

JANUARY, 1959

MILTON B. SLEEPER, Publisher

PRICE 50¢

hi-fi music

AT HOME

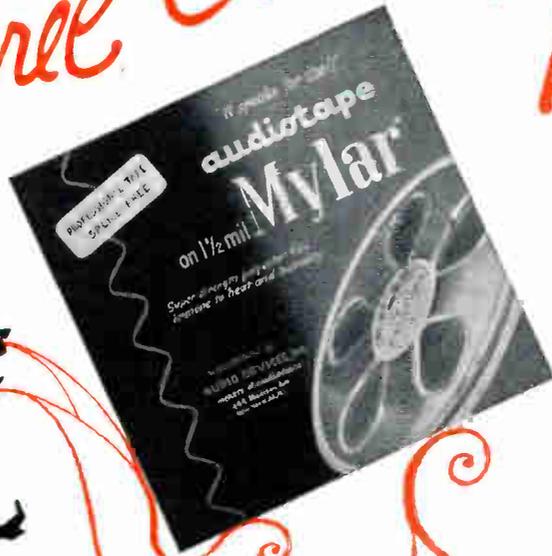


devoted to hi-fi music from records, tape, and FM radio

WorldRadioHistory

From now until
Jan. 15, Audiotape
offers a ...

Free Christmas Bonus



**FOR ALL
TAPE
RECORDISTS**

A 1200-foot reel of Audiotape on super-strong 1 1/2-mil Mylar is your free bonus with every purchase of four 7" reels of any type of Audiotape*



PLASTIC BASE
AUDIOTAPE
on 1 1/2-mil acetate



AUDIOTAPE
on 1 1/2-mil "Mylar"



LR AUDIOTAPE
on 1-mil "Mylar"



PLASTIC BASE
LR AUDIOTAPE
on 1-mil acetate



SUPER-THIN
AUDIOTAPE
on 1/2-mil "Mylar"



SUPER-THIN
AUDIOTAPE
on Tempered "Mylar"



MASTER
AUDIOTAPE
on 1 1/2-mil acetate



MASTER
AUDIOTAPE
on 1 1/2-mil "Mylar"

That's right! Audio Devices is offering a Christmas bonus to all tape fans. To get you acquainted with strong, durable Audiotape on 1 1/2-mil "Mylar," we are offering a 1200-foot reel (list price: \$6.65) with every purchase of four 7" reels of any of the eight types of Audiotape shown at left. OR you get a free 600-foot reel with every *two* 7" reels you buy. OR a free 600-foot reel with every *four* 5" reels you buy.

This is your opportunity to give yourself an unexpected Christmas present — a free reel of the toughest, longest lasting Audiotape ever made, *perfect for those precious holiday recordings*. Better buy now — this Christmas Bonus Offer lasts only until *Jan. 15, 1959*.

AN IDEAL CHRISTMAS GIFT. Audiotape is one of the most thoughtful, unique and enduring Christmas gifts possible. And now you can give five reels at the cost of just four. Remember, when you give Audiotape, you're giving the truly professional quality recording tape. Eight types of Audiotape assure you of being able to select just the one to meet any recording requirement.

See your Audiotape dealer right away.

**DuPont Trade Mark*



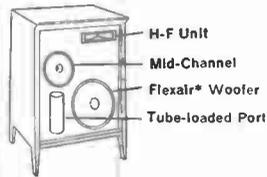
AUDIO DEVICES, INC., 444 Madison Ave., N. Y. 22, N. Y.
In Hollywood: 840 N. Fairfax Ave. • In Chicago: 5428 Milwaukee Ave.
Export Dept.: 13 East 40th St., N. Y., 16 • Cables "ARLAB"
Rectifier Division: 620 E. Dyer Rd., Santa Ana, Calif.

Jensen TRUE HIGH FIDELITY WITH THE MODERN-LIVING LOOK

Searching for the most in true high fidelity with the modern-living look? It's here . . . the new Jensen CN-100 loudspeaker system . . . with performance far beyond cost and size . . . styled in small-scaled elegant simplicity. New magnificent "big speaker" bass . . . full, complete hi-fi range for all your monophonic and stereophonic listening. Warm and graceful in line and form with the natural beauty of fine Walnut, Tawny Ash or Mahogany, the CN-100 is meant for *your* living room. Costs only **\$149.50**. Send for Bulletin JH-1.



ADVANCED DESIGN 3-WAY SYSTEM



New 12" Flexair woofer brings the air suspension principle to a new peak of performance . . . full bass response to 20 cycles. Special 8" mid-channel and compression-driver h-f unit carry the range smoothly to 15,000 cycles. Impedance 16 ohms; power rating 30-watts. High sensitivity assures adequate drive with a clean 10-watt amplifier.

BF-100 Universal Bass-Superflex* cabinet only for all 12" speakers and systems. 31 1/2" H., 21" W., 18 1/4" D. \$69.50.



Jensen

Division of The Muter Co.

MANUFACTURING COMPANY
6601 South Laramie Ave., Chicago 38, Illinois

*Trademark

In Canada: J. R. Longstaffe Co., Ltd., Toronto In Mexico: Radios Y Television, S. A., Mexico D. F.

SUTTON-BROWN ADVERTISING

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



In all our stereo demonstrations at high fidelity shows we used the Garrard Model RC88 because this changer reproduces stereo music precisely as recorded, without introducing any disturbing or distorting factors such as rumble or wow. In fact, the

Garrard changer performs better than most so-called "professional" turntables, because this changer is actually a superb turntable combined with a scientifically engineered aluminum tone arm which tracks at the correct stylus pressure without undesirable resonances.

You have the added convenience of not only being able to play records singly by hand, but also stacked, with the assurance that they are being handled automatically more gently than by any human hand. This is true on a Garrard changer and at a price much lower than you may have been led to expect. When considering the claims of changers "specifically designed for stereo", or turntables "to play

stereo properly", it is well to remember that for years Garrard changers have had all the qualities necessary for this type of sensitive reproduction. Now more than ever before, it is essential to insist on a Garrard changer, and accept no substitute, if you want the finest

Stereo or, of course, Monaural reproduction.

For literature write Dept. GA39

GARRARD SALES CORPORATION,

-Div. of British Industries Corp.

Port Washington, N. Y.

Canadian inquiries to Chas. W. Poiran, Ltd., 6 Alcina Avenue, Toronto. Territories other than U.S.A. and Canada to Garrard Engineering & Mfg. Co., Ltd., Swindon, Wilts., England.

Stereo and monaural . . . most people ready to buy high fidelity components seek advice from friends who own them. Generally you will find that these knowledgeable owners have a Garrard changer. And if you ask experienced dealers, they will invariably tell you that for any high fidelity system, stereo or monaural, the world's finest record changer is the...

Garrard



There's a Garrard for every high fidelity system . . . all engineered and wired for stereophonic and monaural records.

RC 98 Super Changer
\$67.50

RC 88 Deluxe Changer
\$54.50

RC 121/II Intermix Changer
\$42.50

301 Transcription Turntable
\$89.00

TPA/12 Stereo Transcription Tone Arm
\$19.50

4HF Deluxe Manual Player
\$59.50

Model T/II Manual Player
\$32.50



Milton B. Sleeper
Publisher

Douglass Cross
Music Editor

Shirley Fleming
Assistant Music Editor

Mary Yiotis
Editorial Assistant

Leonard Feather
Jazz Music

Edward Nussbaum
Art Director

Max Richter
Photography

Ann Douglass
Production Manager

Roy Neuberger
Circulation Manager

Contributors to This Issue

Jean Bowen
Arthur Cohn
George Cory
Douglass Cross
Donald Davis
Shelley Dobbins
Ray Ellsworth
Leonard Feather
Shirley Fleming
Howard Friedberg
Bernard Gabriel
Ira Gitler
david ira jablonski
Edward Jablonski
James Jewell
Alfred Kaine
Moura Lypany
George Louis Mayer
Colin McPhee
David H. Miller
Robert Sherman
Abraham Skulsky
Milton Sleeper
Walter Stegman

HI-FI MUSIC AT HOME is published monthly, except in August, by Sleeper Publications, Inc., HI-FI House, 105 E. 35th St. at Park Ave., New York 16. Telephone MUrray Hill 4-6789. THIS OFFICE IS CLOSED FROM THURSDAY NIGHT TO MONDAY MORNING. Subscription rates are \$6.00 per year (11 issues including the HI-FI Yearbook issue) or \$15.00 for 3 years (33 issues including 3 HI-FI Yearbook issues). Single copies 50¢ except for the HI-FI Yearbook issue which is \$2.00. Outside the USA, Canada, and the Pan American Postal Union, rates are \$7.00 per year, or \$18.00 for 3 years.

Editorial contributions are welcome, and will be paid for upon publication. No responsibility can be accepted for unsolicited manuscripts, and they will not be returned unless they are accompanied by return postage.

Entered as second class matter at New York City, and additional entry at Concord, N. H., under the Act of March 3, 1879. Printed in the U. S. A. by Rumford Press, Concord, N. H.

The cover design and contents of HI-FI MUSIC AT HOME are fully protected by copyrights, and must not be reproduced in any manner or form. Quotations are not permitted without specific authorization in writing from the Publisher.

Copyright 1958 by

Sleeper Publications, Inc.

Milton B. Sleeper, President and Treasurer

Ethel V. Sleeper, Secretary

EDITORIAL & CIRCULATION OFFICE

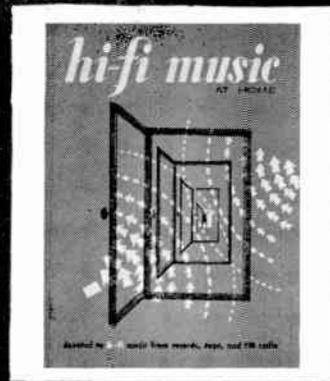
105 East 35th Street at Park Avenue, New York 16

ADVERTISING OFFICES

Len Osten, 105 E. 35th Street, New York 16
Telephone MU 4-6789

Fletcher Udall, Hearst Bldg., San Francisco 3
Telephone Exbrook 2-5107

Fletcher Udall, 111 N. LaCienega Blvd., Beverly Hills
Telephone Olympia 2-0837



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

CONTENTS

VOLUME 5 • NUMBER 9 • JANUARY, 1959

SPECIAL FEATURES

Editorial: Tape Magazines..... 21
The Hi and the Fi—Douglass Cross..... 23

HI-FI MUSIC

The Immortals of Hi-Fi—Ray Ellsworth..... 24
Double Jeopardy—a short story by Leonard Feather..... 27
Guide to Record Collecting—Moura Lypany and Bernard Gabriel..... 28
Stereo Tape Reviews and Ratings..... 29

Stereo & Mono Record Reviews and Ratings

Triple-A-Raves..... 31	Keyboard..... 35
Orchestral Music... 30	Miscellany..... 35
Concertos..... 32	Folk Music..... 36
Chamber Music... 33	Stage, Screen, and TV..... 37
Vocal Music..... 33	Popular Music..... 37
Opera..... 34	Jazz..... 38

HI-FI EQUIPMENT

Readers' Roundtable..... 11
Sports Can Journey to Hi-Fi—Donald Davis..... 40
Make Your Own Music Tapes—Howard Friedberg..... 42
How Multiplexed FM Works—Milton B. Sleeper..... 44
You Ought to Know About..... 46

DEPARTMENTS

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

COVER

Seems as if we are always playing games with Elli Zappert (which she always wins). When we heard that the annual report of the Continental Can Company, for which she did the cover and illustrations, had won a silver Oscar in the *Financial World's* 1958 contest, we decided to hold a contest of our own. We said to Miss Zappert: "Let's see if you can do a better job on our January cover than you did for Continental Can. We will leave the design entirely up to you." It was setting a difficult task for her, but our cover committee decided unanimously that she succeeded and, with appropriate ceremony, awarded her a Racso rampart, with crossed paintbrushes!

for Ultimate Fidelity

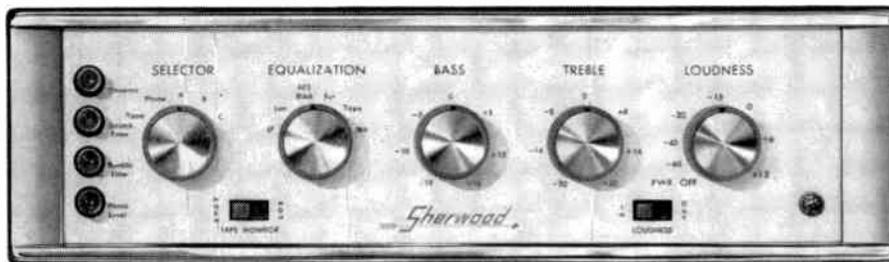


60 WATTS

by SHERWOOD*

Over 200 record companies, each with its own impresario guiding variations in recording method and technique; but only one amplifier with the flexibility and capacity to give you a uniformly high plateau of reproduction:

Sherwood's new 60-watt amplifier!



The Model S-1060 features six 7189 push pull output tubes; 60 watts at 1½% IM distortion; silicon rectifier power supply; "tube-saver" delay relay; DC preamp filaments. The most compact 60-watter ever, it consumes less power (only 110 watts) than many 20 watt amplifiers. Eleven front panel controls include presence rise, tape playback, scratch and rumble filters 12 db/octave, tape monitor, etc.

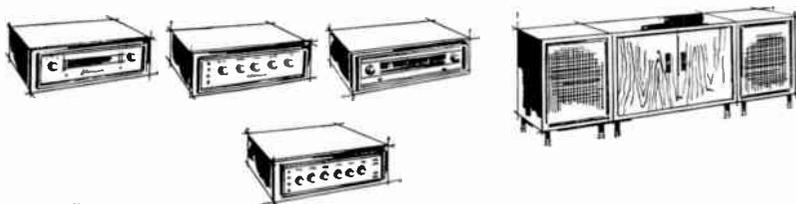
Model S-1060—60 Watt Amplifier, Fair Trade \$149.50; Model S-1000 II—36 Watt Amplifier, Fair Trade \$109.50; either unit readily adapted to Stereo by addition of Model S-4000—20 Watt "Add-Stereo" Amplifier, Fair Trade \$109.50.

For complete specifications, write Dept. M-1

SHERWOOD

ELECTRONIC LABORATORIES, INC.
4300 N. California Ave., Chicago 18, Illinois

The "complete high fidelity home music center"—monophonic or stereophonic.



*outstanding honors bestowed, unsolicited, by most recognized testing organizations.

Hi-Fi Shows

SAN FRANCISCO: Cow Palace, Feb. 7-10
LOS ANGELES: Biltmore Hotel, Feb. 16-23

For Those Who Want Performance

Apropos of the editorial in our 1958 Year-book issue, discussing the demand for hi-fi components and European cars, it is interesting to note that the number of new cars imported grew from 1,375 in 1946 to 23,701 in 1951, and 107,675 in 1956. For 1957, the total was 259,343, and the number of imports reached 166,809 during the first six months of 1958.

We're Not Satisfied

The Magnetic Recording Industry Association has adopted a definition of *stereophonic* and *stereo*: "A technique of transmitting sound which employs two or more complete transmission channels for the purpose of creating in the listening environment the sense of auditory perspective inherent in the source environment. Each channel must include a separate microphone, amplifier and loudspeaker, and may have one channel of a multi-channel recorder and reproducer interposed as a time storage device." But why was it necessary to becloud the issue with reference to a "time storage device"? It is just something else to be defined, and to make people ask what it is, and why, and when should it be used in a stereo system.

Fortissimo or Pianissimo

The retired head of the American Federation of Musicians: "I used to be able to say to the bosses, 'Go to hell,' and they went to hell. Now you tell them 'Go to hell' and they tell you back, 'You go to hell'. What the unions need these days is smooth guys."

Time Marches On

Westinghouse station KDKA Pittsburgh celebrated its 38th birthday on November 2. As things go in radio, 1920 seems a long way back! Most people who listened to

Continued on page 5

Hi-Fi Music at Home

RECORDS, TAPES, AND FM

Continued from page 4

the station then had crystal detectors and headphones. A few had 1-tube receivers, but no loudspeakers.

Magazine-Type Tape Machine

First deliveries on RCA's machine to take four-track stereo magazines have just started. This model can be used for stereo recording and playback, but with magazines only. It contains two 5-watt amplifiers, and speakers for one channel.

Joseph N. Benjamin

Executive vice president of Pilot Radio has resigned to become president of Bogen-Presto division of The Siegler Corporation, succeeding Lester H. Bogen. Mr. Benjamin was discharged from the Signal Corps with the rank of Major in 1946 after six years of service, and joined Pilot Radio at that time.

Time Payments for Equipment

Following the editorial about buying equipment on the installment plan which appeared in our December issue, both Heath Company and Allied Radio reminded us that all items listed in their catalogs can be purchased on the time-payment plan. The Heath schedule, for example, runs to 12 months on purchases up to \$300. We checked with the First National City Bank of New York, and were told that their personal loan department makes loans for the purchase of hi-fi equipment. This is probably general practice at other banks, too.

Stereo Juke Boxes?

To the juke-box manufacturers, stereo is a gimmick to swell the streams of coins that flow like hidden rivers down the slots and finally out into the collectors' money bags. And the word is that rock 'n roll will soon be rolling from what will be called stereo juke boxes. But don't judge stereo by what you'll hear. To paraphrase the old saying about the first pair of robins: two speakers do not make a stereo system! We suspect that stereo juke boxes are what we would call a stereo fake, because we can't find out that they use stereo records.

Heard Somewhere

Variety is an occupational hazard that a performer should watch as a woman watches her weight.

Why, Oh, Why?

Why don't our educational institutions that prepare students for participation in *research* projects teach them how to pronounce the word which identifies their activities? Almost every time that word is pronounced on the air, it's *research*.

The Winners!

Top honors in the Rek-O-Kut contest went
Continued on page 7

INTEGRITY IN MUSIC

INTEGRITY

evidenced by speakers
of revolutionary design



The Speakers with
the Red Cone

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 gives 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. PRICE: \$149.95 (Audiophile Net, Zone 1).

*Featuring Barite Ceramic Magnet and "Slimline" design.

"There is nothing finer than a Stromberg-Carlson"

STROMBERG-CARLSON
A DIVISION OF GENERAL DYNAMICS CORPORATION

1420C N. Goodman Street • Rochester 3, N. Y.

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



CAPITOL STEREO RECORDS



*NOW... the full range
of musical enjoyment in
the FULL SPECTRUM
of SOUND*

Popular releases

- FRED WARING**
Fred Waring and the Pennsylvanians
in Hi Fi SW 845
- THE MUSIC MAN**
The Original Cast! SWAO 990
- RAY ANTHONY**
Dancing Over The Waves ST 1028
- BILLY MAY**
Billy May's Big Fat Brass ST 1043
- FRANK SINATRA**
Frank Sinatra Sings for Only
The Lonely SW 1053
- STAN KENTON**
The Ballad Style of Stan Kenton ST 1068
- THE KING AND I**
Movie soundtrack album SW 740
- LES BAXTER**
Ports of Pleasure ST 868
- NELSON RIDDLE**
Sea of Dreams ST 915
- LES BROWN**
Les Brown Concert Modern ST 959
- FRED WARING**
Selections from "South Pacific" ST 992
- NAT 'KING' COLE**
Songs from "St. Louis Blues" SW 993
- BIG BAND STEREO**
The nation's biggest bands SW 1055
- STARS IN STEREO**
Vocals and instrumentals SW 1062
- CAROUSEL**
Movie soundtrack album SW 694

GEORGE SHEARING QUINTET
Black Satin ST 858

LES BAXTER
Space Escapade ST 968

GLEN GRAY
Sounds of the great bands SW 1022

THE MILITARY BAND
Martial Music conducted by
Felix Slatkin SW 1056

LES BROWN
Dance to South Pacific ST 1060

THE STEREO DISC
A vivid stereo demonstration SWAL 9032

Classical releases

**LEOPOLD STOKOWSKI: LANDMARKS
OF A DISTINGUISHED CAREER** SP 8339

Offenbach: GAITE PARISIENNE
Hollywood Bowl Orchestra
Felix Slatkin cond. SP 8405

SERENADE
Carmen Dragon SP 8413

**Grieg: CONCERTO IN A MINOR
Rachmaninoff: RHAPSODY ON
A THEME OF PAGANINI**
Leonard Pennario, pianist:
L.A. Philharmonic, Erich Leinsdorf cond.
SP 8441

PORTRAITS IN SOUND
L.A. Philharmonic, Erich Leinsdorf cond.
SP 8446

GYPSY!
Hollywood Bowl Orchestra
Carmen Dragon cond. SP 8342

HOUSE OF THE LORD
Roger Wagner Chorale SP 8365

Holst: THE PLANETS
L.A. Philharmonic
Leopold Stokowski cond. SP 8389

**Grofé: GRAND CANYON and
MISSISSIPPI SUITES**
Hollywood Bowl Orchestra
Felix Slatkin cond. SP 8347

Debussy: LA MER
Ravel: DAPHNIS ET CHLOE (suite 2)
L.A. Philharmonic, Erich Leinsdorf cond.
SP 8395

**Britten: YOUNG PERSON'S GUIDE
TO THE ORCHESTRA**
**Dohnanyi: VARIATIONS
ON A NURSERY TUNE**
Concert Arts Orchestra
Felix Slatkin cond. SP 8373

STARLIGHT CHORALE
Roger Wagner Chorale with
Hollywood Bowl Orchestra SP 8390

SOUND OF WAGNER
Concert Arts Orchestra
Erich Leinsdorf cond. SP 8411

LA BELLE FRANCE
Carmen Dragon cond. SP 8427

Shostakovich: SYMPHONY 11
Houston Symphony
Leopold Stokowski cond. SPBR 8448

Christmas music

THE STAR CAROL
"Tennessee" Ernie Ford ST 1071

JOY TO THE WORLD!
Traditional carols by the
Roger Wagner Chorale SP 8353

THE MUSIC OF CHRISTMAS
Hollywood Bowl Orchestra
Carmen Dragon cond. SP 8393



For a free booklet on stereophonic sound write to: Dept. D, Capitol Tower, Hollywood, California

RECORDS, TAPES, AND FM

Continued from page 5

to M. A. Gribble, of the 6th Avenue Record Shop, Portland, Oregon, and Richard Mindel, whose entry was submitted through Nicholson's, of Nashville, Tenn. They won round trips to Brussels and Paris. Altogether, 100 prizes were awarded, including trips to Bermuda.

It Takes Time

Some of the components exhibited at the New York Audio Show last September will not be in full production until early in 1959. Equipment capable of hi-fi performance can't be designed on short notice. This applies particularly to stereo equipment, because it involves many new factors and considerations, among them the still-undetermined price brackets and customer preferences.

Pity the Poor Publisher

All the records coming in at Hi-Fi Music are kept by the reviewers. The Publisher is only privileged to look at the jackets as they come in and go out. Just lately, however, Herb Hellman of RCA Victor gave him a break. And what do you think he asked for? The Van Cliburn stereo tape and the two records of the Gluckenheimer Sour Kraut Band!

One Explanation

In each office of Gerald Bartell's AM station chain, prominently displayed, is the company motto: "Let's make nothing but money." That may explain, at least in part, the comment that most radio stations are devoted to putting out "music for meatheads", represented by *Billboard's* weekly list of the forty most popular tunes.

FCC Problem

Attention is being focused on pressures brought to bear by commercial interests on members of the FCC. But even more pressure, and from more sources, is exerted by members of Congress who own or are interested in radio and TV stations. In addition, there are various Congressional committees that are constantly seeking to tell the FCC what it should do, or shouldn't.

Robert C. Ruark

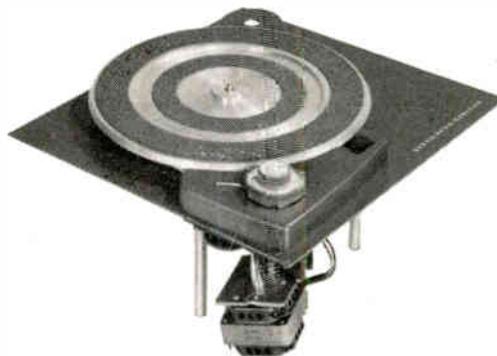
Holding forth on "The Great Pleasure of Negative Triumphs" in his newspaper column: "In my whole life, I have never seen Liberace on TV, nor have I ever seen or heard Elvis Presley . . . One of my greatest pleasures is not watching television. I love to sit and think about Betty Furness and Wendy Barrie, but separate from refrigerators. This is wonderfully saving on the eyesight . . . When I think of all the bad boxing matches, lousy plays, fuzzy old movies, fumbling comics, and cute commercials I have not seen or heard, I feel just like I was divorced from Tallulah Bankhead." From which one might get the impression that Robert Ruark is a hi-fi music enthusiast.

INTEGRITY IN MUSIC



INTEGRITY

evidenced by a turntable and tone arm of advanced design



Stromberg-Carlson

PR-499: Perfectempo*
Manual Turntable

Designed for Stereo and Monaural Use • Incorporating every valid principle of turntable design that has been proven over the years.

Precision machining plus a high quality precision motor gives constant speed at any RPM setting of the continuously variable belt 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.

Stromberg-Carlson's own unique and original double-acting motor and table suspension system effectively isolates the table and arm from all unwanted, extraneous noise.

Specially designed hardwood base (PB-497) also available if you wish. PRICE: \$99.95 (Audiophile Net, Zone 1).
*TM



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, Zone 1).

"There is nothing finer than a Stromberg-Carlson"

STROMBERG-CARLSON

A DIVISION OF GENERAL DYNAMICS CORPORATION
1420C N. Goodman Street • Rochester 3, N. Y.

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



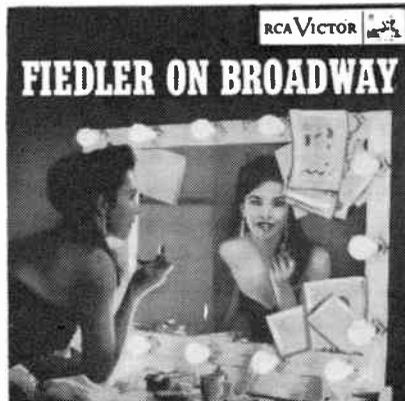


December's

new Red Seal albums
from RCA Victor
solve your problems
in Christmas giving



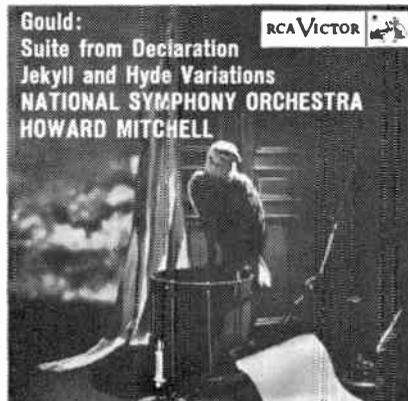
The fullest meaning of Rachmaninoff's famous 2nd Concerto is understood in this moving interpretation by Alexander Brailowsky. LM-2259.



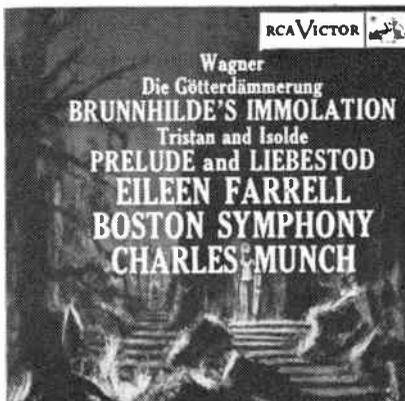
Fiedler plays 12 selections from Jamaica, New Girl in Town and My Fair Lady, in a style that draws on his varied background. LM-2215.



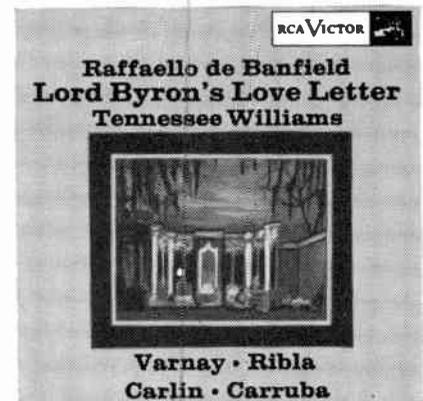
From operas by Verdi, Puccini, Giordano and Mascagni, including VISSI D'ARTE from Tosca, and AVE MARIA from Otello. LM-2262.



Orchestral movements from Declaration-A-Symphonic Narrative, by Morton Gould, evoke the atmosphere of 1776 in America. LM-2264.



Eileen Farrell, top dramatic soprano, captures perfectly the climactic intensity that characterizes Wagner in these two dramas. LM-2255.

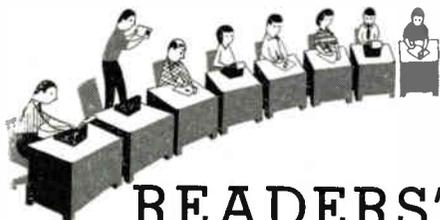


The first recording of this American opera, now so popular in Europe. Sung in English, with libretto by Tennessee Williams. LM-2258.

when you give RCA Victor records, the world's
greatest artists say Merry Christmas for you!



Hi-Fi Music at Home



READERS' ROUNDTABLE

AT CLOSING TIME for this issue a number of letters were on hand from readers who are enthusiastic in their support of the Crosby method of multiplexed FM stereo broadcasting. Following the introduction of this subject in the Readers' Roundtable last month, we expected to have letters supporting the Halstead proposal, too. But none has been received.

For this reason, it was decided to postpone publication of letters until next month, when, we hope, we shall have



FCC Commissioner Robert T. Bartley, center, with his engineering assistant Horace Slone, and legal assistant Max Paglin at Hi-Fi House

heard from champions of the method proposed by William Halstead.

In the meantime, Commissioner Robert T. Bartley, accompanied by his engineering assistant Horace Slone, and Max Paglin, his legal assistant, came to New York to hear reception of WBAI's multiplexed FM program at Hi-Fi House, and to get detailed information at first hand on various aspects of stereo recording and reproduction. He did not, of course, indicate his attitude toward the authorization of stereo broadcasting, but it is encouraging to know that his opinion, whatever it is, will be based on a thorough investigation.

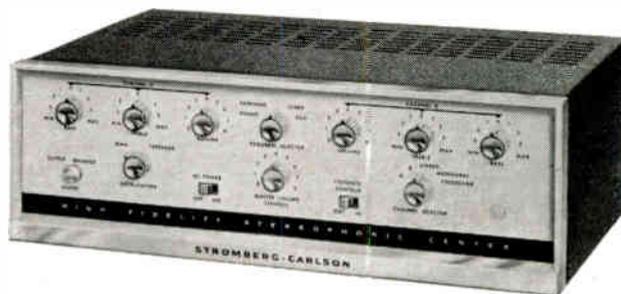
Commissioner Bartley is one of the pioneers in FM broadcasting. He was an official of the Yankee Network when the FM transmitters at Paxton and Mt. Washington were first installed, and he took part in staging demonstrations that helped to establish FM as a superior public service.



INTEGRITY IN MUSIC

INTEGRITY

evidenced by an absolutely superb Stereo Amplifier



* STEREO TONE BALANCE

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 "Stereo Tone Balance," the surest method of achieving this realistic *stage effect*.

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

SPECIFICATIONS:

POWER OUTPUT: 24 watts (2 12-watt channels). **FREQUENCY RESPONSE:** 20-20,000 cycles ± 1 db. **HARMONIC DISTORTION:** Less than 1%. **NOISE LEVEL:** 63 db down. **INPUTS:** Magnetic Phono, Ceramic Phono, Tape Head, Tuner and Aux. **Tape. OUTPUTS:** 4, 8, 16 ohms and dual Tape Out. **LOUDNESS CONTROL:** In-out, continuously variable. **TONE CONTROLS:** Bass 15 db droop, 15 db boost; Treble 14 db droop, 12 db boost. **EQUALIZATION:** RIAA Mag. Phono. NARTB Tape Head. **TUBES:** 2-12AX7/7025, 2-6AV6, 2-6U8, 4EL84. **CHANNEL SELECTOR:** Channel "A," Channel "B," Stereo, Monaural, Crossover (at 3000 cycles). **DIMENSIONS:** 13½" W, 13¾" D, 4¾" H. **PRICE:** \$129.95 (Audiophile Net, Zone 1).

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

"There is nothing finer than a Stromberg-Carlson"

STROMBERG-CARLSON

A DIVISION OF GENERAL DYNAMICS CORPORATION
1420C N. Goodman Street • Rochester, N. Y.

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





You wouldn't cover one ear at a concert

At a concert or at home, you want to hear music in its true perspective. With ordinary monaural recordings, you might as well be listening with one ear. But with stereo, you get the encompassing sound of *all* the instruments *all* in their right places. Yes, only stereo gives you the unbroken, undiluted audio-motion of live music . . . the very image of sound!

And remember . . . to get the most in listening enjoyment, insist on *stereo by London*. For London pioneered, perfected and now offers the finest *produced-for-stereo* recordings available.

From a cherished heritage that gave you *ffrr*—full frequency range recording, comes a new symbol of superiority, *ffss*—full frequency stereophonic sound. The symbol *ffss* stands not only for a great tradition but for perfection in stereo today!

These are some of the artists you can now hear on *stereo by London*: Mantovani, Renata Tebaldi, Mario Del Monaco, Ernest Ansermet, Ataulfo Argenta, Edmundo Ros, Ted Heath, Kirsten Flagstad, Wilhelm Backhaus, Josef Krips, Frank Chacksfield, Stanley Black and Rafael Kubelik. Now for the first time you can hear all these artists on stereo . . . *stereo at its best . . . ffss*.

Over 150 London *ffss* Stereo Recordings are now available. WRITE FOR FREE CATALOG.

LONDON
RECORDS

ffss

full frequency
stereophonic sound

DEPT. GD · 539 WEST 25TH STREET, NEW YORK 1 NEW YORK

FILL OUT THIS PAGE...under each new Columbia® Record write the name of someone special on your Christmas list.



for _____ *



for _____ *



for _____ *



for _____ *



for _____ *



for _____ *



for _____ *



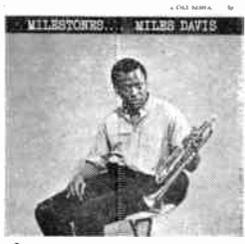
for _____ *



for _____ *



for _____ *



for _____ *



for _____ *



for me _____ *



for _____ *



for _____ *



for _____ *



for _____ *



for _____ *



for _____ *



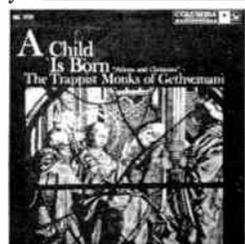
for _____ *



for _____ *



for _____ *



for _____ *



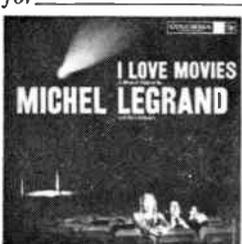
for _____ *



for _____ *



for _____ *



for _____ *

Your record shop right now is a store-full of dazzling, new Columbia albums—more wonderful sounding, more wonderful to give than ever before. And this Christmas the majority are available in two versions: Guaranteed High Fidelity—for thrilling performances on hi-fi or stereo phonographs, and new Guaranteed Stereo-Fidelity—for the ultimate in listening with stereo phonographs. Whichever you give, you give the finest, made with the engineering skill of the greatest name in sound.

*Also available in Stereo-Fidelity

Guaranteed Stereo-Fidelity and High-Fidelity Records by **COLUMBIA**

© "Columbia", "Masterworks" ℗ Marcas Reg. A division of Columbia Broadcasting System, Inc.

Say Merry Christmas in Hi Fi

For music lovers and sound enthusiasts who demand the BEST in sound reproduction!



R410 CHRISTMAS FROM HAWAII—A fresh South Sea slant on the Yuletide season. Recorded in Kaiser's Aluminum Dome, Honolulu. A unique Xmas L.P.

STEREOPHONIC
**HIFIRECORD
HIFTAPE**

*The best
Stereo Sound
by far!*

Available at record shops and HIFI equipment dealers everywhere.



R706 MERRY CHRISTMAS—George Wright plays the Mighty Wurlitzer Pipe Organ. For a festive mood in this the most festive season.



R705 MUSIC FOR CHRISTMAS—Recorded in San Francisco's Grace Cathedral. Hear sound recorded in its purest form.



R607 LEIS OF JAZZ—Jazz from the Hawaiian Islands—That's a switch! Arthur Lyman does his interpretations from Kaiser's Aluminum Dome, Honolulu.



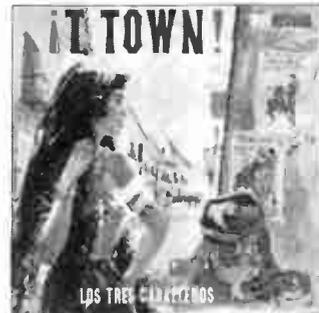
R409 3 DEACONS—Songs Of Faith—Religious ballads in pop style with rhythm accompaniment. BIG, Live Sound. A must for every family home!



R203 RELAX—Tongue in cheek title for a real piano shocker. Brand new HIFI find, Dave Carlson plays up tempo pops with rhythm accompaniment.



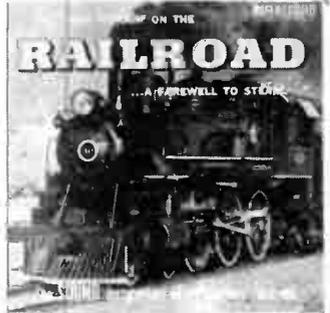
R806 TABOO—The fabulous sounds of Arthur Lyman's Hawaiian Village Group recorded in Henry J. Kaiser's Aluminum Dome, Honolulu.



R810 T TOWN—Sounds from that famous, somewhat notorious bordertown—Tijuana. Authentic Mexican Music—Sensational Sound!



R608 BIG DIXIE—Harry Zimmerman's big band plays the biggest, wildest, Dixie and Blues you've ever heard. Sensational sounding brass!



R910 A FAREWELL TO STEAM—Recorded especially for Railroad and HIFI enthusiasts. The story of the last Steam Locomotive in the Los Angeles Division.



"The sound that named a company"
HIGH FIDELITY RECORDINGS, INC.
7803 Sunset Boulevard, Hollywood 46, Calif.



**From stylus to speaker,
General Electric
"Stereo Classic" components
make music live**

Stereo-magnetic Cartridge



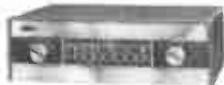
Tone Arm



40-watt Stereo Amplifier



FM-AM Tuner



12" Extended Bass Coaxial Speaker



12" Extended Bass Speaker System



Equipment Cabinet



On the following pages you will see how General Electric makes stereo a glorious reality—at a realistic price.

GENERAL  ELECTRIC



Revelation for Bruno Walter... his first recording in Columbia Guaranteed Stereo-Fidelity

Bruno Walter is one of the many world-famous artists who have recently had the very exciting experience of listening to their first recordings on a totally new kind of record.

You can share that experience with them. For a wide selection of the first Guaranteed Stereo-Fidelity Records is available at your record store, now—offering the ultimate in listening.

These records are a result of the same long years of pioneering research that gave you the original Long Playing Record and the fabulous "360" High Fidelity Phonograph. Working with techniques and equipment far in advance of the industry, Columbia Sound Engineers have developed what is admittedly the finest stereo sound on records today . . . the only *Guaranteed* Stereo-Fidelity. And they have created a complete line of stereophonic phonographs which will play the new records, as well as your existing high-fidelity records, as no others can.

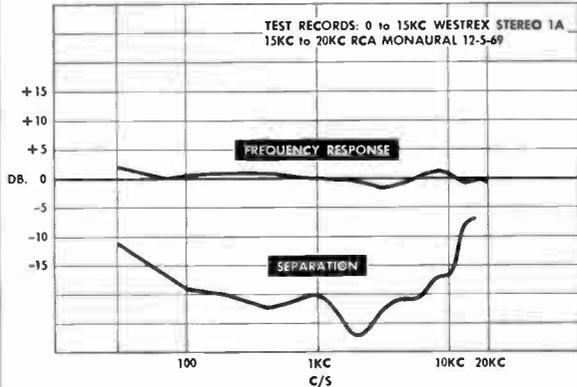
These are a few of the records now setting the standard for fine stereo reproduction. Ask your dealer to demonstrate them on a Columbia Stereo-Fidelity Phonograph.

- | | |
|---|---------|
| MAHLER: Symphony No. 2 in C Minor ("Resurrection")—Bruno Walter cond. the N. Y. Philharmonic, soloists and the Westminster Choir. | M2S 601 |
| BEETHOVEN: Symphony No. 6 in F Major, Op. 68 ("Pastorale")—Bruno Walter conducting the Columbia Symphony Orchestra. | MS 6012 |
| STRAVINSKY: Le Sacre du Printemps—the N. Y. Philharmonic, Leonard Bernstein, conductor. | MS 6010 |
| RESPIGHI: Pines of Rome; Fountains of Rome—The Philadelphia Orchestra, Eugene Ormandy, conductor. | MS 6001 |
| THEATRE PARTY—Andre Kostelanetz and his orchestra. | CS 8026 |
| SWING SOFTLY—Johnny Mathis with Percy Faith and his orchestra. | CS 8023 |
| JAZZ IMPRESSIONS OF EURASIA—the Dave Brubeck Quartet. | CS 8032 |

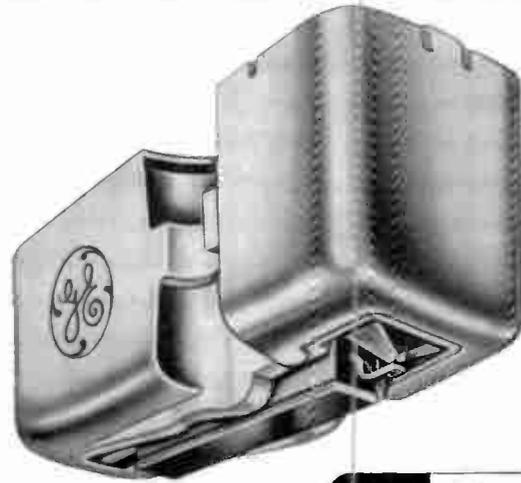
COLUMBIA

© "Columbia" ® "360" Marks Reg. A division of Columbia Broadcasting System, Inc.

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



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



- 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 4×10^{-6} cm/dyne; vertical compliance 2.5×10^{-6} cm/dyne
- Recommended tracking force with professional-type tone arm 2 to 4 grams
- Consistently high separation between channel signals. (Specifications for Model GC-5.)

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. HFM17, W. Genesee St., Auburn, New York.

GENERAL  ELECTRIC

COMPARISON

LABEL	PRICE	STANDARDS	SYSTEM	RECORDING	ORIG. TAPE	RECORD PRESSING
DESIGN	2.98	R.I.A.A.	45°-45°	TELEFUNKEN	AMPEX 351-2C	VIRGIN VINYL
LABEL A	5.98	R.I.A.A.	45°-45°	TELEFUNKEN	AMPEX 351-2C	VIRGIN VINYL
LABEL B	4.98	R.I.A.A.	45°-45°	RCA	PRESTO	PURE VINYL
LABEL C	4.98	R.I.A.A.	45°-45°	ELECTRO VOICE	FAIRCHILD	PURE VINYL

...and you will choose

STEREO SPECTRUM by DESIGN

“Get more in Stereo”



“How much can you get in Stereo—at any price? Millions have been spent to prove conclusively you get most—and yet pay least—when you get wonderful new Design Stereo Spectrum Records. You simply can’t argue with the all-revealing “Comparison”

Chart above. It shows that you get every ‘high-price’ record feature—except high price! It says far more than words from me—or anyone. I can only add: Our Design Stereo Spectrum Records are made under the most accurately controlled scientific, electronic and acoustic conditions to bring you our own unique TRUE SEPARATION and the ULTIMATE in TOTAL PURITY.”

“Pay less for Stereo”



“Don’t think only that you’re saving up to \$3 a record. Think of this too: In new Design Stereo Spectrum—you’re getting two records for the price of one! You save hundreds—as you build up your new Stereo library. You collect twice as fast! And so your enjoyment can be twice as great! The “Comparison” Chart above will prove it! A side-by-side record audition at your dealers will confirm it—conclusively.”

Cy Leslie
President

Free cleaning cloth with each record.

Value \$5.98
Lists at only **\$2.98**

If not available at your dealers write:

A DIVISION OF PICKWICK SALES CORP., DEPT. HFH B'KLYN. 32, NEW YORK

DESIGN
STEREO SPECTRUM

WRITE FOR COMPLETE CATALOGUE



SS 33 GERSHWIN



SS 15 GIGI



SS 11 SYMPHONY OF THE AIR



SS 13 FURY OF THE MATADOR



SS 26 BOSWELL SINGS BERLIN



SS 35 DON ELLIOT



SS 24 CHARLIE SPIVAK



SS 23 RODGERS AND HAMMERSTEIN

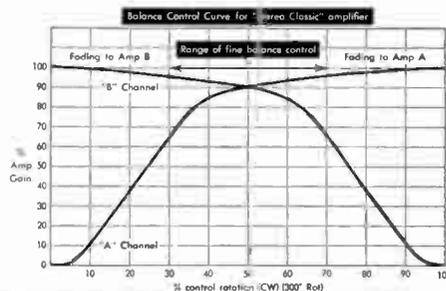


SS 17 BIZET'S CARMEN SUITE



SS 37 MUSIC OF LEROY ANDERSON

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



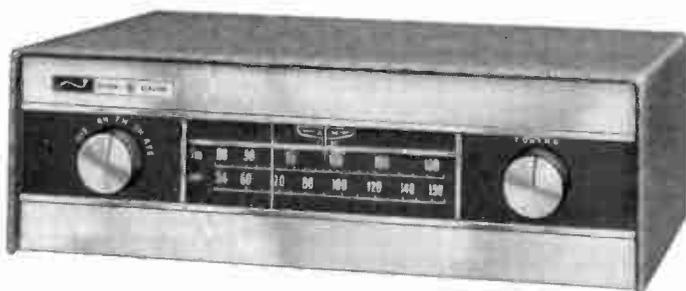
Versatile, convenient switches and controls. In this completely new and striking General Electric design you'll find every useful variation in stereo and monaural amplification, controlled swiftly and accurately. Balance control allows you to adjust for maximum stereo effect without overloading one channel 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 two-channel 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., HFMI9, W. Genesee St., Auburn, N. Y.

YESTERDAY MEETS TOMORROW on Hermon Hosmer Scott's Desk . . .

In this picture, the amplifier on the right was the first complete H. H. Scott amplifier made for the consumer market. It was manufactured 11 years ago. The styling may be old fashioned, but its features are still current . . . in fact hundreds of these amplifiers are still in use across the country.

This picture demonstrates how easily this amplifier can be converted to Stereo. Here it is shown with the new 209 plugged into the H. H. Scott Stereo-Daptor Model 135.

H. H. Scott components have always been built for the future . . . as this picture shows, you never have to worry about obsolescence.



Ideal for Stereo Conversion...

New H. H. Scott 36 Watt Amplifier

\$139.95



H. H. SCOTT, INC. 111 POWDERMILL RD., MAYNARD, MASS.
EXPORT: TELESKO INTERNATIONAL CORP. 36 W. 40TH ST., N. Y. C.

The 36 watt output stage and many versatile features make the new 209 outstanding for a new monaural system, or as a second amplifier to add to your present system for stereo sound.

Use the 209 for monaural now . . . convert later — This new H. H. Scott amplifier has a convenient front panel switch to make conversion instantaneous. Simply add a second amplifier and the H. H. Scott Stereo-daptor whenever you wish.

Use the 209 for converting your present system to stereo now. The 209 and the H. H. Scott stereo-daptor make a perfect stereo conversion kit for use with your present amplifier.

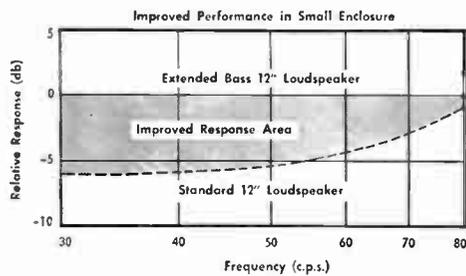
Important Features of the New 209

- Rugged output stage, using 6CA7 output tubes and heavy-duty transformers insures long trouble free operating life. Special air-flow cooling principle.
- Dual phono cartridge inputs let you select between a turntable and record changer or tape deck.
- Separate three-position scratch and rumble filters operate with all inputs.
- Front-panel speaker selector switch allows easy control of remote speakers.
- New Acoustic Level Control assures proper amplifier operation with all types of loudspeakers.
- Extremely low noise and hum levels (80 db below full power output) is made possible by D-C operation of preamplifier tube heaters.
- Amplifier absolutely stable under all operating conditions, even with capacitive loads.
- Technical specifications include: Frequency response 19 CPS to 35,000 CPS $\pm 1\frac{1}{2}$ db; Harmonic distortion less than 0.5% at full power output; IM distortion less than 0.1% (first order difference tone).



- Easily panel mounted. Matches all other H. H. Scott components; Size in accessory case 15 $\frac{1}{2}$ " x 5" x 12 $\frac{1}{2}$ ". Price: \$139.95 (West of Rockies \$143.95)

Write for full technical specifications and new catalog MH-1.



New General Electric "Stereo Classic" Speaker Systems

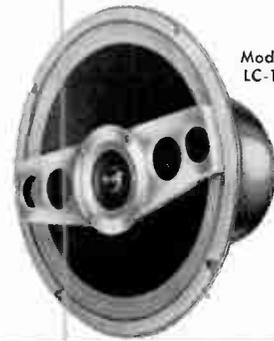


Model
LK-12 (Kit)

Model
LH-12



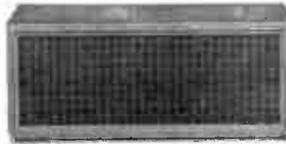
Model
LC-12



"Stereo Classic" speakers are offered in three different forms: • Model LK-12 woofer-tweeter kit with crossover network for those who prefer a biaxial installation using their own enclosure. **\$89.95*** • Model LC-12 coaxial speaker with crossover network. Same basic woofer with tweeter mounted coaxially in front. **\$89.95*** • Model LH-12 speaker system. Separate woofer, tweeter and crossover factory-installed in a 2 cu. ft. wood enclosure. Available in mahogany, blond oak, cherry and walnut veneers. **\$129.95***

G.E.'s new 12" Extended Bass speaker systems produce four times as much undistorted power at low frequencies (+6db) as standard 12" speakers in the same enclosure. These systems require amplifiers of only moderate power, since their efficiency is two to four times higher than comparable speaker systems. The new direct radiator tweeter provides unusually smooth response and exceptional sound dispersion at higher frequencies, without unnatural tone coloration. For overall flat response, we invite you to compare these speakers with all others.

...and Bookshelf Speaker System



Only 9" high, 17 $\frac{3}{8}$ " wide and 8 $\frac{3}{8}$ " deep, yet provides better low-frequency response than speakers tested in enclosures up to twice the size. Also offered as kit without enclosure. From **\$49.95 to \$57.50***



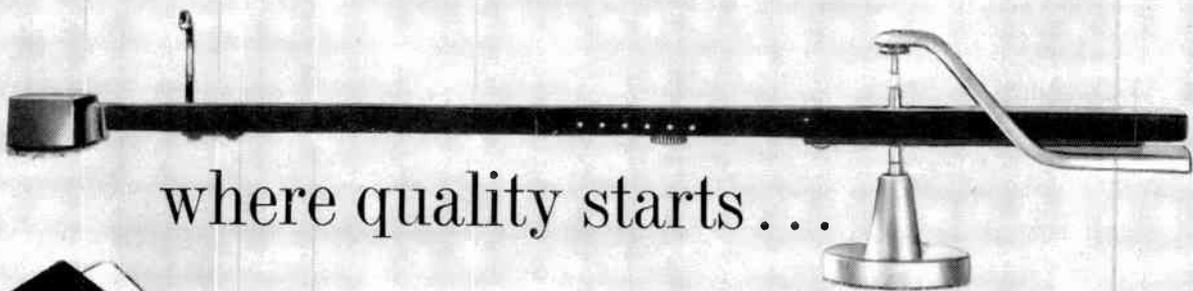
"Stereo Classic" Equipment Cabinet

Long, low modern styling. Three spacious compartments for easy placement of tuner, amplifier and changer or turntable. Two large sections for records. Mahogany, blond oak, or cherry veneer finishes. 31" high, 39 $\frac{3}{4}$ " wide, 17 $\frac{3}{8}$ " deep. **\$109.95***

See and hear all the new G-E "Stereo Classic" components 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., HFM19, W. Genesee St., Auburn, New York.

*Manufacturer's suggested resale prices.

GENERAL  ELECTRIC



where quality starts . . .

and the music begins

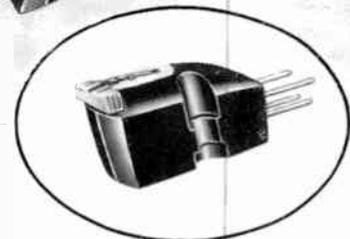
typed by Raymond Spilman

RIGHT at the beginnings of a stereo program . . . *the principle ingredient is quality . . . and, the finest quality is only possible with the incomparable STANTON Stereo-FLUXVALVE Pickup.*

For the music-minded—The STANTON Model 196 UNIPOISE Arm with integrated Stereo-FLUXVALVE Pickup employs a precision, single, friction-free bearing which adds **gentleness** to quality. Hermetically sealed in lifetime polystyrene, the Model 196 performs in a way no other pickup can equal. Here for the first time is a pickup with all of the compliance, frequency response and distortion-free performance for the highest quality music reproduction . . . and, it is fully compatible for both monophonic and stereophonic microgroove records.

For the technically-minded—Hermetically sealed, it is impervious to all elements. Exclusive replaceable "T-GUARD" Stylus assembly contains all moving elements and a high quality .7 mil diamond with precision polish and contour. Frequency response is flat within 2 db over the entire stereo recording range. Two balanced outputs for connection to low mag inputs of all preamplifiers . . . no need for transformer or gain-stage device. Finger tip stylus pressure adjustment from 1 to 6 grams (recommended pressure is from 1-4 grams). Exclusive built-in magnetic discriminator uses 4 coil push-pull design—rejects hum and provides better than 20db of inter-channel separation. Entire assembly weighs only a fraction of conventional tone arms. Simple Uni-mount installation employs a single thumbscrew and bolt. Prefabricated signal wires. requires no soldering for normal installations.

Model 196 STANTON UNIPOISE Arm with integrated Stereo-FLUXVALVE Pickup . . . \$59.85



The STANTON Model 371 Stereo-FLUXVALVE Cartridge

Identical to the Stereo-FLUXVALVE built into the Model 196 UNIPOISE, the Model 371 is of true miniature design and can be installed into all tone arms with standard 1/2" mounting centers. Four terminal design provides complete versatility as it can be strapped for 3 and 4 wire stereo systems as well as vertical and lateral monophonic transcriptions. Ideal for converting to stereo, or for new installations. Fully compatible, on monophonic records the Stereo-FLUXVALVE will outperform all other cartridges except the original FLUXVALVE . . . on stereo records it is peerless!

Model 371 STANTON Stereo-FLUXVALVE Cartridge \$29.85



*"For those who can **hear** the difference"* FINE QUALITY HIGH FIDELITY PRODUCTS BY
PICKERING & COMPANY, INC., Plainview, N. Y.

Have you read "It Takes Two To Stereo" by Walter O. Stanton? Revised edition now ready. Address Dept. D 19 for your Free copy.



Milton Sleeper discusses

MUSIC IN YOUR HOME

A FEW YEARS from now, someone is going to write a biography that may well be entitled "Hi-Fi and How It Grew". One of the most interesting chapters will be devoted to tape and tape machines. It will have to be a long chapter, in order to reveal the interplay of interests and competitive efforts among the companies involved, and to show how their most carefully-laid plans can be upset by the unpredictableness of that kaleidoscopic composite of activities which is called the hi-fi business.

If by some power of clairvoyance, even a summary of that chapter could be made available now, it would fetch a handsome price. The usual practice of basing predictions on past experience won't work in this case, for so much has been happening that was not anticipated. But if you would like to hazard a guess or two of your own, here are facts on which you can base your opinions:

In the immediate period B.S.R. (Before Stereo Records) RCA and Ampex, for separate reasons of their own, undertook to make recorded tapes competitive in price and convenience with records. Since raw tape is the largest element of cost, the obvious first step was to reduce the standard speed of $7\frac{1}{2}$ inches per second by one-half. The second step was to reduce the width of the tracks, so that four tracks could be recorded instead of two. As a result of these changes, it became possible to record four times as much music on a given length of tape. Then, for greater convenience, it was decided to use plastic cases or magazines to hold the tape, instead of reels.

Operation at half the previous speed and doubling the number of tracks created many mechanical and electrical problems. They were solved, however, one by one, to the point where it appeared that stereo tapes could compete with monaural discs. But there was an indeterminate variable that had not been anticipated in all that planning. It was the factor of luck, or timing, as you will see.

Ordinarily, no information is given out on a new product until it has gone through exhaustive field tests, and the design has been finalized, ready for production. But just when the new tapes and machines were at the point where field-testing could be started, something unexpected happened:

The first stereo records and pickups, immediately available in substantial quantities, were put on sale. Overnight, they threatened to steal the market from the tape magazines! This may have been the reason that, last

summer, RCA suddenly announced the tape magazines as a *fait accompli* — which they were not. Thereupon, the dealers and the public assumed that deliveries would start at once, and they jumped to the mistaken conclusion that the day of the tape reel was over. Actually, the only cartridges and machines then in existence were laboratory models.

This created a situation that left the field clear for stereo discs, since the tape and tape machine business was thrown into a state of utter confusion, worse confounded by widely expressed opinions that the noise level was increased by narrowing the tape tracks, and the audio range reduced by cutting the speed to the point where the magazines were inferior to stereo discs.

Apparently that criticism was justified, for Ampex came out with a new AME (Ampex Master Equalization) curve which, if used for original recording, makes it possible to produce four-track tapes at $3\frac{3}{4}$ ips. equal in quality to existing two-track, $7\frac{1}{2}$ -ips. tapes. Unfortunately, there is no way to apply this improvement to existing masters, so the quality of the cartridges is still in doubt.

What happens now to the magazines will be anti-climactic. Maybe, like FM broadcasting, they will deserve a second chance. Hi-fi enthusiasts mistrust the quality of slow-speed, four-track tapes, and they blame the magazines for stopping the release of new stereo music on reels. They don't want to record with four tracks, because such tapes cannot be cut and edited.

There will be a continuing demand for two-track $7\frac{1}{2}$ -ips. stereo tapes on reels because of the thousands of machines now in use. If there are no more new releases, owners of those machines will find ways of getting tapes of stereo broadcasts, or copies of stereo records. If those who get new four-track reel machines buy magazines, they will wind the tapes onto reels.

Hi-fi enthusiasts are ingenious in finding ways to get what they want. Their influence should not be discounted, for they are very outspoken in voicing their opinions. At this time, it is not quite clear what new pattern of demand will appear, but it is certain that, from the chaos of the last few months, sales will climb to new levels. Tape still provides the finest sound, the audio quality is not affected by repeated playing, and it offers the only means for home recording.

**STEREO
STEREO
AND
MONAURAL**

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



World-famous
EICO advantages
guarantee your complete satisfaction:

- Advanced engineering • Finest quality components
- "Beginner-Tested," easy step-by-step instructions
- LIFETIME service & calibration guarantee
- IN STOCK — Compare, then take home any EICO equipment—right "off the shelf"—from 1900 neighborhood EICO dealers.



Stereo Preamplifier HF85



FM Tuner HFT90



Stereo
Amplifier-Preamp
HF81



Bookshelf
Speaker System
HFS1



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



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



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



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



Over 1 MILLION EICO instruments in use throughout the world.

NEW STEREOPHONIC EQUIPMENT

HF85: Stereo Dual Preamplifier 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 EICO, 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—and 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 \$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. 1M distortion 0.04% @ 2V out. Attractive "low silhouette" design. HF65A Kit \$29.95, Wired \$44.95. HF65 (with power supply) Kit \$33.95. Wired \$49.95.

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

MONAURAL POWER AMPLIFIERS (use 2 for STEREO)

HF60: 60-Watt Ultra Linear Power Amplifier with Acro TO-330 Output 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.

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.

HF12: 12-Watt Integrated Amplifier. "Packs a wallop"—POP. ELECTRONICS. Kit \$34.95. Wired \$57.95.

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 8 1/2" edge-damped cone. Distortionless spike-shaped super-tweeter radiates omnidirectionally. Flat 45-20,000 cps, useful 30-40,000 cps. 16 ohms. HWD 36", 15 1/4", 11 1/2". "Eminently musical: would suggest unusual suitability for stereo."—Holt, HIGH FIDELITY. Completely factory-built: 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.

FM TUNER

HFT90: surpasses wired tuners up to 3X its cost. Pre-wired, 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.

EICO, 33-00 Northern Blvd., L. I. C. 1, N. Y. MH-1

SHOW ME HOW TO SAVE 50% on 60 models of top-quality equipment as checked below.

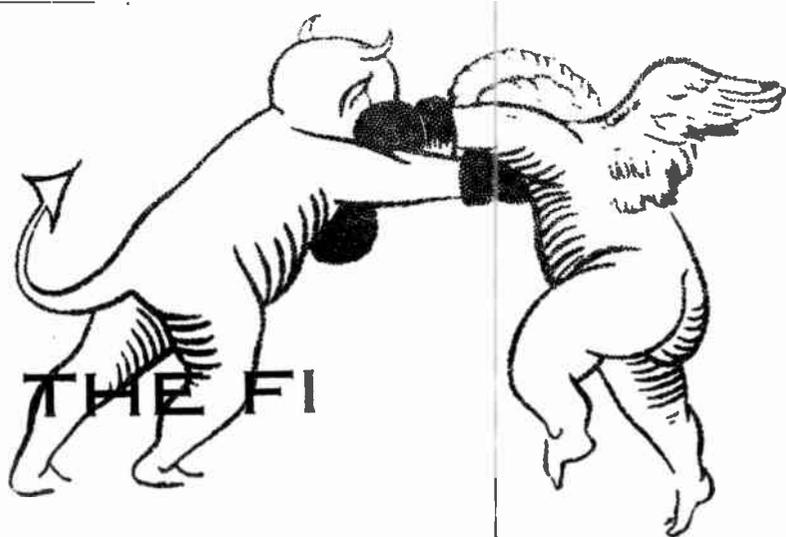
Test Instruments Hi-Fi Ham Gear.

Send FREE literature & name of neighborhood EICO dealer.

NAME.....
ADDRESS.....
CITY..... STATE.....

Copyright 1968 by Electronic Instr. Co., Inc. 33-00 N. Blvd., L. I. C. 1, N. Y.

Save 5% in the West. * LESS COVER, F. T. INC.



THE HI AND THE FI

The Time Element: "... For this important event, we take you now to the United Nations!", the announcer intoned, and a CBS engineer pressed a button that put the Ampex tape machine into operation. I was mad. We were being taken nowhere, except *in*, by a subtle little hoax that is being practiced much too frequently on the radio these days. What I was in truth listening to was a rebroadcast of a concert I had heard previously that afternoon as it was actually being performed.

And it *had* been an important event; Casals had played for the first time in many years in the United States; Munch conducted the Boston Symphony; and later, from Paris, we heard Menuhin and Oistrakh play together the Bach *Concerto in D for Two Violins*. But it was no longer a *current* event (no pun intended, please); the musicians had hours ago packed their instruments and gone home, and Señor Casals was, for all I knew, quietly sipping a glass of Madeira and discussing his performance with a few old cronies. All that remained tangible of that United Nations Day concert was rolling off at 15 inches per second on the studio tape machine.

The reason for my objection was partly psychological, of course. In these days of near-perfect tape recording, it takes a keener ear than I have to recognize a rebroadcast from the real thing, unless it is badly edited. I am not consciously aware that the excitement of live-performance immediacy is missing — until I am told that it is. And then I feel somehow cheated. This is why no recorded performance, no matter how breathtakingly stereo, no matter how ingeniously edited to turn out a near-perfect exhibition, can take the place of hearing music actually being made, of being a witness to the *creation* of art.

Perhaps the FCC should consider the wisdom of again enforcing a once strict ruling they relaxed a year ago so that recorded rebroadcasts need no longer be identified as such if the "time element" is not important, as in a news or political broadcast. In music, too, the time element is *always* important.

But On the Other Hand: There should be times when we can thank our lucky stars for the blessings of tape recording.

This season, East Coast radio listeners are faced with the preposterous necessity of having to choose between hearing two live broadcasts of symphonic concerts. After a starvation diet of live serious music on the air all week long, every Saturday night at 8:30 CBS broadcasts the New York Philharmonic, while the WQXR network presents the Boston Symphony. This is ridiculous, and another example of the Broadcasters' inexplicable yet typical indifference to the best interests of the radio audience as a whole. Surely one or the other of the concerts could be recorded for rebroadcasting at a more convenient time. Neither of the programs is sponsored, so the nonsense of Madison Avenue's "competitive rating" theory is not a factor. The other night I became so exasperated trying to pick up portions of both concerts that I wanted to hear, I finally shut down the radio altogether and picked up a good book.

The Gershwin Years: Speaking of good books, it is with special pride indeed that we call to your attention "The Gershwin Years" by Edward Jablonski and Lawrence D. Stewart, just published by Doubleday. As regular readers of Hi-Fi Music know, Mr. Jablonski's erudite and discerning critiques of show and good popular music have long appeared in our record review pages, and he often finds the time to do a feature article for us. He brings his usual high standards and imagination to bear in "The Gershwin Years" and, together with Mr. Stewart, has produced what I think is the finest chronicle of its kind currently available. With what appears to be the unlimited co-operation of Ira Gershwin, they have gathered together hundreds of photographs, sketches, and personal letters, never published before, from the days when the giants were writing popular music — Herbert, Kern, Weill, Youmans, Romberg, as well as those we are lucky to have with us still: Rodgers, Porter, Arlen, and Berlin. It is an intimate and joyous biography of an artist who may yet be acknowledged as the greatest composer America has so far produced. Even George Gershwin's sometime detractors were often full of praise. The exacting critic and composer Virgil Thomson once wrote, "George couldn't orchestrate for shucks

... but his strength was as the strength of ten, for his heart was pure." Gershwin was a primitive, perhaps, but when he sought out Ravel in quest of further musical instruction, the famous Frenchman refused: "You teach *me*," he said. But this book is more than the story of the Brothers Gershwin. It is a glamorous history of a more uninhibited, colorful era and of the vital, honest, and exuberant popular music of the period — qualities that the hack stuff being ground out on Tin Pan Alley these days, with its raucous, childlike appeal and smutty lyric content, sadly lacks. As a piece of reporting, and as a handsomely produced volume, "The Gershwin Years" is beautifully done.

Mono Is Not a Dead Duck: In reply to many of our readers who have written asking why we don't inaugurate the policy of reviewing stereo discs only, we feel that the day is not yet, but may well be soon. After all, as they point out, the reviews of stereo LP's would apply to their monophonic counterparts, too, as far as the ratings of composition and performance are concerned; only the stereo sound quality would have to be separately considered, and in these days of general LP excellence, a good stereo disc would undoubtedly have a good mono twin.

One of the big New York record stores already reports 5% of sales in stereo, and expects the ratio to rise to 7% by New Year's. They predict that by 1963, stereo sales will stabilize at 90% of total volume. But for practical purposes, we feel it is still necessary to give monaural recordings the lion's share of our review pages.

For one thing, not all our reviewers have stereo disc facilities yet; and for another, monophonic recordings can be played on stereo equipment. Heard through two speakers, they are greatly enhanced, producing characteristics almost approaching many stereo discs now being manufactured; in some cases, I can't tell the difference.

The stereo disc is still a baby, and it will be months before a significantly large number of homes have stereo systems. So, don't think your treasured mono LP's are destined to gather dust in the attic. Just wait till you hear them on stereo equipment!

— DOUGLASS CROSS

The Immortals of Hi-Fi

In the Past Decade, LP's Have Preserved for Later Generations the Work of Great Artists Whose Careers Were Cut Tragically Short — *By Ray Ellsworth*

THE BLESSINGS of the LP record and the hi-fi phonograph have certainly been many, and they have been frequently acknowledged by grateful music lovers everywhere. But there is one additional blessing that seems, so far, to have gone unremarked upon in the general accounting. That is the great role these inventions have played, since their arrival on the scene ten years ago, in preserving the "art of the immortals" of our own day. Unlike the great figures of the past, whose art has either been completely lost to the silences of history or else inadequately caught



DINU LIPATTI

in the ghostly snatches and wavering outlines that were afforded by the old style 78 rpm. disc, the great voices, vocal and instrumental, that have been stilled by death in our present decade will be handed down to posterity in, as it were, full-dress performances preserved in the kind of sound that will give future listeners a very good idea of what they were like alive.

This is a great enough blessing when one contemplates the number of historic figures, such as Walter Gieseking, Arturo Toscanini, and Ezio Pinza, whose lifetimes extended into the hi-fi era. Their art has been captured in autumnal aspect, if not in full prime. But an even greater triumph has been achieved in the preservation of the art of younger artists who emerged during the last decade, obviously destined for greatness but tragically cut off from life before their careers could come into full tide. Their names — Dinu Lipatti, Kathleen Ferrier, Guido Cantelli, William Kapell, Ataulfo Argenta, Dennis Brain, Ginette Neveu — comprise a noble list of which our time can well be proud. The moments of glory that were theirs in front of a microphone comprise a unique treasure for the record collector with a sense of history.



ATAULFO ARGENTA

CERTAINLY "historic" is a word that must be used, along with "fortunate", in describing that moment when Radiodiffusion Française set up its microphones at the Besancon Festival in France on the afternoon of September 16, 1950 and caught the art of Dinu Lipatti, not only in hi-fi, but in "actual recital" as well — the only existing example of Lipatti's art in either circumstances, released on Angel Records' two-disc set 3556B, entitled, with melancholy appropriateness, "Dinu Lipatti — His Last Recital". No other recording has captured a great artist's dedication to his music more poignantly.

Lipatti was the extraordinary Rumanian pianist who died December 2, 1950 at the age of 33. He died from rheumatoid arthritis, a disease for



KATHLEEN FERRIER

which there was no control until after he was dead. During his final years he had no health at all, and was kept alive while he prepared for his last recital by daily injections of the newly discovered Cortisone, a drug in short supply and impossibly expensive, made available to him by the generosity of private patrons and fellow musicians. He appeared infrequently in concert and made few recordings, but his pianism was a legend among musicians who were themselves considered great.

The records he did make previous to the Angel recital set have been released in this country on the Columbia label. Columbia ML-4721 has the Chopin *Sonata in B Minor*, the *D Flat Nocturne*, *Mazurka in C Sharp Minor*, and the *Barcarolle*. ML-4525 has the Schuman *A Minor Concerto*

with Von Karajan conducting, and the Grieg *A Minor Concerto* with Alceo Galliera conducting. He plays the Bach *B Flat Major Partita* and some smaller pieces, plus Mozart's *A Minor Sonata* on ML-4633, and the Complete Chopin *Waltzes* on ML-4522. Now deleted is a Columbia 10" LP containing Ravel's *Alborado del Gracioso*, Liszt's *Sonetto del Petrarca No. 104*, and two Scarlatti sonatas (C1-2216). All of these records reveal a pianist of truly noble powers. The disc containing the two concertos is especially thrilling — one critic declared this LP to be among the great single album releases of all time.

But Lipatti was more than a great pianist; he was a great person. "Lipatti," writes Walter Legge, EMI recording executive who supplies the essay that comes with the Angel set, "had the qualities of a saint." And after reading the essay and listening to the recordings, one can readily believe he did. Lipatti faced his illness as though it did not exist. He cared nothing for money. He had a super-human technique, but never used it for itself alone. He had a



DENNIS BRAIN

played the Tchaikovsky *B Flat Minor Concerto* he intended to study it for four years. This attitude was typical of the reverence in which he held all music.

On the Angel recordings he plays the Bach *Partita*, the Mozart *Sonata*, and the Chopin *Waltzes* already recorded on the Columbia issues, plus two Schubert *Impromptus*, Nos. 2 and 3 of *Op. 90*. But there is a difference here — the drama of a live performance played under incredible difficulties. His doctors had advised him strongly not to play the recital at all. Only by means of numerous injections of the Cortisone could he, as he insisted upon doing, go through with it. He was seen to weaken visibly as the concert progressed, even with their help. Yet this weakness can be detected only slightly on the records. His tone is firm, clear, controlled, beautifully shaded. There is a freshness, a sense of immediacy. One does not have to be told that this is not only great pianism, but great heart as well. Only in the last of the Chopin *Waltzes* does he falter a bit. The *Waltzes*, however, are suspended in eternity. He cannot play the final one at all.



GUIDO CANTELLI

humbleness before music and a sense of responsibility to audiences difficult to measure by ordinary standards. With all his powers, he did not play Beethoven until two years before he died. He did not think himself worthy. Before he

played the Tchaikovsky *B Flat Minor Concerto* he intended to study it for four years. This attitude was typical of the reverence in which he held all music.

On the Angel recordings he plays the Bach *Partita*, the Mozart *Sonata*, and the Chopin *Waltzes* already recorded on the Columbia issues, plus two Schubert *Impromptus*, Nos. 2 and 3 of *Op. 90*. But there is a difference here — the drama of a live performance played under incredible difficulties. His doctors had advised him strongly not to play the recital at all. Only by means of numerous injections of the Cortisone could he, as he insisted upon doing, go through with it. He was seen to weaken visibly as the concert progressed, even with their help. Yet this weakness can be detected only slightly on the records. His tone is firm, clear, controlled, beautifully shaded. There is a freshness, a sense of immediacy. One does not have to be told that this is not only great pianism, but great heart as well. Only in the last of the Chopin *Waltzes* does he falter a bit. The *Waltzes*, however, are suspended in eternity. He cannot play the final one at all.

IF IT IS difficult to write with objectivity about Lipatti, it is even more difficult to do so when writing about Kathleen Ferrier. The beautiful British contralto died October 8, 1953 at the age of 41 from the effects of cancer. Miss Ferrier had what certainly must be acknowledged as one of the most naturally beautiful contralto voices ever visited upon this planet. The sheer sound of it was intoxicating, lovely, warm, and as if it were made of pure velvet. Her career was a short one — barely ten years before the public. Nevertheless, she learned to use this superb instrument with a consummate artistry that startled everyone who heard her.

But Miss Ferrier, too, was much more than just a great voice. Like Lipatti, she was a wondrous person. Even before her illness was imminent, Neville Cardus, the English critic, could write of her that "not since Ellen Terry has any artist been so universally loved." She was hardworking, unpretentious, unceasingly amazed at her success, a good sport, alive and full of an easy if somewhat earthy humor, and, except when on the stage, not at all the "great artist". Her courage in the face of her illness

was as monumental and as touching as was Lipatti's, and endeared her to all. But something more than all this set her apart —



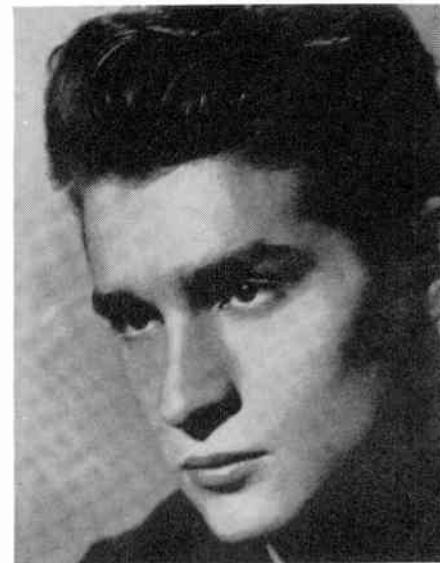
GINETTE NEVEU

for she remained a mystery.

Everything she sang became a thing of beauty. Her Orpheus was "wonderfully solemnized . . . classic shapes in marble . . . changing to melody, warm, rich-throated, but chaste," her Elgar (as the Angel in "Dream of Gerontius") mingled "impersonal grandeur with tenderness free of sentiment . . . most moving experience of a lifetime." Her Handel, her Bach, her Mendelssohn, her singing of devotional music and of folk songs, all were beautiful almost beyond bearing.

But her Brahms and her Mahler were devastating.

"By what act of imagination, perception and metamorphosis . . . by what alchemy in her mind and bloodstream . . . in a fleeting career . . . this woman of Blackburn, of Lancashire goodness of heart and humor . . . how did she come to sing Mahler . . . Mahler the neurotic . . . the inscrutable . . . the composer most



WILLIAM KAPELL

removed of all composers from English habits of emotion and musical experience . . . sing his song of loneliness in the world as few Austrian singers have done, and no other English singer ever?" Thus the English critic Neville Cardus again, and with no answer. There is the mystery.

Her great triumph, without question, is Mahler's *Das Lied von der Erde*, sung with Bruno Walter conducting. The closing section entitled "The Farewell" is heart-breaking. It was in the shadow of death that Mahler conceived and wrote this *Song of the Earth* — and Kathleen Ferrier sang it with full knowledge of her own impending death. Which may supply part of the answer. One of the truly great achievements of the recording industry is the priceless set of two LP's on London Records which she made with Julius Patzak, tenor, the Vienna Philharmonic, and Walter conducting (LL-625-26). The FFR sound is glorious. As a bonus, the fourth record side of the set contains her singing three of Mahler's *Last Songs from Ruckert*, with the same orchestral forces.

The rest of the Kathleen Ferrier discography is not large — not in this country, anyway. But there is more Mahler, the *Kindertotenlieder*, on Columbia ML-4980. There is Brahms' *Alto Rhapsody*, with Clemens Krauss and the London Philharmonic, which has also the *Four Songs* for alto, viola, and piano, Op. 91. There is, too, her performance of Brahms' tremendous *Four Serious Songs (Vier Ernste Gesänge)*, that miniature cycle on love and death (London 5020). Among her other recordings there are scatterings of Gluck, Handel, Mendelssohn, and Bach arias, two Bach cantatas, some Schubert songs — and, of course, that wonderfully fresh broadcast recital from Norway of English and folk songs on London LL-5291. The Gluck "Orfeo and Euridice" excerpts on London LL-5103 from the first Glyndebourne Festival are good, but, unfortunately, early examples of Ferrier. Her later — and, alas, unrecorded — performances in the role were historic. Two of her greatest achievements, the role of Lucretia in Benjamin Britten's "The Rape of Lucretia", which she created and which brought her to her first wide public, and the role of the Angel in Elgar's "Dream of Gerontius", will have to live only in the minds of those who heard her in them, for they, too, are unrecorded. But what we do have of Ferrier is a legacy of almost uniformly great singing, authentically captured in sound, and for that we can be very grateful.

GINETTE NEVEU was a young French girl just beginning to reap the rewards of her reputation as a violinist when she was killed in an air crash in 1949, together with her brother, Jean, who was also her accompanist. She left us only two LP's, both on the Angel label. Her performance of the Chausson *Poème*, with Issay Dobrowen conducting The Philharmonia Orchestra, plus Debussy's *Violin Sonata* and Ravel's *Tzigane*

with her brother at the piano, is on Angel 35128. She plays the Sibelius *Violin Concerto* with Walter Susskind conducting the same orchestra plus four short pieces by Joseph Suk, her brother again accompanying, on Angel 35129.

The Sibelius *Concerto* was her "big" piece, the work with which she made her major impression. People argue about Sibelius; whether or not he is "modern" or belongs to the 19th century. In the face of this *Concerto*, such discussion is irrelevant. Like Beethoven and Brahms, Sibelius wrote but one violin concerto, and this brooding, sombre, and beautiful composition belongs with them. Slim, dark-haired, wearing a white gown, Ginette Neveu played it at Carnegie Hall in 1948 with the New York Philharmonic. Her virtuosity and total involvement in the noble ideas it expresses have not been forgotten, and they are qualities she repeats on her recording. Especially touching at the concert was the pixie grin of delight at the tremendous applause, the little girl emerging from the cloak of the dedicated artist. Her record remains in the catalogues. Do you suppose people go into record shops still demanding it, especially it, and no other? Probably not, and that is a pity. Both discs, the Chausson as well as the Sibelius, are mementos of a rare talent, too quickly departed.

GUIDO CANTELLI, too, fell victim to an air crash, November 24, 1956 on his way to the U. S. from his native Italy for a guest-conducting appearance with the N. Y. Philharmonic. What kind of a conductor he was can best be indicated by quoting Arturo Toscanini: "He conducts as I do!" Toscanini heard the younger man at La Scala in 1948, and by 1949 Cantelli, as Toscanini's protégé, was conducting the Maestro's NBC Symphony by invitation and with full blessings. Cantelli returned to direct the NBC Orchestra many times thereafter, as well as, later on, the New York Philharmonic. Toscanini considered Cantelli the inheritor of his own artistic torch, and settled a great deal of hope on the young man's shoulders. At the news of Cantelli's death, Toscanini suffered a near collapse. He did, indeed, conduct like a young — and somewhat more flexible — Toscanini. We must measure our loss by this.

Cantelli left a slender discography, and not all of it shows him at his best. But Angel Records has released a disc of Cantelli conducting the Philharmonia Orchestra — the virtuoso British recording ensemble — in a program of Debussy and Ravel (Angel 35525) which includes,

among other works, the *Afternoon of a Faun* of Debussy and the second *Daphnis and Chloé Suite* of Ravel, and it is a beautiful, beautiful recording. Toscanini would certainly have been pleased. There is also a recording of Beethoven's *Seventh Symphony*, again with the Philharmonia (Angel S. 35620). Earlier there was, also from Angel, Mendelssohn's *Symphony No. 4* and Schubert's *Symphony No. 8*, and with the NBC Symphony on RCA Victor LM-1719, estimable readings of Mussorgsky's *Pictures at an Exhibition* and Tchaikovsky's *Romeo and Juliet*.

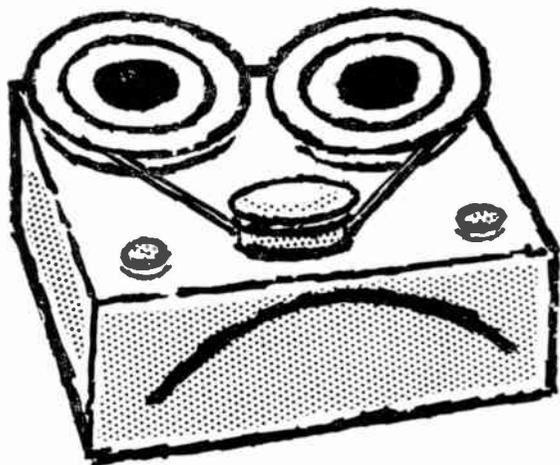
STILL another air crash deprived us of young William Kapell in 1953. Kapell had everything America needs to place its best artistic face before the world: youth, drive, imagination, integrity, taste, technique, idealism. He was a great pianist; he undoubtedly would have become a supreme pianist. Those who heard his brilliant playing of the Khachaturian *Piano Concerto* (1936) in concert were won over to this persuasion utterly, and are not to be argued out of it. The RCA Victor LP of this (LM-1006) with Kapell and the Boston Orchestra remains a serviceable, if not wholly adequate, memento of this landmark in his career. Otherwise, Victor's LM-1791, *In Memoriam*, with works by Bach, Schubert, and Liszt is his best recording. The Khachaturian and the Liszt (*Mephisto Waltz*) are 78 rpm. transfers — all others were new at the time of his death.

DENNIS BRAIN and Aurelfo Argenta both met death in auto accidents, more sacrifices on the altar of a mechanical age. Brain was an Englishman who played the French horn, one of a singular family of horn players, and perhaps the most gifted of them. He had been heard fleetingly on records over the years, sometimes along with his famous father, Aubrey, but never so well as on the two Angel discs that were to be his monument: the Mozart *Four Horn Concertos* (Angel 35092) and the Richard Strauss *Two Horn Concertos* (Angel 35496).

Argenta was the brilliant young (44) Spanish conductor whose international career was just beginning to gather real momentum when he died. He toured Europe, conducting concerts in Rome, Vienna, and Paris, and went to South America, but he had not yet visited the USA, although an American tour had been announced. We know him only through his recordings, which fortunately make up a substantial catalogue. Though he took on, and often triumphed over, such European spirits as Liszt, Tchaikovsky, and Debussy, he was a pearl of rare price in interpreting the music of his native land. Or even music like the Rimsky-Korsakov *Capriccio Espagnol*, which we often think of as Spanish music. Perhaps no other conductor of our time had such a wonderful way with the exotically glittering, tuneful music of

Continued on page 59





Double Jeopardy

A Few Minutes with a Tape Recorder Worked Wonders for This Trumpeter's Technique
— A Short Story by Leonard Feather

IT SOUNDED like a natural. I mean, anybody could have thought of it, but let's face it, some people just don't bother to think.

The thing is not just to know your limitations, but to have the ambition and the know-how to get around them. Anyhow, when I quit school and started gigging with local combos for a few months, it wasn't long before people began talking. I mean, I wasn't going to push Dizzy Gillespie or Shorty Rogers out of the spotlight overnight, but when a few of the other trumpet men in the area began to listen I knew I must have something on the ball.

Only two things I knew I didn't have. I never built up a tremendous upper register — always felt comfortable in the middle range of the horn — and never could play real fast; I felt more at ease just blowing real simple and not trying to dazzle anyone with technique.

Well, one night Rudy Burns passed through town, and after his band had played their job he happened to drop in at the bar where I was working. Didn't get to hear me, because I was through for the night, but somebody must have told him something, because when we were introduced he said: "Sure, I've heard about you. Maybe you'll be ready for us one of these days."

Now you don't take a compliment from Rudy Burns lightly. After all, if you work with the Guardian of the Avant Garde, as the press agents call him, you're as good as made. Rudy's brand of jazz isn't everybody's meat, but one thing is for sure: when you start winning polls and making overseas tours and selling hundreds of thousands of records, a little bit of that fame rubs off on anyone who works for you, even for a short while. So the compliment from Rudy was like Mickey Mantle saying he'd dig having you on his team. And I wasn't going to forget it or lose the chance to take advantage of it.

But after that night, that was all I heard, for the moment. Rudy didn't even give me his address or ask me to contact him if I ever hit New York. But you know how the grapevine works. Few weeks later I was playing a club date in Springfield when Al Fisher, the alto man, says: "I hear Rudy Burns is looking for a real fast trumpet man."

"How fast would that be?"

"Well, you know Rudy. If his trumpet section don't hit four altissimo C's every measure he figures they must have dozed off. Remember Cat Anderson the night Duke came through town? Well, Rudy's team is supposed to sound like a whole litter of Cat's kittens. You wouldn't last long with Rudy, I'm afraid."

"Al," I said, "with your help I can get a job in Burns' band in five minutes. Just five minutes is all it would take to pass an audition with him."

"How you going to audition? He won't be in town again this year, and I'm sorry, Jack, I'm not about to loan you plane fare to the Apple."

"Who's going to take off?" I asked. "That's just why I can get the job — if you'll help me."

After the gig that night we had a couple of blasts and talked it over. I arranged to give Al a twenty-five per cent cut on my first three months' earnings if I kept the job, or straight down the middle if I held it less than that.

In the morning we had time to cruise around the neighborhood and, as luck would have it, there was a little junk shop right on Main Street that had just what I wanted.

"Bass trumpet's no trouble," I said. "I'll have an embouchure in no time at all, and then we'll be set to go." I plunked down ten bucks for the horn and we stashed it in a suitcase.

A few nights later, after I'd had a chance to warm up my chops, we got to work in a hotel room in Dayton, using Al's two-speed tape recorder. Al manipulated the controls and I just tended to the music.

First we recorded at $7\frac{1}{2}$ inches per second. I made a touching, modest, sincere little speech. "Mr. Burns," I said, "I hope you won't mind my imposing on your time this way, and I hope you'll understand why I'm doing this audition with an accompaniment record. I just can't afford to let anybody around the band know about this, because it might jeopardize my job here. But I thought you might like to listen to a couple of little things to give you an idea of how I'm coming along."

Then we switched to $3\frac{3}{4}$ inches per second — half-speed — and I got out the bass trumpet and Al turned on the phonograph. We had one of those "add-a-part" LP records that provide you with an accompaniment. Only Al put it on at $16\frac{2}{3}$ r.p.m. — half the normal speed. And then I started to blow.

I took a couple of choruses of *Can't Get Started*, using a mess of double-time, which at this slow tempo was a cinch, and ending near the top of the bass trumpet's register. Next, I took *Indiana*, which was slow-medium tempo; easy on the first chorus, then I got a little trickier, and finally a chorus using all the technique at my disposal, which wasn't much by some standards, but it was going to sound like plenty when we got through. I mean, between ourselves, I'm good but not *Continued on page 62*



MOURA LYMPANY

An illustrious English pianist recommends works to be included in a collection of recorded keyboard music

GUIDE TO RECORD COLLECTING

Notes and Comments by
Bernard Gabriel

GREAT BRITAIN has given the world many of today's most illustrious pianists, and one of the most impressive of them all is Moura Lympany. Beginning her career as a twelve-year-old prodigy, when she played the Mendelssohn *G minor Concerto* under Basil Cameron in Harrogate, England, Miss Lympany has met with ever-increasing success through the years — in Europe, Australia, South America, Canada, and the United States. Last year she played at Robin Hood Dell, the Hollywood Bowl and the Lewisohn Stadium, thus appearing in a single season at three of the major outdoor musical events in this country. She also inaugurated "concerts at popular prices", and this experiment worked out so well that it is being repeated this season. Two record albums of Chopin Preludes and Waltzes are being released as we go to press by Capitol. Miss Lympany's Carnegie Hall concert took place in December, 1958. For us, she has chosen her favorite recorded performances of representative highlights of piano literature from the time of Bach to the present day.

J. S. Bach: The Well-Tempered Clavier: Whoever referred to the *Well-Tempered Clavier* as the "Old Testament of music" was hardly overstating the case. No other comparable work has received the reverence and awe accorded these 48 *Preludes and Fugues*, which showed the advantages and possibilities of the new tempered scale. All the more remarkable

too, because these are not lengthy imposing works, calling for tremendous dynamic contrasts and great sweep of line. They are rather, for the most part, short, unassuming masterpieces in miniature, seldom more than two pages in length, and utilizing no more than four octaves of a modern keyboard. Complex indeed as to counterpoint, and of an unbelievable perfection of form, it is, however, for other reasons that the *Well-Tempered Clavier* has remained a mountain peak in all music literature. Every emotion, from the most profoundly tragic to the gay and lighthearted may be found in one or another of the Preludes or Fugues. The work too (though not written for the piano), is of inestimable value as a great study for all keyboard enthusiasts. Available recordings include a set played on the piano by Rosalyn Tureck (Decca) and the Landowska version on RCA Victor, played on the harpsichord (which is the favorite of Miss Lympany). Landowska's recently completed album is indeed a monumental achievement. A lifetime, and a long lifetime at that, of study and love has gone into these authoritative interpretations. (Decca DX-127-8; RCA Victor LM-6801)

Mozart: Fantasies: Of all the piano works of Mozart, six bear the title of Fantasies. They are special favorites of Miss Lympany, and of the six, she makes particular mention of the one in C minor (K.475). Even more popular to most concert audiences and to students alike is the familiar D minor (K.397), which dates from Vienna, 1782. As the title "Fantasia" might imply, these are works of an improvisational flavor. They have violently contrasting moods, and a greater sense of drama than is often found in the piano music of Mozart. Many of the composer's happiest inspirations are in these pages. Miss Lympany prefers the Edwin Fischer recording, but this may be difficult to find. Of the available versions, the Gieseking performances are outstanding. He had the clarity, sensitivity, and style to make this music come alive. (Angel 35071, 35069)

Beethoven: 32 Sonatas: If the 48 *Preludes and Fugues* of the *Well-Tempered Clavier* have been referred to as the "Old Testament" of music, only the 32 Beethoven sonatas could truly be likened to the "New". For these monumental works make up, in variety and significance, a veritable world in themselves. If the fugue was the great musical form of the baroque period, the sonata form and its far-reaching ramifications in symphonies, quartets, trios, concertos, was its later counterpart in historical impact. The Beethoven piano sonatas date from the composer's early Mozartean period through his middle years and into his last and greatest period. Thus, there are several early sonatas of elegance, lightness, and charm; stormy works full of struggle, fire and despair, and finally, works of supreme

other-worldly serenity. Miss Lympany has chosen a towering work of Beethoven's last period as the one for which she has a special regard — the gigantic "Hammerklavier" Sonata. This, longest of all the sonatas has "enjoyed" the reputation of being so difficult as to be almost unplayable. Difficult from all points of view, too — musical, technical — even difficult to commit to memory. And it requires the endurance of a superman. When all such problems have been met and conquered, the work still often fails to come off. A touch of genius on the part of the interpreter seems required to make the colossus hang together. Fortunately, Miss Lympany's choice of Schnabel as interpreter for all 32 sonatas finds the recordings available. The performances are indeed, for the most part, so fine, so endowed with a sort of clairvoyant insight, so simple and yet so profound, as to belong with the greatest recorded performances of our time. There are more than a score of other competing versions of such sonatas as the "Moonlight" and "Appassionata" and other complete sets as well. (RCA Victor LM-2151-7)

Chopin: Sonata Op. 35 in B flat Minor, Sonata Op. 58 in B Minor: What an impression the *B flat minor Sonata* of Chopin must have made when it first appeared! It was a sonata not at all in the Mozart-Beethoven tradition, but one full of romantic and passionate melody — with a Funeral March for a third movement (the theme of which was destined to become more popular throughout the world than any tune on the "Hit Parade" of today), and with a last movement that foreshadows Debussy and Ravel in impressionistic tone painting. This masterpiece has been interpreted in many different ways by virtually every great pianist of the past hundred years, and there are now more than a dozen albums to choose from. Miss Lympany recommends the old version by Rachmaninov, which is a fine example of the great Russian pianist's style. Highly energized, with an extraordinary sense of shape and profile, it is also notable for a very fast tempo in the Funeral March. Horowitz also has to his credit one of his very finest interpretations on discs. (Camden 396; Victor LM-1235)

The *B minor Sonata, Op. 58*, written five years later, is a work of contrasting styles. Rough, stormy music, almost in a Beethoven vein, contrasts strongly with melodies of the utmost lyric sweetness. Seldom does one hear a completely satisfying account of this unusual work — which, though containing some of Chopin's most delectable music, does make one aware that the work as a whole is a bit contrived. Recommended recordings in the current catalogues include performances by Brailowsky and Kapell. (RCA Victor LM-1866; RCA Victor LM-1715)

Continued on page 59



stereo tapes



Reviews & Ratings

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

BEETHOVEN: Piano Concerto No. 5
in E flat ("Emperor") **A**
Rudolf Firkusny, piano; Pittsburgh **B**
Symphony Orchestra **A**
under William Steinberg
Stereo 7½ ips. Time: about 38 mins.
Capitol ZF-62 Steinberg



As strange as it may seem, it is not the pianist who is the star of this performance, but the orchestra and its expert leader. Steinberg's interpretation is one of true Beethovenian greatness; he gives the Concerto the unity of a symphony. While Firkusny, who must be counted among the top rank pianists, does approach the work with fiery spirit and stylistic understanding, he appears somewhat nervous in the first movement, and a slight rhythmic insecurity is noticeable. The sound is stunning and the difficult problem of relationship between soloist and orchestra has been most successfully resolved. **A. Skulsky**

Portraits in Sound: **A to B**
CHABRIER: Espana **A to B**
RIMSKY KORSAKOV: Russian **A**
Easter Overture
SMETANA: The Moldau
DUKAS: The Sorcerer's Apprentice
Concerts Arts Orchestra under
Erich Leinsdorf
Stereo 7½ ips. Time: about 43 mins.
Capitol ZF-96 Rimsky-Korsokov



In this presentation of four well known orchestral works, the engineers have truly surpassed themselves. They not only bring us sound which is both dazzling and beautiful, but also achieve an extraordinarily wide dynamic range. As to Leinsdorf's interpretive approach, it is one of utmost perfection and rhythmic precision; his command of the orchestra is absolute. What we do miss is a bit of imagination; the *Russian Easter Overture*, for example, comes across with more spirit in Ansermet's version. **A. Skulsky**

STRAVINSKY: Firebird Suite **A**
Paris Conservatoire Orchestra under **A**
Pierre Monteux **A**
Stereo 7½ ips. Time: about 20 mins.
RCA Victor BCS-88 Stravinsky



Stravinsky's first ballet score still retains its original glamor and remains a work of great melodic charm, rhythmic excitement and orchestral radiance. The present suite is the version the composer made in 1919, reducing the huge instrumentation of the first score to meet the requirements of the standard orchestra. Monteux gives a colorful and dynamic reading; the lyrical passages have a very special delicacy and transparency, while in brilliant episodes like the *Dance of King Kastchei* the orchestra rings out with hard metallic resonance. All this is splendidly recorded, and it is fine to have this performance by a great Stravinsky authority. **C. McPhee**

Music of Johann Strauss **A**
Antal Dorati conducting the Minneapolis **A**
Symphony Orch. **A**
Stereo 7½ ips. Time: about 18 mins.
Mercury MV55-41 J. Strauss



No more need be said than that this tape contains *Voices of Spring*, *Champagne Polka*, and *Roses from the South* effervescently performed by the Minneapolis, and brilliantly recorded by Mercury. This is all good musical fun, which Dorati conducts with a flair. Notice should be given the excellent accompanying liner notes by Alfred Simon, director of light music at New York's WQXR. Mr. Simon's annotations are a model of what liner notes should be but rarely are: informative, good reading, accurate, and a contribution toward further enjoyment of the music. **E. Jablonski**

Serenade
The Capitol Symphony Orchestra
under Carmen Dragon
Stereo 7½ ips. Time: about 38 mins.
Capitol ZF-71 Dragon



If you're in the mood for love, this languorous pot-pourri of familiar melodies is just what the doctor ordered. Here are Rubinstein's *Romance*, the lovely *Ich Liebe Dich* by Grieg, Drigo's famous *Serenade*, and seven other romantic favorites, enticingly garbed in Carmen Dragon's luxurious settings, and expertly performed by his orchestra. The sonics here are something of a paradox: on the one hand the sound is strikingly lush and resonant, and seems almost to saturate the room; on the other, it has virtually no stereo separation, and the right track is usually overpowered by the left one. If you're a stereo purist, this will bother you. If not, *Vive l'Amour!* **R. Sherman**

Strings by Starlight **A**
Hollywood Bowl Symphony Orchestra **A**
under Felix Slatkin **B**
Stereo 7½ ips. Time: about 37 mins.
Capitol ZF 95 Slatkin



Another collection of lyrical, romantic concert favorites, this inviting tape contains such standard works for strings as Tchaikovsky's *Waltz* from the *Serenade* in C and Barber's beautiful *Adagio*, along with tasteful arrangements for string orchestra of Borodin's *Necturne* (by Sir Malcolm Sargent), the beloved *Londonderry Air* (by Percy Grainger) and Tchaikovsky's *Andante Cantabile*. The mood of the music remains pretty much the same all through the tape, but Slatkin's skillful interpretations completely dispel any feeling of monotony. Soundwise, the tape is almost identical with *Serenade*, reviewed above: full, rich sonics, but an overbalanced left track. **R. Sherman**

Other Worlds, Other Sounds **A to B**
Esquivel and His Orchestra **A**
Stereo 7½ ips. Time: about 24 mins. **B**
RCA Victor CPS-171

A diverting, quite original musical imagination is the special quality of this collection of beguines (*Granada*, *Begin the Beguine*, *Night and Day*, *Poinciana*, etc.) What might be called stereo self-consciousness slips into some of the arrangements, however, with over-emphasized division of the instruments on the two channels creating that new bugbear of hi-fi, "the hole in the middle". But it's not a serious calamity here, and the pleasant dance mood created by the exotic combination of instruments, chorus, and the piano of the Mexican maestro himself just about makes up for it. **D. Cross**

Dancing on Park Avenue **A**
Tony Cabot and his Orchestra **B**
Stereo 7½ ips. Time: about 21 mins. **A**
RCA Victor BPS-117 Cabot



If you were not invited to the Knickerbocker Ball this year (and I must confess, I wasn't) you may experience this great social event of the season vicariously by putting on the present tape and doing the light fantastic to the orchestra of Tony Cabot which plays where neither you (nor I) tread, alas. What impressed me most of all was the high calibre of the songs which include such sophisticated fare as Porter's *I Concentrate on You*, *C'est Magnifique*, and *It's DeLovely*; from the Rodgers and Hart catalogue: *This Can't Be Love*, *My Funny Valentine*, *I Could Write a Book* and *Falling in Love with Love*. Also included are the Gershwin's *A Foggy Day*, Weill's *September Song*, and Kern's fine old (1917) *The Siren's Song*. A most enjoyable evening off the reservation. **E. Jablonski**



MONO/STEREO RECORDS

Reviews & Ratings

Board of Reviewers:

Jean Bowen • Arthur Cohn • George Cory • Douglass Cross • Oliver Daniel • Shelley Dobbins • Leonard Feather • Shirley Fleming • Bernard Gabriel • Ira Gitler • Peter Gravina • David Jablonski • Edward Jablonski • Alfred Kaine • Ulric Kaskell • George Louis Mayer • Colin McPhee • Louis Menashe • David H. Miller • Robert Sherman • Abraham Skulsky • Walter Stegman

ORCHESTRAL MUSIC

DEBUSSY: Iberia A-A
RAVEL: Valses Nobles et Sentimentales; Alborado del Gracioso A-A
 A-B
 Chicago Symphony Orchestra
 under Fritz Reiner
 RCA Victor LM-2222



Reiner

Debussy's exotically scored *Iberia*, a lovely evocation of a land the composer never knew, is given a fine performance by Reiner and the Chicago orchestra. In this work, tambourine and castanets play an important rhythmic role throughout, and they have been recorded with tact and delicacy. But in Ravel's *Valses* the engineers had a field day with the percussion section, much larger than in *Iberia*, and therefore to be handled with care. The opening *tutti* and many other full orchestral passages are completely obscured by too prominent percussion, marring an otherwise beautiful performance.

C. McPhee

DELIUS: Brigg Fair; A Song Before Sunrise; Marche Caprice; On Hearing the First Cuckoo in Spring; Summer Night on the River; Sleigh Ride; Intermezzo from "Fennimore and Gerda" A to B
 A
 A
 Royal Philharmonic under
 Sir Thomas Beecham
 Capitol EMI G-7116



Delius

Taken individually, I find each of Delius' tonal landscapes enjoyable listening, although I frankly confess to a preference for *Brigg Fair*. But the Delius style was not one of broad invention, either structurally, harmonically, or in instrumental design nor is it highly varied in mood and application; the net result is that tedious sets in well before the end of two sides of continued listening — despite Beecham's expert direction. The entirety is well recorded.

A. Kaine

GERSHWIN: Concerto in F; Rhapsody in Blue A
 A
 Eugene List, piano; the Eastman Rochester Symphony Orchestra under
 Howard Hanson
 S Mercury SR-90002

Soloist and conductor are very much at home in the Gershwin idiom, providing colorful and vigorous presentations of both jazz classics. A bit more of the jazz-like sarcasm in the faster, syncopated portions might have

sharpened the profile of each, but this is a minor point. For the *Rhapsody* this is a mere third entry in the stereo catalogue (as compared to twenty-two monaural listings), while the other work here makes its debut in the new medium. The piano seems at times overbalanced by the ensemble in density and sheer weight of sound. The recording, too, is a bit dry and close-in.

A. Kaine

GOEB: Concertino II for Orchestra C-B
KUBIK: Symphony No. 2 in F B-B
 The Louisville Orchestra under
 Robert Whitney
 Louisville Orch. Commissioning Series
 LOU-58-5

Even amid the more arid areas of modern American musical creativity are still to be found ideas of power and persuasiveness. The extended slow movement of Kubik's *Symphony* is an instance — it approaches the "personal expression" its composer was seeking. The rest of the work, however, has the angularity and abruptness of the "slide-rule" school of composition, currently in vogue. Smacking even more of the drawing board is Goeb's *Concertino*, although rhythmic vitality gives it urgency. Whitney and the Louisville Orchestra do admirably in perpetuating works that might not otherwise be further available to us. First-rate sound.

G. Cory

Spain: A
GRANADOS: Goyescas — Intermezzo A
 A
FALLA: La Vida Breve — Intermezzo and Dance; The Three-Cornered Hat — Dances A
ALBÉNIZ-ARBÓS: Iberia — Navarra; Fête-Dieu à Seville; Triana
 Chicago Symphony Orchestra
 under Fritz Reiner
 RCA Victor LM-2230

Falla



This travelogue in sound has every reason to be a popular seller. The selection is from the best of those Spanish composers who permeated their music with the color and atmosphere of their country; and the performance, roundly recorded, is spirited and sparkling. While Reiner tends generally to force the instrumental tone in climaxes, especially in the brasses, here the effect lends added excitement to the more violent passages. The Albéniz-Arbós is a standout. The elaborate album includes a descriptive text, beautifully illustrated, by Vincent Sheehan.

G. Cory

MENDELSSOHN: A Midsummer Night's Dream — Excerpts A-A
 B-A
SCHUBERT: Rosamunde, Op. 26 A-A
 Vienna Philharmonic Orchestra
 under Pierre Monteux
 RCA Victor LM-2223

RATINGS OF CLASSICAL MUSIC

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

COMPOSITION (Top Letter)

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

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

C: Worthy

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

PERFORMANCE (Middle Letter)

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

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

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

RECORDING QUALITY (Bottom Letter)

A: Outstanding Realism

Representing the highest present attainments in acoustic and recording techniques.

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

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.

Reviewers'



Raves

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

ORCHESTRAL MUSIC

Spain:
GRANADOS: *Goyescas—Intermezzo*
FALLA: *La Vida Breve—Intermezzo and Dance; The Three-Cornered Hat Dances*
ALBENIZ-ARBROS: *Iberia—Navarra; Fete—Dieu a Seville; Triana* RCA Victor LM-2230
MENDELSSOHN: *Symphony No. 4 in A, Op. 90; Symphony No. 5 in D minor, Op. 107 S.* RCA Victor LSC-2221
PROKOFIEV: *Symphony No. 1*
SHOSTAKOVITCH: *Symphony No. 1* Capitol EMI G-7118

CHAMBER MUSIC

BEETHOVEN: *Sonatas for Violin and Piano: Nos. 2 in A, 3 in E, 8 in G* Epic LC 3488
MOZART: *Quintets: C minor, K. 406; G minor, K. 516* Vanguard VRS 1029

VOCAL MUSIC

BUXTEHUDE: *Five Sacred Cantatas* Decca Archives ARC 3096
LULLY: *Dies Irae; Miserere mei Deus* Decca Archives ARC 3097
SCHUBERT: *13 Songs* Angel 35624
The Play of Daniel Decca DL 9402

OPERA

PUCCINI: *Madama Butterfly* RCA Victor LM-435 3-12"

KEYBOARD MUSIC

The Organ Columbia DL 5288

MISCELLANY

Peter Pan Disneyland ST-3910

Mother Goose for the Swing Set RCA Victor LBY-1010

FOLK

Songs of the World Columbia C2L-13

POPULAR

The War Years Capitol T 10140
All the Way . . . And Then Some Decca DL 8779
Flames, Flappers and Flasks Epic LN 3493
Moments Like These RCA Victor LPM-1719
Sousa In Hi-Fi Warner Bros. 1209

JAZZ

The Rites of Diablo S Roulette SR 52008

Pierre Monteux, for me the dean of present day conductors, is presented here for the first time at the head of the famous Vienna Philharmonic, and the new association is a happy one indeed. His playing of *Rosamunde* has an extraordinary quality to it, and is well phrased and very lyrical. Of the excerpts from Mendelssohn's work, only the *Overture* gets a tightly knit and lilting performance. The *Scherzo, Nocturne and Wedding March* sound in contrast somewhat pedantic. Victor's sound is first-rate. A. Skulsky

MENDELSSOHN: *Symphony No. 4 in A, Op. 90 ("Italian"); Symphony No. 5 in D minor, Op. 107 ("Reformation")* A-A
 A-A
 A-A
 Boston Symphony Orchestra under Charles Munch
 S RCA Victor LSC-2221 Munch



If you have ever had any doubts as to the beauty of the Boston strings, listen to them stereophonically in these symphonies, as Munch moulds and weaves Mendelssohn's melodies with the hands of a master. I simply cannot subscribe to the theory that the *Reformation Symphony* is one of the composer's poorest works: when performed with warmth and conviction as it is here, it is certainly hard to resist. The *Italian Symphony* is done with less vigor than is usually afforded it, but the beauty of the phrasing makes a pleasing listening experience. The recording demonstrates the tremendous strides Victor has made since its first stereo releases. D. H. Miller

PROKOFIEV: *Lieutenant Kijé, Op. 60* A-A
STRAVINSKY: *Song of the Nightingale* A-B
 A-A
 Chicago Symphony Orchestra under Fritz Reiner
 S RCA Victor LSC-2150

The Stravinsky piece is a perfect vehicle for stereo reproduction. Notwithstanding the beauty of this work in monophonic recording, the orchestration dazzles one in stereo. The listener can indulge in sonoric luxury, though Reiner is disposed toward a careful, rather than a carefree, performance; the perspectives of the *Nightingale* cannot be constricted. There is much professional competence in the Stravinsky, but not as much insight as could be desired. On the other hand, the Prokofiev receives as beautiful a performance as one could wish for. The Chicago orchestra reveals the expertness of this great conductor; it has a luminosity it never had heretofore. A. Cohn

PROKOFIEV: *Symphony No. 1 ("Classical")* A-A
 A-A
SHOSTAKOVITCH: *Symphony No. 1* A-A
 Philharmonic Orchestra under Efreim Kurtz
 Capitol EMI G-7118

It is a rare pleasure to hear Prokofiev's *Classical Symphony* played with such accuracy of intonation (particularly in the high string registers) and polish as here. The finesse of execution is not wasted, for Kurtz deftly captures the score's inherent elegance and delightful caprice. The treatment of Shostakovitch's *First Symphony* is something of a curio in that it is the first time I have ever heard each movement taken at exactly the speeds specified by the score. Whether the added animation detracts from the interpretative possibilities will, no doubt, be a matter of conjecture among symphonists. To these ears, Kurtz does well by this sometimes poignant work. The reproduction is of a high quality. A. Kaine

SCHUMANN: *Symphony No. 1 in B flat, Op. 15 ("Spring"); Manfred Overture, Op. 115* A
 C
 B to C
 Berlin Philharmonic Orchestra under Rudolf Kempe
 Capitol EMI G-7117 Kempe



Both the *Symphony* and the *Manfred Overture* suffer from dramatic and propulsive inhibition. Too much in each work is understated or left unsaid. The net impression is of plodding dullness. The sound tends to be "boomy" and thick-textured. A. Kaine

SIBELIUS: *Karelia Suite, Op. 1; The Swan of Tuonela, Op. 22, No. 3; En Saga, Op. 9; Romance in C, Op. 42* A
 A
 B
 Royal Philharmonic Orchestra under Anthony Collins
 Capitol-EMI G-7122 Sibelius



Few indeed have championed Sibelius' cause as convincingly as Collins. The conductor is especially impressive with his reading of these 4 early masterpieces; his tempi are appropriate, his climaxes effective. The luscious strings, Leonard Brain's English Horn in *The Swan of Tuonela*, the solo viola in the *Karelia Suite* are worth a separate mention. Wherever the music is darkly colored and the mood somber — which in these pieces is most of the time — Collins does the composer's bidding admirably. Not the last word in sound but this is no serious drawback for those whose prime concern is with faithful, faultless interpretation. W. Stegman

SMETANA: *Ma Vlast (My Country)* A-B
DVOŘÁK: *Slavonic Rhapsodies, Op. 45, Nos. 1 and 2* B-B
 A-A
 Concertgebouw Orchestra of Amsterdam under Antal Dorati
 Epic SC 6026 2-12"

Of the six tone poems which comprise Smetana's cycle *Ma Vlast*, only the second, *The Moldau*, has achieved real popular success; it is represented by about a dozen recordings. This is altogether strange, for Smetana's original achievement can only be grasped when we listen to the entire cycle, with its inner relationships of subject matter and musical material. As the only complete recording of the work dates many years back, the present performance is very welcome indeed. Dorati conducts with precision, spirit and understanding. He seems to have some difficulty in the first two tone poems, but things improve as he goes along. The two *Rhapsodies* by Dvořák are not to be counted among his best works. Their performances are good without being outstanding. Sound is excellent.

A. Skulsky

TCHAIKOVSKY: Nutcracker Suite A
BERLIOZ: Roman Carnival Overture B
WAGNER: Prelude to "Die Meistersinger" A
 Symphony of the Air, without conductor
 S Concert Disc CS-25 Wagner



The jacket notes, in quite an emotional fanfare, tell us that the music on this recording is performed without a conductor, "... but hovering over the performance, inspiring each phrase, each incisive stroke of the musicians, is the spirit of Arturo Toscanini". I feel that it would have been a more worthy memorial to the Maestro to have had a conductor — many of the entrances are quite ragged, and phrasing tends to be iron-clad and inflexible. This is especially disastrous in the Tchaikovsky, where grace, delicacy and finesse are essential. The recording is stunning in matters of instrumental placement and stereo depth, but one does feel a little too close to the orchestra.

D. H. Miller

TCHAIKOVSKY: Serenade for Strings, Op. 48 A-A
ELGAR: Introduction and Allegro for Strings, Op. 47 B-B
 Strings of the Boston Symphony
 Orchestra under Charles Munch
 S RCA Victor LSC-2105 Elgar



I am not fully convinced that stereo adds much to the medium of chamber music or string orchestra. The sound of this disc is not fully balanced, and some dispersions of sections seem rather forced. On the other hand, much of the time the stereo element seems completely lacking. However, stereo is still an infant and there are many channels (no pun intended) yet to be explored. The cover of the album fails to indicate the Elgar work. And those liner notes! Did you know that Peter Ilyitch was "the world's most whistled composer?"

A. Cohn

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



Among conductors, Monteux's ability to shape a work with clarity, realize its depth, and present it with proper style and finesse has made him one of the greatest. It is rather surprising to find the wide variety of moods of this Tchaikovsky black-bordered work played with such careful control as to almost negate its sonorous outpourings. There are certain individual touches with which one can agree or not (a usual condition of Tchaikovsky performances), but there is also an overconsideration of detail and a Germanic type of heaviness in this interpretation. The recording does not come near to the fidelity promised for stereo records, nor is the surface noise factor solved in the review copy I had.

A. Cohn

TCHAIKOVSKY: The Tempest B-C-B
BORODIN: Nocturne (Orch. Tcherenpin) A
GLAZOUNOV: Stenka Razin A
 The Philharmonia Orchestra under
 Anatole Fistoulari
 Capitol G7119 Glazounov



Tchaikovsky's Shakespeare-inspired orchestral fantasy, while not one of the composer's foremost works, deserves wider recognition than it hitherto has had. The opening and closing sections depicting the sea are compelling in their broad flow and somber orchestral color. The contrasting Ariel episodes have freshness and charm. The weakness of this work lies in the static love music; clearly, Miranda and Ferdinand did not interest the composer. Glazounov's symphonic poem, written at the age of 20, proves once more the natural flair of Russian composers for brilliant orchestral writing. Good performances, well recorded.

C. McPhee

WALTON: Façade Suite; Johannesburg Festival Overture; Portsmouth Point Overture; Crown Imperial March; Orb and Sceptre March A to B
 A
 A
 Philharmonia Orchestra under the
 composer
 Angel 35639 Walton



By far the best work presented here is the highly entertaining *Façade Suite*, written originally for Edith Sitwell and a chamber ensemble in 1922 and arranged for full orchestra four years later. A series of exuberant parodies including a *Tango*, *Foxtrot*, *Swiss Yodeling Song* and *Tarantella*, they still sound crisp and fresh today, as witty and infectious in their gay orchestral colors as the poems on which they are based. The *Overtures* are brilliant festival pieces but little more; the *Coronation Marches* are streamlined Elgar. Composers generally are poor conductors of their music. Walton proves the contrary, giving dazzling performances. Recording superb for resonance and detail.

C. McPhee

CONCERTOS

BACH: Concertos for Violin, Strings and Continuo: No. 1 in A minor, No. 2 in E; Concerto for Two Violins, Strings and Continuo in D minor A-A-A
 B-B-B
 A-A-A
 Wolfgang Schneiderhan and Rudolf Baumgartner, violins; Festival Strings, Lucerne, under Rudolf Baumgartner
 Decca Archive ARC 3099 Schneiderhan



Most violinists of today have eliminated the sultry and flamboyant style of playing so fashionable at one time and are more concerned with the subtle expressions of a work. It is somewhat odd to hear a German violinist play Bach with such an intense vibrato that the design gives way to over-charged statements. This reviewer does not expect Bach's music to be portrayed merely as mundane patterns, one following the other in a cool, detached manner. But because of Schneiderhan's lushness of tone the slow movements are somewhat false — akin to viewing an etching through colored lens. He is not guilty of impurity, he is simply guilty of not realizing degrees of vibrato. In the double concerto there is some unevenness of balance in the antiphonal solo lines. The orchestral support is good.

A. Cohn

BERLIOZ: Harold in Italy A
 William Primrose, viola; Boston Symphony Orchestra under Charles Munch
 S RCA Victor LM-2228 Primrose



Primrose's melancholy poet is not wasting away with introspection, but he is no extrovert, either — rather a very competent dreamer who can take mountains, pilgrims, and brigands in his stride. There is a fleetingly off-pitch note here and there, barely worth mentioning. The final "Orgy of the Brigands" movement could be a bit more orgiastic, to my ear; Munch chooses a deliberate pace and relaxed rhythm which are a little disappointing. The stereo sound is superb: deep and spread-out, with the viola just far enough in the foreground — but not too far.

S. Fleming

BRAHMS: Piano Concerto No. 1 in D minor, Op. 15 A
 A to B
 A
 Leon Fleisher, piano; the Cleveland Orchestra under George Szell
 Epic LC-3584 Fleisher



It is doubtful whether this granddaddy of fingerbreakers has ever been executed with such crystal clarity. The recurrent triple octave trills of the first movement in particular are something to hear! It is also questionable whether so much electricity has ever before been generated in its performance. Yet, laudable as this version is, my preference is still for another Szell collaboration — this one with Serkin, who plays with less steel in his tone and a degree of warmth and meaning that the younger artist has yet to attain. Epic's sound is exemplary.

A. Kaine

SAINT-SAËNS: Concerto No. 2 in G Minor, Op. 22 B-A
 A-A
 A-A
 Artur Schnabel, piano; Symphony of the Air under Alfred Wallenstein
 RCA Victor LM 2234 Franck



Here is the summum optimum of virtuosity and musical understanding in a concerto coupling, which will thrill the listener. For such playing and recording

one gladly overlooks the sparse total of 36 minutes playing time on the disc. Rubinstein is in top form, in excellent rapport with Wallenstein and the rich orchestra, breathing new life into both scores. The great pianist demonstrates once again a technique that is startling and a sensitivity for nuance that is disarming. The musicians echo his spirit; the sound outclasses all competing versions of these scores. W. Stegman

SCHUMANN: Concerto for 4 Horns in F, Op. 86; Cello Concerto in A Minor, Op. 129 B-A A-A A-B

Y. Shapiro, B. Afanasiev, E. Starozhilov, S. Krivnetsky, French horns; with the State Radio Orchestra of the U.S.S.R. under Alexander Gauk; Mstislav Rostropovich, cello, with the Moscow Philharmonic Orchestra under Samuel Samosud, respectively Monitor MC-2023 Rostropovich



Despite this effective performance (the first on records) I cannot share Schumann's feeling that the 4-Horn Concerto is one of his best works. The record is a curiosity at best, noteworthy less as a musical contribution than as an effort to give more complete representation to the composer on records. The 7th recording of the Cello Concerto, in the hands of Rostropovich, is a paean from beginning to end. The cellist is rather contemplative in the slow passages, probing for hidden meanings. What he discovers is conveyed in a loving, warm communication, not seriously impaired by a sound which is slightly tubby at times. W. Stegman

CHAMBER MUSIC

BEETHOVEN: Sonatas for Violin and Piano: No. 2 in A, Op. 12, No. 2; No. 3 in E flat, Op. 12, No. 3; No. 8 in G, Op. 30, No. 3 A A A

Arthur Grumiaux, violin; Clara Haskil, piano Epic LC 3488 Haskil



Surely one of the noblest, most successfully-brought-off projects on LP's is this team's performance of all ten of Beethoven's sonatas for violin and piano. This release completes the undertaking and a fanfare is in order! All four discs in the series are a monument to the esthetic conception which places technique at the service of a composer's creation. It becomes superfluous to mention again the insight and the fraternity displayed by Grumiaux and Haskil in every collaborative measure, and the self-effacement in solo passages. They are deep into this music, heart and soul. Try the frolicsome finale of No. 3, the captivating opening statement of No. 2, or No. 8 all the way through. Blessed be the engineers responsible for never once betraying these magnificent artists. W. Stegman

MOZART: Quintet in C minor, K.406; Quintet in G minor, K.516 A-A A-A A-A

Griller String Quartet with William Primrose, viola Vanguard VRS 1029 Mozart



Performances of such clarity and power as these can only be termed musical gospel. The ultimate in realistic refinement makes this recording an example of really truthful chamber music. The significance of a quartet team is most potent when marked by long association. When a guest artist joins the group, quite often its personality becomes faded, and the resulting performance is at best a compromise. But not one nuance is overlooked, not one tempo is disordered, in this magnificent conception of what are, in my opinion, the two greatest string quintets ever composed. The Grillers and Primrose team together in a discovery of Mozart that is rare in the music-making of today. Vanguard has struck a rich mine. Please — all the Mozart and Brahms quintets, and quickly! A. Cahn

PROKOFIEV: Sonata for Cello and Piano, Op. 119 A A

SHOSTAKOVICH: Sonata for Cello and Piano, Op. 40 B

Mstislav Rostropovich, cello, with Sviatoslav Richter and Dmitri Shostakovich, piano, respectively Monitor MC-2021 Prokofiev



The cello magically conduces composers to utterances of especial nobility, and we have two superior contemporary examples here. The Prokofiev Sonata is haunting and memorable, recalling the lyricism of his "Romeo and Juliet". Shostakovich seems to produce his strongest writing in the chamber idiom, and this work sustains that opinion. His own performance of the bravura piano part is brilliant. Rostropovich is masterly, encompassing every demand with assurance and rare perception. The recording, processed from Russian master tapes, is slightly marred by a "hiss", so unfortunately characteristic of the Soviet recording technique. G. Cary

VOCAL MUSIC

BACH: Magnificat A C B
Martha Schilling, soprano; Gertrude Pitzinger, contralto; Heinz Marten, tenor; Gerhard Gröschel, bass; Singgemeinschaft, Rudolf Lamy; Solistenvereinigung der Bachwoche Ansbach under Ferdinand Leitner Decca Archives ARC 3098 Leitner



Like most recordings of the Magnificat this version has its strengths and its weaknesses. Here all the effort goes into making every facet of the work's construction as clean and clear as possible. The chorus and the solo instrumentalists achieve their aim. The solo singers do not. The contralto is the only distinguished member of the quartet; the rest suffer from fluttery intonation and other basic faults. It is rare to hear the tenor and alto lines of the chorus, in such a work as this, emerge as clearly as they do here. The chorus is at its best in the *Suscipit Israel*, one of the disc's highlights. Recorded in 1949, but clear sound. G. L. Mayer

BACH: Mass in B minor A B C
Lois Marshall, Hertha Töpfer, Peter Pears, Kim Borg, Hans Braun; Chorus and Symphony Orchestra of the Bavarian radio under Eugen Jochum Epic SC 6027 2-12" Marshall



This is a tense, fast-paced, restless reading of this great work. The choral movements are scaled to a wide dynamic range, obviously in an attempt to give shape to the immense fugal structures. But the scale is so wide and the contrasts so extreme that the effect is one of distortion. The solo quintet (two basses) is, for its part, uneven in quality, with Pears and Marshall contributing the most satisfying work. The sound reproduction, so important in this maze of polyphony, is most disappointing — the balances poor, the climaxes overstated, the instrumental forces strident and unpleasant to the ear. J. Bawen

BRAHMS: Magelone Songs, Op. 33 B to C A A A
Dietrich Fischer-Dieskau, baritone; Jörg Demus, piano Decca DL 9401 Brahms



This group of fifteen songs set to Tieck's poems on the 12th century legend of "The beautiful Magelone and the Knight Peter with the silver keys" can be considered Brahms' only song cycle. Brahms, however, did not wish them to be performed as a cycle. It is convenient to have them all on one disc and the responsibility for either respecting or violating the composer's wishes, after all, is left up to the listener. Chances are, small doses will suffice. For not even Fischer-Dieskau's compelling vocalism can disguise the fact that these songs do not number among the composer's finest efforts. The performance has the excellence that one would expect. G. L. Mayer

BUXTEHUDE: Five Sacred Cantatas A A A
Helmut Krebs, tenor; Dietrich Fischer-Dieskau, baritone; with instrumental soloists, and strings of the Bach Orchestra, Berlin, under Carl Gorvin Decca Archives ARC 3096

As a link between Schütz and Bach, the music of Buxtehude is both important and revealing. As presented here, the five Cantatas are to be counted among the best productions of the Archive Series. Side II, with the two settings of excerpts from the Song of Songs (*Ich bin eine Blume zu Saran* and *Ich suchte des Nachts*) is especially rewarding, the expressive content of these two works being among the highest achievements of Buxtehude. The performances, by all concerned, are absolutely beautiful. And Dietrich Fischer-Dieskau once more proves his versatility in his complete adherence to Buxtehude's style and by his integration with the performing ensemble. Not least, the sound of the organ lends an almost unearthly atmosphere to the whole presentation. Sound is wonderfully realistic. A. Skulsky

LULLY: Dies Irae (Motet for Two Chorus and Orchestra); Miserere mei Deus (Motet for Two Chorus) A A A

Ethel Sussman, soprano; Marie Therese Debliqui, alto; Bernard Plantey, Jean Mollien, tenors; Bernard Cottret, bass; Jeanne Baudry, organist; Lamoureux Orchestra and Chorus under Marcel Couraud Decca Archives ARC 3097 Couraud



Lully, who was the foremost composer at the court of Louis XIV, is sparsely represented on records, yet both the *Dies Irae* and the *Miserere* confirm the

composer's importance in the general development of music history. From the expressive viewpoint, his style immediately foreshadows that of Purcell. On the other hand, the grand line of his music and his great imaginativeness place him among the very top French composers. His *Dies Irae* is, in fact, as strong in impact as Berlioz' *Requiem*. The performances are absolutely first-rate and as close to authenticity as possible. Only one of the tenors (I don't know which) seems to be struggling at times with the high tessitura of his part.
A. Skulsky

SCHUBERT: 13 Songs A
Dietrich Fischer-Dieskau, baritone; A
Gerald Moore, piano A
Angel 35624 Fischer-Dieskau



No singer performs Schubert songs any better than Fischer-Dieskau, and when Gerald Moore is the accompanist the results transcend criticism. One can only rejoice that such music-making still exists in this era of relaxed standards. The magnitude of Fischer-Dieskau's musicianship is made up of many elements but one of the most striking is his incredible dynamic range. The flexibility with which he employs shades of loud and soft is one of the most striking aspects of his art. Truly, this is a record to take its place in the "immortal performances" category.
G. L. Mayer

The Art of Lily Pons: Arias and Songs by Delibes, Donizetti, Verdi, Meyerbeer, Mozart, Rossini, Thomas, Ponce, Rimsky-Korsakov, Faure, Debussy, Hue, Liadoff, Bach, Handel and others A to B
Lily Pons, soprano A to B
Camden CBL 101 2-12'' R
Pons



Though Lily Pons has been a reigning member of the "Met" for 28 years now (far longer than any other prima donna in the institution's history), the 24 arias and songs that make up this set were all recorded between 1930 and 1940. They are a good representation of the varied facets of her art. She is heard in several coloratura arias, in songs of Fauré and Debussy; her ability to cope with the classic style is shown in airs by Bach, Pergolesi and Handel. It would seem apparent that as compared with some of her illustrious predecessors, Lily Pons probably has more charm, versatility and musical intelligence than many; but as regards the quality of the voice itself, and her negotiation of true legato as well as staccato coloratura, she is perhaps less polished and brilliant. And her trill, alas, cannot compete with that prized possession of the "golden age" songbirds. But by today's less exalted vocal standards, she remains outstanding in all departments.
B. Gabriel

English Lute Songs and Six In Nomines A to B
(Songs by Dowland, Campian, Danyel, etc.) Alfred Deller, counter-tenor; A
Desmond Dupre, lute; the In Nomine Players A
Vanguard BG-576 Deller



Let no lover of vocal music be frightened away from this recital by the fact that it contains no song composed later than 1617. For, by virtue of their great melodic beauty and their evocative moods, the best English songs of the late 16th and early 17th centuries sound less dated and archaic than much 18th and 19th century vocal music. Such a song as Campian's *Care-Charming Sleep* rates as an exquisite work by any standard. These gentle songs suit Deller's equally gentle art much better than many things he has attempted recently. The easy flexibility of his voice permits him to give the often intricate melodies the flow they demand.
G. L. Mayer

Leonard Warren on Tour in Russia A to C
Leonard Warren, baritone; B to C
Willard Sektberg, pianist B
RCA Victor LM-2266 Warren



Recorded during performances given by Mr. Warren in Leningrad and Kiev during his tour of Russia in May, 1958, this somewhat pedestrian recital is further marred by what might be called "operatic baritone vocal production". This excess of full-throated tonal bravado and forced volume robs the songs (by Beethoven, Caccini, Bach, Fauré, Ravel, D'Indy, etc.) of their musical subtlety, the voice of its warmth, and the words of their sensitivity. He is at his best in an Act II aria from Verdi's "Falstaff" which brought down the house, as did his "American Group" songs whose obviousness and worn familiarity would hardly allow them nowadays to be exposed to the felicities of a church-social audience in the U. S. But the Russians obviously loved them, Mr. Warren obviously enjoyed singing them, and a good time was had by all. The sound is not bad for "on location" recording.
D. Cross

None But the Lonely Heart: Jennie Tourel Sings Russian Love Songs B-C
Jennie Tourel, mezzo-soprano; Brooks B
Smith, piano B
Decca DL 9981 Tourel



Russian melancholy pervades this collection of songs by Tchaikovsky, Rachmaninov and others who employ a similar musical idiom. The lamentations are many, but the varieties of expression are remarkably few. Miss Tourel sings with her customary intelligence and feeling for words, but the sound of her voice, hard and often unpleasant, is somewhat insensitive, and her pitch is insecure. Brooks Smith plays very capable accompaniments, but the lugubrious cello obbligato that joins him in some of the songs negates a good bit of his effort. The sound, which buries the piano in woolly and sepulchral depths, does little to help matters.
J. Bowen

The Play of Daniel A
New York Pro Musica under A
Noah Greenberg A
Decca DL 9402 Greenberg



Although the play of Daniel was probably written in the twelfth century, its music — fresh, tuneful, and full of color — has not aged. It is a liturgical drama, composed by the students of the Cathedral of Beauvais in honor of the Christmas season, for performance after the Office of Matins. Presented as it is here, with metrical problems solved and instrumentation restored by the best of modern scholarship, it is unforgettable. The Pro Musica does it full justice, with special honors going to Charles Bressler for his genuinely expressive portrayal of Daniel. The sound, too, is excellent.
J. Bowen

OPERA

MASCAGNI: Cavalleria Rusticana B
Renata Tebaldi, Jussi Bjoerling, Ettore A
Bastianini, Rina Corsi, Lucia Dani, A
Orchestra and Chorus of the Maggio Musicale Fiorentino under Alberto Erede
RCA Victor LM-6059 2-12'' Tebaldi



Even without knowing the many other versions of "Cavalleria", I am certain that this newest recording must rank at the very top of the list. Renata Tebaldi, who sings the role of Santuzza for the first time here, surpasses herself both vocally and dramatically. She gets first-rate support from Jussi Bjoerling in the role of Turiddu and from Ettore Bastianini as Alfio. In the lesser roles both Rina Corsi and Lucia Dani are equally outstanding. And for once, Alberto Erede conducts both with precision and the utmost insight into the work's character. The fourth side of this set is devoted to a recital by Bjoerling of arias from a half-dozen other operas. He is outstanding as usual; especially, I think, in Cilea's "Arlesiana". Extreme realism of sound is achieved in "Cavalleria".
A. Skulsky

MOZART: Idomeneo A
Sena Jurinac, Lucille Udovick, Richard A-B
Lewis, Leopold Simoneau, and oth- B
ers; The Glyndebourne Festival Chorus and Orchestra under John Pritchard
Angel 3574 C/L 3-12'' Simoneau



Written when Mozart was twenty-four years old, "Idomeneo" was the work of one already a master. Into it the composer poured an unceasing stream of musical invention and a remarkable sixth sense of the possibilities of dramatic characterization in music. Gluck's work as a reformer of stilted operatic conventions was reflected in it, particularly in the handling of the chorus. But the dazzling expression of conflicting emotions in the big solo quartet was, even for Mozart's time, highly original, and won for him, of course, instant criticism. This is a long opera and is recorded here slightly cut. The performance, which has the persuasive force of the living thing, is convincing, if somewhat uneven. Of the principal singers, Simoneau is the most satisfying, for Lewis's tone, though beautiful, is veiled, and Jurinac's rather over-weighted. As for Udovick, the Electra, she is not in a class with the other three. Chorus and orchestra (particularly the woodwinds) are first-rate, the sound good.
J. Bowen

PUCCHINI: Modama Butterfly A
 Anna Moffo, Cesare Valletti, Rosalind A
 Elias, Renato Cesari and others with A
 the Rome Opera House Orchestra
 and Chorus under Erich Leinsdorf
 RCA Victor LM-6135 3-12" **Moffo**



Certainly one of the most healthy and rewarding aspects of today's flourishing record industry is the occasional evidence of truly creative productivity. Here, Victor has taken a fresh look at Puccini's oft-recorded masterpiece, selected a splendid young cast of singers willing to re-examine their roles, and has given us a performance faithful to the composer's original intention—"a light, lyric tragedy; a thread of smoke." The result is full of surprises and remarkably successful. At first hearing, Leinsdorf's tempi may sound erratic, his orchestral dynamics somewhat colorless; but further exposure reveals a refreshing elegance, free of melodramatic over-indulgence. Several customary cuts have been restored for this version and the Act III *Prelude*, recorded in its entirety, is a brilliant exposition of Puccini's genius in writing for the orchestra alone. The singers are all superb. Anna Moffo, the young American soprano, displays one of the most beautiful voices to make its debut on records in a long, long time. And she can act; the vocal expressiveness at her command is exactly right all the way through—shy, breathlessly eager, sensual in the love duet; weary, heart-broken in the final scenes. Rosalind Elias, who seems to be recording all the mezzo-soprano roles for Victor these days, is almost as arresting in the role of Suzuki; and Cesare Valletti, a true lyric tenor, is youthfully convincing as the so-often unbelievable Pinkerton. The sound is peerless.

D. Cross

VERDI: Simon Boccanegra B
 Tito Gobbi, Boris Christoff, Victoria de A
 los Angeles, Giuseppe Campora, A
 Orchestra and Chorus of the Opera
 House, Rome, under Gabriele Santini
 Capitol EMI GCR-7126 3-12" **Verdi**



Congratulations are in order for almost everyone who had a part in making this exceptional recorded version of the opera. Stylistically midway between the "Rigoletto", "Trovatore", and the "Othello", "Falstaff" periods, the music is good Verdi, but somewhat lacking in memorable melody. (Oddly enough, the one famous aria, *Il Lacerato Spirito*, occurs in the prologue.) Furthermore, the music is rather stern and somewhat gloomy in character. Thus, to make this drama of opposing political forces in 14th century Genoa consistently compelling for the listener, the singers must have, in addition to fine voices, great vitality and dramatic force. And this they have. Boris Christoff, that "modern-day Chaliapin", gives a stirring and powerful portrayal of Fiesco. Victoria de los Angeles is in fine voice and more comfortable than usual in her highest register. Campora also does an excellent job, and Santini conducts masterfully. Only the Simon himself, Tito Gobbi, is slightly disappointing, having not quite the needed majesty for the role nor the beauty of voice comparable to the other principals. The sound is remarkably clear and true.

B. Gabriel

Birgit Nilsson: Arias by Verdi and Wagner A
 Birgit Nilsson, soprano; Philharmonia B
 Orchestra under Leopold Ludwig A
 Angel 35540 **Nilsson**



Nilsson's brilliant voice has made a great impression on audiences in London, Bayreuth and Chicago. This recording, which was issued some time ago in Europe, is by no means representative of the singer at her best. The simplified ending of *Pace*, *pace* and the occasional spreading and scoopings of the voice suggest that she is using her remarkable instrument at less than its full potential. However, this is less true today than it was when this recording was made. Nilsson grows from year to year and has already superseded these efforts. A more persistent difficulty is her reluctance to completely give vent to the woes of the agonized heroines she portrays.

G. L. Mayer

KEYBOARD MUSIC

BRAHMS: Variations on a Theme by Paganini, Op. 35, Books 1 and 2 A-A
SCRIABIN: Sonata No. 5, Op. 53; A-A
Etudes, Op. 8, Nos. 12, 10, and 5;
Op. 42, No. 5
 Victor Merzhanov, piano
 Monitor MC 2013 **Merzhanov**



Time has clarified Scriabin's music; its content is now tremendously lyrical. No longer is it wrapped in metaphysical or mystical trappings or whatever else the cultists claimed for it. The music is symbolic of the past. When

Merzhanov plays it with regard for these reflections, he engenders a quality that evokes a proper response in the listener. When he becomes engrossed in the "subject matter" the music becomes stifled. As for the Brahms, the prodigious and tightly-woven thematic developments are thrilling, and Merzhanov tosses off the two sets sensationally. One is not surprised to learn he shared first prize with Sviatoslav Richter (considered the peer of all the Russian pianists) in a 1945 competition.

A. Cohn

RACHMANINOV: Variations on a Theme of Corelli A to B
LISZT: Mephisto Waltz No. 1; A
Feux Follets A to B
PROKOFIEV: Sonata No. 7 in B flat, Op. 83
 Vladimir Ashkenazy, piano
 Angel 35647 **Ashkenazy**



Judging from this album and the group of Chopin performances issued last year, there can be little doubt that Ashkenazy is the Horowitz of this generation. Possessed of a phenomenal technique, abetted by iron control, fine taste, deep insight, and knowing sensitivity of projection, his colorful and moving concepts fulfill the subtlest implications of the score. For sheer dramatic fire, he is unexcelled. The Liszt *Feux Follets* and Rachmaninov are unequalled gems; the Prokofiev, matched only by Horowitz himself. The *Mephisto Waltz* was slightly better organized and set forth by the unforgettable William Kapell. Angel's sound is a bit fuzzy, but realistically balanced.

A. Kaine

Discovering the Piano: A Guide to Piano Playing A-B
22 Favorites for Students of All Ages A
 Lorin Hollander, piano A
 RCA Camden CAL 460 **Hollander**



Musical prodigies don't seem to come along anymore with the profusion of other years. Few are the violinists and pianists in knee pants who appear on the concert stage, these days, and the record field has almost entirely avoided the artist in embryo. Possibly Lorin Hollander, 13 years old when this album was made, was a bit beyond the prodigy age, but he is the youngest pianist ever to be signed by RCA Victor. His playing of these twenty-two pieces, mostly from the student repertoire, indicates that he is already the possessor of a thoroughly grounded technique, a beautiful singing tone, lyric charm and a buoyant rhythmic pulse. He doesn't play for effect, nor does he try to sound twice his years. A very bright future would seem to lie ahead for this sterling newcomer. The album is a must for young students in particular.

B. Gabriel

The Organ A
E. Power Biggs: An aural and visual guide, with the sound of many modern and historic organs A
 Columbia DL 5288 **Biggs**



A magnificent pictorial-musical-oral-historiographical compendium that is surely the most beautifully packaged recording of the year. Biggs takes the listener on an international tour of organ sound, with one hundred and twenty-five musical excerpts illustrating his commentary. The make-up, essential mechanism, and development of assorted types of organs are discussed, and in addition to the record there are some forty large double-sized pages, containing articles by experts on the early history of the instrument, its design and construction in the present era, a consideration of the organ's role in this country, and comments by Mr. Biggs. A preface by Schweitzer and copious illustrations are additional bonuses.

A. Cohn

MISCELLANY

Virtuoso Guitar B
 Rey de la Torre, classical guitar B
 Epic LC3479 **Torre A**



Despite a literature extending back to the 16th century, the solo guitar has won world-wide recognition and acceptance only in recent times. Rey de la Torre is one of a few gifted guitarists responsible for much of the current interest. There are expert performances of short works by Turina, Llobet, Villa-Lobos, de Falla and Tarrega on this disc, and the reverse side features a lengthy sonata by Giuliani. Only the de Falla numbers held any real fascination for this listener, but all the music is interesting historically and is certainly worth a hearing. More spontaneity and charm might have enlivened the otherwise excellent playing.

B. Gabriel

Peter Pan A
 Bobby Driscoll, Kathy Beaumont, Paul Collins, Tommy, Lusche, Hans Conreid and Bill Thompson A
 Told by Jimmie Dodd A
 Disneyland ST-3910 d. i. Jablonski



The whole story is very nice. I like the voices of all the children and also I like this record because it has a picture book with it. The Walt Disney pictures look pretty too. I like *A Pirate's Life* and the *Crocodile Music* which goes tick-tock, tick tock (cause he swallowed a clock). And most of all I like the voice of Peter Pan and the exciting adventures and I like the voice of Captain Hook and Smee about the cadenza. I think any child would get a kick out of this record. Even I got a kick out of this record. d. i. Jablonski

Mother Goose for the Swing Set A
 Buddy Weed and his Playground Pals A
 RCA Victor LBY-1010 A



I like the music and *The Old Woman Who Lived in the Shoe*. And also *Simple Simon*; my sister Carla likes this record too. These aren't regular nursery rhymes; they are different from the ordinary ones — the lyrics are different. I think that this record is swell for a child to have. Its sort of jazz. d. i. Jablonski

Contemporary Creations for Spanish Guitar C
 Laurindo Almeida, guitar A
 Capitol P 8447 Almeida



A dozen pieces occupy the two sides of this disc, written for the most part by unfamiliar names: Goldsmith, Mancini, Marshall, Smith, etc. The two better-known men, David Raskin and Alex North, are represented by transcriptions. It is true that the literature for the guitar is limited, and Almeida's desire to build the guitar-music stockpile is admirable. But why not approach composers who can cope with the intricacies of plectrum technique and yet turn out works of musical value? There is no doubt as to the polish of Almeida's performances. Sonically, the record is very good — too good, since every barlock, vibrato, and movement over the frets registers. A. Cahn

FOLK

Australian Folk Songs A
 Burl Ives A
 Decca DL 8749 B
 Ives



This excellent sampling of folk songs from "down under" finds Burl Ives in top form: his singing has charm and spirit, and his unaffected interpretations are entirely convincing. The majority of these songs belong to the stockmen, sheep-herders, bullock-drivers and plainmen, and are roughly equivalent in mood and content to some of our American cowboy and frontier ballads. Melodically, they are firmly rooted in British balladry (several in fact have familiar English tunes, and one, *The Wild Colonial Boy*, is actually as popular in Ireland as it is with the Aussies). But in the sentiments they express, and the stories they tell, the songs are typically and peculiarly Australian. Good sound. R. Sherman

Songs of the World A
 The Norman Luboff Choir A
 Columbia C2L-13 2-12" A
 Luboff



Purists who insist on imbibing their folk music "straight" had better keep their distance, but others will find this two-disc set a listening treat. The tasteful choral settings, the impeccable musicianship of the Luboff Singers, and the close, well-balanced sound all contribute to making the album one of the most appealing I have heard in some time. The choice of songs is also a happy one, blending old favorites (*Greensleeves*, *Auprès de ma Blonde*,

et. al.) and lesser known ballads into a varied and colorful panorama of folk music from some twenty-one countries. Most of the numbers are sung in English (a pity, in a way) and the attractive album provides full texts and many fine photos. R. Sherman

Under Open Skies A-B
 John Raitt A-B
 Capitol T-1058 A
 Raitt



John Raitt, familiar figure on the American musical stage, is heard here in an gratiating collection of folk and folk-like ballads with (as the liner notes put it) "full and big-sounding choral-instrumental backing". Raitt's resonant voice is ideally suited to many of the more theatrical songs in the album —, I especially liked Lerner and Loewe's *They Call the Wind Maria* and *Blow High, Blow Low* from "Carousel" — but not surprisingly, the "big-sounding" treatment is somewhat less convincing with some simple folk tunes as *I Wonder as I Wander* and *I'm Going Away*. Excellent sound. R. Sherman

Along the Volga A
 The National Chorus of Russian Song A
 Decca DL 9985 B



This magnificent mixed choir, under the direction of A. V. Sveshnikov, gives a convincing demonstration of its virtuosity with an impressive recital of thirteen Russian folk ballads. The unidentified soloists are excellent, but it is the exciting, often overwhelming power of the entire chorus that makes the disc a notable one. The ensemble's interpretations throughout are marked by the ultimate degree of musicality and finesse. In some of the numbers, unfortunately, the feeling of presence is somewhat dissipated by the covered, rather distant quality of the sound. R. Sherman

The Don Cossacks A-B
 Columbia ML 5296 A-B
 B



The Don Cossacks, organized by the dynamic Serge Jaroff more than four decades ago, have aged most gracefully. If today their singing sometimes lacks the crackling precision of yesteryear, and if the tenors seem to be straining just a bit to reach those incredibly high notes, the group remains one of the world's most exciting choruses. This latest disc contains a typically varied program of Russian religious, traditional and composed songs, all highlighting the vocal gymnastics for which the ensemble is justly renowned. The selection of material is quite good on the whole, a notable exception being an amateurish musical mish-mosh called *Selections from Tchaikovsky*. The sound is acceptable, but suffers from a somewhat shallow, pinched quality. R. Sherman

Folk Songs from the Caucasus B
 Monitor MF 307 A
 B



The tiny republics nestled in the Caucasus, between the Caspian and the Black Seas, all have distinct and proud musical heritages. The songs and dances of the eight regions represented on this fine release are expertly performed by various native ensembles, heightened by the exotic sounds of many unusual folk instruments. One senses here many different blends of European and Near-Eastern influences ranging, for instance, from an entirely Russian-sounding Ossetian dance, to the vigorous *Oh Maiden, Maiden* from neighboring Georgia, which could easily be taken for a Yemenite-Israeli song. Although the album is fascinating, much of the music will not be immediately appealing to Western ears. Variable, but generally good, sonics. R. Sherman

A Polish Wedding C
 The Polka Kings B
 Epic LN-3495 A

A lighthearted, if not particularly distinguished set of obereks, polkas and waltzes (sample titles: *Ring the Bell Polka*, *At My Uncle's Wedding*, *Beautiful May Waltz*) is performed with appropriate gusto by a typical Polish dance band. If you like this sort of music, you should have a gay old time listening and/or dancing to the lilting tunes; if you don't, you'll be bored silly after two or three numbers. Fine sound.
R. Sherman

STAGE, SCREEN, AND TV

RODGERS: Victory at Sea, Vol. 2 C
RCA Victor Symphony Orchestra under A
Robert Russell Bennett B
S RCA Victor Stereo LSC-2226



Most of the interest in this collection of excerpts from the television series "Victory at Sea" lies in Bennett's brilliant orchestrations. By far the best tunes from the original thirteen-hour score were chosen for the first suite recorded for Victor by Bennett some time ago. This one sounds more like a patchwork of leftovers, and it is neither as interesting nor as well integrated as the earlier work. Stereo definitely heightens the color and breadth of the orchestral arrangements, making one wish that Bennett had had more inspiring thematic material with which to work. Victor's recording is spacious, but wheezy in loud passages.
D. H. Miller

Far Whom the Bell Tolls B
Ray Heindorf conducting studio A
orchestra B
Warner Brothers 1201

Here is the soundtrack from the Paramount picture; composed by the late Victor Young, it is a very effective score replete with Iberiaisms and the sound of *The Bell*. Rarely is a film score truly as effective in the living room as in the theater and this one is no exception. Your enjoyment of it depends upon your musical tastes and/or your remembrance of the motion picture. There are some very stirring passages that accompanied the moving scenes in the film, though I do not think that musical interest is sustained throughout the entire disc. Heindorf does his usual excellent job.
E. Jablonski

The King and I (for orchestra) A
Arranged and conducted by A-B
Warren Barker A
Warner Brothers 1205



Rodgers

All the favorites are included in this orchestral reading of twelve songs from the great Rodgers & Hammerstein score, plus two which were not included in the Broadway album (*Song of the King* and *Western People Funny*). Warren Barker's arrangements are brilliantly recorded — perhaps too brilliantly, for the excessive use of the wire brush is intruding on several bands. This is no integrated musical "synthesis" of the score, but rather individual treatments of each song. Anna's memorable soliloquy, *Shall I Tell You What I Think of You?* requires the lyric to be effective, and its exclusion is a blessing of omission.
S. Dobbins

POPULAR

The War Years A
Eve Boswell with the Reg Owen A
Orchestra A
Capitol T 10140



The title refers to World War II, and the collection is given a further title: "Memory-Making Songs". Here are *There, I've Said It Again*, *I'll Walk Alone*, *I'll Be Seeing You*, *Sentimental Journey*, *You'll Never Know*, *I'll Buy That Dream*, and *As Time Goes By*—among others. Miss Boswell is not one of the Boswell sisters, but an English vocalist via Hungary who sings beautifully. The Reg Owen orchestra is as impeccable as ever and the arrangements are tasteful. Somehow it seems strange to hear these songs used to instill nostalgia. Suddenly I feel old.
E. Jablonski

Baby, Baby, Baby B
Mindy Carson with orchestra under B
Glenn Osser and Sherman Edwards A
Columbia CL 1166



Carson

The gimmick here is to assemble as many songs with the word "baby" in their titles and make an album. This seems simple. Too simple. Are there really that many good songs so titled? (The best one, incidentally, *One For My Baby*, is not used.) Anyway, if you should want to hear Miss Carson singing the likes of *I Don't Want To Walk Without You*, *Baby, Baby Face*, *My Melancholy Baby*, *I Can't Give You Anything But Love*, (*Baby*) etc., she's your doll. My own lack of enthusiasm may be attributed to my aversion to the present usage of "baby". This has nothing to do with Miss Carson's singing, which is O.K., if not exciting.
E. Jablonski

Yesterday B
Maurice Chevalier B
MGM E3702 P



Chevalier

In terms of longevity alone, the career of Chevalier is awe-inspiring, yet his eternally youthful manner and unique personality help to make even his earliest successes seem new. (Did you know he introduced *Louise* in 1929?) This album is frankly intended for nostalgia, and yet, with the high fidelity of the recording and ageless charm of the star, these songs might have been in last season's hit shows. Will Chevalier win new fans with this return to yesterday . . . ? Maybe not, but he should have about all the fans any mortal can handle, right now.
S. Dobbins

All the Way . . . And Then Some! A
Sammy Davis, Jr. A
Decca DL 8779



Davis

Several issues back this reviewer lent a jaundiced ear to a Davis album, and was quick to number himself a booster. That earlier one is now forgotten — the new one should be remembered for a long time. The twelve tunes use the conducting talents of six directors, as Mr. Wonderful goes all the way vocally on top standards such as *Night And Day*, *I Concentrate on You*, and the title tune. Songs are mostly up-beat and the arrangements go heavy on the brass, with some notable exceptions. When *I Fall in Love*, for one, proves the lad can sing a quiet ballad, and without belting a single note, carry a listener all the way—and back. A pleasant journey.
S. Dobbins

Flames, Flappers and Flasks A
Joe Glover and his Collegians A
Epic LN 3493



A
A
A

This album is accurately sub-titled "Roaring the Twenties in Hi-Fi" for it is an affectionate, undistorted, run-through of many of the songs popular in the Twenties, all performed in authentic style. This is not a ricky-tick kidding of the art of performing popular songs during the period; and it is an art approaching the folk. Some of the selections (which ought to bring a warm glow to the hearts of those in their Fifties) included are *Collegiate*, *San, I Wanna Be Loved by You*, *Rose of Washington Square*, *I Love the College Girls*, and, of course, *Barney Google*. Excellent historic-nostalgic notes by Fred Danzig.
E. Jablonski

Moon, Wind, and Stars B
Morton Gould and his Orchestra A
RCA Victor LM 2232

B
A
B

There are few who are not aware of Morton Gould's triple-threat character as composer-arranger-conductor (he occasionally adds a fourth menace as piano soloist) and all three are once again available. The program is mostly familiar, (*All Through the Night*, *Estrellita*, and *Drigo's Serenade*). Actually, this is not a "pop" album in the strictest sense, though its atmosphere is generally suitable for late night "don't annoy the neighbors" listening. Tchaikovsky's *Barcarolle*, and Beethoven's "Moonlight" Sonata (first movement) lead an equally lush life. With the exception of some stiff breezes on *Windjammer*, it's mostly such stuff as dreams are made of.
S. Dobbins

Pop Goes the Concert B
Skitch Henderson and his Orchestra A
RCA Victor LPM-1772



Henderson

Here is a generally light-hearted collection of assorted music, given fanciful titles and equally light-hearted and fanciful interpretations. Included are

such old timers as Paderewski's *Minuet*, now called *Minuet on the Rocks*; a Tchaikovsky melange titled *Wherefore Art Thou Tchaikovsky?* You get the idea: many a war horse is given a currying—tastefully and impeccably by the musicianly Mr. Henderson. For me the special feature of this album is the first recording of Gershwin's *Blue Monday Blues* (from the early—1922— one act opera "Blue Monday"). Henderson treats this song with a crisp Gershwinesque piano, and uses a bit of the *Overture* in his arrangement; though early, *Blue Monday Blues* is a very good song. E. Jablonski

Give the Lady What She Wants A
Lena Horne with Lennie Hayton B
and his Orchestra A
RCA Victor LPM-1879

In attempting to "Give the Lady What She Wants", someone goofed, for the selection of songs does not bear out the idea suggested by the album's title, nor does Miss Horne seem at home in the wide disparity of the musical background. She's her familiar self when Hayton's arrangements are supporting her (*Honey in the Honeycomb* and *Love*, which is almost her theme song by now); but when Ralph Burns' stark jazz style takes over, she takes on another personality (or two). The material is top-drawer, however; the orchestral direction by Lennie Hayton buoyant; and the recording rousing. G. Cory

The Immortal Al Jolson A
Al Jolson with orchestra and B
chorus under Lou Bring A
Decca DL 9063 Jolson



Fourteen songs taken from broadcasts in the late Forties make up this new album devoted to the old minstrel (which explains the occasional intrusion of applause). Jolson was in great voice when he appeared on the Kraft Music Hall program where he occasionally sang songs off his usual beaten path—such things as Porter's *Just One of Those Things*, or Burton Lane's and E. Y. Harburg's *Don't Let It Get You Down* from the Broadway musical which had starred Jolson, "Hold On to Your Hats". Other numbers include *For Me and My Gal*, *She's o Latin From Manhattan*, and *The Best Things in Life Are Free*. A worthy addition to the Jolson discography. E. Jablonski

This Is Gordon MacRae B
Gordon MacRae with orchestra A
Capitol T 1051 A



This Is Dean Martin! B
Dean Martin with orchestra B
Capitol T 1047 A
Martin

The latest albums in Capitol's exclamatory "This Is . . ." series should not be compared, as MacRae's large voice and Martin's small voice are simply not in the same class. Their material is equally uninspired, with the edge for better quality going to MacRae's collection, mainly because of the contributions of Berlin, Loewe, and Porter. Dean Martin's set contains *Volare* (which I'm afraid I shall be sick of till the end of time). However, all the material is ideally suited to each of the vocalist's talents and should please their following. E. Jablonski

Show Me the Way To Go Home B
Chauncey Rittenhouse and his A
Saloon Salon Four A
Columbia CL 1149



Mr. Rittenhouse, I presume, plays the piano—a sprung bar-room piano with which he attacks songs, many of the old-timers, with assured abandon. This is a party record, good for dancing, with a charm of its own. I don't recommend it for serious listening but it is a lot of fun with a flavor of the past, and, as such, is very good. Some of the songs included are *Ain't She Sweet?*, *Nola*, *Singin' in the Rain*, *You Are My Sunshine*, and other appropriate ditties. E. Jablonski

Moments Like These A
Dinah Shore with orchestra and chorus A
under Harry Zimmerman A
RCA Victor LPM-1719



Would that there were more singers like Dinah Shore singing with simplicity, warmth, directness, free of mannerisms. In terms of the song quality, this is one of the finest collections in recent months: *Moments Like This*, *I'll Remember April*, *These Foolish Things*, *What's New*, *I Can Dream*, *Can't It*, *How Long Has This Been Going On?* A little known Cole Porter song (from an English version of one of his shows), *I Loved Him*, and a Harold Arlen song introduced by Miss

Shore in a film, *Now I Know* from "Up In Arms", are tasty morsels from the neglected category and well worth knowing. All are excellently sung by Miss Shore and appropriately accompanied by Harry Zimmerman, et. al.

E. Jablonski

The Smart Set A to B
The Smart Set with orchestra A
under Ralph Carmichael A
Warner Brothers Record 1203

Another vocal group, this time one that sings without cluttering up the song with rock'n' rollisms, whoops and hollers and other such musical impedimenta. The Smart Set—if they must use that name—sings a dozen more or less standard numbers, good ones too: *Cheek to Cheek* (Berlin), *I Only Have Eyes for You* (Warren and Dubin), *Moon Song* (Coslow and Johnston), *You'd Be So Nice To Come Home To* (Porter), among the outstanding. There is a nice cozy Thirtiesish quality about the group's harmonizing, which makes for pleasant listening. E. Jablonski

Sousa In Hi-Fi A
The Warner Bros. Military Band A
under Henry Mancini A
Warner Brothers Record 1209

Stirring, foot-tapping renditions of a dozen John Phillip Sousa marches in rousing interpretations by an excellent studio band. It came as a revelation to learn (since the war I have been avoiding marches) that practically every known march seems to have been written by Sousa. (Well, there was Edwin Franko Goldman) Both should be reckoned important contributors to American music. Sousa, incidentally, composed the scores for several musical comedies around the turn of the century; most of these marches were composed around the same time which makes many of them over a half century old. Good staying power, I'd say. Good band too! E. Jablonski

Randy Sparks A to B
Verve MGV-2103 A
A



A personable young tenor with a sensuously appealing voice, Randy Sparks makes an auspicious recording debut with this enticing collection of torch songs, folk tunes and pseudo-folk ballads (half of which, by the way, he wrote himself). Although Sparks seems entirely at home with the more vigorous numbers, his soothing yet dramatically compelling style is especially suited to the tender, romantic ballads, and his versions of Cole Porter's beautiful *Everytime We Say Goodbye* and Rodgers and Hart's *Little Girl Blue* are highlights of the disc. His expert guitar accompaniments add a nicely intimate touch, and he gets discreet backing from an unidentified orchestra and (on occasion) chorus. Close, clean sound. R. Sherman

JAZZ

Somethin' Else A
Cannonball Adderley B
Blue Note 1595 A
Adderley



Julian "Cannonball" Adderley enlists the aid of his regular group leader Miles Davis, for this date and the Davis touch is evident throughout. The title derives from a jazz expression, in current use, which means that a musician or piece is excellent in a special way. The title number certainly is. Davis' unique harmonic pattern gives rise to some intensely provocative improvisation by Miles. Cannonball is not quite up to him here but shines in *Love For Sale* and brother Nat Adderley's blues, *One For Daddy-O*. There is fine support from Hank Jones, Sam Jones (bass) and Art Blakey. Notes: Leonard Feather. Enlightening biography, interview and description of tunes. I. Gitler

Milestones C
Miles Davis A
Columbia CL 1193 A
Davis



There are some lyrical moments of Miles' horn and some technically dazzling sax solos by Cannonball Adderley and John Coltrane on these sides. The album's deficiency lies in the use of 12-bar blues as the basis for no less than four of the six long tracks. Not surprisingly, the item that comes off best is the single original of any value, Davis' title tune, in which the attractive material matches the high improvisational level. Notes: Charles Edward Smith. Confused; did he fail to notice that *Billy Boy* is not a Davis track at all, but a piano-and-rhythm performance by Red Garland? L. Feather

A Message from Newport A
 Maynard Ferguson B
 Roulette 52012 A

Despite the misleading title and photo cover, this was recorded not at Newport but in a studio. The band's sound is heavier and headier, the playing bolder and colder, than chez Basie. Its forte is the writing, notably such Slide Hampton originals as *The Waltz* and the grandiloquent *Frame for the Blues*. Like Kenton's, the band tends too often toward the triple forte, but the material is varied and substantial enough to compensate—except for *Three Little Foxes*, in which the three valve trombonists seem to disagree as to where "A" is. Notes: Dom Cerulli. No box score, otherwise fine. L. Feather

Soul Stirrin' B to C
 Bennie Green A
 Blue Note 1599 Green A



Still one of the most moving trombonists in jazz, Green is at his best in Bob Haymes' fine ballad *That's All*. The accompanying group includes five first-rate men; Billy Root and Gene Ammons (the latter disguised as "Jug") on tenor saxes, Sonny Clark on piano, Elvin Jones on drums and Ike Isaacs on bass. *We Wanna Cook* is a transparent rehash of Green's old *I Wanna Blow*; *Lullaby of the Doomed* reminds us of the middle strain of *Getting Sentimental Over You*; *B. G. Mambo* is an excursion on the *Jeepers Creepers* chords. The title tune, written by Babs Gonzales, is briefly sung by him in unison with Green. Notes: Jack Walker. Amiable. L. Feather

Beverly Kelly Sings A
 With the Pat Moran Trio A to C
 Audio Fidelity AFLP 1874 A

Here is a recording that exemplifies the ambivalence of style characterizing almost all of today's jazz singers. Unlike the great jazz vocalists of the Twenties, when the words always formed the basis for their musical treatment of a song, Miss Kelly's up-beat style devoids the lyrics of all meaning, and she employs her voice solely as an unadaptable and rather ugly musical instrument. Too, most of the rhythm tunes she has chosen were not originally written in a fast tempo (*Lover Come Back to Me*, *The Man I Love*, *You and the Night and the Music*, etc.) and are perilous vehicles for anyone but, say, a Billie Holiday to fool around with. On the other hand, her ballads (especially *I'm Glad There Is You*, *Embraceable You*, *Spring Is Here*) reveal uncommon sensitivity and nuance, a dramatic feeling for the words, and a truly beautiful voice. One hopes she will find her way out of the labyrinth of current vocal jazz "impressionism". Pat Moran's trio provides delightful accompaniments, and the sound is excellent. D. Cross

Kismet C
 The Mastersounds B
 World Pacific 1243 A

A sometimes solemn, seldom swinging treatment of a series of tunes from the show that would mean more with lyrics attached. But then, this group apparently is aiming at a cocktail-lounge approach rather than at jazz in depth; in these terms it succeeds in conveying forty-two minutes of innocuous background music, or music for people who dig *Kismet*. Buddy Montgomery's vibes are the dominant voice throughout. Notes: Russ Wilson. Informative background on the numerous versions of *Kismet* through the decades. L. Feather

Blue Mitchell Big 6 A
 Riverside 12-273 B
 A



Except for a slight stiffness in *Promenade*, a brief original by William Boone Jr., this is a ball all the way. Blue Mitchell is a trumpeter from Miami, too long hidden in rhythm-and-blues bands. He is in fitting company here with trombone by Curtis Fuller (composer of *Jamph*, one of the best tracks), hard-bop tenor by Johnny Griffin, and a rock-ribbed rhythm team: Wynton Kelly, piano; Wilbur Ware, bass and Philly Joe Jones, drums. Material includes Benny Golson's amusing *Blues March*, an outing on the *Limehouse Blues* chords entitled *Big Six*, and a regular blues, *Sir John*. Notes: Orrin Keepnews. Helpful. L. Feather

Soft Swingin' Jazz B
 Joe Newman Quartet B
 Coral 57208 A



Instrumentally, yes; vocally, no. Joe Newman, especially muted, is as compelling a trumpet man as modern jazz can offer, and Shirley Scott chugs

away happily on the Hammond, with good support from Charlie Persip's drums and Eddie Jones' bass; but what Joe's *Wingy Manone-cum-Armstrong* singing lacks in vocal quality and accurate intonation it fails to make up for in feeling. Luckily only four of the eleven tracks have a vocal. Curiosity: on one passage in his trumpet solo on *Organ Grinder's Swing* Joe quotes note for note a solo Louis Armstrong played in 1929 on Mahogany Hall Stomp. Notes: Burt Korall. Good. L. Feather

Swingin' the Loop A
 Vito Price A
 Argo 631 B

This kind of LP should be encouraged. Price is the equal of any tenor sax men who make LP's by the dozen in New York; his bad luck is that in Chicago, where he labors, little recording takes place. The first side backs him with a big-sounding nine-piece group, with admirable arrangements by Bill McRae; the second with a superb rhythm section (Lou Levy, Freddie Green, Max Bennett, Gus Johnson). Five good originals, and five standards: *Why Was I Born*, *In a Mellotone*, *Time After Time*, *Beautiful Love*, *As Long As I Live*. Notes: Don Gold. Amusing, pertinent, informative and unpretentious. L. Feather

The Rites of Diablo A
 Johnny Richards A
 Roulette SR 52008 A

"To understand the sequence of the six movements it is necessary to understand a basic religious belief prevalent in most primitive cultures," say the notes. We don't yet fully understand the religion or the music, but we're working on it, and it strikes us as worth the effort, for here is a strikingly colorful amalgam of European, African and American musical cultures, with an intermittent jazz element provided by Seldon Powell, Jimmy Cleveland and other top-notch soloists. Conductor-composer Richards rates a triple-A if only for creating something that invites continued study and enjoyment. "Dynamic stereo," Roulette's slogan, aptly describes the sound. Notes: Dom Cerulli. Very valuable, but a full personnel, including percussion and vocal sections, should have been included. L. Feather

Double Or Nothin' A
 Howard Rumsey, Charlie Persip A
 Liberty 7014 B

The answer is "Double". In various shufflings of personnel from quintet to octet size, a group of East Coasters with Lee Morgan on trumpet and Benny Golson on tenor is effectively mingled with the regular sextet from the Lighthouse at Hermosa Beach, California, with Bob Cooper, Conte Candoli, Frank Rosolino, Red Mitchell. Six long tracks, three written by Benny Golson; the others are Cooper's *Mato*, which uses horns from both groups; Gillespie's *The Champ* and Horace Silver's clichéish rewrite of *Lover Come Back to Me* entitled *Quicksilver*. Stereo effect is not notably superior to monaural playing over two speakers. Notes: Rumsey, plus a useful solo tabulation. L. Feather

Groovin' at Smalls' Paradise, Vol. 2 B
 Jimmy Smith C
 Blue Note 1586 Smith A



In this second volume of tunes taped at the famous Harlem nightspot, organist Smith and his cohorts, guitarist Eddie McFadden and drummer Donald Bailey, concentrate on standards. There is an outstanding treatment of *Just Friends* and a tender *Imagination*. Jimmy approaches *Body And Soul* in an unusual manner; the complex and the simple alternate rapidly. Smith does not roar in this set but he does have a tendency to diddle, as on *Lover Man*, which can be annoying. McFadden shows himself to be a fine addition to the guitar category but on his feature, *Indiana*, he bites off more than he can chew. Notes: Leonard Feather. Very interesting and informative capsule history of jazz in Harlem, paying special attention to Smalls'. I. Gitler

Jazz West Coast, Vol. 4 A
 World Pacific 510 B
 Hamilton A



Another admirable anthology of the best from the West. Nine tracks led by Art Pepper, Chet Baker, Chico Hamilton, Bud Shank, Bill Perkins et al. Though it's often alleged that some of the Californians' sounds and souls have shriveled and shrunk under the Pacific sun, many retain a commendable vigor. Best tracks are *Five Minutes More* featuring F. Gambrell's piano; *Jersey Bounce* by the Mulligan Quartet; and a cut-down version, from his *Street Swingers* album, of Bob Brookmeyer's *Musical Du Jour*, recorded in that fabulous West Coast city, New York. No liner notes but an adequate tabulation of data. L. Feather



Carolyn and author Don Davis at the Nurburg Ring in Germany

Sports Car Journey into Hi-Fi

What Happened When Two Hi-Fi Devotees Went to Europe for a Porsche, and Found Only Lo-Fi at Brussels — *By Don Davis*

WE HAVE NO house. We have no furniture. We have no children. But we have enthusiasms. Last summer, after working hard and living sedately in Boston for three years, we planned a trip to Europe to pick up a new Porsche speedster and tour the famous grand prix race courses on the Continent.

Intending to move to the middle west on our return from Europe, we gave up the furnished house we were renting and stored our personal possessions. Inasmuch as these possessions consisted of a rather single-minded cat, a few thousand books, a couple of good paintings, an antique Oriental prayer rug and one large hi-fi system we exercised a caution in choosing a suitable storing place that was just a notch above the care reserved for seeking foster parents for one's only child.

Bill Bell, manager of a first-class hi-fi shop in Wellesley had a separate building quite useable for just such purposes. Bill had listened for over two years to my rabid rantings on sports cars and hi-fi with an endurance that went beyond the call of mere acquaintance, so I felt there must be a close bond of friendship which, in my absence, would be transferred to a form of protectiveness toward our possessions.

He proposed that actually wouldn't it be best if he used the hi-fi system while we were gone to keep the tubes from getting gassy. I wasn't taken in by this gassy business, but I decided that he might as well if, in return, he would tape the live FM broadcasts of the Boston Pops while we were gone. Actually, I wouldn't have let President Eisenhower himself within ten feet of the system, but with my mind filled with speeding Porsches, car fac-

ories, and hero drivers I agreed to set it up in Bill's basement for the summer. Besides, Carolyn pointed out that our cat would feel much more at home if she was able to occasionally place her posterior on the tape deck of a warm Ampex 350-2.

The day the truck arrived, Bill's wife, Pat, was a study in how to deal gracefully with a disturbing situation. She watched with relative calm as two Ampex 350-2 tape machines were unloaded, and looked non-committal as two Marantz amplifiers and preamps were set up, but her composure was shaken at the sight of two full-size Klipschorns followed by a third-channel model H. As the tuners and test equipment were brought in, the basement gradually filled with audio equipment and emptied boxes. The Fairchild electronic drive turntable with two arms was no petite package. But on hearing the system in full cry, peace and harmony were restored at Bill's house. Any feeling about its bulk was replaced by awe at its performance.

As far as radio broadcasting is concerned, Boston is the Hub of the Universe. Originally, I had gone to Boston to work at the Christian Science Church for a year, but it was the music on FM as much as devotion to my Church that kept me there for almost three years. My special interest was in making stereo tapes of the Boston Symphony, either with two FM channels or AM and FM.

How Our Hi-Fi Adventure Started

Porsches are hand-made upon receipt of orders, and we found that the one we had ordered would not be completed by the time we arrived in Europe, so we flew to



M. Muneret, left, chief electrician at the Pavilion, and the author with the hi-fi equipment set up at the rear of the theatre

Brussels to see a little of the World's Fair in the interim.

At the end of our first day at the Fair, we saw the United States Pavilion and set course for it like shipwrecked mariners in sight of an abundant island. The Pavilion was a beautiful building, spacious, full of light, with many visitors flowing thru the multiplicity of entrances and exits. Footsore, weary, and annoyed by the overbearing Russian Pavilion, we looked about eagerly for reassurance that if the U. S. was not first in the world of Sputniks, it still was culturally. Looking past the crowd delightedly applauding the haughty French model who had just pirouetted off her platform into the pool of water in the center of the Pavilion, we saw a room labelled High Fidelity Stereophonic Music Listening Room. We charged in with bursting pride that a truly representative phase of American life had made it to the Fair after all. We had heard from various hi-fi components manufacturers that their equipment was in use at the Fair. The shock from what we heard and saw when we entered the room defies accurately written description. The entire room was given over to display of a blatantly commercial, low-quality, table model kind of package built into a long row of cabinets. The pretty little guide explained in English and French that bass (pronounced as if it were a fish) came out of the right speaker and treble out of the left one, and this constituted stereophonic sound. The sound was farther out in left field than the explanation. We walked out of the room in the middle of a quartet of flutter, wow, rumble, and hum that vied for attention with a duet of distortion and peaked mid-range screech that would remove the wax from the ears of Madame Tussaud's entire museum collection.

Completely disheartened, we roamed the Pavilion looking for the components that were supposed to be there. We found them. A couple of units were on a wall, labelled "the latest in controls and gauges for the American home in this pushbutton era". Other equipment was found resting on a huge desk in an office display. It was easily identified by the uninformed as an elaborate intercom. The only equipment in use was the sick affair we heard in the music room.

After a few days at the fair, we flew to Stuttgart, Mecca for many sport car fans, what with Porsche and Mercedes located there. We were happy to be among people who worshipped not the god of "the most" but the cult of "the best." I won't detail the delights of driving my Porsche speedster. If you love sports cars as I do, it isn't necessary; if you don't it would bore you.

Between attending races and visiting Mercedes, Porsche, Volkswagen, and Bugatti factories, Carolyn got me off on a few side trips to Switzerland and Italy. I had been told that if I wanted a real driving test, I should drive Furka Pass and Andermatt to Brig. The proprietor at the St. Goddard Hotel in Andermatt insisted the Pass was closed, and sold me tickets on the train for early the next morning. I was determined that tickets or no tickets I was going to drive that Pass. When we got over to the foot of Furka, a shepherd blocked the road shouting "Gescholen". We took his word for it, and put the car on the train wondering what our hero driver friends would think of us. Riding through the Pass, I decided it was definitely closed, and in my humble opinion it wouldn't be open all year. When we got off, I asked a couple of men — the only life I saw in the town — which of the unmarked roads went to Brig. One pointed back over his shoulder and we took off. It looked like a pretty poor road, and it narrowed down to one lane. The snow began to pile up on each side, and it got deeper. We came up on a snow-removal unit working on a pile of snow bigger than the Mother Church. I asked the *Continued on page 48*

U. S. Pavilion where the Davises heard a stereo system demonstrated by a guide who explained that bass came from the right, treble from the left



Make Your Own Music Tapes

If You Can't Buy the Recorded Tapes You Want, You Can Make Your Own by Recording FM Broadcasts or Copying Records — *By Howard Friedberg*

AT THE PRESENT TIME, the number of new tapes released by the record manufacturers has been cut to a trickle, but if you are within range of a hi-fi FM station, you have an unlimited source of music to record, and you can build a fine library at just the cost of raw tape. You can even make stereo tapes if you can receive FM-AM, FM-FM, or multiplexed FM programs. Or, if you have a stereo music system but only mono FM broadcasting to record, you can have excellent music quality by playing mono tapes over both speakers.

There is nothing new about this idea. Many hi-fi enthusiasts have been taping radio programs for the past several years. Now, it is being done more widely than ever because so few new recorded tapes are being released. Also, stereo or mono tapes are being made from stereo records so as to preserve the original quality on tape, before the records are affected by being played repeatedly.

Neither extra equipment nor technical knowledge is needed, and the experience necessary to produce perfect

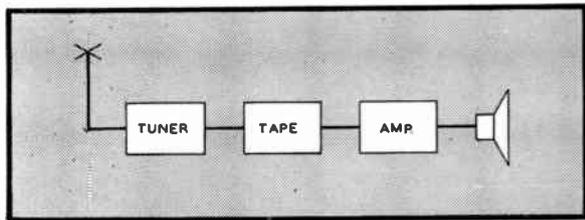


Fig. 1. Simplest arrangement for taping radio programs. A preamp is not necessary because the output of a tuner is high enough that no extra amplification is needed. In the illustrations that follow, a pickup or tape playback could be cut in at the preamp for copying discs or tapes

tapes can be acquired in a single evening. Six diagrams presented here show how you can use whatever components you already own for taping off the air, or making mono or stereo tapes from stereo records. In these diagrams, only the input under discussion is shown. Other inputs that may be connected to the preamp are omitted only for the sake of simplicity.

FIG. 1. TAPING DIRECTLY FROM AN FM TUNER: If you have an FM tuner, amplifier, speaker, and a tape machine, these components should be connected as in Fig. 1. Simply connect the output of the tuner to the input of the tape machine, and the output of the tape machine to the input of your amplifier. With the station you want to record tuned in, the input control on the tape machine should be turned up about half way, and the volume control or level-set on the tuner adjusted so that the record-level indicator shows that the tape machine is not overloaded.

It is a great convenience to be able to hear the program you are recording. Most tape machines have a jack marked **MONITOR**, in which you can plug a pair of headphones.

Some machines are so arranged that you can monitor the program either before or after it is recorded. Or you may be able to play the tape over your loudspeaker while you are recording. The instructions or the markings on the connections will tell you exactly what you can do.

Of course, you can use new tape, or tape on which something has been recorded that you no longer want. The very particular recordists do not depend on the erase head to wipe off old material as new music is being recorded. They use a bulk eraser, or degausser. This is a powerful magnet connected to AC. When a reel of tape is put in the magnetic field, whatever is on the tape is erased. Others run tape through the machine in the record setting, but with nothing connected to the record input, just to do the erasing. Then the tape runs past the erase head again when new material is recorded.

FIG. 2. A SYSTEM THAT INCLUDES A PREAMP: Most preamps have tape input and output connections so that, with the tape machine in the **RECORD** adjustment, whatever

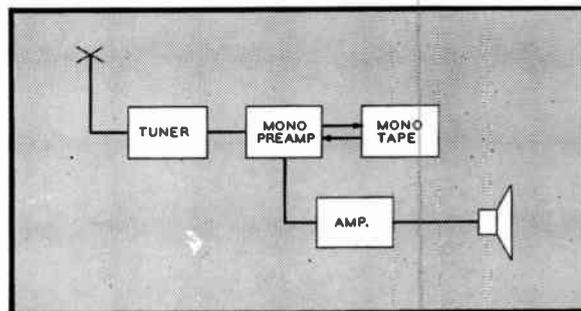


Fig. 2. Connections for a tuner used in conjunction with a preamplifier

source is selected at the preamp (radio, microphone, records, or playback from another tape machine) is recorded on the tape. This leaves the audio output of the preamp connected, and the program source as selected at the preamp can be heard on the loudspeaker during the recording.

FIG. 3. MONO RECORDING ON A STEREO SYSTEM: A mono tape machine can be used in a stereo system, connected as in Fig. 3. The tuner must be plugged into channel A of the **RADIO INPUT** on the preamp; the tape machine output into channel A of the preamp **TAPE INPUT**; and the channel A tape output of the preamp to the **RECORD INPUT** of the tape machine.

This will provide one-track recording from radio or any other source. When the reel has been run through, it can be reversed for recording on the other track. Playback, under this arrangement, will be over only one speaker unless your particular preamp has switching controls to play a mono tape over both speakers. Some do, while others don't.

If you have a tape machine designed for stereo playback and mono recording, it probably has a stereo-mono playback switch so that you can play one track at a time of two-track monaural recordings. Because of the lack of standardization, it is not possible to detail the exact connections. You may have to study the instructions for the preamp and tape machine, and even do a little experimenting before you get everything working right. Make all your preliminary tests with tapes you won't mind spoiling. You might, just by accident, erase something!

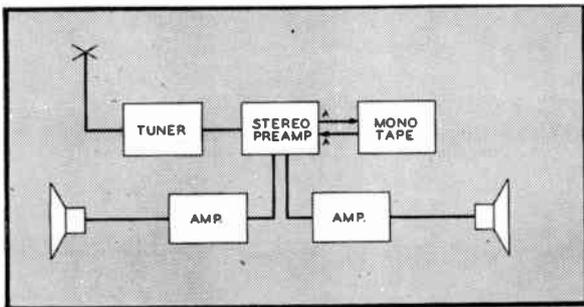


Fig. 3. With a stereo preamp, use only channel A tape output and input

FIG. 4. MONO RECORDING WITH A STEREO MACHINE: If you want to do mono recording with a stereo machine, you can. It is a way to put twice as much on a given length of tape. The only disadvantage is that such tapes cannot be cut for editing. As indicated in Fig. 4, only the channel A connections are to be used for this purpose.

FIG. 5. MONO TAPES OF STEREO MUSIC: Mono tapes can be made of any stereo music by using a stereo preamp as a mixer. In Fig. 5, the stereo input can be from FM and AM tuners, a phonograph or any other source. TAPE RECORD outputs on the preamp are connected in parallel to the single tape machine input, and the single tape machine output

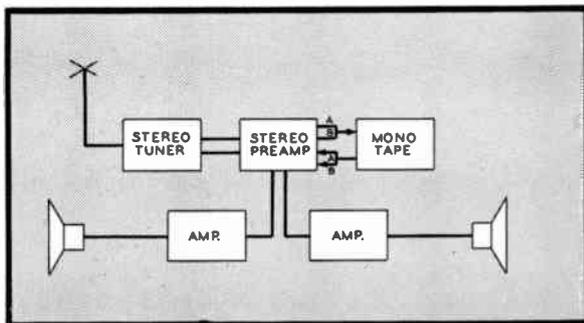


Fig. 5. Stereo channels are mixed in this system for monaural recording

is connected to the preamp inputs in parallel. Thus, on tape playback, both speakers are driven from one track.

FIG. 6. STEREO TAPE RECORDINGS: Any stereo source can be used to make stereo tapes with the system indicated in Fig. 6. The tuner can be an FM-AM type, provided it has separate FM and AM tuning, or it can be an FM tuner with a multiplex filter, if you are in an area where Crosby stereo is transmitted. Or you can use this setup to make stereo tape copies of stereo disks.

Building a Tape Library

In most parts of the Country, there is an unlimited supply

of FM music that is worth taping. And once you get into the swing of using your machine for this purpose, you will watch for announcements of special events to record.

It may happen that some program you are particularly anxious to tape will be on the air at a time when you will not be at home. Many recordists have time switches to turn their equipment on and off automatically. Several inexpensive types are available for this purpose. It is only necessary to tune in the station you want, and record just enough of whatever is being transmitted so that you

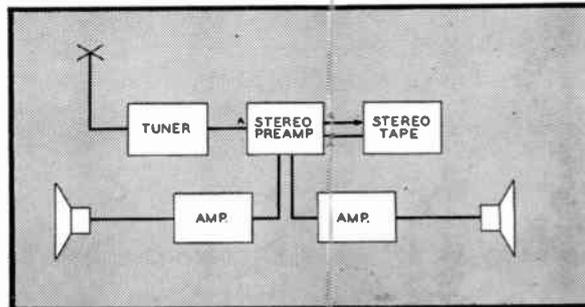


Fig. 4. How to use a stereo system for making monaural tapes off the air

know the level is right and the controls are set properly. Then rewind the part of the tape you used, cut off the system at the time clock, and put the tape machine in the record position, ready to run when the clock turns on the AC.

The system must start sufficiently in advance of the program to let the tubes warm up. If your clock can be set only in 5-minute intervals, adjust it to be five minutes ahead of the program, and then set it to be 4 minutes slow. This will allow the tubes to get hot enough, yet waste as little tape as possible.

Some air-tapers keep their machines ready for action

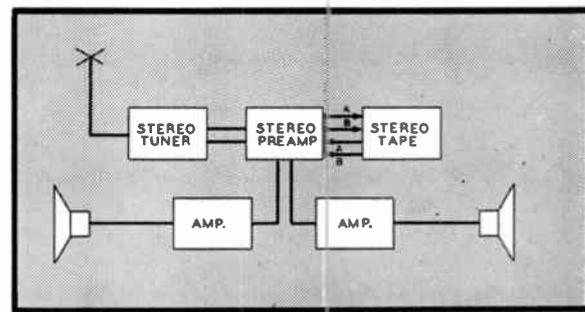


Fig. 6. How to make stereo tapes off the air, or copy stereo records

whenever they have their radios turned on. Thus they are able to tape unexpected news or special events that make this vigilance worth while.

On your first attempts, you may find that you didn't set one of the controls correctly, or that the recording level was too high or low. But don't be discouraged, for the results are well worth the effort you put into learning how to handle the equipment. Just so you won't forget the correct adjustments once you have found out how to set them, make a record of the settings so that you will avoid mistakes that might spoil the first part of something important.

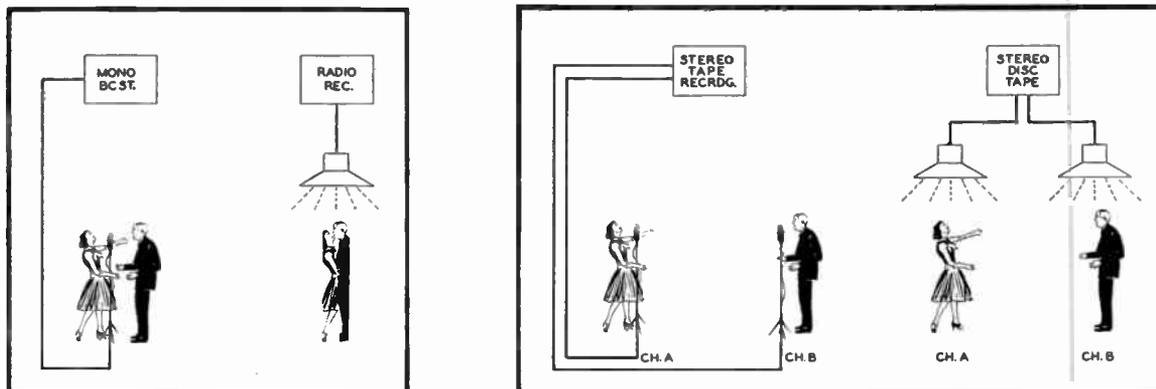


Fig. 1. With ordinary one-channel broadcasting, left, all performers are heard as if they were crowded at one spot, right. Fig. 2. Two-channel (stereo) recording separates the voices, and stereo playback reproduces the original placement and individuality of the voices or instruments

STEREO MUSIC ON FM

Part 1: How Stereo Music Is Transmitted over One FM Station — *By Milton B. Sleeper*

THERE really isn't any mystery about stereo music, whether it comes from tape, records, or radio. The reproduction with which we are long familiar (now identified as monaural or monophonic) is represented by Fig. 1. Here, two performers sing into one microphone to make a single sound track on a record or tape, or a radio broadcast. Their combined voices are reproduced on a single speaker connected to a phonograph, tape machine, or radio receiver. In the studio, you would have heard the woman's voice coming from the left, and the man's voice from the right, but when you hear them from a single speaker, they sound as if they were standing on exactly the same spot. As a result, there is no separation of the voices.

Suppose, now, that there are two microphones, Fig. 2, connected to make separate tracks on a tape, and a tape machine or phonograph to reproduce those separate tracks, and feed them to separate speakers. Then, on playback, you would hear their separate voices, one from the left, and the other from the right. This separation adds a distinct effect of realism, aside from placement of sound.

FM-AM and FM-FM Stereo Broadcasting

Two separate channels must be provided for stereo music. The simple way to provide the separate channels for radio transmission is to use an FM station for one, and an AM station for the other, as in Fig. 3.

If you have an FM set in your home, and an AM set also, you can have stereo reproduction from the two channels. This method has certain basic defects, however. The audio quality of the AM channel is not equal to that of the FM channel because practically all AM sets are designed to cut off below 5,000 cycles (usually at about 3,500 cycles) to avoid interference between stations on adjacent channels. Also, the range of solid AM reception is less than that of FM, particularly at night, so that the quality on the AM channel may be much inferior to the FM channel. A

fundamental disadvantage to those who own only AM sets is that when listeners tune in to FM-AM stereo broadcasts, they hear only a part of the music, as indicated in Fig. 3.

In some areas, two FM stations join forces to transmit stereo programs. This is more satisfactory for listeners who have two FM sets, and it enables those who record radio programs to make excellent stereo tapes. But, as in the case with FM-AM stereo transmission, those who own one set only hear just one channel.

From the broadcasters' point of view, FM-AM or FM-FM stereo is wasteful, because it ties up two stations in order to transmit a program paid for by one sponsor. This doubles the cost without increasing the revenue.

Multiplexed FM Stereo

The efficient way to handle stereo broadcasting is to transmit both channels from one station, and to receive both on one tuner. The practice of carrying two separate programs over one transmitter (they can be stereo channels or completely different kinds of music) is called multiplexing. This can be done with FM, by employing the multiplex method invented by Major Armstrong, Fig. 4.

The transmitter is modulated by the channel A microphone, and by a 40-kc. oscillator, called a sub-carrier, which is modulated by the channel B microphone. At the receiving end, a conventional FM set is used in combination with a 40-kc. filter. The normal, direct modulation from the channel A microphone comes in on the speaker connected to the FM receiver. Then, if part of the incoming signal is fed to the 40-kc. filter, the 40-kc. sub-carrier can be demodulated to provide channel B.

By simple multiplexing, the direct audio modulation (channel A) and the 40-kc. sub-carrier are separated, to take out the audio modulation of the 40-kc. sub-carrier (channel B). It is even possible to transmit three multiplexed channels from one FM station by using two oscilla-

tors of different frequencies. With filters tuned to those frequencies at the receiving end, any one or any combination of the three program channels can be heard separately. For example, an FM station can transmit two stereo channels, and also an entirely different program, such as a background music service.

It has a serious drawback, however, in common with FM-AM and FM-FM stereo broadcasting, as indicated in Fig. 4. That is, listeners who own conventional FM sets

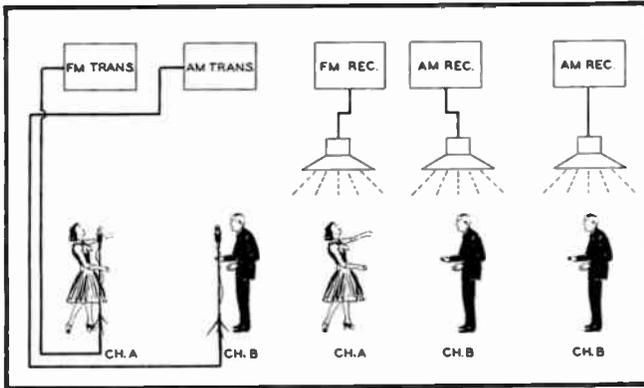


Fig. 3. FM-AM stereo requires the use of two receivers. One set, right, can bring in only the music carried on one channel. Fig. 4. Non-compatible multiplexed FM can be used for stereo, but listeners with only conventional sets, right, can hear only the music on one channel

hear only stereo channel A. There are other technical disadvantages to this system, such as limited audio response on channel B, and much lower transmitting power on channel B as compared to channel A.

Crosby Compatible FM Stereo

Murray Crosby has invented a modification of Major Armstrong's multiplexed FM transmission which overcomes all the disadvantages of the system described above. This is illustrated in Fig. 5. The transmitter is modulated by a combination or *sum* of channels A and B, indicated as A + B. It is also modulated by a 50-kc. oscillator which, in turn, is modulated by a signal which is the *difference* between channels A and B, indicated as A - B.

The multiplexed transmission is picked up on a conventional FM set, to which a Crosby filter is added. Thus, the A + B signal is supplied directly from the receiver, and the A - B signal is taken from the 40-kc. filter. An additional circuit is employed to separate channel A from channel B. It operates on what is called the sum-and-difference principle.

That is, if the A + B and the A - B signals are added algebraically:

$$\begin{array}{r} A + B \\ \text{plus } A - B \\ \hline 2A \end{array}$$

the *sum* is 2A, and the channel B signal is eliminated.

If A - B is subtracted algebraically from A + B

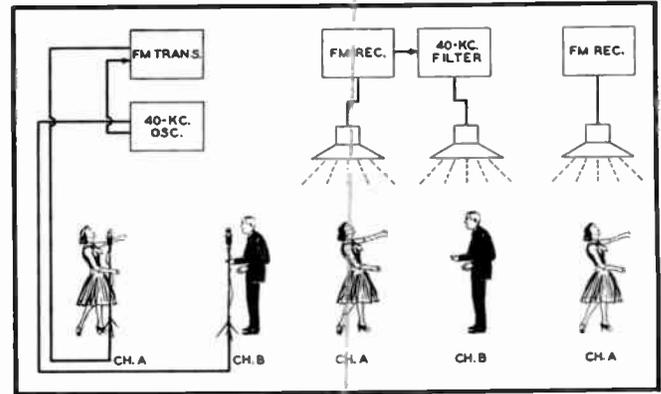
$$\begin{array}{r} A + B \\ - A + B \\ \hline 2B \end{array}$$

the *difference* is 2B, with the channel A signal eliminated.

The electrical means employed to accomplish this result is quite simple, however mysterious it may appear to be. There are no technical problems or complications

at either the transmitting or receiving ends, and this stereo system is completely compatible with the FM sets now in use without the stereo filter, as will be explained.

At considerable distances from a station employing the Crosby method, some interference may be caused on the A - B channel. In most cases, this can be remedied by using a more effective antenna — perhaps changing from an indoor dipole to one mounted on the roof, or to a Yagi antenna. Interference from cars and trucks picked up by an



outdoor antenna can be reduced greatly, if not eliminated entirely, by moving the antenna back from the street.

Crosby System is Compatible

In addition to the simplicity of the Crosby system, it has the advantage of being compatible with conventional FM sets used without the stereo filter. This is made clear in Fig. 5. When an FM set is tuned to a station broadcast-

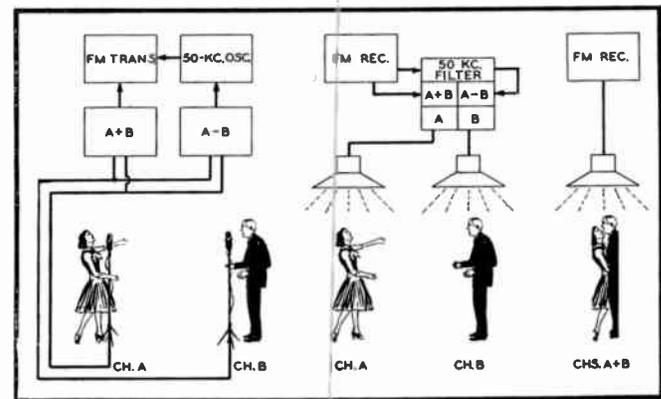


Fig. 5. Crosby compatible multiplexed FM uses a simple unit for stereo music; owners of conventional sets, right, hear both channels combined

ing a Crosby stereo program, it responds to the A + B transmission. This is the same as ordinary monaural transmission, Fig. 1. No part of the music is missing, for the two tracks are combined, just as the two tracks of a master stereo tape are combined to cut a master monaural record. No other multiplexed FM broadcast system has this essential feature. At any time, of course, a Crosby filter, plus a second amplifier and speaker can be added for stereo reception. In fact, most high-quality FM tuners are now furnished with a multiplex output to provide connections to a Crosby stereo filter.



***you ought
to know
about...***

Technical Appliance Company: To provide improved all-direction FM reception, TACO has brought out the model G666 turnstile, in which the two dipoles, at right angles, are connected by a tuned transmission line to offer an impedance of 300 ohms, the standard value for FM tuners. This type is recommended where FM stations are located in various directions from the receiving point. Circle letters AA on the Literature Request Card

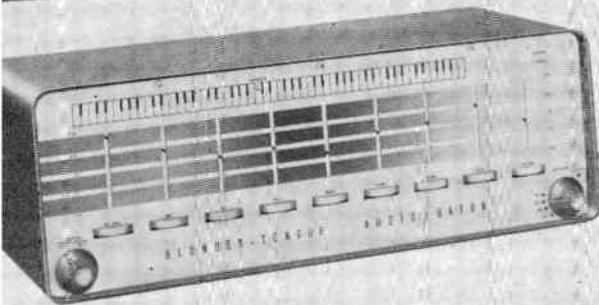
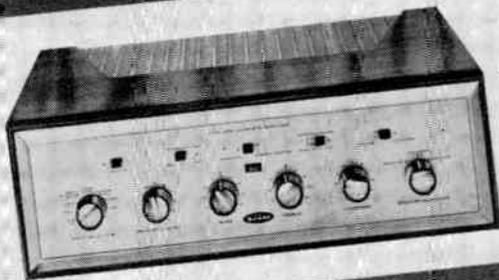
Leslie Creations: Here is a new way to store as many as 105 records, and to display the most attractive covers. A wrought iron frame in three hinged sections contains fifteen compartments, each holding up to seven records. The sections are 6 ft. high by 12½ ins. wide, so that the assembly illustrated here makes a useful as well as handsome screen. Circle letters BB on the Literature Request Card

H. H. Scott, Inc.: Model 209 is a 36-watt preamp-amplifier for mono systems, or two can be paired for stereo by adding the Scott Stereodapter control unit. Input selector has five equalizing and three additional input positions for tuner, tape, and TV. Controls are for level, bass, treble, loudness, and the selection of either or both of two speakers. Switches select either of two pickups, rumble filter, monaural-Stereodapter connections, scratch filter and loudness on-off. Case is 15½ ins. wide, 5 high, and 12½ deep. Circle letters CC on the Literature Request Card

Heath Company: The illustration opposite shows the assembled Heath PT-1 kit for a stereo tuner, in which the FM and AM circuits are completely independent. Assembly has been greatly simplified by the use of three printed-circuit boards and a pre-wired, pre-aligned FM front end. Each tuner output has a cathode follower and an individual level control. Final touchup alignment can be done by means of the tuning meter. Lower controls are for power on-off, AFC on-off, broad or narrow AM tuning, and FM, AM, or FM and AM reception. Circle letters DD on the Literature Request Card

Blonder-Tongue: The Audio Baton is a unique audio filter that has many interesting uses. There are nine adjustable filters, each covering one octave, centered on 40, 80, 160, 320, 640, 1280, 2460, 5120, and 10240 cycles. Adjustment is from 14 db cut to 14 db boost. Indicators in the vertical slots show the setting for each octave. Inserted between the preamp and amplifier, the Baton can be cut out by centering all controls, or by the switch at the right. There is no insertion loss, since tubes are used with individual resistor-capacitor combinations. Circle letters EE on the Literature Request Card

London-Scott: The type 1000 stereo cartridge and arm were developed by the associated efforts of London Records and H. H. Scott, Inc., under the direction of Arthur Haddy, who engineered London's *frt* system of recording. Tracking force of the .5-mil diamond stylus is specified as 3.5 grams. Output is 4 millivolts, adequate to work directly into a preamp. The arm, equipped with roller bearings to minimize lateral tracking pressure, can be adjusted to a height of 1¾ to 2½ ins. above the mounting board, to suit the turntable. Circle letters FF on the Literature Request Card



Fisher Radio: Connected to any high-quality FM tuner, the MPX-10 multiplex adapter separates the two channels of stereo FM broadcasts employing the Crosby compatible system of transmission. The regular output and the multiplex output of the tuner are connected to the high-level or low-level inputs of the adapter; the outputs from the adapter feed the two amplifier-speaker channels. This unit can be wired permanently, for feed-through connections pass mono signals when there is no multiplex transmission. Circle letters GG on the Literature Request Card

RCA Victor: First magazine-type record-playback machine is the model SCP2 illustrated here. It is designed for 3¾-ips., 4-track magazines only. The case contains two 5-watt amplifiers, a built-in speaker system, and there are connections for a separate speaker, for external amplifiers and speakers, and inputs for two microphones. After the tape has run through in one direction, the magazine is turned over to run the tape in the opposite direction. Circle letters HH on the Literature Request Card

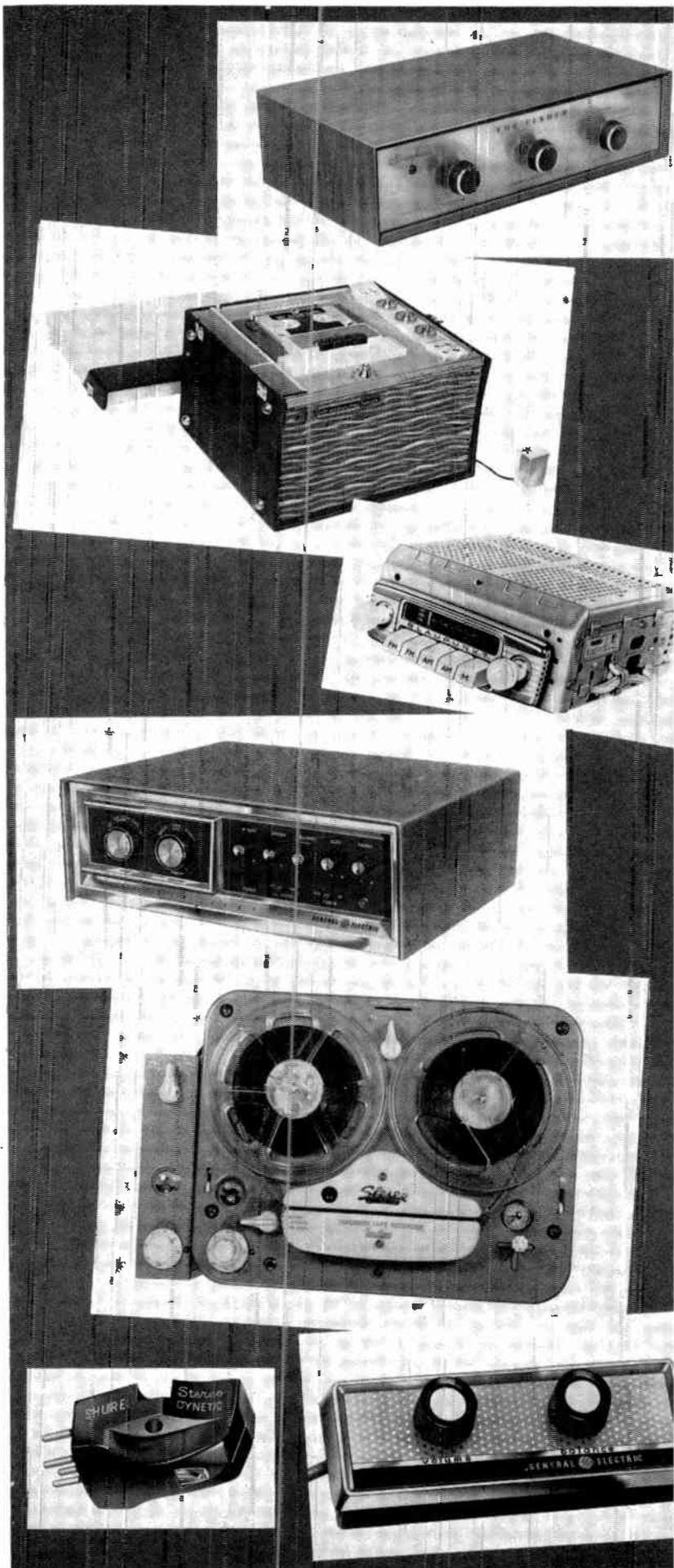
Blaupunkt: FM-AM automobile radios are widely used in Europe, where the FM frequencies are the same as in the U.S. Blaupunkt models, one of which is shown here, are highly sensitive, and have very effective noise limiting. They are available with escutcheons to fit the radio compartments of American cars. For the Volkswagen there is a special Wolfsburg model. Circle letters KK on the Literature Request Card

General Electric: Two stereo preamp-amplifiers of similar appearance are the MS-2000 with 14 watts output from each channel, and the MS-4000 with 20 watts from each channel. Controls are for selecting stereo tape, mono or stereo phonograph, stereo tuner, and an auxiliary input, speaker switching, volume, contour, speaker balance, bass, treble, and rumble filter. Phono input sensitivity is 3.5 millivolts; outputs are 4, 8, and 16 ohms; dimensions 15 ins. wide, 5½ high, 12 deep. Circle letters LL on the Literature Request Card

Tondberg: The new model 5-2 is a record-playback machine operating at 1½, 3¾, and 7½ ips., for 4-track or 2-track stereo tapes, or ½-track or ¼-track mono tapes. Two playback amplifiers, a monitor speaker, and one recording amplifier are contained in the carrying case. The second record amplifier is attached at the left, as shown here. Used in a hi-fi system, the outputs can be connected to external amplifiers. The electrical and mechanical design and the performance of this machine are excellent. Circle letters MM on the Literature Request Card

General Electric: Channel balance and dual volume controls for mono units used in a stereo system are provided by the model RG-1000. Although it is intended particularly for GE MS-2000 and MS-4000 preamp-amplifiers, it can be used with those of any other make. A 30-ft. connecting cord is furnished. Dimensions are 5½ ins. long, 1¾ high, 2¼ deep. Circle letters NN on the Literature Request Card

Shure: Latest addition to the line of Shure cartridges is the Stereo Professional Dynetic model for mounting on the tone arm of a turntable or changer. Fitted with a .7-mil diamond, the recommended stylus pressure is 3 to 4 grams. Output is 5 millivolts on each side; load impedance is 50,000 ohms. Two terminals are provided for each channel. For mono reproduction of stereo or mono records, the two ground terminals are connected together for one side, and the left and right "hot" terminals are connected together for the other side. Performance is excellent in standard changers. Circle letters OO on the Literature Request Card



JOURNEY INTO HI-FI

Continued from page 41

men if I was on the road to Brig. I got the idea pretty quickly that we were on the Furka Pass. They made a place for me to turn around and we slid back to town where I hoped to get my hands around the throat of the joker who sent us back up the Furka Pass. The town was totally deserted except for a carload of Englishmen who jumped out with a movie camera to photographically record "the first car over the Furka Pass". I stopped to give them a brief explanation, and headed out the other unmarked road which took us to Brig.

That same day I ignored Visp where cars are stored and one takes the train to Zermatt. I tried to drive into St. Nicklas, which is almost to Zermatt, and take the train from there, but I wound up on a goat path which was hardly wide enough for the goats. I backed up, turned around, and drove back to Visp where I stored the car and took the train to Zermatt.

In that same day, we took the cable car up the Matterhorn and walked on up near the half-way house with a lovely Swiss couple who convinced us that "it really wasn't very sporting to ride down", so wishing to be very sporting about it all, we walked down — 3,000 feet down and 6,000 feet side ways. My hindsight advice is: don't. At least, in the first week of June. Crossing snow fields of indeterminate depth in street clothes is not my idea of sport. We spent the rest of the week sedately camping on the Adriatic, a short ferry ride from Venice. The end of June we put the car on a freighter and flew back to Boston to wait its arrival at Bill's.

We Hatched the Hi-Fi Plot

In telling Bill and Pat about the trip, we described in agonizing detail the audio mess at the Fair. We lamented that the Government had not had the foresight and intelligence to appoint us to run the show. Suddenly the light dawned. I said to Bill: "Let's ask them if we can do something about it. I know we are not the only ones displeased, and by now they will have enough complaints to listen to us." I called a friend who made an appointment for me in Washington with the correct agency. By this time our Porsche had arrived, and Carolyn and I drove down to Washington. We found that we had chosen exactly the right day, as U. S. Deputy Commissioner General James S. Plaut had just arrived from Brussels to answer some criticisms about the Fair. Upon hearing our reasons why the phonograph equipment on display should have never left the United States, we were startled by his question "Why didn't the components manufacturers come to me before the Fair opened with these suggestions?" and he asked, "What do you propose to do about it now?" He said that the original plan for the music room had included an instal-

lation of hi-fi components. According to Mr. Plaut, the Government, not understanding that components are manufactured by specialized and relatively small companies, had asked two concerns to donate money and equipment to build the music room, but they declined. At this point, a manufacturer of package phonographs agreed to provide the room and equipment, with the stipulation that only they would have use of the room. This accounted for the weird setup we had found at Brussels.

I took a deep breath, and asked him if he would allow me to pay the expenses of taking over my hi-fi system since it was representative of the finer and more typical approach. His first question was one that I was to hear again and again: "What's your angle?" Mr. Plaut, due to his non-commercial background, found it easier to understand than many people that there are some individuals who will not stand by and watch something worthwhile degraded simply because there is no economic incentive to motivate them.

Two weeks later, I received my official invitation to use the 1,100-seat American Theatre for one week beginning August 26th. Mr. Plaut suggested I arrive in Brussels by Sebens on the 21st. This gave me exactly three weeks to get ready. At this point I stopped to give the financial angle a real face-to-face look. It almost disfigured my countenance! I need physical and financial help. I called a friend in Illinois, George Petry, and asked him if he had a couple of thousand free to prove an idealogical point. Bless his heart, he did. I called Bill, and told him our idea had hatched and was flying away with us in its claws. He said he was with me physically, financially, and emotionally. I took a loan on the new Porsche which put the financial angle pretty well under control. I contacted the manufacturers of the equipment I used in my system to ask for their financial, moral, and technical support. Some 1500 pounds of equipment had to be air-freighted from Boston to Brussels. I asked each manufacturer to help defray the transportation expenses involved in handling the equipment. They agreed. Saul Marantz wrote me: "While inexpensive, available-to-all appliances have helped to raise the standard of living in this Country, we must also have the respect of other nations for our ability to produce superior equipment. It seems to me that your suggestions of operating demonstrations of a really high grade stereophonic music system would be an appropriate means of showing the world that fine craftsmanship is not dead in our land, even where consumer goods are concerned."

I had a high regard for the equipment I was taking that bordered on devotion. I felt that only dedicated individuals could design and produce superior equipment and that large commercial companies by their very nature are unable to see through the self-imposed handicap of having to pro-

duce quantity rather than finest quality.

Marantz loaned us an amplifier, preamp, and a prototype of the new stereo adapter; Scott, 330C AM-FM and 310 FM tuners, and a sound-level meter; Fairchild, a spare turntable and stereo cartridges; Altec sent a pair of mikes; Klipsch loaned us a tweeter and midrange driver, Mercury gave us several new stereo tapes and discs which were still unreleased. Orradio supplied extra reels of tape which I didn't get home with because of the unusual degree of interest in it. When I wanted to do a favor for someone, I gave him a reel of tape. We were set for any emergency except a belly landing. As it happened, there was not a single malfunction during the entire trip. We travelled some 8,000 miles by plane and ship, yet not so much as a tube got noisy.

Come the 20th of August, George and I flew down to Idlewild to receive the shipment from United Air Lines. When the workers at United heard our reasons for going to Brussels, they turned the place over to us. Hi-fi fans were everywhere. We finished unloading at 1:00 A.M. Then we had a lesson in the hard work facts of the taxi business in New York City. We couldn't get a cab at the freight depot so we walked all the way to the passenger terminal. There sat a line of cabs, but all refused to take us the two miles to our hotel unless paid the full fare to Manhattan. So we walked.

Next morning, we got a cab at the hotel to meet Carolyn and Bill. The driver looked like a friendly fellow, so I unburdened my feelings about cab drivers. I remarked that the only difference between the cab drivers and Jesse James was that Jesse carried a gun. He explained the trials of New York taxi drivers, and asked us what we were up to at that time of night. I showed him a writeup about us, complete with photo, in *The Christian Science Monitor*. He said "Gee, is that youse guys?" He wanted to do his part in seeing that the U. S. had its best foot forward at the World's Fair, he told us, and he was convinced that to help us was to help the U. S. Then he announced that he and the cab were ours for the day. I suppose taxi drivers are like audio equipment — some good and some bad.

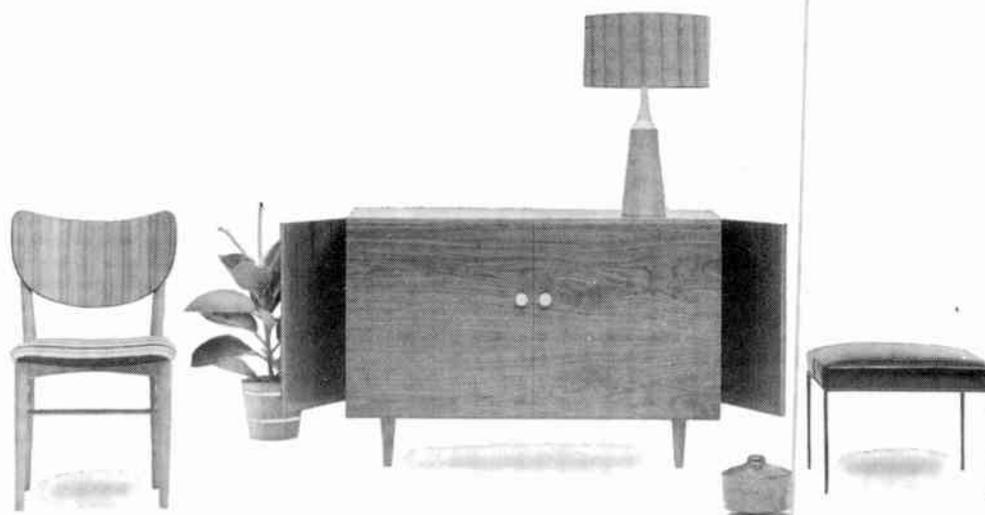
Hi-fi proved to be a magic word that called up special attention from everyone. Sabena did a wonderful job of loading our equipment for the ocean hop. Some of it they unboxed and strapped into the "honeymoon" compartment. Their photographer held us a few minutes to discuss his tape recorder needs. During the flight, the co-pilot and engineer visited with us, asking about our equipment and how they could convert their systems to stereo.

We got out the Scott sound-level meter and took readings in the cabin of the plane. There was a constant level of 105 to 110 db. The level of a full orchestra at peak volume is 110 to 120 db. The plane reading seemed excessively high inasmuch as it was easy

Continued on page 50

Versatile

Mono or stereo — a Bozak B-304 *Stereo-Fantasy* brings you the best of both. Its twin speaker systems, broad sound-source, and typically-Bozak musical sensitivity, reveal unsuspected beauties in your treasured LP's . . . re-create the entrancing realism inherent in fine stereo recordings without the usual limitations on speaker placement and listening area. The graceful, space-saving single-cabinet enclosure — *Contemporary* (illustrated) or *Provincial*—enhances the charm of a tasteful living room. As you stand on the threshold of stereo, take your first and longest forward step with the matchless versatility of a Bozak B-304. See a Bozak franchised dealer, or write for literature.



TANDBERG FIVE

The Quality Answer For Tape-Disc STEREO

A tape recorder with dual channel tape electronics equal in efficiency to the finest amplifier components... the new Tandberg is designed to place the stereo recording and reproduction of tape and disc on the highest possible plane.



... The Quality Answer to Stereo Recording

To 'Record' Stereo Disc on Tape—To Preserve the Original Quality

- **Stereo Disc Inputs** built-in to take the output of any stereo changer or turntable.

To Make Live Stereo Professional Recordings

- **4-Track Stereo Recording** at all three speeds provide maximum versatility and economy.

To 'Record' Stereo Off the Air From Any Broadcast Source

- **Four 'Record' Inputs** meet every recording requirement, including the mixing of any inputs.

... The Quality Answer to Stereo Playback

To Playback Stereo With a Quality That Meets the Test of the Most Critical Ear

- **Two Amplifiers Built-In** for portable stereo—plus two cathode follower outputs for tape deck stereo.

To Be Completely Versatile In Operation

- **Exclusive Tandberg 4-Track Design** sets a new standard in professional record/playback quality.

To Provide Top Performance and Unprecedented Tape Economy.

- **Slow-Speed Quality** cuts tape costs 75%.
- **Exclusive Tape Motion** provides professional performance at 1 1/2 i.p.s. and 3 1/4 i.p.s.

Stereo Playback—Stereo Record For Disc and Tape You Can Have It All With A Tandberg Tape System

Ask your local hi-fi dealer for a Tandberg demonstration. For further information write—

Tandberg of AMERICA inc.
10 EAST 52nd STREET • NEW YORK 22, NEW YORK

JOURNEY INTO HI-FI

Continued from page 48

to talk. As we thought about it we realized that while the sound pressure was intense, it was largely composed of the very low-frequency throb of the four motors. Since our ears are not sensitive in that range, the apparent loudness was quite acceptable.

We landed in Brussels between rain storms and left Bill to deal with the customs officials. Bill's high school German seemed to work all right on the Flemish agent if he shouted loud enough. My German is fair, but I am afraid to yell at a customs agent under any circumstances.

We all roomed in a private home on the Avenue Louise, near the Bois which is across town from the Fair. Riding back and forth on the most ancient street cars in the city, we were impressed by the old world way that men, women, and children pushed and shoved anyone who got in their way. No one is more friendly than the Belgians except when they are waiting in a public line.

At the Pavilion, Mr. Plaut, who had preceded us, met us and thanked us for coming. He confessed that our demonstration had taken on added importance inasmuch as a file of letters had accumulated in protest over the present system at the Fair, and he wanted our demonstrations to be so outstanding as to staunch the flow of criticism.

The public relations department showed us about and introduced us to the man who was to become a fast and true friend, Mr. Mureret of Paris, who was the chief electrician at the Pavilion. He had a hi-fi system which included an Ampex 350-2. As we unpacked, he was like a child with new toys. Upon seeing the nature and quality of our equipment, he insisted on storing it in his sanctum sanctorum, the pavilion sub station. All during our stay at the Fair, Mr. Mureret saw to our needs and enjoyment.

Several of the exhibits at the Pavilion had been changed since June, but the hi-fi components were still in deplorable shape. I took George and Bill to the High Fidelity Stereophonic Music Listening Room. The room and sound were much the same except that the personnel now included a soulful young man who sat in the front bobbing and squirming in his chair, presumably expressing the deep emotional quality of the music so lacking in the reproduction. Bill and George marched out of the room shoulder to shoulder, eyes aglow, with an expression on their faces that clearly said, "Truth crushed to earth shall rise again."

Much manoeuvring was necessary to co-ordinate the schedule we wanted to set up with the desires of the artists who felt our hi-fi system a rather unfair intrusion in the theatre. We settled on 11:00 A.M. to 3:00 P.M. week days and 11:00 to 4:30 on Saturday and Sunday. We scrounged every

Continued on page 56

ONLY SOUNDCRAFT dares prove its superior quality!



HEAR IT FOR YOUR- SELF... in "SWEET MOODS OF JAZZ IN STEREO"

featuring Coleman Hawkins, "Red" Allen, Marty Napoleon and other jazz greats in interpretations of "Summertime," "Tea for Two," "Stormy Weather" and other favorites.

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

SOUNDCRAFT'S New PREMIUM PACK

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!

ask about these other

SOUNDCRAFT PROMOTIONAL RECORDINGS

"Sounds of Christmas"—traditional Christmas melodies (monaural only)
"Dixieland Jamfest in Stereo"—a jazz classic

REEVES SOUNDCRAFT CORP.

Great Pasture Road, Danbury, Connecticut
West Coast: 342 N. LaBrea, Los Angeles 36, Calif.
Canada: 700 Weston Road, Toronto 9, Ont. R53

Easy-to-build



- style
- performance
- quality

costs you less!



PROFESSIONAL STEREO-MONAUURAL AM-FM TUNER KIT

MODEL PT-1 **\$89⁹⁵**

The 10-tube FM circuit features AFC as well as AGC. An accurate tuning meter operates on both AM and FM while a 3-position switch selects meter functions without disturbing stereo or monaural listening. The 3-tube front end is prewired and prealigned, and the entire AM circuit is on one printed circuit board for ease of construction. Shpg. Wt. 20 lbs.

MODEL SP-2 (stereo)
\$56⁹⁵ Shpg. Wt. 15 lbs.

MODEL SP-1 (monaural)
\$37⁹⁵ Shpg. Wt. 13 lbs.

MODEL C-SP-1
(converts SP-1 to SP-2)
\$21⁹⁵ Shpg. Wt. 5 lbs.



STEREO EQUIPMENT CABINET KIT

MODEL SE-1 (center unit) **\$149⁹⁵**

Shpg. Wt. 162 lbs. (specify wood desired)

MODEL SC-1 (speaker enclosure) **\$39⁹⁵** each

Shpg. Wt. 42 lbs. (specify R. or L. also wood desired)

Superbly designed cabinetry to house your complete stereo system. Delivered with pre-cut panels to fit Heathkit AM-FM tuner (PT-1), stereo preamplifier (SP-1 & 2) and record changer (RP-3). Blank panels also supplied to cut out for any other equipment you may now own. Adequate space is also provided for tape deck, speakers, record storage and amplifiers. Speaker wings will hold Heathkit SS-2 or other speaker units of similar size. Available in 3/4" solid core Philippine mahogany or select birch plywood suitable for finish of your choice. Entire top features a shaped edge. Hardware and trim are of brushed brass and gold finish. Rich tone grille cloth is flecked in gold and black. Maximum overall dimensions (all three pieces); 82 3/4" W. x 36 1/4" H. x 20" D.

World's largest manufacturer of
electronic instruments in kit form

HEATH COMPANY

Benton Harbor, 5, Michigan



MONAUURAL-STEREO PREAMPLIFIER KIT (TWO CHANNEL MIXER)

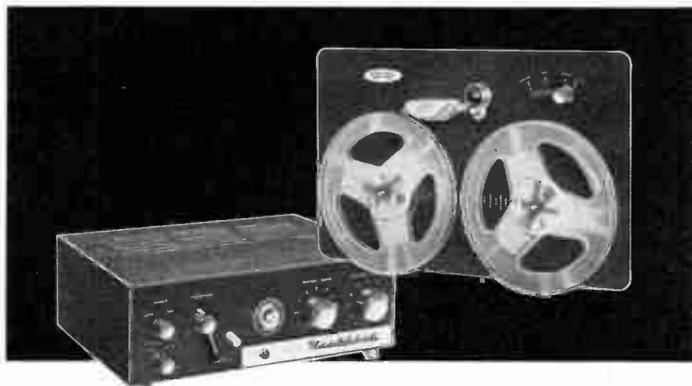
Complete control of your entire stereo system in one compact package. Special "building block" design allows you to purchase instrument in monaural version and add stereo or second channel later if desired. The SP-1 monaural preamplifier features six separate inputs with four input level controls. A function selector switch on the SP-2 provides two channel mixing as well as single or dual channel monaural and dual channel stereo. A 20' remote balance control is provided.

HIGH FIDELITY RECORD CHANGER KIT

MODEL RP-3 \$64⁹⁵

Every outstanding feature you could ask for in a record changer is provided in the Heathkit RP-3, the most advanced changer on the market today. A unique turntable pause during the change cycle saves wear and tear on your records by eliminating grinding action caused by records dropping on a moving turntable or disc. Record groove and stylus wear are also practically eliminated through proper weight distribution and low pivot point friction of the tone arm, which minimizes arm resonance and tracking error. Clean mechanical simplicity and precision parts give you turntable performance with the automatic convenience of a record changer. Flutter and wow, a major problem with automatic changers, is held to less than 0.18% RMS. An automatic speed selector position allows intermixing 33 $\frac{1}{3}$ and 45 RPM records regardless of their sequence. Four speeds provided: 16, 33 $\frac{1}{3}$, 45 and 78 RPM. Other features include RC filter across the power switch preventing pop when turned off and muting switch to prevent noise on automatic or manual change cycle. Changer is supplied complete with GE-VR-II cartridge with diamond LP and sapphire 78 stylus, changer base, stylus pressure gauge and 45 RPM spindle. Extremely easy to assemble. You simply mount a few mechanical components and connect the motor, switches and pickup leads. Shpg. Wt. 19 lbs.

Model RP-3-LP with MF-1 Pickup Cartridge \$74.95



HIGH FIDELITY TAPE RECORDER KIT

MODEL TR-1A \$99⁹⁵ Includes tape deck assembly, preamplifier (TE-1) and roll of tape.

The model TR-1A Tape Deck and Preamplifier, combination provides all the facilities you need for top quality monaural record/playback with fast forward and rewind functions. 7 $\frac{1}{2}$ and 3 $\frac{3}{4}$ IPS tape speeds are selected by changing belt drive. Flutter and wow are held to less than 0.35%. Frequency response at 7 $\frac{1}{2}$ IPS ± 2.0 db 50-10,000 CPS, at 3 $\frac{3}{4}$ IPS ± 2.0 db 50-6,500 CPS. Features include NARTB playback equalization—separate record and playback gain controls—cathode follower output and provision for mike or line input. Signal-to-noise ratio is better than 45 db below normal recording level with less than 1% total harmonic distortion. Complete instructions provided for easy assembly. (Tape mechanism not sold separately). Shpg. Wt. 24 lb. Model TE-1 Tape Preamplifier sold separately if desired. Shpg. Wt. 10 lbs. \$39.95.

**IT'S EASY . . . IT'S FUN
And You Save Up To $\frac{1}{2}$
With Do-It-Yourself Heathkits**

Putting together your own Heathkit can be one of the most exciting hobbies you ever enjoyed. Simple step-by-step instructions and large pictorial diagrams show you where every part goes. You can't possibly go wrong. No previous electronic or kit building experience is required. You'll learn a lot about your equipment as you build it, and, of course, you will experience the pride and satisfaction of having done it yourself.

HEATHKIT



HIGH FIDELITY AM TUNER KIT

MODEL BC-1A \$26⁹⁵

Designed especially for high fidelity applications this AM tuner will give you reception close to FM. A special detector is incorporated and the IF circuits are "broadbanded" for low signal distortion. Sensitivity and selectivity are excellent and quiet performance is assured by high signal-to-noise ratio. All tunable components are prealigned. Your "best buy" in an AM tuner. Shpg. Wt. 9 lbs.

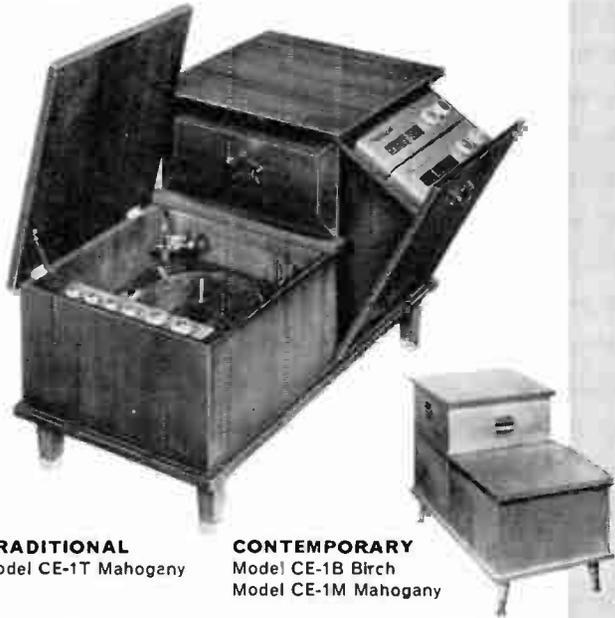


HIGH FIDELITY FM TUNER KIT

MODEL FM-3A \$26⁹⁵

For noise and static-free sound reception, this FM tuner is your least expensive source of high fidelity material. Efficient circuit design features stabilized oscillator circuit to eliminate drift after warm-up and broadband IF circuits for full fidelity with high sensitivity. All tunable components are prealigned and front end is preassembled. Edge-illuminated slide rule dial is clearly marked and covers complete FM band from 88 to 108 mc. Shpg. Wt. 8 lbs.

- No Woodworking Experience Required For Construction
- All Parts Precut and Pre-drilled For Ease of Assembly



TRADITIONAL
Model CE-1T Mahogany

CONTEMPORARY
Model CE-1B Birch
Model CE-1M Mahogany

World's largest manufacturer of electronic instruments in kit form

HEATH COMPANY

Benton Harbor, 5, Michigan

 a subsidiary of Daystrom, inc.



"UNIVERSAL" HI-FI 12 WATT AMPLIFIER KIT

MODEL UA-1 \$21⁹⁵

Ideal for stereo or monaural applications. Teamed with the Heathkit WA-P2 preamplifier, the UA-1 provides an economical starting point for a hi-fi system. In stereo applications two UA-1's may be used along with the Heathkit SP-2, or your present system may be converted to stereo by adding the UA-1. Harmonic distortion is less than 2% from 20 to 20,000 CPS at full 12 watt output. "On-off" switch located on chassis and an octal plug is also provided to connect preamplifier for remote control operation. Shpg. Wt. 13 lbs.



CHAIRSIDE ENCLOSURE KIT

MODEL CE-1 \$43⁹⁵ each (Specify model and wood desired when ordering.)

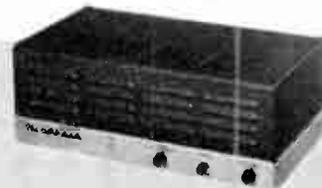
Your complete hi-fi system is right at your fingertips with this handsomely styled chairside enclosure. In addition to its convenience and utility it will complement your living room furnishings with its striking design in either traditional or contemporary models. Designed for maximum flexibility and compactness consistent with attractive appearance, this enclosure is intended to house the Heathkit AM and FM tuners (BC-1A and FM-3A) and the WA-P2 preamplifier, along with the RP-3 or majority of record changers which will fit in the space provided. Well ventilated space is provided in the rear of the enclosure for any of the Heathkit amplifiers designed to operate with the WA-P2. The tilt-out shelf can be installed on either right or left side as desired during construction, and a lift-top lid in front can also be reversed. Both tuners may be installed in tilt-out shelf, with preamp mounted in front of changer . . . or tuner and preamp combined with other tuner in changer area. Overall dimensions are 18" W. x 24" H. x 35 1/2" D. Changer compartment measures 17 3/4" L. x 16" W. x 9 3/8" D. All parts are precut and pre-drilled for easy assembly. The Contemporary cabinet is available in either mahogany or birch, and the Traditional cabinet is available in mahogany suitable for the finish of your choice. All hardware supplied. Shpg. Wt. 46 lbs.



"BOOKSHELF" HI-FI 12 WATT AMPLIFIER KIT

MODEL EA-2 \$28⁹⁵

An amplifier and preamplifier in one compact unit, the EA-2 has more than enough power for the average home hi-fi system and provides full range frequency response from 20 to 20,000 CPS within ± 1 db, with less than 2% harmonic distortion at full power over the entire range. RIAA equalization, separate bass and treble controls and hum balance control are featured. An outstanding performer for the size and price. Shpg. Wt. 15 lbs.



"EXTRA PERFORMANCE" 55 WATT HI-FI AMPLIFIER KIT

MODEL W7-M \$54⁹⁵

This hi-fi amplifier represents a remarkable value at less than a dollar a watt. Full audio output and maximum damping is a true 55 watts from 20 to 20,000 CPS with less than 2% total harmonic distortion throughout the entire audio range. Features include level control and "on-off" switch right on the chassis, plus provision for remote control. Pilot light on chassis. Modern, functional design. Shpg. Wt. 28 lbs.

"MASTER CONTROL" PREAMPLIFIER KIT

MODEL WA-P2 \$19⁷⁵

All the controls you need to master a complete high fidelity home music system are incorporated in this versatile instrument. Featuring five switch-selected inputs, each with level control. Provides tape recorder and cathode-follower outputs. Full frequency response is obtained within $\pm 1\frac{1}{2}$ db from 15 to 35,000 CPS and will do full justice to the finest available program sources. Equalization is provided for LP, RIAA, AES and early 78 records. Dimensions are 12 3/8" L. x 3 3/8" H. x 5 7/8" D. Shpg. Wt. 7 lbs.





"HEAVY DUTY" 70 WATT HI-FI AMPLIFIER KIT
MODEL W6-M \$109⁹⁵

For real rugged duty called for by advance hi-fi systems or P.A. networks, this high powered amplifier more than fills the bill. Silicon-diode rectifiers are used to assure long life and a heavy duty transformer gives you extremely good power supply regulation. Variable damping control provides optimum performance with any speaker system. Quick change plug selects 4, 8 and 16 ohm or 70 volt output and the correct feedback resistance. Frequency response at 1 watt is ± 1 db from 5 CPS to 80 kc with controlled HF rolloff above 100 kc. At 70 watts output harmonic distortion is below 2%, 20 to 20,000 CPS and IM distortion below 1% 60 and 6,000 CPS. Hum and noise 88 db below full output. Shpg. Wt. 52 lbs.

"ADVANCE DESIGN" 25 WATT HI-FI AMPLIFIER KIT
MODEL W5-M \$59⁷⁵

Enjoy the distortion-free high fidelity sound reproduction from this outstanding hi-fi amplifier. The W5-M incorporates advanced design features for the super critical listener. Features include specially designed Peerless output transformer and KT66 tubes. The circuit is rated at 25 watts and will follow instantaneous power peaks of a full orchestra up to 42 watts. A "tweeter saver" suppresses high frequency oscillation and a unique balancing circuit facilitates adjustment of output tubes. Frequency response is ± 1 db from 5 to 160,000 CPS at 1 watt and within ± 2 db 20 to 20,000 CPS at full 25 watts output. Harmonic distortion is less than 1% at 25 watts and IM distortion is 1% at 20 watts (60 and 3,000 CPS, 4:1). Hum and noise are 99 db below 25 watts for truly quiet performance. Shpg. Wt. 31 lbs.



YOU'RE NEVER OUT OF DATE WITH HEATHKITS



Heathkit hi-fi systems are designed for maximum flexibility. Simple conversion from basic to complex systems or from monaural to stereo is easily accomplished by adding to already existing units. Heathkit engineering skill is your guarantee against obsolescence. Expand your hi-fi as your budget permits . . . and, if you like, spread the payments over easy monthly installments with the Heath Time Payment Plan.



20 WATT HI-FI AMPLIFIER KIT
MODEL W4-AM \$39⁷⁵

This top quality amplifier offers you full fidelity at minimum cost. Features extended frequency response, low distortion and low hum level. Harmonic distortion is less than 1.5% and IM distortion is below 2.7% at full 20 watt output. Frequency response extends from 10 CPS to 100,000 CPS within ± 1 db at 1 watt. Output transformer tapped at 4, 8 and 16 ohms. Easy to build and a pleasure to use. Shpg. Wt. 28 lbs.

GENERAL-PURPOSE 20 WATT AMPLIFIER KIT
MODEL A9-C \$35⁵⁰

The model A9-C combines a preamplifier, main amplifier and power supply all on one chassis, providing a compact unit to fill the need for a good amplifier with a moderate cash investment. Features four separate switch-selected inputs. Separate bass and treble tone controls offer 15 db boost and cut. Covers 20 to 20,000 CPS within ± 1 db. A fine unit with which to start your own hi-fi system. Shpg. Wt. 23 lbs.



ELECTRONIC CROSSOVER KIT
MODEL XO-1 \$18⁹⁵

This unique instrument separates high and low frequencies and feeds them through two amplifiers to separate speakers. It is located ahead of the main amplifiers, thus, virtually eliminating IM distortion and matching problems. Crossover frequencies for each channel are at 100, 200, 400, 700, 1200, 2,000 and 3,500 CPS. This unit eliminates the need for conventional crossover circuits and provides amazing versatility at low cost. A unique answer to frequency division problems. Shpg. Wt. 6 lbs.





"BASIC RANGE" HI-FI SPEAKER SYSTEM KIT

MODEL SS-2 **\$39⁹⁵**

Legs optional extra. **\$4.95**

Outstanding performance at modest cost make this speaker system a spectacular buy for any hi-fi enthusiast. The specially designed enclosure and high quality 8" mid-range woofer and compression-type tweeter cover the frequency range of 50 to 12,000 CPS. Crossover circuit is built in with balance control. Impedance is 16 ohms, power rating 25 watts. Cabinet is constructed of veneer-surfaced furniture-grade 1/2" plywood suitable for light or dark finish. St.pg. Wt. 26 lbs.



"LEGATO" HI-FI SPEAKER SYSTEM KIT

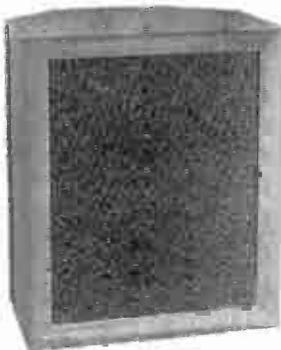
MODEL HH-1 **\$299⁹⁵**

Words cannot describe the true magnificence of the "Legato" speaker system . . . it's simply the nearest thing to perfection in reproduced sound yet developed. Perfect balance, precise phasing, and adequate driver design all combine to produce startling realism long sought after by the hi-fi perfectionist. Two 15" Altec Lansing low frequency drivers and a specially designed exponential horn with high frequency driver cover 25 to 20,000 CPS. A unique crossover network is built in. Impedance is 16 ohms, power rating 50 watts. Cabinet is constructed of 3/4" veneer-surfaced plywood in either African mahogany or imported white birch suitable for the finish of your choice. All parts are precut and predrilled for easy assembly. Shpg. Wt. 195 lbs.

"RANGE EXTENDING" HI-FI SPEAKER SYSTEM KIT

MODEL SS-1B **\$99⁹⁵**

Not a complete speaker system in itself, the SS-1B is designed to extend the range of the basic SS-2 (or SS-1) speaker system. Employs a 15" woofer and a super tweeter to extend overall response from 35 to 16,000 CPS ± 5 db. Crossover circuit is built-in with balance control. Impedance is 16 ohms, power rating 35 watts. Constructed of 3/4" veneer-surfaced plywood suitable for light or dark finish. All parts precut and predrilled for easy assembly. Shpg. Wt. 80 lbs.



DIAMOND STYLUS HI-FI PICKUP CARTRIDGE

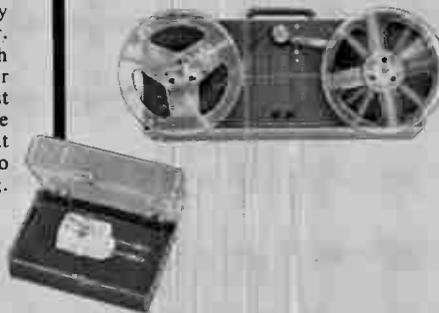
MODEL MF-1 **\$26⁹⁵**

Replace your present pickup with the MF-1 and enjoy the fullest fidelity your library of LP's has to offer. Designed to Heath specifications to offer you one of the finest cartridges available today. Nominally flat response from 20 to 20,000 CPS. Shpg. Wt. 1 lb.

SPEEDWINDER KIT

MODEL SW-1 **\$24⁹⁵**

Rewind tape and film at the rate of 1200' in 40 seconds. Saves wear on tape and recorder. Handles up to 10 1/2" tape reels and 800' reels of 8 or 16 millimeter film. Incorporates automatic shutoff and braking device. Shpg. Wt. 12 lbs.



NEW! "DOWN-TO-EARTH" High-Fidelity Book

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

SEND FOR FREE CATALOG

Write today for free catalog describing over 100 easy-to-build kits in hi-fi—marine and amateur radio fields. Complete specifications, schematics, and detailed information to help you in your selection.



HEATH

pioneer in "do-it-yourself" electronics

Enclosed find \$..... Please enclose postage for parcel post—express orders are shipped delivery charges collect. All prices F.O.B. Benton Harbor, Mich. A 20% deposit is required on all C.O.D. orders. Prices subject to change without notice.

COMPANY • BENTON HARBOR 5, MICH.

D a subsidiary of Daystrom, Inc.

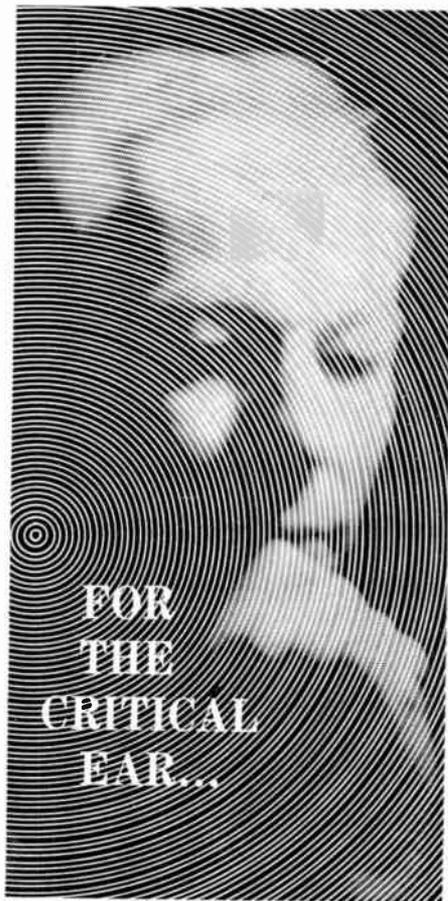
- Please send the Free Heathkit catalog.
- Enclosed is 25c for the Hi-Fi book.

name _____

address _____

city & state _____

QUANTITY	ITEM	MODEL NO.	PRICE



FOR
THE
CRITICAL
EAR...

introducing the incomparable

SHURE
PROFESSIONAL

Stereo Dynetic
PHONO CARTRIDGE

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 recreation 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.

**A NOTE TO THE
TECHNICALLY INCLINED**

Individually tested . . . Frequency response: 20 to 15,000 cps. . . Output level: 5 mv per channel at 1000 cps. . . Compliance: 4.0×10^{-6} centimeters per dyne . . . Channel separation: More than 20 db throughout the critical stereo frequency range . . . Recommended Tracking Force: 3 to 6 grams . . . Fits all 4-lead and 3-lead stereo record changers and transcription-type arms . . . 10 second stylus replacement.

Literature available: Department 9-A
SHURE BROTHERS, INC.
222 Hartrey Avenue, Evanston, Illinois

JOURNEY INTO HI-FI

Continued from page 50

available board, box, and panel to construct two tables at the entrance to the theatre for the equipment, and two sets of right-angle panels on the stage for the Klipschorns. I wanted the equipment where people could see it and feel free to ask questions as they came in and went out, even though it meant that we had to set up and take down the equipment each day. I knew that the only way to get a curtain of sound across the front of the large theatre would be to place the two speakers as far apart as possible in corners formed by the panels, with the third speaker in the middle.

We had posters made in French and English, placed at the entrance to the theatre in the Pavilion. The publicity department printed approximately 10,000 programs in French, Flemish, and English telling who we were, why we were there, and what equipment we used. We explained the meaning of high fidelity and stereo-phony in some detail. Announcements were made over the public address system of the Pavilion every 30 minutes, telling of our demonstrations.

The day our program started the sun came out — the first time I had seen the sun in Brussels — and it was actually hot and beautiful every day we were in Brussels from that day on.

We tried all sorts of program material the first day, and late that night we made up a special demonstration tape that included monophonic music, stereophonic sounds and music, and narration in three languages. We settled into a routine of playing the special tape on one machine followed immediately by musical selections on the second, and occasionally demonstrated stereo discs. While the difference in sound between the stereo tape and disc is enormous on good equipment despite their similarity on semi-hi-fi systems, we found the average Europeans most interested in stereo discs, as being more realistically in line with their economic situation. We were not able to use the tuners for stereo broadcasts as we had originally planned. We found it difficult to interest the Belgian Radio stations in doing a "first", because the stations are government owned. There was no feeling of competition among stations to make them interested in doing something outstanding and original. The Armed Forces Network (AFN) later used a stereophonic tape that we gave them for two different stereo broadcasts in Europe.

Of the many visitors, at least 30,000, who saw and heard the equipment and demonstrations, there are many whom I shall remember anytime I think of those days in Brussels. The little lady that cleaned the theatre everyday would start each morning with a little ceremony of asking if we would still be there Sunday as her husband would be in to meet us.

Continued on page 57



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

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

The Long Player

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

Crew-cut on the other hand, turned to

JAZZ 'n POPS

168-page catalog that lists practically every popular and jazz longplay. He liked the way listings were arranged according to artists—and he liked the title-by-title breakdown of every selection on every record by hundreds of recording stars.

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

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

MORAL: Two heads are better than one.

Send for Your
SAMPLE COPY
TODAY!

Clip Here

LONG PLAYER PUBLICATIONS, INC. HM
P.O. Box 346, New York 19, N.Y.

Please rush me the latest copy of

THE LONG PLAYER (Classical)

JAZZ 'N POPS

I enclose 10¢ for each (20¢ for both) to cover costs of handling and mailing.

NAME _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

Dealer inquiries invited

Hi-Fi Music at Home

JOURNEY INTO HI-FI

Continued from page 56

He turned out to be a very competent experimenter who had constructed his own tone arm and phono cartridge.

The man from Budapest was one of our most interested and interesting visitors. He told George he was designing a stereo cartridge. His face was a study when George showed him the production model of the Fairchild 232. He came back twice, bringing Iron Curtain friends with him.

At the end of our week we were asked by the officials to stay over for part of another week to help entertain a group of blind Frenchmen. They were our most appreciative audience. They actually applauded when they heard a train move across the stage!

The night before we packed the equipment we had our most critical visitor. I had met him on a previous trip to Germany. I invited him over for a one man show. He was Wilhelm Vorwig, head of the German Automobile Manufacturers Association. He owned a fine music system which included a Klipschorn in his home near Frankfurt. Herr Vorwig had full charge of the testing of the prototype Volkswagen in the 30's. It was because of his exceptionally complete reporting of exhaustive tests that convinced the German Government to go ahead on the Volkswagen works. His opinions are highly valued in German engineering circles. He includes among his close friends many prominent hi-fi fans and he has a good concept of equipment on an international scale. His comment on hearing our demonstration: "I would not have believed it possible to reproduce a musical group of that size if I had not heard it with my own ears."

The next day, my 30th birthday, Bill flew to Boston, and George, Carolyn, and I flew to Stuttgart.

George and I (as much as it pains me to admit it, Carolyn is only indulgent to my pilgrimages to Stuttgart) called on a friend at the Porsche factory and asked if it would be possible for two old Porsche owners to borrow a car for a few days. Because I had written an article about Dr. Porsche for *The Christian Science Monitor*, he made available a "works" car. It was a beautiful Italian red Normal coupe. He arranged press passes for us to the Italian Grand Prix at Monza, Italy. So, at 4:00 P.M. Friday we were off at high speed to the St. Goddard Hotel in Andermatt where we arrived in time for some good Swiss mountain cooking. Early the next morning we drove the rest of St. Goddard pass and arrived in Milan at 10:00 A.M. We picked up our press passes and proceeded to the hangout of the international racing crowd, the Place Hotel. We settled in and drove out to Monza for the day before the race activities. Carolyn and I had been to Monza in 1955 to see Fangio win his third World Champion-

Continued on page 58



JBL STEREO FOR CHRISTMAS

*For your family,
yourself, your closest
friends, best customers
nothing could be more
immediately thrilling, more
lastingly satisfying
than a stereo system
built around JBL
loudspeakers.*

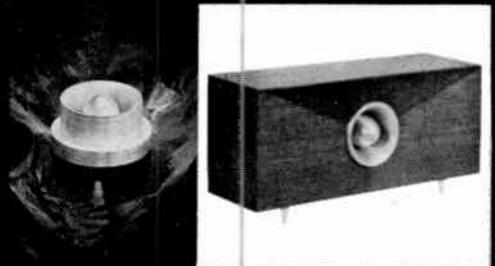
Growth in popularity of the JBL Bel-Aire has paralleled the growing enthusiasm for stereo. It is compact, exquisitely styled, and derives its clean, full range sound from JBL precision transducers. A pair with mirror-image arrangement of components make an excellent stereo installation.



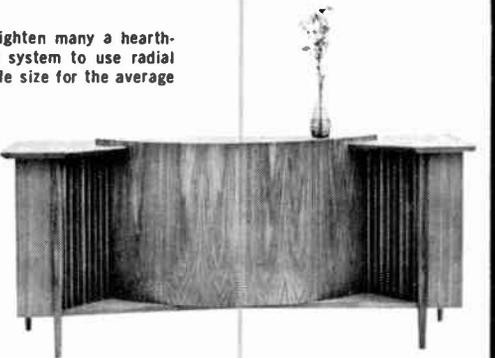
Now JBL enclosures are matched for stereo. If you own a JBL system such as the C34, C37, C39, or C40, you can get a matching enclosure with speaker units in an arrangement that is a mirror image of your present system.



The connoisseur of precision will be delighted with a JBL 075 High Frequency Unit. This gratifying example of the finest audio craftsmanship is also available with its own cabinet, Model C41, the Angelus.



The new JBL Ranger-Metregon will brighten many a hearth-side this Christmas. This is the first system to use radial refraction in an enclosure of acceptable size for the average living room. Built on principles perfected in the fabulous JBL Ranger-Paragon, a curved refracting surface is used to integrate two sound sources and fill an extremely wide area with true stereo. No hole in the middle, no split soloists, but sound reproduction spatially proportional to its original source. It accepts seven different speaker system combinations; can be upgraded progressively.



Write for complete catalog, descriptive bulletins of the products in which you are particularly interested and the name of the Authorized JBL Audio Specialist in your community.

JAMES B. LANSING SOUND, INC.

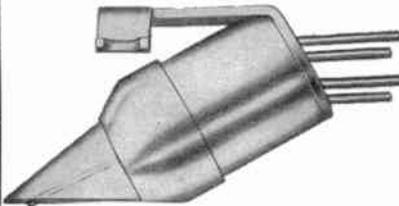
3249 Casitas Avenue, Los Angeles 39, California

DYNACO

STEREODYNE

PHONO PICK UP

This new, unique pickup is made in Denmark by Bang and Olufsen. It features a push pull magnetic principle (patent pending) which permits realization of the full potentialities of the most modern recording techniques. The special attributes which make the Stereodyne an outstanding stereo pickup make it equally exceptional for monophonic discs. On any type of record the Stereodyne offers smooth and natural sound — firm clean bass and sparkling treble — while its light tracking pressure insures negligible record wear.



BEST in every way...

- **Wide frequency response**
Smooth peak free response from 30 cps to over 15 kc
- **True Stereo**
Highest channel separation over entire audio spectrum — better than 22 db.
- **Precision balance**
Both channels identical. Some high compliance (5×10^{-4} cm/dyne) in all directions
- **No hum pickup**
Balanced coil structure plus low impedance plus complete shielding eliminate hum from external fields
- **High output**
7 millivolts per channel even on low level stereo discs provides gain to spare
- **No magnetic pull**
Special magnetic circuit eliminates attraction to steel turntables
- **Easy installation**
Compact size and standard mounting centers simplifies mounting. 4 terminals to avoid hum loops.
- **Low price**
Only \$29.95 net including .7 mil diamond stylus (replaceable in 2 seconds).

Available from leading high fidelity dealers everywhere

DYNACO, INC.

Dept. HM, 617 N. 41st St., Phila. 4, Pa.

Export Division: 25 Warren St., N.Y.C.

JOURNEY INTO HI-FI

Continued from page 57

ship. We were delighted to see him again, now retired and five times champion.

Baron Von Hanstein had driven a Porsche Carrera coupe down to Monza from Germany, dropped off supplies at the pits, and did a few trial runs on the track. He entered the 1,500-cc. class race which ran with the 2,000 and 3,000-cc. cars, and swarmed with Alfa Romeos and Ferraris. Hanstein, with the only Porsche on the track, won the 1,500-cc. class, and 2,000-cc., as well as coming in ahead of many of the 3,000-cc. cars. He drove into the pits, picked up his trophy and the pit gear, loaded it into the car, and drove back to Germany. This was all highly embarrassing to the Italians.

The United States has never had a World Champion driver, but judging from the good showing of a number of American drivers at Monza, this situation will soon change. This day, however, was a stunning English victory on Ferrari's home ground, as Tony Brooks in a Vanwall beat Hawthorn in a Ferrari by a few car lengths. George was beside himself at seeing his first grand prix, and as the cars dueled side by side in next to the last lap, he was on Cloud Seven.

We left Monza at 6:00 p.m., and after a terrific drive pulled into Brussels at 10:00 a.m. This gave us time for sleep before Jack Browning's concert at the American Theatre that evening. We could have broken up our drive from Monza with sleep, but we all agreed that nothing was to stand in the way of our making Jack's concert. And, too, we had invited a lovely young Belgian couple to the concert with us. They had attended our demonstration in the Theatre, and invited us to their home to see and hear their hi-fi system.

The next day we arranged for our five wooden crates to go to Zeebrugge where, two days later, we boarded our ship for home. Carolyn insists on calling it a cork. It is true that it travelled farther up, down, and sideways than it did straight ahead when we hit a three-day storm. No matter how you slice it, we are not good sailors.

I have been asked several times since my return if I accomplished my original desires. More was accomplished than I had dared hope. Many visitors will remember that America has the best audio equipment, and the manner in which it was finally demonstrated at the World's Fair. There is a growing realization in Europe that America is not truly represented by Communist blasts about our slavery to Capitalists and a capitalistic system, but rather by the freedom of action which permits individual citizens to live in accordance with their private convictions. I think that everyone who understood our demonstration of hi-fi components, sponsored by our Government, felt that was an example of the individualism we are at liberty to express in the United States.

High priced speaker a must?



Made in England

Not with the new



Coaxial 700 Series Mark III

Here is a speaker that brings you the luxury listening that is higher fidelity; yet its price is unbelievably lower than you would expect for such excellent performance. The new R & A speaker incorporates superb design details and is precision engineered to deliver a rare purity of sound — an experience that invites you to close your eyes and listen, and wonder how such a quality speaker can be offered at so low a price. (We won't tell you how little... you must hear the speaker first!)

8", 10" and 12" Models — all with Alcomax III Anisotropic Magnet systems of 12,000 Gauss Flux Densities.

Buy it... try it... we back claims with a money back guarantee. At all hi-fi dealers.

ERCONA CORPORATION

(Electronic Div.)

16 West 46 St., Dept. 5, New York 36, N. Y.

In Canada: Astral Electric Co. Ltd.
44 Danforth Road, Toronto 13

RECORD WEAR? NOISE? DUST?

NOW EVEN MORE IMPORTANT WITH STEREO!



USE THE DIS-CHARGER

IMITATED, BUT NOT DUPLICATED

This tiny plastic device contains a radioactive material which constantly ionizes the air in its vicinity, drawing off the static electricity generated by your records.

Static electricity causes records to attract and hold dust. Use of the Dis-Charger* eliminates the static electricity and allows the stylus to pick up the dust and clean the record in a few plays. Records now no longer attract dust and stay clean and noise free.

Weight 1/2 gram, lasts indefinitely, clips to any pickup arm. See your local distributor, or shipped postpaid, only..... **\$4.50**

MERCURY SCIENTIFIC PRODUCTS CORP.
1725 W. 7TH ST., LOS ANGELES 17, CALIF.

*PAT. APP. FOR

IMMORTALS IN HI-FI

Continued from page 26

Spain. All of Argenta's Spanish recordings — music of, among others, Serrano, de Falla, Rodrigo, Turina — are recommended, all are beautifully recorded, all are hi-fi, and to be found chiefly on the London label.

THese are the departed greats who belong to our own time, who came and went, as it were, in our midst — tomorrow's immortals and personages of our own "golden age". We have the essence of their art — as much as they had time to give of it — recorded securely, thanks to the blessings of hi-fi.

Of no less importance are the mementos that we have from the great figures of Gieseeking, Toscanini, and Pinza who lived just long enough to become a part of our hi-fi age. Gieseeking had passed his peak as a pianist by the time full range recording blossomed. Nevertheless, his monumental editions of works for solo piano by Debussy, Mozart, and Ravel recorded with an airy clarity on the Angel label will show future generations how it was that a great pianist went about his work.

Toscanini, of course, continued in vigor and high interpretive artistry right up to his voluntary retirement, leaving a solid legacy in hi-fi for succeeding generations of music lovers to revel in. As revealing as any would be, perhaps, his own special pride, the complete "Aida" on RCA Victor LM-6132. Ezio Pinza, the Met's great basso and Rodgers and Hammerstein's great leading man, left significant reminders of his artistry in almost every medium available to the modern artist — records, motion pictures, radio, television, stage — and he needs no cataloging here.

However, it would not be wise to take these recordings too much for granted, despite their current availability. The artists themselves are gone. And, in an age when today's releases become tomorrow's collector's items, many of the recordings might soon be, too. It would be too bad to miss a single one of them.

Mr. Ellsworth, who has contributed articles on music to a number of leading periodicals, is a writer of fiction as well: his short stories have appeared in Liberty, Colliers, and Bluebook. At present he is at work on a book about American music, to be published by Oxford University Press.

RECORD COLLECTING

Continued from page 28

Schumann: Piano Sonata in F sharp Minor: When romantics such as Chopin and Liszt applied themselves to a classic form such as a sonata, the results were apt to be surprising and unconventional. One kind of pattern, however, seemed consistent. Fast sections generally took on elements of storm and strife, of troubled

Continued on page 60



TD-124 \$99.75 net

WHAT MAKES THE TD'S TOPS?

...finer for stereo...finer for mono

If you move in circles where component hi-fi is a by-word, you've no doubt heard about the Thorens TD-124 transcription turntable and its fabulous performance. But for late-comers we'd like to point up just a few of the really big features (non-technical readers may skip remarks in parentheses): • Extra heavy table for constant speed (10 lb rim-concentrated table insures low wow and flutter; higher moment of inertia than any similar table). • Exact speed ($\pm 3\%$ adjustment on all speeds— $16\frac{2}{3}$, $33\frac{1}{3}$, 45, 78—with built-in illuminated strobe for setting after stylus is on record). • Easy on records (unique two-table design permits starts

after you've placed stylus, permits $\frac{2}{3}$ rev. starts, makes cueing easy). • Extremely low rumble (mirror-finish main-bearing, nylon-seated ball-thrust-bearing reduce both vertical and horizontal rumble to a new low, so important for stereo). • 2-way motor rumble reduction (both an extra-large idler and an ultra-compliant belt-drive keep motor vibration and speed variations from table). Driving parts electronically balanced. No costly base necessary (only \$9.00). 50/60 cycles, 100/250 volt operation.

These are just a few of the TD-124's features. Ask your dealer to tell you the whole story on the fabulous TD-124.

Now two budget-priced TD turntables



TD-134
\$60.00 net



TD-184
\$75.00 net

These 4-speed turntables have same basic adjustable-speed precision-drive as famous TD-124 but you save two ways: (1) they come already equipped with stereo-wired professional arm without overhang making them ideal changer replacements. (2) Some TD features have been eliminated to save you money. But they still top the performance of every similar turntable and player on the market. TD-184 has semi-automatic operation. TD-134 is manually operated. Precision metal stroboscope (50/60 cycles) furnished with each unit. 100/250 volt operation. Wooden base only \$6.00.

Thorens celebrates 75 years of progress in music reproduction



THORENS

SWISS MADE PRODUCTS
HI-FI COMPONENTS • LIGHTERS
SPRING-POWERED SHAVERS
MUSIC BOXES
NEW HYDE PARK, NEW YORK

NEW! LAFAYETTE "STEREO" HI-FI PHONO MUSIC SYSTEM

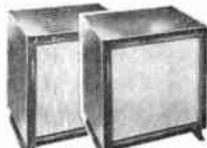
An Ideal Quality System For Listening To The New High Realism Stereo Sound! FOR STEREO & MONAURAL REPRODUCTION



LA-90



NEW GE GC-7 STEREO CARTRIDGE WITH DIAMOND STYLUS



CAB-16



SK-58



RC121/II

COMPONENTS

Lafayette LA-90 28-Watt Stereo Amplifier	72.50
Garrard RC121/II Changer	41.65
Lafayette PK-111 Wood Base	3.95
GE GC-7 Stereo Magnetic Cartridge	23.47
2-Lafayette SK-58 Coaxial 12" Speakers	59.00
Total Reg. Price	200.57

YOU PAY ONLY 167.50 SAVE 33.07! ONLY 16.75 DOWN — 12.00 MONTHLY

A superb complete phono music system brought to you by Lafayette's top-stereo 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 stereo control center. Other fine components of the system are the famous new Garrard RC121/II 4-speed automatic record changer ready to accept stereo cartridges, the Lafayette PK-111 wood base for changer, of fine selected woods; the new GE GC-7 stereo/monaural variable reluctance cartridge with 0.7 mil genuine GE diamond stylus; and 2 of the unbeatable, for performance-value, Lafayette SK-58 12" coaxial speakers with built-in crossover network and brilliance level control. Supplied complete with cables, connectors, and easy-to-install instructions. Shpg. wt., 66 lbs.

HF-374 Stereo Phono System, with mahogany or blonde wood changer base (please specify) Net 167.50
 HF-375 Same as HF-374 but with 2-Lafayette CAB-16 mahogany or walnut or CAB-17 blonde Resonator-type speaker enclosures (specify which) Net 222.50

LAFAYETTE STEREO FM/AM-PHONO MUSIC SYSTEM

Same as HF-374 above but with new Lafayette stereo Model LT-99 FM/AM Tuner. HF-377 Same as HF-376 but with 2-Lafayette CAB-16 mahogany or walnut or CAB-17 blonde speaker enclosures Net 292.00

NEW! LAFAYETTE 28-WATT STEREO AMPLIFIER

Superlative Features and Low Cost make it easy to GO STEREO NOW!



LA-90
72.50
 ONLY 7.25 DOWN
 8.00 MONTHLY

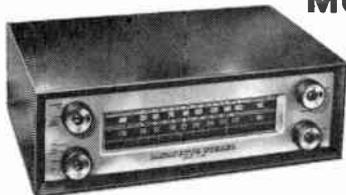
- 28 WATTS MONAURALLY WITH 1 OR 2 SPEAKER SYSTEMS
- 14 WATTS PER STEREO CHANNEL
- SPEAKER PHASING SWITCH
- 3.5 MILLIVOLTS SENSITIVITY FOR TAPE HEAD OR PHONO CARTRIDGE
- 20-20,000 CPS RESPONSE

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

low frequencies to 1 speaker system and highs to the other, or to create a pseudo-stereophonic effect with monaural program material. Response is 20-20,000 cps; distortion is below 1% at 12 watts; hum is 75 db 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, Tape Head), Balance Channel A, 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 Phasing Switch. Inputs include dual Tuner, Crystal/Ceramic, Mag. Phono, Tape Head, Tape Monitor Output. Tubes are 4-12AX7, 4-EL84, 2-EZ80 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 Net 72.50

NEW! LAFAYETTE STEREO MONAURAL FM-AM TUNER

FLEXIBLE DESIGN! LOW BUDGET PRICE! INSTALL STEREO NOW!



LT-99
72.50
 ONLY 7.25 DOWN—
 8.00 MONTHLY

- FM-AM STEREO RECEPTION
- FM OR AM MONAURAL RECEPTION
- FM MULTIPLEX RECEPTION (REQUIRES DECODER)
- FOR SIMULTANEOUS FM & AM LISTENING IN DIFFERENT ROOMS
- 3 MICROVOLTS FM SENSITIVITY
- ARMSTRONG FM CIRCUIT
- 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 listening. 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 tape recording directly off 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 response is, 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 average. 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 antennas. Tubes are 6BE6, 2-6BA6, 6UB, 12AT7, 6AU6, 6AL5; diode AM detector, selenium rectifier. Far 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. LAFAYETTE LT-99 Stereo Tuner Net 72.50

Lafayette Radio

P. O. BOX 511
 JAMAICA 31, N. Y.

Dept. HFA

Send FREE LAFAYETTE Catalog 590

Name

Address

City..... Zone.... State.....

CUT OUT
 AND
 PASTE ON
 POSTCARD



RECORD COLLECTING

Continued from page 59

agitation, while the slower parts were apt to be dreamy, of serene lyric beauty — the sort of music one expects in a nocturne. The *F sharp minor Sonata* by Schumann is similar in this respect. And one might add that, as is usually the case, the beauty of the slow sections surpasses that of the livelier parts. Schumann himself was especially fond of this work, for he earnestly declared that "much of my old heart's blood has gone into it." And on another occasion, "It is a single cry of the heart," (for his beloved Clara Wieck). Brailowsky gives a vital, comprehending performance on records, but certainly stresses the percussive aspects of the work. His recording is available on the RCA Victor label. An alternate choice is Paul Badura Skoda's deft and lyrical reading, recorded by Westminster. (RCA Victor LM-1918; Westminster 18490)

Liszt: Transcendental Etudes: These infrequently played works of prodigious difficulty are actually pianistic tone poems of the greatest imagination. The titles alone would imply as much, ranging from *Wild Hunt* to *Snow-swirls*, *Evening Harmonies*, *Will-o-the-Wisps* to *Vision*. "Transcendental" was indeed a good word to describe them, for a pianist's equipment must be such that he can forget all about technique and concentrate on the musical message — which varies from the extreme delicacy of *Will-o-the-Wisps* to the thunderous bravura of *Mazepka*. How few pianists have ever been able to do so! Ruth Slenzynska manages the *Feux Follets* very well on her disc. Too bad that she has not yet recorded the others from the set. And what a great misfortune that Josef Lhevinne's quite miraculous performance of this same work can be but a memory to those who were lucky enough to hear it! A complete set of the *Etudes* is listed by Vox and played by Alexander Borowsky. (Vox 9690)

Brahms: Paganini Variations, Op. 35: The theme of Paganini's 24th *Caprice* intrigued many composers — including, besides Brahms, Liszt and Rachmaninov. Brahms came up with two sets of variations of positively diabolical difficulty, utilizing enormous stretches and octave jumps at high speeds, intricacies for both hands in contrary motion and many other finger-twisting horrors. As might be expected, Brahms did not write an empty set of dazzling exercises; there is substance, variety, and beauty in the work. In two of the recorded versions currently available, Sascha Gorodnitzki gives a brilliant, percussive and occasionally musically rough account of the work on Capitol; Friedrich Wührer on the other hand (Vox) eschews all brilliance, and plays the variations comparatively slowly and a bit ponderously.

Continued on page 61

RECORD COLLECTING

Continued from page 60

giving almost too much attention to the musical value; there is an inherent athletic excitement missing in this performance. (Capitol P-8227; Vox 8850)

Debussy: Preludes: By the time Debussy appeared on the musical scene, Beethoven had made of the piano a veritable orchestra, Chopin and Schumann had discovered the instrument's own special personality, and Liszt had made the keyboard scintillate and flash with blinding brilliance. It seemed as though the possibilities of the piano had been thoroughly explored. Then Debussy came along and by means of various devices, such as an unconventional use of the pedal, the employment of an entirely new type of harmony, and undreamed-of delicacy of sound, demonstrated entirely new capabilities in the piano's complicated mechanism of ivory, metal, and wood. Especially in the two sets of Preludes do we have music of subtle, indefinable moods, and descriptions of the intangible. Whether interpreting such Preludes as *The Sunken Cathedral*, *What the West Wind Saw*, *Fireworks*, *Perfumes in the Evening Air*, or *Minstrels*, Miss Lympny could not have picked a better choice for their realization at the piano than Giesecking, whose special affinity for works of this master has long been known. (Angel 35066, 35249; Columbia-ML 4537-8)

Ravel: Gaspard de la Nuit: It is said that the inspiration for the three numbers making up Ravel's wonderfully imaginative, sensitively evocative *Gaspard de la Nuit* was the challenge to compose something even more difficult to play than Balakirev's *Islamey*—which held the championship in the early 1900's. While little has been written before or since which is more troublesome for a pianist to play, the value of the work is so wholly musical and poetic that few who listen are aware of the enormous complexities and pianistic legerdemain involved. In *Ondine*, Ravel commands musical magic to summon forth the delicate song of a water sprite. And the swirl and foam of rushing water and the mystery of an enchanted castle at the bottom of a lake are further miracles coaxed from the keys. In the *Giber* which follows, one hears the implacable tolling of a bell which conveys the terror of death. In the final *Scarbo*, one seemingly hears a pygmy "pirouetting on one foot and whirling around the room like a sorcerer's spindle". Giesecking is again the choice, and he plays this music inimitably. (Angel 35272)

Schönberg: Piano Music: The unpretentious brevity of the 14 *Piano Pieces*, Op. 11 through Op. 33, are no indication whatever of the historic import of this musical effort. For it was in these compositions

Continued on page 62



Photo from Hi-Fi Music at Home (March, 1958)

LOUIS ARMSTRONG IN HIS DEN, EDITING TAPE

(Note his AR-2 loudspeaker at the left)

Where natural, musical quality is required, without pseudo-hi-fi exaggerations, AR-2 speaker systems are a logical choice. They are used in recording studios, in broadcast stations, and in the homes of leading figures of the musical world—including Louis Armstrong above, and John Hammond, director of the Newport Jazz Festival.

AR speaker systems, because of their patented acoustic suspension design, must use small cabinets. These small enclosures mean an advance rather than a compromise in quality, particularly of the bass range.

AR2's are \$89 to \$102, depending on cabinet finish (5% higher in the West and Deep South.) Literature is available for the asking.

AR-2

Dept. M

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

save on
Stereo hi-fi

see the best values in the 1959
ALLIED CATALOG



free
Send for it!

world's
largest choice
of systems and
components...
everything in
STEREO!

Here's your complete, money-saving guide to Hi-Fi! See how you save on ALLIED-recommended complete systems, including the latest in thrilling Stereo. Choose from the world's largest stocks of components (amplifiers, tuners, changers, speakers, enclosures, recorders, accessories). Want to build-your-own?—save up to 50% with our exclusive Hi-Fi KNIGHT-KITS! Easy terms available. For everything in Hi-Fi, for everything in Electronics, get the 452-page 1959 ALLIED Catalog!

ALLIED RADIO
America's Hi-Fi Center

ALLIED RADIO, Dept. 76-A9
100 N. Western Ave., Chicago 80, Ill.
 Send FREE 1959 ALLIED Catalog
Name _____
Address _____
City _____ Zone _____ State _____

the incomparable

Ferrograph

STEREO

tape recorders

Ferrograph Stereo equipment is designed to meet traditionally exacting high quality standards.

Two superb models are available:

The Ferrograph Stereo 88 is designed for both recording and playback of stereo tapes. Professional quality twin-recording amplifiers and playback pre-amplifiers are inbuilt. Monaural recording/playback on both tracks is also possible.

The Ferrograph Stereo 35 is designed for the playback of stereo tapes and also offers all the features monaurally of the popular Ferrograph 3A Series. While it is possible to employ auxiliary amplifiers, the Ferrograph "Stere-ad" unit offers the ultimate in matched amplifiers resulting in superb stereo reproduction.

Conversion kits to permit stereo replay are now available in limited quantities to owners of non-stereo tape recorders.

ERCONA CORPORATION

(Electronic Division)

16 W. 46 Street, Dept. 7, New York 36, N. Y.
In Canada: Astral Electric Co. Ltd.
44 Danforth Road, Toronto 13

RECORD COLLECTING

Continued from page 61

that we have the first complete and decisive break from the world of tonality into the new world of the 12 tone series, which has caused such upheaval and controversy ever since, and has influenced so much contemporary composition. The three pieces of Op. 11 were, specifically, the daring iconoclastic pioneers, the later piano music being not greatly different, at least to these ears (though a space of twenty-four years separates the first from the last — 1908 to 1932). The performance of the complete piano music by Edward Steuermann (Miss Lympny's choice, and the only complete version available) is truly marvelous. Steuermann employs a very suave, mellow tone, which softens the harsh dissonances and angular rhythms. And by binding into long phrases the choppy tonal fragments, the music becomes arresting and meaningful regardless of one's attitude toward the idiom. Steuermann seems to understand Schönberg's message perfectly, and one is conscious of a definitive interpretation. The effect on this listener was startlingly like that created in the world of sculpture by Calder's mobiles — interesting, novel, stimulating, but hardly emotionally moving. (Columbia ML-5216)

DOUBLE JEOPARDY

Continued from page 27

that good. And I had to be careful to play with a very slow, controlled vibrato at all times.

Then we played these two numbers back — at 7½ speed. Everything, of course, was exactly an octave higher, which brought it up from bass trumpet to regular trumpet register. The vibrato was maybe a trifle fast, but not enough to be noticeable. The double-time parts on *Can't Get Started* sounded phenomenal. Cat Anderson plus! And *Indiana* built from the first moment — fantastically fast and incredibly fluent.

It sounded so great we decided to add another number, a moderate-to-fast treatment of *All the Things You Are*. Again, I didn't have to do anything particularly frantic, but it would be enough to sound even wilder than *Indians*.

"Well," said Al when we got through, "I guess that ought to fool the old bastard. We better rush this out to the post office — the last mail leaves in a few minutes. And don't forget now, if Burns has an opening in the sax section —"

"Don't worry about a thing. I never forget a friend."

Sure enough, things worked out just as we'd planned. Less than forty-eight hours later there was a call from New York. "I only had to hear the first number," said Burns, "and that was enough! Man, I can't wait to get you on this band." A few hours later a wire from his manager:

Continued on page 63

1959

HI-FI YEARBOOK

IT'S THE MOST USEFUL, MOST WANTED, AND LARGEST ISSUE OF ANY HI-FI MAGAZINE. IF YOU DO NOT HAVE A COPY OF THIS SPECIAL ISSUE OF HI-FI MUSIC MAGAZINE ALREADY, ORDER YOUR COPY TODAY. PRICE IS \$2.00 POSTPAID. ADDRESS:

HI-FI MUSIC MAGAZINE

105 E. 35th Street at Park Avenue, New York 16, N. Y.

BUY HI-FI HERE

FM/Q 

ANTENNAE

Get more FM stations with the world's most powerful FM Yagi Antenna systems.

Send 25¢ for booklet "Theme And Variations" containing FM Station Directory.

APPARATUS DEVELOPMENT CO.
Wethersfield 9, Connecticut

"BUCK STRETCHER" HI-FI VALUES!

 Expand the buying power of your Hi-Fi dollar at Sun Radio with substantial savings on new and fully guaranteed name brand Hi-Fi components!

Send for our special price quotations and our Hi-Fi package specials!

Dept. Y8
SUN Radio & Electronics Co., Inc.
650 6th Ave., New York 11, N. Y.
Phone: ORegon 5-8600

-audion-

HI-FI COMPONENTS

Compare us with others! **QUALITY • PRICE**

Send for **FREE CATALOG**

25-MH-Oxford Road • Mossapequa, L. I., N. Y.



HI-FI HAVEN

New Jersey's Leading Record Center. Write for information on unique mail order plan that offers professional advice and low prices.

28 Easton Avenue **New Brunswick, N. J.**

MAIL ORDER HI-FI

You can now purchase all your Hi-Fi from one reliable source and be assured of perfect delivery. Carston makes delivery from NY stock on most Hi-Fi, Recorders and Tape within 24 hours. **SEND US A LIST OF YOUR HI-FI REQUIREMENTS FOR OUR PACKAGE QUOTATION.**

CARSTON STUDIOS
215-HM E. 88 Street **New York 28, N. Y.**

For the tops in value and the best trade-in on High Fidelity equipment.

Check with Arrow!

ARROW ELECTRONICS INC.
DEPT. S

65 Cortlandt Street, New York 7, N. Y. • Dlgby 9-4730
525 Jericho Turnpike, Mineola, N. Y. • Pioneer 6-8686

ARKAY Offers...

FREE Regular 35¢ book "Let's Talk About STEREO." The Complete story of STEREOPHONIC SOUND. No cost or obligation. Available now only from your local dealer.

SAVE MONEY

WRITE FOR CONFIDENTIAL MONEY SAVING PRICES on your Hi-Fidelity amplifiers, tuners, tape recorders. Individual quotations only; no catalogs.

CLASSIFIED HI-FI
2375 East 65 St., Brooklyn, N. Y.
Dept. M

DOUBLE JEOPARDY

Continued from page 62

"Transportation all set American Airlines Sunday 7 P.M. Expect you first rehearsal 2 P.M. Monday Nola's."

Naturally, I didn't expect to hold this job for long. I could bluff my way through for a while by pretending that I wanted to get to know the book before taking any solos; then when I had to take solos I could say my chops were sore or something. One way or another, if I could just last out a few weeks with the band, that would do. The prestige of "formerly with Rudy Burns' Avant Garde Guardians" would be enough to carry me a long while.

That's not exactly the way it worked out.

I muddled through the first rehearsal fine. Read well enough, and they gave me practically no solo work, so the other trumpet men wouldn't have a gripe right off. But that same evening we played a gig at a dance hall not far from Newark, and during intermission Burns called me to his dressing room. He had a small portable tape recorder on a table by the wash basin.

"I finally had time just now to listen to the rest of that tape you sent me," he said. "I must say I admire your ingenuity and initiative in making this audition by mail. Not everyone would have thought of it."

"Thank you, Mr. Burns."

"Cigarette?"

I took one.

"Let's hear it together," said Burns. "Maybe some of these ideas can be incorporated in special arrangements so that we can really feature you."

"Oh, take your time. I'll be a while getting used to the band."

"No, no; I want to show everybody right away what kind of talent we have in our brass section." As Burns spoke he flicked on the tape recorder. He sounded sincere enough, but the look in his eye was kind of hard to analyze.

Well, I must say, it sounded fantastically impressive — even more so, judged in perspective, than on the night we'd done it. And it would have fooled anyone. *Can't Get Started*, the first number, was a complete gas; and *Indiana* was almost incredible.

Then he played the last number. *All the Things You Are*. And it was great, too — right up until five seconds after the end.

At that point, Al's voice could be heard. Al was saying, "Well, I guess that ought to fool the old bastard."

What Al said didn't offend Burns; in fact, I doubt that Burns even knew what he said. It was the way he said it that had me out on my ear when my first night with the Rudy Burns Avant Garde Guardians was only half-completed.

Because Al's remark went by so fast that you couldn't understand a word of it, and his voice bore a strong resemblance to that of Donald Duck.

Sound Talk



by J. J. Noble

Chief Engineer, Electronics

SIGNIFICANCE OF FM TUNER SENSITIVITY

The most sensitive tuner can often fail to bring in clearly a distant station received by less sensitive tuners. All a statement of sensitivity indicates is the strength a signal must have at the receiving antenna to provide a useful output from the tuner. Thus, the logical assumption that the more sensitive tuner will perform better on weak or distant stations than the less sensitive tuner is not necessarily valid. In fact, because of a phenomenon called "regeneration," some of the so-called "sensitive tuners" don't perform up to their stated sensitivity specifications.

Regeneration is caused by coupling between circuits of differing power levels. It may take place through electro-magnetic linkages of adjacent current carrying parts, electro-static coupling between elements of differing voltage potentials, or conductive coupling through common connections such as the power supply and chassis ground paths. Perfect as the electrical design may be, the tuner's physical construction and the arrangement of its component parts ultimately determine the degree of regeneration. Poorly controlled assembly and wiring methods can so strongly affect performance that two tuners of identical design assembled under differing conditions will perform differently.

When a receiver is tuned to a very weak station, the automatic gain control circuit (AGC) increases gain or sensitivity to maximum so the weak signal picked up by the antenna may be multiplied as much as a million times. If even a minute amount of this amplified energy is introduced into the input stages through coupling, the resultant regeneration causes still greater amplification, with an apparent increase in sensitivity. Regeneration, however, tends to change the band pass characteristic, making the tuning action sharp and critical. The resulting distortion renders the tuner useless for high fidelity reception of all but moderately strong signals.

Degree of regeneration and constancy of band pass characteristics cannot be determined through specifications or visual inspection. Accurate measurements can be obtained only in a properly equipped laboratory or—a practical method for the prospective purchaser—through critical listening tests of the tuner's ability to receive weak stations. When selecting your next tuner, make sure the sensitivity is real, not just statistical. Try the "weak signal test" with several tuners of different make and compare performance.

All Altec FM Tuners are certified to comply with the restricted radiation requirement of the FCC.

Write for free catalogue: ALTEC LANSING CORPORATION, Dept. 1M, 1515 South Manchester Avenue, Anaheim, Calif., 161 Sixth Avenue, New York 13, N. Y. 12-44

BUY, SELL, or SWAP

The opportunity to buy, sell, or swap items of equipment or records through the use of this department is made available as a service to readers of HI-FI MUSIC without charge. Copy should be limited to 35 words. Items from dealers will be rejected.

Receipt of items will not be acknowledged unless an addressed postcard is enclosed.

SELL: Like new Ampex 600 recorder with low impedance mike transformer \$300. Ampex 620 portable speaker and amplifier \$100. Brand new 50-ohm Telefunken U47 condenser mike with all cables and power supply \$275. Will take \$600 for all. R. G. Stern, 2815 Ocean Front Walk, Apt. 8, San Diego 8, Calif.

SELL: Scott 70-watt 265A amplifier \$79.50, Dynakit Mark II amplifier \$49.50 and McIntosh self-powered C8 preamplifier \$69.50. All in perfect condition. Satisfaction or your money back. Ray Stone, 6 Manchester Road, Eastchester, N. Y.

SELL: Pilot 10-watt amplifier model AA-903 \$30; excellent condition, Rek-O-Kut L-34 turntable \$45; Electro-Voice Aristocrat enclosure mahogany \$35. Victor Scannella, 3540 Rochambeau Ave., Bronx 67, N. Y. TU 2-2345

BUY: Top quality monaural system (no changers). Late model units guaranteed in perfect condition. New York City area only. State price, age, condition, appearance, phone. V. C. Bilek, 3542 73rd Street, Jackson Heights 72, N. Y.

SELL: Fisher 80R AM-FM tuner without cabinet \$100 or best offer. One year old in good condition. J. Steele Lipe, 311 Dunemere Drive, La Jolla, Calif.

BUY: Regency amplifier and preamp, gold trim; Craftsmen or McIntosh preamp; 60 watt McIntosh power amplifier. J. C. Blossom, Montpelier, Ohio.

SELL: Ampex 621 10-watt amplifier-speaker, walnut, like new \$150; new Scott 135 stereomaster control center \$15. S. Noble, 56 Shepherd Lane, Roslyn Heights L. I., N. Y. Mayfair 1-4482.

SELL: Fairchild XP experimental cartridge, retail \$70, .075 diamond. Make offer. J. C. Blossom, Montpelier, Ohio.

BUY: Jim Lansing 075 ring radiator tweeter. Also N-2500 dividing network. Robert E. Schade, 706 So. Warren Ave., Saginaw, Michigan.

SWAP: Altec Lansing 803A woofer for University C-12 HC or Jensen Flexair P12-NF. Or, the 803A and E-V T35 tweeter and \$10 for an AR-2. Arnis Balgalvis, 492 Birkel Ave., Bethlehem, Pa.

SELL: Garrard TPA 10 transcription arm \$13; G.E. GC-5 Golden Classic stereo cartridge. Both as new and in original cartons. Robert E. Schade, 706 So. Warren Ave., Saginaw, Michigan.

SELL: Scott 280 80-watt basic amplifier, best offer over \$120; Dynakit Mark II 50-watt amplifier, professionally wired, best offer over \$50. Both perfect. Dr. Aaron Barcham, 811 Walton Ave., Bronx 51, N. Y.

BUY: Two number 105217 portable cases for Concertone series 30 recorder. Dr. L. E. Abt, 151 Rockland Avenue, Larchmont, N. Y.

SELL: Garrard changer 88 with G.E. cartridge, diamond and sapphire needle; Stephens 3-way speaker system, 15-in. 103LX woofer, in Bassiflex

enclosure. Midrange horn H-625 with P-30 driver; 214 tweeter and two crossovers in excellent condition \$100. Also Bogen RR 550 AM-FM receiver in excellent condition \$100. B. Samter, 55 W. 42nd St., New York, N. Y. LO 4-6353.

SELL: Pilot 14-watt amplifier model AA903B, case scratched, working condition perfect \$45. Paris Asta, 601 West 115th St., New York, N. Y. UN 4-1361 after 9:00 P.M.

SELL: Jim Lansing D130 speaker \$65; Bogen DB20 amplifier \$50, guaranteed excellent condition. V. R. Wheeler, 214 N. Main St., Webb City, Mo.

SELL: RC-80 \$25; Ampro T757 tape recorder \$150; Wilcox Gay tape recorder \$50. F. Barrett, 1355 York Ave., New York 21, LE 5-2147 evenings.

SELL: Wharfedale speakers, W12CS, W10A1FS, Super 3, X-over in 44 x 30 x 21-in. custom air-coupler reflex cabinet, walnut finish \$98. Bogen PR100 control center in cabinet \$48. Heath W5M, 25W, \$28. Dyna Mark II, 50W, \$45. Heath electronic X-over \$12. All excellent condition. Prices exclude shipping. H. Bauer, 11-A2 Redfield Vill., Metuchen, N. J. LI 9-3779.

SELL: Bogen DB130 in blonde metal enclosure \$95. Harmon Kardon counterpoint II FM tuner \$80. Rek-O-Kut L743 3-speed turntable, A120 arm, G.E. VR 113 diamond and base \$115. Two Stevens 80 FR's in bookcase enclosures \$125. All wires and connecting cables. Still under factory warranty. Gene Levine, Allendale, South Carolina.

SELL: Bogen stereo DB110 and HF10 amplifiers \$55; Miracord XA-100 changer, G.E. cartridge, diamond styli, \$45; 3 speakers: Electro-Voice SP12B, Cabinart enclosure, Goodman 8-in. \$75; Viking FF75SU tape player, ten stereo tapes \$120. Robert Haft, 655 Madison Avenue, New York 21, N. Y. TE 8-3700.

SELL: Two rolls Scotch tape, 3/4-mil Mylar, tensilized. 4,800 ft. per roll on NARTB reel, original packaging. Never used, make offer. D. Wolkov, 10 Sunbeam Rd., Plainview, L. I., N. Y.

SELL: Stereo system: equipment cabinet, 2 enclosures; Cabinart 17 and 18 blonde; two Bogen DB130; Bell tape deck T-203 with 2 PR 120's; Garrard RC88; Stromberg-Carlson 400 tuner, two Baker 12-in. speakers. Best offer over \$825. Vincent DiPrima, Glenmore 5-1634, Brooklyn.

SELL: RCA, London, and Columbia complete operas (Boheme, Otello, Cav Rusticana, Rigoletto, etc.) plus 100 pop 45's, excellent condition worth \$160 for \$40. Also Garrard RC121 changer like new, GE cartridge \$20. Vincent Polise, CA 8-6295.

SELL: complete or any part: Georgian speaker system model 105E deluxe, EICO HF60 amplifier, EICO HF61A preamp, Garrard record changer RC81 with G.E. cartridge VR11, price \$300. Thomas Abate, 2015 East 15th Street, Brooklyn, N. Y.

SELL: Bozak B-305 system in contemporary cabinet \$290. Also Bozak woofer \$45. L. Ross, 493 N. Arlington Ave., E. Orange, N. J.

BUY or SWAP: Did anyone tape the sixth and seventh games of the 1958 World Series? I would appreciate your contacting me. Lawrence T. Arnold, 5803 5th Avenue, Brooklyn 20, N. Y. GE 9-7322.

SELL: EICO 1050 battery eliminator and charger, wired and tested, \$22.50. Mill Hollander, WA 5-1077; write 1055 E. Parkway, Brooklyn, N. Y.

BUY: Brociner model 4M dark mahogany corner horn. R. N. Ford, 42 Dellwood Ave., Chatham, N. J.

SELL: Scott 121-C dynaloud preamplifier \$90 with leatherette case; Scott 310-A FM tuner \$70 used 18 months, near perfect, express prepaid. R. K. Knapp, 36 A St., WAFB, Roswell, N. Mex.

SELL: Ampex A122 tape recorder, stereo playback, used less than 100 hours \$300. John A. Brunzman, M.D., 1623 Harbeson Ave., Cincinnati 24, Ohio.

SELL: Two older Utah 12-in. speakers \$20 each, both in fine condition. Keith Hacker, 1922 N.E. Weidler, Portland 12, Oregon.

SELL: Bozak B-310 speaker cabinet. Height 48 x width 36 x depth 18 in. Original list \$300. Walnut, like new, \$125 plus shipping. Allen Berkley, 870 Fifth Ave., New York 21, N. Y.

SELL: New Sonatone 3T-SD super-fidelity ceramic cartridge with diamond and sapphire needles, new, never used. List \$24, sell for \$14. Theodore B. Roese, 2257 Grand Avenue, Bronx 53, N. Y.

BUY: Electro-Voice Georgian IV blonde Korina speaker system. Advise price and condition. Frank V. Vavrina, 230 Beverly Road, Pittsburgh 16, Pa.

SELL: Newcomb deluxe FM-AM tuner, \$169.50, for \$95. Trix 15-watt amplifier with preamp, \$89.95, for \$45. New, will ship in original cartons. J. Cassan, 297 Main St., Keansburg, N. J.

BUY: Brociner wall-type horn, such as model 4W, mahogany, with Lowther speaker. R. N. Ford, 42 Dellwood Ave., Chatham, N. J.

SELL: Ampex 600 half track \$325. Frank Thomas, 85 Rock Road, Glen Rock, N. J. Gilbert 5-6582.

SELL: Lansing D131 speaker in Cabinart-Klipsch cabinet plus Lansing N2500 network, \$168, for \$112. Scott 330C tuner in metal case, \$234, for \$145. S. Moed, 550 Grand St., New York 2, N. Y. AL 4-4342.

SELL: Fairchild X-P3 diamond microgroove cartridge, used 15 hours. Original net \$60, sell for \$35. P. Coppi, 2022 E 26th St., Brooklyn 29, N. Y. Sheepshead 3-4774.

SWAP: Nikon camera with f1.4 Nikkor lens, used but in excellent condition, for a matched pair of 20-watt enclosed speakers, or larger, 8 or 16 ohms. Camera cost \$400 new. Manuel Amaral, 34 Wheaton St., Warren, R. I.

SELL: Brociner model 4 horn with Lowther PM2 unit. Excellent condition. Also Connoisseur turntable, arm, and pickup. J. R. Van Dyne, 68-36 108th St., Forest Hills, N. Y.

**the more you know about hi-fi
... the more you'll enjoy it
RIDER HI-FI LIBRARY**

STEREOPHONIC SOUND by Norman H. Crowhurst. Saves you hundreds of dollars in selecting your stereo system, #209, \$2.25

HIGH FIDELITY SIMPLIFIED (3rd Edition) by Harold D. Weiler. Answers all questions about tuners, changers, amplifiers, tape recorders, speakers, etc., #142, \$2.50

REPAIRING HI-FI SYSTEMS by David Fidelman. Save money! Deals with finding and repairing the troubles in hi-fi equipment, #208, \$3.90

HI-FI LOUSPEAKERS & ENCLOSURES by Abraham B. Cohen. Answers all questions on loudspeakers and enclosures, design, crossover networks, etc., #176 Marco cover, \$4.60; #176-H cloth bound, \$5.50

GUIDE TO AUDIO REPRODUCTION by David Fidelman. Covers design, assembly and testing of sound reproduction systems and components, #148, \$3.50

HOW TO SELECT & USE YOUR TAPE RECORDER by David Mark. Saves money for tape recorder users and those about to purchase one, #179, \$2.95

at bookstores, or order direct:

JOHN F. RIDER Publisher, Inc.
116 West 14th Street, N. Y. 11, N. Y.

Hi-Fi Music at Home

INDEX of ADVERTISERS

Key No.		Page
1	Acoustic Research, Inc.....	61
2	Allied Radio Corp.....	62
3	Altec-Lansing, Corp.....	63
4	Apparatus Development Co.....	63
5	Arkay.....	63
6	Arrow Electronics.....	63
7	Audio Devices Corp. Inside Front Cover	
8	Audion.....	63
9	Bozak Speakers.....	49
10	British Industries.....	2
11	Capitol Records.....	6
12	Carston Studios.....	63
13	Classified Hi-Fi.....	63
14	Columbia Records.....	5, 14
15	Design Stereo Recordings.....	16
16	Dynaco, Inc.....	58
17	EICO.....	22
18	Electro Voice Inc.....	Back Cover
19	Ercona Corp.....	58, 62
19	Ferrograph Stereo Recorder.....	62
10	Garrard.....	2
20	General Electric Co.....	13, 15, 17, 19
21	Heath Company...51, 52, 53, 54, 59	
22	Hi-Fi Haven.....	62
	Hi-Fi House.....	Inside Back Cover
	Hi-Fi Yearbook.....	62
25	High Fidelity Recordings.....	12
26	Jensen Mfg. Corp.....	1
27	Lafayette Radio.....	60
28	Lansing Sound, J. B.....	57
29	London Records.....	10
30	Longplayer Pubs.....	56
31	Mercury Scientific Products.....	58
32	Pickering & Co., Inc.....	20
19	R & A Speaker.....	58
33	RCA Victor Records.....	8
34	Reeves Soundcraft Corp.....	50
35	Rider, John F.....	64
36	Scott, Inc., H. H.....	18
37	Sherwood Electronics.....	4
38	Shure Bros.....	56
39	Stromberg Carlson.....	7, 9, 11
40	Sun Rodio & Electronics.....	63
41	Tandberg.....	50
42	Thorens Co.....	59

Literature Available on NEW PRODUCTS

To obtain literature or catalogs on the products described here, circle the corresponding letters on the Literature Request Card at the right, below.

Allied Stereo Amplifier Kit

By throwing a toggle switch, the unit can be changed from a 60-watt mono amplifier to two 30-watt channels for stereo. There are individual level controls, and outputs for 4, 8, 16, and 32 ohms. Kit includes all parts and tubes. *Circle letter A*

Altec Speakers

Additions to the Altec line are a 15-in. woofer model 803B, and the compact Monterey 834A enclosure. The former is a 16-ohm model designed for frequencies up to 1,600 cycles. The latter has two 8-in. speakers and a 3000B tweeter, with a dividing network at 3,000 cycles. Impedance is 8 ohms. *Circle letter B*

Audio Devices Data

New issue of the *Audio Record* contains a 20-page listing of tape machines made by 59 different companies. There are illustrations of 132 models, together with complete specifications. *Circle letter C*

Bogen Catalog

The complete line of Bogen components is shown in their new catalog. Illustrations and specifications cover stereo and mono tuners and amplifiers, stereo adapters, and turntables. *Circle letter D*

Bozak Speakers

An unusually interesting 20-page catalog shows the latest Bozak enclosures, panel systems, speakers, and networks. There is also a detailed discussion of sound reproduction, and the design, construction, and dimensions of speakers and enclosures. *Circle letter E*

Calbest Components

New literature describes a tuner for FM-AM stereo and FM multiplexed stereo; a stereo amplifier; cabinet-mounted stereo tuner, amplifier, and changer; and a series of speakers. *Circle letter F*

Collaro Changers for Stereo

Three models to cover a price range are the Continental, Coronation, and Conquest, all designed to take either stereo or mono pickups. The first two have 5-terminal plug-in heads to facilitate mounting the pickups. All have four speeds and manual operation for playing single records. Change cycle is 8 seconds, regardless of turntable speed. *Circle letter G*

SUBSCRIPTION ORDER CARD

HI-FI MUSIC MAGAZINE

105 E. 35th Street at Park Avenue, New York 16

Please enter my subscription to start with the next issue at the Economy Rate of:

\$15.00 for 3 years (30 regular 50¢ issues, plus 3 big \$2.00 Yearbook issues) **SAVE \$6.00**

\$6.00 for 1 year (10 regular 50¢ issues, plus 1 big \$2.00 Yearbook issue) **SAVE \$1.00**

My remittance is enclosed New subscription

Will pay on receipt of bill Renewal

Add \$1.00 per year outside U. S., possessions, or Canada

NAME.....

STREET.....

CITY & ZONE.....

STATE.....

IMPORTANT:

If you have a Zone Number, show it here. It will speed delivery of your copies.

JANUARY 1959

How to use the

LITERATURE REQUEST CARD

ADVERTISED PRODUCTS: For literature on products advertised in this issue, get the Key Number of each company from the Advertisers Index at the left of this page. Circle the corresponding numbers on the card below. When we receive the card, we will request the companies to send you the literature you want.

YOU OUGHT TO KNOW ABOUT: For literature on new products described in this section, circle the corresponding double letters on the card below.

NEW PRODUCTS: For literature on new products described in this section, circle the corresponding single letters on the card below.

LITERATURE REQUEST CARD

ADVERTISED PRODUCTS: Please have literature sent to me by the following advertisers in this issue of HI-FI MUSIC Magazine:

1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70
71	72	73	74	75	76	77	78	79	80

YOU OUGHT TO KNOW ABOUT: Please have literature sent to me on the following items described in this Department:

AA BB CC DD EE FF GG HH KK LL MM
NN OO PP QQ RR SS TT UU VV WW XX

NEW PRODUCTS: Please have literature sent to me on the following items described in this section

A B C D E F G H
K L M N O P Q R
S T U V W X Y Z

Name.....

Address.....

I am a

Beginner in hi-fi Advanced enthusiast

Dealer

JANUARY 1959



BUSINESS REPLY CARD
 FIRST CLASS PERMIT NO. 4609, SEC. 34.9, P. L. & R., NEW YORK, N. Y.



HI-FI MUSIC MAGAZINE
 105 E. 35th St. at Park Ave.
 New York 16, N. Y.

**SUBSCRIPTION
 ORDER CARD**

**LITERATURE
 REQUEST CARD**



BUSINESS REPLY CARD
 FIRST CLASS PERMIT NO. 4609, SEC. 34.9, P. L. & R., NEW YORK, N. Y.



HI-FI MUSIC MAGAZINE
 105 E. 35th St. at Park Ave.
 New York 16, N. Y.

Continental Stereo Amplifiers

Two models are offered by Continental Manufacturing, Inc. for budget-minded hi-fi enthusiasts. Intended for use with high-efficiency speakers, model SA-3 has 1.5 watts from each channel, while model SA-7 delivers 3.5 watts from each channel. Inputs are for .3 and 1 volt. Each has volume and tone controls; output impedance is 8 ohms. *Circle letter H*

Dynaco Stereo Pickup

This is a magnetic design manufactured in Denmark. Output is 7 millivolts on each channel. The magnetic circuit and shielding are designed to eliminate hum pickup and any attraction to a steel turntable. Mounting bracket fits all standard arms. Four terminals are spaced to make connections easy. *Circle letter K*

Frazier Speakers

Three types of "black box" speaker systems and three cabinet models are described in a new circular from International Electronics Corp. These speakers are designed for both stereo and mono use. *Circle letter L*

Hartley Speakers

Six speaker systems in very attractive cabinets are described in Hartley data sheets which also explain the special Hartley baffle construction, and the characteristics of the Hartley-Luth 217 and 220 speakers. *Circle letter M*

Lafayette Stylus Timer

An electric clock mechanism, turned on when a changer or turntable is in operation, indicates the total number of hours the stylus has been used. The mechanism is so small that it can be mounted readily on the motor board or equipment panel.

MMM Instruction Book

An illustrated how-to-do-it folder explains professional methods of tape splicing, and offers tips on editing and safe storage of tape reels. Also, characteristics of eight types of recording tape are listed as a guide to selecting the right one for specific requirements. *Circle letter O*

Robins Static Eliminator

Under license from the Atomic Energy Commission, Robins Industries is manufacturing a device to eliminate the static charges which cause dust to collect on phonograph records. A small charge of

polonium is carried on a clip which fastens to the tone arm. The effect of the Alpha radiation is to neutralize static charges. No radiation hazard is present. *Circle letter P*

Presto Tape Machine

Professional model R-850 for 3-track recording and playback with 1/2-in. tape can be converted to 3/4-in. tape, a unique operating feature and added conveniences. The A-908 recording amplifier is designed for use with this machine. *Circle letter Q*

Sonotone Coaxial Speaker

A budget-priced 12-in. woofer-tweeter with a built-in crossover at 2,000 cycles has just been announced. This is model CA-12A, designed to handle up to 40 watts. The woofer only, model W-12, is also available for use in multiple-speaker systems. *Circle letter R*

TACO FM Antennas

A brochure on improving FM reception has been prepared by Technical Appliance Corporation. Various types of antennas are shown, with recommendations as to the type best suited to the requirements of particular locations or interference conditions. *Circle letter S*

Trix Stereo Phonograph

English-built portable stereo phonograph, distributed in the U. S. by Ercona Corporation, has two 4-watt amplifiers, with volume, bass, treble, and balance controls, and a Garrard changer in one case, with separate matched speakers for stereo reproduction. *Circle letter T*

Vidaire Level Controls

L and T pads for level controls on individual speakers are carried on attractive brass plates which can be mounted on cabinets or enclosures. Since impedance is kept constant, adjusting the level at one speaker does not affect the volume from the others. Pads are supplied for 8 and 16-ohm speakers. *Circle letter U*

Wood Conversion Acoustical Tile

Micro-Perf tile is similar in appearance to travertine blocks, but it has hundreds of tiny perforations that flare out beneath the surface to form noise-absorbing cavities. These tiles are inexpensive, and easy to apply with mastic to walls or ceilings. Noise reduction coefficient is .50 to .55. *Circle letter V*

An Invitation to Look, Learn, and Listen to Hi-Fi Music

Why Can you explain the difference in tone between a concert grand piano and a little spinet model? You know because you have heard both, but tone quality cannot be described in words. That is why so many people are confused by the term *hi-fi*.

Under the sponsorship of Hi-Fi Music Magazine, Hi-Fi House is operated as a service to music enthusiasts, to provide demonstrations of truly hi-fi quality from records, tapes, and FM radio, with components designed specifically for home entertainment.

Here you can listen to hi-fi reproduction, and make comparisons with the performance of equipment you now own, or that owned by your friends. Thus, the music at Hi-Fi House serves as a standard of comparison.

Stereo Music Of special importance are the hi-fi stereo demonstrations at Hi-Fi House. It must be recognized that the performance of some of the new stereo equipment is very poor, some is good, and some is excellent. Thus, opinions of stereo music vary according to what different people have heard. At Hi-Fi House, you can hear stereo reproduction at its best, and decide for yourself how much it will add to your listening pleasure.

de Luxe System There are two stereo installations at Hi-Fi House. The de Luxe System is comprised of components selected for top-quality reproduction without regard to price. Facilities are provided for stereo and monaural reproduction from records, tapes, and FM. For multiplexed stereo FM, a Crosby-type filter is included. The tape machine can be used for two-track or four-track stereo recording, or single-track monaural recording. In short, the de Luxe system includes all the extras of the most complete installation.

Budget System For the Budget System, components were chosen with an eye to price and an ear to performance, recognizing that many hi-fi enthusiasts must plan their purchases to get the most in audio quality at the least expense. This installation includes an FM-AM radio, a changer, and a tape machine for stereo playback and recording. But if you do not want all three at the beginning, you can start with one, and add the others later.

Information Components used in the de Luxe and Budget Systems are on display in the Equipment Area at Hi-Fi House. Staff members will be glad to answer your questions. To get catalogs on products exhibited inside, or in the outside windows, just fill out a Literature Request Card, and check the items in which you are interested. Leave the card in the box at the exit door, and our staff will have the information sent to you by mail.

At Your Service Hi-Fi House is sponsored by Hi-Fi Music Magazine so that you can see the newest and finest components, and hear them in operation. You will be under no obligation to spend money, for nothing is sold there except Hi-Fi Music Magazine. Changes and additions are made frequently, so come as often as you can. You and your friends will be welcome at any time from 8:00 A.M. to 10:00 P.M. any day except Sunday.

For details about exhibits and space rates, address Hi-Fi House, Kelly and Sleeper, Inc. Executive Offices are at 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

step UP your speaker system with **ELECTRO-VOICE** BUILDING-BLOCK KITS

first, choose an acoustically-perfect Electro-Voice factory-assembled enclosure or a do-it-yourself enclosure kit

 E-V Coronet net \$35.50	 E-V Aristocrat net \$70 E-V Aristocrat KD4 Kit net \$29	 E-V Regency net \$100 E-V Regency KD4 Kit net \$73	 E-V Empire net \$99 E-V Empire KDS Kit net \$51
--	--	---	--

second, choose an Electro-Voice full-range coaxial two-way speaker

 SP8B net \$29.50	 SP12B net \$12	 SP12 net \$66	 SP15B net \$43	 SP15 net \$89
---	--	--	---	--

STEP ONE add-on an Electro-Voice high-frequency Building-Block Kit for a separate two-way system

 BB1 BUILDING-BLOCK KIT includes T358 Super-Sonax VHF Driver, X36 Crossover, AT37 Level Control, Wiring Harness. net \$37	 BB2 BUILDING-BLOCK KIT includes T358 Super-Sonax VHF Driver, X36 Crossover, AT37 Level Control, Wiring Harness. net \$50	BB1 BUILDING-BLOCK KIT net \$37	BB2 BUILDING-BLOCK KIT net \$50
--	--	---	---

or start with
an Electro-Voice integrated
three-way speaker
(equivalent to coaxial
plus high-frequency driver)

 12TRXB net \$66	 12TRX net \$125	 15TRXB net \$79	 15TRX net \$149
--	---	---	---

STEP TWO add-on an Electro-Voice mid-range Building-Block Kit for a separate three-way system, the ultimate in high fidelity reproduction

 BB3 BUILDING-BLOCK KIT includes T10A Driver, 8HD Horn, X825 Crossover, AT37 Level Control, Wiring Harness. net \$86	 BB4 BUILDING-BLOCK KIT includes T25A Driver, 8HD Horn, X8 Crossover, AT37 Level Control, Wiring Harness. net \$114	 BB3 BUILDING-BLOCK KIT includes T10A Driver, 8HD Horn, X825 Crossover, AT37 Level Control, Wiring Harness. net \$86	 BB4 BUILDING-BLOCK KIT includes T25A Driver, 8HD Horn, X8 Crossover, AT37 Level Control, Wiring Harness. net \$114
--	--	---	--

Picture your speaker system with E-V Building-Block Kits.* You can start with a single, full-range Electro-Voice Loudspeaker and expand it step-by-step to a multi-way system as your budget permits.

Electro-Voice enclosures are ready for future addition of high-frequency and mid-range speakers. Your E-V enclosure can never be obsolete because there's *always* room to expand your system.

*E-V Building-Block Kits may also be used with some non-E-V quality systems. Ask your high fidelity specialist or write Electro-Voice for details.

Two ways to a Separate Three-Way System

1. Start with an Electro-Voice full-range coaxial speaker. Then, when your budget permits, add-on the correct E-V high-frequency Building-Block Kit to give you a *separate* two-way system; later add-on the E-V mid-range Building Block Kit for a superlative *separate* three-way system.

2. Or, begin your system with an E-V integrated 3-way speaker; merely add-on the E-V mid-range Building-Block Kit to achieve a *separate* three-way system.

Of course, you can purchase a *complete* three-way system composed of low-frequency driver, high-frequency driver BB Kit, and mid-range driver BB Kit.

Electro-Voice®

FOREMOST IN ELECTRO-ACOUSTICS—Microphones, Phono-Cartridges, High Fidelity Loudspeakers and Enclosures, Public Address Speakers, Marine Instruments, EVI Professional Electronic Instruments and Military Material.
ELECTRO-VOICE, INC., Buchanan, Michigan

Electro-Voice has the industry's most complete and versatile line of speakers, enclosures, and kits. Ask your high fidelity dealer or write E-V for complete information on how to step-up your system.