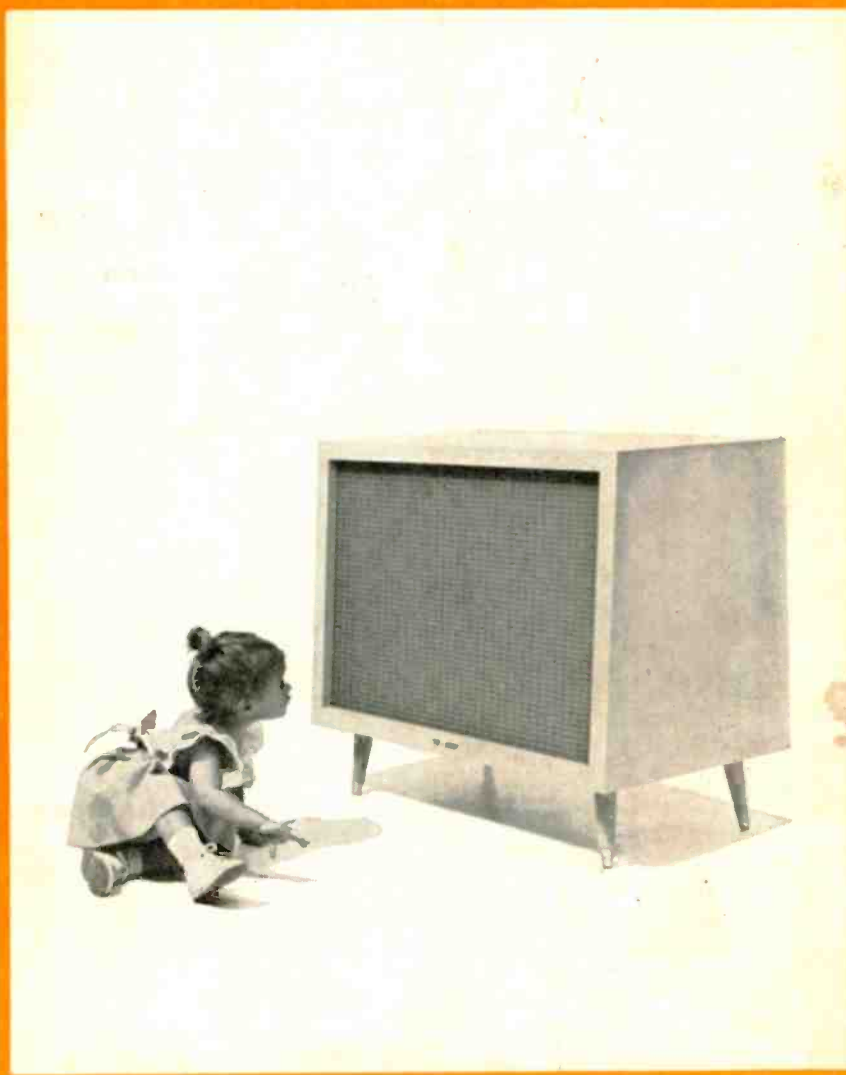


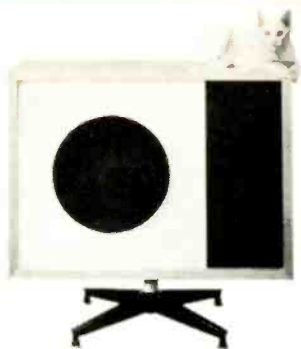
Hi-Fi

World

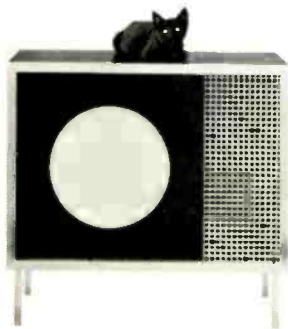
DECEMBER ISSUE

The monthly guide to the enjoyment of high fidelity sound in the home



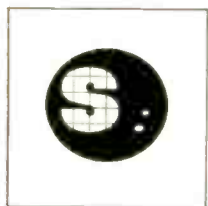


MODEL E-1-S



MODEL E-2-L

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ANNOUNCEMENT

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In these pages:

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Learn how a performance recorded in Carnegie Hall (1,188,000 cubic feet) can be realistically reproduced in an average living room (1,664 cubic feet).



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Hi-Fi World

The monthly guide to the enjoyment of high fidelity sound in the home



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NUMBER 1

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TEST YOUR HI-FI I. Q. !

How much do you know
about Hi-Fi components?

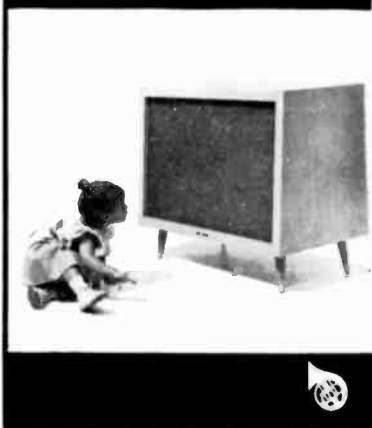
(Answers on page 30.)

1. At what stylus force should a phonograph pickup be designed for the best Hi-Fi record results?
2. Can you balance a pickup down to under 2 grams if it is designed for a greater stylus force, say 6 grams?
3. What is the lowest stylus force of a pickup which can track the highest modulated record perfectly?
4. How often should a stylus be changed on a phonograph pick-up?
5. What Hi-Fi component presents greatest variations in unnatural reproduction of sound?
6. Can speakers virtually eliminate artificial build-ups of sound . . . exaggerated "highs" and "lows"?

Presented by . . .



Hi-Fi World



YOUTHFUL EARS are enveloped by an odd world of sounds — that of clocks, birds, cats, dogs, wind, rain, plus other assorted noises usually ignored by adults. At times, however, music infiltrates this realm. The result is what you see on the cover of **HI-FI WORLD** — a little lass awed by the wonderful high fidelity sounds emerging from the big box. Photo by Stephens Tru-sonic, Inc.

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One year warranty

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b y l i n e s



THE GENTLEMAN you find discussing some of the latest jazz recordings on page 27 is none other than London-born Sidney Gross, whose soft-spoken British voice is well known to listeners of the ABC radio network and WNYC, New York's municipal station.

A leading jazz guitarist in his own right, Sid Gross entered the American jazz scene in 1949. Soon after, his ABC program International Jazz Club introduced foreign jazz to a surprised nationwide audience, earning him the title "International Disc Jockey."

Off mike, Sid Gross even carries his enthusiasm for jazz into academic circles: in 1954 he conducted the first jazz appreciation course at Columbia University. In addition to editorial duties, Jazzman Gross is busy at Urania Records, where he is Artist & Repertory Director of jazz and popular music; at WNYC, broadcasting Adventures in Jazz for the fourth year; and at ABC, airing his newest program, Man About Jazz.



IN VIEW...

The world of high fidelity is a new and wonderful one, encompassing much more than just sound reproducing equipment and records. It embraces a listening experience that is unique in itself. In its fullest sense, high fidelity converts the average living room into a performance hall—a place where the listener can enjoy a musical program of his own choosing any time of day or night (neighbors permitting). To show you the whys, hows, and wherefores, HI-FI WORLD has come into existence.

HI-FI WORLD is directed at *the listener* — banker or bricklayer, housewife or harpist, student or scientist — the individual seeking perfection in sound, or the closest thing to it, for one simple reason: so that he may enjoy music as it was originally conceived by the composer for the concert hall. Any goal short of this, he knows, deprives him of part of the pleasure that remains latent in a record's groove or on a tape's surface. In the pages of HI-FI WORLD you will find that high fidelity is more than just mere words (today used to describe the ultimate triumph of everything from makeup to girdles). High fidelity is a listening experience understandable by everyone.

Through HI-FI WORLD you will learn about recording personalities, outstanding new discs and tapes, and the latest sound equipment available at your audio dealer. HI-FI WORLD is intended only as an introduction to the fascinating world of high fidelity sound, a convenient magazine to peruse in your leisure moments. You will find all the items mentioned in these pages at your audio dealer—the place to atune your ears to the amazing realism of music and sound reproduced on high fidelity equipment. The editors hope that, by introducing you to this wide world of high fidelity, we can directly increase your listening pleasure at home.

at home/by **Cornelia Crawford**

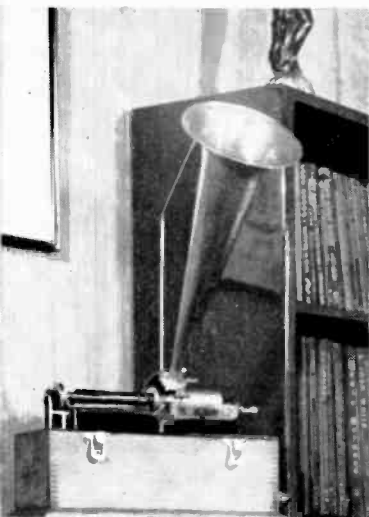
andre baruch, bea wain,

And
12,000
records

Without a doubt the Baruchs are not a "typical" music-loving family. Announcer Andre Baruch and his wife, Singer Bea Wain, are concerned with music in a professional way: he, as announcer for the programs *Lucky Strike Hit Parade* (NBC) and *Music on a Sunday Afternoon* (CBS); she, as songstress and partner of the *Bea Wain and Andre Baruch Show* (ABC). In one form or another, music is with them during every working hour. They have also made music an integral part of their home, creating an elegant and pleasurable atmosphere of relaxation for themselves and their children, Bonnie, five, and Wayne, ten.

Their large, modern living room contains a high fidelity music system that is attractive, yet unassuming, and in perfect keeping with surroundings of refinement and taste. The electronic components (Stromberg-Carlson amplifier and tuner, professional transcription turntable, Webster record changer, Magnecordette tape recorder) are housed within a dark-mahogany, custom-made cabinet that also contains part of their collection of 12,000 records. Across the room, set into a corner, is a speaker system (consisting of a 15-inch Jensen speaker mounted in a bass-reflex enclosure) that fills the entire living room with recorded and broadcast music of startling clarity.

Andre, whose musical interests "range from the modern classics to extremely progressive jazz — anything from *Daphnis and Chloe* to the music of Jerry Mulligan," is a rugged-looking, barrel-chested man whose resonant bass voice has been on the airways for almost 25 years. Originally an illustrator, he backed into the broadcasting business as a studio pianist. While he was visiting a local Brooklyn radio



Edison Phonograph, owned by the Baruchs, amazed listeners with 'hi-fi' sound in 1910.



In the comfort of their home Andre Baruch, Bea Wain, and daughter Bonnie enjoy an evening listening to their favorite recorded music.



Atop corner bass-reflex speaker enclosure (housing a Jensen speaker) sits an Edison Cylinder Phonograph.

Larry Clinton. Bea, a petite, brown-eyed girl from the Bronx, N. Y., starred on the *Hit Parade* from 1939 until 1941, put songs like *My Reverie*, *Stormy Weather*, and *Martha* on the best-selling list for RCA Victor, and started touring the U.S. as guest vocalist with most of the nation's leading bands. "Gal's distinctive style of song-salesmanship," exclaimed *Variety*, the show-biz paper, "puts her audience in the palm of her hand."

Bea and Andre have the same liking for progressive jazz. "But although we're interested in it," commented Bea, "we can't program that type of music on our radio show because the audience isn't quite ready for it yet. So we have to kind of *sneak* it in. We tried introducing other new music before. Back in

station (WCGU) with a college chum, the studio announcer came running into the reception room "looking for someone who could do *anything*." The college chum pointed at Andre, saying that he could play the piano. "Without asking any questions," related Andre, "the announcer pulled me into the studio and pushed me down at the piano.

"Then he hurried to the microphone and said: 'Ladies and gentlemen, we present the famous concert pianist Paul Hart.' I found out that he meant *me*. When he asked what I'd play I said *Dizzy Fingers*, one of the big Vincent Lopez things of the day. He said he wanted something classical. OK, I said, Chopin's *Minute Waltz*. He went back to the microphone and announced: 'Mr. Hart opens his concert with Mr. Chopin's *Minute Waltz*.'"

Andre accepted a part-time job there as a studio pianist and in time went on to work at other stations. He became an announcer by applying at CBS for a job as studio pianist—and then getting on the wrong audition line. "When they handed me a sheet of paper with foreign words and names to read," said Andre, "I thought it was just an intelligence test of some sort."

On the ascent, Andre met and married Bea Wain, an up-and-coming songstress who had previously been featured with Fred Waring, Kay Thompson, and



Looking over the record collection, Bonnie and Wayne decide on music they want: Rock & Roll.

1946, when we were doing a show called *Mr. and Mrs. Music* (WMCA) we became very interested in spiritual or hymn singing.

"We played the rhythm and blues stuff on our program but then stopped, when it didn't catch on. Then all of a sudden it's back with a bang and called Rock 'n Roll. I don't like it much as music; it's very poorly executed. But Rock 'n Roll certainly caught on. Take the children, for example. Bonnie and Wayne go by the general trend; they love Rock 'n Roll. They like to dance to it. The kids also adore Elvis Presley, mainly, I think, because they hear his records on the air so much. Andre and I discussed the situation and decided not to make a federal case out of it. We figure that it's only a phase and that it will soon pass.

The tape recorder has provided a great degree of pleasure for the entire family. Bonnie and Wayne spend many hours interviewing themselves, imitating their parents on the air; Andre and Bea use their Magnecordette to preserve, in sound, a perfect record of their children's development.

High fidelity sound, to Andre and Bea, is not something to be taken for granted; they remember very well the time, not far in the past, when the best music in the home sounded little better than today's kitchen radio. A dramatic reminder stands atop their speaker cabinet: an old Edison phonograph, with its brass horn poking into the room. From time to time Andre cranks up the machine, selects a cylinder recording from his collection, then settles down with Bea to listen to the asthmatic, antiquated voice that was "high fidelity" in 1910.

Photographs by Al Murphy



The high fidelity system is so easy to operate that even five-year-old Bonnie experiences no difficulty placing a record on the changer. Usually, however, Andre and Bea handle the controls of the system.

special feature/

High Fidelity Fills the Halls



BRITISH INDUSTRIES

Gilbert A. Briggs turns pages for pianist Teicher, in his Carnegie Hall presentation of high fidelity. Performance by pianists Teicher & Ferrante (not shown) were compared with tape recordings made earlier.

■ To present the virtues of high fidelity music reproduction to more people, an Englishman and an American recently filled two famous concert halls with sound and fury—much of it recorded, some of it live



GRAY RESEARCH & DEVELOPMENT CO

Gray Research and Development Co. and the Audio Workshop co-sponsored Hartford's high fidelity concert. Music and sound were controlled by enclosure designer Paul W. Klipsch (center), orchestra conductor Fritz Mahler (right), and the Magnecord Co.'s Chief Engineer, Charles Bailey.

In New York's Carnegie Hall white-haired Welshman Gilbert A. Briggs, known for his urbane humor and Wharfedale speakers, and amplifier manufacturer Harold J. Leak presented a pitched battle between live and recorded music. "There is a dynamic quality associated with the actual performance of music," admitted Briggs at the outset, "which, fortunately, cannot be captured by recordings and makes it still worthwhile to attend concerts in person."

The object of his high fidelity "concert": "Simply to show how near to the real thing it is possible to approach today, using equipment which is available to the general public." For the public in the hall: doses of outstanding disc recordings, as well as special tapes (of duo-pianists Teicher & Ferrante, organist E. Power Biggs, tap dancer Danny Daniels) contrasted with live performances of the same works on the Carnegie Hall stage.



Organist E. Power Biggs performed in Carnegie Hall, both live and on tape.

At Hartford's Bushnell Memorial the city's 75-man symphony orchestra, under Fritz Mahler, competed with tape recordings of rehearsal performances. To the audience Paul W. Klipsh, noted designer of speaker enclosures, explained the world of high fidelity.

Out of all the sound and fury in New York and Hartford came one significant fact: for high fidelity music there's no place like home. ♪ ♪



At Carnegie Hall composer Morton Gould led a group in a composition for percussion and tap dancer, featuring Danny Daniels. The performance was tape recorded earlier, played back by Gilbert A. Briggs (right, center).

the preamplifier:



Musicians tell the story of a famous conductor who led his orchestra only with his hands; these he barely moved. One visitor couldn't understand how musicians knew when to play. "Easy," said the first violinist, "when I see his forefinger pass the third button on his vest I start fiddling."

Such precision is expected of an orchestra: at all times they are under the conductor's complete control. The owner of a high fidelity system has a similar degree of control over music performed in his home. His "baton," electronic in nature, is called a preamplifier. With it he can take a performance recorded in Carnegie Hall and fit it into the confines of his living room—and still maintain musical balance.

On the market today are more than 18 preamps, from \$10.55 (GE, Model UPX-003A) to \$159.95 (SCOTT, Model 121-C); ranging in complexity from units with no controls to those that sport as many as 16 controls and six indicator lights (FISHER, Model 80-C). In these pages HI-FI WORLD presents a roundup of current models.

A preamp takes the infinitesimally small electrical impulses produced by a phonograph cartridge, radio tuner, or tape recorder, magnifies them up to 1,000,000 times, then sends these stronger signals to an amplifier. The preamp allows a listener to:

- adjust the volume level of sound;
- switch to any sound source, e.g., tuner, tape recorder, etc.;
- modify the intensity of low (bass) and high (treble) tones.

TERMINOLOGY AND CONTROLS

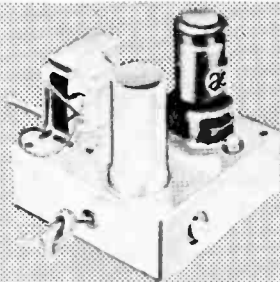
VOLUME. This knob, like the one on a radio, controls the level of sound.

LOUDNESS CONTOUR. The human ear perceives less bass and treble tones at low listening levels than at loud volume. To make up for this listening flaw, common to everyone, a control (usually a switch) introduces extra bass and treble into the sound. When this control is switched on, the volume control then automatically adds the deficient tones.

BASS & TREBLE. Music in an empty room sounds harsher than in one filled with rugs, sofas, drapes, etc. Too many furnishings, however, also harm sound. To match the sound to the room, a preamp usually has two tone controls; these also allow tone quality to be adjusted to the listener's own taste.

RECORD COMPENSATION. Recordings do not have a correct musical balance. For technical reasons bass tones are abnormally reduced and treble tones increased by record makers. To restore proper balance, preamps have controls for *adding* bass and *reducing* treble.

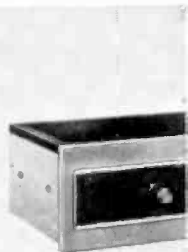
GE's Model UPX-003B, \$10.55



FISHER's Model 50-PRC, \$19.95



ELECTROVOICE's



your electronic baton



SCOTT's Model 121-C, \$159.95

Designed for the perfectionist, this preamp offers complete control over any sound source (cartridge, microphone, tape playback), has 7 inputs. Features variable turnover and roll-off controls, "Dynaural" suppressor to eliminate rumble and scratch.

Today all major companies have one recording standard (RIAA). Not so a few years ago, when companies used differing techniques; older records, therefore, require as many as six different amounts of compensation of bass and treble for proper playback. On some preamps record compensation is obtained with one control. More versatile units have two controls, marked *turnover* (for bass) and *rolloff* (for treble). Some preamps also provide compensation settings for pre-recorded tapes.

INPUT LEVELS. A preamp is designed to be used with many sound sources (record changer, tuner, tape recorder, microphone). Each, however, produces electrical signals of different strengths. Level controls allow the listener to adjust the minute input signals so that they are all equal; this prevents a sudden blast of sound when switching.

VITAL STATISTICS. Technical specifications are a convenient way to judge a preamp's merits. The frequency range of a preamp is stated as a range of cycles, e.g., 20 to 20,000 cycles. The wider this range, generally speaking, the better the unit. More important, however, is the phrase *within X decibels* tacked to the end of the response figures. A *smaller* decibel figure indicates a more perfect response to bass and treble tones, e.g., a frequency response *20 to 20,000 cycles, within 0.5 decibel* (abbreviated db) is better than *20 to 20,000 cycles, within 2 decibels*. The relative absence of noise and hum in the final preamplified sound is also indicated by decibels. But in this case a *larger* decibel figure indicates a lower hum level. A preamp with hum *80 decibels down* is better than one with hum *50 decibels down*. Distortion, harmonic and intermodulation, is given in percent; this figure should be as *small* as possible.

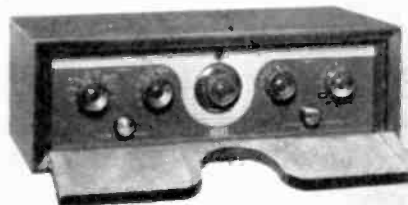
Model PC-2, \$67.50



BROCINER's Mark-30C, \$88.50



ALTEC's Model A-440B, \$139.00



\$10.00 to \$40.00

GE UPX-003B: \$10.55

Rock-bottom in price, this basic self-powered unit allows any high level magnetic cartridge to be used with a basic amplifier. Fixed (RIAA) record compensation.

FISHER PR-6: \$10.95

Slightly more versatile, this preamp accepts phono, microphone, and tape inputs. RIAA record compensation is provided. *Vital statistics:* frequency response 30 to 20,000 cycles, within 2 decibels; hum level 60 decibels down; self-powered.

GROMMES 6PA: \$11.50

This unit has sufficient gain to operate cartridges or microphones. RIAA phono compensation only. *Vital statistics:* frequency response 20 to 20,000 cycles.

PICKERING 132-E: \$12.00

The 132-E does not preamplify, instead provides 6 record compensation positions. Requiring no power, it offers a simple way to modernize antiquated phonographs.

FISHER 50-PRC: \$19.95

Greater versatility is offered in this price range: 4 turnover and 4 rolloff positions; volume and hum-balance controls; on-off switch.

FISHER TR-1: \$27.50

Transistors instead of tubes preamplify signals from cartridges, microphones or tape. Switch offers RIAA record compensation or response 20 to 20,000 cycles, within 0.5 decibel. Battery or AC power supply at extra cost.

\$40.00 to \$80.00

NATIONAL HORIZON 5: \$49.95

Compactly built, this unit offers high and low level inputs with level controls; sep-

arate bass, treble, and volume controls; 5-position record compensator combined with function selector; push-button loudness contour. *Vital statistics:* hum level 70 decibels down; frequency response 20 to 30,000 cycles, within 0.25 decibel; unpowered.

GROMMES 207: \$57.50

Smartly styled and small, unit offers many features for the money: six inputs (for tuner, magnetic and crystal cartridges, tape playback, etc.); volume control with loudness contour switch; separate 4-position turnover and rolloff controls, with tape compensation. *Vital statistics:* hum and noise 75 decibels down; frequency response 20 to 20,000 cycles, within 0.5 decibel; harmonic distortion 0.2%, intermodulation, 0.5%; unpowered.

MCINTOSH C-4: \$64.50

Provides 5 input channels; 11-position record compensation switch; separate bass and treble controls; volume control. *Vital statistics:* frequency response 20 to 20,000 cycles; hum level 110 decibels down; unpowered.

ELECTROVOICE PC-2: \$67.50

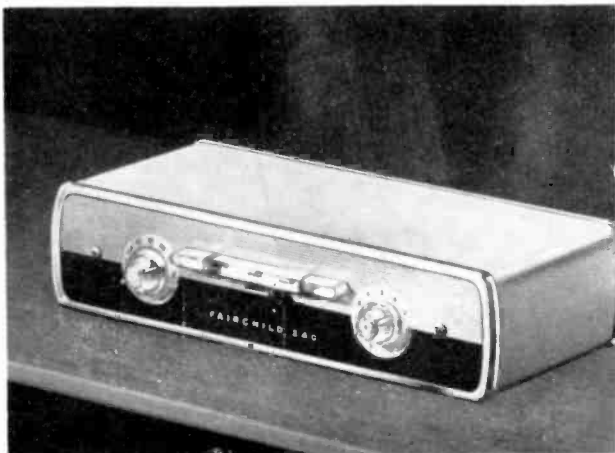
Model PC-2 is a self-powered "Music Control Center" with inputs for phono, tuner, tape, and TV; separate bass, treble, and volume controls; 2-position record compensation switch.

INTERELECTRONICS 85: \$79.50

Professional in appearance, the Coronation 85 has two inputs for magnetic cartridges (allowing a turntable and a changer to be operated through one preamp), also inputs for tuner, tape recorder, and TV sound, etc. Separate bass and treble controls; 4-position turnover and rolloff controls; separate volume and loudness contour controls; unpowered, separate power supply at extra cost.

FAIRCHILD's Model 240, \$98.50

Styling by Raymond Loewy, engineering by Fairchild—the result: a distinctive preamp that leaves little to be desired in either performance or looks. The 240 features "Balanced-bar control" for bass, treble.



\$80.00 and up . . .

BROCINER MARK 30-C: \$88.50

This handsome, self-powered preamp offers the utmost flexibility in the most simple manner; has provisions for two, selectable, low-level phono inputs, and three inputs for tuner, tape, and TV sound; 4-position turn-over and 6-position rolloff controls; volume control; with loudness contour switch; separate bass and treble controls. Tubes easily replaced without dismantling preamp. *Vital statistics:* frequency response 10 to 25,000 cycles, within 1 decibel; hum level 70 decibels down; intermodulation distortion less than 0.1%.

MCINTOSH C-8: \$88.50

Utilitarian in appearance, Model C-8 has five inputs, with three level controls; 5 turn-over and rolloff slide switches for record compensation; 5-position loudness contour switch; separate bass, treble, and volume controls; 3 outputs. *Vital statistics:* frequency response 20 to 20,000 cycles; harmonic distortion less than 0.3%; hum level 110 decibels down; unpowered, separate power supply at extra cost.

FAIRCHILD 240: \$98.50

Smart styling by Raymond Loewy is reflected in this preamp, designed to be used as a decorative addition in the home, or installed inconspicuously in a panel mounting; this unit is the utmost in simplicity of operation. "Balanced-bar control" for bass and treble; three auxiliary inputs for tape, tuner, etc., and one input for magnetic cartridges; combined input selector and record compensation control; separate volume and 3-position loudness contour controls. *Vital statistics:* frequency response 20 to 20,000 cycles, within 1 decibel; noise and hum 77 decibels down; harmonic distortion less than 0.1%; self-powered.

ELECTROVOICE PC-1: \$99.50

Unit features 5 inputs with level controls; 6-position record compensation switch; 6-position loudness contour control; volume

control; separate bass, treble, and unique "presence" control. *Vital statistics:* frequency response 20 to 20,000 cycles, within 1 decibel; harmonic distortion less than 0.3%; intermodulation 0.5%; hum and noise 75 decibels down; self-powered.

FISHER 80-C: \$99.50

The 80-C has provisions for seven, push-button-selected inputs, with level controls; separate bass, treble, volume, and loudness contour controls; 5-position rolloff and turnover lever switches. *Vital statistics:* frequency response 10 to 100,000 cycles; hum 85 decibels down; self-powered.

BOGEN PR 100: \$109.00

Has inputs, with level controls, for magnetic cartridge, tuner, etc. Record compensation accomplished with separate 6-position rolloff and turnover controls; separate bass, treble, volume, and 5-position loudness contour controls. *Vital statistics:* frequency response 5 to 150,000 cycles, within 0.5 decibel; harmonic distortion 0.1%; intermodulation, 0.3%; hum inaudible; self-powered.

PILOT PA-913: \$119.50

The "Pilotrol" is handsomely designed for home use. Pushbuttons select inputs, as well as 5 different rolloff and turnover adjustments for record compensation. Separate bass, treble, and volume (with loudness contour switch) controls. *Vital statistics:* frequency response 20 to 20,000 cycles, within 1 decibel; harmonic distortion 0.2%; intermodulation, 0.2%; hum and noise 80 decibels down; self-powered.

ALTEC LANSING 440B: \$139.00

Elegant appearing, the 440B's crisp styling blends with modern decors. It offers 25 positions of record compensation, easily selected with combination controls. Provides 5 inputs: three for tape recorder, tuner, or TV; two for microphones and magnetic cartridges. Separate bass, treble, and volume (with loudness contour) con-

NATIONAL's Horizon 5, \$49.95



GE's Model A1-901, \$19.55





INTERELECTRONIC'S Coronation 85, \$79.50

Typically medium-priced, unit affords operating ease and flexibility.



PICKERING'S Compensator 132-E, \$12.00

controls. *Vital statistics:* noise level 95 decibels down; self-powered.

MARANTZ 'CONSOLETTA': \$139.65

This is an unpowered preamp (power supply extra) with seven selectable inputs; 6-position rolloff and turnover switches; separate bass, treble, and volume controls, *Vital statistics:* frequency response 20 to 40,000 cycles, within 1 decibel; hum inaudible.

NEWCOMB R-7: \$149.50

This unit provides 7 inputs; separate 6-position rolloff and turnover controls, plus bass, treble, volume, and loudness contour controls. *Vital statistics:* frequency response 10 to 30,000 cycles, within 1 decibel; unpowered.

SCOTT 121-C: \$159.95

The "Dynaaural" compensator-preamp, the field's top-priced unit, offers exceptional versatility for any application. In addition to 2 magnetic phono inputs (plus 5 high-level inputs), it contains an all-electronic "Dynaaural" noise suppressor that removes extraneous record scratch and turntable rumble without impairing the music played. Model 121-C offers continuously variable rolloff and turnover controls; combined volume and loudness contour controls; separate bass and treble controls. *Vital statistics:* frequency response 19 to 35,000 cycles; hum level 85 decibels down; self-powered.



PILOT'S Pilotrol PA-913, \$119.50



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MARK 20
*a 20 watt integrated
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at \$99.75*



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Consumer Common Sense

Beware of dealers who laud their own low prices and offer no guarantees or services; stay away from those whose *only* service to a customer is punching a cash register and wrapping a package.

The high fidelity field has its own share of dealers who sell discount instead of high fidelity. Easily identified by their lack of reputation, these retailers make a point of selling at "so called" low prices. They save you money, they say, and also time—the time to compare components in a well equipped demonstration room. This is not really necessary, they claim.

Also unnecessary, to them, are repair facilities: once merchandise and customer are out the door they would prefer never to see them again. Only by eliminating demonstration and repair facilities, and guaranty of merchandise, can this kind of discounter make a profit and remain in business.

A high fidelity music system is an important investment involving a substantial sum of money. This investment is protected by the reputation of the manufacturer and the *integrity* of the dealer. Both make certain that only standard brand, high quality merchandise is sold over the counter.

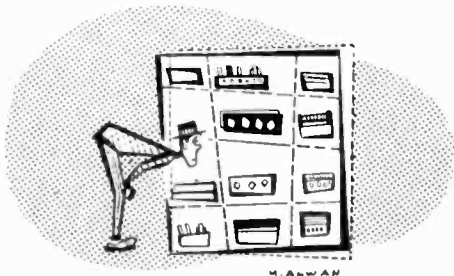
When purchasing by mail, the consumer should seek a dealer whose reputation is unquestioned and rely on him to offer only the best quality products. Whenever possible, a consumer should seek: the advice of sincerely helpful

audio salesmen; the protection of the manufacturers' warranty; the satisfaction of speedy equipment repairs by the dealer or the manufacturer.

Simple common sense will guide the consumer in making the best possible purchase:

- Do business with a store whose reputation is beyond question;
- Ask the salesman for advice. Reputable high fidelity stores have a staff of experienced audio experts for this purpose;
- Determine if the dealer has repair facilities; fully understand both his and the manufacturer's warranty terms;
- Take advantage of the demonstration facilities of the *bona fide* dealer.

The reputable retailer of high fidelity equipment is out to save the customer as much money as he can—but without sacrificing services. That is why the *lowest* price is not always the *best* price—if it puts a customer's purchase in jeopardy. Dealers who charge a few dollars more than a competitor may offer the customer tenfold in attention, service, and satisfaction.





for those who can

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B is for



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Belafonte



The crowd of 25,000 in New York's Lewisohn Stadium impatiently searched the empty spotlighted stage. A cry went up as out of the shadows emerged a long (6' 2") lithe figure wearing an open-collared scarlet shirt and slim black slacks. He raised his hands in invocation, stretched out his arms to the thousands jamming the outdoor concert arena—perched even on the stage rim and the Stadium walls. "John Henry!" he shouted in a familiar dusty voice. "He could hammer, he could whistle, he could sing. . . ."

Before the rapt audience handsome 29 year-old Balladeer Harry Belafonte shouted, sang, and swayed his way through the old story of *John Henry*. For nearly 65 minutes Belafonte transfixed his audience, even those who sat on curbstones and cars outside the Stadium wall, listening to his amplified voice. Aided by guitarists Millard Thomas and Franz Casseus he offered them husky, emotion-packed versions of *Shenandoah Valley*, *Jamaica Farewell*, *Water Boy*, *Man Smart*, and nine other supper club favorites. To the largest audience of his career (also largest in the Stadium's 39-year history), Harry Belafonte demonstrated the talents that have made him one of the nation's most successful performers.



JERRY SALTSBERG

Belafonte calls himself an "actor in song," uses gestures as much as voice to project a song's meaning.

He Sought "Recognition," Found It Six Years Later

So overwhelming is Belafonte's popularity that his second LP record (*Belafonte*, LPM 1150), released early this year by RCA Victor, immediately became one of the fastest selling discs in the country (total sales: 225,000 copies). *Mark Twain*, his first album (LPM 1022), sold 200,000 copies, and his latest, *Calypso* (LPM 1248), more than 300,000.

Belafonte's success has been hard-earned, roundabout. Six years ago he was a dedicated drama student at Manhattan's New School for Social Research. He penned and performed, for one class exercise, a song called *Recognition*, that went: "I want recognition as a man—that's all!" Failing to find that recognition as an actor (many considered him more talented than fellow student Marlon Brando), Belafonte took the first job he could find to support his wife

and child, went to work pushing a hand cart through the garment district.

At friends' urging Belafonte applied for a singing job at *The Royal Roost* jazz club, signed a two-week contract, then remained for 20. Although fairly successful as a pop singer, Belafonte found crooning love songs "artistically shallow," quit cold in the middle of his career when he found himself turning into a second-rate Sinatra.

He pooled money with friends, became a part owner of a Greenwich Village restaurant, cooked hamburgers and sang for his friends in the back. The business folded, but he had already decided his future: to perform folk music. With his friend, guitarist Millard Thomas, Belafonte searched the Library of Congress for original material, worked up dramatic presentations of American folk songs, then presented his

At RCA Victor recording session Belafonte heeds suggestions of orchestra director Hugo Winterhalter. Belafonte's husky voice, able to deliver everything from a hoot to a holler, can also turn soft and gentle, as with song "Delia" (right).



RCA VICTOR

new repertoire at New York's *Village Vanguard*. As an "actor in song" Belafonte immediately clicked. He then toured the nation's supper circuit, appeared on Broadway in John Murray Anderson's *Almanac* (1953) and Paul Gregory's *Three For Tonight* (1955).

As a singer Belafonte is unique, with an animated, articulate style that gains forcefulness through gestures as much as voice. When performing he sways and shuffles, arms never still, body hunched forward from the waist. From song to song his mood and pace change rapidly, one moment a stormy, exalted delivery, as in *Noah*, the next a mood of quiet, relaxed tenderness for *Scarlet Ribbons*. His pliant baritone voice, firmly controlled, cuts across the deeper emotions of a song. Belafonte handles with ease everything from Irish ballads to Israeli folk songs, hoedowns to hosannas.

Laymen and critics alike have been cast beneath the Belafonte spell. Said *The New York Times'* Brooks Atkinson about Belafonte's appearance in *Three For Tonight*: "He represents the fanaticism of the dedicated artist . . . he concentrates on the songs with fiery intensity . . . Mr. Belafonte never makes a mistake in taste or musicianship . . ." Agrees Walter Kerr of the *New York Herald Tribune*: "He is ready to join company with the great entertainers. This young man is an artist."

To Harry Belafonte has come the recognition he sought six years ago as man and artist. Critics laud him, supper clubs demand him. Example: New York's Waldorf-Astoria has an exclusive contract with Belafonte for two engagements a year, pays him the top salary of any performer. Most satisfying to Balladeer Belafonte: his success in song has brought him acting roles. Already featured in two films (*Carmen Jones* and *Bright Road*), Belafonte will star in a third, Darryl F. Zanuck's *Island in the Sun*, along with Michael Rennie, James Mason, Joan Fontaine, and Dorothy Dandridge. 55



"*Delia, Delia . . .*



everything I have . . .



. . . is gone."



Between Grooves

MY FAIR LADIES

Recording companies, long familiar with the commercial value of musical-comedy scores, are eager these days. Reason: record sales of musical-comedy shows are booming. If a new musical show survives the first week on Broadway, it is bound to be snapped up by one of the record firms. They are all hopeful of emulating the astronomical sales success of South Pacific's original-cast recording (COLUMBIA, OL 4180) and the five other discs devoted to its tuneful melodies.

Another colossus has appeared: Lerner and Loewe's *My Fair Lady*. So intense is the competition for original-cast recordings that COLUMBIA RECORDS actually assumed a major share of the Broadway production costs. Their recording of the show (OL 5090) offers charming performances by Julie Andrews and Rex Harrison, with striking orchestrations by Robert Russell Bennett.

COLUMBIA has also issued two peripheral recordings, bare tunes standing alone without the show's clever lyrics. Lush and languid, a Percy Faith album (CL 895) offers 12 of the original recording's 15 numbers. Those who prefer pruned-down "pop" versions of Broadway hits will welcome this disc. Strictly for dancers is COLUMBIA's *Sammy Kaye Swings and Sways My Fair Lady*

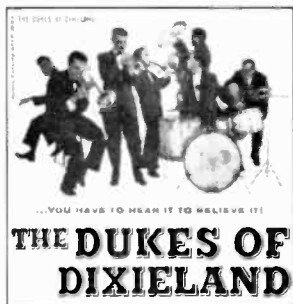
(CL 885). *Lady's* tunes are incorporated into the saxophone-laden formula of the big band. Surprisingly, the eleven songs hold up well, providing much fun for those who hum while dancing.

MERCURY's new album (MG 20192) still retains the real wit and vigor of the stage show. Richard Hayman's orchestra gives musical emphasis to alternating strings, woodwinds, trumpets, even a harmonica. Sans lyrics, the 12 songs do suffer at times. Final effect: a skillful distillation of the original show, retaining much of the vibrant performance of the pit orchestra.

On the CONTEMPORARY label (C 3527) *Shelly Manne and His Friends* (Andre Previn and LeRoy Vinnegar) offer "modern jazz performances" of eight of the show's songs. Here is "cool" jazz that obscures original rhythms, dilutes orchestration to the level of piano, bass, and drums. This version to some will sound like the meanderings of a bored Ravel; others will read this "cool" music the most (translation: others will find it fine). Undoubtedly, still more versions of *My Fair Lady* are on the way. But like the queen that it is, COLUMBIA's original-cast recording still shines above the court of its many "fair ladies." —NORMAN SANDERS



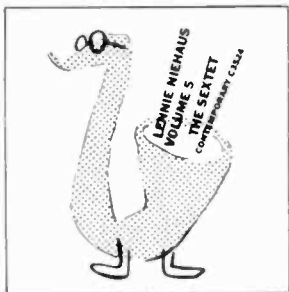
In full voice
Sterling Hol-
loway, et al, of
"My Fair Lady."



REGAL DIXIELAND. At the drop of a stylus the *Dukes of Dixieland* (AUDIO FIDELITY, AFLP 1823) march straight through your living room, tuba and all. This nostalgic down-yonder fruit-cake, hit of the recent New York High Fidelity Show, is decorated with the colorful spirit of the Mardi Gras; it will amuse all jazz lovers from South Rampart Street to Timbuktu. Evident throughout: the Dukes own enjoyment of the music they make. Sonics: high, wide, and without a doubt, stentorian.



LIONEL HAMPTON PLAYS LOVE SONGS. This new album (VERVE, MGV 2018) showcases the authoritative talents of Hampton on vibraharp, Buddy Rich on drums, Oscar Peterson on piano, and Ray Brown on bass. This jazz chamber group breezes through *Love for Sale*, *Stardust*, and *Can't Get Started* with pseudo-nonchalance but never loses sight of the beat. Sympathetic rapport and interplay are the main seasonings in this high level musical recipe. Sonics: pleasing; minimum distortion.



DISCIPLE OF 'THE BIRD'. *Lennie Niehaus, Vol. 5: The Sextet* (CONTEMPORARY, C 3524) produces extremely satisfying sounds conforming to the best in prevailing jazz trends. Interesting voicing of orchestrations eliminate piano, emphasize skillful ensemble of Giuffre's baritone sax, Williamson's trumpet, Perkins' tenor sax and flute, Niehaus' "Charlie Parker-like" alto sax, plus Shelly Manne's intensely rhythmic percussion. Well-worthy West Coast disc. Sonics: natural clarity; true balance.



JAZZ MOODS FOR FLUTE. Herbie Mann's limpid alto flute gracefully ornaments a delightful album titled *Love And The Weather* (BETHLEHEM, BCP-63). Produced with consummate skill, this disc offers twelve well-chosen ballads that supply the framework upon which a string ensemble, guitar, trombone, rhythm section, and Herbie's flute interweave strands of pastel shadings. The result is a delicate tapestry crafted by some of the best artisans in jazz. Sonics: faithful; mellifluous.



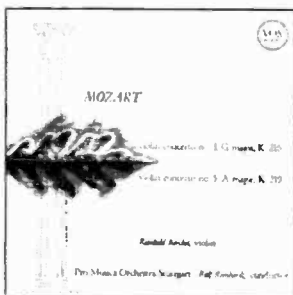
Classical

reviewer: Miller

STATELY IS THE WORD for Igor Markevitch's reading of Berlioz' *Harold in Italy* (DECCA, DL 9841). Large and lush, this "Third Symphony" has less bombast than its two predecessors, the *Symphonie Fantastique* and the *Symphonie Funèbre et Triomphale*. *Harold* offers some long tranquil passages punctuated with fiery exclamation points. The Berlin Philharmonic brings luster and grace to the pastoral sections, which all too often threaten to bog down in placidity under a lesser baton than Markevitch's.



MOZART'S GENIUS still remains hidden from view in his skillful *Violin Concerto No. 3* (Vox, PL 10050), composed when he was 19. It emerges in the remarkable *Violin Concerto No. 5*—the "Turkish"—backing the same disc. You'll marvel at the profound maturity of this early work. Reinhold Barchet offers no extras in his violin virtuosity—just an honest musicianly performance that allows you to enjoy the well-matched playing of the Pro Musica Orchestra under the direction of Rolf Reinhart



ORGAN IN THE GRAND MANNER was the 19th-Century aim of Cesar Franck. His *Grand Piece Symphonique* (LONDON, DTL 93071) is as different from the organ works of Bach as his *Symphony in D* is from the *Brandenburg Concertos*. Large and brooding, the *Grand Piece* rises to heroic climaxes, suggests here all the color and richness of the late-romantic orchestra. Jean Langlais brings power and finesse to this composition, as well as to Franck's *Priere* and *Final* on the record's other side.



DAVID OISTRAKH'S ASSETS include a warm, full-bodied violin tone and masterly instrument control. These are admirably demonstrated in a new reading of Prokofiev's *Violin Concerto No. 1* (WESTMINSTER, XWN 18178). While Szigeti fans may prefer a leaner, more incisive interpretation, they cannot complain that the Russian misses the music's meaning. Superior sonics, the best yet from Soviet tapes, plus Emil Gilel's superb rendition of Prokofiev's *Piano Concerto No. 3*, add to the value of this fine disc.





On Tape

reviewer: Sanders

• More and more music is appearing today on recorded tapes. This column will be expanded to include a greater number of the newest monaural and stereophonic releases.

OFFENBACH: *Gaite Parisienne*; **MEYERBEER:** *Les Patineurs*. Arthur Fiedler, Boston Pops Orchestra. RCA VICTOR, DC-14, 7½ inches, dual track, monaural. \$12.95

Fiedler's bright and winning way with these popular ballet suites is matched by the precision of the recording. The treble end is brighter and more distinct than in the disc version (LM 1817). Unfortunately, the tonal balance has been upset, due to a reduction of bass intensity on the tape. Low tape hiss level makes for excellent reproduction on small machines. Program notes are included.



GRIEG: *Lyric Suite; Norwegian Dances; Holberg Suite; Wedding Day at Troldhaugen*. Edouard Remoortel, Bamberg Symphony. PHONOTAPES-SONORE, PM-146, 7½" dual track, monaural. \$8.95

The performance and sound of this felicitous music was unanimously acclaimed by disc reviewers when it appeared as Vox 9840. It is superb on tape, with the treble end smooth, the middle voices distinct, and the bass fuller than possible on disc. Low hiss level, perfect for large or small music systems. Notes included.



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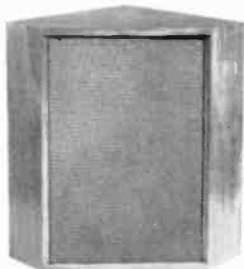
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(Answers to Quiz
on page 4.)

1. 1.8 grams or less! A stylus force above 2 grams can totally destroy Hi-Fi qualities of records after the very first play.
2. No. Balancing a pickup to 2 grams or less if not designed for this level only increases record wear . . . intensifies distortion.
3. 1 gram! The Weathers FM Pickup is the ONLY pickup designed at a 1 gram stylus force for perfect record tracking. For this reason, record effectiveness is increased by thousands of plays.
4. Depends on stylus force. With the Weathers FM Pickup, a sapphire lasts a 1000 or more plays before showing wear—a diamond stylus, a lifetime.
5. The speaker. Speakers, efficient at only one or two frequencies, cause synthetic build-ups in sound.
6. Yes. Weathers-designed speakers achieve sound reproduction exactly as it should be, accurate and natural! Sound is in perfect proportion to the incredibly smooth middle register.

Hearing is believing. Ask your dealer to demonstrate the WEATHERS pickup and speaker.



Helpful Hints

■ High fidelity has many short cuts. Here are some hints gathered and gleaned from others, to save time and tinkering.

• **CABINETRY** for records or high fidelity equipment can be obtained inexpensively; many buy unfinished furniture, put the last touches on it themselves. One quick and easy way is with *Con-Tact*, a vinyl sheet available in many patterns (wood, marble, etc.) at most hardware stores. Smooth the cabinet's surface with fine sandpaper; thoroughly remove all sawdust. With scissors cut *Con-Tact* sheet to fit the wood area; then pull off paper backing and apply *Con-Tact* carefully, so that it does not stretch or capture air bubbles; briskly rub *Con-Tact* covered surface with cloth wad.

To enrich the color and protect the surface, spray *Con-Tact* evenly with clear *Krylon* plastic. This produces a durable, attractive finish in only a matter of hours, without fuss or bother. If a wood pattern is used, homeowners will have difficulty convincing friends that the entire cabinet isn't authentic timber.

• **FUZZY** distorted sound from records is sometimes due to accumulation of dust on the stylus tip. Inspect the stylus often, using artists' sable or camel-hair brush to remove any particles. Before playing records, slowly sweep brush across record's surface as turntable spins; this removes dust from record grooves, prevents abnormal wearing of stylus, also somewhat reduces surface noise.

Armchair Matters

■ High fidelity can mean as little to you as your table radio, or as much to you as your wife. Like any other popular subject, information abounds for those ambitious enough to seek it out. Every month this column will point out some of the more interesting books and periodicals about high fidelity, music, and related topics. Here are some of the leading magazines that may offer aid and comfort during a winter's evening.

• **HIGH FIDELITY** (monthly; \$6.00 per year; 60¢ per copy). "The magazine for music listeners," providing general feature articles about people, music, and peripheral subjects; also record reviews and "Tested-in-the-Home" equipment reports.

• **MUSIC IN THE HOME** (bimonthly; \$3.00 per year; 50¢ per copy). Guide for the uninitiated, dealing with high fidelity in a down-to-earth, understandable fashion; equipment reports, record reviews, miscellaneous information.

• **AUDIOCRAFT** (monthly; \$3.50 per year; 35¢ per copy). "The how-to-do-it magazine of home sound reproduction," offering many good tips for those handy with screwdriver, hammer, saw, and soldering gun; technical items lucidly presented.

• **AUDIO** (monthly; \$4.00 per year; 50¢ per copy). Strictly for engineers and advanced hobbyists, contains several articles in every issue by leading engineers; equipment reports; record reviews. Recommended for those who know their Ohm's law.

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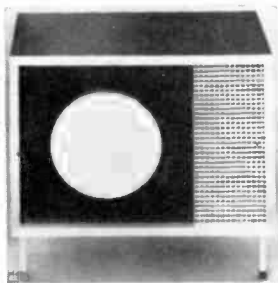
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DEALER, OR WRITE
FOR COMPLETE DETAILS

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For Your Information

NEW ITEMS OF INTEREST



FORM & FUNCTION are handsomely joined in Stephens Trusonic's new line of speaker enclosures conceived by designer Charles Eames (who revolutionized furniture form a few years ago with his molded plastic chairs). Focusing on the enclosure's function, Eames contrasted speaker and port areas with materials of different tones and textures (discs of colored saran grill cloth, aluminum trim, various micarta and wood surfaces). Result: modern design as clean as modern high fidelity sound. Five models: prices \$228 to \$540.



INTEGRATED PERFORMANCE distinguishes Harmon Kardon's 21-tube *Festival II*, a combined AM-FM tuner, preamp, and amplifier. Low in silhouette, attractive in appearance, unit uses printed-circuitry. FM sensitivity: 1.5 microvolts; amplifier rating: 40 watts at 2% intermodulation distortion. Three tuner controls, five for records. \$225.



TIME'S TOLL is taken on record jackets: they wear, fray, finally tear, exposing discs to danger of dust, dirt, even children's hands. Solution: *StrateJackets*, a package of ten waterproof and washable cardboard sleeves with leathertex finish, also ten polyethylene bags. Included is a sheet of gold transfer paper, allowing a record collector to mark replacement jackets in his own script or scrawl. Available in all hues, jackets can be used to separate music by color. \$3.49 pkg.



MIGHTY MIDGET of the sound world is Mohawk Business Machine's *Midgetape* recorder, powered by batteries and spring motor. Unit slips easily into top-coat pocket, is perfect for interviews or dictation; *Hi-Fi WORLD* used it for *At Home* story (see page 8). Recording time: one hour. Accessories include mike and earphone. \$249.50 with case.

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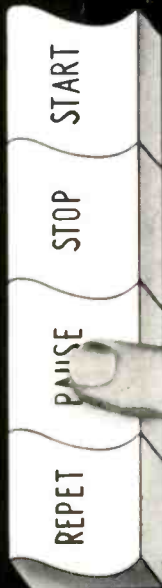
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