300 achieves unusual musical clarity by blending the superb JansZen Electrostatic Tweeter with a new JansZen 11" cone woofer. In spite of its small size, response is uncannily uniform and distortion-free from an honest 30 to 30,000 cycles/second. Prices start at \$199.75. Send for full details and name of nearest dealer.

*incorporating designs by Arthur A, Janszen

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BOARD of REVIEWERS

Continued from page 160

which he finds extremely satisfactory. Needless to say, he is an avid record enthusiast, and his hi-fi set, two years in the building, is his prized possession — with the exception, of course, of the charming young lady who has recently become his wife



ROBERT SHERMAN

A born and bred New Yorker, Robert Sherman has been surrounded by music and musicians all his life; his mother is the distinguished pianist Nadia Reisenberg. A graduate of New York and Columbia Universities. Mr. Sherman enlisted in the Army in 1953, and spent most of his time fighting the Battle of Brooklyn as a clarinetist in the Fort Hamilton Band. Also a pianist, he was one of the winners of the All-Army Talent Contest in 1955, appearing on the "Ed Sullivan Show", and then touring military bases in Alaska, Hawaii, Panama and the Far East for some four months with a Special Services show troupe. After returning to civilian life, Mr. Sherman joined the staff of New York's WQXR, where he is now Assistant to the Director of Recorded Music. His longtime interest in folk music found expression in that station's weekly "Folk Music of the World" programs, which he originated in December, 1956, and has produced ever since. His articles and reviews have appeared in The New York Times, The American Record Guide, and, of course, HI-FI Music.

Abraham Skulsky was born in Antwerp, Belgium. He studied violin, viola, and music theory in that city. In 1930 he moved to Brussels where he studied composition with the Belgian composer Paul Gilson. In 1936 he co-founded and coedited a monthly music magazine, Les Cabiers de la Musique, which was published until the outbreak of the war in 1939. This publication was mainly devoted to contemporary music. Apart from his writing activity, Mr. Skulsky also participated as instrumentalist in various groups, and had many of his chamber works performed in Brussels, Antwerp and Paris. After the war he was music critic from 1945 to 1948 for Continued on page 162

1959 Hi-Ji Vearbook Issue

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 170 AR-2's installed permanently in a synthetic reverberation device at Christ Church, Cambridge, Mass.] provided an ideal solution."



PLAYBOY

(John M. Conty)

"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 cobinet finish. Literature is available for the asking.

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BOARD of REVIEWERS

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the weekly Brussels paper De Spectator. He came to the United States in 1948, has been living in New York ever since, and became an American citizen in 1955. Mr. Skulsky has contributed extensively to Musical



ABRAHAM SKULSKY

America, The American Record Guide, The Juilliard Review, and other publications. His special interest has always been contemporary music, for he feels that only participation in the present lends creativity to music criticism. Mr. Skulsky has just finished a book on contemporary opera, to be published by Oxford University Press.



WALTER STEGMAN

A life-time record-collector, linguist, and traveler, and a native of New York educated at Columbia and abroad, Walter Stegman has held an administrative post at WNYC for the past 13 years. He has interviewed, among others, David Oistrakh, Villa-Lobos, Walter Legge of E.M.I., André Mertens of Columbia Artists, and some of the top recording artists. He has prepared programs for West German transmission, was himself interviewed on the Voice of America, and in addition has translated opera libretti, and taught spoken French, German, Spanish, and Italian on the air. His twice-daily "Critics Choice" series, now in its fourth year and one of the most popular of all radio programs among New York record-collectors, is a guide to the best in recordings, publications, personalities, and events in the field of music.



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Receipt of items will not be acknowledged unless an addressed postcard is enclosed.

SELL: Dynakit mark II 50-watt amplifier, 4, 8, 16 ohm taps, \$55. Dr. Richard Brauer, Box 218, Johnstown, Colorado.

BUY: Complete operas (records or tape) not currently available commercially. Write price and condition to Guillermo Caprario, 110 Riverside Drive, New York 24, N. Y.

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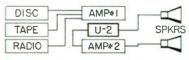
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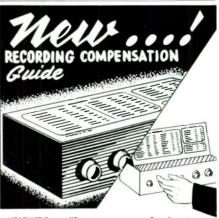


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Heath Catalog

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Marantz Amplifier & Adapter

Model 5 is 30-watt amplifier to be used singly in a mono system, or paired for stereo. Model 6 is a stereo adapter, for use with two preamps. The design matches the Marantz Consolette preamp, and provides all the controls for stereo operation. Circle letter N

Reeves Soundcraft Tape Bonus

A special premium package can be obtained now which contains two reels of Soundcraft Hi-Fi or Red Diamond tape, plus a recorded stereo tape "Sweet Moods of Jazz in Stereo" made by a combo under band leader Larry Clinton. Purpose is to demonstrate the high quality that can be recorded on Soundcraft tape. Circle letter O

Republic Stereo Conversion

For those who want to convert mono

phonographs to stereo, Republic has a kit comprised of a 4-watt amplifier, coax speaker, a prewired stereo cartridge, isolation transformer, and the necessary leads and hardware. Instructions show how to complete the conversion by making only 12 connections. This is an excellent kit for those who want to try stereo from inexpensive phonographs. Circle letter P

Revere Tape Machines

Two new models are the stereo T-204 and the mono T-202. The T-204 has a built-in speaker for one channel, and a preamp output for the second. An added feature is an automatic stop that switches off the AC when the tape runs out. Speeds are 3% and 71/2 ips. Recording circuits are for mono only. Model T-202 is similar in design, but permits only mono recording and playback. Circle letter Q

Scheller Equipment Cabinets

This company, long established in the furniture business, is now manufacturing equipment and speaker cabinets suited in design and quality to hi-fi systems. Available shortly will be a series of matched cabinets for flexible placement. Circle letter R

Scott Preamp-Amplifier

Model 209 is a mono preamp and 36-watt amplifier with very complete operating controls and added features to provide unusual flexibility of use and operation. It is particularly intended for use in a mono record-tape-radio system that will be converted to stereo later. Circle letter S

Telectrosonic 4-Track Machine

Model 300 is a moderately-priced machine for 2-track or 4-track stereo playback at $1\frac{7}{8}$, $3\frac{3}{4}$, and $7\frac{1}{2}$ ips., and mono recording. The carrying case contains the preamps and 8-watt amplifiers to drive external speakers, and one built-in speaker for mono playback or monitoring. Circle letter T

Thorens Turntables

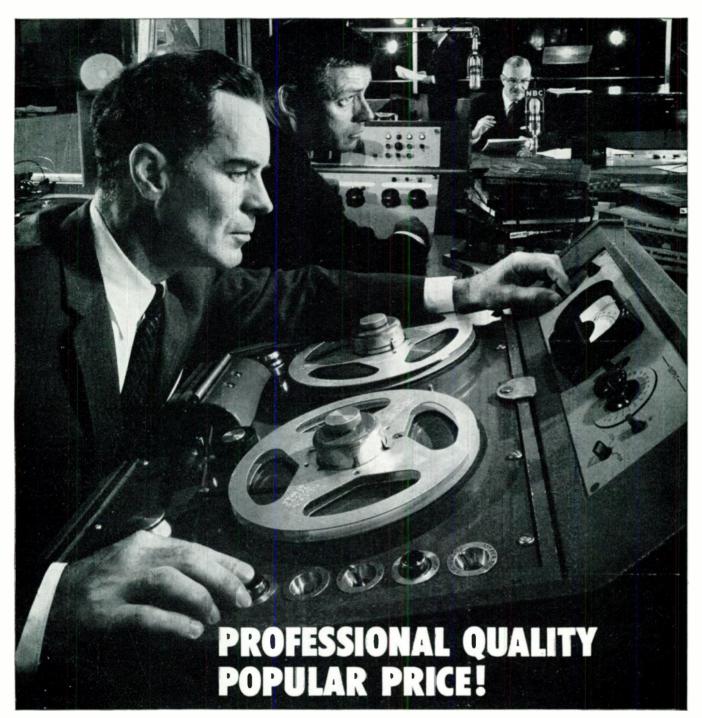
Models TD-134 and TD-184 are complete with tone arm and head with connections for stereo pickup. The TD-184 automatically starts the motor, positions the pickup for 7, 10, or 12-in. records, and stops the motor at the end of the record. Circle letter U

Walsco Test Record

This record, containing a series of test bands, is intended for checking the performance of both stereo and mono phonograph systems. The tests are explained in the instructions which accompany the record. Circle letter V

Watson Networks

Sealed in plastic cases, model FDS-1 has a crossover at 2,500 cycles; model FDS-2 has a crossover at 5,000 cycles. Inductors are air-core type, capacitors are 5% paper. Parts are also sold in kit form. Circle W





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