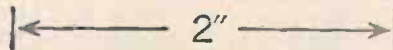


We did it again! University created an entirely new sound reproducing system to produce the thinnest speaker system in existence capable of wide range high fidelity reproduction!

The new Mini is another University solution to the problem of maximum distortion-free bass in minimum space. It is only 2 inches thin, but its woofer diaphragm area is one of the largest available in any speaker system—188 square inches! How can so large a speaker fit into a two-inch thin enclosure? University made the entire frontal area of the cabinet function as its bass and mid-range speakers, by utilizing a thin, "piston-action" sheet of special veneered wood coupled to a newly designed, custom-matched voice coil!

How does it sound? It is an acoustic fact that, in general, the larger the diaphragm area, the lower will be a speaker's roll-off frequency (the point at which sound output begins to fall off). The Mini achieves bass response and output, therefore, far beyond the capacity of ordinary ultra-thin systems which use conventional cone speakers that, due to enclosure size, must be very small. The Mini also provides ideally balanced bass to mid-range, plus brilliant peak-free highs delivered by a superbly engineered, separate tweeter. In short—even if your space and budget requirements are extremely limited, you can still enjoy the pleasures of genuine high fidelity sound . . . traditional University sound—with the Mini! For floor or wall, shelf or table. Hear it at your hi-fi dealer. Response: 50-17,000 cps. 18" x 13 $\frac{3}{8}$ " x 2" deep. Oiled Walnut. Only \$44.95.

a speaker this thin
required
an entirely new system
of reproducing
sound!



For complete details and free 20-page Guide to Stereo High Fidelity, write: Desk D-12.



**UNIVERSITY
LOUDSPEAKERS**

80 SOUTH KENSICO AVE., WHITE PLAINS, N.Y.
A Division of Ling-Temco-Vought, Inc.

HiFi/Stereo review

THE MUSIC

- 35** THE BASIC REPERTOIRE
Tchaikovsky's Nutcracker MARTIN BOOKSPAN
- 43** YE LUSTIE CAROLES OF MERRIE ENGLONDE
The ribald sources of our Christmas songs ROBERT OFFERGELD
- 50** MUSIC FOR A HOUSE WITH CHILDREN
Masterworks for youngsters
- 64** CONCERT HALL, J'ACCUSE!
The ordeals of listening to live music FREDERIC GRUNFELD
- 67** BEST OF THE MONTH
Reviews of the outstanding new releases

THE EQUIPMENT

- 32** BEGINNERS ONLY
A basic approach to audio HANS H. FANTEL
- 39** TECHNICAL TALK
*Lab reports on the Fisher XP-4A speaker system
and the Weathers "66" turntable* JULIAN D. HIRSCH
- 49** INSTALLATION OF THE MONTH
Comeback for corner horns
- 55** OPERATION WAFFLE IRON: PART TWO
How records are mass-produced CLARENCE PERCY
- 59** WHAT MAKES A TUNER SOUND GOOD?
Current design trends KEN GILMORE
- 66** SOUND AND THE QUERY
Prerequisites for hi-fi sound J. GORDON HOLT

THE REVIEWS

- 73** HIFI/STEREO CLASSICS
- 111** HIFI/STEREO JAZZ
- 123** HIFI/STEREO REEL AND CARTRIDGE
- 131** HIFI/STEREO ENTERTAINMENT

THE REGULARS

- 4** EDITORIALY SPEAKING
- 8** LETTERS
- 22** JUST LOOKING
- 100** MUSIQUIZ
- 140** ANNUAL INDEX: 1962
- 142** INDEX OF ADVERTISERS

COVER PHOTOGRAPH BY BEN SOMOROFF
ORNAMENTS BY ROBERT OFFERGELD

HiFi/Stereo review

PUBLISHER
PHILLIP T. HEFFERNAN

EDITOR
FURMAN HEBB

MUSIC EDITOR
ROBERT OFFERGELD

MANAGING EDITOR
ROBERT CAMPBELL

ART EDITOR
BORYS PATCHOWSKY

ASSOCIATE EDITORS
ROBERT S. CLARK
HANS H. FANTEL

PRODUCTION EDITOR
MEL SCHINASI

ASSISTANT EDITOR
MARCIE LAITMAN

CONTRIBUTING EDITORS

CHRISTIE BARTER
MARTIN BOOKSPAN
WILLIAM FLANAGAN
STANLEY GREEN
JOE GOLDBERG
DAVID HALL
NAT HENTOFF
JULIAN D. HIRSCH
GEORGE JELLINEK
IGOR KIPNIS

EDITORIAL CONSULTANT
OLIVER READ

ADVERTISING SALES MANAGER
LAWRENCE SPORN

ADVERTISING SERVICE MANAGER
ARDYS C. MORAN

ZIFF-DAVIS PUBLISHING COMPANY

Editorial and Executive Offices (ORegon 9-7200)
One Park Avenue, New York 10, New York
William Ziff, President
W. Bradford Briggs, Executive Vice President
Herbert E. Sarbin,
Vice President and General Manager
M. T. Birmingham, Jr.,
Vice President and Treasurer
Robert F. Breeding, Circulation Director
Charles Housman, Financial Vice President
Stanley R. Greenfield, Vice President
Midwestern and Circulation Office (WAbash 2-4013)
434 South Wabash Avenue, Chicago 5, Illinois
Advertising: Jerry Sweeney
Western Office (CRestview 4-0265)
1025 Wilshire Boulevard, Beverly Hills, California
Western Advertising Manager: Bud Dean
Foreign Advertising Representative
D. A. Goodall Ltd., London, England

SUBSCRIPTION SERVICE: All subscription correspondence should be addressed to HiFi/Stereo Review, Circulation Department, 434 South Wabash Avenue, Chicago 5, Illinois. Please allow at least six weeks for change of address. Include your old address, as well as new—enclosing if possible an address label from a recent issue.
EDITORIAL CONTRIBUTIONS must be accompanied by return postage and will be handled with reasonable care; however, publisher assumes no responsibility for return or safety of art work, photographs, or manuscripts.



EDITORIALLY SPEAKING

by FURMAN HEBB

E DITORS being a notoriously skeptical lot, it is perhaps understandable why this one wasn't exactly breathless with anticipation at the prospect of the annual New York High Fidelity Music Show, held the first week in October. After all, audio fairs, as they used to be called, are not really new anymore; and readers who followed this column as long ago as last December may recall my largely negative reaction to last year's New York show. At that time I expressed my concern with the predominately unpleasant audio quality of many of the demonstrations.

But this year's show was different. To me, it was the most exciting audio fair of the last six or seven years, in that it revealed significant advances in the art. Moreover, the emphasis was back where it belonged: on music rather than gimmickry. The manufacturers seemed to be enthusiastically involved with the sound quality of their products rather than, as has often been the case in recent years, occupied with marketing considerations (such as designing front panels to please the lady of the house, or with filling gaps in their product lines). Also, at long last, we apparently have advanced to the point where we can take stereo for granted; again, this causes a shift of emphasis—away from the sheer novelty of stereo ("Bring the Philharmonic into your living room!") to the primary concern of sound reproduction: very simply, with lifelike sound.

Aside from receiving the impression that real design strides are being made in all types of equipment, I was most struck by the number of transistor amplifiers at the show. Virtually all manufacturers of electronic components are experimenting with transistors in their labs, and as the technology of solid-state electronics advances (along with the quality of the transistors—still something of a stumbling block), we can expect more and more transistorized components to be marketed. So unmistakable is the trend toward transistors that it would not seem unlikely that five years hence all amplifiers will be transistorized, or at least partially so.

In sum, my essential impression of the past New York show was a gratifying assurance that the high-fidelity industry is fruitfully engaged in its rightful cause: the service of music.

Coming Next Month in HiFi/STEREO REVIEW

LAB REPORT ON STEREO FM TUNERS

by Julian D. Hirsch and Gladden Houck, Jr.

MUSICAL PITCH: THE SEARCH FOR A-440

by Klaus George Roy

READERS' CHOICE

The top records of 1962, as selected by the readers of HiFi/STEREO REVIEW

25,000 PEOPLE SEE UNPRECEDENTED DEMONSTRATION OF
ACOUSTECH I—THE SOLID STATE STEREO POWER AMPLIFIER
SOME SAID "COULDN'T BE BUILT"



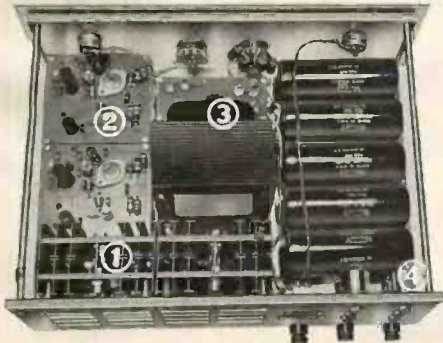
A fascinated audiophile at the 1962 New York hi-fi show observes the remarkable square wave response of the Acoustech I (the bottom pattern is the 20 KC output of the square wave generator . . . the top wave is the output from the Acoustech I).

Acoustic Technology Laboratories introduces the first quality solid state stereo power amplifier — an amplifier capable of exceeding the most rigorous performance and reliability standards. Combining expensive all-silicon (Beta cutoff above one megacycle) output stages and direct coupled circuitry throughout (no output or driver transformers), the Acoustech I provides low distortion, high damping (better than 50:1) and superb transient response. This new standard of performance is accompanied by immunity to a variety of operating abuses . . . no load, capacitive load, shorted speaker leads and switching transients which can disable many vacuum tube amplifiers have no effect on the Acoustech I.

SOME INNOVATIONS OF ACOUSTECH I

(See illustration below)

1. **SILICON OUTPUT TRANSISTORS IN PUSH-PULL PARALLEL CIRCUIT** give extended response (Beta cutoff above one megacycle) for perfect reproduction of music transients.
2. **HEAVY MIL-SPEC GLASS-EPOXY CIRCUIT BOARDS** for complete immunity to vibration and thermal changes.
3. **MASSIVE, SHIELDED POWER SUPPLY** permits a guaranteed rating of 40 watts per channel *steady state* with both channels operating simultaneously (8 to 16 ohms, 20 to 20,000 cps).
4. **GIRDER CONSTRUCTION, HEAVY GAGE ALUMINUM** found only in the most advanced scientific instrumentation.



MINIMUM SPECIFICATIONS: 40 watts per channel, rms, both channels operating simultaneously, delivered 8-16 ohms, 20-20,000 cps, with less than 0.95% harmonic and IM distortion (IM measured with 60 and 6000 cps tones mixes 4:1) at rated output; Rise time 1.75 μ sec; Frequency response $\pm \frac{1}{4}$, -1 db from 3.5 to 100,000 cps; Dimensions 15 $\frac{1}{4}$ " w x 5" h x 12"; **\$395** including cage (slightly higher West of Rockies).

ALSO COMING IN DECEMBER: Acoustech II Solid State Stereo Decade Control Center. To obtain the full benefits of Acoustech's solid state circuitry, use the Acoustech I with the Acoustech II. Approximate price of Acoustech II: **\$295** (Slightly higher West of Rockies).

IMPORTANT OFFER Fill out this coupon for complimentary copy of Acoustech's new booklet "Why Solid State Amplifiers Can Sound Better." Also included will be detailed information on both the Acoustech I and II and a list of dealers from whom a demonstration can be heard.



TO: Acoustic Technology Laboratories, Inc. Dept. R-12
139 Main Street
Cambridge 42, Massachusetts

NAME

ADDRESS

CITY.....ZONE.....STATE.....

ALSO ENCLOSE NAMES OF INTERESTED FRIENDS

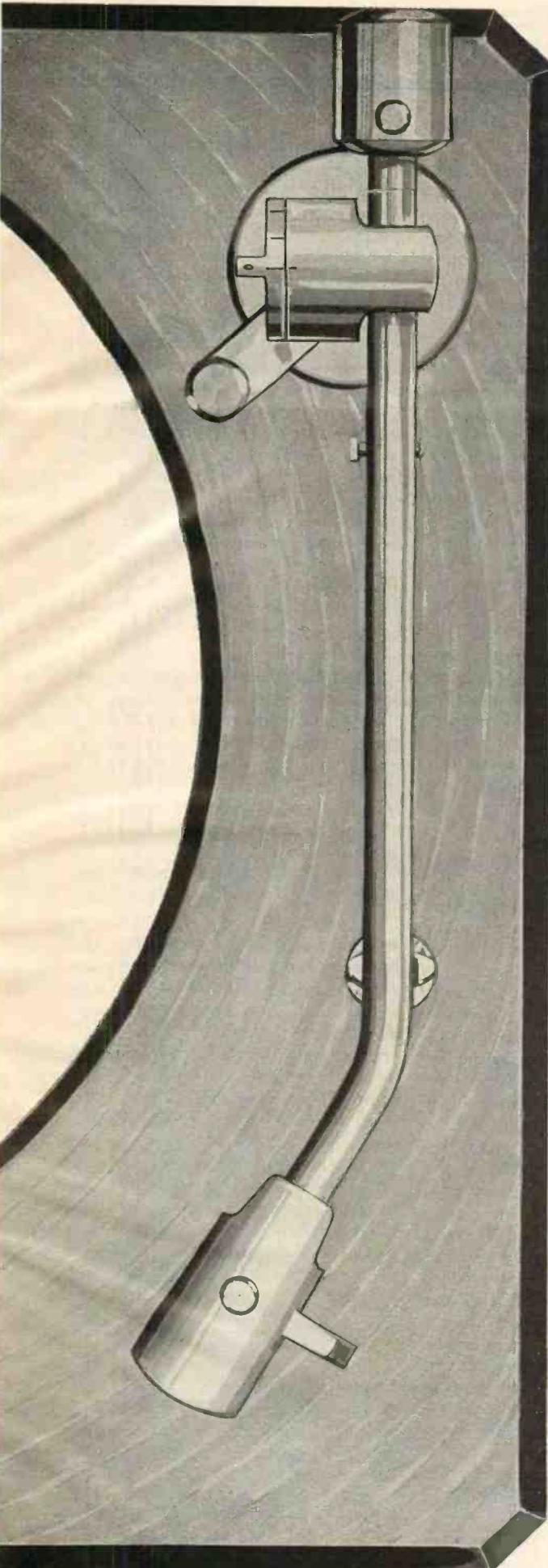
COMING . . . ACOUSTECH II SOLID STATE STEREO DECADE CONTROL CENTER



THE INSIDE STORY OF THE EMPIRE TROUBADOR'S widely acclaimed reputation as the "world's most perfect record playback system" is, in a word, **PRECISION**. Precision not only in its production, but also in its design. It's what the Troubador **DOESN'T** have that counts. Things like wow, flutter, rumble, hum, needle talk, tracking error, and so forth. None of the commonly found shortcomings that stand in the way of clean, pure response. ■ The response of the country's hi fi critics to the Empire Troubador has been uniformly uncritical, to say the least. **HIGH FIDELITY** said: "a precision-engineered product of the highest quality . . . wow, flutter and rumble completely inaudible . . . clean response." **AUDIO** stated: "Precise performance . . . we tried to induce acoustic feedback by placing the turntable on top of our large speaker system and turning up the gain — we were unsuccessful." **AMERICAN RECORD GUIDE** reported: "speed variations — that is, flutter and wow — inaudible . . . vibration extremely low . . . total rumble figures have not been bettered by any turntable I have tested." ■ The sought-after sound of the Troubador is the result of its precision components. The massive turntable is driven by a heavy duty hysteresis-synchronous motor that provides a constant speed independent of current fluctuations. Precise bearing tolerances throughout, every single Troubador is individually adjusted to perfect dynamic balance. The 980 Arm combines rock-steady stability with an incredible responsiveness. ■ Individually, the Empire 980 Arm or the new 880P Cartridge will give you superior sound. The maximum achievement from Empire components, however, is in the complete Troubador system, because these components were designed for each other. Only Empire makes a complete, integrated record playback system. What to do next? Write for free color brochure. Better still, stop in at your local authorized Empire dealer for the ultimate proof of performance — the Troubador itself. It's the world's most perfect record playback system. ■ **NOW INCLUDES THE NEW EMPIRE 880P CARTRIDGE.**

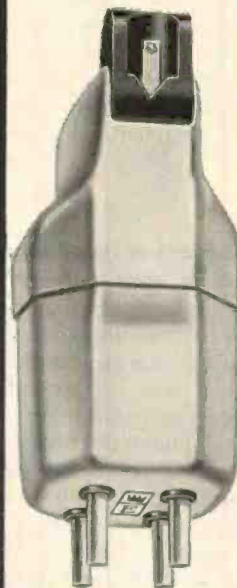
TROUBADOR TABLE OF CONTENTS

Empire 208 3-speed "silent" turntable . . . Empire 980 dynamically balanced playback arm with the sensational Dyna-Lift* . . . and the new Empire 880p mono-stereo cartridge featuring the virtually indestructible Dyna-Life* stylus . . . Complete with handsome walnut base: \$222.



new EMPIRE TROUBADOR

**"WORLD'S MOST
PERFECT RECORD PLAYBACK
SYSTEM"**



**now includes
the EMPIRE 880^P
CARTRIDGE
"THE LAST CARTRIDGE
YOU'LL EVER BUY"**

DYNAMIC MASS LESS THAN $.5 \times 10^{-3}$ GMS. • COMPLIANCE: 30×10^{-6} CM/DYNE. Lower dynamic mass and higher compliance than any other cartridge made... eliminates distortion and makes possible a lighter stylus, better frequency response, greater channel separation, and the remarkable new standard for:
• **TRACKING FORCE — AS LOW AS $\frac{1}{4}$ GRAM.** At such low tracking force, the Empire 880p not only eliminates record wear, but also eliminates distortion. • **PERFORMANCE RANGE: 6 TO 30,000 CPS.** This is well beyond the range of human hearing. • **CHANNEL SEPARATION: MORE THAN 30 DB.** Greater separation for greater enjoyment of stereo. • **A RESEARCH TRIUMPH — THE AMAZING DYNA-LIFE* STYLUS.** This ultra-sophisticated hand-polished diamond stylus is the world's lightest. Coupled with a new cartridge magnetic element of lowest dynamic mass, this assures the longest possible life of the Empire 880p... the last cartridge you'll ever buy.

*Patent pending

"WORLD'S MOST PERFECT RECORD PLAYBACK SYSTEM"

EMPIRE
SCIENTIFIC CORP. • 845 STEWART AVE. • GARDEN CITY, L.I., N.Y.

EXPORT: CANADA. Empire Scientific Corp., Ltd., Toronto, Canada • EXPORT EXCEPT CANADA. EMEC, Plainview, L. I., N. Y.

LETTERS TO THE EDITOR

Music . . . soft and caressing . . . vibrantly alive . . . inspiring. The pure sound of Grommes stereo recreates each mood . . . with fidelity and presence of infinite superiority. Prices are sensible . . . quality unsurpassed.



Model 101M FM multiplex-stereo tuner. Magic bar tuning with exclusive Stereo Sentry to indicate stereo broadcasts . . . \$139.95

Model 102M FM and AM multiplex tuner with all features of above . . . \$159.95

Write GROMMES

Division of Precision Electronics, Inc.,
9101 King St., Franklin Park, Ill.

Grommes
sets the
scene . . .



Which Page Do You Read?

● I found it quite interesting that two of your contributors in the September issue took such opposed views on Toscanini's recording of Debussy's *La Mer*. On page 31, Martin Bookspan says about the recording: "Every mood in the music is communicated to perfection, with an inexorable flow from the first note to the last." By contrast, on page 55, André Hodeir says "when it came to Debussy, Toscanini seems not to have known what to do with his marvelous technique" and that his recording of *La Mer* "lacks inner firmness." Mr. Hodeir goes on to remark that, "Perhaps aware of this weakness, he [Toscanini] attempts to hide it by a theatrical exaggeration of effects . . . but, above all, his lack of a sense of form . . . leads him to treat the work as a succession of episodes."

Intrigued by this variance of viewpoint, I went out and bought a copy of the Toscanini release. After listening to it a number of times, I must state that I have become a member of the Bookspan camp and will look forward to his "Basic Repertoire" judgments with added confidence.

CHARLES SEITMAN
Brooklyn, N. Y.

Broadcast Misdemeanors

● Unless their purpose is to frustrate listeners who are taping programs off the air, I cannot fathom the motives of many broadcast engineers. As far as I can make out, the engineers' book of operating procedure reads something like this:

At random intervals, without regard to the nature of the music, reach over and crank the program level up or down by at least 10 db. Alternately, during the last movement of Brahms's First Symphony, keep the level steady until the flute solo is half over; then suddenly crank up the gain. After the full orchestra enters, reduce the gain to somewhere below the former level, so that now the orchestra barely whispers.

With some modification, these rules can be applied to the entire classical repertoire. They are guaranteed to reduce to rage or tears any tape-recorder owner who has set his recording level in advance of the program, foolishly assuming the station would play the music straight. Granted, it may be fun for the engineer to bait tape recordists in this way, and maybe tape recordists are fair game for trying to get \$8.00 worth of music on \$2.00 worth of tape. But is it fair to the other listeners who just want to enjoy the music?

WILLIAM W. KIRKNESS
New York, N. Y.

◀ CIRCLE NO. 40 ON READER SERVICE CARD

8

Bandwidth Considerations

● Concerning the discussion of optimum bandwidth in Ken Gilmore's article "What Makes an Amplifier Good" in the September issue, I remember that shortly after the war, when I designed some of the first high-power, wide-range audio equipment, it was an accepted principle that the bandwidth of sound source, amplifier, and loudspeaker (at peak volume) should be within about 20 per cent of each other.

At that time, the available range was only 50 to 10,000 cps, and the old 78-rpm records contained considerable distortion. Even so, it provided to the cultivated ear a tremendous increase of enjoyment as compared to commercial consoles. As for the residual distortion, slight amounts of distortion were not considered objectionable provided (1) they occurred only at volume peaks, and (2) they were only present in the upper and lower extremes of the frequency spectrum.

Because of illness I have not been able to continue work in audio design since 1948, but it seems to me that if the 20-per-cent bandwidth rule were still applied, modern recordings with a range of about 30 to 17,500 cps should be optimally reproduced by a system with an overall response of not more than 25 to 20,000 cycles per second.

FREDERIC T. MARSH
Elgin, Ill.

● Having recently had the opportunity to listen to an amplifier with a frequency response from 5 to 40,000 cps, I am convinced that extra bandwidth makes a definite contribution to over-all clarity and to the sharpness of transient response. To limit amplifier bandwidth just because all program material is not free from distortion seems to me a backward sort of logic. Why not design equipment for the best possible tapes and records rather than for the average? My own listening experience bears out the theory that extra bandwidth in any audio component is likely to increase fidelity, providing that the added bandwidth can be obtained without increase in distortion.

MICHAEL CARRINGTON
New York, N. Y.

Eastern Exposure

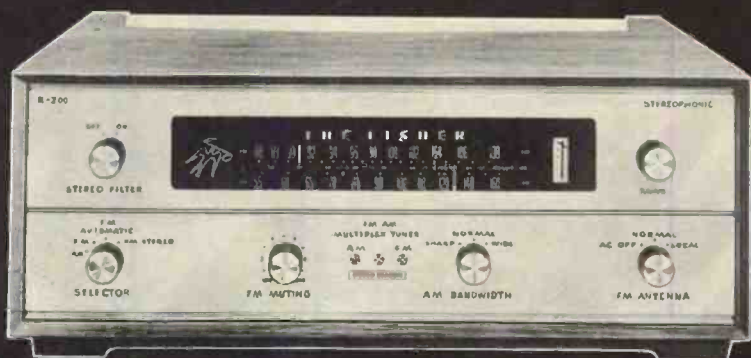
● I am indebted to Lester Trimble's article "Exploring the World of Oriental Music" (September, 1962) for making Indian music a little less incomprehensible to me. After reading Mr. Trimble's article, for the first time I was able to discern some elements of structure
(Continued on page 18)

**We interrupt
this magazine
for an important
announcement:**

**The new Fisher
stereo components
for 1963 are now
at your dealer!**

The new Fisher R-200

The most advanced AM-FM-Multiplex
stereo tuner ever designed.



The Fisher engineering team that created the world's most sophisticated FM Stereo Multiplex designs has come up with another paragon for the perfectionist. Here is a tuner that combines the latest Fisher ideas on FM Stereo with an AM section of the highest attainable fidelity. For those who require superb AM reception in addition to the ultimate in FM-Mono and FM-Stereo, the R-200 is the tuner — regardless of price.

The FM front end is the Fisher Golden Synchrode design, an entirely new development that permits the greatest possible overload margin and rejection of unwanted signals, as well as amazingly simple and reliable circuitry. Five wide-band IF stages, four limiters and an extremely linear wide-band ratio detector complete the basic FM section. The Multiplex section utilizes the time-division system — found superior to all others in extensive field tests. The exclusive Fisher STEREO BEACON instantly lights a signal when a Multiplex broadcast is received and automatically switches the tuner to FM Stereo operation. The AM section incorporates a tuned RF amplifier, followed by a converter and two IF amplifiers; other AM features include a three-position bandwidth switch and a 10-kc whistle filter.

Performance? The FM sensitivity of the R-200 is 1.6 microvolts (IHFM Standard); the capture ratio is 1.8 db. Even Fisher engineers find these figures difficult to believe — but test instruments don't lie. The AM sensitivity is 5 microvolts for 2 volts output; the AM bandwidth extends to 7 kc (in the "Wide" position). After this the price comes as an agreeable surprise: **\$299.50.***

The new Fisher X-101-C

A high-performance stereo control-amplifier
with the new 'basic' look.



(open)

Even without the dramatically new arrangement of controls, this would still be by far the most advanced single-chassis integrated stereo control-amplifier in its power class. That much is assured by its performance. Its Hinged Control-Cover, however, makes it the first genuine all-family amplifier in high fidelity history.

For the audiophiles in the family, the X-101-C incorporates comprehensive controls of the utmost versatility. But for immediate enjoyment of stereo by even the least technically-inclined members of the family, only the 'must' controls (Program Selector, Stereo/Mono Switch and Volume Control) are in view. The other controls – those that are not absolutely essential for instant use of the amplifier – are concealed behind an attractive, hinged cover. The result is the most uncluttered appearance and the most functional operation ever achieved in a stereo component – as well as the end of all uncertainty on the part of the non-technical music lover.

The X-101-C is rated at 60 watts IHFM Music Power (30 watts per channel) and features several important innovations in addition to its Hinged Control-Cover. The exclusive Fisher Tape-Play



(closed)

System, for example, permits full use of all controls during tape playback and yet retains the convenience of monitoring while recording. A front-panel jack is available for the connection of headphones, and a special switch can silence the main speakers while the headphones are in use. A revolutionary new circuit development permits direct connection of a center-channel speaker without using an additional amplifier!

See and hear the new Fisher X-101-C at your nearest dealer. Even the briefest demonstration will convince you of its superb engineering logic and brilliant performance. Price: \$199.50.*



New! The Fisher X-100-B.

New, even more powerful version of the famous X-100, a leader for many years among moderately priced, high-quality stereo control-amplifiers. The IHFM Standard Music Power rating has been increased to 50 watts—25 watts per channel. Price: \$169.50.*

* WALNUT OR MAHOGANY CABINET, \$26.95. METAL CABINET, \$19.95. PRICES SLIGHTLY HIGHER IN THE FAR WEST.

The new Fisher XP-4A loudspeaker system

An entirely new order of clarity
in bass reproduction.



The big news here is about the bass — but that should in no way detract from the mid-range and the treble. These retain the superbly natural quality first heard in the original Fisher XP-4 — since the two AcoustiGlas-packed 5-inch mid-range drivers and the 2-inch hemispherical tweeter have been left unchanged. But the 12-inch woofer now incorporates a totally new concept: a 2-inch voice coil wound on pure electrolytic copper. This specially procured copper is so highly conductive that unusually high eddy currents are generated in opposition to the voice coil movement. These eddy currents are linear over the entire frequency range and provide linear damping at all frequencies reproduced by the woofer. The result is a degree of bass definition and detail that will startle you on first hearing and delight you forever after.

This unique new Fisher development is a further refinement of the original XP-4 design — the first loudspeaker system with a 'basketless' woofer. The XP-4A continues, of course, to feature this entirely novel construction technique — the woofer has no metal frame, being supported by the massive walls of the speaker enclosure itself. Thus there is nothing left to cause undesirable reflections from the back of the woofer cone; all rearward radiation is absorbed by AcoustiGlas packing directly behind the cone, eliminating the last trace of bass coloration.

Hear the new Fisher XP-4A at your nearest Fisher dealer. Whether or not you fully understand all of its engineering features, you will instantly appreciate its superior sound. Price: \$199.50.*

* IN OILED WALNUT OR HAWGANY. ALSO IN UNSTAINED, SANDED BIRCH. SIZE: 24 1/2" X 14" X 12 1/2". \$199.50. PRICES SLIGHTLY HIGHER IN THE FAR WEST.

The Fisher 500-B

The integrated stereo receiver that outsells all other high fidelity components.



There are more Fisher 500-B's sold today than any tuner, any preamp-control unit, any power amplifier, any one-chassis preamp-amplifier — or any other integrated receiver. There are at least 7 reasons for this immense popularity:

1. All-in-one design: FM Stereo Multiplex tuner, stereo control-preamplifier, and stereo power amplifier, all on one superb chassis, only 13½" deep by 17½" wide by 5¾" high.
2. Ultrasophisticated wide-band FM Multiplex circuitry, with 0.7 microvolts sensitivity for 20 db quieting at 72 ohms (2.2 microvolts IHFM Standard), four IF stages, absolute stability.
3. Exclusive STEREO BEAM indicator, the ingenious Fisher invention that shows instantly whether or not an FM station is broadcasting in stereo.
4. High undistorted audio power: 65 watts IHFM Standard at less than 0.8% distortion.
5. Master control-preamplifier section of grand-organ versatility.
6. Magnificent styling, with brass-finish control panel and walnut or mahogany cabinet.*
7. The Fisher name. (No comment necessary.)

Price, \$359.50.* The Fisher 800-B, virtually identical but also including a high-sensitivity AM tuner, \$429.50.*

Here's how:

- to obtain complete details on the new Fisher components
- to be generally informed about high fidelity and stereo
- to install a complete stereophonic high fidelity system
- to avoid costly mistakes in buying stereo equipment
- to decide what stereo components you actually need
- to compare the performance of stereo components
- to read and understand technical specifications
- to build a stereo system into furniture you now own
- to plan the right layout for your listening room

It's free!

A lavishly illustrated 40-page reference guide and component catalogue for custom stereo installations.



Just fill out and mail this card. No postage needed.

Please send free 40-page Fisher Handbook.

Name _____
Address _____
City _____ Zone _____ State _____

FIRST CLASS
PERMIT
No. 493
L. I. C., N. Y.

BUSINESS REPLY MAIL
NO POSTAGE STAMP NECESSARY IF MAILED IN THE UNITED STATES

POSTAGE WILL BE PAID BY

Fisher Radio Corporation
21-37 44th Drive
Long Island City 1, N. Y.





The easiest FM Multiplex tuner kit to build...



is the one you would choose for performance alone!

The Fisher KM-60 StrataKit is the inevitable choice of the kit builder who has considered the pros and cons of every FM Stereo Multiplex tuner available in kit form today. The KM-60 is by far the easiest to build—because it is a StrataKit. It is by far the finest performer—because it is a Fisher.

The StrataKit method of kit construction is a unique Fisher development. It makes kit building so easy that there is no longer a difference between the work of an experienced technician and of a totally unskilled novice. Assembly takes place by simple, error-proof stages (Strata). Each stage corresponds to a separate fold-out page in the instruction manual. Each stage is built from a separate transparent packet of parts (StrataPack). Major components come already mounted on the extra-heavy-gauge steel chassis. Wires are pre-cut for every stage—which means every page. All work can be checked stage-by-stage and page-by-page, before proceeding to the next stage.

In the KM-60 StrataKit, the front-end and Multiplex stages are assembled and pre-aligned. The other stages are already aligned and require a simple 'touch-up' adjustment by means of the tuner's laboratory-type d'Arsonval signal-strength meter.

When it comes to performance, the ultra-sophisticated wide-band Fisher circuitry of the KM-60 puts it in a spectacular class by itself. Its IHFM Standard sensitivity of 1.8 microvolts makes it the world's most sensitive FM tuner kit. Capture ratio is 2.5 db; signal-to-noise ratio 70 db. Enough said.

Another outstanding feature of the Multiplex section is the exclusive STEREO BEAM, the Fisher invention that shows instantly whether or not an FM station is broadcasting in stereo. It is in operation at all times and is completely independent of the tuning meter.

Everything considered, the Fisher KM-60 StrataKit is very close to the finest FM Stereo Multiplex tuner that money can buy and by far the finest that you can build. Price, \$169.50*.

FREE! \$1.00 VALUE! Write for The Kit Builder's Manual, a new, illustrated guide to high fidelity kit construction.

The
Kit Builder's
Manual

FISHER RADIO CORPORATION
21-37 44th Drive,
Long Island City 1, N. Y.

Please send me without charge The Kit Builder's Manual, complete with detailed specifications on all Fisher StrataKits.

Name _____

Address _____

City _____ Zone _____ State _____

021213

THE FISHER

*FACTORY-WIRED (KM-61), \$219.50. WALNUT OR MAHOAGANY CABINET, \$24.95. METAL CABINET, \$15.95.
PRICES SLIGHTLY HIGHER IN THE FAR WEST. EXPORT: FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY 1, N. Y. CANADA: TRI-TEL ASSOCIATES, LTD., WILLOWDALE, ONT.

STILLE

That's the German way of saying silent. Our way? Signal-to-noise ratio: minus 48 db!*

That's as quiet as many professional-type turntables. And that's silent enough to meet the stringent noise-level qualifications of the U.S. Navy. That's right. Dual Customs were chosen for installations aboard the "Polaris" atomic submarines. But if you don't take anyone's word for things, you'll check out the Dual-1006 Custom yourself. You'll watch it perform and hear it play, inspect all its features, read the fine print in the literature. Then you'll examine all other machines, regardless of price or brand name. Having done that, you'll never have to blame yourself or go back to anyone to ask: "Why didn't you tell me about the silent Dual-1006 Custom?" Price: \$89.95.

UNITED AUDIO



OTHER UNITED AUDIO-DUAL PRODUCTS: THE DMS-900 MAGNETIC STEREO CARTRIDGE AND THE NEW TG 12 SK STEREO TAPE RECORDER. FOR THE COMPLETE STORY ON THE DUAL-1006, WRITE: UNITED AUDIO PRODUCTS, 12-14 WEST 18th STREET, NEW YORK, N. Y.

*Signal-to-noise ratio referenced to 1.4 cm/sec peak velocity at 100 cps.

(Continued from page 8)

and development in the music of an Indian *râga* record I once bought out of curiosity and hadn't played much since. Only after Mr. Trimble's explanation that Oriental music is devoid of harmony (concentrating on melodic and rhythmic subtlety instead) did I realize that I had been subconsciously looking for elements that didn't exist in the music. Now when I listen to my Indian record, I clear my mind of harmonic preconceptions and try to accept the music on its own terms. Even the incomplete understanding that this makes possible is very rewarding.

It occurs to me that younger Western listeners might have less difficulty than I, who am still conditioned by the harmonic structure of nineteenth-century music. I think the generation that grows up on the lean and linear sounds of Stravinsky, Hindemith, and modern jazz will be able to approach Oriental music without the initial barriers I had to overcome.

BARRY INGERSOLL
Boston, Mass.

Form and Essence

● Throughout my life I have felt deep awe of the genius of such men as Mozart and Beethoven, combined with gratitude for the enrichment their works have given me. I therefore protest the condescending dismissal of these great composers in André Hodeir's article on Debussy (September, 1962). Hodeir says: "In the slow movement of the G Minor Symphony, Mozart interpreted the sonata form with genius;" [What? Nowhere else?] "and everyone knows what liberties Beethoven took with the variation form and even with fugue in his last quartets." [Is Beethoven to be praised only for taking liberties?] "Nevertheless the symphonic works of Debussy . . . with their progressive farewell to the musical forms inherited from tradition, realize a liberation of a different nature."

Liberation from what? From the strictures that form exerts upon essence? But that is not so much liberation but an abandonment of the very basis of meaning in art, for expression of any essence is possible only within a framework of form. Mozart and Beethoven were able to communicate the deepest reaches of the spirit because they were able to contain them in recognizable structures. They concentrated and focused their materials through preset formal disciplines. Debussy does *not* go beyond that. He does the opposite: he dilutes his material by according it unsupportable freedoms. Unconfined expression is pointless. This is the fatal freedom of much modern art, and if this is the liberation Hodeir talks about, then let's go back to the classicist shackles that bound Beethoven.

MICHAEL HANSON
Chattanooga, Tenn.

GIVE THIS *Flattering* GIFT to that sophisticated music lover!



Music connoisseurs throughout the Free World hail "First Edition Records" (Louisville Orchestra, Robert Whitney conducting) as today's supreme contribution to contemporary symphonic music.

Christian Science Monitor says "... a service to music unequalled." *New York Times* says "... Louisville commissions enrich European as well as American repertoires." *Arthur Darrack* says "Robert Whitney, Louisville Orchestra maestro, has given more contemporary composers

an audience than any musician (or duke, king, emperor or prince) in history."

These matchless 12-inch, long-playing records are original works written by today's leading composers and recorded by Columbia Record Productions. There is nothing like them in the world. The record of your choice will make you a king (or duke or prince!) with any discerning music lover you know. The price—only \$7.95 each, postpaid. Mark, clip and mail the coupon.

5451 PAUL CRESTON: Invocation and Dance. HEITOR VILLA-LOBOS: Overtures: "Dawn in a Tropical Forest". HALSEY STEVENS: Triskelion.

5452 HENRY COWELL: Symphony No. 11. ALEXANDER TCHEREPNIN: Suite, Opus 87. BERNARD WAGENAAR: A Concert Overture.

5453 PETER MENNIN: Symphony No. 6. WALLINGFORD RIEGGER: Variations for piano and Orchestra (Benjamin Owen, Pianist). ERNST TOCH: Notturmo.

5454 ALAN HOVHANESS: Concerto No. 7 for Orchestra. MARIO CASTELNUOVO-TEDESCO: Overture to "Much Ado About Nothing". CARLOS SURINACH: Sinfonietta Flamenca.

5455 JACQUES IBERT: Louisville Concerto. GARDNER READ: Toccata Giocosa. OTTO LUENING-VLADIMIR USSACHEVSKY: Rhapsodic Variations for Tape Recorder and Orchestra.

5456 PEGGY GLANVILLE-HICKS: Opera: "The Transposed Heads", Moritz Bomhard, Director.

5457 VINCENT PERSICHELLI: Symphony for Strings. ROBERT SANDERS: Little Symphony No. 2 in Bb. BORIS BLACHER: Studie im Pianissimo, Opus 45.

5458 LUIGI DALLAPICCOLA: Variazioni per Orchestra. JOSE PABLO MONCAYO: Cumbres. ULYSSES KAY: Serenade for Orchestra. DARIUS MILHAUD: Overture Mediterraneenne.

5459 GOTTFRIED VON EINEM: Meditations. KAROL RATHAUS: Prelude for Orchestra, Opus 71. GEORGE PERLE: Rhapsody for Orchestra.

54510 ALBERTO GINASTERA: Pampeana No. 3, A Pastoral Symphony. WILLIAM BERGSMAN: A Carol on Twelfth Night. HENRI SAUGUET: Les Trois Lys. ROBERT WARD: Euphony for Orchestra.

54511 GIAN-FRANCESCO MALPIERO: Fantasia di Ogni Giorno. VITTORIO RIETI: Introduziona e Gioia Delle Ore. ERNST BACON: The Enchanted Island.

54512 RICHARD MOHAUPT: Opera: "Double Trouble", Moritz Bomhard, Director.

5461 HILDING ROSENBERG: Louisville Concerto. CHOU WEN-CHUNG: And the Fallen Petals. CAMARGO GUARNIERI: Suite IV Centenario.

5462 ALEXANDRE TANSMAN: Capriccio. FELIX BOROWSKI: The Mirror. INGOLF DAHL: The Tower of St. Barbara.

5463 ERNST KRENEK: Eleven Transparencies. ROBERTO CAAMANO: Magnificat, Op. 20.

5464 GEORGE ANTHEIL: Opera: "The Wish", Moritz Bomhard, Director.

5465 JUAN ORREGO-SALAS: Serenata Concertante, Op. 42. HAROLD SHAPERO: Credo for Orchestra. ROBERT MUCZYNSKI: Concerto No. 1 for Piano and Orchestra [Robert Muczynski, Pianist].

5466 HENK BADINGS: The Louisville Symphony. BEN WEBER: Prelude and Passacaglia. LEO SOWERBY: All on a Summer's Day.

5471 PAUL NORDOFF: Winter Symphony. PAUL MULLER-ZURICH: Concerto for Cello and Orchestra, Op. 55 [Grace Whitney, Cellist].

572 ANDRE JOLIVET: Suite Transoceanic. JOHN VINCENT: Symphony in D.

573 ROLF LIEBERMANN: Opera: "School for Wives", Moritz Bomhard, Director.

574 ROGER SESSIONS: "Idyll of Theocritus" for Soprano and Orchestra [Audrey Nossaman, Soprano].

575 NED ROREM: Design for Orchestra. BERNARD REICHEL: Suite Symphonique.

576 EDMUND RUBBRA: Improvisation for Violin and Orchestra [Sidney Harth, Violinist]. IRVING FINE: Serious Song: A Lament for String Orchestra. HAROLD MORRIS: Passacaglia, Adagio and Finale.

581 ALEXEI HAIIEFF: Ballet in E. NICOLAS NABOKOV: Symbols Christiani for Baritone and Orchestra [William Pickett, Baritone].

582 LOU HARRISON: "Four Sirens Songs" for Eight Baritones and Orchestra. PETER JONA KORN: Variations on a Tune from "The Beggar's Opera".

583 ELLIOTT CARTER: Variations for Orchestra. EVERETT HELM: Second Piano Concerto [Benjamin Owen, Pianist].

584 ARTHUR BERGER: Polyphony for Orchestra. CARLOS SURINACH: Feria Magica Overture. MEYER KUPFERMAN: Fourth Symphony.

585 ROGER GOEB: Concertino for Orchestra II. GAIL KUBIK: Symphony No. 2 in F.

586 WALTER PISTON: Serenata. DAVID VAN VACTOR: Fantasia, Chaconne and Allegro. NIELS VIGGO BENTZON: Pezzi Sinfonici, Opus 109.

591 AARON COPLAND: Orchestral Variations. ALFONSO LETELIER: Aculeo, Suite for Orchestra.

592 SIR ARTHUR BLISS: Discourse for Orchestra. COLIN MCPHEE: Symphony No. 2, Pastoral.

593 HERBERT ELWELL: Concert Suite for Violin and Orchestra [Sidney Harth, Violinist]. HALSEY STEVENS: Sinfonia Breve.

594 NICOLAS NABOKOV: Opera: "The Holy Devil", Moritz Bomhard, Director.

595 BENJAMIN LEEES: Symphony No. 2. HENRY COWELL: Ongaku for Orchestra.

596 BOHUSLAV MARTINU: Estampes. NIKOLAI LOPATNIKOFF: Music for Orchestra, Op. 39.

601 PAUL BEN-HAIM: "To The Chief Musician", Metamorphoses for Orchestra. WALLINGFORD RIEGGER: Variations for Violin and Orchestra, Op. 71 [Sidney Harth, Violinist].

602 KLAUS EGGE: Symphony No. 3, Louisville Symphony. ROY HARRIS: "Kentucky Spring".

603 LEE HOIBY: Opera: "Beatrice", Directed by Moritz Bomhard [Commissioned by WAVE Radio-TV].

604 WILLIAM SCHUMAN: Judith, A Choreographic Poem. GIAN-FRANCESCO MALPIERO: Piano Concerto No. 3 [Benjamin Owen, Pianist].

605 PAUL HINDEMITH: Sinfonietta in E. CLAUDE ALMAND: John Gilbert: A Steamboat Overture. DAVID DIAMOND: Overture: "Timon of Athens".

606 BERNARD ROGERS: Dance Scenes. JOAQUIN RODRIGO: Cuatro Madrigales Amatorios for Soprano and Orchestra [Audrey Nossaman, Soprano]. VINCENT PERSICHELLI: Serenade No. 5.

611 ELLIOTT CARTER: Symphony No. 1. ALEXEI HAIIEFF: Divertimento.

612 ERNST TOCH: Peter Pan. ROBERTO GARCIA-MORILLO: Variaciones Olimpicas, Opus 24.

613 PETER MENNIN: Symphony No. 5. JOAQUIN RODRIGO: Concerto Galante for Violoncello and Orchestra [Grace Whitney, Cellist].

614 ALAN HOVHANESS: Magnificat for Four Solo Voices, Chorus and Orchestra, Opus 157. CHOU WEN-CHUNG: All in the Spring Wind.

615 ALEXANDER TCHEREPNIN: Piano Concerto No. 2 [Alexander Tcherepnin, Pianist]. ARTHUR HONEGGER: Suite Archalque.

616 ROBERT KURKA: Symphony No. 2. ROBERT WHITNEY: Concertino.

621 CHARLES IVES: Decoration Day. LOU HARRISON: Suite for Symphonic Strings.

622 HENRY COWELL: Thesis [Symphony No. 15]. RODOLFO HALFFTER: Ballet Suite, "La Madrugada Del Panadero" [The Early Awakening of the Baker].

623 HARALD SAEVERUD: Peer Gynt Suite No. 1, Op. 28. GEORGE ROCHBERG: Night Music.

624 JUAN ORREGO-SALAS: Symphony No. 2 [To the Memory of a Wanderer] Op. 39. ANDRZEJ PANUFNIK: Sinfonia Elegiaca.

625 ROSS LEE FINNEY: Symphony No. 2. IAIN HAMILTON: Scottish Dances, Op. 32.

626 BENJAMIN BRITTEN: Violin Concerto No. 1, Op. 15 [Paul Kling, Soloist]. PAUL BEN-HAIM: Pastorale Variee for Clarinet, Harp & Strings, Op. 31 [James Livingston, Soloist].

Richard Wangerin, Manager, LOUISVILLE PHILHARMONIC SOCIETY
Suite 58, 830 S. Fourth Street, Louisville 3, Kentucky

I am enclosing my check for \$_____. Please ship me, IMMEDIATELY, the First Edition record(s) circled above, at \$7.95 each.

Name _____

Address _____

City _____ Zone _____ State _____

*where
high fidelity
means
musical
accuracy*



Musicians and production personnel are listening to a tape master they have just recorded for Connoisseur Society. The record will be Flute Concertos of 18th Century Paris, CS 362.

Hi-fi gimmickry has no place in this listening session. The closest possible facsimile of the live performance is needed, and professional equipment is used for playback. (If the AR-3 loudspeakers look scarred, that is because they have served as recording monitors on many other occasions.)

Although AR speakers are often employed in professional applications, they are designed primarily for natural reproduction of music in the home. Their prices range from \$89 for an unfinished AR-2 to \$225 for an AR-3 in walnut, cherry, or teak. A five-year guarantee covers parts, labor, and reimbursement of any freight to and from the factory.

Catalog and a list of AR dealers in your area on request.

ACOUSTIC RESEARCH, INC., 24 Thorndike Street, Cambridge 41, Massachusetts

AR^{INC.} *books et al*

HIGH FIDELITY SYSTEMS—A User's Guide

by Roy F. Allison

AR Library Vol. 1 70 pp., illus., paper \$1.00

A layman's practical guide to high fidelity installation, this book describes and illustrates the assembly of a component reproducing system step by step. Roy F. Allison is chief of engineering at Acoustic Research, and former editor of *Audiocraft* magazine. We think that *High Fidelity Systems* will become a classic work for novices (and perhaps be consulted secretly by professionals).



REPRODUCTION OF SOUND by Edgar Villchur

AR Library Vol. 2 93 pp., illus., paper \$2.00



Reproduction of Sound explains how components work rather than how to use them, but it presupposes no technical or mathematical background. Edgar Villchur is president and director of research of AR, former contributing editor of *Audio*, and former teacher in electronics at New York University. His book is for the layman with more than passing interest and patience, or for the serious student as a pre-engineering survey.

AR Needle Force Gauge \$1.00

The same gauge that is supplied with AR turntables. It is an equal arm balance with weights to $\frac{1}{4}$ gram, accurate enough to be used at the plant, and complete with instructions and case.



ACOUSTIC RESEARCH, INC., 24 Thorndike Street, Cambridge 41, Massachusetts

Please send me the following:

_____ copies of Roy Allison's "High Fidelity Systems—A User's Guide" at \$1 each.

_____ copies of Edgar Villchur's "Reproduction of Sound" at \$2 each.

_____ AR needle force gauges at \$1 each.

I enclose \$_____ in bills, money order, or check only. (All prices postpaid.)

NAME _____

ADDRESS _____

assure...

TOP PERFORMANCE EXTENDED LIFE

for your
hi-fi
stereo
television
radio

...do what
the experts do..



INSTALL THE
ROTRON

Whisper Fan

- Beats the heat that wrecks the set.
- Reduces service calls by up to 40%.
- Improves performance by minimizing drift due to temperature changes within enclosure.
- So quiet you have to feel the breeze to know it's going.
- Draws 7 watts. Costs pennies a year to operate.
- Compact—only 4-11/16" square and 1 1/2" deep.
- Installs in minutes. Fast, easy, simple.

Write for complete details...or ask your dealer...



ROTRON mfg. co., inc.

WOODSTOCK, NEW YORK • ORiole 9-2401

KIT

The Whisper Fan Kit for Hi-Fi ham radio, TV, and other home applications, comes complete with special mounting hardware, a plug and cord for electrical connections, and detailed installation instructions — ready for easy mounting in three possible configurations.
NET PRICE: \$14.85

just looking

...at the best in
new hi-fi components

● **Argos** augments its line of loudspeakers with a miniature model called the Petite. Bass response is obtained despite small dimensions by the use of a high-compliance woofer with a voice coil permitting uncommonly long cone travel at low frequencies. A tweeter level control is provided. The slim contour of the walnut enclosure with cane grille also allows it to be used as a wall-hung speaker thereby saving valuable floor space. Dimensions: 18x12x3 3/4 inches. Price: \$24.95. (Argos Products Co., 301 Main Street, Genoa, Illinois)

circle 177 on reader service card

● **Audio Originals'** Model 202 cabinet provides spaces for a tuner and amplifier and for two compact speaker systems. A turntable or record changer may be



placed on a large center shelf that also serves for record storage. Metal legs are available in either brass or white, and wood finishes are offered in oiled walnut, fruitwood, and mahogany. The speaker area is 25 1/4 x 15 1/2 inches, the equipment shelf 32 1/2 x 15 inches, and over-all dimensions are 64 x 31 x 15 inches. Price: \$69.50. (Audio Originals, 474 South Meridian Street, Indianapolis 24, Ind.)

circle 178 on reader service card

● **Dual's** new 1007A record changer plays 7-, 10-, and 12-inch records automatically but without intermixing. The change cycle is 5 seconds for 78-rpm discs and 11.7 for 33 1/3-rpm discs. Maximum speed deviation is ±0.25 per cent, and rumble is -42 db. Dimensions: 10 3/4 x 13 inches; required clearance above motor board is 6 inches; below motor board, 2 3/8 inches. Price: \$44.95. (Also available with ceramic cartridge for \$49.95.) (United Audio, 12-14 West 18th Street, New York 11, N.Y.)

circle 179 on reader service card

● **Electro-Voice** revives a vanishing breed of loudspeakers by introducing an improved, more compact version of the Georgian 400 corner-horn speaker system. An 18-inch woofer handles the bass
(Continued on page 24)



crunch

Apples taste better when you're six years old. What's more they *sound* better. Those crunching noises reverberating through your head are exciting. You keep wondering if they can be heard on the "outside." Remember?

Naturally, you'll never hear an apple like that again. But if you've retained even a little sonic sensitivity, we can offer you an experience almost as pleasant.

Make your next recording on Audiotape.

You'll find that the wonderful quality of this tape provides more clarity, more range, eliminates noise and distortion problems. And you'll find this quality is consistent from reel to reel and within every reel of Audiotape.

Whether you're taping a small apple-cruncher or a great symphony orchestra, there's an Audiotape exactly suited to your needs. From Audio Devices, for 25 years a leader in the manufacture of sound recording media—Audiodiscs*, Audiofilm* and ...



audiotape
TRADE MARK
"it speaks for itself"

AUDIO DEVICES INC., 444 Madison Ave., New York 22, N.Y.
Offices in Los Angeles • Chicago • Washington, D. C.

CIRCLE NO. 12 ON READER SERVICE CARD

*TRADE MARK



SOUND INVESTMENT FOR CHRISTMAS

LET'S FACE IT. \$289 buys a lot of Aquavit in Stockholm. Also, it can buy you the finest Swedish tape recorder sold in America. It plays any kind of tape except adhesive.... It's got more tracks than the New York Central and its complete stereo electronic system faithfully reproduces the Highest of FI. To get specifications as complete as smorgasbord about the inputs and outputs, the db's and cps's... see the top audio dealer in your village. He's loaded with facts. Invest Now... Play Later!

© 1962 AMELUX ELECTRONICS CORP.

THE MAGNEFON BY

LUXOR

MOTALA, SWEDEN

Sole U.S. Distributors

AmeLux ELECTRONICS CORPORATION

60 East 42 Street, New York 17, N. Y.

Please write for illustrated descriptive brochure S-2

AmeLux Electronics Corporation
60 East 42 Street • New York 17, N. Y.

Please send your free brochure to

NAME _____
ADDRESS _____
CITY _____ STATE _____

(Continued from page 22)

up to 250 cps, from which point a special 8-inch cone speaker covers the range to 800 cps. A diffraction-horn speaker operates in the range from 800 to 3,500 cps, and the uppermost part of the range is handled by the Electro-Voice Super-Sonax tweeter.

Like most horn speakers, the Georgian 400 is highly efficient, and has a power-handling capacity of 35 watts (70 watts



peak). Impedance is 16 ohms. Dimensions: 28 x 42 x 21 inches. Available in walnut, mahogany, and cherry. Price: \$495.00. (Electro-Voice, Inc., Buchanan, Mich.)

circle 180 on reader service card

● **Fisher** brings new convenience to FM listening with the MF-300 tuner, which incorporates a remote tuning control. A servomechanism shifts the tuner to any desired station, automatically setting it to the point of maximum signal. Complete silence is maintained between stations. A remote control with thirty feet of cable is standard equipment, but a wireless control is available at additional cost. This also includes a remote volume control and on-off switch. A three-position muting switch on the tuner selects stations to which the automatic tuning mechanism responds according to signal strength so that weaker stations can be bypassed.

Sensitivity is 1.6 microvolts (IHF), signal-to-noise ratio 75 db, capture ratio 1.5 db, stereo separation 35 db (at 1 kc.), harmonic distortion at 100 per cent modulation less than 0.3 per cent. Price: \$359.50. (Fisher Radio Corp., 21-21 44th Drive, Long Island City 1, N.Y.)

circle 181 on reader service card

● **Harman-Kardon's** newest addition to the Citation line is the fully transistorized Citation A preamplifier. Designed by A. Stewart Hegeman, the Citation A has



a frequency response from one to one million cps with no measurable harmonic
(Continued on page 28)

SPECIAL OFFER

FROM COMMAND RECORDS

Your Choice Of Two Special Edition Command Stereo Samplers

Command Records has just released two special-edition sampler albums to acquaint you with the best of Command albums . . . both popular and classical.

These magnificent albums will open your eyes to the broad scope and magnitude of Command recordings . . . will reveal to you the unparalleled technical advances Command engineers have achieved in master-recording on tape and on 35 mm magnetic film.

Here is your opportunity to savor the full range of Command artistry. The POPULAR SAMPLER contains 12 of the most exciting selections from 12 different Command Popular Albums. The CLASSIC SAMPLER contains 8 magnificent selections from 8 different Command Classical Albums.

Unlike many sampler albums, these Command Albums were created to give you full, uninterrupted musical pleasure. There is no sales message . . . no talk. The musical selections in the Popular Album are complete — not excerpts! In the Classical Album, great care was taken to select complete movements for your greatest possible enjoyment.

The musical content and the quality of the vinyl pressings are representative of the best of Command. No expense has been spared to make certain that these albums reflect the integrity and leadership that Command enjoys today.

Command sincerely believes that you will consider these albums among the finest and most enjoyable in your entire record collection.

THESE ALBUMS NOT AVAILABLE IN STORES

To obtain your Command Sampler albums, order direct by mailing convenient coupon to the right. You may select either the Popular Album or the Classical Album for only \$2.98 each. (Command Stereo albums are normally list-priced at \$5.98).

If you wish, you can take advantage of an additional saving by ordering both albums for only \$5.00. Your albums will be shipped postpaid — Command pays all postage and handling. And, you may order as many albums as you wish. But don't delay . . . mail your order today.

FREE Command Catalog. You will automatically receive the latest Command Catalog with your order. This color catalog not only contains the complete list of all Command albums both popular and classical available at your dealer, but also a detailed explanation of Command's latest technical advances.

World leader in recorded sound
Command RECORDS
 1501 Broadway, New York 36, N. Y.



THE BEST OF 12 DIFFERENT COMMAND POPULAR ALBUMS



THE BEST OF 8 DIFFERENT COMMAND CLASSICAL ALBUMS

POPULAR SAMPLER

12 Complete Selections from 12 Different Popular Command Albums

- **HEAT WAVE**
(Stereo 35/mm)
- **MOON RIVER**
(Great Themes from Hit Films)
- **FINALE FROM CAROUSEL**
(Carousel)
Alfred Drake, Roberta Peters
- **CHEEK TO CHEEK**
(Enoch Light and his Orchestra at Carnegie Hall play Irving Berlin)
- **GUITAR ESPANOL**
(Spanish Guitar)
Tony Mottola
- **LOVE FOR SALE**
(The Big Band's back in town)
- **VIENI VIENI**
(Rome Revisited)
- **FORTY-SECOND STREET**
(Off Beat Percussion)
- **I'M OVER HERE**
(Something Wonderful)
Ray Charles Singers
- **CLOSE YOUR EYES**
(The Persuasive Trombone of Urbie Green)
- **THE CRY OF THE WILD GOOSE**
(Strange Interlude)
- **NINA**
(Roman Guitar)

CLASSIC SAMPLER

8 Selections from the Following 8 Command Classics

- WAGNER** — Der Ring Des Nibelungen — The Ride of the Valkyries. Steinberg . . . Pittsburgh Symp. Orch.
- BRAHMS** — Symphony No. 2 in D Op. 73, 3rd Movement. Steinberg . . . Pittsburgh Symp. Orch.
- BERLIOZ** — Symphonie Fantastique Op. 14 — March to the Gallows. Vandermoot . . . National Symp. Orch. (Paris).
- BEETHOVEN** — Symphony No. 4 in B Flat Op. 60, 4th Movement. Steinberg . . . Pittsburgh Symp. Orch.
- MÜSSORGSKY-RAVEL** — Pictures At an Exhibition — The Great Gate at Kiev. Vandermoot . . . Conservatoire Symp. Orch. (Paris).
- RAVEL** — Rapsodie Espagnole — Malagueña. Dervaux . . . Colonne Symp. Orch. (Paris).
- SCHUBERT** — Symphony No. 3 in D, 4th Movement. Steinberg . . . Pittsburgh Symp. Orch.
- RAVEL** — Alborada Del Gracioso. Dervaux . . . Colonne Symp. Orch. (Paris).

MAIL COUPON TODAY

COMMAND RECORDS Dept. 12-HSR
 1501 Broadway, New York 36, N. Y.

Gentlemen: Please send me the Command Stereo Sampler Albums I have checked below. I understand Command pays all postage and handling costs.

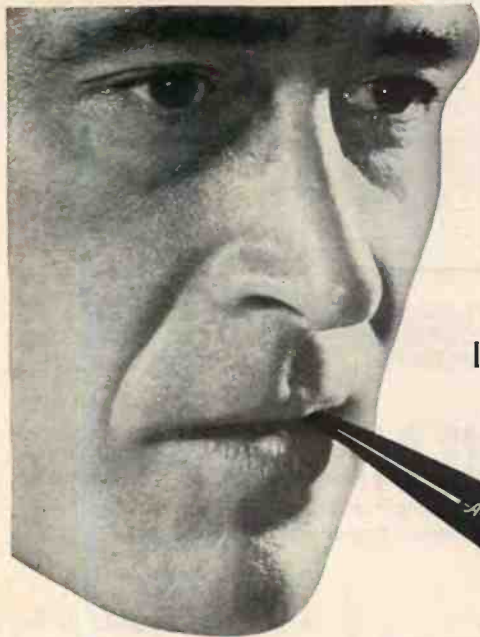
QUANTITY	ALBUM	PRICE	TOTAL
<input type="checkbox"/>	POPULAR SAMPLER	@ \$2.98	_____
<input type="checkbox"/>	CLASSICAL SAMPLER	@ \$2.98	_____
<input type="checkbox"/>	SPECIAL OFFER (Both Popular & Classical)	@ \$5.00	_____

ENCLOSED IS \$ _____ (Check or Money Order)

NAME _____ (Please Print)

ADDRESS _____

CITY _____ ZONE _____ STATE _____



ARISTOCRAT by Yello-Bole

A DISTINGUISHED
NEW PIPE TO TAKE
ITS PLACE AMONG THE
WORLD'S FINEST

Bench made from its top-grade rubber bit to its hand-turned bowl... Aristocrat is one of the world's great smokes. Its imported briar bowl is pre-caked with a new formula honey lining that assures mildness and easy "break-in." Guaranteed against burn-out for life! Only \$5 in a variety of shapes. Other Yello-Boles \$1.95 and up.

Aristocrat BY YELLO-BOLE

Send for free booklet to Yello-Bole Pipes, Inc., N. Y. 22, Dept. YA10.
CIRCLE NO. 77 ON READER SERVICE CARD

Magnecord

"ABOVE
and
BEYOND"

"Magnecord is the professional's choice for the ultimate in recording performance."

—Walter Cassel
Metropolitan Opera Baritone

Great artists like Walter Cassel are profoundly impressed by Magnecord's achievements in capturing and reproducing the full magnificence of live performances. For years Magnecord has been the most widely used tape recorder in the sound and broadcast industry. Your home deserves the best, too!

For incomparable Stereo, choose the Magnecord Olympian... it's perfect! Has every feature you've always wanted including full fidelity 4-track play and record.

Write for additional information and name of your nearest Magnecord dealer.
Magnecord SALES DEPARTMENT

MIDWESTERN INSTRUMENTS, INC.
manufacturers of electronic data acquisition instruments
P. O. BOX 7509 TULSA 35, OKLAHOMA



(Continued from page 24)
distortion and IM distortion at less than 0.05 per cent at 2 volts output. The square-wave response is better than one microsecond, giving the preamplifier excellent transient-response characteristics. Each circuit is temperature-stabilized and operates within specifications over a range from 40° to 140°. Modular construction simplifies kit assembly. Price: \$250.00 (kit), \$350.00 (factory-wired). (Harman-Kardon, Inc., Plainview, N.Y.)

circle 182 on reader service card

● **Knight** introduces an all-transistor amplifier, the KN-450A, rated at 50 watts



music power per channel with frequency response from 20 to 30,000 cps ± 0.5 db and harmonic distortion at 0.5 per cent at full output. Hum is -90 db at the tuner input, -60 db at the magnetic-phono input. In addition to speaker outputs of 4-16 ohms, a headphone output and a center-channel output (requiring an additional amplifier) are provided.

Controls include a blend control, push-button input selectors, phasing switches, and scratch and rumble filters. Circuit breakers are used in place of fuses. Dimensions: $13\frac{7}{8} \times 3\frac{3}{4} \times 12\frac{3}{4}$ inches. Price: \$189.95 (including metal case; oiled walnut case optional at \$14.95). (Allied Radio Corp., 100 North Western Avenue, Chicago 80, Ill.)

circle 183 on reader service card

● **Lafayette** presents a new low-power stereo amplifier, the LA-205W, which delivers five watts per channel with a frequency response of 50 to 20,000 cps ± 1



db at 1 watt. Intermodulation distortion is 3 per cent at full output, and hum and noise is -58 db. A headphone jack is provided, as are a rumble filter and a phase switch. Dimensions: $12\frac{7}{8} \times 4\frac{1}{8} \times 7$ inches. Price: \$39.95. (Lafayette Radio Electronics Corp., 111 Jericho Turnpike, Syosset, N.Y.)

circle 184 on reader service card

● **Rotron** introduces a low-noise fan specifically designed for cooling high-fidelity components. The "Whisper Fan" is compact, measuring $1\frac{1}{2}$ inches in depth with a frontal area $4\frac{1}{16}$ inches square. A built-in Venturi block concentrates air flow and serves as a frame. The

(Continued on page 30)



**IT
TAKES
COMPONENT
QUALITY
ON
THE
INSIDE...**

to provide the biggest sound in slim-lines!

New
Electro-Voice
**REGINA
200**



Now! Enjoy a slim-line system that sounds as good as it looks! The new E-V Regina 200 with component-quality speakers expressly designed to meet the challenge of ultra-thin cabinetry!

In the woofer, for example, where some thin-speaker systems use light-weight "radio set" speakers, the new E-V Regina 200 employs a true 10-inch high fidelity speaker... with powerful 1 lb. 6 oz. ceramic magnet, precision edgewise-wound voice coil and specially-tailored low-resonance suspension. This combination guarantees solid response to 50 cps, plus minimum distortion and optimum efficiency — with even the lowest-powered stereo amplifiers!

Now, examine the tweeter! It has the look and sound of fine laboratory equipment! The heavy die-cast frame and jewel-like machining insures a lifetime of uniform response. And note the polyurethane suspension system that's years ahead of the rest! It's the secret of the remarkably smooth

response to 15,000 cps! Note the handy level control on the back of the Regina 200 for exact personal control of tonal balance.

Measuring only 5-5/8 inches deep, 24-3/8 inches high, 16-3/8 inches wide, the new E-V Regina is a beautifully easy answer to your stereo speaker placement problems. And it's easy on the pocketbook, too... just \$89.50 net with oiled walnut finish.

Hear the biggest sound in slim-lines... the new Electro-Voice Regina 200 at your E-V dealer's today!

ELECTRO-VOICE, INC.
Commercial Products Division
Dept. 1224F, Buchanan, Michigan



CIRCLE NO. 32 ON READER SERVICE CARD

THE SPOTLIGHT'S ON CONCERTONE 605



A new standard of perfection from Concertone

Concertone introduces a new standard of perfection in professional quality tape recorders. The 605 brings you the ultimate in advances of the state of the art in tape recorder engineering. ■ Never before have so many features and so much professional quality been packed into one recording instrument...and for such a low price!

IN THE SPOTLIGHT:

- Precision plug-in head assembly: Includes four precision heads.
- Separate microphone and line controls: Input can be mixed!
- Delay memory control circuit: Never spill or break tape!
- Automatic glass tape lifters: Including electric cue feature!
- Sound on sound and add sound: With convenient front panel switch!
- Solenoid operated brakes: For fast, sure action!
- Three motors: Includes 2-speed hysteresis synchronous drive.
- Automatic rewind: Fast rewinds at end of tape.
- All electric push button operation: Remote control optional.
- Reverse-O-Matic®: Play tape from end to end and back *automatically!*
- New magnetic heads: Ferrite erase, laminated and lapped. 4-track has no reverse channel cross-talk.
- Frequency response: 7.5 ips 50-15 KC ± 2 db.
- Wow and flutter: Less than .2% R.M.S. at 7.5 ips.

(Model 605 availability, October, 1962.)

(Broadcast Version Model 607: 19" x 14" in size; special plug-in transformers! Availability, January, 1963.)

For complete details of the versatile performer, write to:

AMERICAN CONCERTONE, INC.
A DIVISION OF ASTRO-SCIENCE CORPORATION
9449 WEST JEFFERSON BOULEVARD • CULVER CITY, CALIFORNIA

AMERICAN CONCERTONE, INC.
9449 West Jefferson Boulevard • Culver City, California
ATT: Dept. HSR-1262
Please send me complete information on the new Concertone 605!

name _____
firm name _____
address _____
city _____ zone _____ state _____

FOR EXPORT: J. D. Marshall, Int., 170 W. Washington St., Chicago 2, Ill.
CIRCLE NO. 8 ON READER SERVICE CARD

(Continued from page 28)

fan moves sixty cubic feet of air per minute, which is sufficient to dissipate the heat generated by even the largest stereo amplifiers. Power consumption is 7 watts. Price: \$15.00. (Rotron Manufacturing Company, Woodstock, N.Y.)

circle 185 on reader service card

● **Soundcraft** is marketing a new "Golden Tone" recording tape that offers a dynamic range of 77 db, increased high-frequency output, and high uniformity. The price of the new tape is \$7.50 for a 7-inch, 1,800-foot reel (1-mil tensilized Mylar). The tape is also available in half-mil and 1/2-mil thicknesses. (Reeves Soundcraft Corp., Great Pasture Road, Danbury, Conn.)

circle 186 on reader service card

● **Truvox** introduces a new tape deck with three motors, three heads, and a bias frequency so high (95 kc.) as to eliminate the possibility of interference with stereo FM signals. Facilities permit sound-on-sound recording, input mixing, echo effects, and off-the-tape monitoring. Quick starting and stopping aids precise tape editing and cueing.

The capstan is driven through a 6 1/2-inch flywheel, and all three motors are balanced for operation at any angle, so that the recorder may be mounted either horizontally or vertically.

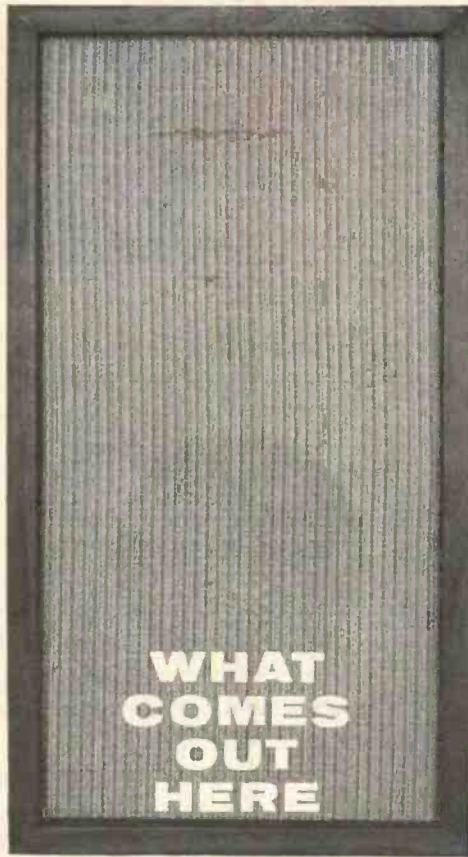
The three speeds are 7 1/2, 3 3/4, and 1 7/8 ips. At 7 1/2 ips, frequency response is 30 to 20,000 cps, wow and flutter less than 0.12 per cent, signal-to-noise ratio 50 db, and separation 55 db. Speed accuracy at all speeds is within 1 per cent. Price: \$375.00. (Benjamin Electronic Sound Corp., 80 Swalm Street, Westbury, N.Y.)

circle 188 on reader service card

● **University's Senior II**, a new compact speaker system, uses a 12-inch woofer in conjunction with a 3 1/2-inch



rigid-cone midrange speaker and a University Sphericon tweeter, the high-frequency response of which extends to 22,000 cps within 4 db. Then enclosure is vented, and the resistance-loading principle is used to extend low-frequency response to 30 cps. The Senior II can be driven by amplifiers of as little as 10 watts output, and the speaker's maximum power-handling capacity is 30 watts. Dimensions: 25 x 15 3/8 x 12 3/8 inches. Price: \$99.50 (walnut), \$89.50 (unfinished). (University Loudspeakers, 80 S. Kensico Ave., White Plains, N.Y.)



**DEPENDS
ON
WHAT
GOES
THROUGH
HERE**

"SKIMPING" ON THE CARTRIDGE JEOPARDIZES THE SOUND (AND SATISFACTION) OF THE WHOLE SYSTEM The hundreds, even thousands of dollars you put into speakers, pre-amps, amplifiers, turntables and recordings can be virtually nullified by an off-hand selection of the phono cartridge. For even though it is the lowest-cost single component in the typical system, it is charged with the frighteningly complex task of getting the music out of the grooves and translating it into precise electrical impulses . . . without addition, subtraction, or distortion. And without damaging the record grooves. Leading critics and noted audiophiles recognize this and (with due care and study) select a Shure Stereo



IF YOU INSIST ON A SHURE DYNETIC CARTRIDGE,
YOU CAN EXPECT MORE FROM YOUR SYSTEM

SHURE

Dynetic cartridge for their personal systems. It was, from its inception, and is today the finest stereo cartridge your money can buy. And not much money, at that. The \$36.50 spent on a Shure M33-5 (if you have a fine tone arm that tracks between $\frac{3}{4}$ and 1.5 grams) or Shure M33-7 (for tracking pressures from 1.5 to 3 grams) will audibly improve even fine quality stereo systems. Compliance is an astounding 22×10^{-6} for the M33-5 (20×10^{-6} for the M33-7). Response is transparent and smooth not only at the top and bottom but in the critical middle range (where most music happens—and where most other cartridges garble the sound). No "peaks," no "shattering." Et cetera, et cetera. Better listen to it, and judge for yourself.

Stereo Dynetic

M33 SERIES HIGH FIDELITY PHONO CARTRIDGES
SHURE BROTHERS, INC. • 222 HARTREY AVE., EVANSTON, ILLINOIS

CIRCLE NO. 67 ON READER SERVICE CARD

DISCernment... ON DECCA



**MEDIEVAL ENGLISH CAROLS
and ITALIAN DANCES**
● New York Pro Musica;
Noah Greenberg, Director
DL 9418 (M), DL 79418 (S)



**BRITTEN: A CEREMONY OF CAROLS
● CAROLS OF MANY LANDS**
● Texas Boys' Choir
George Bragg, Director
DL 10060 (M), DL 710060 (S)

MORENO TORROBA-SABICAS:
Concierto en Flamenco for
Guitar and Orchestra
● Sabicas, Guitar;
Orquesta de Conciertos de Madrid;
Federico Moreno Torroba, Conductor
DL 10057 (M), DL 710057 (S)

CHOPIN: 24 Preludes, Op. 28
● Polonaise in A Flat, Op. 53
● Ruth Slenczynska, Piano
DL 10059 (M), DL 710059 (S)

BRAHMS: 19 Hungarian Dances
● Fritz Mahler conducting
The Hartford Symphony Orchestra
DL 10058 (M), DL 710058 (S)

A BACH RECITAL
● Rosalyn Tureck, Piano
(Capriccio on the Departure of
his Beloved Brother, BWV 992
—Tocatta, Adagio and Fugue
in D Major, BWV 912
—Four Duets, BWV 802-805
—Adagio in G Major, BWV 968)
DL 10061 (M), DL 710061 (S)

THE PLAY OF DANIEL
● A Twelfth-Century Musical Drama
● New York Pro Musica;
Noah Greenberg, Director
DL 9402 (M), DL 79402 (S)

DECCA
GOLD LABEL
RECORDS



(M) Monoaural
(S) Stereo

CIRCLE NO. 27 ON READER SERVICE CARD



BEGINNERS ONLY

by HANS H. FANTEL

THE SPEAKER enclosure, far from being just a box for the speakers, plays a vital part in sound reproduction. Without an enclosure even the best speaker would sound thin and tinkly; virtually all the low notes would be missing.

The reason for this is that sound waves are emitted from both the front and back of a speaker cone. On its forward trip, the cone compresses the air in front while creating a partial vacuum in back. On the backward trip, the reverse occurs. At all times the front and the back waves are out of phase—the air is compressed on one side of the speaker and rarefied on the other. Consequently, if the front wave meets the back wave, the two just cancel each other, with the result being that no sound is produced. This effect is especially noticeable at low frequencies.

The main job of the enclosure, therefore, is to prevent an out-of-phase collision of the sound waves from the front with the waves from the back of the speaker cone. There are a number of ways in which enclosures accomplish this. One of the simplest is to contain the back wave in the box by sealing the enclosure airtight and lining it with sound-absorbent material. This is an infinite baffle, so called because, in theory, it completely isolates the back wave as though it were a space of infinite dimensions. Such an enclosure must be extremely sturdy and firmly braced to keep its panels from vibrating and thus, in effect, radiating sound waves through the enclosure back into the listening room.

In the early days of high fidelity, infinite baffles were usually quite large. This was to keep the air in the box, when compressed by the backward motion of the speaker cone, from hindering the movement of the cone. A more recent variant of the infinite-baffle principle, the so-called acoustic-suspension speaker, is designed to utilize the back pressure of the confined air in the enclosure. This system calls for the use of a speaker whose cone is so loosely suspended that it requires the back pressure of the enclosed air to function properly. As a matter of fact, because only a relatively small volume of air will supply the necessary pressure (larger volumes of air being too elastic), the acoustic-suspension loudspeaker actually requires an enclosure of fairly small proportions.

Since the back wave in a sealed enclosure remains entirely shut up in the box, it is readily seen that half the sonic energy produced by the speaker never reaches the listener's ears. As a consequence, acoustic-suspension speakers tend to be somewhat inefficient. This is not a comment on their quality; it merely means that a relatively high amount of amplifier power is required to produce a given loudness. You should therefore use only a fairly high-wattage amplifier with acoustic-suspension speakers.

There are, however, alternative enclosure designs that allow the back wave to contribute part of its energy to the audible output of the speaker. Consequently, such enclosures are less demanding in terms of amplifier wattage. Some of these designs will be the subject for discussion next month.

LONGINES

The World's Most Honored Watch

10 WORLD'S FAIR GRAND PRIZES · 28 GOLD MEDALS
OFFICIAL TIMEPIECE FOR THE LEADING SPORTS AND



HIGHEST OBSERVATORY HONORS FOR ACCURACY
CONTEST ASSOCIATIONS ALL OVER THE WORLD



Longines Grand Prize Automatic 14K Gold Case, 18K Gold Dial Markers; "Summit" \$185. Other Longines Automatics from \$100.*

THE NEWEST LONGINES WATCH, PEER OF AUTOMATICS

We might have asked you to buy the new Longines *Grand Prize Automatic* watch with the simple statement—*this is the finest*. But as a sensible person, you would not be expected to accept this statement—unsupported—even from Longines. • The principle of the self-winding watch is simple. A relatively heavy, rotatable weight keeps the mainspring constantly wound with movements of the wrist. For 40 years watch manufacturers have been struggling to get the "bugs" out of this seemingly simple mechanism. • About 15 years ago, a special corps of Longines engineers began a new attack on this problem. Their aim was to produce a self-winding watch not only perfect *when new*, but one

that would *remain new* with routine care. • Self-winding is *positive* in this new watch; a new type of rotor rides on ball bearings. It has shock protection. The mainspring, with its precision clutch arrangement (which protects against overwinding) is housed in a sealed barrel. Critical gear assemblies are unitized. A micrometer regulator permits close timing. And there are many other features that could be listed, none of which would mean much without Longines manufacturing, where tolerances are held to a few *millionths* of an inch. • You can see the new Longines *Grand Prize Automatic* and other Longines watches at your Longines-Wittnauer Jeweler. He will be *honored* to serve you.

*All prices plus Federal tax • Prices slightly higher in Canada

Longines-Wittnauer Watch Company

MAKER OF WATCHES OF THE HIGHEST CHARACTER FOR ALMOST A CENTURY
CIRCLE NO. 48 ON READER SERVICE CARD

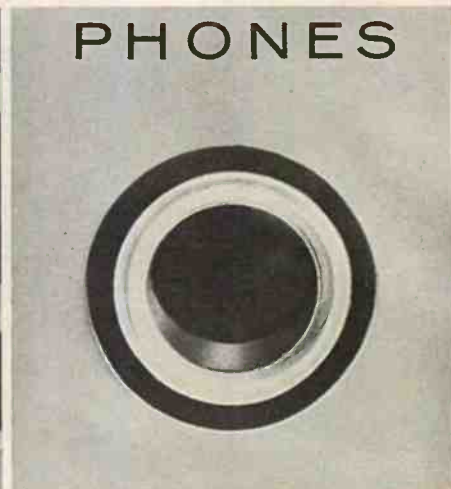
What does Bogen have that nobody else has?



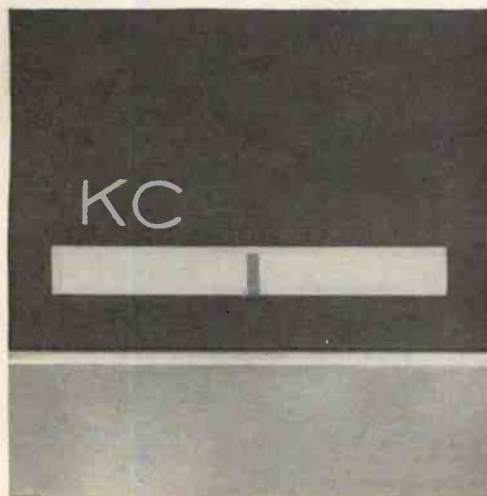
A 60 watt FM/AM stereo receiver . . .



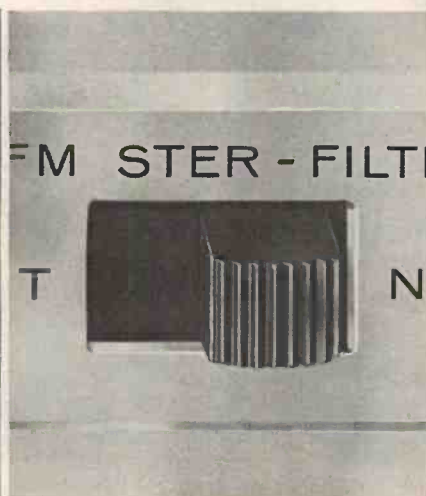
with stereo-minder indicator light . . .



front panel stereo headphone jack . . .



electronic tuning eye . . .



three filters . . .



all in one unit for less than \$300 . . .

...that's what!

These six features, plus proven superb performance, combine to put BOGEN's RP60 in a class by itself. The RP60 represents, unquestionably, one of the finest units available and your best value. 1) 60 watts power, more than enough to drive all low efficiency speakers. 2) Stereo-minder lights up, indicating when FM stereo is being transmitted. 3) Front panel, switched stereo headphone jack assures private listening; flick of a switch cuts off loudspeakers. 4) Electronic tuning eye also serves as tuning meter indicating strength of received signal. 5) Rumble and scratch filters . . . and tape recording filter in the multiplex circuit which eliminates

whistles and beeps while taping off the air. 6) \$299.95, a price no other receiver with the RP60's features can match. BOGEN's entire line of Stereo/Hi-Fi components is long on performance, short on price, tops in value. Receivers, amplifiers and tuners from \$99.95, turntables from \$59.95. Why not spend less and get more for your money? Write for BOGEN's free, fact-packed Stereo/Hi-Fi catalog.

BOGEN
COMMUNICATIONS DIVISION
DESK R-12, PARAMUS, N. J.



LEAR SIEGLER, INC.



PRIVATE COLLECTION

Tchaikovsky's The Nutcracker

Alexandre Benois' costume sketch for a Snowflake Fairy (in the remounted Lichine-Benois "Nutcracker") as seen by the first-night audience on Christmas Eve, 1957, at London's Royal Festival Hall.

TWO YEARS ago this month the Bookspans, *en toute famille*, were sitting in the New York City Center of Music and Drama watching a performance of Tchaikovsky's ballet, *The Nutcracker*. The two children, Shellie, then five, and David, three, were both hypnotized by the events on stage. They registered terror at the appearance of the mice and the gunshot in Act One, rapturous disbelief at the blooming of the Christmas tree before their eyes in the "Midnight Scene," a frenzied partisanship for the Nutcracker in his battle with the bewhiskered Mouse King, and sheer blissful happiness at the joyful ending and the general merrymaking.

Yet, despite all the stage activity, and the children's complete involvement in what they were seeing, it was what they were hearing that apparently made the more

lasting impression. For weeks afterward, Shellie paraded around the house trumpeting the music of the March while David, behind her, conducted an imaginary orchestra. *The Dance of the Sugar Plum Fairy*, with its delicately colored celesta solo, came to be called, in our household, the "tinkling music." And *The Dance of the Toy Flutes* was known affectionately as "Doriot's music," the children's frame of reference for flute sound being the Boston Symphony Orchestra's distinguished soloist, Doriot Anthony Dwyer. The music of Tchaikovsky's *Nutcracker* had again woven its spell and drawn two young enthusiasts into its wonderful world of fancy.

Tchaikovsky composed *The Nutcracker*, his third and last ballet, in 1891-1892 on commission from the Director of St. Petersburg's Imperial Theatre, Prince



Antal Dorati's Mercury recording of the complete "Nutcracker" is still the most vivid, and the sound, though monophonic, is more dramatic than that of later versions. In stereo, Ansermet's London recording is as suave in conception as in sound; Rozhdestvensky's reading on Artia is more robust but has harsher sonics.

Vsevolozhsky, and the celebrated choreographer, Marius Petipa. The scenario was prescribed in advance: Alexandre Dumas's French adaptation of E. T. A. Hoffman's fanciful tale, *The Nutcracker and the Mouse King*. Tchaikovsky accepted the commission unenthusiastically, feeling that the Hoffman story was not suited for ballet treatment. His work on the score was interrupted by his highly publicized journey to the United States to participate in the opening concerts dedicating Carnegie Hall. *The Nutcracker* was completed nine months later, in February of 1892. On March 19, Tchaikovsky led a concert of his music at the Imperial Russian Musical Society, and the hit of the program was the performance of a suite that he had fashioned from the score of the ballet. In the seventy years since, this Suite from *The Nutcracker* has probably introduced more people to a serious appreciation of music than any other orchestral score.

THE SUITE from *The Nutcracker* is, and probably will remain, one of the most frequently recorded of all orchestral works. There are now nearly three dozen listings in the Schwann catalog. Even more surprising is the growing number of recordings of the complete ballet score, now numbering an even half-dozen, where ten years ago there were none.

The pioneer recording of the complete ballet was Mercury's in 1954, with Antal Dorati conducting the Minneapolis Symphony Orchestra (OL 2101, two discs). To his *Nutcracker* recording Dorati brought a keen sense of vivid theatrical effect and an enlivening imagination. The familiar sections of the Suite throbbed with a fresh vitality, and the entire score was revealed as one of Tchaikovsky's most inventive, especially for orchestral color. The Minneapolis Symphony was honed to a fine edge of precision for the performance, the recorded sound is still the most dramatic this music has ever had. If you're searching for a superlative account of the full score for *The Nutcracker*, Dorati's eight-year-old set is still the finest available. The rub is that Mercury was not yet recording in stereo in 1954; hence the Dorati *Nutcracker* is available monophonically only.


If stereophonic sound is your overriding consideration, either the Ansermet (London CSA 2203) or Rozhdestvensky (Artia S 180/1) versions should meet your needs. The Ansermet reading is drier and less exciting than Dorati's, but the London engineers have bathed the performance in an acoustical environment of suave, seductive sound. Rozhdestvensky's is a more brilliant playing of the music than Ansermet's—more like Dorati's—but his recorded sound is a good deal harsher. Also, Rozhdestvensky's Bolshoi Theater Orchestra is outclassed by both the Minneapolis Symphony and the Suisse Romande Orchestra.

The Abravanel (Vanguard SRV 123/4SD) and Irving performances (Kapp 5007 S) have a rhythmic rigidity that I find unattractive, and the Rodzinski performance (Westminster WST 203) is hard-driven and rather mechanical.

The recorded performances of the *Nutcracker* Suite generally may be arranged in three categories: those in which the conductor is bored with the whole affair and would rather be conducting anything else instead of this direct, uncomplicated music; those, at the opposite extreme, in which the conductor agonizes over the music and bends it out of shape in a misguided effort to find new meanings hidden in it; and those in which the conductor meets the score on its own ground, responding to the sparkle, wit, and imagination of Tchaikovsky's muse with an enlivening sense of wonder and spontaneity.

For all the proliferation of *Nutcracker* Suite recordings, only three, it seems to me, can properly be classed in the third category. The performances led by Ansermet (London CS 6097, CM 9026) and Dorati (Mercury MG 50055) are taken from their recordings of the complete score, and the parts reveal the same excellences as the respective wholes. A twelve-year-old recording conducted by Roger Désormière (Capitol P 8140) has a unique sophistication and *élan*, but the sound is now quite dated.

A unique if variably interesting recording of the Suite, and one for special tastes, is André Kostelanetz's for Columbia (MS 6264, ML 5664), with Peter Ustinov reading Ogden Nash's verses.



*Can I use a professional cartridge
with this arm?*


*Do the turntable
and motor
meet the NARTB standards?*

*In automatic position,
will it start, track,
and trip as safely
as the best
single-play equipment?*

THE ANSWER: Absolutely Yes!

These are some of the questions people ask their dealers when they learn, to their surprise, that the Garrard Type A Automatic Turntable costs only \$79.50. Some have assumed this must be the price of the turntable alone... certainly not the complete unit. These are intelligent questions, since a few dollars do not really matter when you are investing hundreds in a high fidelity system, expecting to be able to enjoy music free of distortion, and to protect your substantial investment in records. Chances are, for example, that you may want to use one of the ultra-sensitive cartridges developed originally for separately-sold tone arms because of their high compliance. Now, Garrard has integrated precisely such an arm into the Type A. It is counterweighted and dynamically-balanced... will bring out the best in the cartridge of your choice... tracking at the lowest stylus force prescribed by the cartridge manufacturer. Best proof of its capabilities is that the Type A tone arm is on the recommended list of every important manufacturer of professional-type pickups. The Type A turntable and its double-shielded motor

were designed for each other. The cast turntable itself is something special... full-size, heavy (6 lbs.), balanced and non-magnetic. You will hear no wow, no flutter, no vibration. Many people consider Garrard's pusher platform the most important exclusive Type A feature. This is unquestionably the gentlest device ever designed for its purpose, and gives you the incomparable convenience and pleasure of automatic play whenever you want it. With all this to offer, it is small wonder indeed that Garrard's Type A, in a single year, has become America's number one high fidelity record playing unit. It is proudly owned by a growing legion of discriminating people who, originally amazed at the price, have come to realize this superb instrument could have been expected only from the Garrard Laboratories.

For illustrated literature, write Dept. GX-122
Garrard Sales Corporation, Port Washington, N. Y. 

GARRARD'S LABORATORY SERIES **TYPE A**
AUTOMATIC TURNTABLE

CIRCLE NO. 18 ON READER SERVICE CARD



Canadian inquiries to Chas. W. Tolson, Ltd., 66 Racine Road, Rexdale, Ontario.
Territories other than U.S.A. and Canada to Garrard Engineering and Mfg. Co., Ltd., Swindon, Wilts., England.

The pace-setting new S-2100 FM Multiplex/AM stereo tuner



THE EXTRAS THAT ARE STANDARD ON SHERWOOD



Stereo Light . . . Gives instant identification of those FM stations broadcasting stereo programs. Special sensing circuitry (pat. pend.) prevents false indication due to noise impulses, etc.



Wide Band 3-mc Gated-Beam Limiter and 1-mc Balanced Ratio Detector . . . Combine to suppress the background noise introduced by stereo FM, and create the pace-setting capture effect of 2.4 db.



Automatic Frequency Control . . . Electronically locks and holds the exact center of separation of the FM stereo signal.



Fly Wheel Tuning . . . Made with turntable accuracy for easiest, fastest tuning.



FM Interchannel Hush . . . Eliminates irritating "rushing" sound between stations when tuning.



Dial Spread . . . Only Sherwood offers communication-type 20% longer scales, with professional calibrations for slide-rule accuracy.

specifications

FM Sensitivity: 1.8 μ v. for -30 db. noise and distortion (IHFM). FM Selectivity: 200 kc. @ -3 db. FM Detector: 1.0 Mc peak to peak. FM Distortion: 1/3% at 100% mod. 14 tubes plus rectifier plus 9 diodes.

SHERWOOD MODEL SL-1 STEREO INDICATOR LIGHT



The only indicator light that rejects all false signals and identifies only true stereo broadcasts. Adjustable sensitivity—functions with any FM tuner. Small enough (2 1/4" x 2 1/2" x 7 1/2") to mount inside cabinet. \$29.50.

S-2100 Tuner: \$199.50. (Fair Trade). With Walnut Leatherette Case, \$207.00. Full year warranty.

Who cares whether the coils are wound on Mylar*? Only Sherwood—and you.

A good modern stereo tuner may contain over 1,000 component parts. Among those especially critical to sound quality are a dozen or more coils. These coils are the "nerve ends". They can make or break performance on drift . . . distortion . . . selectivity . . . sensitivity.

No place for a "standard" part, we feel.

That's why Sherwood—and Sherwood alone—custom designs all its coils. Only Sherwood winds them on low-loss Mylar forms. And Sherwood employs temperature-compensating ceramic capacitors across all its IF coils.

These refinements cost more, but the result is worth it: Complete freedom from temperature and humidity variations guaranteeing precise tuning . . . minimum distortion . . . no loss of sensitivity.

The Sherwood Coil is just one reason why we say "the care that goes in determines the quality that comes out".

For complete brochure, write Dept. R-12.
Sherwood Electronic Laboratories, Inc. • 4300 North California Avenue, Chicago 18, Ill.

Sherwood

High Fidelity



Stereo Receivers • Tuners • Amplifiers • Multiplex Adapters
Stereo Light Adapters • Contemporary Cabinetry



BEFORE the advent of stereo discs, tracking forces from four to five grams were considered quite low, and a pickup capable of tracking at two grams was a rarity. Stereo records provided the impetus to decrease tracking pressure, since for the same force the 0.7-mil stereo stylus exerts twice as much pressure on the record groove as does the 1-mil mono stylus.

Just how low is it necessary to go before record and stylus wear become negligible? The technical literature contains the results of some interesting investigations of this problem. One of the definitive studies of stylus wear and surface noise in phonograph reproduction was made by Professor F. V. Hunt of Harvard University. He found that the stylus-wear rate decreased rapidly with tracking force, down to about two grams. Below two grams, wear decreased at a lower rate. These forces were based on the 1-mil mono styli in use at that time (1954). The corresponding forces for 0.7-mil and 0.5-mil styli are one gram and one-half gram.

Hunt's measurements were made under relatively static conditions, and the forces exerted by the groove wall on the stylus cannot be ignored. Stylus accelerations may reach the order of one thousand G's. To take this into consideration, a handy rule of thumb is that the numerical value of the effective mass of the stylus tip, in milligrams, should not exceed the numerical value of the tracking force in grams, if the elastic limits of the groove wall are not to be exceeded. For example, if tracking force is one gram, the stylus-tip mass should be one milligram or less. Hunt also noted an effect whereby the pressure on the groove wall actually increased as the tracking forces were reduced to very low values. This was because the area of contact was less at the lower forces, since the plastic record material did not deform as greatly.

In another study of the stylus-pressure problem, A. M. Max of RCA Victor concluded that the record material behaved like a damped spring. That is, it deformed rapidly when the stylus contacted it, but returned to its original form much more slowly. If a portion of a record were played repeatedly at intervals of a few seconds it soon showed signs of severe wear. If twenty minutes elapsed between playings, however, the record survived hundreds of plays without damage.

An English investigator, D. A. Barlow, studying

record-wear problems, found that vinyl surfaces could be permanently indented by much lower forces than were suggested by Hunt (who was concerned primarily with stylus wear). With a 1-mil stylus, for example, Barlow found that as little as 0.64 grams would cause visible breakdown of the record surface. This corresponds to 0.32 grams for a 0.7-mil stylus, or 0.16 grams for a 0.5-mil stylus. He also disagreed with Hunt's findings on the increase of unit pressures at low tracking forces, and attributed this effect to a harder surface on Hunt's record material.

In any event, we can conclude that with a 0.7-mil stylus, forces greater than one gram, and possibly as low as 0.32 grams, can cause some wear on both the stylus and the record. We are only now approaching these forces in commercial pickups, and I believe we will see further advances in this direction. With the 0.5-mil styli used on some stereo pickups, tracking forces of less than 0.2 grams would be advantageous, with a corresponding reduction of stylus-tip mass.



**FISHER
XP-4A
SPEAKER**

● AT FIRST glance the Fisher XP-4A looks much like any of several other compact speakers. Inside, however, the XP-4A is quite unlike any of the other speakers it resembles externally. Probably its most unusual feature is the complete elimination of the metal basket, or frame, that supports the cone and magnet structure of conventional speakers. The cone of the 12-inch woofer is mounted on the front speaker board, while its magnet and voice coil are mounted on the rear panel of the enclosure. Elimination of the basket allows the sound-absorbing material to be placed very near the rear of the cone (separated from it by cheesecloth), to absorb any rear radiation. *(Continued overleaf)*

The two 5-inch midrange speakers, of more conventional design, are acoustically isolated from the woofer. The tweeter is a very light dome-type radiator, with a very powerful magnetic structure (it weighs six pounds). This type of tweeter characteristically has extended response and a wide dispersion angle, which Fisher claims is 120 degrees.

The built-in crossover network has individual level controls for the middle- and high-frequency speakers, with indicated settings for average listening rooms. The indicated settings were used for the tests.

In testing the Fisher XP-4A, the response measurements were made indoors, with several microphone positions relative to the speaker. The conclusions drawn are based on an average of five such response measurements. Although a certain amount of individual judgment is necessary in averaging the rather complex individual response curves, I feel the final result is an excellent indication of the true performance of the speaker in a typical listening room.

The XP-4A proved to be an unusually wide-range, smooth system, with a response of ± 4 db from 55 to 15,000 cps. This measurement, needless to say, is remarkably good. Further, the response was virtually flat from 5,000 cps to beyond the limits of audibility. At 30 cps, the bass response was about 5 db below the 50-cps measurement. The lowest frequencies, of course, are affected greatly by room dimensions and speaker placement, and no doubt the response below 50 cps would be more pronounced in many installations. Tone-burst tests showed very good transient response, with only a slight ringing at about 360 cps.

In listening tests, the XP-4A lived up to expectations. It was almost neutral in character, very smooth and natural-sounding. It had an especially fine and satisfying presence, in the best sense of the term, and, as noted, the high-end response was also commendable. The lowest bass was not the most overpowering I have ever heard, but the XP-4A can still deliver a healthy amount of undistorted output in the 30-to-40-cps range. Over-all, I would rate the XP-4A as one of the best, most truly musical reproducers available today. The XP-4A is priced at \$199.95.

WEATHERS "66" TURNTABLE



● SEVERAL years ago, Weathers Industries introduced a radically new turntable that earned an enviable reputation for quiet, rumble-free operation. It featured an extremely lightweight aluminum turntable, driven directly (through a soft neoprene wheel) from a tiny motor similar to those used in electric clocks. Turning

at only 600 rpm, the motor was nearly vibration-free, and the principal rumble component was at 10 cps, far below audibility.

The early Weathers turntable had very low torque, which restricted its usefulness in those days of six-gram pickups. Now Weathers has come up with a new and improved version, the Weathers "66," in which the limitations of the original design seem to have been overcome. The "66" is driven by two 600-rpm synchronous motors, placed on opposite sides of the turntable. The slender turntable spindle of the early model has been replaced by a more sturdy quarter-inch shaft. As before, a silent mercury switch controls the power to the unit.

I tested the complete "66" system, which includes a viscous-damped tone arm and a ceramic cartridge. The turntable had a measured wow of 0.15 per cent and flutter of 0.1 per cent, both quite good figures. Its running speed was exact; Weathers claims a timing accuracy of better than two seconds in an hour of playing, which is not surprising in view of the clock-motor drive. The rumble, referred to 10 cm/sec velocity at 1,000 cps, was -42 db laterally and -33 db vertically. Virtually all of this was 10-cps rumble, and was totally inaudible under any listening conditions. For comparison against other turntables using conventional motors, which have predominantly 30-cps rumble, an additional 20 db should be added to the rumble figures of the Weathers to allow for the reduced sensitivity of the ear at 10 cps.

The arm had a very small tracking error, reaching a maximum of 1.5 degrees at a 6-inch radius. The maximum distortion index was a very low 0.33 degrees per inch at a 3-inch radius. As received, the unit was set up for a 1.3-gram tracking force with the ceramic pickup, and this force was used throughout the tests.

Using the plug-in adapters supplied with the cartridge, about 6 millivolts was developed into a 47,000-ohm load, with a stylus velocity of 5 cm/sec at 1,000 cps. The pickup tracked the RCA 12-5-39 IM test record without appreciable distortion up to a velocity of 17.9 cm/sec. Its frequency response was satisfactorily flat, within ± 3 db from 20 to 19,000 cps. Channel separation was 30 db up to 3,500 cps, reducing smoothly and evenly to 12½ db at 10,000 cps and then to 5 db at 15,000 cps.

In listening tests, the Weathers pickup had a smooth, highly defined sound. Its extended frequency response was clearly apparent, and the silent background testified to the absence of peaks in the audible range. I particularly appreciated the freedom from acoustic feedback at any level, with resultant increased clarity and definition.

The Weathers "66" turntable, complete with base, is priced at \$75.00. With the arm, it is \$99.50, and the complete pickup system is \$129.50.

For additional product information, use the reader service card. Circle number 188 for the Fisher XP-4A speaker, number 189 for the Weathers "66" record-playing system.



It's what you don't hear that counts!

That's why you buy a turntable. For silence. Silence of operation. Rondine 2 delivers both the sound and the silence you want. Minus 57 db silence even at full amplification. That's what you want in a turntable, what you're sure of getting with Rondine 2. Combine it with the Auto-Poise* tonearm and you have the world's only true turntable with fully automatic operation. For complete catalog, write Dept. HS-12, Rek-O-Kut, 38-19 108th St., Corona 68, New York.



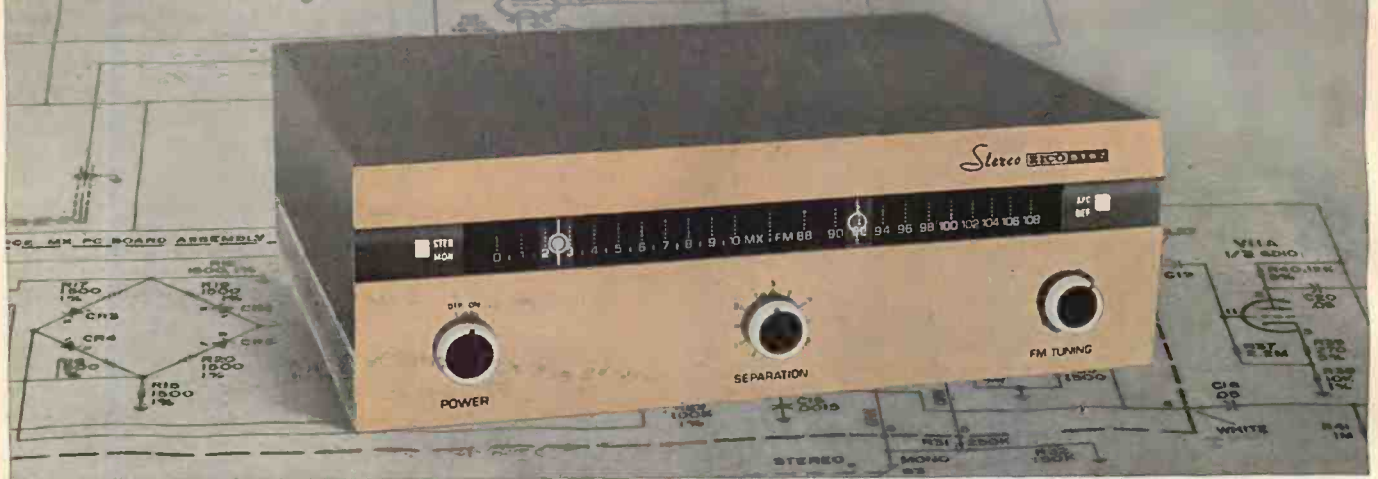
R Stereotable only	\$79.95
R 320 with S 320 Tonearm.	129.95
R 320 A (illustrated) with Auto-Poise Tonearm.	169.95
R Base (oiled walnut finish)	14.95

*PAT. PEND.

REK-O-KUT / rondine 2 

SIMPLE ARITHMETIC:

Uncompromising engineering + moderate price = best buy



New Eico Stereo FM Multiplex Tuner ST 97

Semi-Kit \$99.95 Wired \$149.95 Includes Metal Cover AND FET

BUILDING THE SEMI-KIT:

The two most critical sections, the front end and 4 IF's through to the detector, are entirely pre-wired and pre-aligned for best performance on weak signals (fringe area reception).

For the third most critical section, the heart of the stereo demodulator, you simply mount and solder the components on a high quality circuit board. Pre-aligned coils eliminate all adjustments. The rest is non-critical and easily accomplished with the clearest pictorial drawings and the most thorough-going step-by-step procedure in the industry.

THE CIRCUIT

the front end. Consistent and reliable printed circuit. Ultra-sensitive, stable, and low-noise. Wide-band design. Rugged plated steel housing for protection and shielding. Meets FCC radiation requirements. Precise temperature-compensation for freedom from drift without AFC. AFC provided with defeat for convenience. Indirect gear drive is backlash-free and eliminates possibility of microphony.

the IF strip. Four IF amplifier-limiter stages (all that will do any good) and an ultra-wide-band ratio detector, all pre-wired and pre-aligned. Designed with the utmost practicality so that the simplest alignment is also the alignment for highest sensitivity and practically lowest distortion. (Important to you if a service alignment is ever required.) Output is flat to the limit of the composite stereo signal frequency spectrum to eliminate any need for roll-off compensation in the stereo demodulator.

the stereo demodulator. Ten stages for unequalled performance capabilities. EICO's brilliantly-engineered zero phase-shift, filterless detection circuit

(patents pending) eliminates loss of separation due to phase-shift in the stereo sub-channel before recovery. Complete rejection of storecasting interference. Cathode follower driven, sharp cut-off 15kc low pass filters in each output channel.

THE OPERATION

Two slide-rule dials in a line: one, a station frequency dial with the famous EICO "eye-ronic" tuning-eye travelling along it to indicate the exact center of each broadcast channel; the other a logging dial with an automatic stereo indicator lamp travelling along it in tandem with the tuning-eye to indicate when the station tuned in is broadcasting stereo.

THE LOOK

Massive extruded aluminum panel and side rails, exquisitely brushed and anodized pale gold, with baked epoxy brown, perforated steel cover.

PERFORMANCE

Pre-production field tests brought back the report "Definitely a fringe-area stereo tuner," which is simply the meaning of our laboratory measurements. We know, for example, that full limiting is achieved at 10uV input signal, meaning that the low distortion and noise specifications (the full benefits of FM) will apply to all but the most distant and difficult-to-receive stations. The sharp selectivity you need when a tuner is that sensitive is here also (a strong local station and a low-power station 100 miles distant separated by only 0.4 mc, each had its own sharp tuning-in point on the dial). While signal levels as low as 2.5uV will produce phase-locking for full stereo separation, very strong local signals will pro-

duce no higher output from the FM detector than a 10uV signal and will not be degraded in quality by overloading the stereo demodulator. Distortion is very low, both in mono and stereo, so that the sound you hear has that sweetness, clarity, and freedom from grating harshness that results from absence of distortion. The stereo output signals are so clean that there is not a sign of the 19kc pilot carrier or the re-inserted 38kc sub-carrier visible on a scope presentation.

SPECIFICATIONS

Antenna Input: 300 ohms balanced. IHFM Usable Sensitivity: 3uV (30db quieting), 1.5uV for 20db quieting. Sensitivity for phase-locking (synchronization) in stereo: 2.5 uV. Full limiting sensitivity: 10uV. IF Bandwidth: 280kc at 6db points. Ratio Detector Bandwidth: 1 megacycle peak-to-peak separation. Audio Bandwidth at FM Detector: Flat to 53kc discounting pre-emphasis. IHFM Signal-to-Noise Ratio: -55db. IHFM Harmonic Distortion: 0.6%. Stereo Harmonic Distortion: less than 1.5%. IHFM IM Distortion: 0.1%. Output Audio Frequency Response: ±1db 20cps-15kc. IHFM Capture Ratio: 3db. Channel Separation: 30db. Audio Output: 0.8 volt. Output Impedance: low impedance cathode followers. Controls: Power, Separation, FM Tuning, Stereo-Mono, AFC-Defeat. Tubes: 1-ECC85, 5-6AU6, 1-6AL5, 1-12AT7, 2-12AU7, 1-6D10 (triple triode), 1-DM70 (tuning-eye), 1-EZ80 rectifier, 6 signal diodes, 1 neon lamp. Power Source: 117V, 60cps; 60 watts drain; extractor post fuse. Size (HWD): 5 1/2" x 15 1/2" x 11 1/2". Weight 17 lbs.

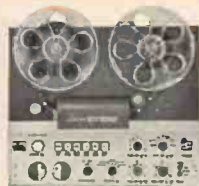
*Actual distortion meter reading of derived left or right channel output with a stereo FM signal fed to the antenna input terminals.



70-Watt Integrated Stereo Amplifier ST70
Kit: \$99.95 Wired: \$149.95
Includes Metal Cover



FM-AM Stereo Tuner ST96
Kit: \$89.95 Wired: \$129.95
Includes Metal Cover and FET



Transistorized Stereo/Mono 4-Track Tape Deck RP100 (Patents Pending)
Semikit: \$299.95
Wired: \$399.95
Carrying Case \$29.95
Rack Mount \$9.95



FM Multiplex Autodaptor MX99 (Patent Pending)
Kit: \$39.95
Wired: \$64.95
Cover Optional \$2.95

Over 2 MILLION EICO Instruments in use. Most EICO Dealers offer budget terms.

Listen to the EICO Hour, WABC-FM, N. Y. 95.5 MC, Mon.-Fri., 7:15-8 P.M. • Export Dept., Roburn Agencies Inc., 431 Greenwich St., New York 13, N. Y.

EICO, 3300 N. Blvd., L.I.C. 1, N.Y. HR-12

Send free 32-page catalog & dealer's name.

Send new 36-page Guidebook to Hi-Fi for which I enclose 25¢ for postage & handling.

Name _____

Address _____

City _____ Zone _____ State _____

Add 5% in West.

©1962 EICO Electronic Instrument Co., Inc.
3300 Northern Boulevard, L. I. C. 1, N. Y.

De Lustie Caroles Of Merrie Englonde

By Robert Offergeld



THE MEDIEVAL ASPECTS OF CHRISTMAS WERE FIRST brought home to many Americans by the misleading pictures on a species of old-fashioned Christmas card, now largely extinct. The pictures presumably reported the jollier seasonal doings in the lusty days of England's royal Harrys, and their humor couldn't have been more arch. As smoking boars' heads were borne ceremoniously about, fat monks tapped wine-vats and roisterously tiddled. Thinner comedians struck antic poses around the vaguely Gothic premises while other happy rustics rang bells. Everybody in sight looked just terribly glad. In the most touching scenes of all, loyal menials huddled contentedly in the snow outside the local Tudor manor singing obviously pious carols—Nowell! Nowell!—for the gratification of their betters. Most of these tableaux were wreathed in holly and ivy, the greetings were printed in so-called Old English type, and along with Maypoles and morris-dancing, they gave our Anglo-Saxon forbears a reputation for practically indestructible whimsy.

This reputation was not entirely deserved. If the pictures had represented some of the curious medieval activities then thought proper to Christmas, and if the cards had quoted some of the more pungent carols as actually sung, the whimsy would have collapsed and the cards would never have made it through the U.S. mails.

The fact is that very few of the so-called Christmas carols sung today are carols at all. They are mostly synthetic occasional pieces composed since the nineteenth century with readily identifiable secondary motivations ranging from the pious to the commercial. One can imagine the public consternation if the following authentic carol stanza were piped over department-store loudspeakers during the Christmas rush:

Sone he wolle¹ take me he² the hand,
And he wille legge³ me on the lond,
That al my bottockus ben of sond,⁴
Opon this hye holyday.

1. will 2. by 3. lay 4. sand
Gonville & Caius College, Cambridge. MS. 383

Chaucer, among others, reminds us that the fifteenth-century Englishman was a robust citizen with an earthy Saxon vocabulary rich in four-letter words (or rather, at that date, five-letter ones, thanks to a

The hand-drawn initial T heading this page is from a fifteenth-century breviary. The tumbler below is from the fourteenth-century MS., Sloane 335.

LUSTIE CAROLES



Stone angel,
Salisbury Cathedral,
circa 1260.

rather elegant terminal “e,” since dropped). His Christmas sentiments, moreover, had not yet been laundered by Cromwell’s puritans, Mrs. Grundy, and Dr. Bowdler; and he has left us (along with scores of strong and lovely verses celebrating the Nativity), some dozens of lively lyrics on subjects political, satirical, nonsensical, convivial, and erotic. Numerous carols in the last category have been classified by scholars as “amorous.” To tell the plain Saxon truth, a lot of them are outright bawdy.

TO APPRECIATE the importance of these carols in the tradition of English satirical poetry, it is necessary first of all to accept them on their own terms, and this requires a preliminary glance at their origin.

Unlike the noël, which was simply a song concerned with the Nativity, the carol began as a folk dance performed in a circle—a round-dance. The verses composed for this dance invariably began with an easily mastered burden (or refrain) that was repeated in chorus after each stanza. The commonest burden has a line of four emphatic accents with irregular extra syllables, frequently in triplets: it belongs to the infectiously rhythmical family of *Greensleeves* or the Virginia Reel. One should imagine the carolers stamping or keeping time in place as they sang the burden and then wheeling left into the dance as their more ac-

complished or literate leader sang the stanzas.

Along with its sociable function, the medieval carol inherited the virile language and broad humor of a primitive feudal society. As an example of what handed Edward I a thirteenth-century Christmas laugh, we find in the early records of land tenures that Rowland le Sarcere held one hundred and ten acres in Suffolk County by Serjeanty (*i.e.*, on condition of his rendering a specified personal duty to the king). The duty was as follows: that on Christmas day each year, and in the king’s presence, he should perform “*simul & semel, unum Saltum, unum Sufflum, & unam Bombulam.*” Landholder Rowland, that is, had to dance, puff his cheeks and give a bird, and simultaneously (to use a



Mummer in goat disguise (MS. Bod. 264, dated 1344).

seventeenth-century expression), “let a Crack.” If he refused this “indecent service,” says the Latin record, he had to fork out twenty-six shillings and eightpence annually.

An even more ribald custom obtained in Berks County, where, if a copyhold (*i.e.*, court-warranted) tenant died, his widow retained her estate until she committed “Incontinency,” upon which not uncommon development (as attested by numerous carols),

Minstrels, mummers, and dancers
as seen in Christmas masques in the reign of
Edward III (MS. Bod. 264, dated 1343).



she forfeited her copyhold (or free-bench) rights. If after this humiliating catastrophe, however, she could bring herself to attend the next court of the manor, and to enter it "riding backward on a black ram, with his tail in her hand" and reciting certain verses, the steward was bound by custom to re-admit her to her free-bench. Here, in the black letter of the original record, are the verses :

**Here I am, riding upon a black Ram,
Like a Whoze as I am;
And for my Crincum Crancum,
Have lost my Bincum bancum;
And for my Tailles game,
Am brought to this worldly shame.
Therefore, good Mr. Steward let me
have my Lands againe.**

"Crincum crancum" is English slang Latin defined in *Lexicon Balatronicum* (Grose et al., London, 1795-1810) as "a woman's commodity," and the meaning of its rhyming words (*bancus*, M.L.: bench) can be inferred. When the above performances are imagined as conducted before scores of guffawing spectators, it is obvious that, in an age when the majesty of the state might be counted on for such lively contributions to the public hilarity, mere carolers had their work cut out to raise a simple leer.

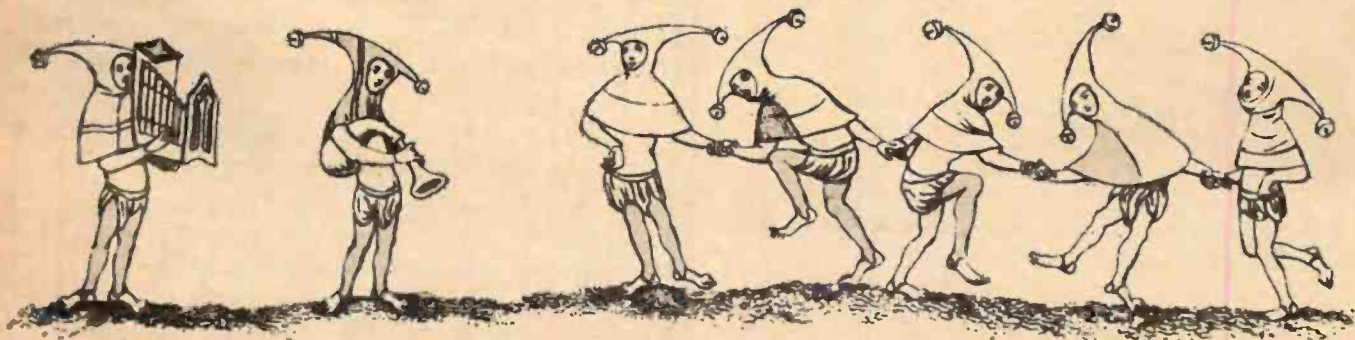
MEANWHILE, the contemporary influences directly responsible for the expansive nature of the early carols sprang from the peculiar nature of the medieval Christmas season. Christian piety had eradicated from its calendar the ancient pagan festivals of the winter solstice without providing for the ritualistic (and semi-orgiastic) seasonal impulses they had so long satisfied. Faced each December with a kind of atavistic tribal unrest, medieval church and state found it expedient to put up with a season of popular semi-rebellion, this concession

to primitive instinct being a more or less calculated authoritarian recess of the kind psychologists call permissive, and one seized upon with joy by the populace.

Thus, as in the Roman Saturnalia (to which historians also relate it), the Christmas season fell under the presidency of popularly elected Lords of Misrule, ring-leaders in holiday mischief who derived their powers from the king's consent. These powers were traditionally formidable and were enforced by the local High Sheriffs. Documented county appointments of Surrey and Sussex as late as 1635 provide "full power and authority to his Lordship to break up all locks, bolts, bars, doors, latches, and to fling up all doors out of hinges, to come at those who disobey his Lordship's commands."

The Lord of Misrule and his boisterous minions took office some time prior to Christmas, and in the ensuing weeks of social anarchy, nobles and gentry were enjoined to wait on their servants at table, vagrant clerics and other witty malcontents sang farcical masses in the cathedrals, and young men and women trans-dressed for their pursuit of ribald comedy in the streets and taverns. Street players, rope dancers, tumblers, and minstrels performed in the squares, and the bloodthirstier elements of all ranks and both sexes flocked to the baiting of bears and bulls.

An indignant ecclesiastical letter of 1445 denounces in blistering Latin "this stew of unsanctified rites" in which the participants "assemble for ignoble sport in the very time of Divine service, wearing grotesque and monstrous masks and clad in women's attire, or disguised in the tawdry rags of debauched mummers and vagrant players, leading their riotous dance into church and into the very choir itself, bawling villainous songs, gorging food at the very side of the altar while the priest is celebrating Mass, gaming at dice in the holy place. . . . Nor can the spectacle be contemplated without blushing of the half-naked players, lacking the slightest





LUSTIE CAROLES

Stone angel, Lincoln Cathedral, circa 1260.

shred of modesty, who at this season flock in the town and in the booths, playing on carts and wretched drays to arouse the laughter of bystanders, making lewd gestures, proferring obscene words and scurrilities, and many other abominations . . . shameful to recall."

Prelatical wrath aside, in practical terms the medieval Saturnalia meant that the meanest varlet in England could, for a month or so, gamble at cards or dice (a serious statutory offense for the balance of the year), carouse in his cups, live it up with his pretty Mopsie—and even, to a certain extent, unburden his mind, and all this without being jugged or even fined for it. As expressed in his less devout carols, what he had on his mind proves not unfamiliar: on the one hand he protested his social or domestic condition (his bishop was arrogant, his judges venal, and his wife often an epic pain), and on the other he praised unreservedly certain time-honored personal emollients, these being chiefly the gregarious pleasures of the board, the tavern, and the nonconjugal bed.

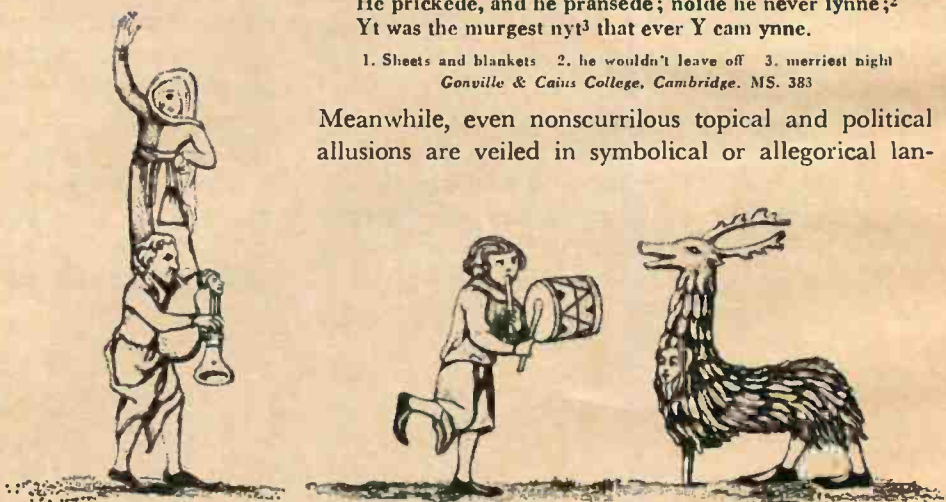
AT FIRST reading of the carols, we are struck by what seems a curious reversal of current stylistic procedure. We find sexual adventure described in the plainest, not to say merriest, terms:

Schetus and chalonus,¹ ic wot, a were yspredde;
Forsothe tho Jak and ye wenten to hedde;
He pricked, and he pransede; nolde he never lynne;²
Yt was the murgest nyt³ that ever Y cam ynne.

1. Sheets and blankets 2. he wouldn't leave off 3. merriest night
Gonville & Caius College, Cambridge. MS. 383

Meanwhile, even nonscurrilous topical and political allusions are veiled in symbolical or allegorical lan-

Female tumbler, left, on shoulders of bagpiper (Royal Lib. MS. 14, thirteenth century).
Mummer in stag disguise, right, (Bod. MS. 264, dated 1344).



guage, as in the following burden, where the Ostrich Feather is actually Arthur, the eldest son of Henry VII:

From stormy wyndis and grevous wethir,
Good Lord, preserve the Estrige Fether.

British Museum. MS. Addit. 5465

One reason for the unembarrassed bluntness of medieval physical reference is that class snobbery had not yet inhibited carnal language at either end of the social scale. The upper and lower orders might still meet verbally—as witness the early chronicles and subse-



Christmas mummers, left (MS. Bod. 264, dated 1343). Dancing bear, right (same MS.).

quent historical plays—in a sensual democracy that was considerably freer than ours. Until middle-class gentility reared its clucking head, both the morals and the convivial vocabularies of ruler and ruled were strikingly homogeneous. It wasn't only that the commoner could point to the rousing example set by his unashamedly lusty sovereign: a candid carol by Henry VIII publishes his opinion that he deserves indulgence for participating in the "necessary" youthful "pastimes" of his subjects:

Burden.

Though sum sayth that yougth rulyth me,
I trust in age for to tarry;
God and my right and my dewte,
From them I shall never vary,
Though sum sayth that yougth rulyth me.

1.

Pastimes of yougth sum tyme among
None can sey but necessary;
I hurt no man; I do no wrong;
I love trew wher I dyd mary.

2.

I pray you all that aged be,
How well did ye your yougth carry?
I think some wars of yeh degree¹
Therein a wager lay dar I!

3.

Then sone dyscusse² that hens³ we must;
Pray we to God and Seynt Mary
That all amend,⁴ and here an end;
Thus sayth the King, the Eighth Harry."

1. worse in every way 2. soon declare 3. hence (depart) 4. improve
British Museum, MS. Addit. 31922

But political opinion was something else again. Christmas license or no Christmas license, the dullest rustic in England wasn't *that* great a fool as to name lofty names which might be remembered later, when hangovers wore off. When he seemed to be singing, somewhat oddly, about the Bear, the Wolf, or the Hawk, or even about the Rose and the Lily, he was usually really referring to detested or beloved political and religious personalities who were too powerful to be lampooned directly or too feeble to be supported openly. Even a nonsense carol, declaring incontrovert-

ably that "An aples is no pere tree," and that "A red gowne is not blew," winds up with a sly social comment: "A shepe is a peryllous beste"—which in the sixteenth century it was indeed, its uncontrolled propagation being disastrous to England's economy. You might say that the only fields readily available for the carol-writer's plain speaking were precisely those "necessary pastimes" mentioned by the Eighth Harry.

AND so the caroler sang oftenest of Woman, and if he reserved a mystique of breathless adoration for the Virgin and Child, and wrote many devout love poems worthy of Robert Graves's White Goddess, he more frequently turned a realistic eye on the hazards of his own amorous experience. Women were expensive, it seems, even then:

Women, women, love of women
Maketh bare pursis with sum men...

She was also, declares the same carol, subject to disheartening variations:

Sum be snowted like an ape;
Sum can nother¹ play ne jape;²
Sum of them be well shape;
Yet not all be so,
For sum be lewed,³
And sum be shrewed;⁴
Go, shrewe, wheresoever ye go.

1. neither 2. jest 3. worthless 4. shrewish
Balliol College, Oxford, MS. 354

Worst of all, women were deceitful, and the writer (breaking into a gallop of dactyls in his resentment) listed some of the marvels to be observed on the day they became trustworthy:

When swyn be conyng¹ in all poyntes of musyke,
And asses be docturs of every seyens,
And kaites do hel² men be practysing fysyke,³
And boserd⁴ to Scryptur gyfe ony credens,
And marchans⁵ by withe horne insted of grottes and pens,⁶
And pyys⁷ be mad poetes for their eloquens,
Then put women in trust and confydens.

1. swine be cunning 2. heal 3. medicine 4. buzzards 5. merchants
6. groats and peice 7. magpies
Bodleian Library, MS. Eng. poet. n. 1.



In medieval Christmas pageants, a "green man" with his fire-club cleared the way for high personages.

LUSTIE CAROLES

When, like the early Establishmentarian poet Audelay, he was censorian at heart, the modern predatory female (sixteenth-century version) scandalized him:

But now a lady will take a page,
For no love, bot fleschele lust...

Bodleian Library. MS. Douce 302

More frequently, however, saved by his humor, he viewed her amorous adventures with considerable sophistication, as in his carol about the miller. Millers had a proverbial bad name; they were brawny, they were traditionally obliging, their mills were isolated (though not too remote to be reached by a determined lady on a horse), and our caroler told an immoral tale indeed, but notable for its philosophical conclusion:

Burden.

Synge dylfum, dylfum, dylfum, dylfum!
I can tell you, and I wyll,
Of my ladyes water-myll.

1.

It was a mayde of brenten¹ ars;
She rode to myll vpon a horse;
Yet was she mayden neuer the worse.

2.

Layde she was vpon a sacke;
"Stryke softe," she sayd, "hurt not my backe,
And spare not; let the myll clacke."

3.

Iwys,² the myller was full nyce;
His mylstones hanged bothe by a vyce³
And wolde be walkyng at a tryce.

4.

This mayd to myll ofte dyd resorte
And of her game made no reporte,
But to her it was full great conforte.

1. burning 2. certainly 3. screw
*Huntington Library. Christmas caroles
newely Imprinted (Richard Kete), c. 1550*

Not all medieval girls, however, were that successfully sly-boots. A number of carols exercise great good

humor on a sadly familiar theme and a still contemporary type: the maiden perennially—one might almost say, professionally—betrayed. She was so regularly betrayed during pilgrimages to Canterbury and other holy spots, and her creditable destination was so often advanced as an alibi for her condition, that the consequences of these excursions were for long a favorite medieval joke:

Burden.

A, dere God, qwat I am fayn,
For I am madyn now gane.

1.

This enther¹ day I mete a clerke,
And he was wyly² in hys werke;
He prayd me with hym to herke,³
And hys cowusell all for to lerne.

2.

I trow he coud of gramery;⁴
I xall⁵ now a good skyl⁶ wy:
For qwat I hade siccurly,⁷
To warne hys wyll had I no may.⁸

3.

Qwan⁹ he and me browt in us the schete,
Of all hys wyll I hym lete;
Now wyll not my gyrdyll¹⁰ met;
A, dere God, qwat xal I say?

4.

I xall sey to man and page
That I have bene of pylgrymage;
Now wyll I not lete for no qwage
With me a clerk for to pley.

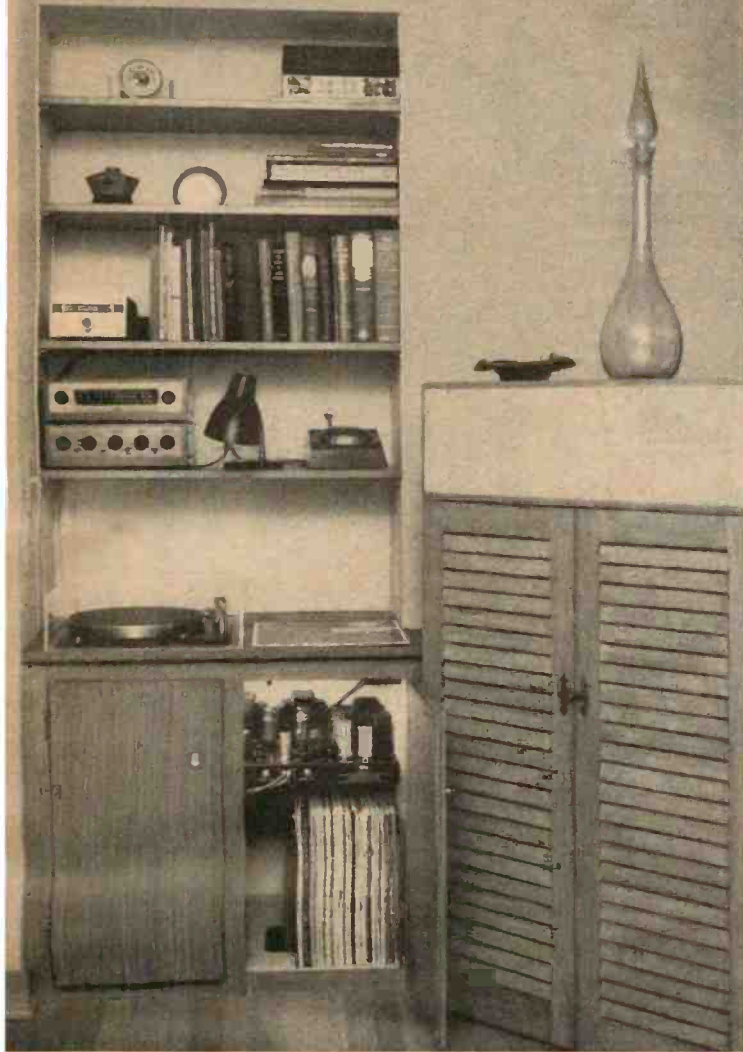
1. other 2. wily 3. hark 4. knew magic 5. shall
6. reason 7. surely 8. strength 9. when 10. girdle
St. John's College, Cambridge. MS. S. 54

Wisdom arrived here a little late, but at least it arrived, which is more than can be said in the case of the heroine of "the merriest night" already heard from. She spends the night with Jack, arrives home only on "Monday at prime," and after each new and equably greeted development, remarks simply: "Thout Y on no gyle,"—i.e., "I never dreamed anything was wrong!" And she is still protesting her utter trustiness some months later, when, her girdle too having risen, she is thoroughly clouted by her angry dame.

The carol-writers who contrived these small masterpieces of ironic observation were obviously a long way from the syrupy benevolence of *Good King Wenceslas* or the phony nostalgias of, say, *White Christmas*—a long way in time, and an even longer in their open-eyed and affectionately satirical appraisal of the human condition. Today their carols, created in vivid verse for a largely illiterate society, retain only a chilly subterranean currency in scholarly books and periodicals. And the robustly adult comic spirit that called them forth is apparently gone from suburbia forever.

INSTALLATION OF THE MONTH

COMEBACK FOR CORNER HORNS



Components are grouped on shelves, except the power amplifier, which is concealed in the cabinet below and is cooled by a fan.



Resembling traditional cupboards, the two Electro-Voice Georgian speaker systems face diagonally toward the listening area.

IN AN ERA dominated by bookshelf loudspeaker systems, corner-horn speakers have become something of a rarity. But Gordon Loscalzo of Kalamazoo, Michigan, has remained loyal to these large speakers and to what he terms their characteristically spacious sound. Fortunately, Mr. Loscalzo's living room easily accommodates his two Electro-Voice Georgian systems, each of which has louvered front panels, giving them the appearance of traditional corner cupboards.

Rather than buying factory-made enclosures, Mr. Loscalzo obtained blueprints and instructions from Electro-Voice and had the enclosures built by a local carpenter, resulting in a saving of about \$700.00. Each of the two speaker systems contains a 15-inch woofer, an 8-inch midrange unit, and a horn tweeter.

Kit-building ability comes easily to Mr. Loscalzo, who is chief service technician at the M. Howard Gideon Company, a leading appliance firm in Kalamazoo, and for the electronic components of his sound

system he chose Eico kits: an HF-87 70-watt power amplifier, an HF-85 preamplifier, and an HF-90 FM tuner with a MX-99 stereo FM adapter. A Pickering 800 turntable and a Shure M33-5 cartridge mounted in a Rek-O-Kut S-120 arm comprise Mr. Loscalzo's record-playing system. The turntable is isolated from floor vibrations by being set on supports cantilevered from the wall, and it rests on foam-rubber strips. A home-built cover made of quarter-inch plexiglas prevents dust from settling on the turntable. Sheets of plexiglas were cut to size and were then bonded together by applying a plastics solvent along the edges of the sheets by means of a hypodermic needle.

To receive FM broadcasts from as far away as Chicago and Detroit, Mr. Loscalzo uses a multi-element yagi antenna with a rotor. At first, there was a little trouble when the signal from a nearby transmitter kept coming through the system. But this problem was solved by the use of double-shielded input cables.



MUSIC FOR A HOUSE WITH CHILDREN

RECOMMENDED MASTERWORKS FOR YOUNG EARS: A SYMPOSIUM BY WILLIAM FLANAGAN, DAVID HALL, GEORGE JELLINEK, AND IGOR KIPNIS



LET US SUPPOSE that you are buying a record as a gift for friends, or perhaps even for yourself: persons who, in either case, we shall assume value fine performances of fine music. And suppose, also, that the household to be graced by this gift contains children, their precise ages unknown, but let us say in the range from five to twelve. If you are hesitant to impose your own tastes squarely on their parents (who may be hard to please, or whose tastes may be problematical), why not try beaming your gift not only at the adults, in terms of superior artists and performances worthy of any library, but also at the child, in terms of repertoire that might have escaped his parents' close examination?

Children in the age-brackets cited, unless themselves engaged in regular and serious music study (and no matter how well provided they may be with special children's records), are likely, in the matter of masterworks, to be at the mercy of the more urgent musical needs or preferences of their parents. A child may study a picture or a poem in solitude, but in most households he seldom listens to choice recordings except in the company of adults, and is necessarily exposed mainly to their more sophisticated preoccupations.

If the musical preferences of his parents are strong, they may incline toward specialization. If their tastes, to the contrary, are general, desultory, or undefined, they may well be less than certain of those masterworks which, desirable in themselves, are also most calculated to capture, on some level, the imagination of a child.

That such ideally generation-spanning masterworks do exist, and that children should be systematically made familiar with them, all of us feel to be categorically true: educators are constantly being asked to identify and recommend such works. But not all educators, even those familiar with the standard classics, both early and late, are equally familiar with the Schwann catalog. And even among those who might conceivably satisfy this last requirement, there might also be an understandable professional reluctance to make recommendations without knowledge of special cases.

Yet most of us can recall from our childhood the magic of some formerly meaningless musical phrase that unexpectedly became an intimate experience. Usually this was not a familiar everyday tune, but an urgent apparition from the strange tonal world of adults: a bar of Chopin, or perhaps just a certain mysterious change of orchestral color, or an insistently haunting motif of Grieg. Up to this point, it had merely been something to hear politely and possibly wonder about; suddenly, it seized us, shook us, and spoke our name.

What are the available recorded masterworks most likely to provide and perpetuate this kind of illumina-

tion for the contemporary child? Amidst the triumph of nonselectivity represented by the banalities of super-market culture, all such works are by any definition an incalculable treasure, and the question seemed well worth putting squarely to HiFi/STEREO REVIEW's critical panel.

The reply of David Hall comes not only from a living encyclopedia of recording but from a paterfamilias: the four Hall children have, in the course of their father's critical work, necessarily sampled practically every record of importance for twenty years, and Mr. Hall's report is full of the heats and hazards of domestic life as conducted in the front lines of music (including Mrs. Hall's desperate cry, "I can't cook to Schoenberg!"). Meanwhile, William Flanagan's selections represent the taste of a distinguished and forward-looking contemporary composer who is himself still young. Harpsichordist Igor Kipnis reminds us that the bright instrumental sounds and salient melodic lines of the Baroque period recommend themselves to children with little or no salesmanship required. And opera buff George Jellinek returns us to the often-forgotten fact that music never communicates more vividly than when it is most like the human voice.

DAVID HALL'S RECOMMENDATIONS:

As thousands know who have witnessed the deeply moving New York Pro Musica staging, *The Play of Daniel* is an anonymous twelfth-century setting of the Bible story. Decca's wonderfully realized version (New York Pro Musica, Noah Greenberg cond.) is a family treasure to be played on special occasions, at Christmas or Easter, and is a superbly vital reminder that great art is truly ageless.

Composer-conductor Richard Bales has recorded for Columbia a series evocative of the Union, the Confederacy, and the American Revolution—the last being by far the most successful, both for substance and the beauty of its music. For children and grownups alike, this album makes American history thrillingly alive.

Among the first tunes my kids sang on their own were some really memorable ones (first heard on E. Power Biggs's CBS broadcasts two decades ago) that were scored for organ and brass by Purcell and the other energetic English composers of his time. Columbia's recent "Heroic Music for Organ, Brass, and Percussion" (E. Power Biggs, organ; The New England Brass Ensemble) re-creates the thrill of the early Biggs broadcasts and has in addition some ingenious and delightful percussion scoring by Daniel Pinkham.

Like Tchaikovsky's *Nutcracker*, Handel's *Water Music* was known for years only in an abbreviated suite. When the full score finally turned up on DGG Archive a decade ago, both connoisseurs and their children were



MUSIC FOR CHILDREN

quick to appreciate what they had been missing, as the list of subsequent complete recordings proves. Delectable is the only fitting term for Handel's tunes and dance rhythms, to say nothing of their scoring. L'Oiseau-Lyre's complete *Water Music* (London Philharmonica Orchestra, Thurston Dart cond.) is best for stylistic authenticity, performance, and recorded sound.

I know nothing better to organize a family to be up and doing of an early morning than Mercury's "Suites for Band" (Eastman Wind Ensemble, Frederick Fennell cond.). The disc contains a Vaughan Williams bonus, but the Gustav Holst suites are the main thing here—simple, virile, and deeply rooted in English folk song. The tunes are magnificent, the scoring utterly masterful.

An extraordinary Washington album, "Biblical Sonatas" (Albert Fuller, harpsichord and narration), is a fascinating sleeper. It contains four descriptive sonatas, including the celebrated *David and Goliath*, by Johann Kuhnau, who preceded J. S. Bach as cantor of Leipzig's Thomaskirche. The narrative meant to accompany the music is spoken in English by harpsichordist Fuller, and the result is quaint and oddly moving for adults and enthralling for children—especially if they happen to be attending Sunday School.

The opening "Promenade" tune of Moussorgsky's *Pictures at an Exhibition* has a way of sticking in the memory—even that of a four-year-old child. And in Ravel's masterful arrangement on London, the whole suite, as led by Ernest Ansermet, makes rousing listening for adults on any occasion. Children can either take it whole or in small doses.

The masterly weaving of familiar hymns and secular tunes by Virgil Thomson in two classic film scores, *The River* and *The Plow that Broke the Plains*, has fascinated both young people and folk-oriented grownups for more than two decades. On Vanguard they receive

their definitive performances with interpretations by Stokowski that are utterly superlative.

The most attractive and beautiful scores of Ottorino Respighi, and by far the most interesting to children, are not his overblown Roman tone poems but the exquisite orchestral suites arranged from seventeenth- and eighteenth-century lute and keyboard pieces. The whole collection is included on Mercury's *Ancient Airs and Dances—Suites 1, 2, 3* (Philharmonia Hungarica, Antal Dorati cond.).

On general principles, kids can't meet Rossini too early; his overtures on London (Gamba cond.) have tremendous theatrical excitement and gorgeous sound.

GEORGE JELLINEK'S RECOMMENDATIONS:

Vocal music has a natural attraction for young and old alike; all of us are singers of sorts. Then, too, lyrics dispel the sense of unfamiliarity—the comprehension of text makes at least partial musical enjoyment instantly possible. As for today's youngsters, they are naturally attuned to vocal music. Dismal though the musical level of current hit tunes may be, most of them are vocal, and exposure of young people to a carefully chosen group of serious recordings may teach them that, contrary to their past experience, the human voice can be an instrument of beauty.

There are also records through which young listeners can bridge the gap between light and serious music almost imperceptibly. For example, there is true artistic experience in any recording of the Robert Shaw Chorale. I recommend their Victor collection of "Stephen Foster Songs" as a fine display of tasteful and imaginative Americana and an excellent sample of the Chorale's fine-honed precision.



Angel's "Songs and Ballads by Eileen Farrell" is another captivating collection—English and American songs both traditional and contemporary—and it will introduce the young listener to one of the greatest voices America has ever produced.

Sooner or later children ask the inevitable question: "Why don't they sing opera in English?" An answer in depth is not easy; lead your inquirer instead (and with gratefulness in your heart for Gilbert and Sullivan) to London's *The Mikado* (D'Oyly Carte).

When, finally, you are faced with the task of communicating the operatic idiom across the language barrier, your first selection should be music of historically contagious charm: London's *Die Fledermaus* will not let you down. With a brace of topnotch singers and the incomparable Vienna Philharmonic Orchestra, the recording is not only a thoroughgoing musical delight but also full of entertaining theatrical surprises.

After this, the children are prepared to respond to operatic music that abounds in fiery melodies, exciting rhythms, and colorful atmosphere—and that means Angel's *Carmen* (De los Angeles, Beecham cond.). And by all means give children Mozart, whose music has something magical to say to all ages. Choose London's *The Marriage of Figaro* (Siepi, Kleiber cond.) or the RCA Victor version (Tozzi, Leinsdorf cond.), and direct particular attention to "*Se vuol ballare*" and "*Non più andrai*," to which children usually respond as if mesmerized.

Through the medium of vocal music, children may be led toward an interest in other eras, races, and languages. You can assist their curiosity with some extraordinary recordings: French songs by Martial Singher (Vanguard), Viennese and German specialties in the inimitable style of Erich Kunz (Vanguard), songs of Spain by Victoria de los Angeles (Angel), of Italy by Giuseppe di Stefano (London) or Richard Tucker (Columbia). There is also a remarkable Capitol disc, a tribute to the expressive power of the human voice, called "World of Song," on which the French baritone Gérard Souzay presents songs and ballads from fourteen different countries in as many languages.

The cherubic musicians, imps, and hobo angels on these pages are the work of Jean Watts Jackson, now a resident painter in Westport, Connecticut. Her witty graphic fantasy, as expressed ten years ago in a limited series of noncommercial Christmas cards, is now collected by connoisseurs.

IGOR KIPNIS' RECOMMENDATIONS:

Containing two of the most popular pieces in the piano repertoire, RCA's Chopin Polonaises No. 1-6 (Artur Rubinstein) includes, with the "Military" and the "Heroic," four other examples of the stirring Polish dance. As superbly played by one of the composer's noblest exponents, they are probably a child's most quickly appreciated introduction to Chopin.

Renaissance and early Baroque music, when clothed in such spectacular sonorities as they are on Columbia's "Music for Organ and Brass" (E. Power Biggs, organ; Boston Brass Ensemble, Richard Burgin cond.), can often excite young ears still closed to the most popular Beethoven symphony. The interplay of organ and brasses is especially fascinating in the stereo version.

Angel's choice selection from Grieg's extraordinary tuneful and folk-like *Lyric Pieces* (Walter Gieseking, piano) provides not only a supplement to the composer's more often heard *Peer Gynt* and Piano Concerto but a perfect introduction to the Romantic keyboard literature as well, plus a wonderfully sensitive first meeting between a great pianist and any child.

Real gems of the classical repertoire, Haydn's Trumpet Concerto in E-flat Major and Harpsichord Concerto in D Major (Vanguard: Vienna State Opera Orchestra, Litschauer cond.), are marvelous examples of Haydn's brilliant and readily grasped writing for solo instrument versus orchestra. This is the only recording to couple these justifiedly popular pieces on one disc.

It is a great mistake to restrict Mozart's *The Magic Flute* to adults. The fairy-tale atmosphere of this delightful opera (complete version) is a joy to children as scintillatingly presented in Beecham's twenty-five-





MUSIC FOR CHILDREN

year-old performance on Electrola (Berlin Philharmonic Orchestra). A Decca single-disc version of excerpts (Berlin Radio Symphony Orchestra, Fricsay cond.) may be more suitable for the budget-minded, but either way this music charms listeners of all ages.

A veritable grab-bag of early keyboard pieces, RCA Victor's "Treasury of Harpsichord Music" (Wanda Landowska) is an impeccably and colorfully played collection of some of the most familiar seventeenth- and eighteenth-century tunes, such as Handel's *Harmonious Blacksmith*, Mozart's *Rondo alla Turca*, and a generous sampling of Bach and Scarlatti.

And countertenor Alfred Deller's fine program of early English folk songs presented in Vanguard's "The Three Ravens" is one of the most enjoyable of its kind, including such favorites as *Greensleeves*, *Barbara Allen*, and *I Gave My Love a Cherry*, all rendered with the greatest artistry in uncluttered musical settings.

WILLIAM FLANAGAN'S RECOMMENDATIONS:

There is certainly more than one reason to support the suspicion that composers—at least the ones I know—never really stop being little boys. Scratch below the surface of even the most cerebral and progressive contemporary composer and you will find impulses not too different from those of a youngster I saw on Fourteenth Street just the other day—clattering down the sidewalk with tin cans wedged onto his heels, whacking the tops of garbage cans for cymbals and rendering simultaneously an American version of the Swiss yodel that could only give rise to pity and terror in the attending pedestrians. That little boys are more readily given to such self-expression than little girls is quite as good an explanation as any I have heard for the preponderance of the male sex among composers.

It is not surprising, then, that the musical child makes a wonderful audience for even the most outrageous musical experiment. He brings no prejudice to his listening; he doesn't seek the comfort of familiarity; he welcomes new auditory experience with an eagerness that the cultured adult has long since replaced with something he calls taste.

Lots of twentieth-century composers have written works with children in mind, and not one of them

worth his salt could have so much as thought of writing down for so impressionable an audience.

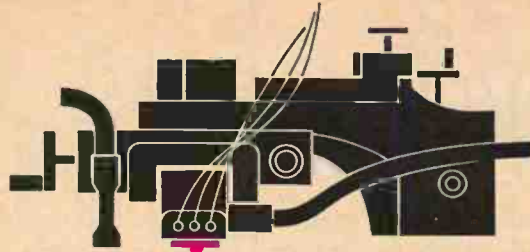
The eternal child was probably more apparent in Maurice Ravel than in any other major composer of our century. Two works crystallize the penchant: *Mother Goose* (Mercury: Detroit Symphony, Paul Paray cond.), specifically composed as a four-hand duet for the children of friends and in its orchestral guise a must for anyone who would expose a child to important music. *L'Enfant et les sortilèges* (Deutsche Grammophon: L'Orchestre Nationale Radio-Television France, Lorin Maazel cond.), a fairy-tale opera, is regarded among aficionados of the composer as the masterpiece among his many.

England's Benjamin Britten seems all but compelled to turn children loose in his stage works. And if *Peter Grimes* and *The Turn of the Screw* are not ideal for youngsters, the recent recording of *Noah's Flood* (London: English Opera Company, English Chamber Orchestra, Emanuel Hurwitz cond.) is a natural. Stage works aside, Britten has written other music of quality suited for children: *The Young People's Guide to the Orchestra* (Columbia: Philadelphia Orchestra, Eugene Ormandy cond.) is a classic of its kind; the *Simple Symphony* (London: Britten cond.), based on ideas from the composer's boyhood notebook, seems an excellent possibility for the younger listener; and *The Ceremony of Carols*, on the same record, surely supports consideration on a list of this sort.

Among American works, Aaron Copland's touching, exquisite *The Second Hurricane* (Columbia: New York Philharmonic, High School of Music and Art, Leonard Bernstein cond.) was written especially for the performing talents of high school musicians. But ballets like *Rodeo* and *Billy the Kid* (Columbia: New York Philharmonic, Leonard Bernstein cond.), with their bouncy cowboy tunes and snappy rhythms, ought to get a quick awakening from youthful musical impulses. And the *Lincoln Portrait* (Columbia: New York Philharmonic, Carl Sandburg, André Kostelanetz cond.) is an interesting possibility for the growing awareness of the musical teenager.

Such a list cannot, of course, be even vaguely comprehensive. What about Falla's little opera, *Master Peter's Puppet Show* (SPA: Adler, Kmentt, Steingruber), Menotti's *Amahl and the Night Visitors* (RCA Victor: original television cast), or Prokofiev's classic *Peter and the Wolf* (on the same record as Britten's *Young People's Guide*)? And one might add that there is real danger in underestimating a child's capacities by limiting his exposure to works of appropriately naïve literary themes.

Some of the best music of our time can be found on this list; no child—of eight or eighty, as the cliché goes—can go wrong with any of it.



OPERATION WAFFLE IRON

BY CLARENCE PERCY

PART TWO

MOLDING THE BATTER INTO PHONOGRAPH RECORDS

NOT MANY decades ago, record making was a primitive art. Noisy surfaces were shrugged off as a fact of life. A frequency response from 350 to 3,500 cps was acceptable, and didn't even have to be flat within that range, as long as *something* came through.

But today's listener takes for granted a lofty standard of recorded sound. Manufacturers know that a slight imperfection that would not have been detectable a few years ago can completely mar listening enjoyment. As a consequence, the process by which manufacturers attempt to satisfy listeners' demands for near-perfection is painstaking and elaborate.

One of the most critical phases of record manufacture is the stamping operation. Stampers—metal discs that are a kind of negative of the record to be made—are clamped opposite one another on the top and bottom of a heavy iron press. Superheated steam rushes through internal channels in the press, heating the stampers. The press operator places a blob of vinyl

plastic between the stamping plates, and the press closes. Like batter in a waffle iron, the hot plastic spreads and fills the grooves of the stampers. Then cold water surges through the channels, cooling and hardening the plastic. When the press opens, the operator removes the record and puts it on a rotating table that automatically shears off the vinyl overflow—the flash—that forms a ragged edge on the disc. Each press turns out a long-playing record approximately every forty seconds. What happens during these few moments determines whether or not the record has distorted bands, noisy grooves, clicks, pops, and a dozen other defects that detract from musical values.

Latent malfunctions haunt the stamping process from start to finish. The first can take place during the alternate heating and cooling of the iron presses every few seconds. If the stampers are not hot enough when the plastic begins to flow into the press, the result may be what record companies call nonfill: areas into which the plastic does not flow. The record simply has tiny



SONIC INDUSTRIES

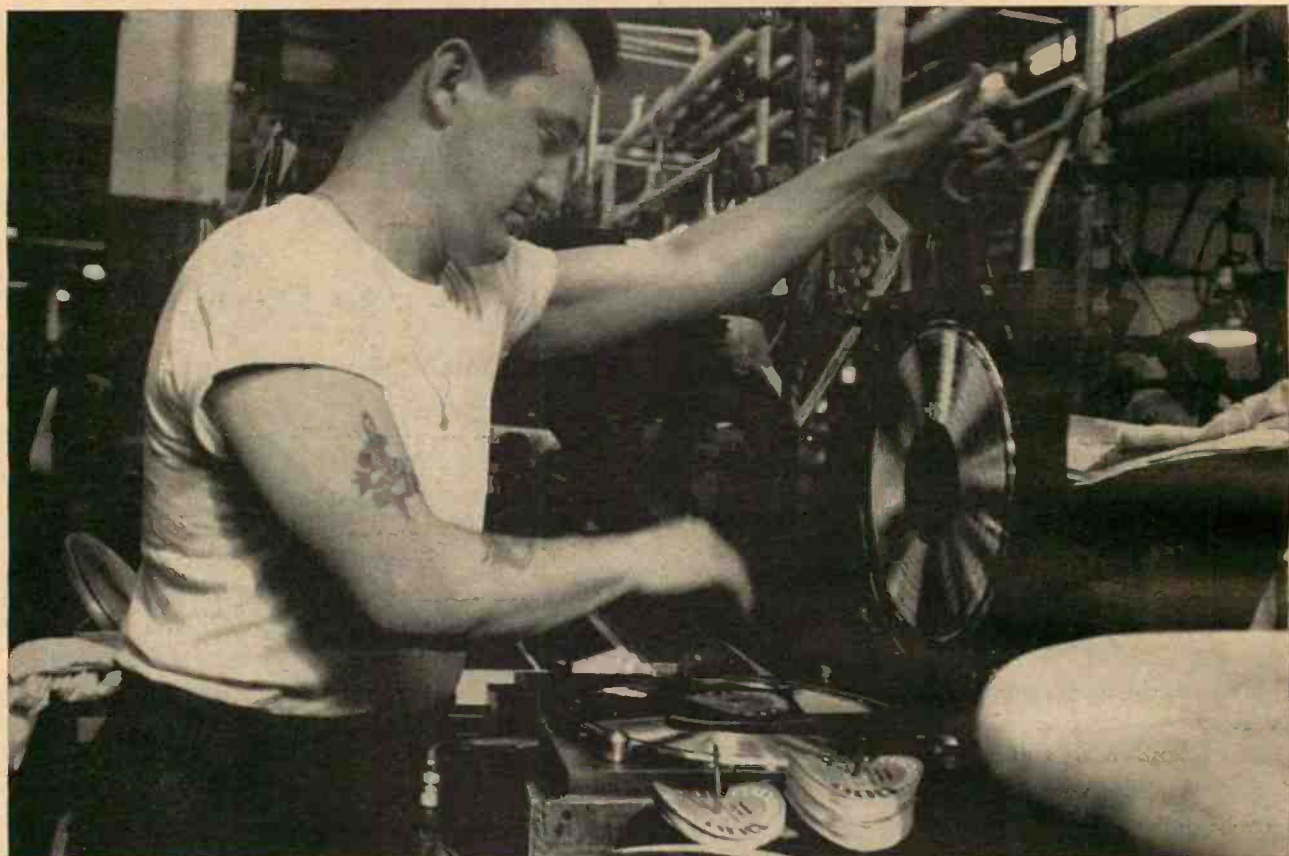
The receiving foreman at a record-manufacturing plant checks in fifty-pound bags of granulated vinyl. After being mixed with a plasticizer and carbon black, the compound is heated until it is about the consistency of putty; then it is molded into records.

OPERATION WAFFLE IRON

hollows in it, sometimes large enough to see, sometimes microscopic. If they are on the ridges between the grooves, they are easily spotted when the record is inspected under refracted light. If they are in the grooves, they may be invisible, but when played will produce a sound like a stick being dragged over pitted concrete.

turn out dozens of records before the damage is noticed.

Press operators can spoil discs in ways that baffle experienced quality-control men. For example, at a Columbia processing plant, record surfaces were blotched and rough. An investigation finally revealed that when some operators touched the stamper the acidity of their moist fingers etched the plate slightly. White gloves were the elegant solution. And when RCA built its new plant at Rockaway, New Jersey, several years ago, quality-control engineers were im-



COLUMBIA RECORDS

The record-press operator places on the lower stamper one label facing down, then a biscuit of vinyl, then the other label facing up. If all goes well, the record will be molded and the labels firmly attached about half a minute after the press is closed.

Too, for any of several reasons, the stampers may not pick up the alternate hot and cold cycles of the press evenly, and the records will be warped, nonfilled, or otherwise defective. A slight imprecision of one of the record press's seven adjustments can also cause these difficulties.

Or trouble may lurk in the vinyl plastic from which the records are made. If stored too long, the compound absorbs gases from the air. As yet, no test will disclose their presence. Under the heat of the press, these gases form small bubbles and result in another kind of non-fill. Sometimes a tiny metal chip in the plastic will scratch a stamper, ruining it completely. Since the scratch is likely to be on top of the stampers' ridges, and therefore at the bottom of the grooves, the presses may

mediately confronted with an abnormal level of surface noise. Their routine checklist failed to turn up anything. Finally they pinpointed the problem: the new concrete floor was slowly powdering and filling the air with invisible dust particles. A coat of concrete sealer was applied, and record surfaces improved overnight.

If records come through the manufacturing process free of distortion and noise, a large part of the credit must go to vinyl, their raw material. Vinyl reigns supreme in record manufacture today because no other known substance so consistently produces such a silent surface. This versatile compound—the staple of a variety of products from inflatable toys to floor tiles—made its recording debut in the 1930's, when it was used for radio transcriptions. Home recordings were

not cut in it until the late 1940's, because of its comparatively high cost. But even if it had been adopted earlier, its chief advantage would have been nullified by the poor reproduction of the home phonographs of the day. The first regular 78-rpm 12-inch vinyl records made in large numbers were the V-discs sent to World War II servicemen overseas. They combined near-indestructibility with high-quality sound, and their example persuaded some manufacturers to press commercial 78's in vinyl after the war. Eventually vinyl made possible the long-playing record.

COMPARED to their noisy predecessors, vinyl records seem little short of miraculously quiet. In so-called shellac records, the basic ingredient held together a filler, usually ground-up slate or limestone; so playing a record was much like running a needle over sandpaper. Furthermore, shellac, a product of nature, was subject to variations that the synthetic vinyl is not. RCA chemists still recall the peculiar stain that first appeared on their records in the late 1930's. After a few months, the trouble vanished without explanation. Later it came back, and again disappeared. The third time, an observant inspector noticed that the aberration was returning at the same time of year it had previously occurred. Working on the supposition that the shellac was inconsistent, chemists studied the composition of the amber-like substance that is the basis of shellac—the scaly shell of the Asian insect *Tachardia laccæ*, which flourishes in India and elsewhere. They

finally pinned the blame on a seasonal malady that afflicted the insects and resulted in inferior shells.

Today the vinyl arrives at the pressing plant in granular form. Barrels of it, mixed with a plasticizer to improve its flow in the press, and carbon black for color, are dumped into a Banbury mixer. The vinyl compound is heated and kneaded until it is doughy, and every five minutes a huge blob drops onto a rolling table. Here it is pressed into a continuous sheet less than a quarter-inch thick, cooled, and sliced into what are called biscuits. These are rectangular wafers six by nine inches, grooved in the center. The biscuits go to the pressing room, where they are kept on a steam table next to the press and maintained at 270 degrees. At this temperature, they are putty-like. The operator folds the biscuit on the scored line, puts it on the press, and pushes a button that initiates the automatic molding cycle.

From the steam table to the press, a number of factors can affect the final product. For example, if vinyl is kept heated for more than a few moments, it begins to decompose, and records pressed from it are defective. To prevent this, and other difficulties, many plants are turning to new methods. RCA uses a machine that heats and squeezes out what looks like a ribbon of black toothpaste only a few instants before pressing. Capitol is converting to an extruder that ejects blobs of hot plastic about the size of a doughnut, but without the hole. Both Decca and Columbia are experimenting with systems that inject the record-mak-



SONIC INDUSTRIES



COLUMBIA RECORDS

Every record receives a visual inspection before it is packed. Inspectors wear cotton gloves to avoid scratching the records.

Discs from each press are thoroughly checked several times an hour. This inspector is examining grooves with a microscope.

OPERATION WAFFLE IRON

ing material directly into the press; Decca uses a dry compound and Columbia is trying a pre-heated polystyrene. Advocates of extruders and injection systems claim that the new methods will result in better records because they reduce or eliminate handling of the material and thus keep it cleaner, and, since the material is heated either immediately before injection into the press or in the press itself, it flows more evenly.

Whatever new techniques are evolved, however, imperfect records will inevitably be pressed. Finding and scrapping them, and sounding the alarm on a faulty stamper or press, will remain major tasks in a processing plant. In fact, at present nearly half the employees in some factories are inspectors.

Immediately after a new stamper is put on the press, a record is pressed and taken to a testing station, where an inspector weighs it and measures it for diameter, thickness, and flatness. He puts it on a turntable and lowers a tone arm that has a small piece of felt at its end. As the arm rides around the grooves, any lateral motion registers on an eccentricity meter, telling the inspector immediately if the record is off center. If measurements are outside specified tolerances, the difficulty is corrected before pressing continues.

Then the test record is taken to a soundproof listening booth and played through by a trained inspector who listens critically for surface noise, clicks, pops, distortion, and other imperfections. When he is uncertain about a record, the stamper may be examined with a microscope. If the initial inspection shows that the stamper is free of faults, the press run proceeds. One inspector is assigned to about six presses. She (inspectors are usually women) takes records from each of her presses several times an hour and checks them in the soundproof booth. When a defect is spotted, the press stops. Since each machine's records are stored in the order they are made, weeding out the imperfect pressings is usually not difficult.

INSPECTORS on assignment listen to the discs on professional audio equipment, but apart from this, procedures differ from factory to factory. Capitol turns the treble up and the bass down. "Most of the trouble we're listening for shows up more clearly on the high end," says a supervisor. "We can spot it more easily this way." RCA inspectors, on the other hand, keep their equipment controls in neutral positions. As an additional safeguard, a roving inspector makes the rounds of the entire plant picking up and testing records at random.

Without exception, every disc is visually inspected for scratches, nonfill, and other blemishes before it

leaves the plant. In spite of everything that has gone before, about fifteen per cent of all records are rejected at this point.

At some plants, an inspector opens random shipping cartons on the loading dock and runs still another test. This may turn up defects in about two and a half per cent of the records. Not all of these affect sound quality. Some may be purely visual—a record with a crooked label is rejected, for example.

THIS careful scrutiny is sometimes foreshortened by the overriding necessity for speedy distribution. To take advantage of the publicity that heralds a Broadway premiere, record companies try to get their original-cast albums on the racks as soon after the opening as possible. Just how fast they can move was demonstrated when *The Unsinkable Molly Brown* opened about two years ago. As usual, the original-cast recording was scheduled for the first Sunday after opening night. The cast assembled at Capitol's New York studio and recorded all day and into the night. Technicians worked on the tapes through the early hours of Monday and had cut the lacquers by morning. The lacquers were flown to Scranton, Pennsylvania, and reached Capitol's pressing plant there at eight o'clock. Workers quickly silvered the discs and made masters. Paring steps out of the usual three-stage process (master, mother, stamper), they put the masters on the presses and records rolled out. At four o'clock that afternoon, the first records left the plant by truck. Original-cast recordings were in some record stores by Tuesday morning and had been distributed to outlets across the country within a few days.

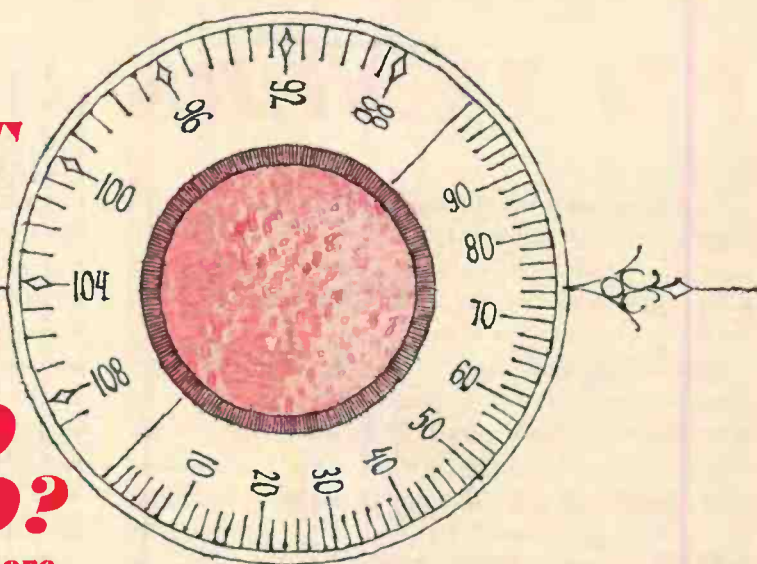
RCA improves on this time with 7-inch popular records, which must be distributed with lightning speed because they may be the rage today and forgotten tomorrow. When a real hit seems to be in the works, RCA ships discs pressed by the one-step method four hours after the lacquer master arrives at the pressing plant.

Feats such as these are awesome, but even the routine production of quantities of superb-sounding records is a remarkable achievement. The manager of one large pressing plant puts it this way: "Manufacturing phonograph records is not so much making something happen as it is struggling to prevent things from happening." That the companies succeed so consistently is a triumph of technology and a rewarding result of their infinite capacity for taking pains.

Clarence Percy, a free-lance writer specializing in industrial technology, has had professional experience both in metallurgy and in production-engineering. The present article came about as a result of his being also an inveterate record-collector.

WHAT MAKES A TUNER SOUND GOOD?

by Ken Gilmore



A DISCUSSION OF THE MOST IMPORTANT CONSIDERATIONS AFFECTING THE CIRCUIT DESIGN OF TODAY'S FM TUNERS

FOR THE serious music-listener, the FM tuner has become almost as important a program source as the turntable. But where the mechanical and electronic principles of the record player are relatively simple to understand, an FM tuner is more complicated. Still, a person who has even a general appreciation of the goals tuner designers are aiming for will be better equipped to make a choice of a tuner and to use it to best advantage.

The most frequently quoted tuner specification is sensitivity. This is the measure of a tuner's ability to convert the radio-frequency signals from an FM station's transmitter into an undistorted, noise-free audio signal. The more sensitive the tuner, the weaker the broadcast signal it can handle successfully. There are two general methods of specifying sensitivity. The first expresses it in terms of microvolts of signal necessary to produce a given amount of quieting, or noise reduction. For example, a tuner might specify a sensitivity of 2 microvolts for 30 db of quieting. With a 2-microvolt broadcast signal, in other words, the tuner would reduce the noise 30 db below the audio signal level. Some manufacturers list sensitivity for 20 db of quieting; this is a less rigorous standard, since considerably less quieting is effected.

A more meaningful sensitivity figure is the least-usable-sensitivity measurement adopted by the Institute of High Fidelity Manufacturers. The IHFM rating takes into account both background noise and the distortion that is produced in the tuner itself. This method gives a more accurate picture of a tuner's capabilities.

Greater sensitivity does not necessarily mean better performance. In a strong-signal area, for example, a relatively insensitive tuner may produce ample quiet-

ing while under the same conditions a highly sensitive tuner might be overloaded if it is not well-enough designed. Some experts estimate that ninety per cent of all users will get no better reception from a 2-microvolt tuner than from a 5-microvolt unit, all else being equal, and that perhaps seventy-five per cent need nothing more sensitive than a 10-microvolt tuner. Others maintain that the more sensitivity a tuner has, the better it will operate under a condition such as when an airplane causes signal-reflections.

The tuner designer's main enemy is noise, both external—caused by lightning, automobile ignition, and so on—and internal. External noise can be partly overcome by designing additional amplification into the tuner, but internal noise, especially that produced by the first amplifying tube, determines the ultimate sensitivity of the tuner. The signal coming into the first amplifying stage is minute, sometimes less than a microvolt, and internally generated tube noise can be of similar magnitude. The lower the internal noise of the first tube, or radio-frequency (r.f.) amplifier, the more sensitivity can be built into a tuner.

SO THE problem is to design an r.f. circuit that provides high amplification with low noise. Most vacuum-tube amplifying circuits use the standard grounded-cathode configuration shown in Figure 1A. The signal is fed into the tube's control grid, where it regulates the flow of electrons from the cathode.

This arrangement is difficult to use in FM r.f. amplifiers, however, because at FM frequencies it tends to become unstable. Consequently, designers have come up with a variation called the grounded-grid circuit, which is shown in Figure 1B. This design is used in

FM TUNERS

some tuners, but it has one big disadvantage: its amplifying ability—or gain—is rather low. It would be easy to get more gain by substituting a pentode tube for the triode tube shown in this circuit, but pentodes have far more inherent noise than triodes.

One of the most successful attempts to overcome these shortcomings is the cascode amplifier, now used in many tuners (see Figure 1C). Two low-noise triodes are connected in series to produce high gain and low noise simultaneously. The lower stage is a normal grounded-cathode stage, but it does not become unstable because the second section loads it. The top section is a grounded-grid circuit, but because its input is loaded by the output impedance of the first tube, it produces more gain than it ordinarily would.

As might be anticipated, there is no generally agreed-upon way to design r.f. sections. Fred Mergner, chief engineer of Fisher Radio, for example, uses a cascode circuit and also what is called a neutrode circuit, which utilizes a high-gain triode in a hookup combining aspects of the grounded-cathode and grounded-grid circuits; Richard Sequerra, who designed the new Marantz tuner, feels that in spite of its limitations the grounded-grid circuit produces the best results; Bob Furst of Harman-Kardon prefers to use RCA's Nu-vistor tube in a special circuit.

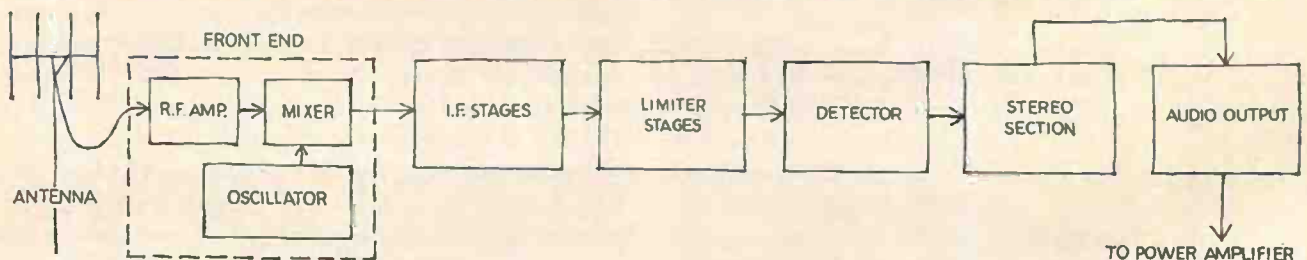
BUT the differences in r.f.-section philosophy seem to be sweet agreement when compared to the controversy that concerns the design of intermediate-frequency (i.f.) and limiter sections. Most designers fall into one of two categories: those who use a long string of i.f.'s and limiters, perhaps six or more; and those who try to keep the number to the absolute minimum.

The most outspoken champion of the simple approach is Daniel R. von Recklinghausen, chief research engineer of H. H. Scott. "Very simply, the fewer things you have in a tuner, the fewer things can go wrong," says von Recklinghausen. "Of course, you have to have enough gain for the limiters to function properly. You can get gain in the r.f. stage, in the i.f.'s, and in the limiters. The ideal thing is to split it up so each section is operating at its optimum. One thing we do in our tuners, for example, is to have considerably higher gain in our front end than do most other companies. For example, we use a mixer circuit that has considerably higher gain than the mixer everybody else uses. Ahead of it we use a parallel d.c. cascode circuit rather than the usual cascode or single-triode circuit, and this also gives us considerably more gain. As a result, we can get by with less gain in the i.f. stages."

One of the strongest proponents of more complex design is Fred Mergner, and the Fisher tuners have up to six i.f.'s and limiters. "You need a certain amount of gain between the output of the front end and the input of the limiter section," says Mergner. "There are several ways to get it. It is possible to use only two stages before the limiter by using small capacitors, high-gain tubes, and high-Q circuits. But this has disadvantages. If you have small capacitors, a change of temperature or a change of the input capacitance of the tubes causes trouble. Tube-changing can cause misalignment. If you use three stages instead of two, you can distribute the gain better and avoid difficulties."

Mergner also claims his approach minimizes phase shift, which shows up as a distortion of the audio signal. "If you want the lowest phase distortion," he says, "your i.f. transformers should be adjusted to transmit only seventy per cent of the energy applied to them. This costs you some gain in each stage, and you have to compensate for it somewhere. The best way to do this is to add an additional stage of amplification. Also, for

Block diagram of an FM tuner. The signal travels from the antenna to the radio-frequency (r.f.) section, where it is first amplified, and then to the mixer-oscillator section. After being converted to an intermediate frequency (i.f.), the signal is further amplified in the i.f. stages, then stripped of noise and static in the limiters, and converted to audio frequencies in the detector. The stereo section reconstructs whatever stereo information may be present, and the signal is then fed to the audio amplifier(s).



lowest distortion, you should damp the tuned circuits by bridging resistors across them. This reduces gain but improves frequency response. Again, you need more stages to make up for the loss in gain."

Mergner is not the only engineer who thinks complex circuits are necessary in tuner design. The ultimate in complexity, in fact, may have been reached by Richard Sequerra, in the new Marantz tuner. This instrument, almost certainly the most complex receiver on the market, uses intricate i.f. and limiter circuitry. Sequerra employs solid-state diode clippers for limiters, and a series of unusual devices called Butterworth filters in place of the usual i.f. transformers. These are toroidally wound encapsulated circuits that Sequerra contends give ideal response, and at the same time, great stability. Alternated with the Butterworth filters and diode limiters are vacuum-tube amplifiers. "The tubes supply the gain to make up for the high losses in the filters," says Sequerra.

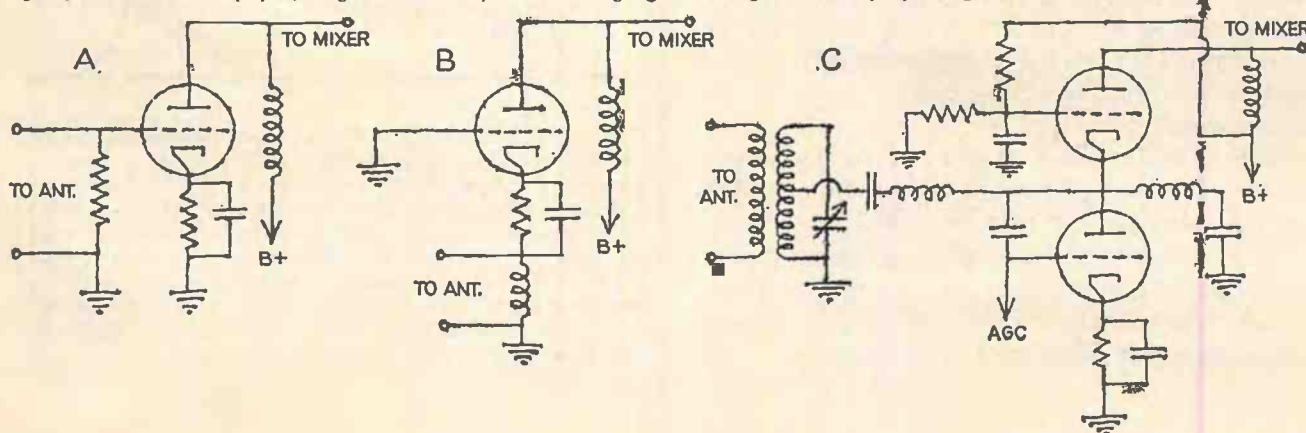
SEQUERRA claims that this complex and expensive approach to tuner design produces superior performance. Another advantage, says Sequerra, is outstanding selectivity. Selectivity, the measure of a tuner's ability to separate two strong stations close to each other on the dial, is determined primarily by the design of the i.f. stages. Ideally, the frequency-response (usually called band-pass) characteristics of an i.f. section would look like Figure 2A. If the center frequency of the i.f. signal were the standard 10.7 megacycles and the maximum frequency deviation on either side were 75 kilocycles, then the frequency response should be perfect from 10.625 mc. to 10.775 mc. (10.7 mc. plus 75 kc. and 10.7 mc. minus 75 kc.) and should drop to zero on either side of this band of frequencies. Thus only the signal from the station tuned in would get through; an adjacent station would produce signals outside of this band and would be completely eliminated.

Practical circuits, of course, never take on such ideal characteristics, and usually look more like Figure 2B. When engineers use more i.f. stages, they can afford to sacrifice gain in each stage and shape the resultant over-all curve to resemble the ideal more nearly. In practice, they usually design the actual curve to look something like Figure 2C. Some selectivity is sacrificed by extending the response more than 75 kc. on either side of the center frequency. However, this assures that no part of the signal—even if the broadcast station overmodulates, causing the frequency to deviate more than the normal 75 kc.—will be sliced off and cause distortion.

Another place careful design pays off in lower distortion is the detector circuit. Modern detectors—both of the discriminator and ratio-detector types—operate on the principle that a change in frequency produces a change of voltage. Thus as the frequency of the transmitted signal swings back and forth, it produces a voltage swinging back and forth. If the frequency swings at a rate of 1,000 times per second, it generates a changing voltage at the same rate, or to put it another way, it generates a 1,000-cps audio tone. In addition, the greater the magnitude of the frequency swing, the greater the amplitude of the audio note produced.

Several important considerations go into making the detector's operating curve look like that in Figure 3A. For one thing, most modern detectors are extremely wide-band, with the slope of the operating curve being essentially linear over the frequency range of a megacycle or so, as shown. One reason for this is to take care of minor drift. Most electronic circuits have a tendency to drift, or change frequency, over a period of time. For example, if the signal coming from the i.f. stages changes its frequency by 50 kilocycles, it would move away from the center of the detector slope (Figure 3B). If the slope is wide enough, the signal will still be on a linear portion of the slope, and essentially distortion-

Figure 1. Three types of r.f. amplifier circuits: the grounded-cathode configuration, shown in A, has a tendency to be unstable at FM frequencies, although some tuner designers still prefer it; the grounded-grid circuit (B) has good stability but rather low gain; the cascode amplifier, diagrammed in C, combines high gain with good stability by using two triodes connected in series.



FM TUNERS

less detection will be achieved. If the detector bandwidth is narrow, however (as in Figure 3C), a 50-kc. drift would move the signal to a nonlinear portion of the slope, and the signal would be seriously distorted. Another reason for wideband detection is that stereo FM is even more sensitive to nonlinearity of the detection slope than is mono. Stereo signals lose separation if the detector circuit is not sufficiently wide.

Engineers have considerable differences of opinion on the value of auxiliary circuits, such as AFC (automatic frequency control) and tuning indicators. But there is unanimity on at least one point: AFC, agree the experts, should never be included to compensate for drift. Any tuner should stay properly tuned, even with the AFC turned off. Bob Furst of Harman-Kardon calls AFC a luxury item, a device to keep the listener from having to be so careful in tuning in stations.

BUT what about the old rumors that AFC introduces distortion and reduces low-frequency response? Designers disagree. According to von Recklinghausen, "The best AFC circuit drifts at least ten times as much as the best non-AFC circuit, and this causes problems. The AFC circuit, for example, has a certain time constant. It should operate fast enough so it doesn't give you a sort of rubbery tuning, and yet it should be long enough to avoid causing phase shift at low frequencies. And to have good separation on stereo FM, you must have very low phase shift at low frequencies. Furthermore, AFC does reduce low-frequency response. This is of relatively little significance as far as mono is concerned. The problem arises in stereo operation, where you need response down to one cycle or thereabouts to have good separation at 50 cps. Again, it's the phase shift that causes trouble. Instead of having 25 or 30 db separation at 50 cycles, it could be as little as 10 db.

"A detector should do three things at once if it is to operate with AFC," von Recklinghausen continues. "At the same tuning point it must give minimum noise, minimum distortion, and zero d.c. output voltage, because this is what you use to control the AFC. In production-line terms, it is very difficult to get all this simultaneously."

A. Stewart Hegeman, designer of the Dynatuner, agrees, and remarks, "The best thing about most AFC circuits is that you can turn them off."

Mergner is strongly opposed to this point of view. "If you put in a time constant that is sufficiently low," he says, "you will have no phase shift and no low-frequency distortion. With one filter you can have phase

shift and a slight distortion at the low end; we are completely aware of that. For that reason we use a double filter and have no distortion at any frequency within the audible band."

Most engineers agree that tuning indicators are a must. Although it is possible to tune accurately by ear, it is much faster and easier with an indicator—either a meter or one of the various types of magic-eye tubes. Some manufacturers have designed special indicators for even more accurate tuning. In the Harman-Kardon circuit, for example, the tuning indicator measures discriminator balance rather than output level, as is frequently the practice. This circuit indicates drift of as little as 10 kc., although this is far less than can be heard. And, with Marantz's new tuner, the tuning indicator has been taken into completely new territory. An oscilloscope is built into the front panel so that the user can not only tune accurately but adjust his antenna for best reception.

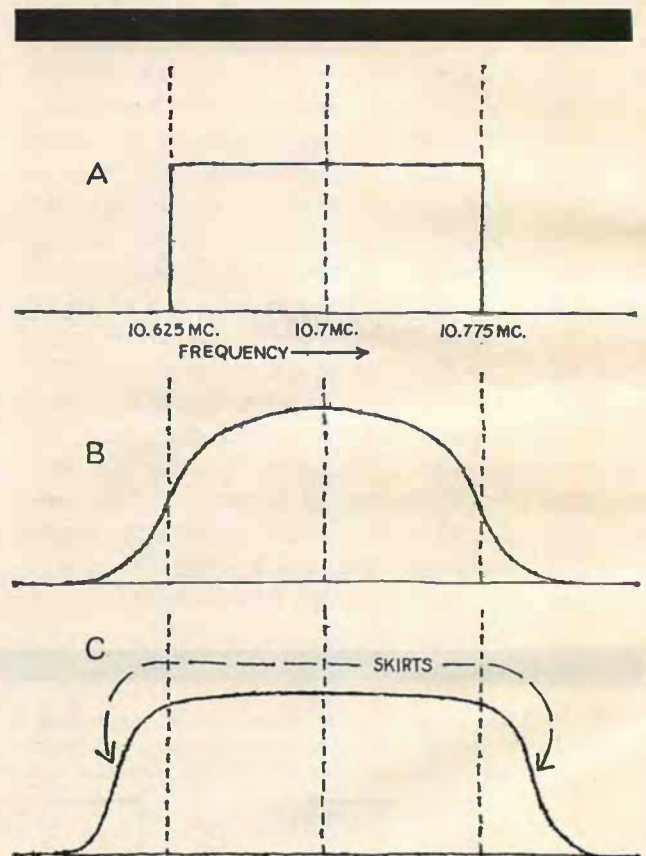


Figure 2. The ideal frequency-response characteristic of an FM tuner's i.f. section is shown in A; the response would be perfectly flat from 10.625 megacycles to 10.775 megacycles, with no response beyond these limits. Perfect selectivity would be achieved, with only the tuned-in station being passed through the tuner's i.f. section. A circuit in an actual tuner, however, has a frequency-response curve more closely resembling that of B. In C, another curve typical of a production-line unit, lower distortion is attained—but at the sacrifice of some selectivity—by expanding the skirts of the i.f. curve.

How does one apply an understanding of design principles to the job of selecting a tuner? First, figure out your probable needs as to sensitivity and selectivity. Buying simply "by the numbers" can be wasteful and costly. If you listen only to nearby stations, you obviously don't need a supersensitive tuner.

If at all possible, go to a high-fidelity dealer who has the facilities for switching from one tuner to another. Incidentally, he should also have the facility for simultaneously switching the antenna from one tuner to another, so you can hear all tuners connected to the same antenna. Here are some of the things the experts recommend you investigate before putting your money on the line:

Hegeman: "One of the things I check immediately is how the dial feels, then how it tunes between stations. Does it go smoothly into the noise, or does it go into distortion as you go off station? This test shows differences between tuners rapidly. If the tuner has a

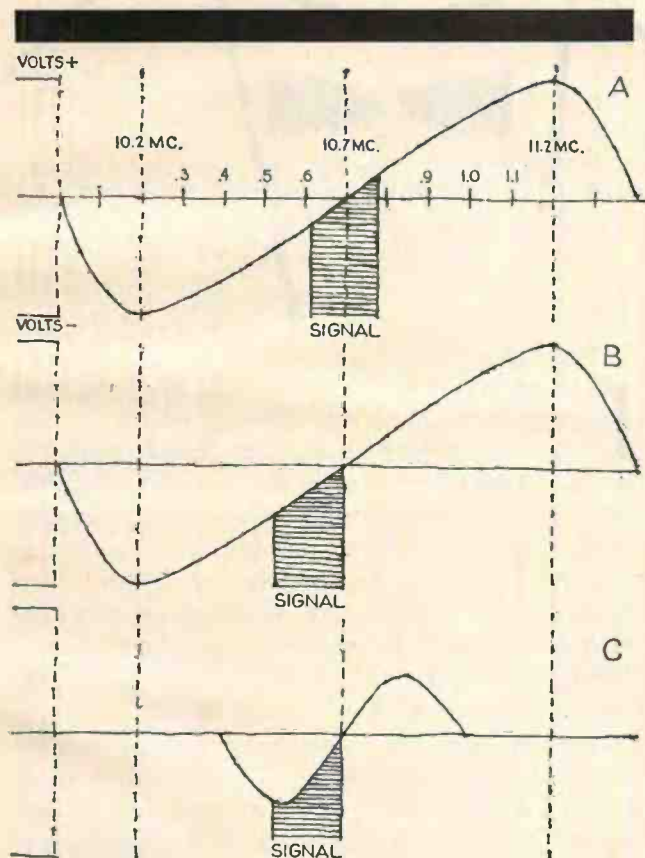


Figure 3. Distortion is caused in the detector circuit when the signal does not appear on the linear section of the detector's frequency-response curve. In A, the signal is precisely centered on 10.7 mc., and no distortion occurs. In B, despite a frequency drift of 50 kilocycles, the signal is still on the straight portion of the curve. The drawback of a narrow-band detector circuit is shown in C. Although no distortion would be effected if the signal were centered on 10.7 mc., a 50-kc. drift in frequency moves the signal to a nonlinear section of the curve, with a resultant severe increase in distortion.

narrow-band discriminator, it will go over the curve of the "S," into the distortion area, before the noise comes in. This, I would think, would be highly undesirable as a design.

"The other thing I do is check performance with very high signals. What is not in the specifications is the ability of the set to handle strong signals, and you don't necessarily have to be tuned to them, either. If you're near a television station, for example, you can get multispot tuning. The mixer stage is overloaded by these high signals and produces spurious responses."

Mergner: "You have to have a good ear to run this test successfully, but I have found it very useful and significant. Tune in different stations in the area and see if they pick up minimum ignition noise at the maximum tuning indication. If not, try another tuner."

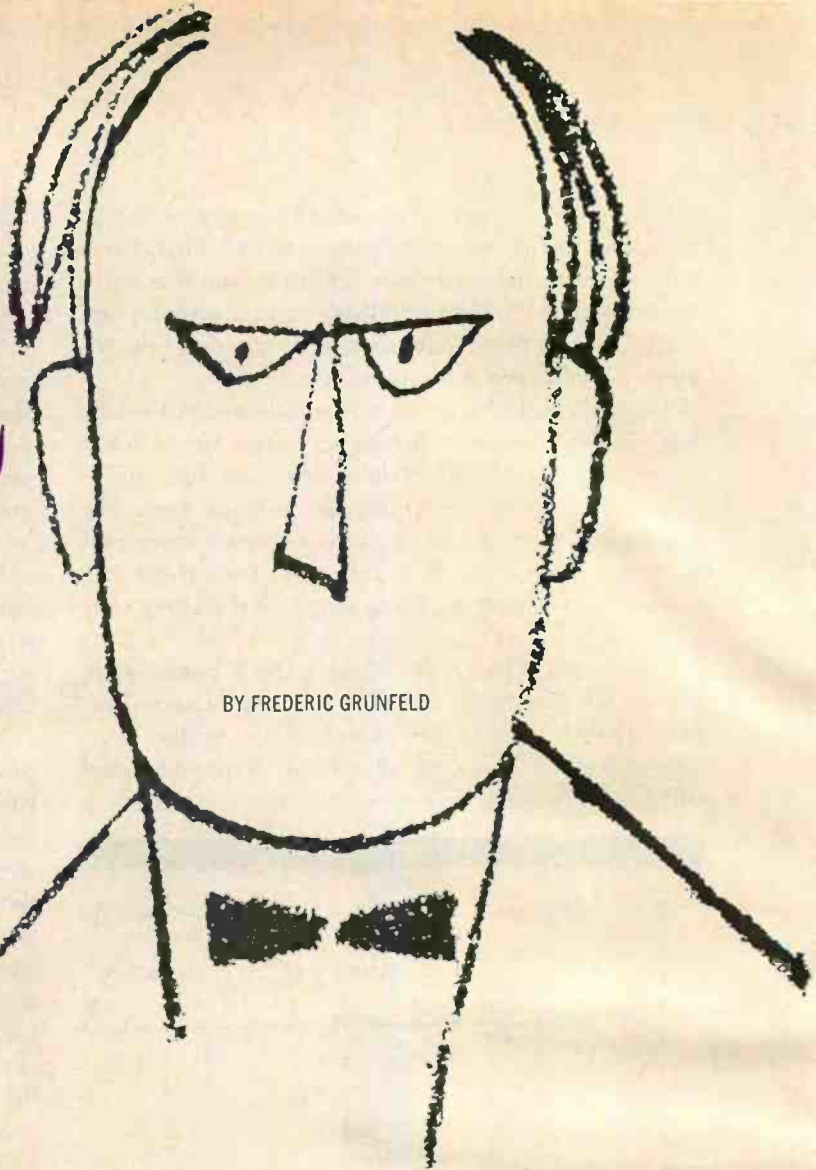
Von Recklinghausen: "If you're in a heavy ignition-noise area—such as in most cities near traffic—when you tune off station you should hear very little ignition noise mixed with the white noise. This is an indication of good limiting. If you hear a lot of ignition noise, the tuner is probably not a good one. Switch from one tuner to another, set at comparable levels, and check one against the other. Then listen to music. You should get music with ignition noise added. You should not get silence with ignition noise, caused by one pulse adding to another before the first is drained off and thus blocking the circuit altogether."

After you select the tuner that seems to meet your needs, install it carefully. A good antenna installation can make a huge difference in performance. Mergner, Sequerra, and many others agree that an antenna should be directional enough so that signals reaching it from the rear are attenuated by at least 24 db when compared with those reaching the front. In general, it will take a four- or five-element yagi to give this kind of performance. Although under some conditions you may be able to get good reception with the folded-dipole (wire) antenna that comes with the tuner, chances are that you will get much better sound with an outdoor antenna, even though you may be in a strong-signal area. If you have stereo FM, you'll almost certainly need a good outdoor antenna, preferably one equipped with a rotor.

Obviously, selecting the right tuner and installing it properly is no simple task. But the reward—true high-fidelity reproduction of good music—makes the trouble worth while.

Ken Gilmore, a free-lance science writer who lives in New York City, has published many articles in such magazines as *Popular Science*, *Electronics World*, and *Popular Electronics*. His exploration of "What Makes an Amplifier Sound Good" appeared in *HiFi/STEREO REVIEW* in the September and October issues.

CONCERT HALL, J'accuse!



BY FREDERIC GRUNFELD

ILLUSTRATION BY WILLARD GOODMAN

I AM AN enemy of the concert hall. My body is not properly designed for sitting up straight in concert hall seats, and slouching doesn't help. The people sitting on either side of me usually decide that the arm-rests between us belong to them, and since their elbows protrude several inches into the space that remains, I am obliged to breathe very lightly. I look down the row: all those to the left of me rest their right arms on the arm-rests; all those to the right rest their left arms on the arm-rests. I am the odd man out, the Carpatho-Ruthenia of the concert hall.

In twenty years of concert-going I have never yet managed to dislodge a neighbor's elbow from one of my, or I should say, one of our, arm-rests. It is not considered good form to stiff-arm a fellow worshipper at the shrine of art. Once he has taken possession of the thing I am forced to accord him *de facto* recognition.

There was a time when I sat on the aisle as a critic and could call at least one arm-rest my own, but for this I had to pay a heavy price. In that exposed position the patent-leather handbags of latecomers rushing down the aisle beat a regular tattoo against the side of my head. To avoid this, some of the critics habitually

lurked in the bar until the paying people were seated and the conductor had ascended his little platform; only then did they scurry down the aisle and collapse into their seats. This last-minute charge of the light-headed brigade used to make the soloists quite nervous.

Moreover, visibility is very poor once the houselights are lowered. I recall the case of one critic for a now-defunct daily who fractured a mandible while trying to sit down in time for the opening bars of *The Entrance of the Gods into Valhalla*. That quite finished his career, because he could no longer mutter to himself, as was his wont, while writing voluminous notes on the margins of his programs. His graffiti became ever more sparse and incoherent, and he could not decipher them after he had dashed back to the office to type up his copy. He began missing deadlines; the newspaper started to lose readership because crucial reviews appeared late or not at all (more money, they say, is spent on concert music each year than on organized baseball); advertising volume declined; and Wall Street became doubtful about the publishing company. Its assets were bought up by *The North American Bird Fancier & Parrot Breeder*. I thank my stars that I am no longer a critic, but an admirer, of music.

IT RAINS whenever I go to a concert. In fact, when the Weather Bureau people find out I have bought a ticket they run up storm signals from Block Island to Cape Hatteras. If I have bought a good ticket I can't afford a taxi, and my feet get soaked walking to the hall. If I have economized on the ticket and thus can splurge on a cab, I step into a puddle while dismounting because the cars are triple-parked at the entrance.

But I don't really mind sitting for two or three hours with wet feet, because they fall asleep anyhow. When that happens I usually kick my neighbor's shins while trying to uncross my legs in an effort to restore circulation, thereby earning his deserved enmity. He may retaliate by pushing his elbow another inch or two across the disputed corridor into territory that is indisputably mine.

Advocates of concert-going stress its superiority to listening at home, which to them conjures up visions of a tie-less bachelor with his shoes off, drinking beer and reading a paper while a Brandenburg plays over and over on an untended record changer. Sitting up properly in an auditorium, they say, focuses all one's faculties on the music and eliminates distractions. I agree that there is not much one can do in a concert hall besides listen to music. But more sensitive men than I have discovered that distractions actually multiply under concert-hall conditions. Stendhal, for example, caught himself succumbing to "the most delicious in-

termingling of sensations" once he had settled in his box, ostensibly to hear Mozart. He confesses in his diary that his mind then began to wander, first to speculate on the dark, mysterious eyes of Madame T—, then "to admire the beautiful bosom of Madame P—: that fascinating lady does distract me too much."

Though I am subject to similar distractions, my opportunities are more limited. We don't dress for concerts the way they did in the days of Stendhal, whose place in a box gave him a better vantage point in any case. In accordance with concert-hall amenities, the direction of my gaze scarcely strays more than five or six degrees from the center of the stage during the whole evening. Still, it strikes me as remarkable how much of interest even this narrow field of vision can encompass.

Before we are halfway into the development section of the first movement (in B-flat, introduced by violins, *divisi*, and a long, arching melody in the trombones, tending toward the dominant), I have already noted that this season's hair styles are decidedly shorter and more chic than last season's. That leads directly into an *Andante con moto*, where I begin wondering why so many women have those charming little skin blemishes on the nape of the neck. Once—I can't recall what was playing, but it was the highlight of my concert career—I sat directly behind Marlene Dietrich.

Concert-hall acoustics are designed so that everything that is said, rustled, or coughed can be heard distinctly by any ticket-holder in the same price bracket. But what causes me more distraction is the fact that I have a sensitive nose. At home I never notice my wife's perfume, but in this sea of sensations my olfactory nerves are assailed by a greater profusion of beguiling fragrances than at the Paris flower market. While the second movement is in full swing (just as the *basso ostinato*, in G Minor, begins to dominate the fragile interplay of woodwinds) I must try to sort out the neighboring perfumes and match each brand with its owner. This can occupy the better part of an oratorio. Surely that demure creature with the Clara Schumann chignon can't be wearing Tigris? And that lady on my left oblique—does she have the right to wear Tabu? Extraordinary, how a scent can affect your whole perception of a piece. The first time I heard *Les Préludes* I missed the point altogether because someone had applied an overdose of Arpege.

A thing like that can throw you completely off course in your music appreciation. I have decided to give up the unequal struggle: my powers of concentration are no match for concert-hall conditions. So now I listen at home. And while you're up, would you mind turning the record over?

S&Q

SOUND AND THE QUERY

A FORUM FOR ELIMINATING
THE MOST COMMON AND
OFTEN MOST EXASPERATING
PROBLEMS OF STEREO HI-FI

BY J. GORDON HOLT

Gummed-Up Grooves

Q. Can you advise me about how to remove splashes of adhesive from cellulose tape from vinyl discs? The tape was used to mend record sleeves, and some of it came off on the records, causing loud ticks and pops.

Is there anything that will dissolve the adhesive without dissolving the grooves, too?

J. W. PAFFORD
Statenville, Ga.

A. Rubber-cement solvent will clean off the deposits without affecting the grooves. Use a Q-Tip saturated with the solvent, rubbing each spot gently in the direction of the grooves.

Mis-Phased Recordings

Q. I can see the necessity of having one's stereo speakers connected in phase, but I have been told that some stereo recordings are themselves out of phase and that therefore one should have a phasing switch on the control preamplifier to correct for this. Is there any truth to this assertion?

HARLEY BAREUTHER
Hanford, Calif.

A. In the early days of stereo, many tapes and discs were issued with their channels out of phase, and an occasional one still comes along. However, these are usually the type of recording in which an out-of-phase condition is not conspicuously evident (otherwise the manufacturer would have caught the error), so reversing their phasing won't make much difference. A phase-reversal switch is a help, though, for those very rare recordings that are disturbingly misphased.

Too High or Too Low

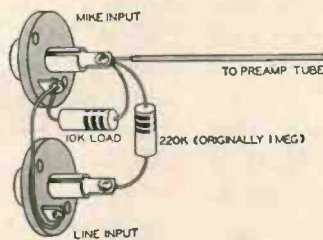
Q. My tape recorder has two inputs, one for microphone and one for high-level line input. The mike input needs between 5 and 10 millivolts of signal, and the line input requires between 0.5 and 1 volt. The problem is that my control preamplifier's tape output yields 125 millivolts, which is too low to give adequate recording level from the line input and too high for the

mike input to handle without severe distortion.

I notice from the recorder's circuit diagram that both inputs feed the mike preamp, the microphone going directly to it, and the line input going through an attenuator network. Could I modify this to give less attenuation?

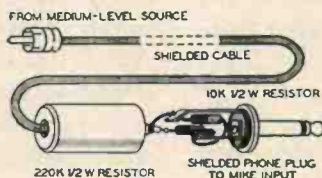
H. A. FIGUERAS
San Juan, The Philippines

A. Modifying the recorder's line-input attenuator would certainly be the simplest way of boosting your line input's sensitivity. The mike preamp requires 5 to 10 millivolts, so reducing the control preamp's 125 millivolts to 1/20th of its present value should do



the trick. To do this, change the series resistor in the line input to a value equal to about 20 times that of the load resistor (which should not be changed, as this affects the mike input, too). In your case, the 1-meg resistor should be replaced with a 220,000-ohm one of the same wattage rating.

If your recorder did not have a built-in attenuator, an external, plug-in one



could be made up from a shielded cable and a large-barrel shielded phone plug.

Rumble Isolation

Q. I am using a 16-inch tone arm on a turntable base that is too small for it, so I've rigged up a shelf of 1/4-inch plywood, extending beyond the side of the base, to accommodate the arm.

Since I added this, the system's rumble seems to have increased. Could this be due to the thinness of the plywood shelf?

Would it improve matters if I were to isolate the arm entirely, putting it on its own high wooden base, next to the turntable base?

PFC ROBERT CORBETT
Fort Bragg, N. C.

A. Isolating the arm from the turntable base will just make matters worse; rumble is picked up by the cartridge when the tone arm and turntable vibrate relative to one another. If both vibrate in the same mode at the same time, the stylus is not flexed, and no rumble occurs. This is why putting the arm on the thin shelf increased the rumble; the turntable continued to vibrate as before, but less of the vibration was transmitted to the arm, so the difference between their vibrating modes was increased, thus raising the rumble.

For minimum rumble, your shelf should be of as rigid a material as possible—1/4-inch aluminum would be ideal—and should be fastened to the turntable base very securely.

Noisy FM

Q. Would you please tell me what could be causing a crackling and popping noise from my FM tuner?

I am using an outdoor FM antenna, but I still get this noise from just about every station. What could cause this?

GERALD SILVER
Bronx, N. Y.

A. If the noise is irregular, like a frying or sputtering sound, it is most likely due to an intermittent contact in your antenna system or a defect in your tuner.

If the noise is regular, like a sustained sharp buzz or machine-gun popping, it is probably the result of automobile ignition activity, and may indicate that your tuner is out of alignment, that your antenna is not aimed toward the stations you are receiving, or that your lead-in wire is picking up interference from street traffic.

Since several of the stations you wish to receive may be located in different directions, you may have to install an antenna rotator in order to get optimum reception from all of them. If there is still some noise left, you will have to replace your twin-lead antenna cable with a shielded lead-in wire to prevent ignition interference pickup from this source.

BEST OF THE MONTH



CLASSICAL

DIE SCHÖNE MÜLLERIN IN A SURPASSING PERFORMANCE

Fischer-Dieskau sets a new standard in Schubert's song-cycle masterpiece

DISCUSSING lieder singing, the late Ernest Newman objected to criticism that was "satisfied with the natural charm of the singer's voice, and blind to the fact that this purely physical charm had no organic relation whatever to what the poet and composer were talking about." Since, admittedly, my own views have always been

BETTMANN ARCHIVE



FRANZ SCHUBERT
Songs of sentimental innocence

strongly influenced by tonal beauty and technical excellence, the disapproving glance of this respected critic often haunts me as I write. Then along comes a new recording by Dietrich Fischer-Dieskau, and with it reassurance. Why should there be a conflict between beautiful singing and penetrating poetic insight? It is, after all, possible for a singer to combine them.

Here is Angel's *Die Schöne Müllerin* to prove it once more. Fischer-Dieskau and Gerald Moore easily involve the sophisticated listener completely in this cycle's rapt and sentimental innocence, and bring him an immediately cherishable experience. But precisely how good they are one can tell only after comparing their accomplishment with others, for example, the London team of Pears and Britten, which I praised extravagantly on these pages in

March of 1961. Without detracting from an interpretation admirable in its naturalness of feeling, expressive range, and musicianship, I cannot deny that the achievement of Fischer-Dieskau and Moore is distinctly superior.

Estimable as Pears's diction is, the German artist's is perfection itself. Fischer-Dieskau approaches these poems in an explicit spirit of Romanticism—a natural view for one raised on such *Sturm und Drang* poetry. This dictates (continued overleaf)



a wide emotional range, strongly inflected phrasing, and a deep involvement in the plight of the lovesick young apprentice miller. Some tastes may find this approach sentimental, but it is wholly appropriate to the music and, enforced by the strength of the artist's communicative gifts, eminently convincing.

For concrete instances of inspired interpretive art, note the compressed drama of *Am Feieraabend*, in which sharply etched characterization is imparted to the voices of the miller, his daughter, and the apprentice, all in a few brief phrases. Observe the fastidious legato line of *Mein*, sustained despite the relentless pace that would drive most singers into choppy phrasing, and the breathless excitement of *Der Jäger*, in which the singer's tone is half-menacing, half-mocking. Throughout the cycle, the tempos are right; the singer handles the indicated vocal embellishments gracefully; and Moore's accompaniments are incarnate clarity and rhythmic strength. Only in *Ungeduld* is there a suggestion that the tenor voice (for which the cycle was written) would have been more appropriate.

Presenting the work on three sides adds to the cost but allows for more comfortable spacing and less crowding of grooves. The result is superlative sound. It also makes possible, for the first time on discs, the inclusion of poet Wilhelm Müller's Prologue and Epilogue. Rather more worldly than the often-naïve poems, these spoken episodes lend an intimacy and period flavor to the occasion. *George Jellinek*

© © SCHUBERT: *Die Schöne Müllerin*. Dietrich Fischer-Dieskau (baritone); Gerald Moore (piano). ANGEL S 3628 two 12-inch discs \$9.98, 3628 \$7.98.

FRENCH LYRICISM AND NO BATHTUB GIN

Two sides of Darius Milhaud

WITH Igor Stravinsky's eightieth birthday rivaling the antics of Elizabeth Taylor for newspaper space, and the virtual landslide of new recordings marking the celebration, an uninformed observer could scarcely be blamed for wondering if Stravinsky is the only notable living composer his generation produced.

Appearances to the contrary, he is not. And RCA Victor asks us to take note of the fact by



CHARLES MUNCH
Convincing evocations of regional France

their release of a spectacular recording of two works, *La Création du monde* and the *Suite Provençale*, by the great French composer Darius Milhaud—each of them characterizing a different aspect of the composer's vivid musical personality.

Listening to *La Création*, one wonders what weird impressions it must have made on those who attended its first performance in 1923. Milhaud, during visits to England and America, had been mesmerized by his first contact with jazz. And while it is merely surprising that his assimilation of jazz into serious musical expression should have predated Gershwin's *Rhapsody in Blue*, it is uncanny that stretches of *La Création* are so specifically Gershwin-like in their treatment of jazz materials. Despite its facile commingling of diverse musical elements (observe the similarity of its opening to that of Bach's *St. Matthew Passion*), *La Création* manages not to exude the aroma of bathtub gin that permeates so much of the jazz-inspired music written during the Twenties.

Munch gets from the Boston Symphony a performance that is close to definitive, for he brings to the work the precise blend of humor, solemnity, and elegance that the music requires.

Suite Provençale discloses the tenderly lyrical Milhaud of the south of France, and there are

few pages in twentieth-century music that match it for power of regional evocation. Again, Munch and the orchestra play the work as if they had been created for no other purpose.

RCA's recording is full-bodied, resonant, and a miracle of detail. The handsomely illustrated folio that accompanies the recording is full of information and nostalgia. *William Flanagan*

© ® MILHAUD: *La Création du monde; Suite Provençale*. Boston Symphony Orchestra, Charles Munch cond. RCA Victor LDS 2625 \$5.98, LD 2625 \$4.98.

***** JAZZ *****

MILES DAVIS AT CARNEGIE HALL

*Spontaneous atmosphere—
crackling drive*

OBSERVERS generally agree that Miles Davis excels in front of an audience, where he plays with a crackling drive sel-



MILES DAVIS

Conditions were right for unfettered creativity

dom fully evident on his recordings. He is clearly at his best in "Miles Davis at Carnegie Hall," a Columbia recording of his concert of May 19, 1961. The release is an important addition to the Davis discography.

In the introduction and in four numbers of the set, Davis and his quintet are accompanied by Gil Evans and a large orchestra. The quintet alone performs *So What, No Blues, Oleo, and Someday My Prince Will Come*. All the songs in the album have been recorded before by Davis, but it is instructive to hear them again in these more spontaneous versions. Miles's customarily brooding lyricism emerges on *The Meaning of the Blues* and *Lament*, among other tracks, but his tone is stronger and darker and his ideas more urgent than on previous recordings of the tunes. A corollary deepening of intensity is evident in the swift *Oleo*, on which Miles plays with the fierce daring characteristic of those night-club evenings when conditions were right for his unfettered creativity.

Even tenor saxophonist Hank Mobley sounds fresher on some of his solos than he usually does with the quintet, but he remains an instrumentalist of lesser stature than Davis. The Davis rhythm section functions especially well, largely because the often unimaginative Jimmy Cobb lightened his touch that evening at Carnegie Hall. As always, the ebullient Wynton Kelly solos with energetic charm and accompanies Davis with darting taste. Taking into account the limited rehearsal time made available to Gil Evans, the orchestra performs his subtle arrangements efficiently and with an impressive feeling for dynamics.

A common lament among jazz musicians and listeners is that "the best ones get away"—extraordinarily vivid jazz solos at night clubs and concerts remain only in their memories. This Carnegie Hall evening fortunately did not get away, and Columbia is to be commended for having its engineers on hand. The recording is occasionally deficient in presence, but on the whole, the sound is better than acceptable.

Nat Hentoff

© ® MILES DAVIS: *At Carnegie Hall*. Miles Davis (trumpet), Hank Mobley (tenor saxophone), Wynton Kelly (piano), Paul Chambers (bass), Jimmy Cobb (drums); orchestra, Gil Evans conductor. *Spring is Here; The Meaning of the Blues; New Rhumba; So What; No Blues; Oleo; Some Day My Prince Will Come; and Lament*. COLUMBIA CS 8612 \$4.98, CL 1812* \$3.98.

COLUMBIA RECORDS

* ENTERTAINMENT *

THE SOFT VOICE OF LONELINESS

*In his last recording,
Cisco Houston sings some
compelling American folk songs*

LESS THAN two months before he died in April of 1961, Cisco Houston made his last recording for Vanguard. The album, "I Ain't Got No Home," is a distillation of Houston's unpretentious but durable contribution to the American folk process. Houston knew he was dying of cancer when he went into the studio for this final session, but his singing is extraordinarily relaxed and natural. It is as if Cisco were looking back over his wandering years and selecting the songs that had most meaning for him. As might have been expected, many of the songs were written by Cisco's long-time friend and road companion, Woody Guthrie. There are also several adaptations by Cisco of traditional tunes, blues, and spirituals.

Cisco was never an explosive performer. The essence of his style was an unhurried, often wry way of telling a story. At his best—as he is in

this album—he had none of the self-consciousness that leads more ambitious singers of folk songs to overdramatize or distort their material. Cisco performed in public or in a recording studio as if he were singing for pleasure and sharing with his listeners his affectionate concern for the lonely and the dispossessed who people his songs. He didn't have to go to the people to collect his songs; he was one of them.

Cisco was a specialist in loneliness—from *I'm a Dust Bowl Refugee* and *Hobo Blues* to the grim but tender tale of loss, *My Gal*. Like Woody Guthrie, he never indulged in sentimentality, and his performances are laced with humor. Cisco's singing style was almost conversational. His voice was virile but capable of touching gentleness. He was able to get inside the songs with which he identified most fully, and when he did, he became the prototypical folk singer. He sang not only about and for himself; he also seemed to speak for groups of people and for disappearing ways of life.

Most of all, Cisco sang about trouble. "Every good man gets a little hard luck sometimes," was one of his refrains. Cisco knew his share, capped by his death at the age of only forty-two. He was in great pain when he sang into the

CISCO HOUSTON

*Songs of
the hobo
and the homeless*



FOLKWAYS RECORDS



EILEEN RODGERS

*Shines brightly
in a
torchy mood*

microphone for the last time, but there is no hint of this in his singing. Instead, the performances are alive with pride and the kind of integrity that doesn't have to shout or moan to be heard.

Nat Hentoff

© **CISCO HOUSTON: *I Ain't Got No Home***. Cisco Houston (vocals and guitar). *New York Town; Talking Guitar Blues; Streets of Laredo*; and fourteen others. VANGUARD VRS 9107 \$4.98.

WACKY REVIVAL

*Cole Porter's untrammelled musical
of the mid-Thirties
proves that
Anything Goes*

THERE EXISTS no more enjoyable musical sampling of the ethos of the mid-Thirties than Cole Porter's classic *Anything Goes*, recorded by Epic with the cast of the current off-Broadway revival. Its unsurpassed score, the boundless enthusiasm of the cast, and the skillful orchestrations of Julian Stein, ably conducted by Ted Simon, take us back to a wonderfully wacky period of America's musical theater. The zany spirit of the time is delightfully conveyed in the brief overture, which is interrupted by foghorns, bells, whistles, machine-gun shots, and the unison tap-dancing of the chorus. As the show progresses, the pleasure of hearing the long-familiar tunes is abetted by

the freshness, to our ears, of their performances in something like the manner in which they were first introduced to the public.

Purists may quibble at the inclusions of songs from other Porter scores of the period, but since there are no feeble attempts to integrate the borrowed songs, no real harm is done—and we ought to be grateful for the chance to hear so much of vintage Porter. *Let's Step Out*, from *Fifty Million Frenchmen*, follows *Public Enemy Number One* so smoothly that it sounds as if it belonged right where it is. *I Get a Kick Out of You* is now spotted more logically in the score than it was when *Anything Goes* was originally presented.

Eileen Rodgers, in the role created by Ethel Merman, is wonderful in the big belting numbers, but her true brilliance shines through more brightly in a torchy mood. *I Get a Kick Out of You*, despite its comic overtones, becomes in her treatment an affecting statement of unrequited love, with just the right note of poignancy in her inflections of the "spree-ennui-see" rhymes in the verse.

Stereo does not provide movement, but the placement of the voices gives the album a proper theatrical atmosphere.

Stanley Green

© © **ANYTHING GOES (Cole Porter)**. Eileen Rodgers, Hal Linden, Mickey Deems, Barbara Lang, Margery Gray, and others, with chorus and orchestra, Ted Simons cond. EPIC FLS 15100 \$5.98, FLM 13100* \$4.98.



The sound is indeed glorious in these spectacular symphonic arrangements of best-loved carols. The Glorious Sound of Christmas; Eugene Ormandy, Conductor; The Philadelphia Orchestra; The Temple University Concert Choir.

Delightful classics for children of all ages—conducted and narrated by Leonard Bernstein. Prokofiev: Peter and the Wolf; Tchaikovsky: Nutcracker Suite; Leonard Bernstein, Conductor; New York Philharmonic.



Rare and joyous sounds from The Mormon Choir convey the holiday spirit. The Spirit of Christmas; The Mormon Tabernacle Choir; Richard P. Condie, Director; Alexander P. Schreiner and Frank W. Asper, Organists.



HANDEL'S MASTERPIECE IN AN EXCEPTIONAL PERFORMANCE. HANDEL: MESSIAH; EUGENE ORMANDY, CONDUCTOR; THE PHILADELPHIA ORCHESTRA; EILEEN FARRELL; MARTHA LIPTON; DAVIS CUNNINGHAM; WILLIAM WARFIELD; THE MORMON TABERNACLE CHOIR.



For Beethoven's glorious Missa Solemnis, Bernstein marshals majestic forces. Beethoven: Missa Solemnis; Leonard Bernstein, Conductor; New York Philharmonic; Eileen Farrell; Carol Smith; Richard Lewis; Kim Borg; Westminster Choir.

A legacy from the beloved conductor, Bruno Walter. Includes a bonus record of Dr. Walter rehearsing the orchestra and an interview with Arnold Michaelis. Mahler: Symphony No. 9; Bruno Walter, Conductor; Columbia Symphony Orchestra.



THE SOUND OF GENIUS IS ON COLUMBIA RECORDS



classics

Reviewed by WILLIAM FLANAGAN • DAVID HALL

GEORGE JELLINEK • IGOR KIPNIS

Explanation of symbols:

- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording
- * = mono or stereo version not received for review

Ⓢ Ⓜ BACH: *Concerto No. 2, in E Major, for Violin and Orchestra (S. 1012)*. MOZART: *Concerto No. 5, in A Major, for Violin and Orchestra ("Turkish") (K. 219)*. Erica Morini (violin); Albert Fuller (harpsichord, in Bach); Aeterna Chamber Orchestra, Frederic Waldman cond. DECCA DL 710053 \$5.98, DL 10053 \$4.98.

Interest: Classic concertos
 Performance: Lyrical
 Recording: Bright
 Stereo Quality: Good

In Erica Morini's performance of the familiar Mozart concerto, her technical proficiency and her total immersion in the score once again prove she is in the forefront of today's violinists. Nevertheless, this lyrical, dedicated interpretation is not entirely successful. In spite of the violinist's heartfelt playing, the concerto does not escape the liabilities of a cautious and undynamic approach. The first and last movements are so leisurely paced that the work extends onto the second side, the break occurring just before the Turkish section in the Finale. This puts the disc at a distinct disadvantage against single-sided versions.

The fault may lie in the well-played but prosaic accompaniment, which lacks tension and does not provide proper support for the soloist. Miss Morini's execution of many of the appoggiaturas as short grace notes, where Mozartian styling requires long ones, often disjoins the melodic line.

The Bach concerto is a far better performance, notable for the purity of Miss Morini's tone, although there are other versions more stylish in ornamentation and Baroque phrasing.

The bright recording puts the solo violin a little too far in front of the orchestra, an effect especially noticeable in parts of the Bach where the violin merely accompanies. The harpsichord is not sufficiently audible. I. K.

Ⓢ Ⓜ BACH: *"Goldberg Variations."* Sylvia Marlowe (harpsichord). DECCA DL 710056 \$5.98, DL 10056 \$4.98.

Interest: Monumental Bach
 Performance: Heavy going
 Recording: Excellent
 Stereo Quality: Fine

Count Kaiserling, the Russian ambassador to the Saxon court in the mid-eighteenth century, and a chronic insomniac, asked Johann Sebastian Bach for harpsichord pieces of "a soft and somewhat lively character" to while away his sleepless hours. In 1742 Bach provided the count's harpsichordist, Goldberg, with thirty variations on an aria, one of the monumental keyboard sets of all time.

In the current catalog are two superb performances on the harpsichord: Wanda Landowska's 1945 recording on RCA

emerges so uneventful, so lacking in emotional profundity, and so mechanically unspontaneous that Bach's masterpiece is often dangerously soporific rather than diverting and stimulating. There seems to be little discernible difference between the mono and stereo recordings—each successfully captures the full range of Miss Marlowe's harpsichord. I. K.

Ⓢ Ⓜ BACH-SCHOENBERG: *Two Choral Preludes*. BACH-WEBERN: *Ricercare from The Musical Offering*. BACH-STRAVINSKY: *Choral Variations on "Von Himmel Hoch."* Utah Symphony Orchestra, Maurice Abravanel cond. VANGUARD VSD 2120 \$5.95, VRS 1092 \$4.98.

Interest: Fascinating adaptations
 Performance: Tasteful
 Recording: Good
 Stereo Quality: Appropriate

This record is more likely to fascinate students of this century's music than admirers of the musical Baroque, because Webern, Schoenberg, and Stravinsky have given us veritable Rorschach readings of their musical personalities in these visions of Bach. Here we have Schoenberg's ordinarily frustrated grand-manner Romanticism indulged in a treatment of Brucknerian expansiveness. Webern uses his instruments as pulverizers of the long, flowing Bach line, very much in the manner of his own highly personal musical style. And Stravinsky submits Bach to the same processes of dehydration that render his own musical texture so starched, dry, and snappish.

This will be a captivating record for many, but especially for students of contemporary musical history and the cerebral sort of listener who is intellectually stimulated by musical analogues. W. F.



SYLVIA MARLOWE
Style in Bach's insomnia set

Victor M 1022, possibly one of her greatest interpretations, and the recent fine version by Ralph Kirkpatrick on Archive ARC 3138 and ARC 73138 (stereo).

Miss Marlowe's performance, always technically competent, treats much of the music like remnants of a philosophical tome whose point is seldom made. To be sure, her characteristic vigor and correct execution of stylistic detail add occasional dash, but the work as a whole

Ⓢ Ⓜ BEETHOVEN: *Concerto No. 1, in C Major, Op. 15; Concerto No. 2, in B Major, Op. 19; Concerto No. 3, in C Minor, Op. 37; Concerto No. 4, in E-flat Major, Op. 58; Concerto No. 5, in E-flat Major, Op. 73*. Wilhelm Kempff (piano), Berlin Philharmonic, Ferdinand Leitner cond. DEUTSCHE GRAMMOPHON SLPM 138770-3 four 12-inch discs \$27.98, LPM 18770-3 \$23.98.

Interest: The mighty five
 Performance: Central-European school
 Recording: Elegant
 Stereo Quality: Just

Taken on its own level of Central-European intensity, this envisioning of the Beethoven Piano Concertos surely must command respect even from those whose dish of tea it assuredly is not. Most Americans, conditioned by the Toscanini conception, prefer Beethoven galvanized, titanic, and perhaps somewhat coarse both in urgency and in ensemble sound. They will not find themselves at home with Kempff, Leitner, and associates. Here the pace is leisurely, the moods expansive, and the musical search is for reflective wisdom rather than heroic excitement.

My own feeling is that the result is valid and justified by an honorable tradition, but that it is ideal for the music only about half the time. It heightens the G Major Concerto—particularly its darkly romantic slow movement—and it is eminently suited to the more classical inflections of the First and Second Concertos. At the same time, it lets the grandeur of the "Emperor" down a bit, for this piece should be heard in terms of its grandest line, a secondary consideration in this performance.

The total accomplishment is excellent—no matter what personal reservations the listener may have. And DGG has provided recording that could scarcely be better. *W. F.*

© © BEETHOVEN: *Piano Concerto No. 5, in E-flat, Op. 73 ("Emperor")*. Rudolf Serkin (piano); New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6366 \$5.98, ML 5766 \$4.98.

Interest: Concerto keystone
 Performance: Brilliant
 Recording: Bright and spacious
 Stereo Quality: Big spread

There is no lack of first-rate "Emperor" Concerto stereo recordings from which to choose these days. In fact, given this new Serkin-Bernstein effort, together with the magistral Rubinstein-Krips team on RCA Victor, Fleisher-Szell on Epic, and Curzon-Knappertsbusch or Backhaus-Schmidt-Isserstedt on London, a final choice is determined by two considerations: recorded sound and a preference for hearing the concerto as a precursor of the Lisztian virtuoso vehicle or as a monument of the older tradition of Viennese symphonic classicism.

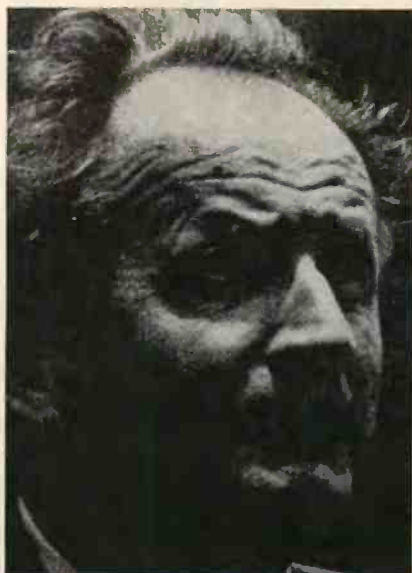
My guess is that had Serkin done this recording with the late Bruno Walter the Viennese symphonic approach would have dominated. However, as might be expected with a conductor of Bernstein's temperament, the nervous and volatile aspects of Serkin's musicianship come

very much to the fore in this new Columbia recording: it is a high-powered virtuoso piece, a little cold in effect, with some tonal hardness in the upper-middle register of the piano. Rhythmically, Serkin's playing is endowed with high vitality. Bernstein's accompaniment has surge and impact, and the recording of the orchestral sound is simply gorgeous.

This "Emperor" is not the one I would want to live with—it puts me just a bit on edge. As one who wants the classic and virtuosic elements in this music as evenly balanced as possible, I lean toward the Fleisher-Szell styling on Epic, a version that also offers as flawless sound as any modern disc. *D. H.*

© © BERLIOZ: *Romeo and Juliet—Dramatic Symphony, Op. 17*. Rosalind Elias (mezzo-soprano); Cesare Valletti (tenor); Giorgio Tozzi (bass-baritone); New England Conservatory Chorus; Boston Symphony Orchestra, Charles Munch cond. RCA VICTOR LDS 6098 two 12-inch discs \$13.96, LD 6098 \$11.96.

© © BERLIOZ: *Romeo and Juliet—Dramatic Symphony, Op. 17*. Regina Resnik (contralto); André Turp (tenor); David Ward (bass); London Symphony



WILHELM KEMPPF

Reflective wisdom in the massive five

Orchestra and Chorus, Pierre Monteux cond. WESTMINSTER WST 233 two 12-inch discs \$11.96, XWN 2233 \$9.96.

Interest: Fitfully inspired Berlioz
 Performance: Both respectable
 Recording: RCA slightly better
 Stereo Quality: Ditto

Because of the uneven quality of Berlioz's complete *Romeo and Juliet*, conductorial prowess and musicianship of the highest order is required to make it a wholly satisfying aesthetic experience. Had these new recordings been free from basic

sonic flaws, each would have achieved that goal, though by different musical means.

Munch's performance sounds as though heard from a front-row balcony seat in Boston's Symphony Hall: the over-all effect is pleasing, in the orchestral tutti especially, but details of musical texture are lacking in presence, and the chorus might as well be singing in Chinese. The aural perspective of the vocal soloists, however, is good. Likewise, the dynamic and frequency range of RCA Victor's sound is satisfactory.

As for the Westminster recording, the sonic error is in just the opposite direction. An overly close multi-mike pick-up seems to have been used in an effort to capture every jot and tittle of what Berlioz wrote. Furthermore, the room sound is tight (but not unpleasantly so), and the recorded sound tends to lack bass in comparison to its RCA counterpart. I was especially disturbed by the predominance of brass in Westminster's orchestral tutti. On the other hand, the presence and precision of the choral work in the Monteux set is superior to that of the RCA recording.

As to the musical approaches, Munch's is the more volatile, both in terms of rhythmic tension and in treatment of musical textures. Thus the lighter sections of the score, such as the *Queen Mab* Scherzo, emerge more convincingly under his baton, though he never achieves anything like the amazing exactness of Toscanini in the same episode on RCA Victor LM 6026. Monteux, on the other hand, gives us a more warmly passionate *Love Scene* as well as more convincing pacing in the *Fête at the Capulets* episode. In general, Monteux tends toward weightier sonority and more carefully defined linearity; thus his reading is almost five minutes longer than Munch's. Both orchestras play superbly, and both teams of vocal soloists are excellent. Resnik's contralto is decidedly more solid than Elias's slightly disembodied mezzo, while Tozzi is the more dramatically eloquent Friar Lawrence.

If the choice were possible, I would prefer an RCA disc that offered the Toscanini readings of *Romeo's Reverie* and *Fête at the Capulets* and the *Love Scene* (currently on LM 1019) plus the *Queen Mab* Scherzo from LM 6026. If a selection had to be made between these two complete versions of the music, however, Munch would get the nod. *D. H.*

BRAHMS: *Academic Festival Overture* (see Dvořák).

RECORDING OF SPECIAL MERIT

© © BRAHMS: *Violin Concerto in D Major, Op. 77*. David Oistrakh (violin); French National Radio Orchestra, Otto
(Continued on page 79)

THE CITATION A

+0 -1/4db FROM 1 TO 1,000,000 CPS WITH NO MEASURABLE DISTORTION





THE CITATION A

PROFESSIONAL SOLID STATE STEREO CONTROL CENTER

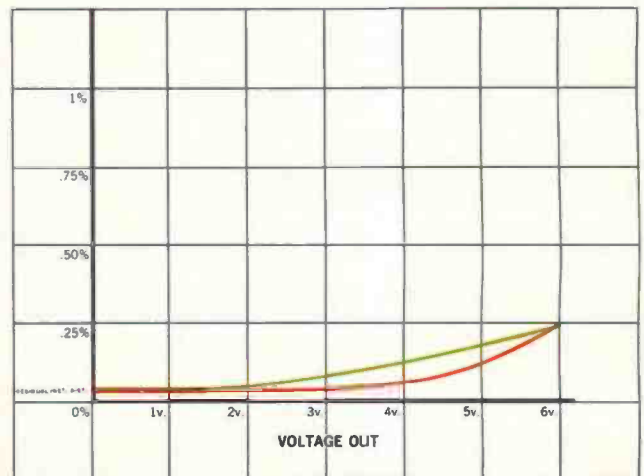
- Separate bass and treble step-type tone controls for each channel. Controls electrically out of the circuit when in the flat position to eliminate phase shift and transient distortion.
- Convenient front panel stereo headphone receptacle.
- Special broadcast-type scratch filter incorporated into treble cut positions for sharp roll-off without ringing.
- Separate turnover and roll-off equalization switches to compensate for all records and tapes.
- Solid-state fully regulated power supply employing transistors and Zener diodes assure extended low frequency and excellent transient response.
- Individual amplifier and system on/off switches allow listener to turn off power amplifier when using headphones.
- Separate front panel tape head adjust controls permit accurate equalization calibration for tape head wear.
- Low impedance emitter follower output permits the use of long connecting leads without affecting frequency response.
- Glass epoxy modules mounted in computer-type rack panel for rigidity, professional appearance and easy accessibility.
- Four ganged, close tracking gain control assures low noise and perfect control of volume.
- Heavy duty potted power transformer.
- Center channel output with separate gain control.
- Push button switches for Stereo Reverse, Contour, Tape Monitor and Low Cut filter.

SPECIFICATIONS

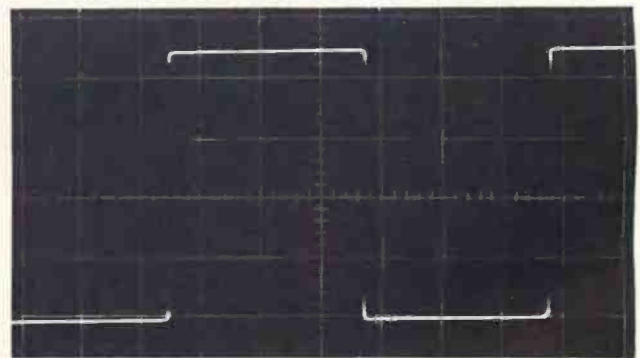
Frequency Response: From one to one million cycles per second, $\pm 0 - 1/4$ db.
 Square Wave Response: Better than 1 microsecond in all function positions. (Tone controls flat.) Less than 5% tilt at 5 cycles per second.
 Harmonic Distortion: Unmeasurable at 2 volts output from 20-20,000 cycles per second.
 Intermodulation Distortion: Less than 0.05% from 40° to 140° fahrenheit at 2 volts.
 Noise: Low level phono: 70db below rated output at 5 mv. input reference. High level: 85db below rated output.
 Sensitivity: High level input: 0.25 volts. Low level input: 1.5 millivolts.
 Rated Output: Two volts. Six volts maximum.
 A.C. Convenience Outlets: One individually switched for basic amplifier only. Three switched with preamplifier.
 On/Off Switches: Two individual power switches. One controls the power for the basic amplifier only; the other, the power for the preamplifier and associated equipment.
 Function Selection: Six positions: Auxiliary, Tape Amp., Tuner, Phono 1, Phono 2, Tape Head.
 Mode Selector: Five positions: Stereo, Blend, A+B, Mon A, Mon B.
 Blend Control: Introduces variable amount of crossfeed between channel A and B. Rear section of control acts as center channel gain control.
 Equalization Control: Separate Turnover and Roll-off to set individually, the equalization of the low and high frequencies. Turnover: Tape Adjust, NARTB, 800/RCA, RIAA, L.P., AES, 78. Roll-off: 0/78, 4/FFRR, 10.5/OLD LON, 12/AES, 14/RIAA, 16/LP.
 Tone Controls: Professional step-type controls for each channel. Electrically out of the circuit in the flat position.
 Balance Control: Zero to infinity type; frequency insensitive.
 Contour Switch: Compensates for Fletcher-Munson effect at low listening levels.
 Channel Reverse Switch: Interchanges Channel A and B for proper listening orientation.
 Low Cut Filter: Two position: Flat, 75 cycle cut.
 High Frequency Filter: Five positions incorporated into treble tone controls. Special non-ringing circuit.
 Tape Monitor Switch: Permits monitoring of tape while recording.
 Output Receptacles: Four main preamplifier outputs. One center channel output. Two tape outputs for recording.
 Total Number Of Transistors: 33.
 Special Features: Push-button selector switch, stereo headphone receptacle, special front panel tape head controls to trim equalization for any tape head. Cabinet installation from front with escutcheon remaining fastened to preamplifier. Simple attachment to mounting board.
 Dimensions: 14 $\frac{1}{8}$ " wide x 5 $\frac{1}{8}$ " high x 7" deep.

REPRESENTATIVE CITATION A CURVES

% INTERMODULATION DISTORTION
 % HARMONIC DISTORTION



REPRESENTATIVE CITATION A SQUARE WAVE 20 C.P.S.



ACTUAL OSCILLOSCOPE PHOTOGRAPH

harman kardon

For complete information on all Citation instruments, write to Harman-Kardon, Inc., Dept. R-12, Plainview, New York.
 (Export office: E.M.E.C., Plainview, New York. Canada: Chas. W. Pointon Ltd.)

I

Citation represented a major breakthrough in high fidelity design when it was introduced three years ago. The "Citation Sound" became the industry standard and audio authorities agreed that Citation was unsurpassed for professional or home use.

An important new design philosophy was involved in the development of Citation. H-K engineers found that performance in the non-audible frequencies strongly influences performance in the audible range. This was confirmed by critical listening tests with the program material carefully controlled.

Every Citation instrument reflects this basic design philosophy. Each reproduces frequencies two octaves above and below the normal range of hearing. Each provides unsurpassed performance: tight, clearly defined bass and clear, transparent highs.

The state of the art at the time Citation appeared did not permit the design of

finer high fidelity equipment. During the past two years a new technology has emerged: transistors. They offer significant benefits including lower heat, lower noise and longer life.

But most important, the transistor removes the limitation on frequency response (bandwidth) imposed by the vacuum tube. For the first time, audio engineers can design high fidelity instruments capable of reproducing frequencies in the megacycle range. It was now possible for Stewart Hegeman and the Citation Engineering Group to once again advance the art of high fidelity design.

The Citation A — the world's first professional Solid State (transistorized) Stereo Control Center is a brilliant expression of this advanced technology.

It is totally new in concept, design and performance. When you hear it you will share the experience of its creators—the experience of genuine breakthrough and discovery; the experience of hearing music as you've never heard it before.

Citation A is truly a towering achievement. It offers features and performance never before attainable in audio design: virtually unlimited frequency response (+0 -1/4 db 1 to 1,000,000 cps), unmeasurable distortion and perfect phase linearity.

II

There was a parallel development at Harman-Kardon that made a major contribution to the final design of Citation A. The company's Data Systems Division was perfecting advanced construction techniques for the use of micro-modules in missiles and computers. The essential requirements of that complex technology are absolute reliability and consistency in meeting the most exacting specifications. These very same techniques were applied to the design of Citation A.

For example, each of the seven stages of gain is mounted on a separate glass epoxy module. A new (pat. pending) tem-

perature sensing system surrounds each stage. Each individual circuit is automatically stabilized against the most extreme temperature variations. The result: unmeasurable distortion—less than .05% from 40° to 140° fahrenheit.

The use of glass epoxy boards assures uniformity and strength. Each stage of gain receives thorough in-plant testing for noise, gain, distortion and square wave response. (The most accurate measure of the tone quality of an amplifier is the purity of the square wave. Citation A has a perfect square wave response with a rise time of less than one microsecond.)

Each module is slotted into a computer rack panel. Each provides 33db of gain with 34db of overall feedback. This unusually high degree of feedback results in lower distortion, improved tone quality and elimination of listening fatigue.

To maintain the stability of a preamplifier with a low frequency cut-off of one cycle, the power supply must meet very rigid requirements. The Citation A power supply incorporates four Zener diodes and two transistors in a special new design which insures perfect regulation. No variation in line voltage can affect its stability or performance.

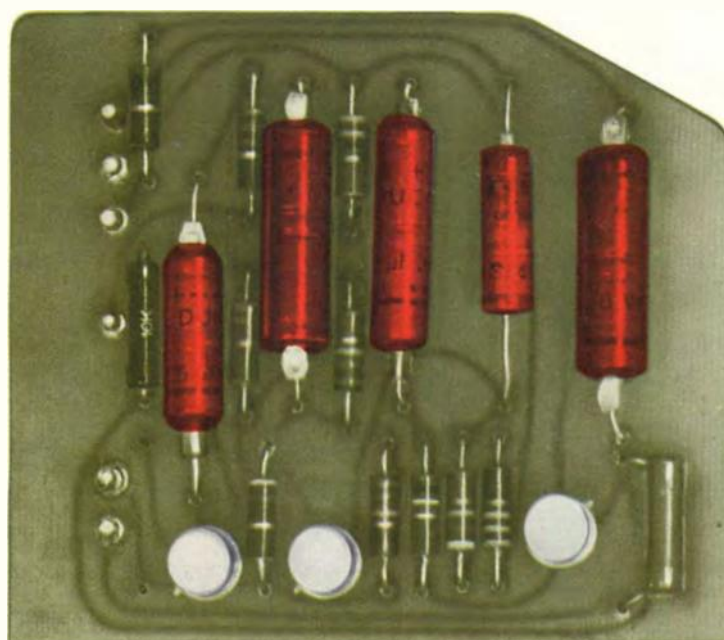
A hermetically sealed reed relay designed for high speed computer operation keeps the preamplifier turned off until the power supply has reached full regulation.

There are two separate on/off switches which act independently of each other. One turns the entire system on and off, the other turns only the power amplifier off when listening with headphones. (On the following page you will find a complete listing of Citation features and specifications.)

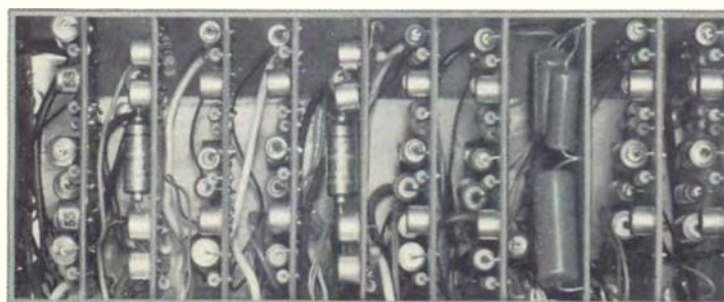
The Citation A is strikingly handsome and remarkably simple to operate. It will measurably improve the performance of any stereo high fidelity system.

The Citation A, Kit\$250.00
Factory Wired\$350.00
WCA, Walnut Enclosure\$ 20.00





The First of a Series of Definitive Instruments for High Fidelity: The New Citation A
by Harman-Kardon **The World's First Professional Solid State Stereo Control Center**



harman

kardon

Klemperer cond. ANGEL S 35836 \$5.98, 35836* \$4.98.

Interest: Masterpiece
Performance: Strong and bold
Recording: Brilliant
Stereo Quality: Just right

Finding a first-rate recording of the Brahms Violin Concerto has been an easy enough task lately—Heifetz, Kogan, Milstein, Morini, Stern, and Sziget are the alternatives in stereo alone—and certainly the need for new catalog entries is not acute. But, in confronting the combined gifts of David Oistrakh and Otto Klemperer with this rugged but extremely rewarding work, Angel has, far from providing just another entry, given us a triumphant masterpiece.

The conception is large-scale, the execution boldly contoured and striding. The orchestral framework is organized with Klemperer's characteristic structural grasp and logic. It supports the soloist assertively and opposes him with forceful and stimulating tuttis. Oistrakh, with his juicy tone, slashes his way irresistibly across the double-stopped hurdles. The task is not tossed off effortlessly—this is no music for silken-smooth playing—as a consequence, there is struggle and the triumph of conquest.

Klemperer's tempos are reposeful enough to allow the score's felicities to expand, but they are never dragging. The final movement is perhaps the happiest case in point. Too often this gypsy-flavored Rondo falls victim to speed. Oistrakh and Klemperer recognize the force of restraint. By holding back slightly instead of galloping through the movement, they maintain a constant tension, as if straining to keep the smoldering fire from kindling.

The aural frame fits the concerto's symphonic conception perfectly. For all the prominence allotted to the soloist, he is always an integral part of the symphonic web.

G. J.

© ® BRAHMS: *Symphony No. 1, in C Minor, Op. 68*. Philharmonia Orchestra, Carlo Maria Giulini cond. ANGEL S 35835 \$5.98, 35835* \$4.98.

Interest: Another Brahms First
Performance: Expansive
Recording: Excellent
Stereo Quality: Broad

Any new Giulini recording is noteworthy, even if it is the fourteenth stereo version of this score in the current catalog. Giulini is a conductor who can breathe fresh life into the ultrafamiliar and, even more remarkable, can do so without bombast or eccentricities. This is a reading characterized by a sustained urgency and expressiveness, clarity of texture, and sensitively balanced sonorities. Though

the first movement may seem to unfold a bit deliberately, it is part of a meticulously conceived over-all plan. The Philharmonia has rarely sounded better, and Angel's widespread, finely detailed yet homogeneous stereo is ideal.

G. J.

BRUCH: *Violin Concerto* (see MENDELSSOHN).

© ® DEBUSSY: *Twelve Etudes*. Charles Rosen (piano). Epic BC 1242 \$5.98, LC 3842* \$4.98.

Interest: Debussy as modernist
Performance: Provocative
Recording: Good
Stereo Quality: Ditto

Rosen's performance of these recondite manifestations of Debussy's late manner is a special matter of taste. The pieces date from 1915—three years before the composer's death—and more than one critic has recognized in their overt intellectuality a sign that Debussy had "written himself out"—whatever that means. Others—rightly, I feel—have seen them as a remarkable forecast of the international serial style that has been the dominating force in Western music since World War II.

Rosen, one of a new breed of pianist-intellectuals, plays the pieces with emphasis on their modernity, while other artists—Gieseking and Ericourt—strive for expressivity. Each manner has its validity, and it would be a mistake not to give both a hearing. I find Rosen's approach consistently interesting, musical, and apt, although didactic.

W. F.

© ® DVOŘÁK: *Symphony No. 4, in G Major, Op. 88*. BRAHMS: *Academic Festival Overture, Op. 80*. Columbia Symphony Orchestra, Bruno Walter cond. COLUMBIA MS 6361 \$5.98, ML 5761 \$4.98.

Interest: Delectable Dvořák
Performance: Affectionate
Recording: Warm
Stereo Quality: Fine

In this, his second disc version of Dvořák's zestful, melodic G Major Symphony, Bruno Walter emphasizes its lyrical qualities and wayward charm, in contrast to Talich (Artia) and Szell (Epic), who place more stress on rhythmic momentum. While my preference is for the less sentimental view of the music, Walter admirers will find this record a treasurable documentation of his way with this score.

The orchestral playing is sheer loveliness from start to finish, the recorded sound tops. The *Academic Festival Overture*, from Walter's earlier complete orchestral Brahms album, combines élan and lyrical warmth.

D. H.

ALL TAPE HEADS WEAR OUT!

Is head wear causing you to lose the clean, crisp sound which only tape can give you?

SPOT CHECK HEADS IN 2 MINUTES
... Look for ...
A. Grooves or spots on surface.
B. Thin vertical black dividing line either pale piece.

Nortronics®

new head replacement program solves head wear problems!

There's no such thing as a wear-proof tape head. No matter who made the heads for your recorder... eventually they will wear out! When this happens, sound quality suffers... violins, castanets, triangles and cymbals are muffled or blurred.

Get the most from your investment in tape equipment by insisting on NORTRONICS correctly matched replacements for worn tape heads. NORTRONICS heads are selected by the nation's top manufacturers for use on their better recorders because of their premium quality, excellent performance and long life.

Have your tape heads checked for wear!

Now—for the first time—your Hi Fi dealer, Radio/TV serviceman or camera store can check the tape heads on your recorder and supply you with the correct NORTRONICS Replacement Heads and "Quik-Kit" mounting hardware. Easy to follow detailed drawings and instructions speed up installation! Replacements for more than 250 popular models are now available—with more to come!

If your local dealer or serviceman can't supply you, ask NORTRONICS for the name of your nearest source.

Write today for your FREE copy of "The NORTRONICS Guide to Tape Recording", a new information packed booklet for all tape enthusiasts.

MOST COMPLETE LINE OF CONVERSION KITS

In addition, NORTRONICS provides the most complete line of kits for converting mono-phonics and 2 track stereo to 4 track stereo.



"Music Sounds Best on Tape —
Tape Sounds Best on Nortronic Heads"

Nortronics®

8129 West 10th Ave., North
Minneapolis 27, Minnesota.

CIRCLE NO. 55 ON READER SERVICE CARD



Shop at with

Xmas Shopping is Easy with Heathkit!

With a Heathkit Catalog you can relax and enjoy Christmas shopping—gift giving without ever leaving your living room! You'll find a Heathgift for everyone on your list, regardless of interest, from beginner to experienced technician. And you give so much more with Heathgifts, for you save two ways—by buying direct from Heath and by buying in kit form. Savings that total 50% or more!

Heathgifts are fun to give, fun to own, and they're fun to build . . . so much so that you'll be tempted to build them all before giving! Simple instructions enable you to complete any kit in your spare time—in a matter of hours—and they are unconditionally guaranteed to perform to factory specifications.

So give the best in electronic kits, give Heathgifts. Call or write our gift counselors if you need help or give a Heathgift certificate. Begin making your Heathgift List today and place your own name at the top!

Buy Now— No Money Down!

Here's help for your Xmas Budget! Order your Heathgifts now, and any purchase of \$25 to \$600 can be paid for later on Heath's liberal time-pay plan. *No money down! Take as long as 18 months to pay!* You'll find complete details in the new Heathkit catalog. Make out your Heathgift order and mail it today!

NEW 23" High Fidelity TV Kit—None Finer at Any Price!



SAVE \$10, order GR-52,
TV chassis & cabinet only **\$249.95**

SAVE \$6, order GR-62,
TV chassis & wall mt. only **\$189.95**

OPTIONAL U.H.F. TUNER: Add at any time! Tunes U.H.F. Ch. 14-82. Mounts inside TV chassis. Complete with knobs and adapter strip. Factory assembled and aligned, ready to install.

GRA-22-3, no money dn., \$5 mo. **\$27.95**

An outstanding TV value! Exclusive Heathkit advanced-design features include latest TV circuitry to bring you *both* Hi-Fi picture and sound! Incorporates the finest set of parts & tubes ever designed into a TV receiver. Easy to build too! . . . all critical circuits (tuner, I.F. strip & Hi-voltage sections) are supplied as factory-built, aligned and tested sub-assemblies, ready to install. The rest is easy with two precut, cabled wiring harnesses and circuit board. 70 lbs.

Kit GR-22, no money dn., \$16 mo. . . **\$169.95**

BEAUTIFUL MODERN CABINET: Styled to match Heathkit AE-20 Hi-Fi Cabinets in rich, walnut solids and veneers. Complete with picture tube mask, chassis mounting board and extended-range 6" x 9" speaker for GR-22 TV set. Measures 36" W x 32 1/8" H x 20 1/2" D.

GRA-22-1, no money dn., \$9 mo. **\$89.95**

"CUSTOM" TV WALL MOUNT: For rich, attractive custom wall installations. Includes cut and drilled board for TV chassis. Unfinished white birch. Measures 19 1/8" H x 30 1/16" W x 1 1/16" D. 13 lbs.

GRA-22-2, no money dn., \$5 mo. **\$25.95**



NEW Deluxe CB Transceiver

4-tone selective call circuitry; 5 crystal controlled transmit & receive channels; variable receiver tuning; built-in 3-way power supply for 117 v. ac, 6 or 12 v dc; and more! Most complete CB unit ever designed! 22 lbs.

Kit GW-42, no money dn., **\$119.95**



NEW Advanced Transistor Stereo Amplifier

Smooth power—superb dynamic range! 100 watts IHFM Music Power rated, 70 watts Heath rating. 13 to 25,000 cps response @ rated output. 28-transistor, 10 diode circuit. 28 lbs.

Kit AA-21, no money down, \$13 mo. **\$134.95**



Home and Save HEATHKIT®



Hear It for Yourself!

Send for this Heathkit organ demonstration record . . . listen to the beautiful voices, rich mellow tone and astounding range of expression offered in this sensational instrument. Send just 50c to cover cost of handling and postage on this 7"-33 $\frac{1}{3}$ rpm record. Ask for record GDA-232-3.

ANOTHER HEATHKIT FIRST! A Real 2-Manual Organ for Only \$329.95

The exclusive Heathkit version of the all-new Thomas Transistor Organ now, for the first time, offers you a real two-manual organ at the market-shattering low price of only \$329.95 in easy-to-build kit form! Compares in features and performance with assembled units costing well over \$700. Features two 37-note keyboards; 10 true organ voices; 13-note pedal bass; variable vibrato; expression pedal; variable bass pedal volume; manual balance control; correctly positioned overhanging keyboards; built-in 20-watt peak amplifier and speaker system; beautifully factory assembled and finished walnut cabinet.

Kit GD-232 (less bench) . . . no money dn., as low as \$22 mo. . . . **\$329.95**



NEW 10-Transistor FM Car Radio

88 to 108 mc coverage; better than 1.25 microvolt sensitivity; AFC for drift-free FM reception; tone control. Factory-assembled tuning unit; easy circuit board assembly. 7 lbs.

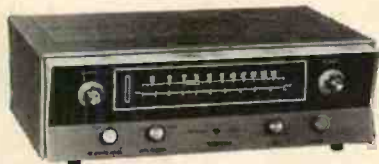
Kit GR-41 . . . no money dn., \$7 mo. . . **\$64.95**



NEW FM Portable Radio

10-transistor, 2-diode circuit; vernier tuning; AFC for drift-free reception; tone control; 4" x 6" speaker; built-in antenna; prebuilt tuning unit. Battery lasts to 500 hrs. 6 lbs.

Kit GR-61 . . . no money dn., \$6 mo. . . **\$54.95**



NEW FM/FM Stereo Tuner

Stereo Indicator light; phase control for max. separation and lowest distortion; adjustable AFC for drift-free reception; bar-type tuning indicator; filtered outputs for stereo tape recording. Factory assembled tuning unit. 16 lbs.

Kit AJ-12 . . . no money dn., \$7 mo. . . **\$69.95**



NEW Heathkit SSB "Six Pack"

A brand new SSB exciter and linear amplifier for six meter operation; 125 watts P.E.P.! Only \$289.90 for the pair . . . less than the cost of most transverters. Loaded with extras for maximum efficiency and operating convenience!

Kit HX-30 Exciter . . . **\$189.95**
HA-20 Linear . . . **\$99.95**



World's Biggest VTVM Value!

Measures AC volts (RMS), AC volts (peak-to-peak), DC volts, Resistance and DB. Has 4 $\frac{1}{2}$ " 200 ua meter, precision 1% resistors and 11 megohm input. Slim, all-purpose test probe incl. 5 lbs.

Kit IM-11 Special Value Price, . . . **\$24.95**

**FREE 1963
HEATHKIT
CATALOG**
New edition —
more than 100
new kits since
last issue —
over 250 kits
all.



HEATH COMPANY
Benton Harbor 40, Michigan

PLEASE SEND FREE 1963 HEATHKIT CATALOG

Name _____

Address _____

City _____

Zone _____

State _____

Order direct by mail or see your Heathkit dealer.

Ship Parcel Post Express C.O.D. Best Way

Ordering instructions: Fill out the order blank. Include charges for parcel post according to weights shown. Express orders 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. Dealer and export prices slightly higher.

ITEM	MODEL NO.	PRICE

© ⑩ HANDEL: *Concerto Grossos, Op. 6, No. 10, in D Minor; No. 11, in A Major; No. 12, in B Minor*. Gerhard Bosse and Maria Vermés (violins); Friedemann Erben (cello); Werner Buschnakowsky (harpsichord); Handel Festival Orchestra (Halle, Germany), Horst-Tanu Margraf cond. Epic BC 1243 \$5.98, LC 3843* \$4.98.

Interest: Supreme Handel
Performance: Lively but unstylistic
Recording: Very bright
Stereo Quality: Good

With this issue, the Handel Festival Orchestra of Halle, the composer's birthplace, completes its recording of the magnificent Op. 6 Concerto Grossos. As in the previous three discs, the tempos are generally lively, and the orchestral playing, with a particularly good solo concertino, is on a high level. But the lack of application of eighteenth-century performing conventions seriously limits this achievement. The music is played almost exactly as it appears on the printed page: most cadential trills are omitted; there is no double-dotting where it is called for, as in the overture of the Tenth Concerto; and *ad libitum* sections, as for the solo violin in the Eleventh Concerto, are ludicrously left alone.

There is little imagination in either the block-chord continuo realization for the harpsichord or the conductor's unrefined dynamics. To hear what these concertos ought to sound like, and how enjoyable they can be when performed in a Baroque style, listen to the Kurt Redel recording of the complete Op. 6 on Vox VBX 22. The Epic stereo version boasts bright sonics. I. K.

© ⑩ HAYDN: *Symphony No. 12, in E Major; Symphony No. 56, in C Major*. Vienna State Opera Orchestra, Max Góberman cond. LIBRARY OF RECORDED MASTERPIECES HS 5 \$8.50 (for subscribers) \$10.00 (for nonsubscribers), mono or stereo.

© ⑩ HAYDN: *Symphony No. 13, in D Major; Symphony No. 40, in F Major*. Vienna State Opera Orchestra, Max Góberman cond. LIBRARY OF RECORDED MASTERPIECES HS 6 \$8.50 (for subscribers) \$10.00 (for nonsubscribers), mono or stereo. (Available from Library of Recorded Masterpieces, 150 W. 82nd St., New York 24, N.Y.)

Interest: Delightful Haydn symphonies
Performance: Excellent
Recording: Superior
Stereo Quality: Superior

Each issue in Max Góberman's splendid series of the complete Haydn symphonies brings new pleasures and discoveries. The latest two volumes—Nos. 5 and 6—in-

clude the Symphony No. 56, written in 1774, a wonderfully festive work, and three others composed in 1763. Of these earlier pieces, Symphony No. 13 is noteworthy for a final movement with the same thematic material as the fourth movement of Mozart's "Jupiter" Symphony, although it is far less powerful in conception and development. The lightweight No. 40, in spite of its later numbering, belongs to the same period as Nos. 12 and 13 and has a particularly ingratiating second movement.

All four symphonies receive fine performances. Nuances of style are not restricted to the musicians' playing. Góberman has placed the second violins on his right, opposite the firsts, an eighteenth-century custom seldom followed in the



FERENC FRICSAY

A powerful reading of Liszt's Les Préludes

seating plans of today's orchestras playing this music. The effect is dramatically realized in the stereo versions, which, like the mono discs, are beautifully recorded. I. K.

© ⑩ LISZT: *A Faust Symphony*. Alfonz Bartha (tenor), Budapest Male Choir, Budapest State Orchestra, János Ferencsik cond. *Les Préludes*. Berlin Radio Symphony Orchestra, Ferenc Fricsay cond. DEUTSCHE GRAMMOPHON SLPM 138647/48 two 12-inch discs \$13.96, LPM 18647/48 \$11.96.

Interest: Lisztian rarity
Performance: Earnest
Recording: Solid
Stereo Quality: Good

The opening and close of the "Faust" movement with its evocation of devastating inner conflict, and the simple sweetness of the middle "Gretchen" movement are the high points of Liszt's *Faust Symphony*. If Berlioz had not turned the trick so much more effectively in the *Witches' Sabbath* of his *Symphonie Fantastique*, the distortions that Liszt imposes on his "Faust" themes for the final "Mephistopheles" movement might be more affecting for the twentieth-century listener. As for the choral epilogue with tenor solo, even Goethe's transcendent text cannot redeem the saccharine music.

The *Faust Symphony*, then, is a tough nut for any conductor to crack, and Sir Thomas Beecham in his Capitol recording performed a near-miracle—an interpretive achievement that stands as a milestone of his career, and is still unmatched despite this new DGG release from the capital of Liszt's native land. Ferencsik is no Beecham, and the first-desk players of Budapest are no match for Beecham's, hand-picked from the Royal Philharmonic. DGG's sound is notable for its solidity and warmth, though still lacking in brilliance and clarity. Here the new album has a slight edge over its competition from Capitol.

The Fricsay reading of *Les Préludes* was available previously on a single disc, and remains a strong contender among the better recorded performances in stereo. However, Wagner's *Faust Overture* or Liszt's *Two Episodes from Lenau's Faust* (the second is the familiar *Mephisto Waltz*) would have enhanced the value of the DGG album. D. H.

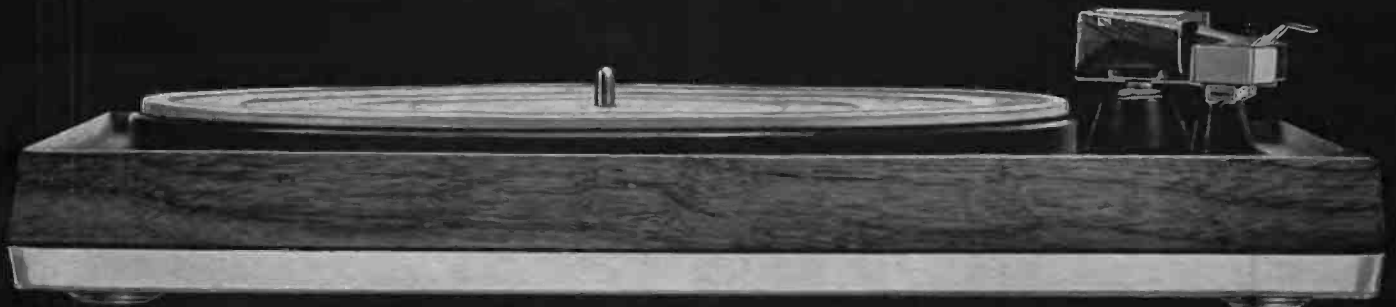
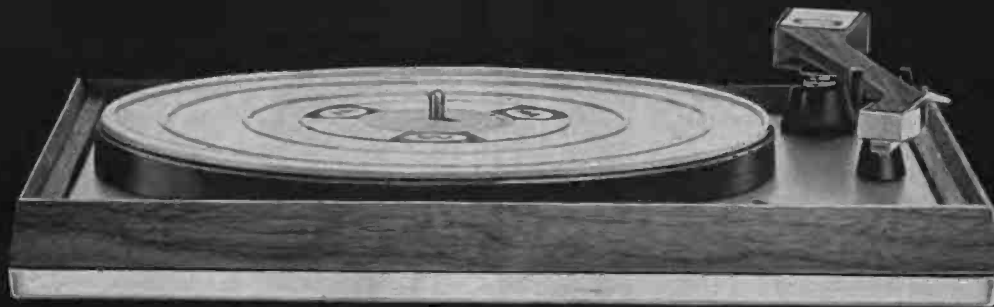
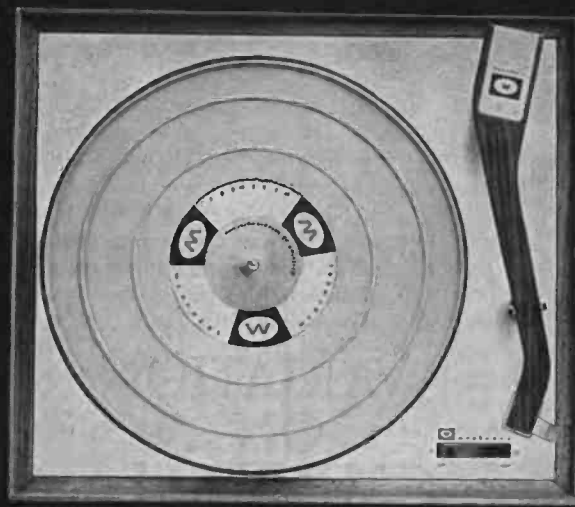
© ⑩ MAC DOWELL: *Piano Concerto No. 1, Op. 15; Piano Concerto No. 2, Op. 23*. Eugene List (piano), Vienna State Opera Orchestra, Carlos Chávez cond. WESTMINSTER WST 17012 \$5.98, XWN 19012 \$4.98.

Interest: American Romantic
Performance: Sympathetic
Recording: Good
Stereo Quality: Good

This disc is a marked improvement over the Rivkin-Dixon version of the two concertos in Westminster's catalog. Mexico's leading composer, Carlos Chávez, seems an odd choice for the conductor, but his solid feeling for the music justifies him fully. List does a splendid, straightforward job on the piano parts, carefully avoiding sentimentality, and the recording serves the occasion well. W. F.

© ⑩ MAHLER: *Symphony No. 4, in G Major*. Elisabeth Schwarzkopf (soprano); Philharmonia Orchestra, Otto Klemperer cond. ANGEL S 35829 \$5.98, 35829 \$4.98.

(Continued on page 86)



The new Weathers "66" weighs 96 ounces

...and every ounce is pure performance!

The Weathers "66" is the finest achievement in uncompromising design and performance. The low mass of the Weathers "66" makes it the proper turntable for today's high compliance stereo cartridges and tonearms. In appearance alone, the "66" is radically different. It is 16" long, 14" deep, but only 2" high, including the integrated base. It is the closest approach to rotating a record on air. It achieves this ideal through unique engineering design and precision manufacturing.

The Weathers "66" uses two precision hysteresis synchronous motors mounted on opposite sides of the deck. Virtually vibration-free, they directly drive two soft rubber lathe-turned wheels which in turn drive against the inside rim of the platter. This is the quietest, most accurate and dependable drive system yet designed. Its -60 db. rumble is the lowest of all turntables.

Eliminates Feedback Problem—Because the new high compliance cartridges and tonearms track at extremely light pressures, they can pick up floor vibrations which are transmitted into the music as audible distortion. The "battleship" type of turntable more easily picks up room vibrations and transmits them with greater amplitude. When a high compliance pickup system is used with the heavier turntable, acoustic feedback is apt to occur. And there is no practical, effective way to acoustically isolate these heavier units.

The Weathers "66" is suspended on 5 neoprene mounts which produce an isolation from floor vibrations of more than 500 to 1. Paul Weathers calls this system a "seismic platform" (implying that only a violent earthquake could cause any vibrations or feedback).

On Pitch—The speed constancy of the Weathers "66" is so accurate that a special test record had to be made to measure its 0.04% wow and flutter content. It reaches 33 $\frac{1}{3}$ rpm immediately, and will be accurate within one revolution in 60 minutes. Most heavy turntables will usually deviate 4 or more revolutions in 60 minutes—a painfully obvious inaccuracy to anyone with perfect pitch. You hear only the music—no rumble, no wow, no flutter, no feedback, no noise of any kind.

The "66" is a strikingly beautiful turntable that you can use anywhere, without installation. And you need not buy a base—it's an integral part of the turntable. ■ Turntable—\$75.00 net. With viscous-damped arm—\$99.50 net. Turntable and Arm with new Weathers LDM Pick-up—\$129.50 net. At your high fidelity dealer, or write: Desk HR.

WEATHERS

Division of TelePrompTer Corp.
50 W. 44th St., N.Y. 36, N.Y.



THE MATERIALS of the international Christmas repertoire are today almost as familiar as the faces or the given names of one's childhood family circle. But within the limits of this not unwelcome familiarity, the record companies continue to produce, from impulses necessarily commercial but on occasion poetic as well, a surprising variety of new releases for Christmas listening. Because many of these new releases are unavailable for review at present writing, the following notes make no pretense at comprehensiveness, proposing merely to indicate briefly the more interesting new faces already under the tree.

To begin about as far back as you can possibly go, medievalists will be interested in a ruggedly noble and stylistically provocative Mass by Okeghem (*Missa Mi-Mi*, Baroque Records), performed a cappella. The spaces of its inner architecture are lofty indeed, grander if less polished than Obrecht or des Prés.

The extraordinary Monteverdi *Magnificat* (Capitol, Wallenstein cond.) is a liturgical tour de force, alternating passages of unearthly mystery with others of ringing jubilation. Among other triumphant inventions is a superb melismatic Gloria for male voices between an organ pedal and sustained and soaring sopranos.

Vanguard's "An 18th Century Christmas" (I Solisti di Zagreb) contains Corelli's "Christmas" Concerto, Torelli's *Pastoral Concerto for the Nativity*, Haydn's (or Leopold Mozart's) "Toy" Symphony, and three Bach chorales. The performances are elegant, the sound exquisite. In particular, the fire and plastic movement of the Corelli have never been more happily captured.

Deutsche Grammophon gives us soprano Maria Stader in a major Mozart program for which one can be thankful any day in the year. It contains the *Exsultate, jubilate*, the *Et incarnatus est*, and the *Laudate Dominum* (plus Alessandro Scarlatti's *Su le sponde del tebro*). Stader's Mozart, if anybody's can, is likely to reconcile two schools of coloratura thought: it combines a crystalline brilliance reminiscent of the early Elisabeth Schumann and some of the glowing warmth of Tiana Lemnitz.

There are those for whom no Christmas can be without at least one reference to Handel's *Messiah*. For these solid citizens, London has had the happy idea of providing three dis-

tinct categories of excerpts: first, the choruses (Herbage edition, original instrumentation, Sir Adrian Boult cond.); second, Herbage-edited excerpts, both choral and solo, also under Sir Adrian, featuring Joan Sutherland, alto Grace Bumbry, and tenor Kenneth McKellar. The third album is mainly Miss Sutherland's;

VARIATIONS ON A CHRISTMAS THEME



ADORATION OF THE MAGI
(Byzantine ivory, VI cent., Brit. Mus.)

those who recall the four-square Handel of their youth may be in for a shock at her florid trills and other ornaments, her unscored high notes, her conspicuous fermatas and rubatos. None of these, however, are unmusical, and all are emotionally affecting, and as Miss Sutherland presents it, you may find yourself really hearing "How beautiful are the feet" for the first time in years.

As a large orchestral and choral canvas by an austere modern, London gives us Honcgger's *A Christmas Cantata* (Ernest Ansermet cond.). It meets head-on and with great power the problem of expressing the Christmas mystery in a modern polytonal idiom, dissonant and unsweetened.

Fine choral versions of carols old and less old are available in great plenty. Carols by the Robert Shaw Chorale (RCA Victor) and the Roger Wagner Chorale (Capitol) are of course practically seasonal staples, and Columbia's "The Glorious Sound of Christmas" (Temple University Concert Choir, Philadelphia Orchestra, Ormandy cond.) promises to be. Little girls' voices couldn't be more appealing than they are on Angel's "Christmas Songs" with the Oberkirchen Children's Choir ("Angels in pigtailed," Dylan Thomas called them). One of the most beautifully produced and lovely sounding of all choir records is London's moving "On Christmas Night" (The Choir of King's College, Cambridge).

On the current list of carols by distinguished soloists, countertenor Alfred Deller and the Deller Consort (Vanguard) are particularly noteworthy, giving us authentic Old England in "The Holly and the Ivy," and a less restricted collection in "Hark, Ye Shepherds." Deutsche Grammophon's "In Dulci Jubilo" presents Maria Stader in an outstanding collection of European Christmas songs. London offers Leontyne Price (with the Vienna Philharmonic, Von Karajan cond.) in the widest possible interpretive range: everything from a majestic *Vom Himmel Hoch* to the poignant unaccompanied spiritual, *L'il Jesus*. On Vanguard's "Odetta: Christmas Spirituals," the singer accompanies herself most effectively on the guitar in a wonderfully fresh collection of Negro songs, some of them children's Bible-study lyrics.

Heading any list of carols as national folk songs is Vanguard's "Chansons de Noël," with two fine French choral groups, soprano Martha Schlamme, harpsichordist Ruggero Gerlin, and harpist Edward Vito. Many of these Noël's, including some delightful instrumental ones, are very little known here, and all are presented with consummate style. For the rest, Capitol gives us a veritable world atlas of the carol: albums devoted to Austria, Germany, France, Sweden, Italy, Poland, and Hawaii. The Austrian album, with the Wiener Sängerknaben, is an effortless hit. And, worlds away, it is infinitely touching, in the Hawaiian album, to hear the melody of *Greensleeves* sung softly and dreamily as a tender lullaby called *Ke Keiki Alii*—The Child King.

Robert Offergeld

THIS IS NO COMPACT!

54 inches high
9 feet around the middle

That's a lot of speaker system. Enough for what pleases you. It can whisper or it can bellow. It does both superbly, and anything in between. So much so that Hollywood's famous United Recording Corp. (sound studio for record, tape, film, and tv industries) employs 15 of them. As does Ray Heindorf, musical director of Warner Bros' production "The Music Man" and holder of 2 Oscars, who has four right in his living room.

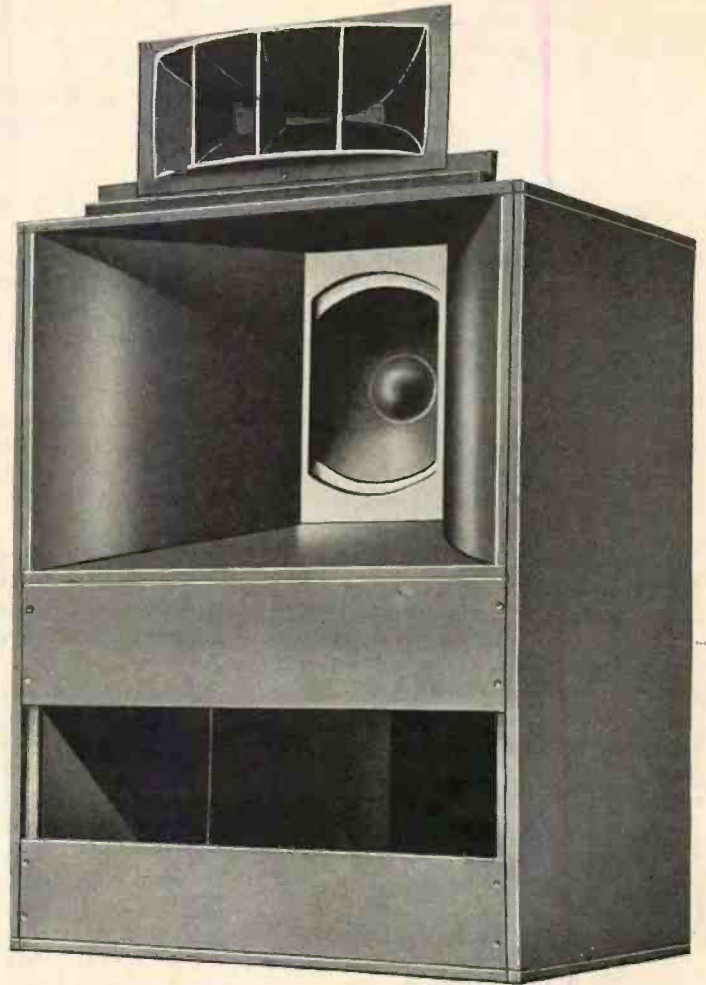
No, this is definitely not a compact. It's a giant, this A-7 "Voice of the Theatre" by Altec. A full-size speaker system with quality to match. That's why it belongs in your home. Unless you are willing to settle for a compact "book shelf" speaker... and compact sound. Of course if you are a critical listener, you'll want your sound brought to life by Altec; sound so realistically reproduced, you'll find its equal only in the concert hall.

That much the A-7 will give you, and more. Almost in direct proportion to your own desire for perfection. If you insist on hearing the "full sound," the most subtle contribution of each instrument, the effortless reproduction of massive orchestrations at concert-hall listening levels, then the A-7 is for you.

Now here is a hint: you can't make it any smaller, but you can make it a lot prettier. All it takes is a bit of effort, some grille cloth, some veneer or paint and you can transform the A-7 into a custom furniture piece. For built-in installation, there's nothing so perfect. At only \$285.00 each, it's a wonderful do-it-yourself project... for the critical listener.

However, if you prefer your A-7 sound coming from a more civilized version, we have several solutions, in walnut or mahogany. There's the 831A "Capistrano," a full-size beauty that offers speaker components identical to the A-7 in a classically styled cabinet. It stands 30" high, 47" wide, and is priced at \$399.00.

The modern 838A "Carmel" is also a full-size, floor-standing system. It features two 12" low frequency speakers (instead of the one 15-incher in the A-7) and the same high frequency section. It's priced at \$324.00 with decorator base (shown) extra; standard model comes with round legs. The "Carmel" is also available with one low frequency speaker in a model called the 837A "Avalon," priced at \$261.00.



ALTEC 838A "CARMEL"



ALTEC 831A "CAPISTRANO"



NEW! ALTEC 841A "CORONADO" SPEAKER SYSTEM

Apartment-size version of the full-size Altec speaker systems, the "Coronado" is styled to match a pair of "Carmels" when used as the center speaker in an Altec 3-channel stereo system. Recommended for small apartments where space will not tolerate larger speakers. The "Coronado" is 30" H, 18" W, 14" D and is priced at \$199.50.

Go ahead, convince yourself! The A-7 (and its prettier mates) are ready to tantalize you now, at your Altec Distributor's. Or, for latest stereo catalog, write Dept. SR-12.



©1962 ALTEC LANSING CORPORATION

ALTEC LANSING CORPORATION

LTV A Subsidiary of
Ling-Temco-Vought, Inc.

1515 South Manchester Ave., Anaheim, Calif.

Interest: The genial Mahler
 Performance: A near miss
 Recording: Generally good
 Stereo Quality: Good

With four stereo recordings already in the catalog, including one on its own label, it seems odd that Angel should have allotted the Mahler Fourth Symphony to Otto Klemperer as the vehicle for his stereo debut in music by this composer whose cause he and Bruno Walter championed through the years. It is even more puzzling that Klemperer should be doing this light and charming score as his first Mahler in stereo, in view of the fact that his best interpretations in concert have been of the more monumental pieces like the "Resurrection" Symphony.

There are many fine things about Klemperer's reading of the Mahler Fourth, not the least of which is the easy flow of the opening movement and the sharp contrast of orchestral coloration in the sinister dance movement that follows. In the crucial slow movement, his pacing is just a shade fast, with the result that the variations most closely based on the main theme lose that quality of utter stillness that makes for proper contrast with the more impassioned secondary theme. With the soprano solo finale, however, all is right again, and in Elisabeth Schwarzkopf we have the finest interpreter of Mahler's folk-inspired vision of the heavenly afterlife yet recorded. To my ear, she strikes just the right note between naïveté and sophistication, and her enunciation is flawless. The recorded sound is up to Angel's average for its American pressings: the orchestral texture is clean and clear, but a shade lacking in tonal warmth in the middle register and deep bass in the climaxes.

We are still without a completely satis-

factory Mahler Fourth on records. The old pre-stereo Walter Columbia disc is still outstanding for sheer musical conception. Solti on London has the edge for recorded sound, and it is a virtual toss-up between him and Klemperer for musical honors. *D. H.*

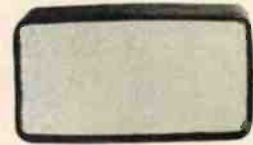
MENDELSSOHN: *Overture for Wind Band* (see Wagner).

© ® **MENDELSSOHN:** *Violin Concerto, in E Minor, Op. 64*. **BRUCH:** *Violin Concerto No. 1, in G Minor, Op. 26*. Zino Francescatti (violin); Columbia Symphony Orchestra, George Szell cond. (in Mendelssohn) and New York Philharmonic, Thomas Schippers cond. (in Bruch). COLUMBIA MS 6351 \$5.98, ML 5751* \$4.98.

Interest: Concerto staples
 Performance: Exquisite
 Recording: Opulent
 Stereo Quality: Well-balanced

Admirers of Zino Francescatti's previous recording of the Mendelssohn Concerto on Columbia ML 4965 will be delighted to find the same sensuous tone, elegance of phrasing, mercurial ease, and technical mastery in this gleamingly recorded new performance. This is one of those happy occasions when excellence has been superseded by excellence of an even higher degree, for the violinist receives an even better-proportioned and finer-detailed accompaniment from Szell than he did from Dmitri Mitropoulos in the earlier Columbia version.

Highly satisfying, too, is the Bruch Concerto, though the intensity displayed by both Francescatti and Schippers—particularly in the somewhat overstated slow movement—may seem excessive to some tastes.



Just
 28 Pounds
 of Incredible
 Performance . . .

While both works belong with the most-recorded pieces in the repertoire, one cannot help but welcome an accomplishment on this artistic level. For a disc combining virtuosic and sonically brilliant treatments of these two eternal favorites I cannot recommend a more satisfying choice. *G. J.*

MOZART: *Concerto No. 5* (see BACH).



\$199.00

THE KLH MODEL ELEVEN

All in One Handsome Case!

A true component system, 28 pounds light, and small enough to fit under a jetliner seat. In a luggage-styled case of vinyl-clad 'Contourlite' are a Garrard AT-6 4-speed record changer modified with a dynamically balanced tone arm and new suspension, a Pickering 380C magnetic pickup with diamond stylus, 2 newly designed KLH speaker systems which separate up to 40 ft., and a 30 watt peak, all-transistor amplifier specially created by KLH. Each circuit function, including separate bass and treble controls, is on its own independent circuit board. Inputs are provided for other music sources, such as a tuner or tape recorder.

NEVER BEFORE

SUCH A

PORTABLE

AS THIS !

Interest: Virtuasic winds
Performance: Highest caliber
Recording: Stunning
Stereo Quality: Superlative

Even though these two Mozart divertimentos do not represent the composer's greatest creations, the music is entertaining, as was its purpose. The scoring has been altered slightly from two horns, two oboes, and two bassoons to the present ensemble of flute, oboe, clarinet, bassoon, and French horn.

Anton Reicha (1770-1836), a Czech composer and contemporary of Beethoven whose works are often startlingly progressive in construction (he also taught Gounod, Franck, and Liszt), wrote twenty-four woodwind quintets, of which the present one is a melodious and charming example. Both the Mozart and Reicha have been recorded before, but the Philadelphia Woodwind Quintet's playing is so infectious that comparisons are unnecessary. The matchless execution of the performers (Robert Cole plays flute in the Mozart and William Kincaid in the Reicha) is complemented perfectly by superb sound. *I. K.*

Ⓜ OKEGHEM: *Missa Mi-Mi*.
OBRECHT: *Missa Salve diva Parens*:
Kyrie. Renaissance Chorus of New York,
Harold Brown cond. BAROQUE 9004
\$4.98.

Interest: Rare Renaissance Mass
Performance: Slushy
Recording: First-rate

One can only rejoice that the many treasures of Renaissance and pre-Renaissance church music are being exhumed from the littered vaults of archives and presented once again as living works of art. The Mass by Johannes Okeghem, a na-

tive of Flanders and one of the most powerful fifteenth-century creators, makes up most of the record, with the excerpt from the Mass by Jacob Obrecht, Okeghem's slightly younger contemporary, occupying one brief band. The *Missa Mi-Mi*, sometimes subtitled *Quarti-toni*, is one of Okeghem's freely composed masses—that is, minus a cantus firmus—and gets its name from the notes repeated by the bass at the beginning of each section.

Harold Brown's chorus is technically superior and does marvels with the difficulties of a capella performance, a feat, however, that is inappropriate to horizontally composed music of this period. Without instrumental support, the vocal lines blur (this is characteristic, in fact, of good a capella) and the melodic angles become lost in a sea of modulations. No doubt, as Mr. Brown explains on the jacket, trumpets and gambas are too expensive, but a few reedy stops on the St. Paul's organ, in the Columbia University chapel where this recording was made, would have served almost as well as the original instruments.

The performances of both works suffer from a resulting vagueness of texture that makes the intricate glories of these scores incomprehensible. Furthermore, the interpretation is distorted by a plethora of soaring, sighing effects and interminably long phrases. The constant vacillation between loud and soft, fast and slow is far too Stokowskian, for all Mr. Brown's obvious good intentions and devotion. The record sound, however, captures the atmosphere of a church interior quite splendidly. *I. K.*

SCHOENBERG: *Two Choral Preludes*
(see BACH-SCHOENBERG).

STRAVINSKY: *Choral Variations* (see BACH-STRAVINSKY).

Ⓜ MOZART: *Divertimento No. 8*,
in F Major (K. 213); *Divertimento No.*
14, in B-flat Major (K. 270). REICHA:
Quintet No. 2, in E-flat Major, Op. 88.
Philadelphia Woodwind Quintet (Robert
Cole and William Kincaid (flutes);
John de Lancie (oboe); Anthony Gigli-
otti (clarinet); Sol Schoenbach (bas-
soon); Mason Jones (French horn). CO-
LUMBIA MS 6315 \$5.98, ML 5715* \$4.98.

PORTABLE STEREOPHONIC PHONOGRAPH

*A Revolutionary New KLH Speaker
Made It Possible !*

The Model Eleven, featuring a pair of unique new speakers, will rival in tone quality not only medium-priced consoles, but medium-priced component systems as well. The astonishing bass performance, freedom from distortion, and clarity of this new speaker are largely due to its unprecedented ratio of magnet weight to moving system, long excursion in relation to cone diameter, and the use of sealed, fiberglass-filled enclosures to prevent cancellation of bass frequencies, permitting full utilization of the amplifier's power.

The Model Eleven is guaranteed for 5 years
(Parts and Labor except for stylus). Normal
repairs free for 2 years; for the next three
years, maximum service charge will be \$12.



KLH RESEARCH AND DEVELOPMENT CORPORATION
30 CROSS STREET, CAMBRIDGE 39, MASSACHUSETTS

CIRCLE NO. 44 ON READER SERVICE CARD

IT'S
TIME
FOR

21 CHANNEL SOUND

If you've had it up to here with percussion albums, directional movement albums, ping-pong albums, and souped-up, gimmicked albums...

IT'S
TIME
FOR

21 CHANNEL SOUND

Clarity...full sound range...maximum separation of instruments...beautiful music...These make up MGM's superb 21 Channel Sound albums.

IT'S
TIME
FOR

21 CHANNEL SOUND

At last! Albums of music that are sheer listening pleasure, first time and every time. At last! Albums meticulously engineered and brilliantly performed.

IT'S
TIME
FOR

21 CHANNEL SOUND

Hear these great new albums:

21 CHANNEL SOUND!
David Rose E/SE 4004

MUSIC IN MOTION
Larry Elgart E/SE 4028

NEW AND EXCITING LATIN
SOUNDS E/SE 4029

MARCH FROM BROADWAY
TO HOLLYWOOD
Paul Lavalle E/SE 4061

A LEROY ANDERSON
CONCERT E/SE 4075

MORE MUSIC IN MOTION
Larry Elgart E/SE 4080

BIG BAND—ACCENT ON
PERCUSSION E/SE 4083

RIVIERA FESTIVAL
E/SE 4086

MGM Records is a division of Metro-Goldwyn-Mayer, Inc.



CIRCLE NO. 50 ON READER SERVICE CARD

88

© © TCHAIKOVSKY: *Piano Concerto No. 1, in B-flat Minor, Op. 23*. Philippe Entremont (piano); the New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6359 \$5.98, ML 5759 \$4.98.

Interest: Popular favorite
Performance: Brilliant
Recording: Superb
Stereo Quality: Excellent

The most thrilling accompaniment I ever heard for this much-maligned score was one Leonard Bernstein and the New York Philharmonic provided Emil Gilels some years ago. The result was even more thrilling than the famed Horowitz-Toscanini tour de force now enshrined on RCA Victor LM 2319. But times have changed since then. Van Cliburn and Russia's Kiril Kondrashin (RCA Victor LSC/LM 2252) have shown us that a poetically restrained and lyrical reading of the Tchaikovsky Concerto can carry more musical communication than can mere fireworks.

Philippe Entremont would seem to be Columbia's answer to RCA's Cliburn in the most-gifted-young-pianist department, and when it came to having him record the Tchaikovsky Concerto, it was natural to pick Bernstein for the accompaniment. The result is a recorded performance that is the first serious competition to Cliburn's.

Entremont's keyboard work is brilliant and exact to a fault, yet his romantic temperament shines through in both the impassioned and intimately lyrical episodes. As for Bernstein, he enters gloriously into the spirit of the thing. I don't think you will ever hear the main theme stated more sweepingly and conclusively than on this recording.

As for sound, this recording wins hands down over all others, thanks equally to the wonderfully spacious acoustic surroundings and to the choice of the piano, which offers an ideal blend of brilliance and tonal warmth. D. H.

© © VARÈSE: *Arcana; Déserts; Offrandes*. Dona Precht (soprano), Columbia Symphony Orchestra, Robert Craft cond. COLUMBIA MS 6362 \$5.98, ML 5762 \$4.98.

Interest: Important modernism
Performance: Superb
Recording: Spectacular
Stereo Quality: Enlivening

No matter what one may think of the avant-garde snobbery that characterizes Robert Craft's professional activities, or of his steadfast conviction that his extremely limited talents are to be squandered on nothing that fails to measure up to his own understanding of Creative Genius, only a man himself as biased as *(Continued on page 90)*

PURCHASING A HI-FI SYSTEM?

TIME PAYMENTS AVAILABLE

Up to 2 years to pay!

Send Us
Your List Of
Components
For A
Package
Quotation

**AIREX
WON'T BE
UNDERSOLD**

All merchandise is
brand new, factory
fresh & guaranteed.

Free Hi-Fi Catalog

AIREX RADIO

CORPORATION

85-MR Cortlandt St., N.Y. 7, WO 4-1820

CIRCLE NO. 3 ON READER SERVICE CARD



If you've recently changed your address, or plan to in the near future, be sure to notify us at once. We'll make the necessary changes on your mailing plate, and see to it that your subscription continues without interruption. Right now — print the information requested in the spaces below and mail it to: HiFi/STEREO REVIEW, 434 So. Wabash Ave., Chicago 5, Illinois.

Name *Please PRINT!*

*Account No.

Old Address

City

State

New Address

City

Zone

State

Mail copies to new address starting with _____ issue.

*(Your Account Number appears directly above your name on the mailing label.)

Great
stocking
gift...



*SPECIALLY PRICED for stocking up
on joyous holiday season sound!*

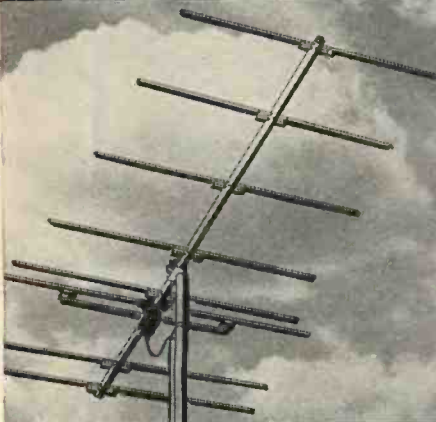


"THREE-FOR-THE-MONEY" SALE! With an ample stockingful of holiday sound to record—here's a "three-for-the-money" tape offer! Save up to \$1.90 on a banded three-pack of all-purpose "SCOTCH"® BRAND Tartan Series Recording Tapes! Standard, extra play or double play lengths, acetate or polyester backing, in 5 or 7 inch reels. High potency oxides assure brilliant sound reproduction on monaural as well as four-track tapes—complete tape to tape, track to track uniformity. And to gild the Christmas Holly, we'll send you a gold plated expandable 40-reel library rack, for just 3 tabs from any "SCOTCH" Recording Tape, and only \$2.50. A \$5.95 value! Send to Magnetic Products Division, Box 3500G, 3M Co., St. Paul 19, Minn.

"SCOTCH", "TARTAN" AND THE PLAID DESIGN ARE REGISTERED TRADEMARKS OF MINNESOTA MINING AND MANUFACTURING CO., ST. PAUL 19, MINN. EXPORT: 99 PARK AVE., NEW YORK. CANADA: LONDON, ONTARIO. ©1962, 3M CO.

Magnetic Products Division **3M** COMPANY

NEW ANTENNA DEVELOPMENT FOR FM AND FM STEREO



Winegard STEREOTRON

Responds to weakest signals but strong signals won't overload it

New Stereotron Antenna and 2 Nuvistor FM amplifier will positively improve your FM set performance; pulls in far-away stations!

Now an FM antenna has been designed by Winegard that will deliver unexcelled FM and FM stereo listening whether you live close to FM stations or 200 miles away. The new Stereotron is so powerful, so efficient that we actually guarantee better performance from your FM, *guarantee* that you will receive 85% of all FM stations in a 200 mile radius.

The Stereotron Antenna (model SF-8) with Stereotron 2 nuvistor amplifier (model AP-320) is the only antenna-amplifier combination that can be used anywhere. Nuvistor amplifier takes up to 200,000 micro-volts of signal without overloading—yet responds to signals of only 1 micro-volt. The Stereotron with nuvistor amplifier has minimum gain of 26 DB over a folded dipole and flat frequency response of $\pm 1/4$ DB from 88 to 108 mc. Antenna is GOLD ANODIZED, amplifier completely weather-sealed. Available for 300 ohm or 75 ohm coax.

SF-8 Stereotron Antenna \$23.65

AP-320 Stereotron Amplifier \$39.95—can be used with any FM antenna.

Write for information and spec. sheets today on the Stereotron and other Winegard FM and TV antennas and accessories. Get FREE Station Log and FM map of U.S.—write today.

World's Most Complete Line of FM and TV antennas, FM-TV Couplers and Amplifiers



Winegard
ANTENNA SYSTEMS

3018-12 Kirkwood Blvd. • Burlington, Iowa
CIRCLE NO. 75 ON READER SERVICE CARD

90

Stravinsky's young disciple could deny that he has performed an inestimable service in bringing the most difficult and recondite of contemporary music to discs. Certainly, this second volume of works by Edgar Varèse is a superb technical achievement and a recording of major importance.

One wonders, however, about Varèse's status as a contemporary composer of major importance. For, truth to tell, it is astonishing how viable these once terrifying works have become over the years. For all of their insistence on exotic instrumental paraphernalia and percussion, how oddly clear and normal his sources of musical supply appear.

Once Varèse's instrumental media lose their terrors for us, we are left with the music itself. And we discover at the bottom of Varèse's musical style undisguised impressionism, conventional atonalism, and the Stravinsky of *Le Sacre*.

No matter what the verdict of the future on Varèse, the listener who has never made contact with these extraordinarily vivid tonal edifices should certainly hasten to his record shop and pick up this disc. *W. F.*

© ® WAGNER: *March in Homage to Ludwig II of Bavaria; Funeral Symphony in Memory of Carl Maria von Weber*. MENDELSSOHN: *Overture for Wind Band, Op. 24; Funeral March, Op. 103*. Musique des Gardiens de la Paix, Désiré Dondeyne cond. WESTMINSTER WST 17014 \$5.98, XWN 19014 \$4.98.

Interest: Curiosities for band

Performance: Adequate

Recording: Rather cavernous

Stereo Quality: Reasonably good

The funeral piece written by the young Richard Wagner in 1844 for the reburial of Weber's remains at Dresden is the most viable item on this disc, certainly more so than the later homage to Wagner's patron, Ludwig of Bavaria. As for the Mendelssohn pieces, they add neither illumination nor stature to the master of the "Italian" Symphony and *Midsummer Night's Dream* music.

The performances by the band of the Paris Police are earnest but a bit soggy and not always true in reed intonation. The recorded sound is cavernous and hence not always well-defined. *D. H.*

WEBERN: *Ricercare* (see BACH-WEBERN).

COLLECTIONS

© ® RÉGINE CRESPIN: Wagner: *Lohengrin: Einsam in trüben Tagen; Euch Lüften. Die Walküre: Eine Waffe; Der Männer Sippe. Parsifal: Ich sah das Kind. Wesendonck Songs*. Régine Cres-

pin (soprano); Orchestre National de la R.T.F., Georges Prêtre cond. ANGEL S 35832 \$5.98, 35832* \$4.98.

Interest: Wagneriana

Performance: Impressive

Recording: Good

Stereo Quality: Appropriate

In all likelihood the name of Régine Crespin, who makes her debut at the Metropolitan Opera this season, will be well known in America by the time this review appears. The artist comes to us with a solid European reputation, based on successes in Paris, Bayreuth, Vienna, Milan, and most recently London, where her Tosca was greatly admired.

This record how notwithstanding, Madame Crespin is not what is generally known as a Wagnerian soprano. Her voice is distinctly Italianate in coloration, with an attractive metallic firmness. Most appealing in the mid-range and well-supported in the low register, it tends to shrillness at the top. While the breaks between registers are often evident in transitional passages, the artist gives evidence of the flexibility and expressive range often found in such unequal voices (Callas being the best example). She is also skillful in conveying a melancholy or tragic quality by the use of the vibratoless *voce bianca*, an effective device when not overdone.

I would not call this an exceptional recital, but it is a satisfying one. As always, Prêtre is an exceptionally gifted accompanist, though the orchestral execution is uneven. First-rate sound. *G. J.*

© ® GIUSEPPE DI STEFANO: *Melodie Celebri*. Tosti: *Ideale; L'ultima canzone; Aprile; Luna d'estate; La serenata; Non l'amo più; Malia; Chanson de l'adieu; 'A vucchella*. Buzzi-Peccia: *Lolita*. Leoncavallo: *Mattinata*. Gastaldon: *Musica proibita*. Giuseppe di Stefano (tenor); orchestra, G. M. Guarino cond. ANGEL S 35837 \$5.98, 35837* \$4.98.

Interest: Fine Italian songs


Performance: Not so good

Recording: Adequate

Stereo Quality: Orchestra subdued

Di Stefano's intentions are good, but his voice is no longer the sensuous and malleable instrument of a decade ago. The disc is not without merit—as witness the lovely elegiac quality of *Non l'amo più* or the dramatic fervor of *Musica proibita*—but the frequent lapses of intonation and the tonal crudities are disconcerting. Italian song specialists will welcome the inclusion of two little-known but appealing Tosti songs, *Malia* and *Chanson d'adieu*. Fans of Di Stefano, however, would derive far more pleasure
(Continued on page 94)

HEAR! HEAR! GIFT IDEAS OF THE YEAR... FROM THE STARS ON RCA VICTOR

 The most trusted name in sound



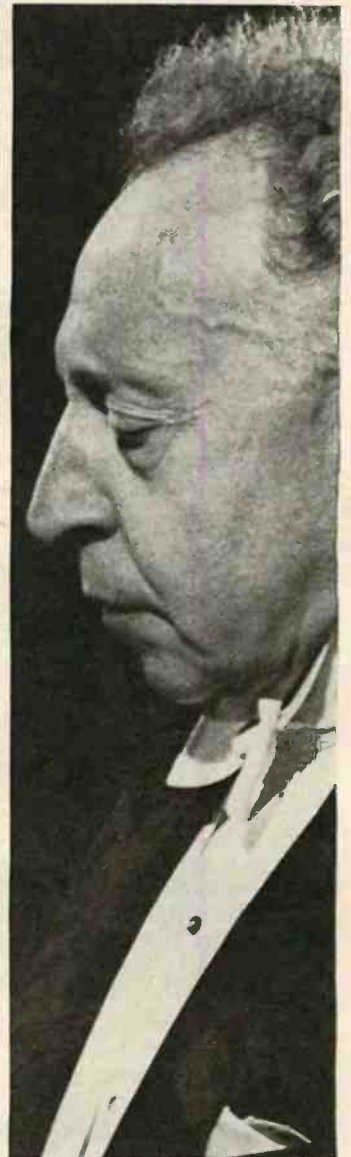
FRITZ REINER/CHICAGO SYMPHONY A thrilling gift! This new Red Seal "sound spectacular," matches to perfection the brilliance and power of a live performance of "Zarathustra," which the *Chicago Tribune* called "...intoxicating opulence ...close to matchless music."



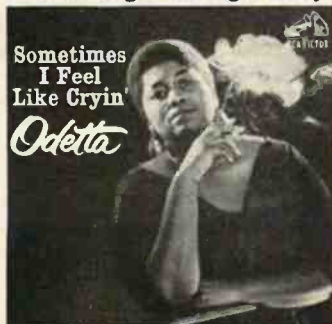
ODETTA When one of the greats in American folk music turns to "the blues," the results are electrifying! Her numbers range from the gospel roll of "I've Been Living with the Blues," to the up-tempo "Be My Woman." Put this brilliant star on your Christmas gift list right away.



OLIVER! You'll be hearing people everywhere by Christmas-time humming tunes from "Oliver!" The Original Broadway Cast album from the smash hit musical adaptation of Dickens' beloved *Oliver Twist* has some of the most enchanting music in a decade! A delightful gift!



ARTUR RUBINSTEIN A "live" recording from the historic concerts at Carnegie Hall, this Red Seal album makes a gift which is a vital document of what the *N. Y. Times* calls "one of the miracles of 20th century pianism." Music by Prokofieff, Villa-Lobos, Debussy, Szymanowski.



MORE CLASSICAL REVIEWS IN BRIEF

DATA

COMMENTARY

© ④ **DEBUSSY:** *Prelude to The Afternoon of a Faun*. **RAVEL:** *Bolero*. **DUKAS:** *The Sorcerer's Apprentice*. **CHABRIER:** *España*. Vienna Symphony Orchestra, Edouard van Remoortel cond. Vox STPL 511850 \$4.98, 11850 \$4.98.

© ④ **FALLA:** *The Three-Cornered Hat*. Jean Madeira (soprano); Vienna Symphony Orchestra, Edouard Van Remoortel cond. Vox STPL 511920 \$4.98, 11920 \$4.98.

© ④ **HOLST:** *The Perfect Fool*. **WALTON:** *Façade: Suite*. **BRITTEN:** *Simple Symphony*. Royal Philharmonic Orchestra, Sir Malcolm Sargent cond. ANGEL S 35889 \$5.98, 35889* \$4.98.

④ **POZDRO:** *Symphony No. 3*. **NORTON:** *Partita for Two Solo Pianos and Orchestra*. Sylvia Zaremba and Digby Bell (pianos); Oklahoma City Symphony Orchestra, Guy Fraser Harrison cond. COMPOSERS RECORDINGS CRI 151 \$5.95.

© ④ **STRADELLA:** *Cantata per il SS. Natale (Christmas Cantata); Sonata for Trumpet, Two String Orchestras, and Continuo*. Soloists, Polyphonic Choir of Turin, Angelicum Orchestra of Milan, Ruggero Maghini cond. Music Guild S 13 \$4.87 to subscribers, \$6.50 to nonsubscribers; M 12* \$4.12 to subscribers, \$5.50 to nonsubscribers.

© ④ **TURINA:** *Rapsodia Sinfonica*. **HALFFTER:** *Rapsodia Portuguesa*. **GRANADOS:** *La Maya Y El Ruisenor*. Gonzola Soriano (piano); orchestra, Odon Alonso cond. LONDON CS 6208 \$5.98, CM 9271* \$4.98.

© ④ **BOISMORTIER:** *Sonate pour les violins, Op. 34*. **DAUVERGNE:** *Concert de symphonies, Op. 3, No. 1*. **MOURET:** *Concert de Chambre, in E Major*. Orchestre de Chambre Gerard Cartigny. Music Guild S 18, \$4.87 to subscribers, \$6.50 to nonsubscribers; M 18* \$4.12 to subscribers, \$5.50 to nonsubscribers.

④ **THE FRENCH ARS ANTIQUA**. Russell Oberlin (countertenor); Charles Bressler and Robert Price (tenors); Gordon Myers (baritone); Martha Blackman (viola da gamba); Saville Clark (musical direction). EXPERIENCES ANONYMES EA 35 \$4.98.

© ④ **HILDE GUEDEN:** *Operetta Evergreens*. Hilde Gueden (soprano); Vienna State Opera Orchestra, Robert Stolz cond. *Sag Ja; Sei nicht bö; Wiener Blut*; and nine others. LONDON OS 25281 \$5.98, 5645* \$4.98.

④ **EIGHTEENTH-CENTURY FLUTE DUETS, Vol. 2:** Beethoven: *Duo in G Major*. Haydn: *Echo in G Major*. Kuhlau: *Duet in C Major, Op. 80, No. 2*. Telemann: *Sonata No. 4, in E Minor* (from "Six Sonatas for Two German Flutes"). Julius Baker and Jean-Pierre Rampal (flutes). WASHINGTON WR 442 \$4.98.

④ **FRANCES YEEND SINGS.** *Arias by Scarlatti, R. Strauss, Rachmaninoff, Debussy, Ravel, Fourdrain, Barber, Naginski, Russell, Quilter, Obradors, Turina*. Frances Yeend (soprano); James Benner (piano). DA VINCI D 203 \$4.98.

These performances are peculiarly lifeless and oddly insensitive. The Debussy orchestra sounds hard and tinny, and the studied monotony of Ravel's *Bolero* resembles a musical miscalculation rather than the tour de force of orchestral expertise that the work is. *W. F.*

This performance of Falla's great dance score is creditable for its surface vitality, but it still doesn't compare with Ansermet's recent performance on London. The recorded sound is good. *W. F.*

Sir Malcolm Sargent has endowed this collection of twentieth-century English ballet music with just the right light touch, with just the right mock sobriety. The sound is clean, and the stereo is fine. *W. F.*

Both of these works are conservative, professional, and listenable. Pozdro's easy lyricism suggests a sort of subdued Howard Hanson and is, indeed, rather touching. However, Norton's *Partita* is old-fashioned and too predictable. The recorded sound is only fair. *W. F.*

Alessandro Stradella did much to advance the concerto grosso, as is evident in the striking cantata contained in this collection. It should not be missed by any lover of Baroque music. Although the reproduction is a bit dry and afflicted with tape hiss, the recording is otherwise more than adequate. *I. K.*

While none of the performances here seem in any way exceptional, they are indisputably musical and sympathetic. The performances are lively, the stereo quality good, and the recording, in general, serviceable. *W. F.*

These three works are good examples of the best standard of eighteenth-century French writing: stylistically a blend of Baroque and Rococo. The performances here, however, are lacking, and the recorded sound tends to be wiry and constricted. *I. K.*

This disc contains examples of French music of the Middle Ages, a period of musical growth when the sacred and secular were combined. Since collections of this type are rare, the recording is valuable, though mostly for the scholar. Extensive notes and texts are included, and the sound is slightly dry but acceptable. *I. K.*

Miss Gueden sails happily through these operetta excerpts. The collection, including both the familiar and not so, catches all of the liquid beauty and schmaltz inherent in melodies for this genre. The recording is satisfactory and the stereo quality quite acceptable. *S. G.*

Here are extraordinarily skillful performances, by two of the world's finest flutists, of unusual repertoire. The Kuhlau is both spectacular and virtuosic, and the Beethoven is an interesting example of the composer's early work. The recording is quite natural, but close miking causes occasional distortion. *I. K.*

In this unusual collection of seldom-heard songs Frances Yeend displays sensitive and expressive artistry, although her voice is not without an occasional waver. The sound and balances are acceptable, the surfaces less so. *G. J.*



Marantz Model 8B, Dual 35-watt Stereo Amplifier, \$264.

Here's why you need this amplifier...

There are three amplifier characteristics which determine the realization of maximum performance quality from a given loudspeaker. First in importance is stability (a characteristic which is not fully understood by many in the industry). Next in importance are low distortion and wide power response. These are the prime factors which make one amplifier sound better than another. In all these respects the Marantz Model 8B is conceded to be in a class by itself. Other designs may have succeeded in approaching one or another performance characteristic, yet none have equalled the 8B amplifier in overall excellence. In fact, except for its conservative 35 watt rating, it is virtually identical in characteristics to the remarkable Marantz Model 9 amplifier.

Long term reliability is also important to the owner. As is true with all Marantz products, parts and construction are of the highest grade in the field. An individual report is packed with each amplifier stating its performance under rigid tests. Assurance of the continuation of its fine performance is backed by a full two year warrantee.

The vast majority in the high fidelity industry use Marantz in their own personal systems, as well as for demonstrations and tests of their products. Follow their lead where only the best possible results are acceptable. Send for free booklet 56F.



The precision quality of the Model 7 Stereo Preamplifier makes it a perfect match for the 8B Amplifier. \$264. Cabinet extra

marantz

25-14 BROADWAY, LONG ISLAND CITY 6, NEW YORK

CIRCLE NO. 52 ON READER SERVICE CARD



to make professional quality stereo tape recordings your recorder must have three heads

All professional tape recorders have three separate heads—one erase, one record, one playback. Record heads and playback heads have different gap widths. A wide gap record head is a must to record all the sound on the tape. A narrow gap playback head is a must to reproduce all the sound from the tape. Professional quality sound on sound recordings can be made only on a recorder with three heads.

The Concord 880 was designed for Connoisseurs of fine music—for those who want to hear and appreciate the difference between ordinary tape recordings and the fine professional recording and sound reproduction of the Concord 880.

Other important professional features of the Concord 880 include:

- all push button operation
- 4-track stereo record—playback
- new varisync flutter free salient pole drive motor
- sound with sound recording
- exclusive Concord computerized channel indicator
- three speeds
- built in monitoring
- dual full range speakers
- 10 watt dual amplifier
- dual cathode follower high impedance outputs

The 880 includes two professional dynamic microphones in a compact unit perfect for use as a portable stereo recording and playback system—ideal as a permanent part of your hi-fidelity music system.

Compare the Concord 880 and see why it offers much more—in performance—in features—in reliability—in value.

Make a recording quality comparison test at your dealers—if you're a connoisseur you'll hear the difference.

If you'd like a copy of Concord's booklet, "All the Facts" send 10¢ to Concord Electronics Corporation

The best value in Stereo Tape Recorders—under \$400.00

CONCORD 880

CONCORD ELECTRONICS CORPORATION

809 North Cahuenga Boulevard, Dept. F, Los Angeles 38, California

CIRCLE NO. 25 ON READER SERVICE CARD

from the singer's earlier song collections (Angel 35469 and 35470).

Pop-styled accompaniments are used, but they do not help much. Neither the singer nor the orchestra is reproduced to good advantage. *G. J.*

© ® LÉON GOOSSENS: *The Art of Léon Goossens*. Bach: *Sinfonia from the "Easter Cantata"*; *Sinfonia from Cantata No. 156*. Fiocco: *Arioso*. Pierné: *Aubade*. Franck: *Andantino*. Hughes (arr.): *Irish Song*. Templeton: *Scherzo Caprice*; *Siciliana*. Senaillé: *Entrée et cotillon*. Richardson: *Roundelay*. Barthe: *Couvre-feu*. Nicholas: *Melody*. Kelly: *Jig*. Léon Goossens (oboe). Gerald Moore (piano). ANGEL S 35794 \$5.98, 35794 \$4.98.

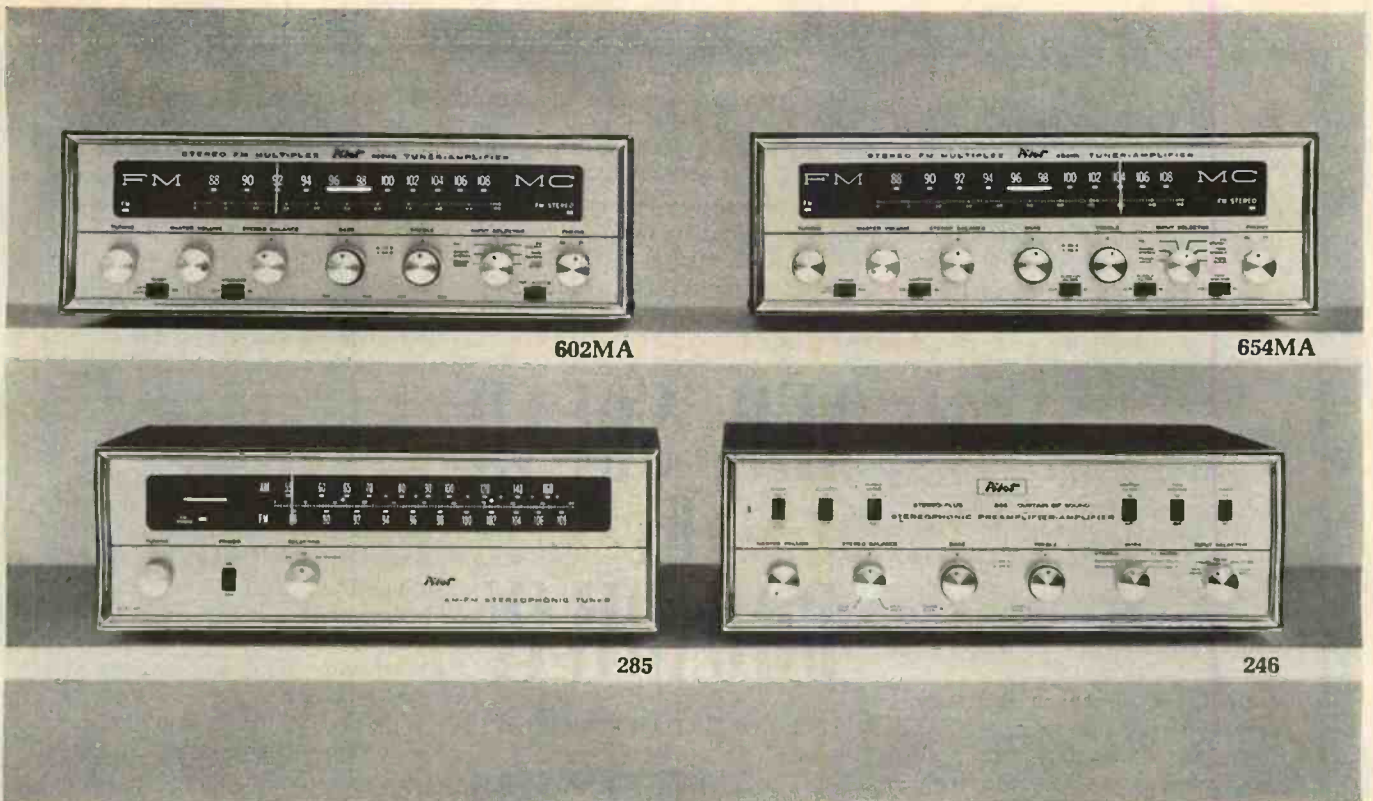
Interest: For oboe fanciers
Performance: Sensitive
Recording: Satisfactory
Stereo Quality: Appropriate

There is no gainsaying the beauty and integrity of Léon Goossens's musicianship throughout the entire course of the thirteen selections he has chosen to play. But the heavy vibrato exhibited in the more sustainedly lyrical works, such as the Bach "Easter Cantata" Sinfonia, is painful to hear after listening to Goossens's performance of the same music recorded in the 1940's. Furthermore, it is a shame this disc did not offer Mr. Goossens in more works of length and substance. World Record Clubs of England recorded Mr. Goossens in the Mozart Oboe Concerto a year or so ago. Dare we hope the performance will turn up on the Music Guild label over here? Meanwhile, how about some vintage Goossens on Angel's Great Recordings of the Century series? *D. H.*

© ® RITA GORR: *The Operatic World of Rita Gorr*. Wagner: *Lohengrin: Entweihte Götter*; *Tristan und Isolde: Isolde's Liebestod*. Massenet: *Werther: Air des Lettres*. Verdi: *Don Carlos: O don fatale*; *Il Trovatore: Condotta ell'era in ceppi*. Mascagni: *Cavalleria Rusticana: Voi lo sapete, o mamma*. Saint-Saëns: *Samson et Dalila: Printemps qui commence*; *Amour! viens aider*. Gluck: *Orphée et Eurydice: J'ai perdu mon Eurydice*; *Alceste: Divinités du Styx*. Rita Gorr (mezzo-soprano); Orchestre du Théâtre National de l'Opéra, André Cluytens cond. ANGEL S 35795 \$5.98, 35795* \$4.98.

Interest: Major vocal artist
Performance: Sumptuous
Recording: Fair
Stereo Quality: Understated

In the light of this recorded evidence, "the operatic world of Rita Gorr" is a wide world indeed. The range and va-
(Continued on page 98)



Hear here.

Hear the astonishing new sound... the clean, rich, surrounding sound... the pure, simple, ear-catching sound... of PILOT. Hear it reproduced with all the dimension and depth that characterize the very best in modern stereophonic high fidelity.

Hear your favorite music with the 30-watt **602MA FM Stereo Receiver**, which includes PILOT's unique Multiplex circuit (better than 30 db separation); automatic FM Stereo indicator; record changer, turntable, tape transport and recorder connections;

and complete control versatility, including rumble and scratch filters—only 249.50 with cover. (The 602SA, with added AM, is just 299.50.)

Hear your music favorites with the 60-watt **654MA FM Stereo Receiver** (top-rated by HiFi/STEREO REVIEW), including FM Multiplex, automatic FM Stereo indicator light and 14 controls... for only 329.50 with cover.

Hear your favorite broadcasts with the **285 FM Multiplex-AM Tuner**, only 159.50... combined with the 60-watt **246 Integrated Stereo Amplifier**,

top-rated by an independent consumers' laboratory—with 12 stereo inputs and 14 controls, 199.50.

Whichever PILOT component you happen to select, you're assured of a quality instrument that is second-to-none. And you're also assured of incomparable sound enjoyment that must be heard to be believed. Where? At your PILOT dealer, of course.

PILOT offers you a wide range of stereophonic components as well as a variety of three-way speaker systems. For complete literature, write:

PILOT RADIO CORPORATION, 37-32 36TH STREET, LONG ISLAND CITY 1, N. Y.

AMONG the more interesting recent developments in recorded sound are the special acoustical phenomena now associated in the public mind with the Command label and its presiding spirit, band-leader-producer Enoch Light. Having already won, in the industry, a summary epithet of their own—"Command sound"—these phenomena are interesting not only in terms of their special sonic character, which is bold, brilliant, and superrealistic, but also for their general meaning in the context of current recording trends. On the one hand, Command sound invites consideration of the techniques (and the knowledgeably maverick critical ear) that have produced it. And on the other, it prompts reference to the public taste to which it is so confidently (and successfully) presented.

Since the appearance of Command's widely noted "Stereo/35MM" album (reportedly in recent months the demonstration record of choice at the equipment retail level), Mr. Light's technical procedures have received much discussion. In brief, they involve a preference for spacious recording sites (Soldiers and Sailors Memorial in Pittsburgh, Carnegie Hall in New York); for what appears to be exceedingly close and detailed miking; and for, more particularly, the standard use of thirty-five-millimeter magnetic film instead of half-inch recording tape. It is Mr. Light's purpose, as I understand it, to inscribe this hospitably wide medium, at whatever cost in repeated takes, with a maximum load of unabridged or "unsqueezed" tonal information; and to transfer, in turn, the greatest possible share of this electronic data, and at whatever cost in experimental engineering, frayed nerves, and junked masters, to his finished records.

The results of these procedures may now be studied in three spectacular new Command recordings in different categories—popular, show, and classical. The last, presenting Beethoven's Fourth Symphony, will be reviewed in these pages at a later date. The following paragraphs are concerned only with the first two, and it may be said at once that, of all current releases, they are the ones least likely to be nominated for honors as background music.

The popular album (RS 840SD \$5.98, RS 33840 \$4.98) has an eleven-word title, herewith condensed to "Irving Berlin"; it is an orchestral

collection of that composer's hit tunes recorded (and conducted by Mr. Light) at Carnegie Hall. The Berlin tunes have never received more imposing treatment. The arrangements by Lew Davies are the most eventful, not to say hectic, in recent memory, being tailored to Mr. Light's brisk tempos and, of course, his implacable

Norman Treigle, and Jon Crain. Mr. Drake is the only nonoperatic performer present, but his undimmed zest and strongly projected theatrical authority more than justify his stellar presence here. The sea-shanty bounce of his duet with Norman Treigle, *Blow High, Blow Low*, produces a supershowstopper in a performance full of them. And Miss Peters, from first to last, is the impeccable vocal realization of a showman's dream.

Although Command's *Carousel* is the only musical, onstage or off, in which I have distinctly heard not only every syllable but the very punctuation, its sound differs strikingly from that of the Berlin album. As contributing to theatrical illusion, it is much less dry and is provided with considerable auditorium resonance. As compared with symphonic sound, Broadway pit sound, in the interests of flexibility and brilliance, is traditionally low on bass, high on brass and strings. On its own luxurious level, *Carousel* in the main follows this tradition.

But I believe that what Mr. Light has really produced is not theater sound as it is, but as Broadway nostalgia, perhaps, tells us it *was*, in the heyday of the big, vital, brassy musicals of the Thirties. The effect is rather as if these memorable qualities had been abstracted and presented to us under a tremendously powerful lens. The impressionism, acoustical ambiguity, confused colors, and indistinct melodic profiles that afflict the real theater—these are not for Mr. Light, and one feels that his rejection of them is not simply a preference but a passion.

One cannot quarrel with the hard flame of an acetylene torch because it is not the soft glow of coals on a grate. I think it would be a serious mistake to suppose that these recordings represent simply a primitive love of driving dynamic excitement for its own sake; or to imagine that the special but sophisticated acoustical taste responsible for creating them is not acutely aware of those forces, in contemporary aesthetics, which have given us all-glass buildings, say, or overpowering photographic closeups, or synthetic flowers of uncanny realism and "presence." All of these have been created in a spirit of bold excess, all of them are extremely popular—and all, probably, will be with us for some time to come. So, if I am not much mistaken, will Command sound and Mr. Light.

NEW SOUND ON BROADWAY

BY ROBERT OFFERGELD



ENOCH LIGHT
Sound in a spirit of bold excess

demand for presence and definition. This album was obviously designed as a knock-'em-cold bravura piece. In *Dancing Check to Check*, for example, the dryness and dazzling clarity of its sound permit an astonishingly crisp dialogue between thunderous full orchestra and a flighty solo piccolo—an audacious acoustical adventure that borders on comic fantasy.

The show album (RS 843SD \$5.98, RS 33843 \$4.98) is the all-time favorite Rodgers and Hammerstein musical, *Carousel*. This is a lavish, all-star production headed by Alfred Drake and Roberta Peters, who receive distinguished support from Claramae Turner (a standout in the show's celebrated lyric credo. *You'll Never Walk Alone*), Lee Venora,

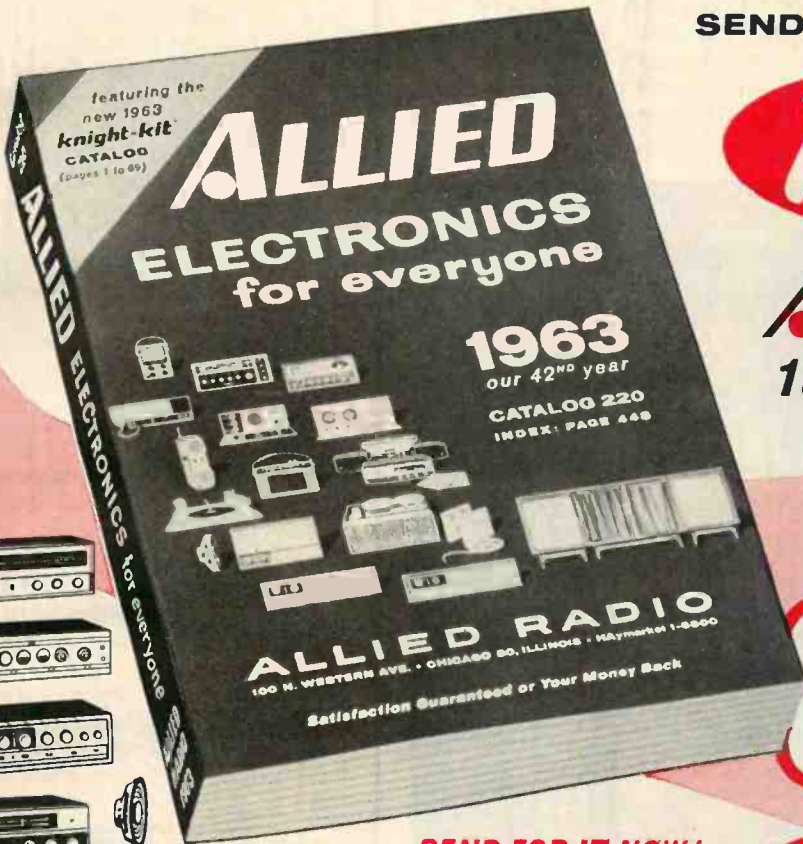
COMMAND RECORDS

save most on stereo hi-fi and recording

SEND TODAY FOR YOUR

FREE

ALLIED
1963 CATALOG



**464 PAGES
WORLD'S LARGEST**

see exclusive
**ALL-TRANSISTOR STEREO HI-FI
MULTIPLEX FM
BEST BUYS IN STEREO RECORDS**

see what's new in
**TAPE RECORDERS
BIG SAVINGS ON TAPE**

see exciting build-your-own
**knight-kits®
savings up to 50%**

SEND FOR IT NOW!

BIGGEST SELECTION • BIGGEST SAVINGS
Send today for your **FREE** 1963 Allied Catalog. World's largest hi-fi selection, including products and values available only from Allied. Save on complete Stereo systems, all famous-make components. Save most with exclusive **KNIGHT®** super-value components and quality build-your-own **KNIGHT-KITS®**. Get our money-saving quotations for component systems of your own choice. For everything in Stereo hi-fi and recording, for everything in Electronics, get your **FREE** 464-page 1963 **ALLIED** Catalog—send for it now!

SEE EVERYTHING IN ELECTRONICS FOR MODERN LIVING!

FREE



MAIL COUPON TODAY ▶

NO MONEY DOWN: Now! Get More Buying Power with your Allied Credit Fund Plan—Up to 24 Months to Pay!

satisfaction guaranteed or your money back

ALLIED RADIO

America's Stereo Hi-Fi Center

ALLIED RADIO, Dept. 32-20-M
100 N. Western Ave., Chicago 80, Ill.

Send **FREE** 1963 **ALLIED** Catalog

Name _____
PLEASE PRINT

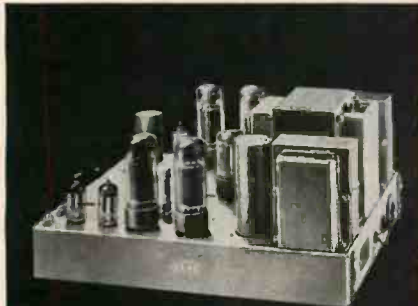
Address _____

City _____ Zone _____ State _____

HEAR! HEAR! In High Fidelity, the name LEAK is acclaimed "The Finest." Performance, Engineering and lowest distortion merit this reputation... as yet unsurpassed. Now LEAK's unrivalled engineering is graced by the elegance of the finest in modern design... styling so beautiful that it has just been awarded the coveted Fashion Foundation of America Gold Medal.

As a critical listener with an equally discriminating eye for appearance, the NEW LEAK Line merits your attention. See* the dynamic, revolutionary NEW LEAK Piston-Action "Sandwich" Speaker System—"the first major invention in loudspeakers since 1925." See* the powerful NEW LEAK "Stereo-60" Amplifier with the "straight-line" response curve. See* the NEW LEAK "Point-One" Control Center—choice of professional broadcast engineers. See* the sensitive NEW LEAK FM tuner with multiplex adaptability... you will even marvel at the Decrodisc controls which color-blends the NEW LEAK system to your room decor...

... they await your appraisal at your nearest LEAK Franchised Dealer



NEW LEAK "STEREO 60"
60 WATT AMPLIFIER



NEW LEAK FM TUNER



NEW LEAK STEREO
CONTROL CENTER

THE NEW LEAK PISTON
ACTION SPEAKER SYSTEM



THE NEW LEAK LINE

FASHION FOUNDATION OF
AMERICA'S GOLD MEDAL FOR
DISTINCTIVE STYLING.



*of course, be sure to HEAR it!



LONDON
ENGLAND
LEAK
RESEARCH • ENGINEERING • MANUFACTURING

Literature,
Performance data & Price List
available upon request

Exclusive U.S. Representatives:

ERCONA CORPORATION, 16 West 46th St., New York, N. Y.
In Canada: ELDON INDUSTRIES of CANADA LTD., Don Mills, Ontario

riety of her program calls to mind Maria Callas, and it is interesting to note that four selections from the Callas "French Operatic Arias" disc appear among Miss Gorr's choices.

There are few singers today, in any range, who can produce sounds of such lovely quality with such an unbroken perfection of line. The voice is a true mezzo, with a smooth, creamy quality throughout the range. Rising to a high B with seeming ease and without a loss of richness, it descends to an effective low register without resorting to a barrel-like resonance in the chest tones.

Fortunately, the interpretive gifts of Miss Gorr are worthy of her vocal endowments. In the Massenet and Saint-Saëns excerpts, graceful phrasing and restrained passion strike an ideal balance. But the volcanic delivery of Ortrud's "Entweihete Götter" proves that she also has an abundance of temperament, when needed. Her Gluck is equally assured, and only Callas can make Orpheus's lament more effective. The *Liebestod*, on the other hand, is a trifle unrapturous, and, of the Italian arias, only "Voi lo sapete" is on the highest level. Since this recording was made several years ago, however, one would expect Miss Gorr to have a deepened mastery of the Italian style today.

The orchestral accompaniments are always adequate, but they do not belong with Cluytens's most distinguished achievements. An intolerable amount of clicks and pops marred the surface of the review copy. G. J.

RECORDING OF SPECIAL MERIT

© ® DIETRICH FISCHER-DIESKAU: Liszt: *Es muss ein Wunderbares sein*; *Three Sonnets by Petrarca*; *Oh! quand je dors*; *Die drei Zigeuner*; *Die Vätergruft*; *Der Alpenjäger*; *Blume und Duft*; *Vergiftet sind meine Lieder*; *J'ai perdu ma force*; *Ihr Glocken von Marling*. Dietrich Fischer-Dieskau (baritone); Jörg Demus (piano). DEUTSCHE GRAMMOPHON SLPM 138793 \$6.98, LPM 18793* \$5.98.

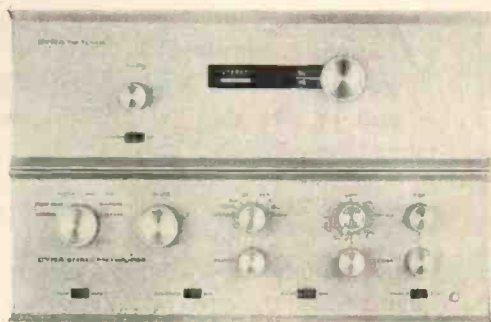
Interest: Unusual
Performance: Tour de force
Recording: Good
Stereo Quality: Centered

There have always been Liszt songs in the catalogs, but only a scattered handful at any given time, and nearly always the same ones. Here, at long last, is the first all-Liszt recital, and the first recorded opportunity to appraise Liszt as a composer of songs.

Boldness of imagination, turbulence, a flair for the theatrical—these Lisztian characteristics are amply manifest here. So is another familiar trait: eclecticism.

(Continued on page 102)

WILL



REPLACE



?

No, Music-Lover—take heart. Live music is here to stay. But when recorded music can be so perfectly played back that *even experts* can't tell the difference from a live performance, this is big news for those who love music, live or otherwise. For three years now, thousands of discriminating listeners have attended concerts of the Fine Arts Quartet, sponsored jointly by the manufacturers of Dynakit amplifiers and AR speakers. Performances were so arranged that the audiences were alternately listening to live and recorded portions, without prior announcement as to which was which. These are typical comments of recognized experts:

C. G. McProud, editor of Audio reported: "We must admit that we couldn't tell when it was live and when it wasn't." The Herald Tribune referred to "awesome fidelity." Record reviewer E. T. Canby wrote: "My eyes told me one thing, my ears another." Ralph Freas, audio editor of High Fidelity, wrote: "Few could separate the live from the recorded portions."

When reproduction and reality cannot be separated, the reproducing equipment has achieved the top-most *practical* level of quality. And when that equipment is so moderately priced as Dyna Mark III amplifiers and PAS-2 pre-amplifiers, the obvious conclusion is that you *can* spend more money but you *can't* get higher quality. Anybody can build a Dynakit, including you, Music-Lover. And you can be confident that it will work well with performance indistinguishable from the original source of sound.

All Dynakits are designed with top performance as the primary objective. In any power range, mono or stereo, the established excellence of Dynakits is assured. If Dynakit's superior engineering, high quality parts and functional layout give you such fine performance that you can't *tell* the difference, why *pay* the difference?

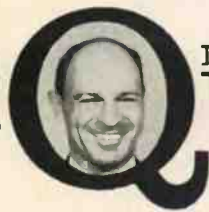


A NEW NOTE OF ELEGANCE FOR YOUR DYNAKITS: Handsome accessory satin-tone front panels and die-cast knobs install easily on all past and present preamps and tuners. Side-by-side or stacked, the effect is that of a single harmonious unit. Brackets are included for easy panel-mounting in a cabinet. See them at your dealer.

DYNACO, INC. 3912 POWELTON AVE., PHILADELPHIA 4, PA.

CABLE ADDRESS: DYNACO PHILADELPHIA

Write for complete descriptive literature



1. MARRIAGE is a well-represented institution on the operatic stage. Name the wife of each of the following: (a) Lt. Pinkerton, (b) Florestan, (c) Canio, (d) Orpheus, (e) Wotan.

2. ABOUT a quarter of a century ago, the technicians of Hollywood achieved stereo sound in a film that featured animated cartoon interpretations of classical masterpieces played by a symphony orchestra. (a) What was the name of the movie? (b) Who was its producer? (c) What orchestra and conductor were featured? (d) Name at least three compositions that were performed.

3. FOR MANY years after Johann Sebastian Bach's death, his music was all but forgotten. Hearing the great composer's work referred to as "a mere arithmetical exercise," a later composer challenged this viewpoint by producing the *St. Matthew Passion* on March 11, 1829, its first performance since Bach's death eighty years earlier. Who was this champion of Bach's music?

4. WHEN the form of the classical four-movement symphony crystallized, a dance movement usually separated the slow second movement from the brilliant fourth movement. However, Beethoven substituted a livelier, more brusque form of rhythmic movement in his symphonies. (a) What dance form did Haydn and Mozart employ? (b) What did Beethoven replace it with?

5. COMPOSERS sometimes develop an affection for a particular melody or theme, employing it in more than one composition. Beethoven had such a favorite, and he used it in a ballet, a contredance, as the theme for a set of piano variations, and as the theme for the variations that conclude one of his greatest symphonies. Can you identify the theme?

6. WHAT operas have librettos based on the following literary works: (a) Victor Hugo: *Le Roi s'amuse*; (b) Alexandre Dumas, fils: *La Dame aux Camélias*; (c) Sir Walter Scott: *The Bride of Lammermoor*; (d) Virgil: *The Aeneid*; (e) George Crabbe: *The Borough*.

7. NUMBERS in music often seem to have a mystic significance, but sometimes they merely serve as a kind of shorthand. What is meant by (a) the "Nine"? (b) the "48"? (c) the "Three B's"?

8. IN 1912, the first blues song was published: W. C. Handy's *The Memphis Blues*. Soon after, Handy wrote another, about how he had hated to see the day end because it meant another night of trying to sleep on the hard cobblestones



COLUMBIA RECORDS

along the banks of the Mississippi. He could find no publisher for this song, so he and a friend formed their own company in 1914 and published it themselves. In the years that followed, the song became a popular classic. What is it?

9. A FEW MOVIES have been based on the lives of classical musicians, but more have featured the supposed biographies of pops and jazz performers. Who were the inspirations for (a) *With a Song in My Heart*; (b) *The Five Pennies*; (c) *Is Everybody Happy*?

Warren DeMotte has written a new book, *The LP/Stereo Record Guide & Tape Review*. Comprising comparative reviews of thousands of recordings, the 320-page paperback book sells for 95¢ in record and book stores, or it may be ordered postpaid from Argyle Publishing Corp., 298 Fifth Avenue, New York 1, N. Y.

ANSWERS:

1. (a) Kate. (b) Leonore, (c) Nedda. (d) Eurydice, (e) Fricka.
2. (a) *Fantasia*; (b) Walt Disney; (c) The Philadelphia Orchestra under Leopold Stokowski; (d) Bach's *Tocatta and Fugue in D Minor*; Beethoven's "Pastoral" Symphony; Dukas' *The Sorcerer's Apprentice*; Moussorgsky's *Night on Bald Mountain*; Ponchielli's *Dance of the Hours*; Schubert's *Ave Maria*; Stravinsky's *The Rite of Spring*; Tchaikovsky's *Nutcracker Suite*.
3. Felix Mendelssohn, whose initiative led to a revival of interest in Bach and a re-evaluation of his accomplishments.
4. (a) a minuet, (b) a scherzo.
5. The "Eroica" theme, used earlier in the *Creatures of Prometheus* ballet and the *Eroica Variations, Opus 34*, and also in one of the popular *Contredanze*.
6. (a) Verdi's *Rigoletto*; (b) Verdi's *La Traviata*; (c) Donizetti's *Lucia di Lammermoor*; (d) Purcell's *Dido and Aeneas*; (e) Britten's *Peter Grimes*.
7. (a) Beethoven's nine symphonies; (b) The forty-eight preludes and fugues of Bach's *Well-Tempered Clavier*; (c) Bach, Beethoven, and Brahms.
8. *The St. Louis Blues*.
9. (a) Jane Froman, (b) Red Nichols, (c) Ted Lewis.

THIS MAN is *not* disturbing his wife while he listens to a stereo concert . . . and he's sitting out in the audience where he wants to be . . . *not* in the middle of the orchestra (where he'd be with ordinary headphone stereo). Right by his hand he can control volume; adjust left-right balance to suit the music source and the best hearing conditions for him; switch from mono to stereo, or stereo with SPACE-PERSPECTIVE*; individually select and/or reverse channels; switch speaker system. 'Phone jacks for two. All this in Jensen's new CC-1 Headphone Control Center with SPACE-PERSPECTIVE . . . an attractive, compact, versatile unit you can place anywhere . . . even hang on the wall.

What makes the *extra* difference is SPACE-PERSPECTIVE . . . the amazing headphone development which approximates more closely the sensation of listening to a stereo speaker system in a room. In ordinary headphone listening, left channel sound is confined to the left ear, and right channel sound to the right ear. In stereo speaker listening, sound from the left speaker reaches the left ear *and also* the right ear by means of the natural diffraction of sound waves around the head; and right speaker sound will reach the left ear in the same manner, thus resulting in what we all recognize as natural stereo sound in realistic perspective. SPACE-PERSPECTIVE adds this diffraction, which is missing in ordinary headphone listening, by electrically cross-feeding sound from one channel to the other to simulate the passage of sound waves around the head. You are now "in front of the speakers" via headphones . . . not in the middle where the sounds are isolated to each ear.

The CC-1 will operate with some other stereo headphones . . . but for best results the Jensen HS-1 'phones are recommended . . . the new professional stereo headphones which offer the most advanced features for top acoustical performance and comfort. The CC-1 Control Center sells for \$39.95 . . . HS-1 Stereo Headphones for \$24.95 . . . and a CFN-1 SPACE-PERSPECTIVE network only, with input jack, for \$19.50. Write for Brochure MH. Jensen Manufacturing Company, Division of The Muter Company, 6601 S. Laramie Ave., Chicago 38, Illinois.



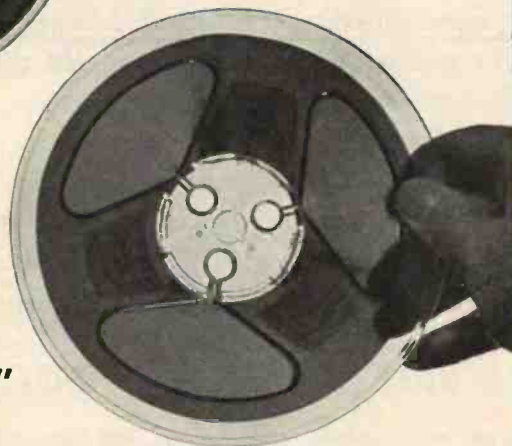
*T.M. Licensed by CBS Laboratories Division, Columbia Broadcasting System, Inc.





UP TO
25%

- more tape
- more recording time
- more value



with New
"Professional Length"

BY

AMERICAN



COMPARE

LENGTH ON STANDARD 7" REEL			
BASE MATERIAL	AMERICAN TAPE	ALL OTHER BRANDS	PRICE
1 1/2 MIL ACETATE	1500 ft.	1200 ft.	Same
1 MIL ACETATE	2000 ft.	1800 ft.	Same
1 MIL MYLAR	2000 ft.	1800 ft.	Same
1/2 MIL MYLAR tensilized	3000 ft.	2400 ft.	Same

AMERICAN'S new "Professional Length" is developed to satisfy the blank tape enthusiast's demand for more tape and more playing time on the standard 7 inch reel . . . and at NO increase in price. Thanks to "OC-7", a revolutionary new oxide concentrated formula, you can buy the finest tape in the world, acetate or mylar base, and receive up to 25% more recording pleasure.

For the name of the AMERICAN tape dealer nearest you, write to the address below.

GREENTREE



ELECTRONICS

291 S. LA CIENEGA BOULEVARD
BEVERLY HILLS, CALIFORNIA

When Liszt chose to set music to an Italian text he did so in a fervently Mediterranean, almost operatic, fashion. His French songs bore an equally idiomatic stamp and, working with German texts, he mastered the art of concise communication as well as that of the sweeping narrative. In Liszt there was no Schubertian delicacy or poignancy; he tended to overstate, and sometimes exploded into formlessness. But at his best he was a fascinating and often original creator, combining the surging passion of Schumann with the harmonic adventure of Hugo Wolf. Aside from the elaborate, sometimes even overpowering, nature of his piano writing, skillful evocation of mood and atmosphere was his forte.

It takes great interpretive art to do justice to these qualities, and it is good to hear some of these songs for the first time without prior exposure to inferior recorded interpretations. Demus plays the demanding piano parts in a manner that makes him a full partner, and it is obvious that this was the very least the composer intended his pianists to be.

For the gifts of Dietrich Fischer-Dieskau, Liszt is a challenging and rewarding showcase. The range of expression is enormous—from the hushed, rapturous *Es muss ein Wunderbares sein* to the violent *Der Alpenjäger*, from the sentimental yearning of Hugo's *Oh! quand je dors* to the contemptuous bitterness of Heine's *Vergiftet sind meine Lieder*. A lesser artist might have treated the Petrarca sonnets on a smaller scale, but Fischer-Dieskau packs a full gamut of expression into them, even at the risk of overdriving his voice in the climaxes. There are also instances of vocal strain elsewhere, notably in *Oh! quand je dors*, but there is no lack of imagination or insight, and no limit to this singer's gifts of characterization and to his knowing exploitation of the poet's meaning.

The reproduction is rich and full, though there is occasional fuzziness in the piano tone. Full texts and translations are supplied. G. J.

RECORDING OF SPECIAL MERIT

© ® DIETRICH FISCHER-DIESKAU: Schubert: *An die Leyer*; *Philoktet*; *Memnon*; *Fahrt zum Hades*; *Orpheus*; *Orest auf Tauris*; *Der entschüttete Orest*; *Fragment aus dem Aeschylus*; *Der zürnenden Diana*; *Lied eines Schiffers an die Dioskuren*; *Aus Heliopolis*; *Freiwilliges Versinken*. Dietrich Fischer-Dieskau (baritone); Jörg Demus (piano). DEUTSCHE GRAMMOPHON SLPM 138715 \$6.98, LPM 18715* \$5.98.

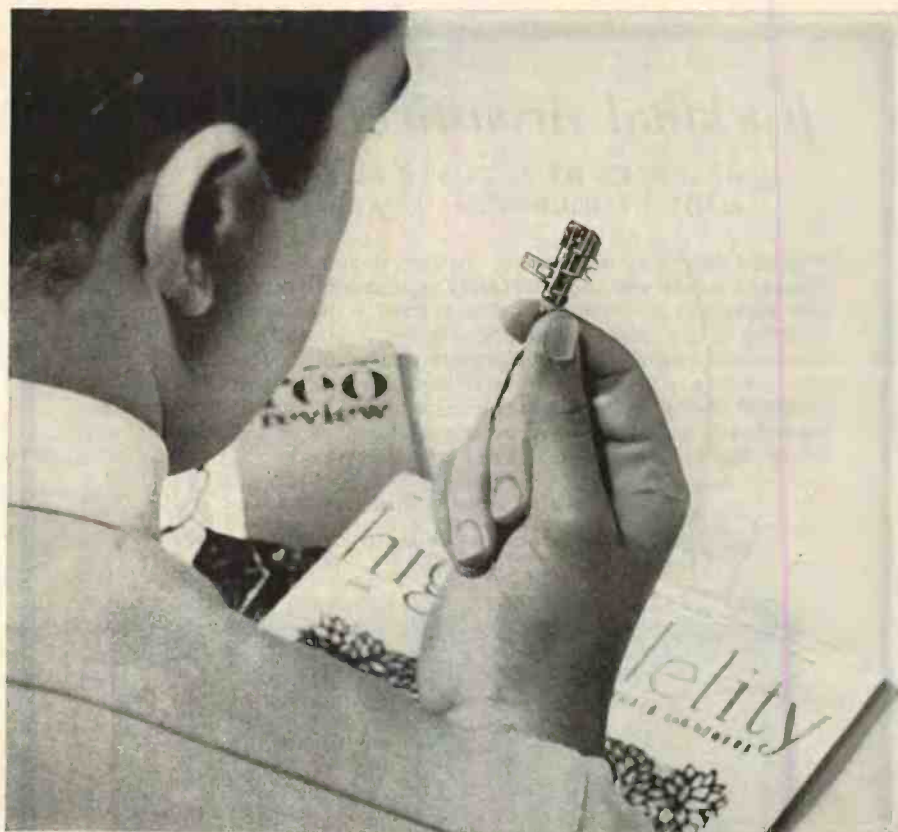
Interest: Rarely heard Schubert
Performance: Absorbing
Recording: Excellent
Stereo Quality: Not evident

(Continued on page 105)

The day may not be far off when every one of Schubert's songs will be recorded, a prospect made even brighter by the likelihood that Fischer-Dieskau will be the artist to bring it about. The present recital, appropriately titled "Songs of Greek Antiquity," is a substantial move in that direction. All but two of these songs are set to the poems of Johann Mayrhofer, a friend of Schubert's and a poet of classical leanings. They originated in the composer's earlier creative period (1816-1822), and not all are on his highest level of inspiration. But the best of them are masterpieces, and their relative obscurity seems inexplicable. *Memnon* and *Freiwilliges Versinken* are two cases in point, both projected with nobility of expression and at times indescribable beauty of line. *Fahrt zum Hades*, in which a perceptive artist can find inexhaustible possibilities for evocative expression, is another example of major Schubert grandly sung. Less imposing but absolutely irresistible is *Der zürnenden Diana*, an ecstatic paean to the goddess, in which the tripping *Forelle*-like accompaniment stands in mocking contrast to the song's high-flown utterance.

Fischer-Dieskau is in top form here; his rapport with the excellent Demus is complete; and both are brilliantly aided by the close-to, resonant reproduction.

G. J.



NEW VELOCITONE MARK II why it's the finest stereo cartridge you can use with your record changer

It isn't as if the new Mark II won't work wonders with your transcription turntable and arm. That it would. But, matching a cartridge to a record changer is the far more challenging problem. It's a tougher nut to crack.

Here are some of the problems. You can select one of those ultra-high-compliance magnetic cartridges that track at a gram or two. Now what?

Says Joe Marshall, noted authority in the January, 1962, issue of *High Fidelity*: "An attempt to reduce needle pressure with an arm not designed for low needle pressure will usually result in high distortion due to loading the needle with the mass and friction of the arm."

And in the April 7, 1962, issue of *Opera News*, Conrad Osborne observes: "The thing to be sure of when seeking a new cartridge is that the compliance . . . suits the characteristics of your tonearm. A cartridge with extremely high compliance will not necessarily turn in better performance with arms on changers, or with manual turntable arms requiring fairly heavy stylus pressure . . ."

Now let's take a look at the Velocitone Mark II. Compliance: 5.5×10^{-6} cm/dyne, designed to track at from 2 to 4 grams. Perfect! Also because it is a ceramic transducer, you can play it with an unshielded motor—in an intense magnetic field—without a trace of magnetically induced hum. Fine! But, how about frequency response, output, channel separation? How does it perform?

The usable response of the Mark II extends from 20 to 20,000 cycles — ± 1 db to 17,000. And it has better than 30db channel separation. What's more, it is supplied with plug-in, matched equalizers so that it functions as a constant velocity transducer, and can be fed directly into the 'magnetic' phono inputs of any stereo preamp. Universal terminal plug eliminates soldering to arm leads.

Its output is in the order of 11mv per channel. You can operate your amplifier with lower gain settings and with less power, resulting in improved signal-to-noise ratio, lower distortion. What more could you ask?

The Velocitone Mark II is priced at \$22.25 with two 0.7-mil diamond styli; \$19.25, diamond/sapphire; \$14.75, dual sapphire. Ask your hi-fi dealer to show you and demonstrate the new Velocitone Mark II.



SONOTONE CARTRIDGES

Sonotone® Corp. • Electronic Applications Div. • Elmsford, N. Y. Canada: Atlas Radio Corp., Ltd., Toronto
Cartridges • Speakers • Tape Heads • Microphones • Electron Tubes • Batteries • Hearing Aids

RECORDING OF SPECIAL MERIT

© ® THE HEIFETZ-PIATIGORSKY CONCERTS: Mozart: *Quintet No. 5, in G Minor (K. 516)*. Mendelssohn: *Octet, in E-flat Major, Op. 20*. Brahms: *Sextet No. 2, in G Major, Op. 36*. Franck: *Piano Quintet, in F Minor*. Schubert: *Quintet, in C Major, Op. 163*. Jascha Heifetz, Israel Baker, Arnold Belnick, and Joseph Stepansky (violins); William Primrose and Virginia Majewski (violins); Gregor Piatigorsky and Gabor Rejto (cellos); Leonard Pennario (piano). RCA VICTOR LDS 6159 three 12-inch discs \$20.94, LD 6159 \$17.94.

Interest: All-star chamber music
Performance: Brilliant and elegant
Recording: Rather dry
Stereo Quality: Extremely good

This handsome, Soria-produced three-disc album commemorates the Heifetz-Piatigorsky Concerts at the Pilgrimage Theater in Hollywood in August of 1961. Seldom, if ever, does one have the opportunity of hearing chamber music performed with greater precision, brilliance, and elegance than in these recordings, which were made following the original four concerts. The choice of repertoire, with emphasis on forms larger than the quartet, is also felicitous. There are no weak pieces here, and the Mendelssohn,

Rockford Acoustical Cabinetry

DESIGNED BY ACOUSTICAL ENGINEERS
MADE BY JOURNEYMAN CABINETMAKERS

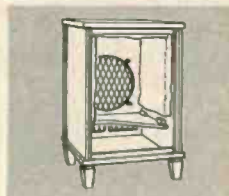
Rockford Cabinetry is made for Custom Hi-Fidelity, and to grace the homes of people who have Hi-Fidelity equipment. It is not just a place to hide wires and components, but is in itself a definite component contributing to the pleasure of enjoying the Highest Fidelity in Sound. Acoustically-engineered and furniture-crafted of selected woods, this fine furniture is priced much lower than you would expect for such exceptional styling and workmanship. Equipment cabinet and free-standing speaker enclosures may be placed together or separate, as you desire. Sturdy construction assures long-life stability.



DANISH MODERN CABINET ENSEMBLE
Cabinet (Model 700, \$124.95) and Twin Speaker Enclosures (Model 701, \$64.50 ea.). Crafted with genuine Walnut wood veneer in Oil Walnut finish.



INSIDE EQUIPMENT CABINET • Upper right compartment is designed for all record changers, most transcription tables or tape recorders. Inside dimensions: 14 $\frac{1}{2}$ " x 17 $\frac{1}{2}$ " x 6 $\frac{1}{2}$ " deep • Lower right compartment has space for 100 LP records • Upper left compartment has blank face panel for custom installation of amplifier and/or preamplifier and tuner. Has removable shelf which is adjustable in height. Inside dimensions: 17 $\frac{1}{2}$ " wide, 14 $\frac{1}{2}$ " high (clearance space) • Lower left compartment may be used for additional record space, tape storage, books or decorative display • Hinged doors, with magnetic latches, for easy access. Overall size of Equipment Cabinet: 38 $\frac{1}{2}$ " wide, 28 $\frac{1}{2}$ " high, 17 $\frac{1}{2}$ " deep.



INSIDE SPEAKER ENCLOSURE. Individual speaker enclosures provide proper stereo separation, yet are free standing to permit further separation or positioning for desired stereo listening in any room. Each is an acoustical component to permit your own choice of speaker system for thrilling music reproduction. Internally baffled and ported. Lined with 1" acoustical fibre glass. No cabinetry feedback or resonance. Houses up to 12" loudspeaker. Overall size of each speaker enclosure: 17" wide, 28 $\frac{1}{2}$ " high, 17 $\frac{1}{2}$ " deep. (Other models available for 15" speakers. Send for catalog.)



EARLY AMERICAN CABINET ENSEMBLE
Cabinet (Model 800, \$127.95) and Twin Speaker Enclosures (Model 801, \$66.00 ea.) available in Forest Tone Maplewood finish.

For information see
your Hi-Fidelity Dealer,
or write today for
Catalog No. R-22-A.
Dealer inquiries invited.

Prices slightly higher
West and South

FURNITURE-CRAFTED BY
ROCKFORD
SPECIAL FURNITURE CO.

2024 TWENTY-THIRD AVE • ROCKFORD, ILL.

Mozart, and Schubert works are among these composers' greatest.

The most amazing interpretive display is the Mendelssohn Octet, a notoriously difficult ensemble piece. The performance here is the counterpart of Toscanini's version for string orchestra in its accuracy, drive, and sheen, and the Scherzo must be heard to be believed. While all five compositions receive uncommonly fast readings from these all-star players, the Mozart, Brahms, and Schubert are less well suited to such a dynamic approach. The rapid pacing of the Mozart, in particular, will cause raised eyebrows; yet this nervous style gives an intensity to the music that does not underplay the tragic.

Some of the warmth and lyricism of the Brahms Sextet is sacrificed by the driven quality of the playing, but the Franck Piano Quintet, with its passionate expression, receives a first-rate performance that owes much to Leonard Pennario's skillful execution of the keyboard part. I confess to some disappointment with the interpretation of the Schubert: the sense of urgency and unrest is present, but full emotional intensity is strangely lacking. The best example of this is in the last movement, in which the players are unable to summon the proper Viennese lilt.

All of the instruments are exceptionally well balanced in both the mono and excellent stereo editions. The only defect of the album is the dry and unresonant acoustical setting, but enthusiasts of chamber music should not be deterred by this. The set, with its handsome booklet lavishly illustrated with photographs and prints, would also make an ideal gift for any music lover. I. K.

© ® SCHERCHEN CONDUCTS
MUSIC FOR MULTIPLE ORCHESTRAS: Beethoven: *Wellington's Victory, Op. 91 ("Battle Symphony")*. Orff: *Entrata after William Byrd*. G. Gabrieli: *Canzon in Primi Toni*. Vienna State Opera Orchestra, Hermann Scherchen cond. WESTMINSTER WST 17013 \$5.98, XWN 19013 \$4.98.

Interest: Stereo spectacular
Performance: Impressive
Recording: Excellent
Stereo Quality: Excellent

Five orchestras in the Orff work, two in the Gabrieli, plus two military bands together with orchestra in the Beethoven should be sufficient to provide a stereo spectacular in anyone's home. Beethoven's crowd-pleaser here receives the best performance of the three currently available stereo versions. Scherchen's performance is minus the bombardment of actual artillery that obscured Dorati's fine interpretation on Mercury, but the over-all effect is more warlike and ex-

citing. To be sure, there are some typical Scherchenisms: the French march and fanfares are taken at a much faster clip than the English, and there is a peculiarly un-Beethovenesque razz from the French trumpet just before the battle commences. Such individualisms may not be to everyone's taste, but Scherchen's reading, for both impact and recorded sound, surpasses its rivals.

The Orff *Entrata*, although the notes are singularly vague, is an orchestration of William Byrd's keyboard piece, *The Bells*. The piling up of orchestral sonorities is very impressive, especially in the stereo version with its spatial effects, but the effect of repetitive sequences over a never-changing ground bass is apt to wear a bit thin.

Gabrieli's *Canzon*, one of the more familiar of that composer's antiphonal pieces from the 1597 *Sacrae Symphoniae*, is presented in an anonymous orchestration reminiscent of Respighi's *Ancient Airs and Dances*. For both more authentic instrumentation and a better performance of this work, the Vanguard Gabrieli collection (BGS 5037/BG 611) is preferable. Both mono and stereo pressings are outstanding, but stereo fanciers, of course, will have by far the most fun with this disc. I. K.

© ® ANDRÉS SEGOVIA: Castelnovo-Tedesco: *Five Pieces from "Platero and I."* Frescobaldi: *Passacagli; Corrente*. Weiss: *Fantasia*. Sor: *Studies No. 3 and No. 17*. Donostia: *Dolor*. Debussy: *La Fille aux cheveux de lin*. Andrés Segovia (guitar). DECCA DL 710054 \$5.98, DL 10054 \$4.98.

Interest: Segovia
Performance: Segovia
Recording: Perfect
Stereo Quality: Suitable

Platero and I is a volume of narrative poems for which Juan Ramon Jiménez won the Nobel Prize in 1956. Mario Castelnovo-Tedesco created a musical setting for the entire cycle of twenty-eight poems, utilizing a solo guitar and narrator. The five pieces recorded here are called *Platero*, *Melancolla*, *Angelus*, *Golondrinas*, and *La Arrulladora*. Their deft evocations are easily grasped with the aid of the composer's liner annotations. The music itself is in the conservative idiom, melodious with a caressing contrapuntal touch, and disarming in its clarity and unpretentiousness.

The most enjoyable pieces on the over-side are the imaginative studies of Fernando Sor (1778-1839), the Paganini of the guitar. Not even Segovia's skillful transcription can recapture on this instrument all the haunting delicacy inherent in Debussy's *La Fille aux cheveux de lin*, but it does allow us to savor the artist's matchless command of dynamics,

Yesterday there were 27 recorded versions
of Tchaikovsky's First Piano Concerto...
today there is only one!



Sviatoslav

RICHTER

The No. 1 pianist of our time...

Herbert von

KARAJAN

The No. 1 conductor of our time...

Piano Concerto No. 1 in B Flat Minor

TCHAIKOVSKY

The No. 1 piano concerto of all time...



Stereo: SLPM 138 822

Mono: LPM 18 822

The No. 1 recording of our time...

SUPERB RECORDINGS / BEAUTIFULLY PACKAGED
DIRECT IMPORT / FACTORY SEALED

For a list of other fine Deutsche Grammophon albums, write:
MGM RECORDS, CLASSICAL DIVISION, 550 FIFTH AVENUE, NEW YORK 36, N.Y.

and his expressive sensitivity. Decca's sound is exceptionally good. G. J.

RECORDING OF SPECIAL MERIT

Ⓜ **ELISABETH SCHUMANN:** Schubert: *Horch! Horch! die Lerch!*; *Der Jüngling an der Quelle*; *Geheimes*; *Auf dem Wasser zu singen*; *Des Fischers Liebesglück*; *Der Musensohn*; *Fischerweise*; *Gretchen am Spinnrade*; *Liebesbotschaft*; *Litanei*; *Die Post*; *Wohin*; *Im Abendrot*; *Die Vögel*; *Du bist die Ruh*; *Heidenröslein*; *Das Lied im Grünen*; *An die Nachtigall*; *Liebhaber in allen Gestalten*; *Frühlingsglaube*; *Die*

Forelle; *Ave Maria*. Elisabeth Schumann (soprano); Karl Alwin, George Reeves, Elisabeth Coleman, or Gerald Moore (piano). ANGEL COLH 130 \$5.98.

Ⓜ **ELISABETH SCHUMANN:** Schubert: *Nacht und Träume*; *Seligkeit*; *Nähe des Geliebten*; *Lachen und Weinen*; *Frühlingstraum*; *Der Einsame*; *Nachtviolen*; *An die Geliebte*; *Wiegenlied*; *Der Schmetterling*; *Des Baches Wiegenlied*; *Der Jüngling und der Tod*; *Das Heimweh*; *Hin und wieder fliegen Pfeile*; *Liebe schwärmt*; *Dass sie hier gewesen*; *Rosamunde-Romanze*; *Das Mädchen*; *An mein*

Klavier; *Nur wer die Sehnsucht kennt*; *So lasst mich scheinen*. Elisabeth Schumann (soprano); Gerald Moore, Leo Rosenck, or George Reeves (piano). ANGEL COLH 131 \$5.98.

Interest: Great lieder singing
Performance: Exquisite
Recording: Acceptable

The singing of Elisabeth Schumann (1888-1952) had luminous vivacity and charm. "She sang with a smile," Gerald Moore wrote about her, and on listening to the generous representation of her Schubert in these two welcome reissues, the meaning of the eminent accompanist becomes unmistakably clear.

Never obsessed with the desire for a huge repertoire (be it in opera or lieder), Schumann chose her program with wisdom and with an accurate evaluation of her gifts. It is hardly surprising, therefore, that she could still sing in 1941, at the age of sixty-one, the two *Mignon* selections.

Among Mme. Schumann's exceptional attributes was her remarkable rubato. *Wohin* and *Das Lied im Grünen* offer excellent examples of the unerring rhythmic control that gave her singing a characteristic lilting and invigorating quality. In the sparkling songs like *Die Forelle*, *Fischerweise*, *Auf dem Wasser zu singen* she set a virtually matchless standard for pure intonation and controlled lyricism. But no less impressive was her way with songs that called for exceptional breath support in long-spun, sustained passages. The two discs, in fact, reveal no weaknesses worth mentioning.

Since the recordings cover a long span (1927-1949), the engineers must have had their hands full in attempting to create an equalized sound. The results are variable; reduction of bass is helpful in some cases. In the review copy there was a strong frying noise in the *Wiegenlied* (COLH 131); otherwise the surface quality was good. Full texts, translations, and Angel's customary excellent annotative material are included. G. J.

Ⓜ **SPANISH MEDIEVAL MUSIC:** Alfonso X, El Sabio (attributed to): *Twelve Cantigas*. Anonymous, twelfth century: *Liturgy of Santiago de Compostela*: *Conductus "Annuum gaudia"*; *Alleluia "Vocavit Jesus Jacobum"*; *Benedicamus Domino "Congaudeant catholici"*. Anonymous, fourteenth century: *Mass in Honor of the Blessed Virgin Mary*: *Kyrie "Rex virginum"*; *Sequence "Maria, virgo virginum"*; *Sanctus "Clericetus"*; *Agnus Dei "Regula moris."* New York Pro Musica Vocal and Instrumental Ensembles, Noah Greenberg cond. DECCA 79416 \$5.98, DL 9416 \$4.98.

Interest: Important collection
Performance: Spirited

Replace Your Record Changer With This Precision, Rock-Steady Unit...

now available for custom installation and replacement

RCA VICTOR NEW STUDIOMATIC RECORD CHANGER



two-way protection against record wear

1. Protects Against Spindle Wear. Smooth, precise dropping action minimizes wear on the record's center — eliminating a major cause of "wow."
2. Protects Against Groove Wear. Tracking is featherlight . . . true in the groove! Long record life and clean, vibrant sound are assured.

available from your local RCA VICTOR outlet

stock no. 12 B-100

built for endurance and lasting enjoyment

Plays all size records with "Studio-like" precision. Ultra-sensitive Living Stereo Ceramic Cartridge equipped with synthetic sapphire and diamond styli gives superb stereo separation plus all the brilliance of modern stereo.

'True-Track' Tone Arm is scientifically angled to insure optimum tracking from outer-edge to innermost grooves.

RCA PARTS & ACCESSORIES, CAMDEN, N. J.

styled for beauty . . . engineered for precision

- Based on years of craftsmanship and millions of performance-proved instruments.
- A large turntable, almost 12" in diameter is scientifically balanced — cushioned to minimize rumble — supports record across entire playing surface.
- Intermixes 7", 10", 12" records of the same speed.
- Shuts off automatically — also has provision for amplifier shut-off.



THE MOST TRUSTED NAME IN SOUND

Recording: Very good
Stereo Quality: Especially fine

The most immediately appealing pieces on this unique disc are the selections from the *Cantigas de Santa Maria*, a group of secular songs in honor of Our Lady, many of them based on apocryphal legends. The King of Castile and Léon, Alfonso X (1221-1284), assembled and probably composed a portion of the collection. Noah Greenberg presents most of these songs in instrumental form, and has expanded the music for his medieval band in a courtly and scholarly manner. Half of the second side is devoted to three excerpts from the twelfth-century liturgy of Santiago de Compostela, from a manuscript in the cathedral library of the famous shrine in northern Spain. The concluding selection consists of four sections taken from the Ordinary and Proper of a Mass in Honor of the Blessed Virgin Mary, written down around 1300 for use in the Cistercian nunnery of Las Huelgas, outside Burgos.

At this period, not only was sacred music heavily influenced by prevailing secular fashions, but lyric poems in honor of Mary and the saints were inserted as tropes into the liturgical text.

The continual hard-hitting declamation of the singers and the unrelenting tempos, especially in the instrumental *Cantigas*, allow few of the tenderer emotions to come through. Differentiation of voices and instruments in the stereo version is especially good, and the recording is as a whole most satisfactory. Extensive notes are included. I. K.

© ® WAGNER: *The Flying Dutchman: Overture; Lohengrin: Prelude.* WEBER: *Der Freischütz: Overture.* MENDELSSOHN: *The Hebrides, Concert Overture, Op. 26.* NICOLAI: *The Merry Wives of Windsor: Overture.* Berlin Philharmonic Orchestra, Herbert von Karajan cond. ANGEL S 35950 \$5.98, 35950* \$4.98.

Interest: Romantic curtain-raisers
Performance: High gloss
Recording: Rather cavernous
Stereo Quality: Fair

The redoubtable Karajan baton shows to best advantage in a magical reading of the *Lohengrin* Prelude, which emerges here in finely transparent texture and beautifully graded dynamics. It is this music, too, that suffers least from the oddly cavernous recorded sound that afflicts the Wagner "*Dutchman*" and Weber *Freischütz* to a rather unpleasant degree. There is a fine feeling for line and poetry in the slow and soft sections of Mendelssohn and Nicolai, but Karajan tends toward the straightlaced in the tempestuous Weber and Wagner *allegro* episodes. D. H.

For Christmas Giving MUSIC IN THE EUROPEAN TRADITION



SUPERB RECORDINGS / BEAUTIFULLY PACKAGED
DIRECT IMPORT / FACTORY SEALED



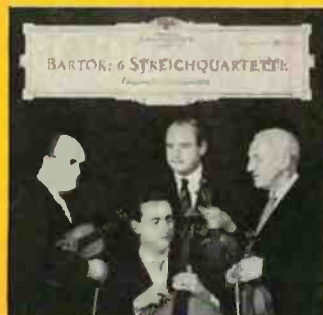
Verdi: **DON CARLOS** Complete opera, La Scala production, with Stella, Cossetto, Christoff, Labo, Bastianini, Vinco. (4-12", boxed, 4-language libretto)
LPM 18 760/3 stereo: SLPM 138 760/3



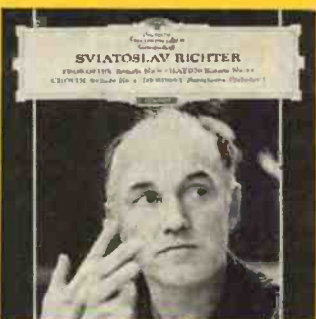
Puccini: **OPERA ARIAS** Sandor Konya, Tenor, in arias from "Tosca," "La Bohème," "Turandot," "Manon Lescaut," others.
LPEM 19 370 stereo: SLPEM 136 370



From Eight Nations: **EUROPEAN CHRISTMAS SONGS** Maria Stader, Soprano; Munich Boys' Choir; organ & instrumental accompaniment. With leaflet of song texts.
LPEM 19 266 stereo: SLPEM 136 266



Bartok: **THE COMPLETE STRING QUARTETS** Six masterworks brilliantly played by the Hungarian Quartet. (3-12", boxed, with booklet inc. musical examples)
LPM 18 650/2 stereo: SLPM 138 650/2



Piano Recital: **SVIATOSLAV RICHTER** The great Russian master in a London-recorded program of Haydn, Chopin, Debussy, and Prokofiev's Sonata No. 8.
LPM 18 766 stereo: SLPM 138 766



Beethoven: **THE COMPLETE PIANO CONCERTOS** Superb new recordings by Wilhelm Kempff with the Berlin Philharmonic conducted by Ferdinand Leitner. (4-12", boxed, with booklet)
LPM 18 770/3 stereo: SLPM 138 770/3

For a list of other fine Deutsche Grammophon albums, write:
MGM RECORDS, CLASSICAL DIVISION, 550 FIFTH AVENUE, NEW YORK 36, N.Y.

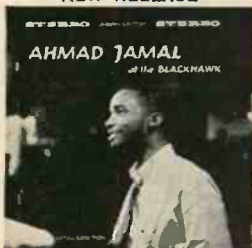
THE SOUND OF CHRISTMAS GIVING IS ON * ARGO

GIFTS THAT PROVIDE PLEASURE
THROUGHOUT THE YEAR - ARGO JAZZ

THE RAMSEY LEWIS TRIO/SOUND OF CHRISTMAS

Merry Christmas Baby; Winter Wonderland; Santa Claus Is Coming To Town; Christmas Blues; Here Comes Santa Claus; The Sound of Christmas; The Christmas Song; God Rest Ye Merry Gentlemen; Sleigh Ride; What Are You Doing New Year's Eve.
LP & LPS 687

NEW RELEASE



AHMAD JAMAL
LP & LPS 703

NEW RELEASE



JAMES MOODY
LP & LPS 695



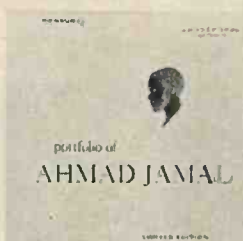
THE RAMSEY LEWIS TRIO
LP & LPS 705



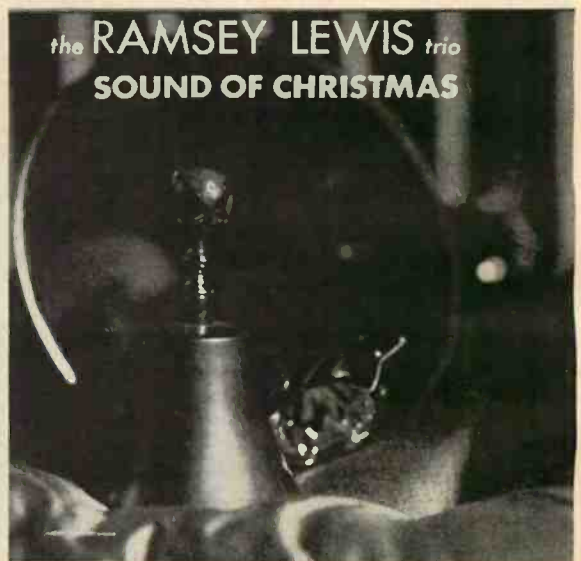
ROLAND KIRK
LP & LPS 669



AL GREY
LP & LPS 700



AHMAD JAMAL
LP & LPS 638



DOORWAY TO DIXIE
LP & LPS 606

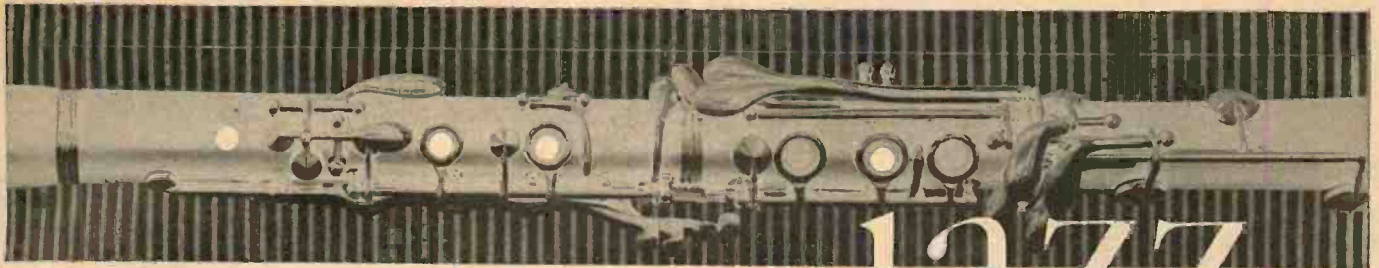


YUSEF LATEEF
LP & LPS 634

ARGO RECORDS

2120 SOUTH MICHIGAN AVENUE,
CHICAGO 16, ILLINOIS

SEND FOR A FREE CATALOG



Jazz

Reviewed by JOE GOLDBERG • NAT HENTOFF

Explanation of symbols:

Ⓜ = monophonic recording

Ⓢ = stereophonic recording

* = mono or stereo version not received for review

Ⓢ Ⓜ **THE RICHARD BEHRKE TRIO:** *Like West Side Story*. Richard Behrke (piano), Mel Pollan (bass), Frank DeVito (drums). *Tonight; I Feel Pretty; Somewhere*; and five others. ATCO S 33 141 \$4.98, 33 141* \$3.98.

Interest: Brittle modern jazz
Performance: Eclectic
Recording: Very good
Stereo Quality: Well-balanced

Since 1958, Richard Behrke has been pianist-conductor-arranger for Bobby Darin's night-club sorties. He also has jazz ambitions, and while Darin was still with the Atco label, Behrke was given this chance to prove himself. (Mr. Darin was the artist-and-repertoire man.)

Behrke's choice of *West Side Story* as a takeoff point for improvisation could have been better—the music has already been overdone by jazz and popular pianists. Behrke, moreover, brings little that is urgently his own to this jazz transmutation of the score. He is fluent, but his playing lacks identity: he sounds like a less sophisticated André Previn, who himself is a prototype of jazz eclecticism. The rhythm support is nimble. *N. H.*

Ⓢ Ⓜ **ART BLAKEY:** *3 Blind Mice*. Art Blakey (drums), Jimmy Merritt (bass), Cedar Walton (piano), Curtis Fuller (trombone), Wayne Shorter (tenor saxophone), Freddie Hubbard (trumpet). *Three Blind Mice; That Old Feeling; Plexis*; and three others. UNITED ARTISTS UAJ S 15002* \$5.98, UAJ 14004 \$4.98.

Interest: Good news
Performance: Adventurous
Recording: Fine

These performances, the best yet from Art Blakey's current band, were recorded at The Renaissance, in Hollywood. They demonstrate that the group has been reborn with new freshness and variety.

In the past, Blakey men often seemed mere "cookers," struggling not to be overwhelmed by their leader. But he now has a real band, with every member contributing worthily. All four of the new young players—Curtis Fuller, Freddie Hubbard, Cedar Walton, and Wayne Shorter—are capable of composing and arranging, and Blakey allows them to reveal their own approaches rather than forcing them into his own mold. Hubbard provides the high points with *Blue Moon*—the presence of a ballad in the Blakey repertoire is itself indicative of change—and with the charming *Up Jumped Spring*.

Barry Titus's "jazz-formed prose-poem" ("Eat the jewels! Digest the

strong (trumpet and vocals), Carmen McRae, Dave Lambert, Annie Ross, Jon Hendricks (vocals), others. *Good Reviews; Summer Song; Blow Satchmo*; and twelve others. COLUMBIA OS 2550 \$5.98, OL 5850* \$4.98.

Interest: Brubeck's bid for Broadway
Performance: Happy
Recording: Excellent
Stereo Quality: Very good

For years, Dave Brubeck and his wife Iola have dreamed of seeing their own musical on Broadway. They didn't get it to Broadway, but they did get it on Columbia records. Louis Armstrong, Lambert, Hendricks, and Ross, and Carmen McRae make up the cast, with Brubeck accompanying. Several of his own pieces, recorded some time ago as instrumentals, now sport lyrics by Mrs. Brubeck. *Everybody's Comin' is Everybody's Jumpin'*; *I Didn't Know* is *Curtain Time*. *My One Bad Habit, One Moment Worth Years, Swing Bells*, and *Summer Song* (based on a solo *Over The Rainbow* recorded years ago) retain their original titles.

The theme is the tribulations of jazz musicians on tour for the State Department. Like the special material of collegiate musicals, many of the lyrics are built around parochial concerns. Typical line: "Oh, Satchmo, can it really be that you've set all people free?" Perhaps fortunately, Lambert, Hendricks, and Ross mask many lines by singing too fast to be understood.

The music is characterized by the half-charming, half-annoying melody lines of Brubeck's familiar solo style. The most exciting moment is Annie Ross's lovely singing of the chant-like accompaniment to Armstrong's tasteless number, *They Say I Look Like God*.

The Brubecks, who are talented, and genuine in their devotion to the ideological content of the show—integration, world peace—have not mastered the wit and style that would lift such views from the limbo of banal preachment and corny jokes. According to the liner, only half the score is here, but the listener is not likely to mourn the amputation. *J. G.*

Ⓢ Ⓜ **BILLY BUTTERFIELD:** *Plays Bix*. Billy Butterfield (trumpet), Thomas "Ziggy" Harrell (bass trumpet), Tommy

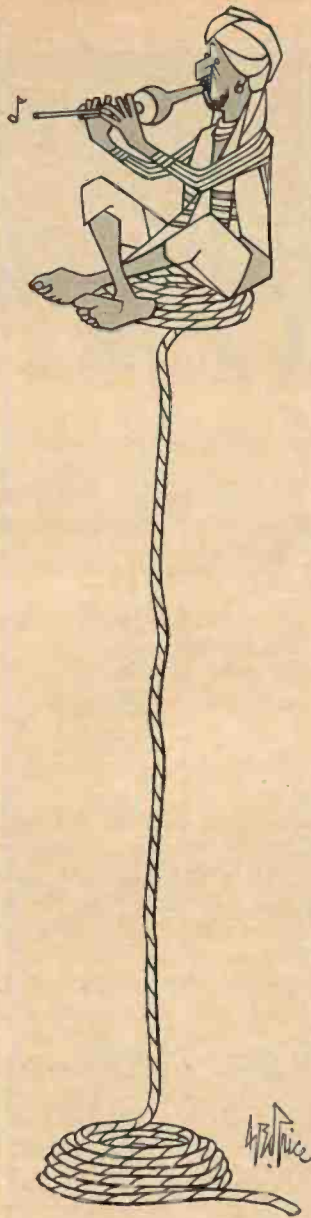


COLUMBIA RECORDS

DAVE AND IOLA BRUBECK
Tribulations in a talented try

Braques!") may be a departure from the liner-note rut, but it adds little to the value of the album. The music itself is sufficient, an important indicator that the Blakey band may be on the way to brighter horizons. *J. G.*

Ⓢ Ⓜ **DAVE AND IOLA BRUBECK:** *The Real Ambassadors*. Louis Arm-



Pure high notes:

Most cartridge makers roll off their highs on you, say above 15,000 cycles. General Electric's VR-1000 stereo cartridge delivers all the high harmonics that make the difference between music and noise. • Same applies at the other end. All response is factual. No growls. No shrieks. Just true sound. • Separation? Scalpel clean. Left is left, right is right, and never the twain shall "cross-talk." • This is the VR-1000. Audition it where you buy your records and/or components.



AUDIO PRODUCTS DEPARTMENT, DECATUR, ILL.

Progress Is Our Most Important Product

GENERAL ELECTRIC

CIRCLE NO. 38 ON READER SERVICE CARD
112

Gwaltney (clarinet), Danny Meyers (trombone), Alton Smith (bass), Junie Saul (guitar), W. D. "Pat" Roberts (piano), Bob Test (drums). *Way Down Yonder in New Orleans; Louisiana; Toddlin' Blues*; and eight others. EPIC BA 17026 \$4.98, LA 16026* \$3.98.

Interest: Well-meaning tribute
Performance: Fine Butterfield
Recording: Very vibrant
Stereo Quality: Excellent

Billy Butterfield is an exceptionally consistent jazzman. A superb technician, he plays with warmth, taste, and one of the fullest, most brass-proud sounds today. In this tribute to Bix Beiderbecke, Butterfield communicates the penetrating vitality of the master without trying slavishly to imitate Bix. Some might have preferred a looser, more resilient texture, but this is an understanding and personal re-creation.

The album's arranger—probably Tom Gwaltney—transcribed the ensemble passages from the original Bix recordings. This was a mistake. Bix's solos and a few improvised fragments by the sidemen make those originals imperishable. The stiff ensemble sections, however, have long since become dated-sounding. They do come off better here because Butterfield's sidemen are generally superior to the combos with which Bix usually played. Nonetheless, this album would have been much more successful musically if fresh, supple frameworks had been created and more improvisatory interplay between Butterfield and his colleagues had been permitted.

As it is, the album—which is unusually well-recorded—is worth hearing for Butterfield and his colleagues' work. But organizers of future tributes to jazz heroes might remember that, with few exceptions, these vintage recordings have survived in spite of the arrangements of bygone eras, not because of them. N. H.

Ⓢ Ⓜ NAT KING COLE: *The Swingin' Side of Nat King Cole*. Nat King Cole (vocals), orchestra, Dave Cavanaugh cond. *Avalon; Wee Baby Blues; Mood Indigo; I Want a Little Girl*; and seven others. CAPITOL SW 1724 \$5.98, W 1724* \$4.98.

Interest: Cole with Basieites
Performance: Suavely swinging
Recording: Excellent
Stereo Quality: Capitol's best

This is a reissue of a Nat Cole album Capitol released a few years ago under the title "Welcome To The Club." It is as thoroughly enjoyable now as it was then. In the last several years, Cole has become one of the most popular singers in the country, relying on ephemeral material and lush backing to such an extent

that many tend to forget that his original reputation was made as a jazz pianist. He does not play here, but his innate jazz feeling is brought out from under the string-section wraps that have obscured it for too long.

It is almost traditional now for pop singers who want to establish or re-establish jazz credentials to record with the Basie band, which is what Cole has done here. The leader's piano spot is taken by Gerald Wiggins, and the arrangements are by Dave Cavanaugh, but the Basie



NAT KING COLE
Smooth re-entry to jazz ranks

powerhouse of the time—Frank Foster, Frank Wess, Billy Mitchell, Al Gray, Joe Newman, Freddie Green, and Sonny Payne, among others—is undeniably there.

The material includes Basie-associated blues, excellent standards, and one fine, unfamiliar piece, *The Blues Don't Care*. Cole sings them all with his usual smoothness, coupled with a matchless sense of rhythm. It all indicates that he can be one of the top four or five male singers in the country whenever he feels like it. J. G.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ JOHN COLTRANE: *Coltrane Plays the Blues*. John Coltrane (tenor and soprano saxophones), McCoy Tyner (piano), Steve Davis (bass), Elvin Jones (drums). *Blues to Elvin; Blues to Bechet; Mr. Knight*; and three others. ATLANTIC S 1382 \$5.98, 1382* \$4.98.

Ⓢ Ⓜ JOHN COLTRANE: *Coltrane*. John Coltrane (tenor and soprano saxophones), McCoy Tyner (piano), Jimmy Garrison (bass), Elvin Jones (drums).
(Continued on page 114)

Unprecedented!

It's a new beat... a fresh musical diversion...
it's BOSSA NOVA!... the new Brazilian jazz creating
musical excitement and interest across the country

JUST RELEASED!

Featuring Lalo Schifrin with Leo Wright,
Rudy Collins, Christopher White and others
playing: Boato, Chora Tua Tristeza, Poema
Do Adeus, Bossa Em Nova York, 8 others.



STEREO—AFSD 5981/MONO—AFPL 1981



LEVEE LOUNGERS at
the Golden Garter
—Hey-Lylee and
other rousers
including: Daisy,
Cotton & Corn,
Five Foot Two,
Railroad.
AFPL 1977/
AFSD 5977



MOVIE THEME HITS,
Jo Basile & Accordion
—Tonight, Ai Di La,
Moon River, Never
On Sunday, Pepe,
Maria, others.
AFPL 1979/
AFSD 5979



EL DEBKE, Naif Agby
& Orch.
—Music of the
Middle East, Ya
Samra, Melie Ya
Helwee, Kabber-
Kabber, Raksat
Wadad, others.
AFPL 1980/
AFSD 5980



CHRISTMAS MUSIC BOX FAVORITES
DELIGHTFUL! CHARMING! SPECIAL LOW PRICE!

AN IRRESISTIBLE
CHRISTMAS GIFT
SPECIAL!

MONO or
STEREO

2.98

MANUFACTURER'S NATIONALLY ADVERTISED PRICE

SELECTIONS INCLUDE:

- SILENT NIGHT
- THE FIRST NOEL
- HARK THE HERALD ANGELS SING
- WHITE CHRISTMAS
- JINGLE BELLS
- ADESTE FIDELES
- SANTA CLAU IS COMING TO TOWN, and others

AFPL 1982 (mono), AFSD 5982 (stereo)



FIRST RELEASE BY DAUNTLESS

A DIVISION OF AUDIO FIDELITY RECORDS

CIVIL RIGHTS EPIC IN SONG!

"Negro folk music, which has been singing of a promised land since the days of slavery, has become a vital force in fulfilling that promise in the South today." . . . Aug. 20, 1962, New York Times.

Many of those who are singing here had just come out of jail before the record was cut. These kids are out to change the world and you can tell it by the way they sing. When they sing WE SHALL OVERCOME they aren't kidding!

Mono—DM 4301 • Stereo—DS 4601

MONO (DM)—\$3.98, STEREO (DS)—\$4.98 (list)

AVAILABLE AT RECORD SHOPS EVERYWHERE

Please write for FREE complete catalogs of Audio Fidelity records and tapes.

The Highest Standard in Stereophonic High Fidelity

AUDIO FIDELITY RECORDS

770 Eleventh Ave., New York 19, N.Y. • Mono (AFPL, DFM)—\$4.98; Stereo (AFSD, DFS)—\$5.95

CIRCLE NO. 14 ON READER SERVICE CARD



Out of This World; Tunji; Miles' Mode; and two others. IMPULSE AS 21* \$5.98, A 21 \$4.98.

Interest: Major collections
Performance: Absorbing
Recording: Good
Stereo Quality: High

John Coltrane's thorny complexity still stirs controversy. Nonetheless, Coltrane is now widely acknowledged as the most provocatively original tenor saxophonist in modern jazz, with the possible exception of Sonny Rollins. These albums reinforce his commanding position.

The blues explorations on *Atlantic* are particularly absorbing, because Coltrane proves, first of all, how thoroughly he understands and feels this most basic of jazz idioms. He demonstrates that the blues are viable even for so experimental a player as he. Selections include the elemental *Blues for Elvin*, stripped of all superfluity, as well as the turbulent *Blues to You*. The set also includes the almost Near-Eastern *Mr. Day*, on which Coltrane's "cry" sometimes resembles that of a muezzin gathering the faithful. In addition there are the gently introspective *Mr. Syms*, and *Mr. Knight*, a fusion of West Indian, African, and Hindu moods.

The key track in the *Atlantic* album is *Blues to Bechet*, one of the numbers on which Coltrane plays soprano saxophone. In this affectionate paean to the late Sidney Bechet, who was the master of the jazz soprano sax, Coltrane provides the definitive answer to those who have claimed he is chronically abstract and anti-jazz. Coltrane's spare, beautifully sustained thematic variations transcend stylistic divisions.

The Impulse set is almost as impressive. Here too the image of Coltrane as a prolix wind machine is firmly put to rout. In Mal Waldron's sensitive ballad *Soul Eyes*, and Frank Loesser's *The Inch Worm*, Coltrane demonstrates his original and lyrical sense of melodic imagination. In the churning medium- and up-tempo pieces, Coltrane displays how effectively he can shade textures for expressive effect, and use sharp variations in pitch to form emotional and thematic climaxes.

On *Tunji* and *Miles' Mode*, Coltrane becomes hypnotically immersed in a whirlpool of emotions. But while Coltrane counts feeling above all else, the convoluted patterns of his long solos are as intellectually exciting as the plunging force of his passions is overwhelming.

In both albums, McCoy Tyner's calm, multicolored piano provides a cooling contrast to Coltrane's intensity. Both profit, too, from the continually resourceful drumming of Elvin Jones. Jimmy Garrison's personal bass on Impulse is superior to Steve Davis's on *Atlantic*. The quality of recorded sound on both albums is high. N. H.

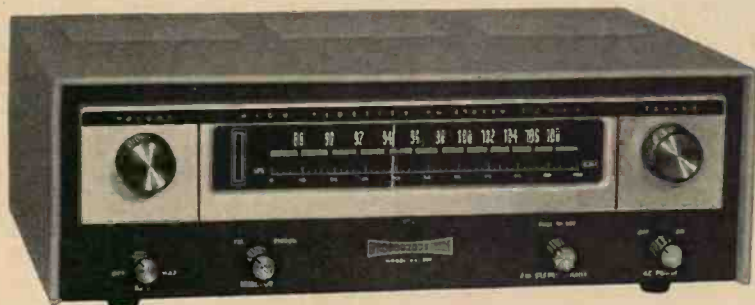
© ® JOHN COLTRANE: *Coltrane Time*. John Coltrane (tenor saxophone), Cecil Taylor (piano), Kenny Dorham (trumpet), Chuck Israels (bass), Louis Hayes (drums). *Shifting Down; Just Friends; Like Someone In Love; Double Clutching*. UNITED ARTISTS UAJ S 15001* \$5.98, UAJ 14001 \$4.98.

Interest: Important reissue
Performance: Committed
Recording: Good

In 1958, United Artists released an LP called "Hard Driving Jazz" by the Cecil Taylor Quintet, a pick-up unit created for the recording occasion. Among the instrumentalists was a tenor saxophonist called Blue Train. Now, four years later, Blue Train is one of the hottest properties in jazz, and uses his real name—Coltrane. By promotional alchemy, he is the featured player on that 1958 recording, now reissued with improved sound. To disguise the transmutation, the informative Robert Levin liner notes of the original record have been replaced by sudsy subjective ad copy.

This irritating hucksterism aside, we can be grateful for the reissue. Four years later, a disc that puzzled and disturbed

NEW...from DAYSTROM FM STEREO TUNER KIT



just \$89⁹⁵ at your Daystrom dealer

Deluxe packaging for your Daystrom kit!
Everything in its place, ready to build.
Instructions show what to do
and how to do it!
Chest-type box provides handy storage
during construction.



A triumph of engineering, this all new nine-tube FM Stereo Tuner kit goes together quickly, smoothly . . . sets new quality standards for performance . . . and is unbelievably priced at only \$89.95! Features? Plenty! The DA-390 includes built-in FM Multiplex Converter, Stereo Indicator Light, Phase Control, Adjustable Automatic Frequency Control, Flywheel Tuning, and Filtered Output for stereo recording off-the-air. Also, for your convenience . . . circuit board construction, preassembled-prealigned "front end" and premounted chassis hardware. Beautifully styled in beige, charcoal brown and brushed aluminum. Also factory assembled, \$149.95. See your Daystrom Audio Dealer today!

Daystrom Products Corporation, Box 167, St. Joseph, Michigan

its first listeners comes into its own. Taylor, in the conventional setting of the bop quintet, was more restrained than usual. Coltrane, not yet in full flower, was even then a powerful soloist, and works with Taylor beautifully. Chuck Israels's fascinating contribution augurs his development into the excellent bassist of today. Only trumpeter Kenny Dorham, still committed to bop, refused to extend himself as far as the others.

Perhaps now United Artists will release the rest of this session, which included a remarkable version of *The Christmas Song*. Short of hearing Coltrane and Taylor play together today, I can think of few more exciting jazz experiences than these, revealing how they challenged and inspired each other years ago. J. G.

© © BILL EVANS AND JIM HALL: *Undercurrent*. Bill Evans (piano), Jim Hall (guitar). *My Funny Valentine*; *Dream Gypsy*; *Darn That Dream*; and three others. UNITED ARTISTS UAJ S 15003* \$5.98, UAJ 14003 \$4.98.

Interest: Unaccompanied duet
Performance: Gentle and introspective
Recording: Excellent

Creative artist-and-repertoire work at United Artists is responsible for this album by pianist Evans and guitarist Hall. With only their own resources to rely on, the two create startling variety. They are both gentle, mature musicians, excellently attuned to one another. Small wonders of simultaneous improvisation, always quiet and peaceful, abound here. On a given tune, the two join forces, then each plays a solo stretch, and finally each accompanies the other. The high points come on Hall's own autumnal *Romain* and John Lewis's *Skating In Central Park*.

This album is beautiful proof that gentler emotions can produce jazz as rewarding as the harsh roots of the current fashion. This is one of the loveliest mood albums I have ever heard. J. G.

RECORDING OF SPECIAL MERIT

© © ELLA FITZGERALD: *Rhythm Is My Business*. Ella Fitzgerald (vocals); orchestra, Bill Doggett cond. *Rough Ridin'*; *Broadway*; *Runnin' Wild*; *After You've Gone*; and seven others. VERVE V6 4056 \$5.98, V 4056 \$4.98.

Interest: Ella swings
Performance: Joyful
Recording: Excellent
Stereo Quality: Excellent

Perhaps Ella Fitzgerald's tacticians have realized at last that she is not entirely at home with the bittersweet subtleties of Lorenz Hart and Cole Porter. Certainly

no record library is complete without these spectacular albums

Why pay more for Stereo

\$3.98 MONO OR STEREO

MANUFACTURERS SUGGESTED RETAIL PRICE

GREAT MUSIC · GREAT SOUND
GREAT PERFORMANCES
using the brilliant new 4:35 recording technique



Cameo/Parkway's revolutionary new 4:35 technique records 4 channels on sprocket-driven 35 millimeter film, providing sound channels 2½ times wider, 3 times thicker than conventional tape.

this is 4:35!

The result? Sound that's far more brilliant and alive . . . almost completely free from noise and distortion. Laboratory quality at prices actually lower than most conventional recordings — and you pay no more for stereo! Look for the 4:35 label — your guide to the soundest values on records!



AN ERA REBORN
Bobby Rydell takes you back to the Big Band era when you stood in front of the bandstand listening to "The Boy Vocalist". Here are those days again—recorded with the sound of tomorrow! Sealed With A Kiss; Ai Di La Maria; Up a Lazy River and others. 4017



SOUL OF HAWAII
Lush sounds of the islands by the Hawaiian Islanders. Ukeleles, steel guitars and drums come vibrantly to life as they play the Mukilau Song, Beyond the Reef, Lovely Hula Hands! Papio and others. 4002



IF THE BIG BANDS WERE HERE TODAY, VOL. II Created to meet the demand stirred up by Volume I, Bernie Lowe again brings together instrumentalists from the original big bands: Just in Time; The Sweetest Sounds; Hey, Look Me Over; Let's Twist Again and others. 4007



120 CADENCE MARCHES
Songs of the service; college rousers and show tunes, all done in brisk 120 march cadence by the International Collegians. Yale Book; Buckle Down Winssocks; Army Air Corps and others. 4011



SPANISH INFERNO
Dazzling orchestral arrangements played by a 110-man symphonic orchestra conducted by Alvarez. All the color and flavor of Spain are here in The Maids of Cadix; Espana; Matagorda and others. 4015



IF THE BIG BANDS WERE HERE TODAY The wonderful days of Miller, Dorsey, Goodman, James and all the others—re-created by Bernie Lowe and bigband instrumentalists. Never on Sunday; Midnight in Moscow; Moon River; The Twist and others. 4005



SOUL OF ITALY
The beauty of the Via Veneto by night—the lusty love-life of Naples—captured in crisp instrumental arrangements by Giannini of Ciao, Ciao; Bambina; La Strada; Non Dimenticar and others. 4004



THE ORGAN OF THE PHILADELPHIA ACADEMY OF MUSIC First recording of the magnificent \$400,000 organ in Philadelphia's acoustically-perfect concert hall. William Whitehead gives a brilliant performance of works by Bach, Purcell, Scarle, Wrigm and Vienne. 4009



39 ALL-TIME GERMAN FAVORITES
The many moods of Germany, interpreted by The Rhinelanders. Mein Schoner Land in Diesel Zeit; Ein Trauer Mauer; Im Schonen Schwermild; Ich Bin Ein Musshant and others. 4012



THE MUSICAL MOODS OF ITALY
The moods and sounds of Italy conducted by Giannini and recorded with thrilling realism in the 4:35 process. Ai Di La; Summertime in Venice; Anema E Core; Vieni Sul Mar and others. 4016



12 YEARS OF ACADEMY AWARD WINNERS The sumptuous sound of the organ with a pulsating rhythmic background of drums and bass. Hick Hagg conducts this guided tour of movie milestones, stopping at High Hopes; Secret Love; Three Coins in the Fountain & others. 4014

Ask for these records at your dealer's. If out of stock, use this coupon for postpaid delivery direct to your home.

CAMEO PARKWAY RECORDS
1405 Locust Street, Philadelphia, Pa.

Gentlemen: I enclose check or money order for _____

Please send me the records checked below @ \$3.98.

- Mono Stereo (check one)
- | | | |
|-------------------------------|-------------------------------|-------------------------------|
| <input type="checkbox"/> 4002 | <input type="checkbox"/> 4009 | <input type="checkbox"/> 4015 |
| <input type="checkbox"/> 4004 | <input type="checkbox"/> 4011 | <input type="checkbox"/> 4016 |
| <input type="checkbox"/> 4005 | <input type="checkbox"/> 4012 | <input type="checkbox"/> 4017 |
| <input type="checkbox"/> 4007 | <input type="checkbox"/> 4014 | |

Please send me free illustrated 4:35 catalog.

NAME _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

CAN BE PLAYED ON ANY LONG-PLAYING RECORD PLAYER!



*The Joyous Music
of Christmas...
made more
Beautiful by
Stereo Tape*

MESSIAH:

Handel. Joan Sutherland, Kenneth McKellar,
Sir Adrian Boult, London Symphony & Chorus.
Complete—2 reels. London #80077—\$21.95

MESSIAH:

Handel. H. Scherchen conducting Vienna Academy
Chorus & Soloists; Vienna State Opera Orch.
Complete—2 reels. Westminster #124—\$23.95

A CHRISTMAS OFFERING:

Leontyne Price, Von Karajan. Vienna Philharmonic
& Chorus. London #70049—\$6.95

CHRISTMAS CAROLS:

Mantovani. London #70036—\$6.95

CHRISTMAS ORGAN & CHIMES:

Charles Smart, James Blades.
London #70037—\$6.95

SONGS OF PRAISE:

Mantovani. London #70048—\$6.95

CHRISTMAS TIME:

Roger Williams—Concert Orch.
Kapp #41019—\$7.95

**TWENTY-TWO BEST LOVED
CHRISTMAS PIANO CONCERTOS:**

George Greeley. Warner Bros. #1338—\$7.95

SOUND OF CHRISTMAS:

Deck the Halls. Orch. & Chorus.
Kapp-Medallion #47012—\$7.95

HAPPY HOLIDAY:

Wally Scott & Orch. Warner Bros. #1341—\$7.95

MUSIC FOR A MERRY CHRISTMAS:

Frank Chacksfield & Orch.
Richmond #45014—\$4.95

CHILDREN'S CHRISTMAS ALBUM:

Cyril Stapleton Orch.; Children's Chorus.
Richmond #45015—\$4.95

Ask your music or electronics dealer to play the
Christmas releases of United Stereo Tape.



CIRCLE NO. 71 ON READER SERVICE CARD
116

the title of her latest release, "Rhythm Is My Business," suggests this. Here she is in the middle of the big-band era, re-created by Bill Doggett's Basie-like arrangements that make up in exuberance what they lack in originality. The songs pose Miss Fitzgerald few interpretive problems, so she can do what she does best: swing happily without concern for emotional shading.

The result is the best Fitzgerald disc in a long time. Ella obviously has a wonderful free-swinging time, and she communicates this infectiously, whether through the near-rock-and-roll *I'll Always Be In Love With You* or through *Laughin' On the Outside*, a song that if taken at face value might elude her.

Doggett's sidemen, who include Phil Woods, Taft Jordan, and Gus Johnson, give everything they have, and Doggett contributes a few organ solos for contemporary flavor. The sound, sharp and spacious, has ample stereo richness without gimmicks. *J. G.*

© ® **PETE FOUNTAIN AND AL HIRT: *The New Orleans Scene*.**

On four tracks: Pete Fountain (clarinet), Al Hirt (trumpet), Jack Delaney (trombone), Roy Zimmerman (piano), Joe Capraro (guitar), Phil Darois (bass), Arthur "Monk" Hazel (drums). On four tracks: Pete Fountain (clarinet), Stan Wrightsman (piano), Morty Corb (bass), Jack Sperling (drums). *Panama; Lonesome Road; I've Found A New Baby*; and five others. CORAL 757419 \$4.98, 57419* \$3.98.

Interest: Undistinctive

Performance: Controlled Hirt

Recording: Lacking mellowness

Stereo Quality: Competent

Although no recording dates are given, these sessions probably took place at least two or three years ago—before Al Hirt's current association with RCA Victor. Hirt and Fountain appear together on four tracks as part of a Dixieland front line. These four are the record's most invigorating performances, mainly because of the walloping drive of Al Hirt. In these numbers Hirt is considerably less given to the showboating that has flawed most of his RCA recordings. Aside from Hirt, the septet is not at all memorable.

The other four performances are by Fountain and a swing-era rhythm section. Although Fountain is less obviously à la Benny Goodman here than on some other quartet dates he has headed, his playing is more glib than inventive. His tone is round and clear, and his beat acceptable, but he lacks the unmistakable individuality of a major jazzman. *N. H.*

© ® **RED GARLAND: *Solar*.** Red Garland (piano), Les Spann (guitar and flute), Sam Jones (bass), Frank Gant

(drums). *Solar; Where Are You?; Marie's Delight*; and five others. JAZZLAND JLP 973 \$5.98, JLP 73* \$4.98.

Interest: Spann and Jones

Performance: Placid

Recording: Very Good

Stereo Quality: Excellent

There is little to remark in this album, for Garland has not grown as a musician. This is the same Nat Cole piano he has played before—and often better. Sam Jones's slap-style bass, especially on *Sophisticated Swing*, is in sum the record's best feature, and Les Spann, elsewhere on the quietly interesting guitar, has two fine flute solos on the ballad tracks. But, in spite of these two, this *seems* the longest LP Garland has made. The sound and stereo quality are excellent. *J. G.*

© ® **JIMMY GIUFFRE: *Thesis*.** Jimmy Giuffre (clarinet), Paul Bley (piano), Steve Swallow (bass). *Ictus; Sonic; Goodby; Flight*; and four others. VERVE V6 8402 \$5.98, V 8402 \$4.98.

Interest: Giuffre's "new thing"

Performance: Tortuous

Recording: Good

Stereo Quality: Excellent

Jimmy Giuffre, in his search for novelty, has abandoned his folksy placidity and the lower register of his instrument. His present trio includes pianist Paul Bley and a fine young bassist named Steve Swallow. Their quest is for freedom, so they often eschew set rhythms and harmonies. The results may remind some listeners of *Histoire du Soldat* or the *Ebony Concerto*. Some of this is not as advanced as it sounds—*Whirrr*, for instance, is not much more than an updating of the Benny Goodman display piece, *Clarenade*. For the most part, the players are so solemnly self-involved that they fail to give pleasure. One piece, however, Bley's blues called *Carla*, is beautifully simple, and deserves to be picked up by other groups.

The sound is fine, and the stereo gives a natural depth. *J. G.*

© ® **JOHNNY GRIFFIN AND EDDIE "LOCKJAW" DAVIS: *Tough Tenor Favorites*.** Jimmy Griffin and Eddie Davis (tenor saxophones), Horace Parlan (piano), Buddy Catlett (bass), Ben Riley (drums). *Bahia; Blue Lou; Ow!; Tin Tin Deo*; and three others. JAZZLAND JLP 976 \$5.98, JLP 76* \$4.98.

Interest: Davis and Griffin again

Performance: Raucous

Recording: Good

Stereo Quality: Fully adequate

The most interesting thing about the Eddie Davis-Johnny Griffin combination of

two tenor saxophones and rhythm is that, after a half-dozen LP's, they have not yet run out of material. Something about two saxophones trying to outshout each other becomes wearing when you are not immersed in the highball-heightened conviviality of a night club. At home the sounds seem to run together in a dull wash of a single endlessly repeated statement.

This is a request set, including such rarities as *I Wished On the Moon*. This newest of several Davis-Griffin sections is graced by the functionally intense piano of Horace Parlan. These features combine for a more interesting record than most by this group. J. G.

© © **ELMO HOPE:** *Hope-Full*. Elmo Hope (piano), with Bertha Hope (piano) on three tracks. *Yesterdays*; *Blues Left and Right*; *Moonbeams*; and five others. RIVERSIDE RLP 9048 \$4.98, RLP 408* \$3.98.

Interest: Mostly solo piano
Performance: Occasionally first-rate
Recording: Very live and clear
Stereo Quality: Good

In a period when the left hands of modern jazz pianists seem to have atrophied, a solo piano set is a rare event. Elmo Hope, however, has no trouble swinging without a rhythm section. He has style and ease in both hands, and when his wife joins him for three numbers, her role is to provide additional coloration rather than pulsation.

A boyhood friend of Bud Powell's, Hope has developed his own conceptions as a pianist and composer. His work is most intriguing at medium- and up-tempo, when his clarity of line and thoughtful sense of development make continually stimulating but relaxed patterns (vide *Underneath* and *When Johnny Comes Marching Home*).

On ballads—on slow tempos in general—Hope tends to diffusion and rhetoric. His ideas meander, and his performances diminish in impact. In short, he is a probing pianist who needs to discipline his impressionism on reflective numbers. N. H.

© © **AHMAD JAMAL:** *The Ahmad Jamal Trio*. Ahmad Jamal (piano), Israel Crosby (bass), Ray Crawford (guitar). *Squeeze Me*; *Love For Sale*; *Black Beauty*; and seven others. Epic BN 627 \$4.98, LN 3212* \$3.98.

Interest: Cocktails with Jamal
Performance: Bland
Recording: OK
Stereo Quality: Artificial

This is one of Jamal's earliest LP's, re-processed for stereo. In those days, his group consisted of piano, bass, and guitar



Decorate your home with sound

BELL Stereo Systems

have long been recognized as among the finest available. Be sure to see and hear such outstanding components as the new T-347 tape deck that gives you sound-on-sound, off-the-tape monitoring and Duo-Sound. Ideal in combination with the 2445-SI Stereo Receiver for off-the-air stereo recording. Send for complete literature today!



Bell Stereo Systems



Thompson Ramo Wooldridge Inc.

6325 Huntley Rd., Columbus 24, Ohio

Please send me complete information on the entire Bell Stereo Line

Name _____

Store Name _____

Address _____

City _____ Zone _____ State _____

CIRCLE NO. 16 ON READER SERVICE CARD

Build Your Record Library!

... INEXPENSIVELY, CONVENIENTLY, QUICKLY
NO "AGREE TO PURCHASE" OBLIGATION
and **CHOOSE THE RECORDS YOU WANT**

Our special membership plan enables you to buy your records at cost price . . . Classical, popular, jazz, show hits, folk, etc. — Monaural and Stereo.

Citadel is a unique kind of record club that features:

- No "agree to purchase" obligations. Buy as few or as many records as you want, when you want them . . . the choice is yours.
- No "preselected" record list. You choose the records you want from catalog containing virtually all artists and all labels.
- No "list price" purchases. You never pay more than the club price.
- Periodic specials. Outstanding buys are made available periodically, and again, you are under no obligation to purchase any of these specials.
- Prompt service. Many orders are shipped the day received . . . rarely later than the next several days.

We invite you to join thousands of other Citadel members who are purchasing their records at cost price, are enjoying complete freedom of selection and have not obligated themselves in any way. For complete details write . . .

CITADEL RECORD CLUB

545 Fifth Ave., Dept. S New York 17, N. Y.

CIRCLE NO. 22 ON READER SERVICE CARD

They said it couldn't be done!

A WALL OF LIVING STEREO SOUND

from ONE speaker enclosure!

Now acclaimed by Engineers and Hi-Fi enthusiasts alike as the first real breakthrough in stereo speaker systems.

AMERICAN SINTRONICS' STEREO MULTIPLIER SPEAKER SYSTEMS

American Sintronics has invested 6 years in the research, design and development of the first really new concept in stereo speaker systems — TRUE STEREO from a single enclosure that fits easily on any book shelf. This functional piece of furniture, placed anywhere in the room, creates a veritable "wall of glorious stereo sound."



HIT OF THE HI-FI SHOW!

Model 220 Stereo Multiplier Speaker System, enclosed in a fine furniture cabinet, was the sensation of New York's High Fidelity Music Show. Visitors were simply amazed at the sounds issuing from this fabulous system. Rich sonorous bass tones, middle and high frequencies of clarity and definition and — wonder of wonders — TRUE STEREO from any spot in the room.

MODEL 220, 23 $\frac{3}{4}$ " x 11 $\frac{1}{4}$ " x 11 $\frac{1}{4}$ " ...\$159.95

MODEL 440, 23 $\frac{3}{4}$ " x 11 $\frac{1}{4}$ " x 23 $\frac{3}{4}$ " ...\$239.95

MODEL 440S, 34 $\frac{1}{2}$ " x 15" x 24"\$269.95
(with shelves, for records, components, etc.)

Also available: Dyna-saur and Super Dyna-saur models — the incomparable Stereo Multiplier Systems designed for theatres and professional use. Prices on request.

HEAR IT TO BELIEVE IT, at your dealer today!

AMERICAN SINTRONICS

55 East Merrick Road, Freeport, L. I., N. Y.

CIRCLE NO. 78 ON READER SERVICE CARD

—Crawford's contribution is considerable on the four Latin-styled tracks originally issued as an EP. The arrangements are overelaborate, and the diffident singing on *Rica Pulpa* suggests that the participants were bored with this chic cocktail distillation even then. J. G.

RECORDING OF SPECIAL MERIT

© ® CHARLES MINGUS: *Wonderland*. Charles Mingus (bass), John Handy (alto saxophone), Booker Ervin (tenor saxophone), Richard Wyands (piano), Danny Richmond (drums). *Nostalgia in Times Square; I Can't Get Started; No Private Income Blues; Alice's Wonderland*. UNITED ARTISTS UAJ S 15005* \$5.98, UAJ 14005 \$4.98.

Interest: Superior Mingus
Performance: Passionate
Recording: Good

This is a reissue of a concert Charlie Mingus recorded at the Nonagon Art Gallery in New York on January 16, 1959. He had two good hornmen at the time, alto saxophonist John Handy and tenorman Booker Ervin. Ervin shows his power on *No Private Income*, a Mingus-type propulsive blues that features exchanges between the two horns in fewer and fewer bars—four, then two, and so on—until they are playing simultaneously. Handy, strongly influenced by Charlie Parker, shows—especially on *I Can't Get Started*—that he is potentially a major talent. *Alice's Wonderland* is one of Mingus's most tender melodies, beautifully adapted for the differing voices of the two horns.

But the album is dominated by the bassist. *Times Square* and *I Can't Get Started* contain two of the best of his solos. These astonishing virtuoso set-pieces prove what no longer needs reiteration—that Mingus is the supreme player of his jazz instrument. Drummer Danny Richmond is beautifully in accord with him, and the entire album bears the unmistakable stamp of Mingus superiority.

J. G.

© ® BLUE MITCHELL: *A Sure Thing*. Blue Mitchell (trumpet), Clark Terry (trumpet), Julius Watkins (French horn), Jerome Richardson (alto saxophone and flute), Jimmy Heath (tenor saxophone), Pepper Adams or Pat Patrick (baritone saxophone), Wynton Kelly (piano), Sam Jones (bass), Albert Heath (drums). *West Coast Blues; Blue on Blue; Gone with the Wind*; and four others. RIVERSIDE RLP 9414 \$4.98, RLP 414* \$3.98.

Interest: Minor modern jazz
Performance: Small-scaled horn
Recording: Very good
Stereo Quality: Good

VANGUARD RECORDS

presents the 100-piece

UNIVERSITY OF MICHIGAN BAND

Dr. William D. Revelli, director

"One of the finest bands in the country if not in the entire world."

N. Y. Herald Tribune



in 2 new scintillating discs THE UNIVERSITY OF MICHIGAN BAND ON TOUR

Concert pieces that brought wild cheers in the recent cultural exchange tour of the Far East and USSR.

VRS-9114 (Mono) & VSD-2124 (Stereo)

HAIL SOUSA!

15 Great Sousa Marches
VRS-9115 (Mono) & VSD-2125 (Stereo)

Send for catalog, Vanguard Records, 154 W. 14 St., N. Y. 11, N. Y.
CIRCLE NO. 73 ON READER SERVICE CARD

Send HiFi/Stereo Review Every Month



Check one: 3 years for \$12
 2 years for \$9 1 year for \$5
IN THE U. S. and POSSESSIONS
 Payment Enclosed Bill Me

Foreign rates: Canada and Pan American Union countries, add \$3.50 per year; all other foreign countries, add \$1.00 per year.

name _____

address _____

city _____ zone _____

state _____

Mail to:

HIFI/STEREO REVIEW

HSR-1262

434 S. Wabash Ave. Chicago 5, Ill.

On the first six tracks, lyrical trumpeter Blue Mitchell is heard in arrangements by Jimmy Heath that are often too deliberate and lacking in textural interest. Mitchell, as the notes say, is primarily a melodic improviser, but he is only modestly accomplished. (The annotator goes on to claim, astoundingly, that Mitchell's *I Can't Get Started* in this set is nearly up to the modern standard for the tune set by Dizzy Gillespie's version.)

On the whole, this is not one of Mr. Mitchell's more impressive albums. On the last track, however, Mitchell and Jimmy Heath are heard with just the rhythm section and are unencumbered by the arrangements. On the final *Gone with the Wind*, their playing—particularly Mitchell's—makes for the disc's most bracing jazz. N. H.

RECORDING OF SPECIAL MERIT

© ® GERRY MULLIGAN: *The Gerry Mulligan Quartet*. Gerry Mulligan (baritone saxophone), Bob Brookmeyer (valve trombone), Bill Crow (bass), Gus Johnson (drums). *Piano Train; Lost in the Stars; I Believe in You*; and three others. VERVE V6 8466 \$5.98, V 8466 \$4.98.

Interest: Excellent Mulligan group
Performance: Relaxed and happy
Recording: Good

This is a limber, flexible group, just about the best Gerry Mulligan has ever assembled. All seem to understand the Mulligan style thoroughly, and the interplay of the two horns is as close to perfection as anyone could ask.

The album is a happy, rambling one, full of the good humor that is the Mulligan musical stock in trade. The best numbers are *Lost in the Stars*, Mulligan's own charming semi-Dixieland *Love in New Orleans*, and Frank Loesser's *I Believe in You*, which Mulligan and cohorts Clark Terry and Gary McFarland may turn into a jazz standard. Here is the most pleasant, relaxed, and enjoyable set Mulligan has made in some time. J. G.

© ® ANITA O'DAY-CAL TJADER: *Time for 2*. Anita O'Day (vocals), Cal Tjader (vibraphone), Johnny Rae (drums), Lonnie Hewitt or Bob Corwin (piano), Freddy Schreiber (bass). *It Shouldn't Happen to a Dream; An Occasional Man; I'm Not Supposed to Be Blue Blues*; and nine others. VERVE V6 8472* \$5.98, V 8472 \$4.98.

Interest: Unsuccessful collaboration
Performance: Inadequate backing
Recording: Very good


This first recorded meeting of Anita O'Day and the Cal Tjader quartet is not likely to please the partisans of either.



What is a ski ad doing in a hi-fi stereo magazine? Feeling very much at home, thank you. Anyone who seeks and savors flawless sound reproduction is a perfectionist, well nigh a fanatic. So are we . . . about skis and ski design.

In your high-fidelity stereo equipment, this deep dedication translates into the most satisfying sound . . . almost frighteningly faithful to its live performance. In Head Skis, it translates into effortless performance in bumps and difficult snow, sure-footed holding on ice, buoyancy in powder, responsiveness to the sweet, strong drive of a long, carving turn.

Those of you who are already skiers will know what we're talking about. We hope the rest of you will try our favorite sport and find out. On Heads, please.

. . . and who makes great skis?  of course!

Ski poster, anyone? If you'd like a 24" x 36" full-color view of the Chamonix Aiguille du Midi, mail 50 cents in exchange to Head Ski Co., Inc., 76 W. Aylesbury Rd., Timonium, Maryland, U. S. A. We'll also enclose an informative booklet on Head Standard (\$98.50), Vector (\$122.50), and Competition Vector (\$132.50) Skis, and on Head Ski Poles (\$24.50). Available only at authorized, serious ski shops . . . the world over.

Records

to listen to music by . . .



CHAMBER Biber: The first recording of these 16 Baroque sonatas for scordatura violin; Sonya Monosoff, violin. CRS 1811 stereo, CRM 811 mono. (3 records) Bartok: Divertimento for Strings and Sonata for 2 Pianos and Percussion. Sensational stereo treat, CRS 1803, magnificent mono, CRM 803.

KEYBOARD A Treasury of Early French Organ Music: Melville Smith, organ. ("Recording of Special Merit" — HFSR) CRS 506 & 507 mono only. A Sweelinck Recital: Organ and Harpsichord. Played by Holland's inspired Gustav Leonhardt on great early instruments. CRS 1908 stereo, CRM 508 mono. Rameau: 1st 2 vols. of Complete Keyboard Works, Albert Fuller, harpsichord. CRS 1601 & 1602. Stereo, CRS 601 & 602, mono. Finkham: Partita for Harpsichord, played by the composer, "one of the finest" — High Fidelity Magazine. CRS 412 mono only.

VOCAL SOLOS Hugues Cuenod: Shakespeare, Bach and La Fontaine. A spirited program by Europe's renowned tenor. CRS 1702 stereo, CRM 702 mono. Thomas Hayward: Another facet of this great tenor's repertoire. Songs by Robert Burns and the Colonial Patriot Francis Hopkinson. CRS 1711 stereo, CRS 711 mono.

CHORAL Christmas Carols: The Harvard-Radcliffe chorus directed by G. Wallace Woodworth. CRS 1411 stereo, CRS 411 mono. Organists of King's Chapel: Virgil Thompson, Mass for Two Part Chorus and Percussion; American Modern Classic. CRS 412 mono.

4.98 mono; 5.98 stereo

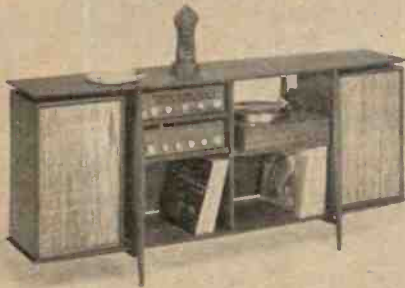
CAMBRIDGE RECORDS INC.

471 Washington Street, Wellesley 81, Mass.

CIRCLE NO. 19 ON READER SERVICE CARD

STEREO
MUSIC
CENTER

from "shelf
speakers"



model 303

Here's the cabinet line you have been waiting for . . . simply place your "shelf speakers" at each end, amplifier and tuner on the adjustable shelves, changer, turntable or tape deck on the convenient pull-out shelf, one hundred or so records below and instantly your components become a beautiful stereo music center. Superbly finished from genuine hardwoods in Diled Walnut, Cherry, Fruitwood and Mahogany at only \$99.50. See this and other models as low as \$69.50 at leading dealers or write for free brochure.

Audio
Originals DEPT. AO-14

474 S. MERIDIAN ST. INDIANAPOLIS 25, INDIANA

CIRCLE NO. 15 ON READER SERVICE CARD
120

Tjader's occasional use of Latin-American rhythms behind Miss O'Day sounds artificial, and on other numbers, the quartet simply does not possess as forceful a jazz beat as the singer. As a soloist, too, Tjader is pallid by contrast with his vivacious co-star.

Despite these obstacles, Miss O'Day is reasonably effective, though once in a while she lapses into the archness of phrasing that has marred a number of performances I have heard during the past few years. Most of the time, she sings with heat, wit, and her own compelling beat. Verve might do well to enlist vibraphonist Milt Jackson and a crisp, de-Latinized rhythm section for Miss O'Day's next session. N. H.

© © SONNY RED: *The Mode*. Sonny Red (alto saxophone), Grant Green (guitar), George Tucker (bass), Barry Harris or Cedar Walton (piano), Jimmy Cobb or Albert Heath (drums). *Moon River; Ko-Kee; Super-20*; and four others. JAZZLAND JLP 959 \$5.98, JLP 59* \$4.98.

Interest: Original thinking
Performance: Not up to conception
Recording: Good
Stereo Quality: OK

If intent were all that mattered, this album by alto saxophonist Sonny Red would be among the most impressive of recent months. Aside from three interesting originals, he has taken several unusual and fascinating songs as bases for post-bop improvisation: *Moon River; I Like The Likes of You; Bye Bye Blues*; and, from *Peter Pan*, *Never Never Land*. He has surrounded himself with two fine rhythm sections, and on some of the tracks has added guitarist Grant Green.

Sonny Red's reach, however, far exceeds his grasp. He has some occasionally interesting melodic ideas coupled to a rather thin tone that sounds out of place for this kind of material. His modal piece, which gives the set its title, sounds unfortunately like *Out of This World* played over a ground bass that employs the opening phrase of *Teddy Bear's Picnic*. Far better musicians than he are unwilling to try the kind of material he tries here, but even though his attempts are largely unsuccessful, he shows a spirit that one wishes were more prevalent in jazz circles. J. G.

© © MAX ROACH: *It's Time*. Max Roach (drums), Richard Williams (trumpet), Clifford Jordan (tenor saxophone), Julian Priester (trombone), Art Davis (piano), Mal Waldron (piano), Abbey Lincoln (vocals), chorus, Cole-ridge Perkinson cond. *It's Time; Another Valley; Sunday Afternoon; Living Room; The Profit; Lonesome Lover*. IMPULSE AS 16* \$5.98, A 16 \$4.98.

Interest: Roach choral works
Performance: Intense
Recording: Good

Max Roach has written a series of six pieces that resemble a concerto grosso for bop sextet (trumpet, trombone, sax and rhythm) in which a wordless chorus of sixteen voices takes the place of the ensemble. The formality of Roach's liner notes are evidence of the seriousness of the project.

Most of the six are written to feature particular soloists. Saxophonist Clifford Jordan, who leans heavily on Coltrane, is more assured than I have ever heard him. Richard Williams's trumpet tone is impressive. Mal Waldron's piano is not as



MERCURY RECORDS

MAX ROACH
Bop sextet at a choral festival

unerringly good as usual, but bassist Art Davis makes excellent use of his few moments.

On *Sunday Afternoon*, a pretty melody, the chorus, after a striking programmatic opening, falls into the rut of popular choruses. Abbey Lincoln, who sings her own undistinguished lyrics on one track, should not have been obliged to sing with the unsympathetic aggregation. Much of the rest is merely angrily pretentious. The musical tone and the use to which the voices are put are reminiscent of showy and bombastic outdoor choral festivals. J. G.

© © SONNY ROLLINS: *What's New*. Sonny Rollins (tenor saxophone), Jim Hall (guitar), Bob Cranshaw (bass), Ben Riley (drums), Candido (conga drum). *Jungoso; Bluesongo; The Night Has a Thousand Eyes*; and two others. RCA VICTOR LSP 2572 \$4.98, LPM 2572* \$3.98.

Interest: Latinized Rollins
Performance: Inventive
Recording: Good
Stereo Quality: Very good

In his second RCA Victor album, Sonny Rollins explores the increasingly fashionable fusion of jazz and Latin-American idioms, with particular emphasis on the bossa nova. This is a modernized, more flexible samba in which the rhythms and harmonies have been so elasticized that they blend easily and intriguingly with modern jazz.

Unlike most of the jazzmen who have so far been drawn to the bossa nova, Rollins does more than glide gracefully along the surface of the form. In those tracks here that are in the rhythm of the dance Rollins has absorbed the concept and transmuted it into his own compelling style. Accordingly, on the resilient bossa nova foundation, Rollins creates long, ingenious, and brilliantly logical thematic variations. Spurred, moreover, by the dance's polyrhythms, he is even more rhythmically resourceful and surprising than usual in several of these performances.

On the other tracks, Jim Hall demonstrates that he too finds the Brazilian import congenial to his reflective style. In addition, the calm warmth of Hall's playing sets off the urgent, often raw-edged quality of Rollins' work.

With regard to Rollins' own growth, the album emphasizes that he is experimenting more and more with the tonal possibilities of his instrument, as in the double stops and notes of indeterminate pitch in *Jungoso*. There is also a larger capacity for expansively lyrical improvisation, best illustrated in *The Night Has a Thousand Eyes*. Mr. Rollins has reached a level of musicianship that makes all of his albums worth serious attention, and this one should last long after the bossa nova has evaporated. *N. H.*

© ® **BUD SHANK:** *Barefoot Adventure*. Bud Shank (alto and baritone saxophones), Bob Cooper (tenor saxophone), Carmell Jones (trumpet), Dennis Budimir (guitar), Gary Peacock (bass), Shelly Manne (drums). *Jungle Cruise; Well, 'Pon My Soul; Bruce Is Loose;* and five others. PACIFIC JAZZ S-35* \$5.98, PJ-35 \$4.98.

Interest: Slight
Performance: Competent
Recording: Good

These are the major themes from Bud Shank's score for *Barefoot Adventure*, a film about surfboard riding. Whatever its merits in conjunction with the picture, the music on its own is flimsy and derivative. Except for the work of guitarist Budimir and occasionally of Carmell Jones, the long, improvised solos fail to hold the attention. Altogether, an expendable album. *N. H.*

© ® **MEG WELLES:** *Something Else*. Meg Welles (vocals), Maurice Mark

(percussion), Dave Frishberg (piano and harpsichord), Steve Swallow (bass), Sam Brown (guitar), Leroy Parkins (tenor saxophone, recorder, clarinet, flute); Fred Karlin cond. *Starling Duet; Ev'ry Night; Hymn to St. Magnus;* and nine others. COLUMBIA CS 8577 \$4.98, CL 1757* \$3.98.

Interest: Ye olde jazz?
Performance: Sincere
Recording: Good
Stereo Quality: Good balance

The peculiar area Meg Welles has chosen to explore is that of early music treated

in the style of contemporary jazz. With such instruments as flute, recorder, harpsichord, and guitar, her group offers music from Elizabethan England, the twelfth and thirteenth centuries, and other sources. The result will probably not please purists, and, despite generally fine musicianship, there is little that can be taken seriously. Miss Welles sings on almost all the selections with a small, sweet, true voice, sometimes reminiscent of Kay Davis. The album's arranger, Fred Karlin, has contributed an original called *A Dialogue* that unwittingly shows that any style, once it becomes derivative, sounds sterile. *J. G.*

GRADO

"Truly the world's finest..."



In October, 1960, GRADO introduced a tone arm which was primarily designed for laboratory research. Nothing was spared in the design parameters of this tone arm since all future designs were to be based on this concept. It contained features and performance characteristics far in advance of any tone arm ever offered to the public. Consumer acceptance was immediate. Never before (or since) has a tone arm been so universally acclaimed as the BEST. It has since become the international standard of excellence. Price \$39.50

For further details write: **GRADO LABORATORIES, INC.**
4614 Seventh Ave., Brooklyn 20, N. Y.—Export—Simonrice, 25 Warren St., N.Y.C.



CAPTURE THE STRENGTH AND DELICACY OF EVERY SOUND



NEW SONY *S*terecorder 300

4 TRACK & 2 TRACK STEREOPHONIC RECORDER

Here, through your fingertips, you take complete control of sound, blending it to magnificent perfection.

A great symphony to record? With this superb instrument you are a professional. Touch your stereo level controls — feel that sensitive response. Dual V.U. Meters show precision readings as you augment the strings, diminish the brass. The richness of that low resonance is captured with your bass boost. The strength and delicacy of every sound—now yours to command.

On Sale only at authorized dealers, known for integrity.

Four and two track, stereo and monophonic, recording and playback, the SONY STERECORDER 300 — with its hysteresis-synchronous motor, built-in stereo pre-amps and power amps, and a dozen more professional features — is truly *the ultimate* in tape recorder engineering. \$399.50, complete with two dynamic microphones, two extended range stereo speakers all in one portable case. For custom mounting, \$349.50.

Other new Recorders from world-famous SONY:

262-SL \$199.50 — 4 and 2 track stereo playback. 4 track monophonic recorder. Sound-with-sound for language, voice and music students. Complete with F-7 dynamic microphone.

262-D \$89.50 — A complete 4 and 2 track stereo recording and playback tape transport.

101 \$99.50 — Bantam transistorized precision dual-track monophonic recorder. Complete with F-7 dynamic microphone.

SONY SUPERSCOPE *The tapeway to Stereo*

For literature and name of nearest franchised dealer, write Superscope, Inc., Dept. 8 Sun Valley, California.



reel &

cartridge

● CHRISTIE BARTER

● DAVID HALL

Explanation of symbols:

Ⓜ = monophonic recording

Ⓢ = stereophonic recording

4-TRACK CLASSICS

Ⓢ **BERLIOZ:** *Symphonie Fantastique, Op. 14*. **SCHUMANN:** *Manfred Overture, Op. 115*. Boston Symphony, Charles Munch cond. RCA Victor FTC 2113 \$8.95.

Interest: Standard Munch specialties

Performance: Authoritative

Recording: Excellent

Stereo Quality: Near-perfect

Charles Munch attained his reputation in this country conducting Berlioz's *Symphonie Fantastique*, and bade Boston Symphony audiences farewell with it before his retirement last season. He is one of the few conductors alive who can bring its magical but thorny pages to musical life. His stereo recording easily outdistances the competition on discs as well as tape, and should remain the definitive version for some time to come. The four-track tape has a major advantage: *Scenes in the Country* is uninterrupted by a side-break, as it is on most discs. It is a pity that the work, only a little more than forty-eight minutes long, could not have been issued complete in one sequence. Schumann's *Manfred Overture*, gratuitously tacked on to fill out the second sequence, is rather a weak epilogue to the *Witches' Sabbath*.

The stereo engineering is superb. Its naturalness is exemplified by the excellent third-movement solo work by the first-choir oboist, Ralph Gomberg, and English horn player Louis Speyer. No ill-advised attempt was made to split the two instruments, one to a channel; they stay rear-center as members of the same wind section most of the time. The strings, bright and incisive, are nicely balanced by the clean, solid bass. The dynamic range is all that it should be and more. Despite the anticlimactic Schumann, this is a must for Berlioz fanciers.

C. B.

Ⓢ **BRUCH:** *Scottish Fantasy for Violin and Orchestra, Op. 16*. **VIEUXTEMPS:** *Violin Concerto No. 5, in A Minor, Op. 37*. Jascha Heifetz (violin); New Symphony of London, Sir Malcolm Sargent cond. RCA Victor FTC 2111 \$8.95.

Interest: Doubtful

Performance: Polished

Recording: Fair

Stereo Quality: Restricted

The Bruch *Fantasy*, a ponderous affair despite its simple Scottish folk melodies, and the Vieuxtemps Concerto, an empty posturing work, call for the utmost suavety and technical fitness if they are to make any impression. Heifetz fills the bill. His tone is warm, his phrasing marvelously fluent, his bravura style appropriate. But the accompanying orchestra is shunted to a somewhat dimensionless background. The stereo engineering falls



CAPITOL RECORDS

ANNA MOFFO

An immature Mimi sweetly sung

considerably short of today's standard. For collectors who may value Heifetz or the works, this is a disappointing release.

C. B.

Ⓢ **PROKOFIEV:** *Alexander Nevsky, Op. 78*. Lili Chookasian (contralto); New York Philharmonic and Westminster Choir, Thomas Schippers cond. Columbia MQ 466 \$7.95.

Interest: Propaganda and power

Performance: Surcharged

Recording: Chorus unfocused

Stereo Quality: Fabulous

Prokofiev's noisy paean to the strength and courage of the Russian people, the score for Sergei Eisenstein's film *Alexander Nevsky*, gets all the elbow room it

needs in this first performance on tape. Schippers's handling of the score is theatrical, broad-scaled, and vividly intense. This "Battle on the Ice" is not dry or filled with foreboding, like Reiner's disc treatment, but rather brings to the fore the scene's primitive brutality. Consequently, Miss Chookasian's "Field of the Dead" aria, sung in Russian, is a darkly glowing jewel in the surrounding bombast. If the all-important chorus were not so out of focus, the reel's sonics could not be faulted. The bass is thunderous but true, the highs searingly bright. In a work not noted for subtlety, it is unusual to find understatement and finesse, so the string filigree at the close of the "Battle on the Ice" is a marvel of which Mr. Schippers (and Columbia's engineers) can be proud.

C. B.

Ⓢ **PUCCHINI:** *La Bohème*. Anna Moffo (soprano), Mimi; Richard Tucker (tenor), Rodolfo; Robert Merrill (baritone), Marcello; Mary Costa (soprano), Musetta; Giorgio Tozzi (bass), Colline; Philip Maero (baritone), Schaunard; Fernando Corena (bass), Benoit; others. Rome Opera House Orchestra and Chorus, Erich Leinsdorf cond. RCA Victor FTC 7002 \$14.95.

Interest: Puccini on one reel

Performance: Conscientious

Recording: Crisp

Stereo Quality: Highly effective

Here Puccini's *La Bohème* has been fitted onto a single reel of tape—Acts I and II, representing an unprecedented fifty-some minutes of playing time, backed by Acts III and IV, just under fifty. The London recording (LOS 90014), longer by nearly fifteen minutes, is divided between two reels but costs only a dollar more. And since only the most indolent could object to flipping or changing reels between acts, and the stereo engineering in both instances is flawless, a choice between the two must be based on performance.

Renata Tebaldi, London's Mimi, is the more mature and the more compelling vocally in the opera's crucial role. Anna Moffo plays it small and sweet for RCA. Her singing is always beautifully phrased, her tone light and disarming, her delivery straightforward and unmannered. Yet her portrayal is lacking—some would call the missing element maturity or conviction. Miss Moffo's Mimi is a bewildered girl who never seems to know what is happen-

now...
a Norelco
'Continental'
Tape
Recorder
for every
application



CONTINENTAL '401' (EL 3534)

Four-track stereo and mono recording and playback • 4 speeds • fully transistorized • completely self-contained, including dual recording and playback pre-amplifiers, dual power amplifiers, two loudspeakers (second in lid) and dual element stereo dynamic microphone • can also be used as a quality hi-fi reproducing system, stereo or mono, with tuner or record player • frequency response: 60 to 16,000 cps at 7½ ips • wow and flutter: less than 0.4% at 7½ ips • signal-to-noise ratio: -40 db or better.

CONTINENTAL '300' (EL 3542)

4-track stereo playback (tape head output) • self-contained 4-track mono record-playback • 3 speeds • mixing facilities • dynamic microphone • ideal for schools, churches, recreation centers, etc.

CONTINENTAL '200' (EL 3541)

4-track stereo head output direct to external stereo preamp for portable high fidelity tape-deck applications • completely self-contained for 4-track mono record and playback • mixing facilities • lightweight, compact, rugged • dynamic microphone.

CONTINENTAL '100' (EL 3585)

transistorized, 7 lb., battery portable • records 2 hours on 4" reel, from any source • plays back thru self-contained speaker as well as radio, TV or record player • response: 100-6000 cps • tapes interchangeable with other 2-track 1½ ips machines • constant-speed operation • complete with dynamic microphone.

Compare the special features . . . Look at the low prices . . . Listen to the matchless quality . . . Choose the 'Continental' most suitable for your requirements . . . Write for complete literature and convenient location for free demonstration to Dept. PP-12,

Norelco®

NORTH AMERICAN PHILIPS COMPANY, INC., High Fidelity Products Division, 230 Duffy Avenue, Hicksville, L.I., N.Y.

CIRCLE NO. 54 ON READER SERVICE CARD

ing to her or to the people around her. Her tragedy is not sufficiently felt. The coughs in the third and fourth acts, preludes to the final gasp, are more those of an unwell young lady than the faintly repressed shudders of the consumptive.

Richard Tucker's Rodolfo, by contrast, is idiomatically expansive and heartily outgoing. He suffers from some tightness and strain in the first two acts but loosens up in the later scenes. By the third act it is apparent that Tucker and Miss Moffo are entirely mismatched and that the performance belongs to the men in the cast—to Robert Merrill, Giorgio Tozzi, and Fernando Corena, veterans all and in splendid voice. Mary Costa's Musetta, well sung and well considered, is somewhat overwhelmed.

Apparently a great deal of time and effort went into making this sound like a recording of a stage performance. The singers are constantly on the move, and sound effects abound. Textual niceties are observed as well. Rodolfo's narrative in the first act is sung in the original key, not transposed down the usual half-tone, and the duet at the close of Act I is recorded as Puccini wrote it, without the tenor's high note. Leinsdorf's direction is snappy if a little too literal. The sound is full-bodied and the voices emerge with the utmost clarity throughout. The quintet in the second act, the cross-over by the military band afterwards, and the athletic duel between Schauard and Colline in the fourth act are vividly drawn in stereo.

The tape has a decided advantage over the discs because there is no break during the first act. No libretto is included, but the buyer may send for a free one from RCA. C. B.

© RACHMANINOFF: *Piano Concerto No. 2, in C Minor, Op. 18*. SIBELIUS: *Finlandia, Op. 26, No. 7*. Kjell Backkelund (piano); Oslo Philharmonic, Øivin Fjeldstad and Odd Grüner-Hegge cond. CAMDEN CTR 475 \$4.95.

© JOHANN STRAUSS, JR.: *Emperor Waltz, Op. 437; Blue Danube Waltz, Op. 314; Tales from the Vienna Woods, Op. 325; Wine, Women, and Song, Op. 333*. Oslo Philharmonic, Øivin Fjeldstad cond. CAMDEN CTR 623 \$4.95.

© GROFE: *Grand Canyon Suite*. Oslo Philharmonic, Øivin Fjeldstad cond. CAMDEN CTR 468 \$4.95.

Interest: Bargain releases
Performance: Passable
Recording: Good
Stereo Quality: Good

These three reels constitute the first classical releases on RCA Victor's Camden label, appearing for the first time in the (Continued on page 126)

HIFI/STEREO REVIEW



Kodak
TRADE MARK

YOU SUPPLY THE FREQUENCIES . . . KODAK TAPE SUPPLIES THE RESPONSE

And what response! KODAK Sound Recording Tape is designed to give you unexcelled tone reproduction over the entire audio range from 40 to 20,000 cycles. This response provides vibrant sound reproduction lost in some other tapes. KODAK Tape has a coating uniformity that never varies more than plus or minus .000014 inch. Without such uniformity you can expect a loss in high frequencies that can only be compensated for by setting bias

incorrectly. Result? Distortion! KODAK Sound Recording Tape is lubricated on both sides to minimize head and tape wear. That's not all. KODAK Tape has maximum freedom from drop-out plus a smooth flexibility that insures intimate contact with the heads. The tape reel practically threads itself and has a built-in splicer. Make your next reel KODAK Sound Recording Tape. It's as good as your favorite color film!



©Eastman Kodak Company MCM LXI

EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.

These and other distinctive hi-fi gifts by Jensen can be purchased at quality Hi-Fi dealers across the country. For more gift information, literature and the name of your nearest dealer, write today.

*T. M. Jensen Mfg. Co. CC-1 Licensed by CBS Laboratories Div., Columbia Broadcasting System.

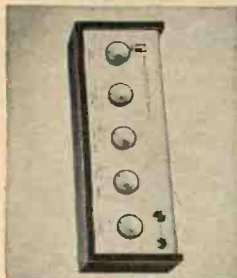


6601 SOUTH LARAMIE AVENUE, CHICAGO 38, ILLINOIS
CANADA: RADIO SPEAKERS OF CANADA, LTD., TORONTO



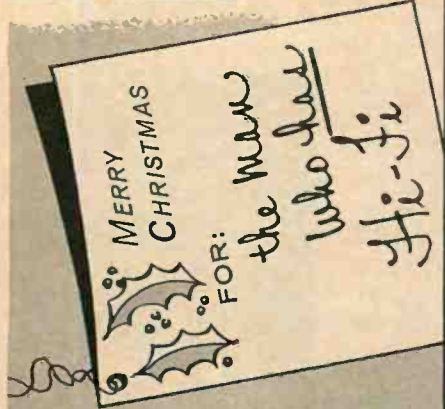
Give him "other room" stereo . . . extend your present system so you'll have music wherever you want it . . . with these handsome, compact, inexpensive speakers that deliver real hi-fi sound. Your choice of ultra-compact X-10 measuring only 7 1/4" H, 13" W, 4 5/8" D; or slim-compact X-20 only 12 1/4" H, 15 3/8" W, 2 3/4" D. Individual volume control. Oiled walnut finish. Hang them on the wall if you choose.

X-20 2-Speaker 2-Way System . . . \$39.95 | X-10 2-Speaker 2-Way System . . . \$29.75



Let him listen to his hi-fi without disturbing anybody . . . give him a pair of Jensen HS-1 Stereo Headphones for enjoyable and exclusive Private Listening wherever and whenever he wishes. And for the ultimate in chairside remote control, the CC-1 Control Center, with Jensen's exclusive Space-Perspective* that puts him "out in front" of the music, will give him years of added headphone listening enjoyment.

HS-1 Stereo Headphones . . . \$24.95 | CC-1 Headphone Control Center . . . \$39.75



CIRCLE NO. 43 ON READER SERVICE CARD

tape catalog this fall. All three are derived from discs originally issued in the late Fifties and now withdrawn. Backlund's earnest, straightforward performance of the Rachmaninoff Concerto is matched by Fjeldstad's considered accounts of the other familiar pieces. Certainly there are better performances, but none for the remarkably low price at which these are offered. The sound lacks the glossy finish and depth of present-day recordings, but directionality and dynamic level are wholly adequate. C. B.

© SCHUBERT: *Symphony No. 9, in C Major, D. 944 ("The Great")*. Columbia Symphony, Bruno Walter cond. COLUMBIA MQ 467 \$7.95.

Interest: One of the greats
Performance: Understated
Recording: Good
Stereo Quality: Pronounced

This release of the "Big C Major" completes on tape the Schubert symphonies Bruno Walter rerecorded shortly before his death, the others being the Fifth and the Eighth (Columbia MQ 391). It cannot be so highly recommended as the others. Over the years, the listener learned to expect a genial *lenteur* in Walter's readings, but here his tempos are simply flagging. The first movement is marred by uneven contours and unexpected re-tards, and as they do throughout the performance, the exuberant impulses of the music remain unfulfilled. The Andante is lovely, and toward the end the energy is stepped up, but the total result is bloodless. Despite this release's good sound and excellent stereo, the better recording on tape and the more satisfying statement of the work is Krips's for London (LCL 80043). C. B.

© SCHUMANN: *Symphony No. 1, in B-flat Major, Op. 38 ("Spring"); Manfred Overture, Op. 115*. Cleveland Orchestra, George Szell cond. Epic EC 821 \$7.95.

Interest: Sunny Schumann
Performance: Idyllic
Recording: Good
Stereo Quality: Adequate

George Szell's fine, disciplined performance introduces the Schumann "Spring" Symphony to tape. It is only the second Schumann symphony recording in the tape catalog; hopefully the splendid Szell-Cleveland Orchestra recordings of the other three will follow. This transfer is a good one: the sound, like the playing, is radiantly alive. Tape hiss is high, but the dynamic level is better than sufficient. C. B.

© TCHAIKOVSKY: *Nutcracker Suite, Op. 71A*. PROKOFIEV: *Peter and the*

Wolf, Op. 67. Leonard Bernstein (narration); New York Philharmonic, Leonard Bernstein cond. COLUMBIA MQ 469 \$7.95.

Interest: For the family
Performance: Colorful
Recording: Fine
Stereo Quality: Marked

© TCHAIKOVSKY: *The Nutcracker, Op. 71*. Utah Symphony, Maurice Abravanel cond. VANGUARD VTF 1646 two reels \$9.95.

Interest: Ballet bargain
Performance: So-so
Recording: Good
Stereo Quality: Satisfactory

Balletomanes will be unsatisfied by the skimpy contents of the Bernstein reel. It contains only the most familiar snatches—twenty minutes excerpted from the complete ballet, of which there is at least an hour more. But the reading is bright—almost too bright—and packs more glamour and enchantment into the Suite's span than Abravanel draws from the entire score. Neither, however, comes as close to evoking the work's incandescent poetry as Ernest Ansermet with the Orchestre de la Suisse Romande in the complete performance for London (LCK 80027). But Abravanel's version represents a bargain, and is also well, if not spectacularly, engineered.

Bernstein's coupler makes the Columbia reel especially attractive for children. An assortment of personalities from show business and elsewhere tell the story of *Peter and the Wolf* on records, but the New York Philharmonic's musical director showed in his televised young people's concerts that he has a special knack for this role. For instance, he doesn't talk down—he begins by assuming that his listeners know the story already, then only reminds them of what to listen for in the music. The recording is exemplary, though tape hiss is somewhat obtrusive on the *Nutcracker* sequence. C. B.

COLLECTIONS

© MARTYN GREEN: *Martyn Green Sings the Gilbert and Sullivan Songbook*. Martyn Green, June Bronhill, and Andrew Gold (vocals); Starlight Symphony and Chorus, Ormadel cond. *The Mikado: Medley; The Gondoliers: Take a Pair of Sparkling Eyes; Ruddigore: My Boy, You May Take It from Me; Yeoman of the Guard: Oh, a Private Buffoon*; and ten others. MGM STC 3980 \$7.95.

Interest: Savoyard nuggets
Performance: Professional
Recording: Very good
Stereo Quality: Ditto

(Continued on page 128)



NOW! TWO NEW STARS JOIN THE ROBERTS CONSTELLATION...



"The New Roberts '1057' is a complete recording studio in itself." Dick Van Dyke—Star of Columbia's forthcoming musical "Bye Bye Birdie" and his own CBS TV show.



"The New Roberts '997—the greatest all-around stereo tape recorder I've ever used!"—Lucille Ball, Star of her own CBS TV "Lucy Show"

New ROBERTS '1057' STEREO TAPE RECORDER

Combines matchless performance, ease of operation at a low, low price. Features 4-track stereo and monaural record/play

- Sound-on-sound multiple recording in stereo, sound-with-sound (teacher/student feature), sound-over-sound mixing
- Dual speakers • Stereo amplifiers • 4 stereo headset outputs • Automatic shutoff • 3¾ and 7½ ips..... **\$339.95**

New ROBERTS '997' STEREO TAPE RECORDER

A fine, professional 4-track stereo record/play instrument with 2-track stereo playback • Dual monitor speakers • Sound-with-sound—important for the actor, musician or language student • Six stereo headset outputs • 3¾, 7½ and 15 ips tape speeds • Double fast rewind • Automatic shutoff • No tape recorder gives you more for your money than the New Roberts '997' for only **\$449.95**

ROBERTS ELECTRONICS, INC.
LOS ANGELES 16, CALIFORNIA



ROBERTS CANADA: 7725 Adera St., Vancouver 14, B.C.
Prices slightly higher in Canada

ROBERTS ELECTRONICS, INC., Dept. HFSR-12-TU
5920 Bowcroft Ave., Los Angeles 16, Calif.

Please send Roberts Stereo Tape Recorder Instruction Manual for Model '997' or Model '1057.' I enclose 25¢ (cash, stamps) for postage and handling.

The name of my nearest Roberts dealer.

Name _____

Address _____

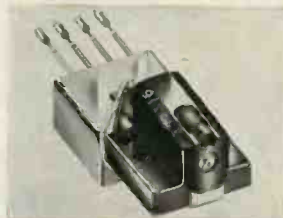
City _____ Zone _____ State _____

Getting only half the sound?



Hear it all with

Ortofon



Stereo Cartridges

All the stereo sound... the ultimate in sound from your records... is yours when you switch to the incomparable Ortofon stereo cartridge. Only Ortofon gives you clear, clean channel separation throughout the entire audible frequency range... not merely, as with ordinary cartridges, only at a specified single frequency!

Ortofon has long been recognized as a supplier of the finest recording and playback equipment to professional recording studios throughout the world. Today, ELPA, for the first time, brings Ortofon equipment to the high fidelity market here... tailored to your needs, but featuring the same Ortofon engineering perfection... superlative design... meticulous attention to every detail.

Of course, you'll want to assure the perfect tracking of your Ortofon cartridge by installing it in a low-inertia, high-precision Ortofon arm — though the new Ortofon SPU/T cartridge will fit any standard stereo arm. You'll find an Ortofon arm that's exactly right for your needs and budget. See and hear the Ortofon at your franchised dealer's today. Or write for information... including comparative cartridge tests made under identical conditions.

Guaranteed for One Full Year, \$49.95 Net



Ortofon RMG 212 arm — \$54.95 net... most thoroughly professional 12" stereo arm on the market. Ortofon arms cover the price range from \$19.95 to \$59.95 net.



ORTOFON DIVISION

ELPA MARKETING INDUSTRIES, Inc.

New Hyde Park, N. Y.

CIRCLE NO. 33 ON READER SERVICE CARD

This title is misleading: Martyn Green, alias Duke of Plaza Toro, alias Sir Joseph Porter, alias Ko-Ko—Mr. Establishment himself—does not sing all of the songs, though almost all. The veteran D'Oyly Carte stylist is a man of many voices who can persuasively intone the mock melodrama of *Tit-Willow*, enunciate the cuckoo logic of *A Private Buffoon*, or rattle off the confession of Major General Stanley. He is supported here by the coy, piping soprano of Miss Bronhill and the cloying Irish tenor of Mr. Gold, both of whom possess an idiomatic Savoyard delivery. But the songs they have to themselves, or those that are backed by Ormandel's ramshackle chorus, are distinctly not up to the Green standard. The master is on a good two-thirds of the time, however, and then the fine-sounding recording is all innocent merriment. C. B.

© MUSIC FOR A GOLDEN FLUTE.

Griffes: *Poem for Flute and Orchestra*. Foote: *A Night Piece for Flute and Strings*. Honegger: *Concerto da Camera for Flute, English Horn and Strings*. Hanson: *Serenade for Flute, Harp and Strings*. Maurice Sharp (flute), Harvey McGuire (English horn), Alice Chali-foux (harp); Cleveland Sinfonietta, Louis Lane cond. EPIC EC 822 \$7.95.

Interest: Echte Nachtmusik
Performance: Princely
Recording: Clean
Stereo Quality: Just right

The flute has always been an instrument of formidable enchantment. Its power to evoke nocturnal visions of solitude and quiet is characteristically represented in these four neo-Romantic pieces. Maurice Sharp, the Cleveland Orchestra's solo flutist, plays them beautifully. His flute, a Boehm-system model of 14-carat gold, may be a pretty thing to see but sounds no different to my ears than any other in expert hands. The recording assigns high priority to the deserving soloist, who is so closely miked you can hear his every breath. Still, an even balance with Lane's excellent chamber orchestra is consistently maintained. The sound is crisp and clear. C. B.

RECORDING OF SPECIAL MERIT

© LEONTYNE PRICE: *Swing Low, Sweet Chariot. Ev'ry Time I Feel the Spirit; Let Us Break Bread Together on Our Knees; His Name Is So Sweet; 'Round About de Mountain*; and ten others. Leontyne Price (soprano); orchestra and chorus, Leonard de Paur cond. RCA VICTOR FTC 2109 \$8.95.

Interest: Soul of the spiritual
Performance: Inspired
Recording: Very good
Stereo Quality: Occasionally off-center

This recording is unquestionably the best of its kind. Many opera singers have been drawn to Negro spirituals, but Miss Price is uniquely qualified to sing the songs of her people. Having lived with them and sung with them much of her life, she demonstrates a deeply felt understanding of them. She does not sound like an opera singer singing spirituals, but a woman endowed with a splendid voice singing treasured melodies. One of them, *My Soul's Been Anchored in de Lord*, was written by her sister, Florence; the others are of varying—in some cases unknown—origin. Though the most compelling tracks are Miss Price's solos—*Let Us Break Bread Together on Our Knees, He's Got the Whole World in His Hands, A City Called Heaven*, and *Were You There?* (the last sublimely sung unaccompanied)—she is fortunate to have the tasteful backing of the De Paur chorus in the others. The arrangements, by Margaret Bonds and De Paur, are gems of simplicity and clarity. Technically the only fault is an imbalance, slightly favoring the right channel, on the second sequence. C. B.

© RUBINSTEIN AT CARNEGIE

HALL. Debussy: *La Cathédrale engloutie; Poissons d'Or; Hommage à Rameau; Ondine*. Szymanowski: *Four Mazurkas, Op. 50*. Prokofiev: *Twelve Visions Fugitives*. Villa-Lobos: *Prôle do Bêbé*. Artur Rubinstein (piano). RCA VICTOR FTC 2125 \$8.95.

Interest: Documentary
Performance: Masterful
Recording: Studio-like
Stereo Quality: Satisfactory

This is the first time recorded recital performances by Rubinstein have been commercially released on tape (his only other non-studio recording was the Beethoven Third Piano Concerto with Toscanini, on discs). Disappointingly, it does not really document the unique event of the pianist's ten Carnegie Hall concerts last season, but offers only a random sampling of four of them. Rubinstein played Debussy's *Poissons d'Or* and the two pieces that follow it on the tape in his opening concert, but he did not play *La Cathédrale engloutie* until the last. Villa-Lobos's Doll Suite, the excerpts from Prokofiev's *Visions Fugitives* and the Szymanowski mazurkas were included in separate programs. This accounts for the differences in technical quality from one group to the next. In the case of the Debussy group the difference is obtrusive. The submerged cathedral rises out of murky waters, while the *poissons* swim in clear champagne. Aside from this, the recording is better than most live ones, and the audience is commendably quiet. Throughout, the playing is of imposing authority. C. B.

AF AUDIO FIDELITY STEREO DISC 3P AFSD 9978

TRIPLE PLAY STEREO

Each Triple Play Stereodisc is engineered to be played 3 different ways, and features the unusual experimental value of 3 conventional long playing records.

POP+JAZZ=SWING

ORCHESTRATED AND CONDUCTED BY BENNY GOLSON

PDP
music on the left

The 100 dynamic decibels of 100% of volume! The most amazing Stereo record ever made!

JAZZ
music on the right

The Triple Play miracle... Using regular stereo controls you can create infinitely variable blends of liting pop music with spicy jazz or you can create separate pop or jazz concerts.

See how it's done!

WORTH HEARING
OUT OF NOWHERE
LONELY WINTER
AUTUMN LEAVES
LOVER COME BACK TO ME
MOTEN SWING
GROOVIN' HIGH
QUICKSILVER
ORNITHOLOGY
OTHERS

Mono—AFLP 1978 • Stereo—AFSD 5978

AF AUDIO FIDELITY DFM 3012 (STEREO)

SOUND EFFECTS
U.S. AIR FORCE
FIREPOWER

NOW... A NEW KIND OF STEREOGRAPHIC SOUND EXPERIENCE UNEQUALLED ON RECORDS!

THE AWESOME, DRAMATIC SOUNDS OF THE SPACE AGE: A LISTENING EXPERIENCE WITH STUNNING IMPACT! Crackling, screaming, roaring, booming sounds of jets, rockets and missiles as they were heard at the Eglin Air Force Base demonstration for President John F. Kennedy and the Executive Party. U.S.A.F. weapons heard include: B52's, air-to-air rockets, Starfighters, Delta Darts, Delta Daggers, Falcon and Genie rockets, Hound Dog, Sidewinder and Bull Pup missiles, cannons, machine guns and NUCLEAR EXPLOSION!

Stereo—DFS 7012, Mono—DFM 3012

AMAZING PRODUCTION!
The ultimate exercise in stereophonics!

AF AUDIO FIDELITY DFS 7013

STEREO
SPECTACULAR DEMONSTRATION & SOUND EFFECTS

A fast-moving, guided tour through the magical, exciting world of stereophonic sound. Astounding situational stereo effects have been ingeniously conceived and precision engineered to provide stunning, dramatic entertainment. DFS 7013

AF AUDIO FIDELITY DFM 3006 (STEREO)

SOUND EFFECTS

Doctored for Super Stereo

AF AUDIO FIDELITY DFM 3010 (STEREO)

SOUND EFFECTS

Doctored for Super Stereo

AF AUDIO FIDELITY DFM 3011 (STEREO)

SOUND EFFECTS

Doctored for Super Stereo

Volume 3

Super-Stereo

THE MOST COMPLETE LIBRARY OF SOUNDS

Auditory images recreated to capture every distinctive overtone! Add realism to home movies, educational and unique listening entertainment.

DFM 3006/DFS 7006, Vol. 1
DFM 3010/DFS 7010, Vol. 2
DFM 3011/DFS 7011, Vol. 3

JUST RELEASED BY DAUNTLESS

A DIVISION OF AUDIO FIDELITY RECORDS

STEEL BAND LIMBO TWIST

New, exciting melody and rhythmic treatment recorded at its source—in Trinidad. Watch for more fresh, unusual and stimulating musical material on Audio Fidelity's new DAUNTLESS label! Selections included on this record are: Foul Thief, Dacron, Wabeen Woman, Lazy Man, Moon River, Porachou, Where the Boys Are, Whispering Bells, Finiculi Finicula, Swan Lake, and Limbo.

DM 4302 • DF 4602

MONO (DM)—\$3.98, STEREO (DS)—\$4.98 (list)

STEREO **STEREO DISC 4442**

DAUNTLESS

STEEL BAND

LIMBO TWIST

RECORDED IN TRINIDAD



AVAILABLE AT RECORD SHOPS EVERYWHERE
Please write for FREE complete catalogs of Audio Fidelity records and tapes.

The Highest Standard in Stereophonic High Fidelity
AUDIO FIDELITY RECORDS

770 Eleventh Ave., New York 19, N.Y. • Mono (AFLP, DFM)—\$4.98; Stereo (AFSD, DFS)—\$5.95

Reviewed by STANLEY GREEN • NAT HENTOFF

Explanation of symbols:

Ⓜ=monophonic recording

Ⓢ=stereophonic recording

*=mono or stereo version
not received for review

Ⓢ Ⓜ **THE BROTHERS FOUR:** *In Person*. The Brothers Four (vocals). *Darlin' Sportin' Jenny; I Am a Rovin' Gambler; San Miguel*; and nine others. COLUMBIA CS 8628 \$4.98, CL 1828* \$4.98.

Interest: Attractive collection
Performance: Modest talents
Recording: Good
Stereo Quality: Well-spread

The Brothers Four have youthful charm and pleasant voices. What they lack—and lack badly—is any feeling for the dramatic or for true musical characterization. Thus, their program, while possessing some attractive selections, is a pretty bland affair, enlivened occasionally by sophomore humor (they put new lyrics to *Greensleeves* to make it *Green Stamps*). The album was taped at the U.S. Naval Academy and Vanderbilt University. S. G.

Ⓢ Ⓜ **SAMMY DAVIS, JR.:** *All-Star Spectacular*. Sammy Davis, Jr. (vocals); orchestra, Morton Stevens cond. *Be My Love; Sonny Boy; 'Deed I Do*; and nine others. REPRIS R 9 6033 \$4.98, R 6033* \$3.98.

Ⓢ Ⓜ **SAMMY DAVIS, JR.:** *What Kind of Fool Am I and Other Show-Stoppers*. Sammy Davis, Jr. (vocals); orchestras, Morton Stevens and Marty Paich cond. *Once In a Lifetime; Something's Comin'; Too Close for Comfort*; and nine others. REPRIS R 9 6051 \$4.98, R 6051* \$3.98.

Interest: At times
Performance: Variable
Recording: Both great
Stereo Quality: Both acceptable

The "All-Star Spectacular" title refers to the fact that one side of the release is devoted to Sammy Davis, Jr., impersonating the singing of some twenty singers, actors, and cartoon characters. Somehow

it all sounds like Sammy Davis, Jr., doing impersonations. The best of the lot seem to me to be Louis Armstrong, Mel Torme, and Nat "King" Cole.

The second album is merely a repackaging of two previously issued collections, the unexceptional "Wham of Sam" (2003) and highly commendable "Best of Broadway" (2010), plus four songs from the new musical, *Stop the World—I Want to Get Off*. *What Kind of Fool Am I?* and *Once In a Lifetime* merit their popularity, but *Gonna Build a Mountain* and *Someone Nice Like You* are hardly worth all the fuss. S. G.

Ⓢ Ⓜ **SID FELLER:** *More Music to Break a Lease*. Sid Feller and his Friends. *Hi-Lilli, Hi-Lo; Toot Toot*



NEAL HEFTI
A hefty inventive lift

Tootsie; Lazy River; and nine others. ABC-PARAMOUNT ABCS 416 \$4.98, ABC 416* \$3.98.

Interest: Amateur sing-along
Performance: Energetic
Recording: Fine
Stereo Quality: High

Here we have the logical extension of the sing-along craze: an album made up of songs sung by a group of happily uninhibited amateurs. Maestro Feller's suc-

cessor to his original "Music to Break a Lease" package on ABC (S)107 again enlists the services of as many ABC-Paramount employees as he could find, and lets them loose on a dozen standards. The convivial attitude is maintained throughout by having the choristers chatter between numbers and cheer themselves after they are finished. Somehow, it's really quite contagious. S. G.

Ⓢ Ⓜ **THE LIMELITERS:** *The Slightly Fabulous Limelinters*. The Limelinters (vocals). *Gunslinger; Harry Pollitt*; and eleven others. RCA VICTOR LSP 2393 \$4.98, LPM 2393* \$3.98.

Interest: Yes indeed
Performance: Delightful trio
Recording: Beautiful
Stereo Quality: Good enough

The Limelinters continue to set the pace among folk singers who are not above poking fun at their calling. Purists will give them a wide berth, but I find their approach consistently amusing.

Since folk singing is a branch of show business, the trio apparently finds nothing wrong in being showmen. Thus, they will go from an Israeli work song (*Aravah, Aravah*) to the imaginative tale of what happens when an English communist goes to heaven (*Harry Pollitt*); or from the tender, wistful *Lass from the Low Country* to the wildly hilarious paean in honor of Vikki Dougan, a Hollywood actress with the most interesting cleavage in town. S. G.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **NEAL HEFTI:** *Jazz Pops*. Orchestra, Neal Hefti cond. *Coral Reef; Like Young; Moanin'*; and six others. REPRIS R 9 6039 \$4.98, R 6039* \$3.98.

Interest: Thoroughly enjoyable
Performance: Fine group
Recording: Great
Stereo Quality: Well-spread

Apart from my feelings about the ever-so-cute title for this program of brightly swinging arrangements, I have nothing but praise for the enterprise. Neal Hefti's inventive orchestrations—with their telling use of flutes and vibraphone—give a



the manual turntable you can play automatically

A superbly engineered unit developed especially for use in high quality music systems for faithfully reproducing high fidelity stereo and monophonic recordings. Plays single record manually, automatically or continuously, and up to 10 records, automatically. Operates at four speeds. Has a heavy die-cast, 12-inch balanced turntable, mass-

counterbalanced tone arm and 'feather-touch' pushbutton automatic controls. Model 10H with hysteresis-synchronous motor, \$99.50; Model 10 with heavy-duty induction motor, \$89.50 (prices are less cartridge and base). Descriptive literature at your dealer, or write to Benjamin Electronic Sound Corp., 80 Swalm St., Westbury, N.Y.

**BENJAMIN
MIRACORD**



CIRCLE NO. 79 ON READER SERVICE CARD



A MUST FOR RECORD COLLECTORS!

Cole! Gleason! Sinatra! Broadway Shows! All the Recording Greats! The tunes of every album are listed. To get your copy, send 25¢ to:

Capitol Records Inc.
Capitol Tower, Dept. S-12
Hollywood, California



CIRCLE NO. 21 ON READER SERVICE CARD

YOU SAVE MONEY!

RUSH US YOUR
LIST OF HI-FI
COMPONENTS
FOR A SPECIAL
QUOTATION

WRITE FOR FREE
AUDIO DISCOUNT
CATALOG A-15

New low prices on
amplifiers, tuners, tape
recorders, speakers, etc.

KEY ELECTRONICS CO.
120 LIBERTY ST.
NEW YORK 6, N.Y.

CIRCLE NO. 45 ON READER SERVICE CARD

decided lift to all the numbers, and provide a program that never lacks for taste or imagination. Stereo adds a note of excitement during the combined *One O'Clock and Two O'Clock Jump* by spotting soloists on the right and the left during an alto sax chase that is quickly followed by a trumpet chase. S. G.

Ⓜ AL JOLSON: *The Best of Jolson*. Al Jolson (vocals). *Baby Face; Avalon; April Showers; Dinah*; and twenty-seven others. DECCA DL 9100 two 12-inch discs \$9.96.

Interest: For the fans
Performance: Jolson
Recording: Acceptable

Decca continues to mine the Jolson lode by repackaging various previously released albums. The thirty-one selections heard on these two records certainly include everything that might be called basic Jolson. Taken from both commercial recordings and air checks of his Kraft Music Hall broadcasts, they reveal again that in spite of excessive bathos, Jolson made you believe in what he was singing. Since he was a performer with an unequalled rapport with his audience, it is not surprising that the air-check tracks find him at the height of his communicating power, aided by a slightly livelier sound than that heard on the commercial pressings. A skimpy pictorial insert is included in the package. S. G.

Ⓢ Ⓜ EARTHA KITT: *Bad But Beautiful*. Eartha Kitt (vocals); orchestra, Bill Loose cond. *La Dolce Vita; Whatever Lola Wants; Lola-Lola*; and nine others. MGM SE 4009 \$4.98, E 4009* \$3.98.

Interest: Some
Performance: Ragged
Recording: Too much treble
Stereo Quality: All right

No one ever maintained that Eartha Kitt's claim to fame was the quality of her singing, but this set reveals that whatever vocal attractiveness she once possessed has now disappeared. Miss Kitt is again playing the role of the predatory female, but her gold-digging is now expressed through a steely voice that is more abrasive than purr-suasive. Almost every number contains some sort of itemized list of the worldly goods she covets, with the result that it all gets rather tiresome after a while. S. G.

Ⓢ Ⓜ GEORGE MAHARIS: *Sings!* George Maharis (vocals); orchestra, Robert Mersey cond. *Moon River; Teach Me Tonight; After The Lights Go Down Low*; and nine others. Epic BN 26001 \$4.98, LN 24001* \$3.98.

(Continued on page 134)



Three Remarkable New Loudspeaker Systems

ADC-14, ADC-16, ADC-18. From now on, three names that must be reckoned with when high fidelity loudspeakers are the subject.

The Audio Dynamics Corporation—creators of the unexcelled ADC stereophonic phonograph cartridges—have developed three exemplary loudspeaker systems designed to match the ADC cartridges in quality.

Revolutionary Audio Engineering Featuring The Rigid Rectangular Woofer Diaphragm.

The ADC speaker systems feature a revolutionary rectangular woofer molded from feather light expanded plastic and surfaced with aluminum. It has a radiating area twice that of a conventional 12" woofer. The rigidity of the diaphragm enables the woofer to act as a perfect piston throughout its range and provides exceptionally good base response with no cone breakup. High frequencies are handled by an air-stiffened mylar diaphragm driven from a 1½" voice coil. Each unit provides exceptionally wide dispersion and remarkable transient response.

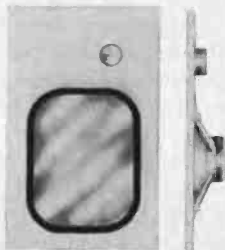
Exceptional High Fidelity. Lack of cone breakup and doppler distortion combine with low, well-damped fundamental resonance to provide an effortless, transparent bass, ordinarily associated only with live performance.

The ADC speaker's excellent response provides startling faithful reproduction of the characteristic sounds of various instruments.

Stunning Cabinetry. The ADC speakers' shimmering walnut cabinetry was expressly designed by the eminent Mr. Peter Quay Yang. We know no more handsome speaker enclosures than these. The ADC-14 cabinet measures 25" x 13½" x 12½"; the ADC-16, 27½" x 17" x 12½" and the ADC-18, 40" x 17" x 12½".

These speakers are not inexpensive. The ADC-14 is \$175. The ADC-16 is \$220. The ADC-18 is \$250.

ADC speakers are now available at leading high fidelity stores. We invite you to look at them... and listen to them.



Baffle assembly

Engineering Specifications

FREQUENCY RESPONSE	ADC-18	....20-20,000 cps
"	ADC-16	....30-20,000 cps
"	ADC-14	....38-20,000 cps
BASS UNIT MAGNETIC STRUCTURE		
Flux Density	.....	12,700 Oersteds
Total Flux	.....	165,000 Maxwells
TREBLE UNIT MAGNETIC STRUCTURE		
Flux Density	.....	15,000 Oersteds
Total Flux	.....	53,500 Maxwells
IMPEDANCE	.....	8 to 16 Ohms
POWER REQUIREMENTS	.....	10 to 65 watts R.M.S.



AUDIO DYNAMICS CORPORATION

Pickett District Road, New Milford, Connecticut
CIRCLE NO. 13 ON READER SERVICE CARD

EXPERTS REPORT ON:

**FAIRCHILD
COMPANDER**



"I thought I knew what beauties and excitements and poetry were contained in the record collection that I had put together over the years. I even thought I understood something about the dynamics of recorded music. Then I found the Fairchild Compander and in a few minutes, too, unsuspected new beauty, astounding excitement and even more meaning in the poetry of those same LP's. The Compander brought me the first really fresh musical experience I've had since the night I first head Oscar Brown, Jr. I wish more people knew about it. It's an ear-opener."

Dave Garroway

"...it [the COMPANDER] makes a welcome addition to most any system and puts new life into many recordings...considerably greater realism to reproduction...the COMPANDER is a satisfying addition to any good home system."

Audio Magazine

"Frankly, we're as impressed with this little black box as we've been with anything else since the advent of FM stereo...we think this is one device that no serious audiophile will want to be without."

Popular Electronics

"The COMPANDER works magnificently...I am tempted to say everyone should run out and buy one."

American Record Guide—Larry Zide

The Fairchild Compander is priced at \$75.00
In kit form \$59.95

FAIRCHILD

RECORDING EQUIPMENT CORPORATION
10-40 45th Ave., Long Island City 1, N. Y.
CIRCLE NO. 80 ON READER SERVICE CARD

Interest: Singing TV actor
Performance: Fair
Recording: Warm and clear
Stereo Quality: Good

Until his hit single of *Teach Me Tonight*, George Maharis was known only as an actor—"Buz" on the *Route 66* TV series. Singing, however, is no new venture for him. Before he made his professional acting debut, he had sung with bands, a vocal group, and in musical summer stock. Maharis' past experience thus accounts for the fairly professional stamp of his singing in his first album. Even so, there is no indication that Maharis would be wise to abandon his dramatic career for singing. He has a light voice of small range and is unable to keep more than a flickering flame going on medium- and up-tempo tunes. He is more effective on slow ballads, which he sings with a degree of unaffected charm. Robert Mersey's arrangements are carefully commercial but functional.

N. H.

RECORDING OF SPECIAL MERIT

© © **ETHEL MERMAN: Her Greatest!** Ethel Merman (vocals); orchestra, Billy May cond. *I Got Rhythm; Blow, Gabriel, Blow; Friendship*; and nine others. REPRIS R 9 6032 \$4.98, R 6032* \$3.98.

Interest: Vinage show tunes
Performance: Still the top
Recording: Very good
Stereo Quality: All right

Ethel Merman has been a Broadway star for over thirty years, but only rarely has she ventured into a recording studio for anything but an original-cast album selection. Thus, this current set of show tunes from some of her early successes is especially welcome, not only because of the songs and the singer but also because she has been given a modern big band to back her up.

With the exception of *But Not For Me*, all the songs in the recital were especially written for Miss Merman, with about half of them being recorded by her for the first time. Happily, Miss Merman is still the possessor of a voice that retains the power and expressiveness of youth, and she makes the most of her material, from the brooding laments, *I Get a Kick Out of You* and *Down In the Depths*, to the more exuberant outbursts, such as *This Is It* and *I Got Rhythm*. Minor quibble: Why was the word "playboy" substituted for "cowboy" in *Sam and Delilah*?

S. G.

© © **TONY MOTTOLA: Spanish Guitar.** Tony Mottola and his orchestra. *Frenesi; Guitar Español; Estrellita*; and nine others. COMMAND RS 841 SD \$5.98, 33841* \$4.98.

RABSONS

says:
"get our quote"

You get rock bottom prices on standard name brands and also these PLUS values:

- Easy Payment Plans
- Six (6) months guarantee instead of usual 90 days
- 57 years of reliability

FREE with our quote on the components or system of your choice we will include a \$1.00 genuine Miracle Record Cleaning Cloth.

RABSONS -57 ST. INC.

Dept. 19
119 West 57 St.
New York 19

Diagonally opposite
Carnegie Hall

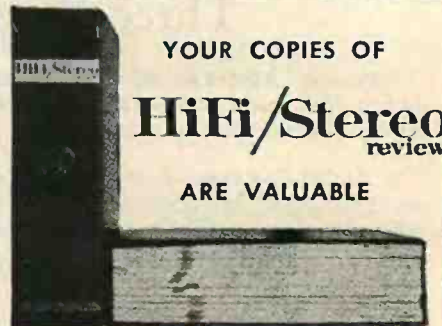


CIRCLE NO. 60 ON READER SERVICE CARD

YOUR COPIES OF

HiFi/Stereo
review

ARE VALUABLE



Keep them neat...
clean... ready for
instant reference!

Now you can keep a year's copies of HiFi/STEREO REVIEW in a rich-looking leatherette file that makes it easy to locate any issue for ready reference.

Specially designed for HiFi/STEREO REVIEW, this handy file—with its distinctive, washable Kivar cover and 16-carat gold leaf lettering—not only looks good but keeps every issue neat, clean and orderly.

So don't risk tearing and soiling your copies of HiFi/STEREO REVIEW—always a ready source of valuable information. Order several of these HiFi/STEREO REVIEW volume files today. They are \$2.50 each, postpaid—3 for \$7.00, or 6 for \$13.00. Satisfaction guaranteed, or your money back.

Order direct from:
JESSE JONES BOX CORP.
Dept. HF, Box 5120, Philadelphia 41, Pa.
(Established 1843)

Interest: Pleasant program
 Performance: Attractive
 Recording: Crystal-clear
 Stereo Quality: High

As something of an antidote to ping-pong percussion-pounding, Tony Mottola here offers a relaxed, generally intimate program featuring nine guitars plus assorted instrumental soloists. With four classical guitars on the left, four electric guitars usually on the right, and the leader in the middle, the group provides a colorful but restrained sampling of new and traditional Spanish (and Latin American) music. The playing is expert throughout, and the sound couldn't be better. S. G.

⑤ ● **ANDRÉ PREVIN:** *The Faraway Part of Town*. André Previn (piano); orchestra. *Over the Rainbow; Where, I Wonder; Meet Me Half Way*; and nine others. COLUMBIA CS 8586 \$4.98, CL 7786* \$3.98.

Interest: Superior mood music
 Performance: Just right
 Recording: Lovely
 Stereo Quality: High

The versatile and prolific André Previn does about the most tasteful job around of playing tender little themes backed by strings. The current set includes a fair sampling of the unfamiliar with the over-familiar, and includes two Previn originals, *Where, I Wonder* and *The Faraway Part of Town*, that are exceptionally appealing. Mr. Previn's noodling has delicacy without affectation, which is exactly what is called for. S. G.

⑤ ● **FRANK SINATRA:** *Sinatra and Swinging Brass*. Frank Sinatra (vocals); orchestra, Neal Hefti cond. *Goody Goody; Tangerine; Ain't She Sweet?*; and nine others. REPRIS R 9 1005 \$5.98, R 1005* \$4.98.

⑤ ● **FRANK SINATRA:** *Music from Pictures and Plays*. Orchestra, Frank Sinatra cond. *Laura; Maria; Tammy*; and nine others. REPRIS R 9 6045 \$4.98, R 6045* \$3.98.

Interest: Two sides of Sinatra
 Performance: Good things on both
 Recording: Both fine
 Stereo Quality: Both all right

The authority and unlimbered abandon that Sinatra brings to his singing is very much in evidence on the first set listed above. He goes through most of the familiar pieces in a breezy manner that reveals his mastery of the up-tempo approach, and he is particularly effective on *They Can't Take That Away From Me* and on Cole Porter's neglected *At Long Last Love*. However, his vocal
 (Continued on page 136)



LEONTYNE PRICE

An everlasting
 gift for the
 discriminating...

**LEONTYNE PRICE —
 A CHRISTMAS OFFERING**

Members of The Vienna Philharmonic Orchestra
 HERBERT VON KARAJAN
 Silent Night; Hark! The Herald Angels Sing; We Three Kings Of Orient Are; Angels We Have Heard On High; O Tannenbaum; God Rest Ye Merry Gentlemen; It Came Upon The Midnight Clear; Vom Himmel Hoch (Bach); Sweet L'il Jesus; Ave Maria (Schubert); O Holy Night; Ave Maria (Bach-Gounod); Alleluja (K. 165) (Mozart).
 Stereo OS 25280 Mono 5644

LONDON
 RECORDS

CIRCLE NO. 47 ON READER SERVICE CARD

The new Koss Professional Headset is designed to meet the rugged, sensitive listening requirements of the pros. Not everyone needs it, but you've never heard anything quite like it before. What a Christmas gift it will make! Ask for a demonstration.

Fluid-filled earpieces, connector for boom-mounted mike. \$45.00



KOSS ELECTRONICS, INC.
 2227 NORTH 31ST STREET
 MILWAUKEE 8, WISCONSIN

CIRCLE NO. 83 ON READER SERVICE CARD

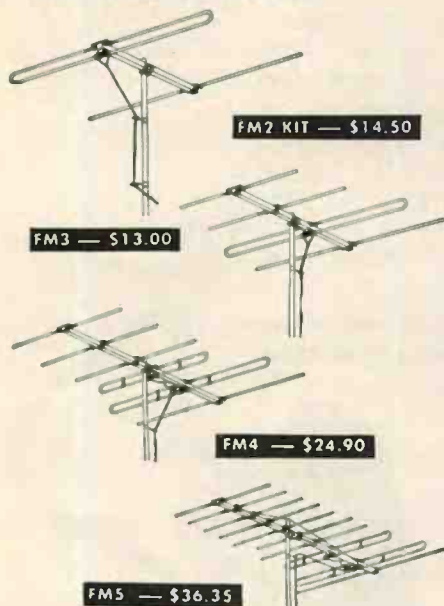
FOR FULL QUALITY
STEREO-MULTIPLEX
OR MONOPHONIC
FM RECEPTION
use

FINCO®

World's most
Complete Line of
Hi Fi Phased
FM Antennas . . .

THE TOP PERFORMANCE FM ANTENNA LINE

● No matter how well your FM unit is performing, you'll hear the difference a FINCO makes. Rich, luxurious distortion-free sound is yours when you pick just the right FM antenna from FINCO's complete line.



Plus FMT-1 Turnstile Kit — \$14.50
FM Electronic Booster Model T-AMB-AC \$34.95
Write today for Catalog #20-213.

FINCO®

THE FINNEY COMPANY

Dept. H.D.

34 W. Interstate Road Bedford, Ohio

CIRCLE NO. 36 ON READER SERVICE CARD

136

chords sound strained when he attempts the two slower ballads, *Serenade In Blue* and *I Love You*. Neal Hefti provides perfect accompaniment throughout.

What Mr. Sinatra contributed to "Music from Pictures and Plays" besides waving a stick is hard to determine from the recording. Harry Sukman, an old Hollywood hand, gets credit for the arrangements and also can be heard on piano and harpsichord. The treatment given these Hollywood themes and show tunes is lush bordering on plush, with the most inventive being the gavotte styling for *Tammy*. The only jarring note is Teddy Nash's obtrusive alto sax work on *Maria*.
S. G.

© ® JOANIE SOMMERS: *Johnny Get Angry*. Joanie Sommers (vocals); orchestra. *The Piano Boy*; *One Boy*; *Little Girl Blue*; and nine others. WARNER BROS. WS 1470 \$4.98, W 1470* \$3.98.

Interest: Standards
Performance: Vacuous
Recording: Too much treble
Stereo Quality: Acceptable

There is little here to recommend for voice, repertoire, or sound. The singer goes through some deadly pieces dealing with the problems of young love (the title song contains the line, "You know that I love you, of course / Let me know that you're the boss"), and they are conveyed in an adolescent voice of limited range and uncertain phrasing.
S. G.

THEATER - FILMS

© ® ADVISE AND CONSENT (Jerry Fielding). Sound-track recording. Orchestra, Jerry Fielding cond. RCA Victor LSO 1068 \$5.98, LOC 1068* \$4.98.

Interest: Not sustained
Performance: Definitive
Recording: Splendid
Stereo Quality: High

For the most part, the score for *Advise and Consent* is lush, moody stuff that may suit the action of the film, but it lacks any real distinction when heard on its own. The main theme, which has since become known as *Heart of Mine*, is an innocuous ballad first heard in slow dance tempo, and the other themes seem equally uninspired. Things are temporarily enlivened during a samba session and a dance at some social affair, though not enough to get my vote.
S. G.

© ® SHOW BOAT (Jerome Kern-Oscar Hammerstein). John Raitt, Barbara Cook, William Warfield, Anita Darian, Fay De Witt, Louise Parker; Merrill Staton Choir, orchestra, Franz Allers cond. COLUMBIA OS 2220 \$5.98, OL 5820* \$4.98.

Interest: Theatrical masterpiece
Performance: Fine company
Recording: Beautiful
Stereo Quality: Peripatetic

"Staged for Stereo" is the claim on the jacket, but all that results is a lot of meaningless movement. The program begins intelligently enough, with the dock workers on the left and the townspeople on the right singing *Cotton Blossom*, and there is logic to the stereophonic handling of *Where's the Mate for Me?* and *Make Believe*. But nothing is gained and quite a bit lost by having William Warfield stroll back and forth during *Old Man River*, or by having Barbara Cook do *After the Ball* as if she were on roller skates. Then, too, the placement of John Raitt's voice on the left and Barbara Cook's on the right makes no sense at all for the tender duet, *Why Do I Love You?*

These excesses are especially to be deplored since the album has a lot to recommend it. Mr. Warfield gives a towering rendition of *Ol' Man River*, and Fay DeWitt is fine on *Life Upon the Wicked Stage*. Mr. Raitt and Miss Cook sing their three duets admirably, though Raitt's voice is a bit too colorless for the dashing Gaylord Ravenal. Unfortunately, the usually dependable Anita Darian does an embarrassingly sloppy job on *Bill*. The conducting of Franz Allers is workmanlike, though occasionally he lets his tempos drag.

Someday, perhaps, someone will record a complete *Show Boat* on two records. As things now stand, this version, which includes the previously unrecorded first-act-finale, can hold its own with the others currently available, and it has the best sound. But get it in mono rather than stereo.
S. G.

FOLK

© ® GEULA GILL: *The Exciting World of Geula Gill*. Geula Gill (vocals) with the Oranim Zabar and orchestra, Glenn Osser and Dov Seltzer cond. *Malaguena Salerosa*; *The First Rain*; *Rad Halayla*; and nine others. COLUMBIA CS 8659 \$4.98, CL 1859* \$3.98.

Interest: Not up to her best
Performance: Geula is still afire
Recording: Excellent
Stereo Quality: First-rate

Geula Gill and the Oranim Zabar (arranger Dov Seltzer and percussionist Michael Kagan) have recorded uncommonly stimulating folk albums for Elektra and Folkways. Their first set for Columbia, however, is disappointing. Additional instruments (including strings) are used, and while the arrangements by Glenn Osser and Dov Seltzer are relatively discreet, most of the backgrounds

HIFI/STEREO REVIEW

are obviously diluted and commercial. In several songs, moreover, Miss Gill interpolates a chorus or two of English, and these English interludes serve only to dislocate the songs' appeal.

Despite these faults, Miss Gill remains an exhilarating performer. She has a voice of depth and power and an unusually fine rhythmic sense. She is convincing in several languages other than her native Hebrew (she is an Israeli), and she has a remarkable ability to imitate instrumental sounds.

Miss Gill deserves better than these quasi-pop arrangements, and her listeners deserve better than the complete absence of original texts and translations. The quality of recorded sound, however, is brilliant, and the stereophonic effect is superb. *N. H.*

© © ODETTA: *Sometimes I Feel Like Cryin'*. Odetta (vocals), Buck Clayton (trumpet), Buster Bailey (clarinet), Vic Dickenson (trombone), Tedell Saunders (harmonica), Dick Wellstood (piano), Panama Francis (drums), Leonard Gaskin or Abdul Ahmed Malik (bass). *Be My Woman; Special Delivery; House of the Rising Sun*; and nine others. RCA VICTOR LSP 2573 \$4.98, LPM 2573* \$3.98.

Interest: Walloping the blues
Performance: Occasionally tense
Recording: Very live
Stereo Quality: Good

Despite the proclamation on the album, this is not Odetta's first blues recording. A Riverside collection, "Odetta and The Blues," was the folk singer's first venture into the idiom. The earlier assay is preferable to the new set because Shep Shepherd, the drummer for Riverside, is less heavy and rigid than Panama Francis. Otherwise, the backing on the RCA disc is effective, and the addition of Tedell Saunders's acrid harmonica is all to the good. The repertoire is discerningly chosen, combining recollections of Bessie Smith, Blind Lemon Jefferson, and Ma Rainey, as well as other sources of the vintage style.

Odetta commands the sound of a real blues singer. Her voice is dark, powerful, and capable of bitter rage. She lacks a flowing beat here as elsewhere, although when she relaxes, as in *Empty Pocket Blues*, she shows that she may be aware of the stiffness that has marred many of her folk performances. On most of these tracks, she presses too hard, as if she were trying to shake the seemingly unwilling songs into obedience.

When she attains enough confidence in her rhythmic sense to let the songs breathe, Odetta will be a convincing city blues singer. Now she is only intermittently successful. *N. H.*

(Continued on page 139)

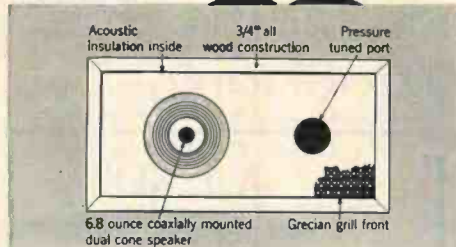
GRECIAN Stereo

compares with the Finest Speaker Systems!



F.O.B.
Cleveland, Ohio

\$ 14 95



The Grecian Speaker Systems use a full control, coaxially mounted dual cone speaker with a heavy 6.8 ounce magnet. The system's response is from 40-15,000 cps., Power rated up to 20 watts nominal. Cabinet size is 24" x 12" x 9½". All wood is ¾" or larger.

The Grecian is a versatile and superior speaker system which can be used as a bookshelf, a piece of furniture, or finished to suit the individual. Here is your stereo or extension speaker that will compare with the Finest.

Guarantee—One year warranty against parts and manufacturing defects. Registration card included.

HARVEY PEKAR, Jazz Critic for "Downbeat Magazine" says, "The Grecian is so Realistic in its reproduction of music that I feel I am at a live Jazz session."

X-TRON CO., 5862 Mayfield Rd., Mayfield Hts. 24, O.

Please ship _____ Grecian Speaker(s) to be used in my home on approval for 10 days. If I am not fully satisfied I may return the Grecian(s) and immediately be refunded the purchase price.

NAME _____

ADDRESS _____

CITY & STATE _____

Please make check or money order payable to X-TRON Co.

CIRCLE NO. 76 ON READER SERVICE CARD

New!

RECORDS SOUND-ON-SOUND

LAFAYETTE PROFESSIONAL QUALITY 4-TRACK STEREO TAPE RECORDER

Here is professional quality at Lafayette's low price. Compare this dependable portable tape machine with others and you will agree, the RK-155 is tops.

- Playback 4 and 2-track stereo; 4-track monaural • Record 4-track stereo and monaural • Dual level meters • Built-in amplifiers and 2 full-tone stereo speakers for hi-fi sound
 - Response: 40-18,000 cps at 7½ ips • 2 Speeds: 3¾ ips & 7½ ips • Plays reels up to 7 inches • Complete with 2 dynamic mikes, output cable, tape reel and 1200 ft. of tape.
- RK-155WX With Carrying Case Net 169.95

LAFAYETTE Radio ELECTRONICS
Dept. HML-2 P.O. Box 10,
Syosset, L.I., N.Y.

Rush me FREE 388
Giant Sized Pages
1963 Catalog.

RK-155WX \$ enclosed

FREE!

LAFAYETTE Radio ELECTRONICS
Syosset, L.I., N.Y.

OTHER LOCATIONS
Jamaica 33, N.Y. Scarsdale, N.Y.
New York 13, N.Y. Paramus, N.J.
Plainfield, N.J. Newark 2, N.J.
Bronx 58, N.Y. Boston 10, Mass.
Natick, Mass.

NAME _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

A complete
recording
studio
in one case

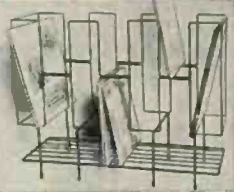
169.95
NO MONEY DOWN



HiFi / STEREO MARKET PLACE

AMAZING RACK

HOLDS
200
RECORDS



Black wrought-iron cabinet is just waiting for your collection to grow into! Shows off 200 LP albums. Ten compartments to file records by symphonies, operas, ballets, jazz, folk, chamber and show music! Sturdy: 25"x22"x12". Fully assembled! Remit \$9.95. Exp. chg. collected on delivery. Dealer Inquiries Invited. **MONEY-BACK GUARANTEE! \$9.95**
© Leslie Creations • Dept. C11 • Lafayette Hill, Pa.
Rush my Record Cabinet: I enclose \$9.95 Ck. or M.O.
Name
Address
City Zone State

Buying LP's?

LOOK WHAT MAGNUM OFFERS!

- Virtually all labels—all artists
- No obligations — no requirements
- Every LP at low discount prices
- Choose the records you want from free catalog of over 25,000 LP's

Magnum offers a complete one-stop record service. You get lowest possible prices, complete freedom of choice, no purchase obligations or requirements of any kind, unlimited selection, 100% quality guarantee... Special offer includes free catalog and free record cleaning cloth. For complete details write...

magnum RECORD SERVICE
447 West 50th Street, Dept. RS, New York 19, N.Y.

LEARN WHILE YOU SLEEP



Headquarters

Experiment in this fascinating, educational new field. Use your phonograph, recorder or amazing new *Electronic Educator* endless tape recorder. We carry a full line of endless repeating tape cartridges for all makes of standard recorders plus automatic timers, pillow speakers and complete outfits. Also over 200 unusual educational and self-help courses on tape and record for sleep-learning and hypnosis experimenters. Write for free 300 items catalog and full astonishing details.



Sleep-Learning Research Association
P. O. Box 24-Y, Olympia, Washington

YOU WON'T BUY A

STATIC master

UNLESS YOU LOVE YOUR RECORDS

ONLY \$14.95

Designed exclusively for you, the critical music lover, to enhance your listening pleasure.



The Potonium Strip does the trick

Dust is the natural enemy of your records.

A few circular sweeps of a rotating record with **STATICMASTER** make dust vanish like magic.

Buy **STATICMASTERS** from your local audio dealer or order direct—sent postpaid—check with order.

NUCLEAR PRODUCTS CO.
10173 E. RUSH STREET, EL MONTE 13, CALIF.



ALL NEW

BIG RECORD BRUSH

Here's a brush that covers the entire tracking surface of your records. Designed especially for manual operating turntables, turns out of the way for automatic operation. Made of MACHINED ALUMINUM with a LARGE CAMEL'S HAIR BRUSH that will last the life of your turntable. After several revolutions of the record, you will notice an improvement in sound caused by the removal of dust particles from the playing surface. This is not a toy, but a fine piece of equipment with quality and service built into every inch. Makes a PERFECT GIFT ONLY \$4.95 (postpaid). Send check or money order to **PRECISION MANUFACTURING CO., BOX 29, AURORA, INDIANA.**

GIVE YOUR RECORDS A CLEAN-SWEEP TODAY

RENT

STEREO TAPES

- Over 2500 different, 4-track & 2-track
- No deposit on tapes rented
- Postpaid 2 to 5 day delivery (48 States)

FREE BROCHURE

stereo-parti
811-B CENTINELA, INGLEWOOD, CALIF

Quick-See

GLIDES IN AND OUT OF CABINET OR WALL FOR FRONT-VIEW, FLIP-THROUGH SELECTION

RETRACTIBLE Album File



Storage cabinets available or do-it-yourself

Eliminates visibility problem of edge-stacked albums, stops jacket-bottom wear. Installs anywhere in five minutes with 4 screws. Sturdy welded steel construction, ball-bearing tracks, balanced suspension. 9 models for LP's & tape, hold to 125 albums; black or brass, \$6.95 up. Write for brochure D. Dealer inquiries invited.

KERSTING MFG. CO., 504 S. DATE, ALHAMBRA, CALIF

SAXITONE RECORDING TAPE

*Oxide guaranteed not to rub off or squeak—or money back. Compare ours with other "Bargain" tape. You'll find it's more than just "price" when you deal with us. We are original pioneers in the tape recorder business and our reputation means everything to us.



800' acetate (plastic), 3 inch...	.75
800' MYLAR 3 inch reel...	.95
900' MYLAR (Polyester), 3 inch...	.99
1200' MYLAR, 1/2 mil, 3 inch reel	1.18
1200' Acetate (plastic), 7 inch...	1.19
1200' MYLAR, 1 1/2 mil, (strong), 7 inch...	1.29
1800' acetate (plastic), 7 inch...	1.79
1800' MYLAR 1/2 mil, thick, 7 inch...	1.99
2400' MYLAR, unensitized, 7 inch...	2.59
2400' MYLAR, sensitized, 7 inch...	2.99

(Large Users Even Lower) Plus Postage

SAVE 30% 4-track stereo music on tape

NORELCO SPEAKERS
Famous AD3800M, twin cone 8" (75-19,000 cycles) comparable net 9.00 now 4.95. 2 for 9.00, plus postage. **OTHER** Norelco models at **BIG DISCOUNTS**. Specifications on entire Norelco line sent on request.

SAXITONE TAPE SALES
div. Commission Electronics, Inc.
1776 Columbia Rd., Wash., D.C.



DON'T BUY HI-FI..

components or tape recorders until you get our low, low return mail quotation. *Easy-Pay-Plan *15 day free home trial *Tapes accepted *We guarantee not to be Undersold. Best Buy Hi-Fi List and Stereo Tape Catalog Free.

ELECTRONIC WORLD HI-FI RECORDING TAPE guaranteed 1st quality

35M	3 1/4"	600'	Mylar	3-23	24+
12A	7"	1200'	Acetate	1.09	.99
12M	7"	1200'	Mylar	1.19	1.09
18M	7"	1800'	Mylar	1.89	1.79
24M	7"	2400'	Mylar	2.59	2.39
24MT	7"	2400'	Ten.	2.89	2.79

Any Ass't. permitted for 24+ price. Add 15¢ per reel postage & handling—10¢ 24+ Continental U.S.A. Write for complete listing & 100+ prices. We ship throughout entire world.



1797-H First Ave. N.Y. 28, N.Y.

DIXIE

HIGH FIDELITY WHOLESALERS

Largest discount High Fidelity component distributors in the South. Wholesale prices on package or individual components. Latest models in factory sealed cartons. Special attention given to Audio Clubs, Churches and Schools.

Are prices too high?—Write **DIXIE HI-FI**

12402 Connecticut Ave., Silver Spring, Md.

DOWN TO EARTH

Everyone's going for Audion's "Down to Earth" Hi-Fi Values.



Check with **AUDION** before buying Hi-Fi components

Write for free catalog.



25 K OXFORD ROAD MASSAPEQUA, L.I., N.Y.

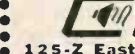
COMPONENTS • TAPE RECORDERS

Write for our low quotes on your choice of components. Save more on "pkges." All factory sealed. Send for "Monthly Specials" bulletin.

HI-FI RECORDING TAPE

Splice Free (except 2400')				
Freq. Resp.: 20-20,000 cps				
15 day money-back guarantee				
1200' 7"	acetate	3-11	12-23	24+
1800' 7"	acetate	\$1.29	\$1.17	99¢
1800' 7"	mylar	1.79	1.59	1.40
1800' 7"	mylar	1.95	1.85	1.83
2400' 7"	mylar	2.69	2.59	2.45
2400' 7"	tensitized mylar	2.99	2.95	2.90

Can Be Assorted. Add 15¢ Postage Per Reel. 10¢ For 24+ Lot Orders.



125-Z East 88 St. New York 28, N. Y.

HiFi/Stereo Market Place (Cont.)

NATIONWIDE DELIVERY...



on all your Stereo needs.
Recorders, Tuners, Amplifiers
Turntables, etc.

LET US PROVE that we can supply your requirements PROMPTLY AT LOWEST COST. FREE CATALOG.

STEREO COMPONENT Supply Co., Dept. S
148-25 — 12th AVE., FLUSHING 57, N. Y.

SAVE MONEY ON HI-FI COMPONENTS

**TAPE RECORDERS
TAPES, ACCESSORIES
SLEEP LEARN KITS**

MERITAPE

Low cost, high quality recording tape, in boxes or cans.

FREE 1963 CATALOG

DRESSNER
1523 JERICHO TPKE.
NEW HYDE PARK 21, N. Y.

**LOW WAREHOUSE PRICES
WAREHOUSE DIRECT SHIPMENTS**

SPECIAL WAREHOUSE PACKAGE DEALS
ALL BRAND NEW COMPONENTS
FRESH FROM WAREHOUSE

STEREO WAREHOUSE

GET OUR
WAREHOUSE
PRICE LIST

228-S Greenway Terrace, River Edge, N.J.

AUDIO unlimited

Specializes in

SAVING YOU MONEY

- ✓ FACTORY FRESH COMPONENTS
- ✓ LOWEST POSSIBLE QUOTATIONS
- ✓ FAST DELIVERY

We are FRANCHISED for most HI-FI lines. Orders SHIPPED PROMPTLY from our large stock. RECORDING TAPE AT LOWEST PRICES. FREE STEREO CATALOG.

715-S Second Ave., (Nr. 38 St.,) New York 16, N. Y. Visit Our Showroom

SAVE
PROFESSIONAL GRADE 7" REEL RECORDING TAPE
SPLICE FREE (except for 2400' Reels)

ASSORT ANY WAY		3-11	12-23	24 & OVER
Please add 15c per Reel for Postage.	1200' ACETATE	\$1.26	\$1.11	\$.98
	1800' ACETATE	1.73	1.57	1.39
Add 10c on 24 and up.	1800' MYLAR	1.92	1.84	1.81
	2400' MYLAR	2.66	2.49	2.42

GET OUR LOW QUOTES ON ALL YOUR HI-FI NEEDS
57th ST. RECORD SHOP, Inc.
119 West 57th St., New York 19, N. Y.

PROMPT DELIVERY

LOW PRICES

AMPLIFIERS — MULTIPLEX —
TAPE RECORDERS, TUNERS
SPEAKER SYSTEMS, ETC.
AIR MAIL QUOTES — COMPARE
WRITE FOR CATALOG

AUDIO DIVISION
L. M. BROWN SALES CORP
Dept. S—242 West 10th Street • New York 14, N. Y.

FM/Q
ANTENNAE

THE FINEST OF ITS KIND . . .

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

To be fully informed, send 30¢ for book "Theme And Variations" by L. F. B. Carini and containing FM Station Directory.



APPARATUS DEVELOPMENT CO.
Wethersfield 9, Connecticut

SAVE
WHEN YOU BUY FROM HI-FIDELITY SUPPLY
Write for quotation on any components. All factory new and shipped immediately.
HI-FIDELITY SUPPLY
2817-K THIRD AVE., NEW YORK 55, N. Y.

HUMOR

© **HERMIONE BADDELEY: A Taste of Hermione Baddeley.** PRESTIGE LA 30002 \$4.98.

Interest: Some funny stuff
Performance: Seasoned trouper
Recording: Needs treble

"A Taste of Hermione Baddeley" may occasionally lack taste and some of the routines may be a bit long, but there is enough good material here to make the record worth having. Miss Baddeley has a delightfully wicked sense of humor, and is particularly adept at satirizing the inanities of the popular song, most tellingly perhaps in *You* ("When you're far away, I feel you're not near"). But perhaps the classic of the album is Alan Melville's poem *Old Girls*, which does a devastating job on four gossiping women having a reunion in a restaurant. S. G.

© **DOLAN ELLIS AND THE INN GROUP: Almost Authentic Folk Songs.** Dolan Ellis (vocals) with the Inn Group. *Oberlin River; Sick in De Stomach; Astigmata*; and nine others. REPRIS R9 6038 \$4.98, R 6038* \$3.98.

Interest: Pale parodies
Performance: Slick
Recording: Good
Stereo Quality: OK

There is room for an album satirizing the somber plots of many folk songs, but this set is an attempt that fails. Bud Freeman (not the tenor saxophonist) has written the words and Leon Pober the music for a dozen satires of the folk ethos. Most are too obvious to make for abrasive parody, and the others are just plain flimsy. N. H.

RECORDING OF SPECIAL MERIT

© **BOB NEWHART: The Button-Down Mind On TV.** WARNER BROS. WS 1467 \$4.98, W 1467* \$3.98.

Interest: Fine comedian
Performance: Funny
Recording: Very good
Stereo Quality: Good

Six routines from Bob Newhart's recent television series have been combined to make an almost continuously hilarious LP. As an official at Queen Elizabeth's court, Newhart can hardly contain his amusement listening to Sir Walter Raleigh explain the new custom of smoking. He is equally inspired as the president of a chariot company who tells his sales force all about the compact chariot with the horses in the back ("Not only will it give us better traction, but it will give the driver a nicer view"). S. G.

HIFI/STEREO REVIEW ANNUAL ARTICLE INDEX: 1962

FEATURES (Musical)

- A Little Haydn After Breakfast (Stern) June, p. 51
 African Adventures of Lord Aylesford: Part One
 (Starker) Aug., p. 31
 African Adventures of Lord Aylesford: Part Two
 (Starker) Sept., p. 56
 And Now . . . 45-RPM 12-Inch Records (Hall) . . . Oct., p. 50
 Building A Basic Stereo-Tape Library (Hall) . . . Mar., p. 37
 Carl Orff: The Sound of Words (Grunfeld) June, p. 29
 Caruso's Caricatures (Sisca) Feb., p. 43
 Claude Debussy: Musicien Français (Hodeir) . . . Sept., p. 51
 Concert Hall, J'Accuse! (Grunfeld) Dec., p. 64
 Critics' Choice June, p. 34
 Essentials of Jazz Record Library (Feather) Oct., p. 53
 Exploring the World of Oriental Music (Trimble) . Sept., p. 37
 Festival Merry-Go-Round (Wechsberg) April, p. 33
 From AAL to ZUT:
 An Appraisal of Foreign-Language Records
 (St. Clair) April, p. 46
 From Cristofori to Steinway (Molleson) Feb., p. 35
 Hi-Fi Hi-Jinks (Gardner) Nov., p. 58
 How to Succeed in Composing
 Without Really Succeeding (Flanagan) July, p. 50
 Is Ella Fitzgerald A Great Jazz Singer?
 (Feather, Hentoff) April, p. 52
 Manuel de Falla and the Lost Continent (Grunfeld) Jan., p. 39
 Moiseiwitsch—Portrait of an Artist (Alexander) . . May, p. 33
 Musiquiz (DeMotte) Jan., p. 77; Feb., p. 70;
 April, p. 66; May, p. 66; June, p. 69; July, p. 73; Sept., p. 81;
 Dec., p. 100.
 Music and Medicine (Stern) Mar., p. 57
 Music for a House With Children Dec., p. 50
 Musical Competitions: What Do They Prove
 (Szigeti) Sept., p. 48
 New Ideas About Ears (Holt) July, p. 35
 Orpheus At Work (Flanagan) Oct., p. 45
 RIAS: Culture Versus Communism (Grunfeld) . . . May, p. 47
 Rocky Road of American Opera (Thomson) Feb., p. 49
 Phonies Among the Symphonies (LaRue) Aug., p. 37
 Primitive Music In Indian Mexico (Yurchenco) . . . Oct., p. 39
 Prokofiev: The Puzzling Prodigal (Grunfeld) . . . Nov., p. 37
 Studying Composition With Bartók (Selden-Goth) . Sept., p. 24
 The Jazzman: Image and Reality (Goldberg) Jan., p. 54
 Thoughts on Contemporary Music
 and Recording (Stravinsky) July, p. 29
 Triumph of the Viennese Waltz (Harrison) Nov., p. 42
 Village Harpsichord Maker (Gilmore) Nov., p. 47
 Ye Lustie Caroles of Merrie Englonde (Offergeld) Dec., p. 43

FEATURES (Equipment & Technical)

- Attaining Wide-Range Frequency Response
 From Tape Recorders (Burstein) Mar., p. 52
 Basic Hi-Fi Troubleshooting (Rosner) July, p. 39
 Communicating With Tape (Schwartz) Mar., p. 42
 Do-It-Yourself Power Amplifiers
 Part I (Hirsch, Houck) April, p. 40
 Do-It-Yourself Power Amplifiers
 Part II (Hirsch, Houck) May, p. 52
 How Much to Pay for Stereo (Milder) Feb., p. 53
 How to Choose a Microphone (Holt) June, p. 39
 Hum: Its Cause and Cures (Burstein) Nov., p. 55
 Installation of the Month Feb., p. 42; April, p. 51;
 June, p. 45; July, p. 34; Aug., p. 36; Oct., p. 52; Dec., p. 49
 Operation Waffle Iron: Part One (Percy) Nov., p. 50

- Operation Waffle Iron: Part Two (Percy) Dec., p. 55
 Sound and the Query (Holt) Jan., p. 60; Feb., p. 48;
 March, p. 51; April, p. 56; May, p. 42; June, p. 46;
 July, p. 54; Aug., p. 52; Sept., p. 62; Oct., p. 62;
 Nov., p. 60; Dec., p. 66.
 What Makes A Tuner Sound Good (Gilmore) Dec., p. 59

FEATURE REVIEWS AND ROUNDUPS

Technical Talk (Hirsch):

- Ampex 1260 Stereo Tape Recorder Aug., p. 27
 Audio Dynamics Model ADC-85 Pickup System . . . Aug., p. 28
 Cabinart Mark II Speaker July, p. 25
 Dual-1006 Custom Record Player Sept., p. 34
 Eico RP100K Tape Recorder Oct., p. 56
 Empire Model 980 Tone Arm May, p. 29
 Fisher XP-4A Speaker Dec., p. 39
 Garrard AT6 Record Changer Oct., p. 35
 Harman-Kardon Citation III FM Tuner Jan., p. 37
 Heath Model AJ-30 AM-FM Stereo Tuner Feb., p. 32
 Heath Model AC-1 Stereo FM Adapter March, p. 34
 KLH Model 10 Speaker System Jan., p. 36
 Marantz 8B Stereo Amplifier June, p. 26
 Pilot 654M Stereo Tuner-Amplifier July, p. 26
 Roanwell Stereo Headphones Nov., p. 34
 Roberts 990 Tape Recorder April, p. 29
 Scott LT-110 Stereo Tuner June, p. 25
 Sherwood S-8000 Stereo Tuner-Amplifier May, p. 30
 Shure M33-5 Stereo Cartridge April, p. 30
 Superech Model ST-M Stereo Headphones Feb., p. 31
 Thorens TD-135 Record Player Nov., p. 33
 University Classic Mark II Loudspeaker March, p. 33
 Viking 86 Stereo Compact Recorder Sept., p. 33
 Weathers "66" Turntable Dec., p. 40
 The Fine Art of Stereomanship (Sinclair) May, p. 43
 The Why and How of Custom Installations
 (Milder) June, p. 47
 Tips on Taping Stereo FM (Holt) May, p. 38
 Turntables: Lightweight or Heavyweight (Fantel) . . Jan., p. 45
 Understanding the Decibel (Burstein) Aug., p. 52
 What Makes An Amplifier Sound Good?
 Part I (Gilmore) Sept., p. 43
 What Makes An Amplifier Sound Good?
 Part II (Gilmore) Oct., p. 58
 Basic Repertoire (Bookspan):
 Beethoven's "Archduke" Trio Nov., p. 26
 Beethoven's Piano Concerto No. 4 April, p. 24
 Brahms's D Minor Piano Concerto Aug., p. 24
 Brahms's Second Symphony Feb., p. 26
 Debussy's *La Mer* Sept., p. 30
 Grieg's A Minor Piano Concerto May, p. 24
 Haydn's Symphony No. 94 ("Surprise") March, p. 28
 Ravel's *Daphnis and Chloë* July, p. 22
 Schubert's "Trout" Quintet June, p. 20
 Stravinsky's *Petrouchka* Oct., p. 31
 Tchaikovsky's *The Nutcracker* Dec., p. 35
 Updatings and Second Thoughts Jan., p. 49
 A Bountiful Southern Journey (Hentoff) Sept., p. 87
 A Fantastic Recording from Horowitz (Offergeld) . . Oct., p. 74
 Art of Ruth Draper (Shelton) July, p. 79
 Birthday Present for Stravinsky (Hall) Nov., p. 76
 Complete *Walküre* in Stereo (Jellinek) Nov., p. 86
 New Sounds from Louisville (Hall) May, p. 71
 Ornette Coleman's Free Jazz (Hentoff) Feb., p. 88
 Singing Map of Great Britain (Hentoff) April, p. 92
 Sound of American Band (Hall) June, p. 96

Hi Fi/STEREO SHOPPING CENTER

RATE: 40¢ per word. Minimum 10 words. February issue closes December 5th. Send order and remittance to: Martin Lincoln, HiFi/STEREO REVIEW, One Park Ave., N.Y.C. 16

EQUIPMENT AND ACCESSORIES

WRITE for quotation on any Hi Fi components: Sound Reproduction Inc., 34 New St., Newark, N.J. Mitchell 2-6816.

DISGUSTED with "Hi-Fi" Hi-Fi Prices? Unusual Discounts On Your High Fidelity Requirements. Write: Key Electronics, 120 Liberty St., New York 6, N.Y. Dickens 6-4191.

PRICES? The Best! Factory-sealed Hi-Fi Components? Yes! Send for free catalog. Audion, 25R Oxford Road, Massapequa, N.Y.

SAVE dollars on radio, TV-tubes, parts at less than manufacturer's cost. 100% guaranteed! No rebrands, pulls. Request Bargain Bulletin. United Radio, 1000-H, Newark, N.J.

COMPONENTS at lowest prices anywhere. Write for catalog. The Macalester Corporation 355 Macalester Street, St. Paul 5, Minnesota.

FREE—R.C.A., G.E., etc. tubes catalog. Discount up to 75% from list. Picture tubes at 75¢ inch up. Parts, parts kits at 1/10 original cost. Needles, tube testers, silicones, seleniums, 7" TV bench test tube—\$6.99—and more. Arcturus Electronics Corp. H.F., 502 22nd Street, Union City, New Jersey.

THE Price Is Right! Hi-Fi Components. J. Wright Co., 65-B Jensen St., East Brunswick, N.J.

AUTO Radios, FM/AM/SW—Becker, Blaupunkt, other Imported and American sets, for all cars; 20-30% discount/Square Electronics, 150-60 Northern Blvd., Flushing, N.Y.

KITS assembled in our shop. Assembly prices average 25% of kit price. Completed units returned with Final Test data. Send for quote or phone Area 312-231, 3327. Lester Engineering, P.O. Box 81, West Chicago, Ill.

BEST For Less! Hand wired kit components. Dynaco, Harmon-Kardon, Scott, Fisher, etc., at substantial savings. Factory standards and guarantees exceeded. Also all audio equipment. Kit experts! Dynaco specialists! Kltcraft, 738 Washington Avenue, Brooklyn 38, New York, MA 2-6946.

\$14.50 FOR \$37.50 Fairchild SM-2 Stereo magnetic Cartridge with Diamond. New with factory warranty. 50¢ handling. Improve Your Sound; Order Now! Yale Electronics, 2732 Florida Avenue, Tampa 2A, Florida.

SALE items—tapes—recorders—component quotations. Bayla—Box 131R—Wantagh, N.Y.

Hi-Fi Components, tape recorders, all brands, at low, low "We Will Not Be Undersold Prices." 15-day money back guarantee. Easy-Pay Plan. Quotations by return mail. Hi-Fidelity Center, 220-HE East 23rd St., New York 10, N.Y.

BEFORE You Buy Receiving Tubes, Test Equipment, HiFi Components, Kits, Parts, etc. . . . send for your Giant Free Zalytron Current Catalog, featuring Standard Brand Tubes: RCA, GE, Etc.—all Brand New Premium Quality Individually Boxed, One Year Guarantee—all at Biggest Discounts in America! We serve professional servicemen, hobbyists, experimenters, engineers, technicians. Why Pay More? Zalytron Tube Corp., 220 West 42nd St., New York City.

LOW, Low quotes: all components and recorders. HiFi, Roslyn 9, Penna.

WRITE for our low quotation on components, recorders. Hi-Fidelity Supply, 2817-YC Third, N.Y.C. 55.

WANTED

QUICKSILVER. Platinum. Silver. Gold. Ores Analyzed. Free Circular. Mercury Terminal, Norwood, Mass.

TAPE AND TAPE RECORDERS

TAPE recorders, Hi-Fi components, Sleep Learning Equipment, tapes. Unusual values. Free catalog. Dressner, 1523HF Jericho Turnpike, New Hyde Park, N.Y.

POPULAR Piano & Organ lessons on tape \$6.00 either tape. Write for particulars. Bob Miller Tapes, Box 132-H, Cranford, N.J.

SAVE 30% Stereo music on tape. Free bargain catalog/blank tape/recorders/norelco speakers. Saxitone, 1776 Columbia Road, Washington, D.C.

RENT Stereo Tapes—over 2,500 different—all major labels—free catalog. Stereo Parti, 811-G Centinela Ave., Inglewood 3, California.

4/TR Stereo Tapes—bought, sold, rented, traded! Free Catalog/Bargain closeouts. (Columbia) 9651 Foxbury, Rivera, California.

SELF-Hypnosis. New concept teaches you quickly by tape or LP-record. Free literature. McKinley Publishers, Dept. T4, Box 3038, San Bernardino, Calif.

QUALITY Recording Tapes. 1800" Mylar \$2.00 Postpaid. Towers, Lafayette Hill, Penna.

SPECIAL Prices—Tape recorders, Amplifiers, Speakers. Arkay Sales, 46-D White Street, Somerville 44, Mass. STEREO Tape Bargains. \$3.00-\$4.00. Sokol, 1241 59st, Brooklyn, N.Y.

REPAIRS AND SERVICING

ALL Makes of Hi-Fi Speakers Repaired. Amprite, 168 W. 23 St., N.Y.C. 7. CH 3-4812.

Hi-Fi Problems solved by "The Hi-Fi Doctor" on the spot. Audio, Acoustic, Radio Engineer, Professional visits, day, evening. New York area. William Bohn, Plaza 7-8569.

DIAGRAMS For Repairing Radios \$1.00. Television \$2.00. Give Make. Model. Diagram Service, Box 672E, Hartford 1, Conn.

REPAIRS on HiFi amplifiers and tuners. Send unit prepaid and insured. Written estimate returned. Repaired unit returned with complete Test Data: Distortion, Frequency Response, Power Output, Etc. (unit returned for \$3.00 Minimum Charge plus Shipping Charges if repairs are not desired). Lester Engineering, P.O. Box 81, West Chicago, Ill. Phone: Area 312-231, 3327.

RECORDS

ALL Records—All labels. 33% Discount Free Information. Write—Westphal Enterprises, 525 First, Rochester, Michigan.

THE Record Collector Journal—comprehensive, valuable data, varied record mart. Introductory six issues—\$1.50. Record Research, 131 Hart, Brooklyn 6, N.Y.

RARE 78's. State Category. Write Record-Lists, P.O. Box 2122, Riverside, California.

78 R.P.M. Recordings, 1902-'50, sold. Free lists. Collections bought. E. Hirschmann, P.O.B. 155(HS), Verona, New Jersey.

LP Records like new. Send 10¢ for lists. Records—Hilburn P.O., Hilburn, New York.

CASH For Unwanted LPs. Reder, 81 Forshay Rd., Monsey, N.Y.

RARE Recordings 1896-1940 Early Concert Bands, Soloists, Circus, Vaudeville, Entertainers, Vocalists, Violinists. Write Glenn Bridges, 2199 Lakeview Ave., Detroit 15, Michigan.

"HARD To Get" records—all speeds. Record Exchange, 812 Seventh Avenue, New York, N.Y.

OLD and hard to find records. Give title and artist. James Sampson, 190 Willoughby Street, Brooklyn 1, New York.

MUSIC

SHEET Music Exchange Club: Why Buy when you can Swap! Minimum exchange 10 copies. Good condition only. Rush Music plus 10¢ per copy. National Products Co., Harrisonburg, Virginia.

MISCELLANEOUS

GOVERNMENT Surplus Receivers, Transmitters, Snooperscopes, Parabolic Reflectors, Picture Catalog 10¢. Meshna, Malden 48, Mass.

SHOPPING GUIDE CLASSIFIED

A HANDY GUIDE TO PRODUCTS AND SERVICES. NOT NECESSARILY IN THE HIGH FIDELITY FIELD, BUT OF WIDE GENERAL INTEREST.

PHOTOGRAPHY-FILM, EQUIPMENT, SERVICES

SCIENCE Bargains—Request Free Giant Catalog "CJ"—144 pages—Astronomical Telescopes, Microscopes, Lenses, Binoculars, Kits, Parts. War surplus bargains. Edmund Scientific Co., Barrington, New Jersey.

MEDICAL Film—Adults Only—"Childbirth"—1 reel 8mm. \$7.50—16mm \$14.95. International Greenvale, L.I., N.Y.

BMM 50" Popeye; Our Gang; Cowboys; Chaplin. \$1.00. Paketeria, GPO 1357, N.Y. 1.

STAMPS AND COINS

SMASHING Collection Free—Includes Triangles, Early United States, Rockets, Sports, British Colonies, High Value Pictorials, etc. Complete collection plug big illustrated Magazine, all free. Send 10¢ for postage. Gray Stamp Co., Dept. 22, Toronto, Canada.

MILLION Foreign Stamps 2¢ each! Send for thrilling, giant approvals! ABC, Box 6000-AA, San Francisco 1, California.

EDUCATIONAL OPPORTUNITIES

LEARN While Asleep, hypnotize with your recorder, phonograph. Astonishing details, sensational catalog free! Sleep-Learning Association, Box 24-ZD, Olympia, Washington.

LEARN While Asleep. Remarkable, Scientific, 92% Effective. Details Free. ASR Foundation, Box 7021, Dept. e.g., Lexington, Kentucky.

DRAFTING, Reading Blueprints, Schematics. Send \$2.00 first lesson, complete home course \$25.00. Prior Inc., 23-09 169 Street, Whitestone 57, New York.

TV Camera—Low Cost—Schematics, instruction 50¢. Denson Electronics, Rockville, Conn.

GOVERNMENT SURPLUS

JEeps \$278, Airplanes \$159, Boats \$7.88, Generators \$2.68, typewriters \$8.79, are typical government surplus sale prices. Buy 10,001 items wholesale, direct. Full details, 627 locations and procedure only \$1.00. Surplus, Box 177-C33, Abbottstown, Penna.

U.S. Government Surplus—Jeeps, \$264.00; radios, \$2.53; Guns, typewriters; cameras; tools; thousands of items. Fabulously low surplus prices. Complete information sent immediately. Send \$1.00 to: Surplus, P.O. Box 50512, Dept. R, New Orleans 50, Louisiana.

BUSINESS OPPORTUNITIES

I MADE \$40,000.00 Year by Mailorder! Helped others make money! Start with \$10.00—Free Proof. Torrey, Box 3566-N, Oklahoma City 6, Oklahoma.

ASSEMBLE Artificial Lures at home for stores. Materials supplied Free. Profitable! Write: Lures, Fort Walton Beach 1, Florida.

EARN Extra money selling advertising book matches. Free samples furnished. Matchcorp., Dept. MD-112, Chicago 32, Illinois.

\$100 weekly possible. Compile Mailing lists and address envelopes for advertisers. Home—spare time. Particulars free. National Service, 81 Knickerbocker Station, New York City.

EMPLOYMENT INFORMATION

"NER" reports hundreds of Specific \$7,000-\$35,000 Executive job openings. Most require college training. Write for free copy. National Employment Reports, 105 W. Adams, F-3, Chicago 3.

MISCELLANEOUS

WRITERS Send Your books, articles, stories, plays for free evaluation, screening and sale. Write today. Literary Agent Mead, 915 Broadway, N.Y.C. 10.

HYPNOTIZE Unnoticed, quickly, effortlessly or refund! Thousands satisfied! \$2. Timmer, Box 244, Cedarburg, Wisc.

AUTHORS! Learn how to have your book published, promoted, distributed. Free booklet "ZD," Vantage, 120 West 31 St., New York 1.

"HOMEBREW Guide" Complete Illustrated Instruction Manual. \$1.00. Supply Catalog Included. CalBrew Supplies, Box 1005-B14, Seaside, California.

"HOMEBREWING! . . . Beers . . . Wines." Instruction Manual \$1 (guaranteed!). Supplies. (Hydrometer, \$3.95). Crystal's M71-BZD6, Hoboken, New Jersey.

HIFI/STEREO REVIEW—DECEMBER 1962

READER SERVICE NO.	ADVERTISER	PAGE NO.	READER SERVICE NO.	ADVERTISER	PAGE NO.
1	Acoustic Technology Laboratories, Inc.	5	40	Grommes, Division of Precision Electronics, Inc.	8
2	Acoustic Research, Inc.	20, 21	41	Harman-Kardon	75, 76, 77, 78
3	Airex Radio Corporation	88	82	Head Ski Co., Inc.	119
4	Allied Impex Corporation	104	42	Heath Company	80, 81
5	Allied Radio	97		Hi-Fidelity Center	138
6	Altec Lansing Corporation	85		Hi-Fidelity Supply	139
7	AmeLux Electronics Corporation	24	43	Jensen Manufacturing Company	101, 126
8	American Concertone, Inc.	30	44	KLH Research and Development Corporation	86, 87
78	American Sintronics	118		Kersting Mfg. Co.	138
9	Ampex Corporation	129	45	Key Electronics Co.	132
10	Angel Records	103	83	Koss Electronics, Inc.	135
	Apparatus Development Co.	139	46	Lafayette Radio	137
11	Argo Records	110	17	Lear Siegler, Inc.	34
12	Audio Devices, Inc.	23		Leslie Creations	138
13	Audio Dynamics Corporation	133, 4th COVER	47	London Records	135
14	Audio Fidelity Records	113, 130	48	Longines-Wittnauer Watch Company	33
	Audion	138	49	Louisville Philharmonic Society	19
15	Audio Originals	120	50	MGM Records	88
	Audio Unlimited	139	51	Magnecord	28
16	Bell Stereo Systems	117		Magnum Record Service	138
79	Benjamin Electronic Sound Corp.	132	52	Marantz	93
17	Bogen Communications	34	53	Minnesota Mining & Manufacturing Co.	89
18	British Industries (Garrard)	37	54	North American Philips Company, Inc.	124
	Brown Sales Corp., L.M.	139	55	Nortronics	79
19	Cambridge Records, Inc.	120		Nuclear Products Co.	138
20	Cameo Parkway Records	115	56	Pickering & Company, Inc.	3rd COVER
21	Capitol Records, Inc.	132	57	Pilot Radio Corporation	95
	Carston Studios	138		Precision Manufacturing Co.	138
22	Citadel Record Club	117	58	RCA Parts & Accessories	108
23	Columbia Records	72	59	RCA Victor Records	91
24	Command Records	27	60	Rabsons—57th Street, Inc.	134
	Commissioned Electronics, Inc.	138	61	Rek-O-Kut Company, Inc.	41
25	Concord Electronics Corporation	94	62	Roberts Electronics, Inc.	127
26	Daystrom Products Corporation	114	63	Rockford Special Furniture Co.	106
27	Decca Records	32	64	Rotron Mfg. Co., Inc.	22
28	Deutsche Grammophon	107, 109		Saxitone Tape Sales	138
	Dixie Hi-Fi	138	65	Scott, Inc., H. H.	2nd COVER, 1
	Dressner	139	66	Sherwood Electronic Laboratories, Inc.	38
29	Dynaco, Inc.	99	67	Shure Brothers, Inc.	31
30	Eastman Kodak Company	125		Sleep-Learning Research Association	138
31	(EICO) Electronic Instr. Co., Inc.	42	68	Sonotone Corp.	105
32	Electro-Voice, Inc.	29		Stereo Component Supply Co.	139
33	Elpa Marketing Industries (Ortofon Div.)	128		Stereo-Parti	138
34	Empire Scientific Corp.	6, 7		Stereo Warehouse	139
35	Ercona Corporation	98	69	Superscope, Inc.	122
80	Fairchild Recording Equipment Corp.	134	70	United Audio Products	18
	57th St. Record Shop, Inc.	139	71	United Stereo Tapes	116
36	Finney Company, The	136	72	University Loudspeakers	2
37	Fisher Radio Corporation	9-17	73	Vanguard Records	118
38	General Electric	112	74	Weathers, Division of TelePrompter Corp.	83
39	Grado Laboratories, Inc.	121	75	Winegard Antenna Systems	90
81	Greentree Electronics	102	76	X-Tron Co.	137
			77	Yello-Bole Pipes, Inc.	28

HiFi / STEREO REVIEW PRODUCT INDEX

As an additional reader service we have indicated the products advertised in this issue by classifications. If there is a specific product you are shopping for, look for its listing and turn to the pages indicated for the advertisements of manufacturers supplying that equipment.

CLASSIFICATION	PAGE NUMBERS	CLASSIFICATION	PAGE NUMBERS
Accessories	5, 22, 79, 97, 108, 134	Speakers and Speaker Systems	2nd Cover, 1, 2, 5, 9-17, 20, 21, 29, 38, 42, 85, 86, 87, 97, 101, 126, 137, 4th Cover
Amplification Systems	1, 2nd Cover, 5, 8, 9-17, 38, 42, 75-78, 80, 81, 86, 87, 93, 97, 99, 137	Tapes, Prerecorded	5, 97, 116
Antennas, FM	5, 90, 97, 136	Tape, Recording	5, 23, 24, 89, 97, 102, 125
Cabinets	106	Tape Recorders and Decks	5, 24, 30, 42, 94, 97, 117, 122, 124, 127, 129, 137
Cartridges, Phonograph	5, 6, 7, 31, 83, 87, 97, 101, 105, 112, 121, 126, 3rd Cover, 4th Cover	Tone Arms	5, 6, 7, 41, 97, 3rd cover
Headphones	5, 97, 101, 126, 135	Tuners and Tuner-Amplifiers	2nd Cover, 1, 5, 8, 9-17, 34, 38, 42, 75-78, 80, 81, 86, 87, 97, 99, 114, 116, 117, 137
Multiplex Adaptors	5, 42, 97	Turntables and Changers	5, 6, 7, 18, 37, 41, 83, 97, 128, 132
Portable Phonographs	5, 86, 87, 97		
Records	5, 19, 27, 32, 72, 88, 91, 97, 103, 107, 109, 110, 113, 115, 117, 118, 120, 130, 132, 135, 139		