

FALL ISSUE, 1961

better listening

Janice Rule
makes her
recording debut
for Columbia Records
in "The Happiest
Girl in the World."
— story on page 7

From: **Hal Cox Custom Music**

3325 Fillmore Street, Marina District, San Francisco, California

Telephone: WA 2-0110

**BETTER
STEREO
BY AIR
Page 5**

Outsells – because it
outdoes all other high fidelity
 record players...changers
 and turntables alike!

8 months of rising acceptance . . . rising demand . . . rising acclaim by satisfied, enthusiastic owners and critical, knowledgeable dealers throughout the country . . . this is the background for the unmatched success of this unique instrument.

Never before has there been a record playing unit with so much to offer. Now thoroughly proven in use, the Type A remains the first and only one of its class . . . the step beyond the changer . . . the step beyond the turntable . . . the realization of everything desired in a record playing device. Garrard, with over 40 years of manufacturing experience, and with its highly developed production and quality-control procedures, holds the Type A to precision tolerances, providing positive assurance of excellent performance. See the Type A at your dealer. Ask him to reserve one for you. \$79.50

AUTOMATIC TURNTABLE

GARRARD'S LABORATORY SERIES TYPE A



What makes the Type A unique? Please read these features:



The Type A tone arm is the only true dynamically-balanced arm on an automatic unit. It has a sliding counterweight and a built-in calibrated scale to set and insure correct stylus tracking force. You may use any cartridge, whether designated as professional or otherwise, with assurance that this arm will track the stereo grooves perfectly at the lowest pressure recommended by the cartridge manufacturer.



The turntable is full-sized, heavily weighted (6 lbs.), balanced, cast and polished. It is actually two turntables balanced together—a drive table inside and a non ferrous cast table outside—and separated by a resilient foam barrier to damp out vibration.



The new Laboratory Series Motor is a completely shielded 4-pole shaded motor developed by Garrard especially for the Type A turntable system. It insures true musical pitch and clear sustained passages without wow, flutter, or magnetic hum.

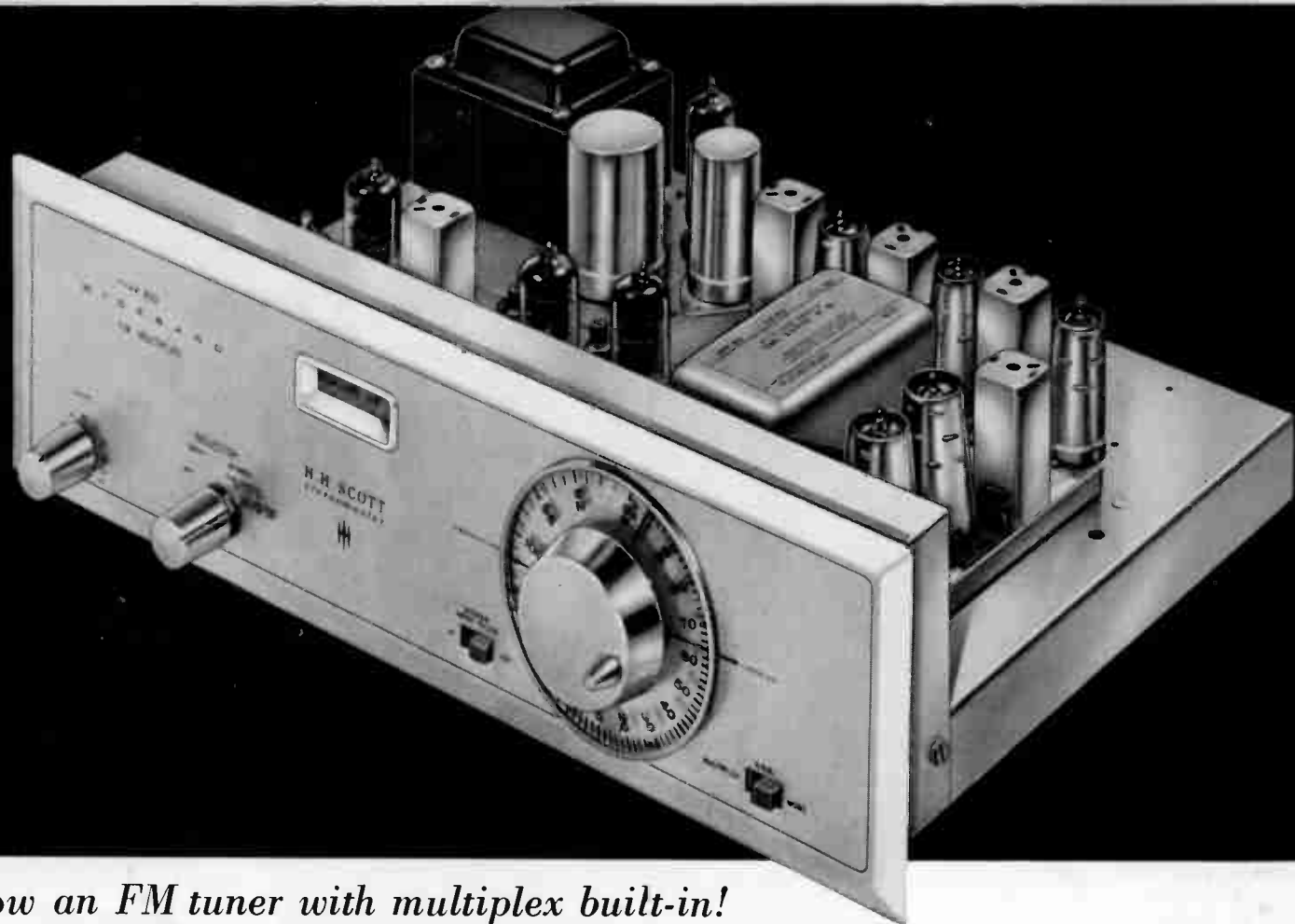


A great plus feature is automatic play—without compromise. Garrard's exclusive pusher platform changing mechanism makes the Type A fully automatic, at your option, and affords the greatest convenience, reliability in operation and protection to records available.

ASK FOR A DEMONSTRATION NOW!



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Now an FM tuner with multiplex built-in!

New H. H. Scott FM Stereo Multiplex Tuner uses Wide-Band design for top performance

Here it is! No adaptor needed! The world's *first* Wide-Band tuner designed specifically for multiplex! H. H. Scott's new Model 350 FM Multiplex Stereo Tuner heralds a new era in FM reception.

The FCC, in its recent acceptance of FM stereo multiplex, said that the approved system "... like any multiplex transmission system, will increase energy transmission at the edges of the channel involved. Accordingly, for optimum stereophonic reception, the (tuner's) bandwidth ... must be considerably greater than that of monophonic (tuners) ..."

From our very first design ... the revolutionary 310A ... H. H. Scott incorporated substantially wider IF bandwidth than conventional tuners. This gave better selectivity and usable sensitivity. The new 350 FM Multiplex Stereo Tuner incorporates this same exceptional circuitry allowing reception of even weak multiplex stations with amazing clarity. You get other benefits, too—the 2 MC Wide-Band detector provides superior rejection of interference and complete freedom from drift. The Wide-Band design of the

IF's and detector give the new 350 a remarkable *usable* sensitivity of $2.5 \mu\text{v}$ measured by stringent IHFM standards ... one of the best measurements of a tuner's ability to effectively receive weak multiplex signals.

If you are considering a new tuner, or addition of an adaptor to a conventional narrow-band tuner, you owe it to yourself to first listen to the new H. H. Scott Model 350 Wide-Band FM Multiplex Stereo Tuner. Its superiority in sound quality ... its ability to receive weak multiplex signals ... its complete freedom from drift ... are so dramatically different that you will not want to settle for less.

Important Technical Information

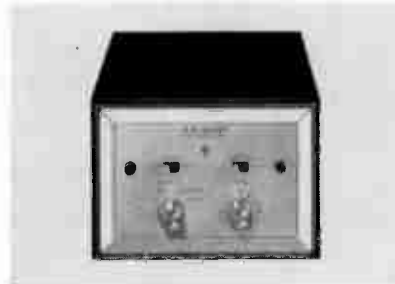
Usable (IHFM) Sensitivity: $2.5 \mu\text{v}$. 10 tubes, 11 diodes. Famous H. H. Scott silver plated front end. Tuning meter. Performance matches FCC transmission specifications. Can receive either monophonic or stereo multiplex programs. Special circuitry for perfect stereo tape recording. Dimensions in handsome accessory case $15\frac{1}{2}''\text{W} \times 5\frac{1}{4}''\text{H} \times 13\frac{3}{4}''\text{D}$. Matches styling of all H. H. Scott amplifiers. \$199.95, East of the Rockies.

*see paragraph 36, FCC Report and Order, Docket no. 13506, 4/19/61. Emphasis ours.

Wide-Band Multiplex Adaptor

Important News for H. H. Scott Tuner Owners

H. H. Scott has once again protected your investment against obsolescence. Your tuner, regardless of age or model, can be quickly converted to multiplex with the new Model 335 Wide-Band Multiplex Adaptor. Because of H. H. Scott's unique no-compromise Wide-Band design, we can guarantee superior multiplex reception only when the 335 and an H. H. Scott tuner are used together. 5 tubes, 8 diodes. \$99.95, case extra.

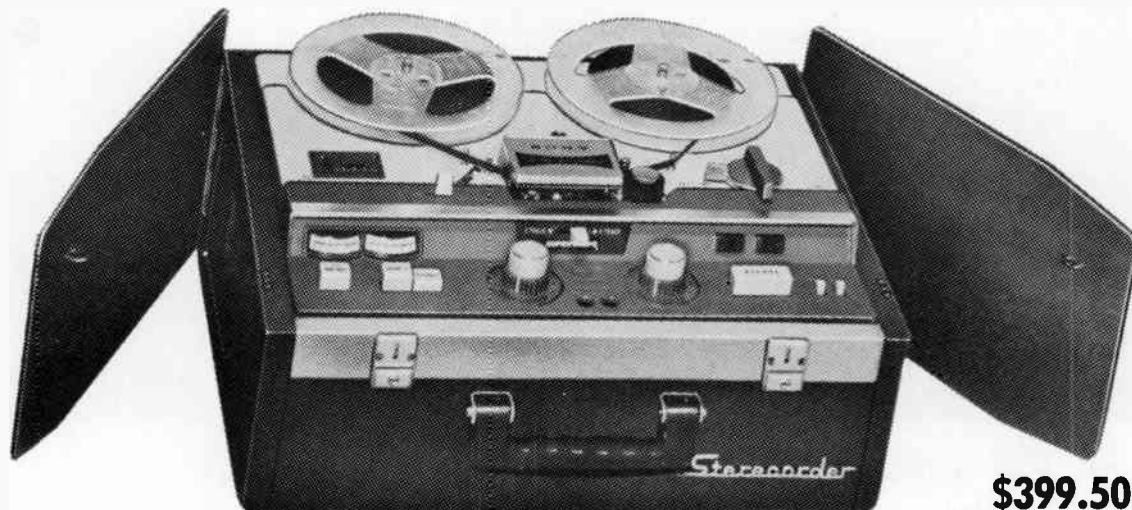


H. H. SCOTT

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The incomparable

SONY CS-300



\$399.50

A complete 2 speed ($7\frac{1}{2}$ & $3\frac{3}{4}$ ips) 4 track and 2 track stereophonic recording and playback system. Self contained with built-in stereo preamplifiers, recording amplifiers, and monitor power amplifiers; hysteresis-synchronous drive motor. Complete with portable case, 2 speakers and 2 F-7 dynamic microphones (provisions for 50 cycle instead of 60 cycle available at no extra cost).

OTHER SONY PRODUCTS . . .

- **262D Tape Deck**\$ 89.50
- **101 Transistorized Recorder** 99.50
- **262SL Mono Record - Stereo Playback** 199.50
- **CR-4 Wireless Microphone** 250.00
- **C-37A Professional Condenser Microphone..** 295.00

NEW PRODUCTS . . .

- **EM-1 Transistorized Portable Recorder**
- **C-17A Condenser Microphone**
- **777 Professional Recorder**
- **Record-Playback Electronics for 262-D**



A new FM transmitter tower going up! The new multiplex system of all-FM stereo broadcasting is expected to give added impetus to quality music broadcasting.

Multiplex

FM

Better stereo by air

AFTER some three years of waiting—with growing impatience—audiophiles across the country are finally to be rewarded by high-fidelity stereo over the airwaves. From all indications, the Federal Communication Commission's long deliberation over the virtues of competing systems for broadcasting stereo on FM will pay important dividends to the critical listener. A system as finally approved by the FCC promises top-quality stereo—broadcasts with all the virtues of FM at its best.

Because the concept of FM Multiplex Stereo is new to most people, there is still some confusion over just what multiplex broadcasts are trying to accomplish. Briefly, multiplex itself is a method of combining two or more broadcast signals on a single FM transmitter. It allows a single station to broad-

cast both of the two signals necessary for stereo. With the aid of a special adaptor added to FM tuners, the listener can “unscramble” the two simultaneous signals to get his stereo “by air.”

The FCC's delay in approving multiplex stereo was well justified. Several widely differing methods of multiplexing competed for recognition as the medium for stereo on FM. Some of them would have sacrificed such traditional hi-fi virtues as wide-range response and low distortion. One of them would have put some FM stations, which were already using multiplex to provide “background” music to stores and restaurants out of business—by preempting the multiplex idea *only* for stereo broadcasts.

(Continued on page 6)



Engineer completes final inspection of multiplex transmitting equipment at WKFM, Chicago. This station is one of the first to schedule FM stereo broadcasts on a daily basis.

Better stereo by air

(Continued from page 5)

The system finally approved by the FCC has none of these faults. It will permit stations to broadcast stereo *without* any compromise of fidelity. All of the important audio virtues, for both stereo and monophonic sound, will remain intact. Frequency response will cover the entire 50-15,000 cps spectrum. Distortion will be very low and separation of the two stereo channels will be excellent. In addition, the listener who has not yet converted to stereo will be able to receive a balanced monophonic broadcast. And stations which now employ multiplex for "background" music purposes will still be able to do so—while broadcasting stereo at the same time.

We have here, in effect, the first really effective method of transmitting stereo by air. Up till now, the only stereo broadcasts have either had to split stereo channels between the FM and AM facilities of a single station or between two FM signals from different stations working in cooperation. The first meant poor fidelity, since AM can not really broadcast wide-range sound for its stereo channel and is subject to noise. The second method required the listener to buy *two* separate FM sets to tune in the two cooperating stations.

(Continued on page 16)

The technique

TO ANY stereo listener within range of an FM station, the coming of multiplex marks a new era of musical enjoyment. He will be able to receive top-quality stereo free off the air. This will enable him to get the fullest use of his stereo sound system on broadcasts as well as in listening to records and tapes.

Because of the great importance of multiplex which—literally—represents the wave of the future, it would seem worthwhile to analyze the basic principle of this new method of high-quality radio transmission.

A multiplex station will transmit its *main* signal (covering the 50-15,000 cps range) exactly as before. The signal itself will be a combination of the left and right stereo channels (A plus B). Conventional receivers will receive it as a balanced monophonic signal.

But above the 15,000 cps cut-off point of the main signal, many interesting things will be going on. First of all, at 38,000 cps, the *difference* signal of the two stereo channels (A minus B) will also go out over the airwaves—in amplitude modulation. But the trick here is that only *sidebands* of this AM signal (some 15,000 cps above and below the 38 kc frequency) will actually be transmitted in any strength. The actual 38 kc carrier will be *suppressed* before it even leaves the transmitter—and there will be *no* real AM signal on the air to be disturbed by noise in the atmosphere. The two *sidebands* of the signal, however, will be broadcast at full strength, *frequency modulating* the main (A plus B) signal.

Obviously, though, something has to be done inside an FM receiver to regain that suppressed AM signal with its vital *difference* information. For this

AN INVITATION . . .

Feel free to stop in at our store—address on front cover—for further information on this new and exciting broadcasting innovation. We can help you add FM-Stereo to your high fidelity system. We can assist you in the selection of your choice of multiplex adaptors or tuners now being marketed or developed by a number of fine manufacturers, among them:

of multiplex

purpose, the engineers of the system have come up with an ingenious engineering touch. Along with the main and the multiplexed signals, a station will transmit a 19,000 cps pilot signal (FM). This signal, with *no* actual broadcast information on it, will "grab" a special oscillating circuit in an FM receiver, which will *put back* the difference signal by oscillating at its second harmonic frequency—a perfect 38,000 cps.

From there on, it's a matter of re-combining the sum and difference stereo signals to get them back into their normal left-right relationship for stereo. This is a fairly simple job, and does not deserve a detailed explanation here.

What about the multiplex signal used by some stations for background music? That, too, is easy. It's a separate signal way up at 75,000 cps—too far away from the stereo multiplex activities to cause any interference, particularly since the new adaptor units for stereo multiplex will have a cut-off point just above 53,000 cps.

Despite the fact that amplitude modulation is used for the 38 kc signal described earlier, the system can *not* be considered AM-FM in any sense. The only AM present in the system is suppressed before it reaches the transmitter, and the complex signal that does reach the airwaves is *entirely* FM. The noise-free and wide-range qualities of FM have not been compromised in any way.

Fortunately, the listener need not worry about the rather awesome and impressive technical achievements of the multiplex system. It is remarkably reliable and effective. All that's left for the stereo fan is to get his ears—and his tape recorder—ready for the best listening in the history of broadcasting.

ALTEC LANSING
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GENERAL ELECTRIC
GROMMES

HARMAN-KARDON
KARG
LEAK
MCINTOSH
PACO
PILOT
SARGENT-RAYMENT
H. H. SCOTT
SHERWOOD
STROMBERG-CARLSON
TRANSIS-TRONICS



Listening to her own voice evidently puts Janice Rule in a wistful mood.

The happiest girl in the world

Hot and cold running wars evidently got on women's nerves in ancient Greece. According to Aristophanes, the women of Athens, led by one Lysistrata, refused to have anything to do with their men until the war was over. This strategy proved to be the most disarming disarmament policy and stopped the fighting in a hurry.

The story has been adapted for a current Broadway musical, "The Happiest Girl in the World", starring Cyril Ritchard and Janice Rule. Here they are shown during Columbia's original-cast recording of the show, whose score is also adopted from an ancient sure-fire source: the sparkling operetta tunes of Offenbach.



Seated at rehearsal is Goddard Lieberson, who produced the show for Columbia Records.

Cyril Ritchard, playing a political bigwig, has a smile even for the microphone.



A personal note on music history

RARELY does a magazine like ours, devoted primarily to audio equipment and record reviews, set off arguments that have a direct bearing upon the history of music in our time. Yet in our Spring 1961 issue we have unwittingly done so. As our readers will recall, we then published an interview with one of the greatest musical interpreters of this age, Leopold Stokowski. In this interview, Mr. Stokowski related one of his favorite anecdotes which, to him, illustrates the power of recordings and their capacity to reach around the world. It involves one of the distinguished modern composers, Nikolai Lopatnikoff, who is now a resident of Pittsburgh. Mr. Lopatnikoff thereupon wrote us that he feels the many years since the event may have dimmed Maestro Stokowski's recollection. At any rate, he reported a radically different set of facts.

Since the matter involves the early performance of an important work, Mr. Lopatnikoff's First Symphony, the information given here by the composer has historical significance. To allow the reader to relate Mr. Lopatnikoff's statement to Mr. Stokowski's remarks, *Better Listening* is pleased to let both these distinguished gentlemen have their say.

Mr. Stokowski (as quoted by Frederic Grunfeld) relates:

"Around 1930 I went to visit Sibelius near Helsinki, and at his suggestion I went to hear the Russian monks in the island monastery of Vaalamo in Lake Ladoga (which then belonged to Finland but has since been annexed by the Soviet Union). On my return, quite by accident, I made the acquaintance of the young Russian composer Nikolai Lopatnikoff. He had left Leningrad and was living in a

cramped, squalid basement in the little Finnish town of Viipuri. While we were discussing music, Lopatnikoff told me of an experience that had totally mystified and unnerved him. . . .

"An English lady had invited Lopatnikoff to London for a concert of his own music. When she heard he was penniless she sent a round-trip ticket. And when it developed that he had no formal clothes for the performance she kindly arranged to have a tailcoat made to measure by a fashionable London tailor.

"He had hardly recovered from the glorious euphoria of his first fitting, when he happened to wander into a record shop and asked to hear some of their latest discs. They sat him down in a little glass-enclosed booth. They would play some records, they told him, that were not for sale but were intended only to demonstrate the newest techniques. Can you imagine his feelings when the music started and he suddenly heard his own first symphony? Now Lopatnikoff was all the more astonished because he himself had never heard that symphony except in his mind's ear! Every note he had imagined — came to life! Was it black magic? They put on one record after the other until the symphony was finished. But the sales-people could tell him nothing about the discs, except that they had come from America and were not for sale. He left the shop, as you might expect, in a complete daze, and he was still hopelessly puzzled when I met him in Viipuri shortly afterwards.

"Of course," continued Stokowski with a smile, "there was a perfectly rational explanation. I had run across the symphony in the offices of a German publisher and was very impressed by it. They had lost the composer's address and could tell me nothing but his name, but they did have the parts copied out for me and I took the work to Philadelphia. The night I gave the premiere the Bell Laboratory men were busy in the basement as usual. Somehow their recording found its way to London just as Lopatnikoff happened to arrive from the hinterlands. It was then that I first realized the uncanny power, inherent in all recordings, to carry music beyond time, place and circumstance!"

To which Mr. Lopatnikoff comments:

I read with interest and wry amusement the interview with Mr. Stokowski in the Spring issue of *Better Listening*.

I am flattered that the Maestro remembers our meeting in Viipuri, Finland, of which I myself have the most pleasant recollection. However, Mr. Stokowski's memory has played him false or his creative imagination has run away with him. Here are the facts:



Leopold Stokowski



Nikolai Lopatnikoff

1. The meeting took place in the summer of 1934 in Viipuri. Although it doesn't matter very much, I never lived in a "cramped, squalid basement" of that city, but happened to spend that summer on the rather large country estate of my family in Varneel-suu, about 30 miles from Viipuri.

2. I did spend a delightful day with the Maestro in Viipuri, in the course of which I told him of having heard his recording of my First Symphony a year earlier in London.

3. The rest of the story is pure fabrication. I never knew an English lady who invited me to come to London for a concert of my music and who supposedly sent me a round trip ticket to attend the concert because, in the words of Mr. Stokowski, I was "penniless." I know nothing of such a concert, and never did this mysterious lady, or for that matter, any other lady, arrange to have a tail coat made to measure for me by a fashionable London tailor. Consequently, the "glorious euphoria of this first fitting" exists only in Mr. Stokowski's imagination. For his information, at the time of our Viipuri meeting, I was the happy possessor of two pairs of tail-coats for I had been in the years preceding our meeting appearing with some degree of frequency as soloist with various symphony orchestras in Europe playing my two Piano Concertos.

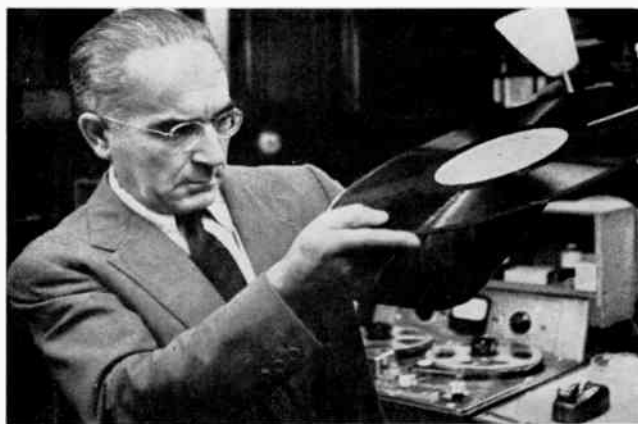
My trip to London in 1933, to which Mr. Stokowski refers, was made as a result of an urgent call by the London impresario Sir Oswald Stoll, to help with the completion of incidental music for a production of the play "The Golden Toy" by Carl Zuckmayer in one of his theatres. I was affluent enough to pay for my trip and I got a handsome fee for my work. During my three weeks stay in London I was invited together with a number of other musicians by the

Western Electric Company to listen to some new recordings from America. It was on that occasion that I heard the recording of my First Symphony by the Philadelphia Orchestra made from a performance in Philadelphia in 1932.

However, I had known of that performance from my royalty statements furnished to me by my publisher, Schott, who always had my address. When Mr. Stokowski visited the offices of Schott in Mains, Germany, sometime in 1931 and "discovered" my Symphony, its score and orchestra parts were printed, as the work had had quite a run in Germany. And, although I was surprised to hear the splendid recording in London, I was not as dazed as all that, for I had heard the work a number of times by various orchestras conducted by Bruno Walter, Joseph Krips, Herman Scherchen, to mention but a few conductors well known all over the world. Which means that Mr. Stokowski did not give the premiere of the Symphony at all, not even the American Premiere, since that had been given a year earlier, in 1931, by the Detroit Orchestra under Ossip Gabrilowitch.

Sincerely yours,
Nicolai Lopatnikoff

Toscanini updated for stereo



Walter Toscanini, the famous conductor's son, is shown here examining a transcription disc of one of his father's broadcasts, trying to determine its suitability for stereo updating. Arturo Toscanini, who more than any other man influenced the musical performance practice of our age, laid down his baton for the last time in 1954, years before stereo. But now RCA Victor is attempting to save Toscanini's recorded heritage from technical obsolescence. A special process was developed by which the old monophonic recordings are enhanced with an electronically synthesized stereo effect. Several discs of this kind have already been released.

Building kits for fun and savings

EVEN as a strictly non-technical person, you are likely to find two kinds of satisfaction in building high fidelity kits. First, there is the satisfaction of saving money. With labor being one of the most expensive items in any manufacturer's cost structure, you can own high quality sound equipment for a fraction of its normal price simply by contributing your own labor in the assembly of the parts. The second satisfaction lies in the wonderful feeling when you sit down to turn on your equipment and have the instrument you built with your own hands repay your effort with its outpourings of music.

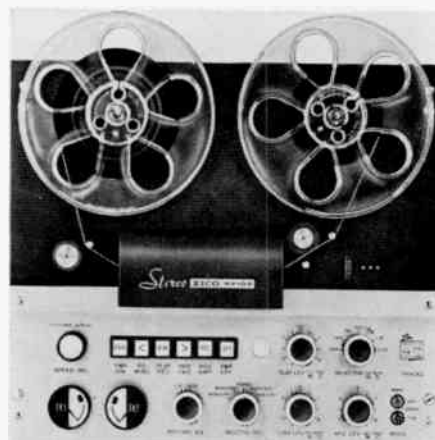
The assembly of modern high fidelity kits has been simplified to such a degree that no one with a

normal endowment of mechanical facility need experience any difficulty. Manual skill, as such, is less important than patience and the ability to follow detailed instructions.

In one sense, components themselves are "kits"; they must be connected together. The most cautious consumer, given a coherent page or two of instructions, can usually attend to this (and some might aver that plugging together that newly purchased preamp and record player was actually easier than removing both components from the carefully designed protective packaging in which they came!).

But components, the synthesis of quality materials, knowledgeable engineering and careful construction, cost money. And inevitably the drive in recent years for higher quality, greater versatility and more power has forced a rise in the price of the better turntables, preamps, power amplifiers and other building blocks in the sound system.

The surge to stereo also posed its problems. Suddenly a near-doubling of the parts in one's home music system was necessary to reproduce the stereo records (and tapes) that



EICO offers a tape recorder kit with fully pre-assembled transport mechanism and partly transistorized electronics.

The Acrosound S1001 is an easy-to-build stereo pre-amp kit of exceptionally high quality.

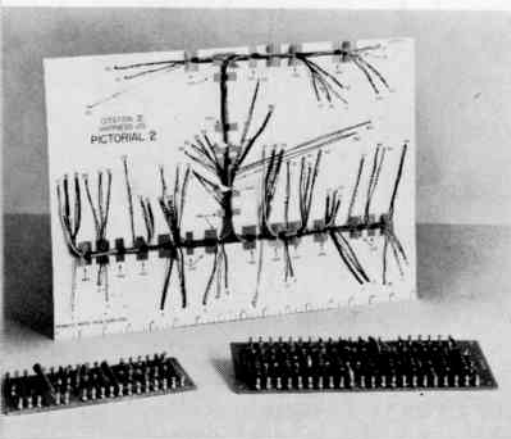


started arriving in ever-increasing quantities. Many a high-fidelity enthusiast has found it easier to meet this need for new equipment on a "do it yourself" basis. The resulting heightened demand for kits has led a number of prominent high fidelity component manufacturers to enter the kit market in recent months, and their example will likely be followed by other component firms.

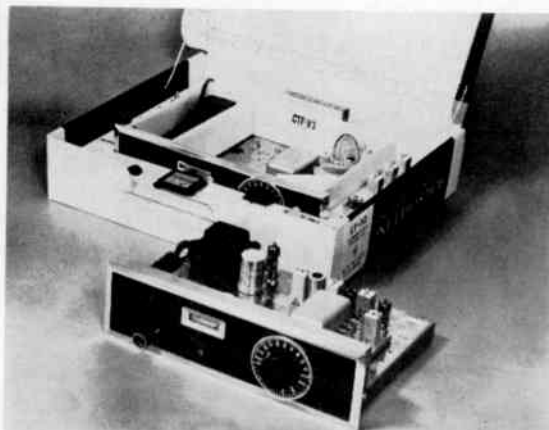
What these manufacturers have done is to provide the non-professional with a foolproof framework within which he can construct a high fidelity component of professional performance — and save money while doing so.

To minimize the non-professional's chance for error, kit producers have gone to formidable lengths, utilizing

(Continued on page 18)



A jig for shaping up a cable harness and military-type terminal boards simplify the building of Harman-Kardon's Citation kits and greatly reduce the possibility of error.



The Scott LT-10 FM tuner is a recent design that has greatly simplified tuner building, formerly considered a rather difficult task. The simplification lies partly in the fact that the tuner can be aligned by the kit builder without the aid of instruments.



Modern or TRADITIONAL?

The same girl, the same stereo receiver—and look how well they both fit into different settings. One modern, with the receiver tucked neatly on a shelf along with other ornamental objects; the other traditional, with the receiver displayed openly on the table without striking a jarring note—either musically or visually. The receiver, incidentally, is a Harman-Kardon TA-260; the girl—sorry, but we haven't got her number.



Music

for your pleasure

Records and Tapes
Reviewed by
Edwin S. Bergamini



Capitol Records states that its new "duophonic sound," an electronic process "for bringing certain stereo characteristics to monophonic recordings," doesn't try to simulate stereo sound's feature of instrumental location. Listening to their first releases, you get a sense of spatial fullness that has a stereophonic feeling to it. But even further, for a curiosity, there is somehow an intimation of left-and-right directionality, enough to intrigue us as we listened, even if Capitol says they didn't put it there. RCA Victor, in a similar reprocessing series, has avowedly tried for the separation effect. Comparisons with Victor's "electronic reprocessing" and other ways of making pseudo-stereo out of mono sound will be in order when more releases are available for study.

Listening to the "duophonic" version of Haydn's Symphonies Nos. 93-98 (DGCR-7127) as performed by Sir Thomas Beecham and the Royal Philharmonic, we found the new sound fuller, firmer of bass (which the mono version needed), and with that intimation of directionality mentioned above. Even if the mono version, freer from electronic processing, seems clearer and subtly cleaner than "duophonic," the

latter is a plausible stereo substitute, enhancing remarkable performances which the redoubtable Sir Thomas might have re-recorded in stereo had he lived just a little longer.

Stereo "first": Haydn's exuberant 98th Symphony in a large-scaled, noble reading by Klemperer and the Philharmonia Orchestra (35872, also mono). For performance, it's the best all-around 98th to emerge on records, and quite the most skillfully recorded. Overside is a first-quality version of the 101st ("Clock") Symphony.

Charles Munch, who has announced his retirement after next season from the helm of the Boston Symphony, is heard in two recent disc releases of Mendelssohn and Schumann. Mendelssohn's "Scotch" Symphony gets a distraught, uneven perusal (coupled with a scintillating performance of the glorious Scherzo from the Octet, here arranged for Orchestra) on RCA Victor 2520; the Schumann "Spring" Symphony is a highly worthy experience, crowned with a slow-tempoed version of the heavenly larghetto movement. Filling out the disc is a brilliant rendition of the "Manfred" overture (2474).

What can one say about the

double concerti of Padre Fr. Antonia Soler (Spanish, 18th century), as brilliantly recorded by organists E. Power Biggs and Daniel Pinkham for Columbia, other than that these jolly works contain many delights and afford a great degree of back-and-forth conversation between instruments that makes one wonder if the good Padre hadn't had some kind of presentiment of stereo? Vivid sound; although available on mono (ML 5608), the stereo version is the irresistible fun (MS 6208).

The new version of Dvorak's "New World" Symphony by Paul Paray and the Detroit Symphony on Mercury (90262 stereo; 50262 mono) rates with the best. Performance and recording are top-drawer; one is left with a makes-you-feel-good-all-over freshness and renewed faith in Dvorak's great if overplayed symphony. Among over a dozen stereo disc versions, not to be missed.

One of the prettiest girls we've ever seen, a young member of the Hungarian Rhapsody Dance Group, adorns the cover of Mercury stereo SR 90235 (also mono, 50235). The record offers Antal Dorati and the London Symphony in the Hungarian Rhapsodies Nos. 2 and 3 of Liszt and the Roumanian Rhapsodies Nos. 1 and 2 of Enesco. The performances are very able; the recording, superbly brilliant stereo.

There's an awful lot of new music to ponder and enjoy on "Six Americans," a new Decca release featuring harpsichordist Sylvia Marlowe (DL 710021 stereo, 10021 mono).

(Continued on page 14)

New York Hi-Fi Show - Sept. 14-17

Planning to be in New York? Then you *must* visit the New York High Fidelity Music Show — one of the biggest hi-fi events of the year! It takes place September 14-17 at the New York Trade Show Building, 35th St. and Eighth Avenue.

Multiplex Is A PLEASURE, Not A Problem

WITH THE FABULOUS

FISHER MPX-100

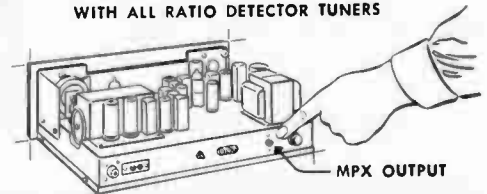


AND THE REASON IS

*Stereo
Beacon*

FINDS MULTIPLEX PROGRAMS
AUTOMATICALLY!

THE FISHER MPX-100 CAN BE USED
WITH ALL RATIO DETECTOR TUNERS



\$89⁵⁰

THE MPX-100 MULTIPLEX ADAPTOR

with *Stereo Beacon* makes Multiplex a *pleasure*, not a problem—because *Stereo Beacon* *automatically* lights a signal on the control panel if the station selected is broadcasting in Multiplex. You do not have to guess, as you do with other brands! Because there are more Fisher tuners and receivers in use than any other brand, the demand has been enormous. The result—large quantity production and the important savings this represents. We originally felt it would be necessary to price this all-out Adaptor at \$129.50. The demand has now made it possible to price it at only \$89.50. And at this price we unconditionally guarantee it will *outperform* any adaptor you can buy—*regardless of price*. Place your order with your favorite Fisher dealer—today.

EXPORT: Telesco International Corp., 171 Madison Ave., N. Y. 16, N. Y.

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Send complete literature on Fisher Stereo Components and Installation Guide.

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Music

for your pleasure

(Continued from page 12)

If Virgil Thomson's delightful Sonata No. 4 and two works by Arthur Berger caught our fancy the most, the other pieces here, by John Lesard, Vittorio Rieti, Harold Shapero, and Ben Weber all are worth investigating. Excellent sound.

Stunning choral singing: "Madrigals and Motets," ranging from Monteverdi to Bela Bartok as performed in a new Monitor release (2054) by the Budapest Madrigal Ensemble under Ferenc Szekeres' baton. There is some of the loveliest and most significant music for chorus ever written to be found on this disc; seldom will one hear it as well performed. Most of the texts are given, both in English and in the original language of each piece.

The three "Leçons de Ténèbres" of François Couperin (1668-1733), written to celebrate the Tenebrae services in the middle of Holy Week before Easter, are done by counter-tenor Alfred Deller and (in the third Leçon) Deller and tenor Wilfred Brown, with accompanying organ and continuo (Vanguard-Bach Guild BGS-5039). Deller's style may be too intimate for the bigger moments; his artistry is compelling, nonetheless. Mr. Brown nearly steals the show with a tenor of richness and warmth; in some ways we like listening to him more than to his eminent colleague.

A new RCA Victor set of the complete "Iberia" music of the 19th-

century composer Isaac Albeniz, and the first in stereo, is performed by Jean Morel and the Paris Conservatory Orchestra. Ravel's "Rhapsodie Espagnole" fills out the two-disc release (6094). Albeniz, who lived (1860-1909) at the same time as and almost as long as Gustav Mahler, while writing very different music from the latter, had written twelve piano pieces. Five were later orchestrated by Arbos, the rest in recent years by Carlos Surinach in a way excellently matching the work of the earlier arranger. Vivid performances, a glorious splash of sound. Such attractive pieces belong in every music-lover's household.

Sir Thomas Beecham, who died this spring, left us so many recorded testaments to his genius by conducting scores of seemingly limitless numbers of composers that it's either perfectly logical or completely incomprehensible that he long overlooked Bizet's lovely Symphony in C, the only one Bizet ever composed. And, one wonders, listening to the new Capitol release (7237) of his

first and last recording of this delicious music, wouldn't it have come off more beautifully if the aging Baronet called Tommy had recorded it a few years earlier? Also, one ponders why did he bother for a second with the boring Lalo Symphony in G minor offered overside?

"Love in Bath," which tells of the romance of the dashing Beau Nash and Elizabeth, beauteous daughter of composer Thomas Linley, is an arrangement (and perhaps a certain development) of certain tunes from Handel operas and other works which took the fancy of the late Sir Thomas Beecham. The suite of twenty-two numbers is a delightful one, and the Baronet's direction of the Royal Philharmonic Orchestra (Angel 35504) in music he so obviously loved is the definitive work it should be. Soprano Ilse Hollweg appears charmingly in one of the numbers.

Two important Poulenc works, his Gloria for soprano, choir, and orchestra, and the Concerto for organ, strings, and tympani, are back-

(Continued on page 18)

Back to school with stereo



Music, whether for serious listening or as part of the carefree conviviality of fraternity or sorority life, is traditionally part of going to college. And now, with the development of compact, portable high-quality components, stereo has entered the collegiate scene. A tape recorder, moreover, can be a signifi-



cant advantage in foreign language study and also can be used to assemble a sort of aural "scrapbook," holding fast thoughts, discussions, bull sessions, or informal mementos of happy friendships. These photographs, furnished by Ampex Corporation, show the tape recorder as a working partner in higher education.



HOW HI THE FI

Great Speakers

By LYNN JACKSON

Lansing's new Olympus speaker system has spurred a hunt for adjectives and adverbs. Words like magnificent and great and beautiful come to mind, but perhaps the best one-word description of this new high fidelity equipment, now available in Houston, would be "superb."

Superb to look at, superb to hear. Superb in the bass, the mid-range and the higher frequencies. Superb in clarity and transparency and transient response, superb in dynamic range and in you-are-there "presence."

Superb.

SOMEWHAT obviously, at the prices quoted, the Olympus was designed (through research of more than two years) to rank with the very best. It does. It may or may not be the best designed-for-the-home speaker system in the world but it certainly ranks among the exalted few at the top.

It will reproduce everything fed to it from record or tape or radio tuner; its all-the-way reproduction means it should be used with the finest associated equipment. Presumably, anyone who pays more than \$1,000 for two could buy high-grade equipment to go with them.

The William C. Bradys of Tradewinds Music regard the Olympus very highly. Mrs. Brady says it reproduces sounds she's never heard before (and particularly in the clean, crisp highs), even from the Metreton, Lansing's curved-front, two-in-one speaker system which goes on up beyond \$1,400.

THE OLYMPUS' 15-inch cone speaker is a liner efficiency type (precisely following frequencies it receives). Its new Lans-a-loy suspension (free cone) permits long cone travel required for generation of low, low bass; the cone edge is damped (or tightly controlled) for crisp clarity.

A test using pure frequen-

cies on a test record showed it goes right on down to a strong 30 cycles per second.

The bass speaker's free-air cone resonance is 20 cycles and it has a 19.5-pound magnetic circuit and a 4-inch, edge-wound, copper-ribbon voice coil. Precision manufacture is indicated by the 0.01 inch clearance between the voice coil and the machined pole pieces—needed for good transient (sudden, quick tones) response.

THE 15-INCH speaker covers 13-1,000 CPS but the crossover network begins about 500 cycles to route the higher frequencies into an exponentially-tapered, cast aluminum horn. The horn radiates through a slant-plate acoustic lens which distributes high frequencies throughout 120 degrees horizontally and 45 degrees vertically, ideal for stereo spread and for minimizing floor and ceiling reflections. The sound distribution goes on up beyond audibility.

The crossover network's circuitry is designed to make the transition from the big speaker to the horn speaker imperceptible.

The three drivers (the magnet-coil-diaphragm assembly which furnishes the sound to the small end of the horn) available for use with the two varieties of horn differ in magnetic assembly weight, and thus in price. Lansing says production tolerances of the drivers are held to "previously unattainable standards." In one driver there is pure silver—in an impedance-controlling ring incorporated into the voice coil gap.

THE SPEAKER system has a level control allowing adjustment of treble response for optimum balance with the bass.

The new speaker system is relatively inefficient compared to the older Lansing types. Efficiency, it should be noted, has nothing to do with quality, relating only to the 1) method chosen to achieve high fidelity and 2) the power needed for best operation.

Lansing recommends that an amplifier rated at 20 watts (10 watts per channel stereo) or more be used; an amplifier with 25 watts or more per channel would do a better job.

TEMPORARY ARTS
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EXHIBITS

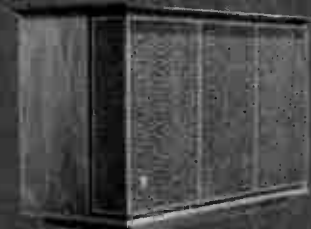
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APPEARED
IN
THE HOUSTON POST
MAY 7, 1961



The Olympus is one of many precision loudspeaker systems manufactured by James B. Lansing Sound, Inc., and marketed by

JBL INTERNATIONAL
Los Angeles, California

Loren's disc debut



Sophia Loren and Peter Sellers—old troupers on a new disc.

AMONG the ladies of the screen, Sophia Loren is exhibiting a surprising number of talents. When she first appeared in Italian movies some years ago, uncharitable critics jumped to the conclusion that, because of her stunningly good looks, she wasn't likely to amount to much as an actress. Just why good looks should preclude good acting has never been very logically explained, but by some unfathomable mystique, the two presumably just don't go together. Maybe it has something to do with the undeniable fact that some actresses are picked for reasons other than acting. Be this as it may, Miss Loren recently helped explode the quaint theory that genuine dramatic achievement is the prerogative of the homely by her performance in the film version of Alberto Moravia's *Two Women*; even her erstwhile detractors ate their words.

Now Miss Loren presents us—particularly us hi-fi fans—with yet another surprise: her first recording. As a singer she displays what Stanley Green, writing in *Hi-Fi/Stereo Review*, has called “charmingly modest vocal talents . . . just right for the specially written songs she sings.” But singing isn't really the main point. Rather, Miss Loren is revealed here as a comedienne of the first water whose performance doesn't suffer in comparison to that of her partner on this disc, that remarkable Jack of all theatrical trades, Peter Sellers. If you think the two make a rather unlikely pair—well, you are absolutely right. But it is precisely the element of the unexpected, both in the performers and their specially written material, that makes this disc a standout. The title of the record is simply Peter Sellers and Sophia Loren (Angel 35910) and it comes in either mono or stereo.

Stereo by air...

(Continued from page 6)

Easy Adaptation

Now, by buying an adaptor for a conventional FM tuner, the average audiophile can—with a minimum of fuss—enjoy broadcast stereo that's fully equal to his own discs and tapes. Several adaptors are already on the market, and tuners with the adapting facilities built-in are slated to appear shortly. The self-contained adaptors now available should match very well with all but the very oldest FM tuners. Anticipating the approval of multiplex, virtually all tuners sold over the past several years have incorporated special outputs for connection to an adaptor. And the quality of the stereo achieved with a matching adaptor depends *only* on the quality of the tuner itself. Those who already own an adequate FM tuner should have no trouble in adding a separate adaptor.

Taping Stereo

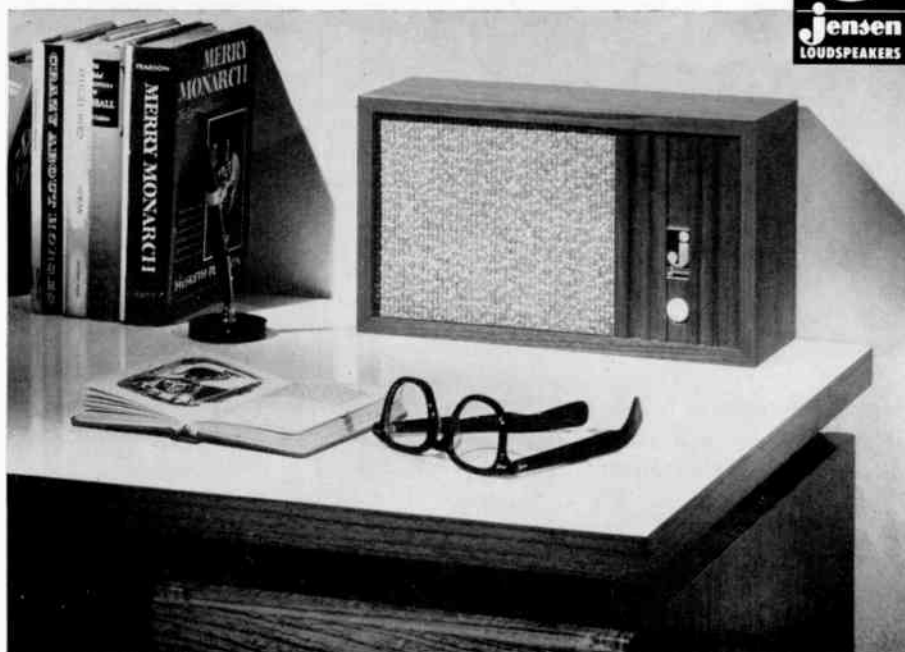
Stereo via FM has a special attraction, however, that may prove to be the most important of all. For the first time, owners of stereo tape recorders will be able to tape stereo off the air. With the many good four-track stereo recorders now on the market, it will be easy to build up a collection of excellent stereo tapes at very low cost. And, in addition to normal broadcast programming, there will be countless “one-of-a-kind” broadcasts available “free-for-the-taping” in full-blooded stereo.

As for the FM band itself, it's hard to over-emphasize the importance of multiplex. The spectacular growth of FM over the past few years will unquestionably be furthered still more by the arrival of stereo on the airwaves. There are prospects for many *new* stations across the country almost immediately. All of which is good news indeed to the FM-oriented audiophile and especially for those in the hinterlands who thus far only heard *about* FM. Chances are that few areas of the country will now remain without FM service.

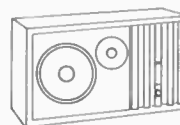
So Compact...



X-10



A startling achievement—an ultra-compact (7 $\frac{1}{4}$ " H, 13" W, 4 $\frac{5}{8}$ " D) 2-speaker system capable of sound you'd expect from a much larger unit. Volume control on front. Perfect for FM Multiplex, very low cost stereo, other-room extensions.



X-10 2-speaker 2-way system for use with amplifier having 4, 8, or 16 ohm output. Power rating 6 watts. Adequate room sound with 1 watt to speaker. In Oiled Walnut.....**\$29.75**

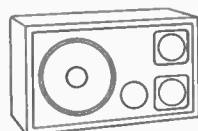
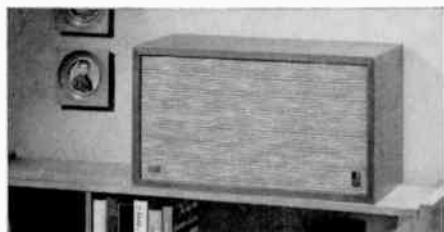
So Big in Sound...

Strikingly beautiful compact bookshelf systems—perfect for every stereo or mono hi-fi need. Recent "blindfold" tests by audio experts proved a preference for the TF-3 and TF-2 over "rated" systems costing much more. Make your own careful comparison. You will be delighted with such big sound in small space.



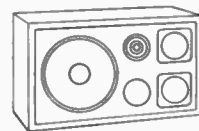
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Decorator Styling.....**\$109.50**
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*T.M. Reg.

Music

for your pleasure

(Continued from page 14)

to-back on a new Angel release (35953). We enjoyed this first hearing of the Gloria, while we admit further acquaintance should reveal more of its worth. But the organ concerto, recorded at least twice be-

fore, is an old friend—with unsuspected riches revealed by this fine rendition and by the excellent sound (a stereo disc debut). Rosanna Carteri is the soloist in the Gloria, Maurice Duruflé in the concerto. An important record.

A large-scale sonic stunner is "The Sound of Richard Strauss," which puts together on a Capitol disc (8548) the delightful and popular "Till Eulenspiegel," the frankly third-rate "Salome's Dance," and an interesting arrangement of interludes from the opera "Die Frau ohne Schatten" ("The Woman without a Shadow"). The "Till" performance is a fast-mover, warm without being aggressive, highly successful. For Leinsdorf's arrangement of "Die Frau," the impatient are urged to dip in about an inch from the first grooves to hear a lovely tune, unfamiliar Strauss worth more hearings than it gets. Quite a record!

Tape Reviews

The powerful and tightly controlled direction of Beethoven's "Eroica" Symphony by George Szell, conducting the Cleveland Orchestra, an early Epic stereo disc release, has now appeared on tape. It's better than its disc counterpart, as is apt to be the case, although the art of stereo has produced a more beautiful, more refined sound since this recording was made. In sum, a very good "Eroica," respectably recorded—and recommended. (Epic EC 800.)

The deeply respected Bruno Walter reading of Brahms' Fourth Symphony has now found its way to tape (Columbia MQ 323). Walter's is the reflective view, celebrating the great symphony's humanity, as it were. Others have exalted the score's cosmic quality, its superhuman spirit, in compelling fashion—Van Beinum, in his recording for the Epic label (Columbia's affiliate), for example. (Perhaps the Van Beinum version will be offered on tape in months to come.) Sound is a shade too bright, especially in the left channel, where the strings are rather forward.

Building kits for fun and

(Continued from page 10)

elaborate instruction manuals, often profusely illustrated (sometimes with multicolor illustrations). The assembly is described (and designed to be followed by the home constructor) in carefully worked out, ultra-clear steps. The professional engineer might smile, but the amateur builder should be deeply thankful for the high degree of care that has gone into presenting him with a manual that (as far as humanly possible) simply won't allow him to go wrong!

What is offered in kits? Virtually everything that is available factory-built. The list includes amplifiers, antennas, electronic turntable speed controls, equipment cabinets, manual record players, multiplex adapt-

ors, phono arms, pre-amplifiers, record changers, reverberation units, speaker enclosures, speaker systems, stereo adapters, stereo crossover networks, tape recorders, tuners, turntables . . . with others undoubtedly to come. Only items that are really out of the home constructor's realm—such as phono cartridges, loudspeakers, record changer and tape transport mechanisms—are not offered in true kit form.

How hard are kits to build? And how long does it take? This varies with the component, the adroitness of its planning as a kit, and the skill of the builder. A moderately experienced hobbyist, with a few kits already under his belt, can assemble certain units in a few hours. Power amplifiers, which have fewer parts, are among the easiest of components

to assemble. A pre-amplifier control unit, usually required in the system with the power amplifier, is somewhat more difficult to construct; there are more controls to wire. An integrated amplifier, which combines the preamp and controls with the power amplifier on the same chassis, naturally takes still longer to build.

Tuners are generally considered more difficult to put together than amplifiers; this is due to the necessity of aligning the RF section or "front end." To ease this difficulty for the home builder, some manufacturers offer front ends in their tuner kits that have been pre-assembled and aligned at the factory.

The use of printed circuit boards in kits today is also a boon to the home builder. Resistors, capacitors,

You may be attracted to a new London tape (LCK-80058) of several Rimsky-Korsakoff works conducted by Ernest Ansermet because its first sequence offers "Scheherazade," and a very good performance it is. But then the attractive, much less well known "Christmas Eve" suite awaits your discovery on the tape's "back" side. There are some lovely moments in this score, and the music is unmistakably Rimsky's. The "Flight of the Bumblebee" and the "Chanson Russe," an arrangement of a revolutionary song "Dubinushka" (The Little Oak Stick) complete this "Twin-Pak" release, equal to two stereo discs. Orchestras are the Paris Conservatory ("Scheherazade") and L'Orchestre de la Suisse Romande.

London's stereo is of the finest sort in a new recording of Tchaikovsky's "Romeo and Juliet" and Richard Strauss' "Don Juan," performed by Herbert Von Karajan and the Vienna Philharmonic (LCL-80072). The "Romeo and Juliet" seems to be a debut on 4-track tape; Von Karajan's way with it is tasteful if a bit understated. The Strauss (this is the fourth release on tape) is a fine blend here of power and sophistication.

savings

etc., are wired and soldered to a printed circuit board. The built-up board is then mounted in its place on the chassis, and a few key connections from the rest of the circuit are made to it. The result is a neater job, freer from the jungle of wires and widgets that might develop if the board were not used.

Building a high fidelity component often turns out to be a most stimulating hobby for anyone with a little aptitude and patience — as more and more "do it yourself" spirited folk are discovering to their delight every year. And with virtually every home sound system building block now available in kit form, there's every reason to believe kits will continue to play an increasingly important role in the high fidelity field. ■ ■ ■

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