

THE THIRTEEN BEST RECORDS OF THE YEAR

NOVEMBER 1961 • 50 CENTS

HiFi/Stereo

review

THE PLACE OF
BEL CANTO TODAY
by Joan Sutherland

LAB REPORT ON
STEREO CARTRIDGES
An unbiased appraisal

GOVERNMENT AID
FOR THE ARTS
Why, When, and How

HOW TO GET THE
MOST FROM YOUR
TAPE RECORDER



401 BRIDGE ST.
R E THOMAS
2219 HIGHLAND AVE
MILWAUKEE 4 WIS

THE FISHER X-101-B

*56-Watt Stereo
Master Control Amplifier*



\$189.50

THE FISHER XP-4

*The First New Speaker
Development In Years!*



\$199.50

■ The X-101-B is easily the most powerful and versatile Master Control Amplifier in its range. Its many unusual design features make it an ideal choice as the foundation of a stereo system of exceptional quality. It has ample reserve power to drive even the most inefficient of speaker systems. With the X-101-B's Center Channel Power Output you can enjoy the special pleasure of a center-channel speaker system *without* the added cost of an additional amplifier. Tape recording enthusiasts will be delighted with the exclusive tape-monitoring circuit. This is the only system that permits the user to monitor tapes and still make full use of the entire range of audio controls and switches during subsequent playback—*without* changing cable connections. Input and output facilities for the Fisher Spacexpander are located *before* the tape recorder output, so that all types of programs, as well as recordings, may have reverberation added if it is so desired.

OUTSTANDING FEATURES

■ Where the available space does not permit ideal placement of the two speaker systems, or where the program material has excessive separation, the solution is simple—with the X-101-B Stereo Dimension Control. If you would like the enriched tonal advantages of a center channel speaker, or if you would like to connect a remote speaker system, you will find the X-101-B fully equipped for either or *both*, fully controlled from the *front panel*. There is a total of 14 inputs, 3 speaker outputs and 4 outputs for associated components—easy to connect and your complete guarantee against obsolescence. Architectural brass finish control panel.

Fine Wood Cabinets In Walnut (10-UW)

and Mahogany (10-UM)

Metal Cabinet (Model MC-2)

\$24.95

\$13.95

■ The Fisher XP-4 represents a totally new approach in loudspeaker design. It is the world's first loudspeaker system in which the conventional metal frame of the bass speaker has been completely eliminated, and with it all parasitic vibration and unnatural coloration of sound. In its place, the XP-4 utilizes the heavy walls of *the cabinet itself* as a massive supporting structure for the bass speaker cone. The entire space behind the cone is packed with AcoustiGlas. The combined result of these features (patent applied for) is truly thrilling clarity in bass and middle-frequency sound. The hemispherical tweeter, too, is of the finest. "Handled high frequencies exceptionally well and with excellent dispersion," says AUDIO. The XP-4 had "extremely heavy construction and seemed to be much heavier than comparable speaker systems. It certainly conveys a feeling of luxury." Plan to hear the XP-4.

OUTSTANDING FEATURES

OF THE XP-4

■ Total of **FOUR** speakers: 12" bass unit with two-inch voice coil. Two 5" mid-range speakers (AcoustiGlas packed, to eliminate cone break-up.) Two-inch hemispherical high-frequency unit for wide-angle (120°) treble dispersion. Separate Balance Controls for middle and high frequencies. Theatre-quality three-way crossover network uses heavy air-core coils and oil-filled condensers, assuring maximum performance of each speaker within its assigned range.
SIZE: 12½" front-to-back x 24½" x 14". SHIP-
PING WEIGHT: 53 lbs. IMPEDANCE: 8 ohms.

*Available In Oiled Walnut, Cherry, Mahogany
and Unstained Birch, Sanded Finish*

FISHER 500-B

65-Watt FM Stereo
Multiplex Receiver

WITH EXCLUSIVE
STEREO BEAM



\$359.50

■ Stereophonic FM is now a thrilling reality, and the perfect instrument for its full enjoyment is the new Fisher 500-B. For here, on *one* beautifully integrated chassis you will find a high-sensitivity, wide-band FM tuner *plus* Multiplex at its best, a stereophonic master audio control center, and a powerful, 65-watt stereophonic amplifier. Simply add two speaker systems and you are ready for regular or *stereo* FM broadcasts. Add a record player or tape recorder and the wonderful world of *recorded* music as well is yours to enjoy. Installation time—merely minutes, because of the single chassis. Best of all is STEREO BEAM, the Fisher invention that tells you instantly whether or not a station is broadcasting in Multiplex. Completely eliminates the 'try-and-find-the-Multiplex' problem of conventional Multiplex tuners. Plan to see and hear the fabulous 500-B FM-Multiplex Receiver at your Fisher dealer.

OUTSTANDING FEATURES

■ Its FM sensitivity is a remarkable 0.7 micro-volt for 20 db of quieting with 72-ohm antenna. Its total of FOUR I. F. stages assures increased dynamic range, high selectivity and markedly superior suppression of noise and interference. Special phase-linear, wide-band circuitry is used throughout to achieve minimum distortion and maximum stereo separation over the entire range of audible transmitted frequencies. There is a separate sub-channel noise filter that eliminates noise and hiss on stereo FM programs *without* impairing the full tonal frequency range.

*Fine Wood Cabinets In Walnut (30-UW)
and Mahogany (30-UM)*

\$24.95

FISHER 800-B

65-Watt AM-FM
Multiplex Receiver

WITH EXCLUSIVE
STEREO BEAM



\$429.50

■ The best of everything—AM and Stereo-FM-Multiplex tuners for every existing type of broadcast (mono or stereo), a Stereo Master Audio Control Center of grand organ flexibility and *simplicity*, a stereo amplifier capable of producing 65-watts of pure, undistorted power—all of these have been joined on one gleaming chassis whose capabilities belie its easy-to-install size. And the 800-B features STEREO BEAM, the Fisher invention that tells you *instantly* whether or not the FM station is broadcasting in Stereo-FM Multiplex. No need to consult program listings in the newspaper or trot between two speaker systems to know what is going on. There is no easier way to install a complete stereo system in your home—simply add two speaker systems and a turntable and you can look forward to virtually unlimited years of musical enjoyment. Visit your favorite Fisher dealer and ask for a demonstration of the magnificent 800-B AM-FM Multiplex Receiver.

OUTSTANDING FEATURES

■ The FM-section has a sensitivity of 0.9 microvolts for 20 db quieting on 72 ohm antenna. AM-section has a sensitivity of 5 microvolts for 2 watt output. Features three FM-IF stages for increased dynamic range, high selectivity and highly improved AM suppression. In addition, phase linear wide-band circuits retain lowest distortion and highest stereo separation throughout the full audio band. A special switchable noise filter will reduce hiss and background noise on stereo programs without affecting the frequency response. 17 inputs and output jacks to accommodate every type of monophonic and stereo program sources.

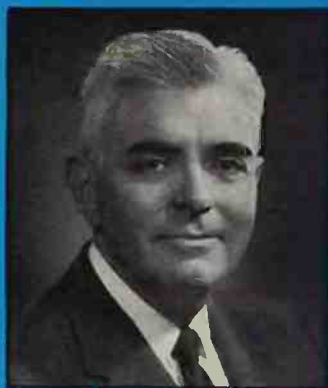
*Fine Wood Cabinets in Walnut (30-UW)
and Mahogany (30-UM)*

\$24.95



THE FISHER

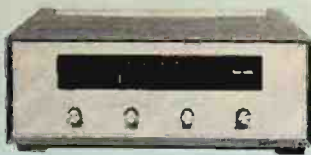
WORLD'S OLDEST AND LARGEST PRODUCER,
HIGH QUALITY TUNERS • RECEIVERS • AMPLIFIERS
SPEAKER SYSTEMS • MASTER AUDIO CONTROLS



AVERY FISHER
Founder and President
Fisher Radio Corporation

With the addition of the magnificent new Fisher plant in twenty-acre Fisher Park, Milroy, Pennsylvania, our engineering and manufacturing facilities are now by a greater margin than ever the largest in the high fidelity industry. It is more than fitting that our products have for twenty-four years been setting the standards in high fidelity reproduction. The list of Fisher 'Firsts' is their greatest testimonial. And we are equally proud of the roster of Fisher owners—world leaders in the arts, sciences and professions—a list such as *no other manufacturer* is in a position to publish. It is the truest index to the quality of our products and a copy is yours for the asking. In the pages that follow we have brief descriptions of our latest products. I urge you to write for our new and beautifully illustrated catalogue, as well as the valuable and extremely helpful Stereo Installation Guide. I believe you will find both worth having.

Avery Fisher



THE FISHER FM-50-B

*FM-Multiplex Wide-Band Tuner
With Exclusive Stereo Beam*

Most sensitive and selective tuner in its class. STEREO BEAM instantly indicates Multiplex. **\$189.50**
Fine Walnut or Mahogany Cabinets, \$24.95



THE FISHER FM-100-B

*FM-Multiplex Wide-Band Tuner
With Exclusive Stereo Beacon*

Couples finest wide-band design with advanced Multiplex circuitry, and STEREO BEACON. **\$229.50**
Fine Walnut or Mahogany Cabinets, \$24.95



THE FISHER FM-200-B

*FM-Multiplex Wide-Band Tuner
With Exclusive Stereo Beacon*

Acclaimed World's finest. Lights signal and automatically switches on FM-Stereo programs. **\$299.50**
Fine Walnut or Mahogany Cabinets, \$24.95



THE FISHER FM-1000

*FM-Multiplex Wide-Band Tuner
With Exclusive Stereo Beacon*

Special model for broadcast station use and for the audio connoisseur seeking the ultimate. **\$419.50**
Fine Walnut or Mahogany Cabinets, \$24.95



THE FISHER MPX-100

*Universal Stereo Multiplex Adaptor
With Exclusive Stereo Beacon*

For all quality component tuners and receivers. STEREO BEACON signals and automatically switches on FM-Stereo programs. **\$109.50**
Fine Walnut or Mahogany Cabinets, \$14.95



THE FISHER X-202-B

*Stereo Master Audio Control
With 75-Watt Stereo Amplifier*

Remarkably flexible audio control plus powerful dual-channel amplifier. Stereo earphone jack. **\$249.50**
Fine Walnut or Mahogany Cabinets, \$24.95



THE FISHER X-100

*Stereo Master Audio Control
With 36-Watt Stereo Amplifier*

Clean power even for low efficiency speakers. Best-selling quality amplifier in the country. **\$159.50**
Fine Walnut or Mahogany Cabinets, \$24.95



THE FISHER X-1000

*Stereo Master Audio Control
With 110-Watt Stereo Amplifier*

Most powerful and flexible control amplifier being made today. It truly has no equal. **\$339.50**
Fine Walnut or Mahogany Cabinets, \$24.95



THE FISHER 400-CX

Stereo Master Audio Control

Designed to meet every possible audio control need. Broadcast console efficiency. Full Range stereo dimension control. **\$199.50**
Fine Walnut or Mahogany Cabinets, \$24.95



THE FISHER SA-300-B

*Laboratory Standard
90-Watt Stereo Amplifier*

Distortion-free audio power even for lowest efficiency speakers. Full power at all frequencies, with superb transient response. **\$199.50**



THE FISHER XP-1

Three-Way Bookshelf System

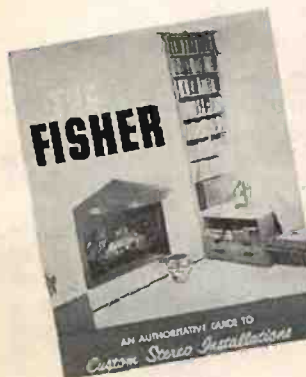
12-inch bass, 5-inch mid-range, 3-inch tweeter. 13 1/4" x 24" x 11 1/4".
Mahogany, Walnut, Cherry, \$129.50
Unstained Birch, 124.50



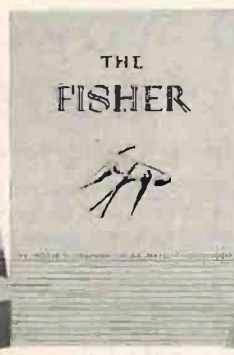
THE FISHER XP-2

Bookshelf Three-Speaker System

2, 8-inch free-piston basic speakers. 5-inch tweeter. 22" x 12" x 11 1/4".
Mahogany, Walnut, Cherry, \$84.50
Unstained Birch, 79.50



Installation Guide



Owners List



Complete Catalogues

USE THIS COUPON

FISHER RADIO CORPORATION • L. I. CITY 1, N. Y.

Please rush valuable FREE literature on the following:

- Complete Catalogues on FISHER equipment
- Fully illustrated Custom Stereo Installation Guide

Name _____

Address _____

City _____ State _____



NO "FLUTTER AND WOW" FROM THE NEW EMPIRE TROUBADOR . . .

EXCEPT IN THE ENTHUSIASTIC RAVES OF THE EXPERTS. The Buddha listens to the incomparable performance of the New Empire Troubador with silent pleasure. But other users are more communicative. ¶ "I found speed variations—that is flutter and wow—to be inaudible," writes top equipment reviewer, Larry Zide, in the American Record Guide. "Total rumble, vertical plus lateral," he continues, "was lower than any turntable I have ever tested." ¶ As Don Hambly, Station Manager of KRE AM/FM, Berkeley, Cal., puts it—"We have long realized that belt driven tables would be the best to use, but had not been impressed with those on the market. The Empire Tables, however, have all the basic requirements of design and simplicity of operation and maintenance that we sought." ¶ It's small wonder that the most exacting listeners lavish such praise on the Empire Troubador. With its 3 speeds, 33 1/3, 45 and 78, hysteresis-synchronous motor; calibrated stylus force adjustment and perfect dynamically balanced arm; sensational Dyna-Lift* self lifting device that eliminates stylus abuse and undesirable run out groove sound at the end of the record. ¶ Empire Troubador consists of: Empire 208 "silent" turntable. Empire 98 perfect dynamic balance arm. Empire 108 mono-stereo cartridge, Dyna-Lift* attachment and handsome walnut base Complete price \$200. *Patent Pending

empire
DYNA-EMPIRE INC. GARDEN CITY, N. Y.

HiFi / Stereo

review

PUBLISHER
Phillip T. Heffernan

EDITOR
Furman Hebb

MUSIC EDITOR
David Hall

MANAGING EDITOR
Robert Campbell

ART EDITOR
Robert Tucker

ASSOCIATE EDITORS
Hans Fantel
James Hinton, Jr.

ASSISTANT EDITORS
Jill Bengelsdorf
Barbara Gluck

CONTRIBUTING EDITORS
Martin Bookspan
William Flanagan
Stanley Green
Nat Hentoff
George Jellinek
Igor Kipnis
Peter J. Welding

EDITORIAL CONSULTANT
Oliver Read

ADVERTISING SALES MANAGER
Lawrence Sporn

ADVERTISING SERVICE MANAGER
Ardys C. Moran

ZIFF-DAVIS PUBLISHING COMPANY
Editorial and Executive Office (Oregon 9-7200)
One Park Avenue, New York 16, New York

William B. Ziff, Chairman of the Board (1946-1953)
William Ziff, President
W. Bradford Briggs, Executive Vice President
Hershel B. Sarbin,
Vice President and General Manager
M. T. Birmingham, Jr.,
Vice President and Treasurer
Robert P. Breeding, Circulation Director
Charles Housman, Financial Vice President

Midwestern and Circulation Office (WA 444-2411)
434 South Wabash Avenue, Chicago 5, Illinois
Midwestern Advertising Manager: Jack Tierney

Western Office (CI 242-4025)
9023 Wilshire Boulevard, Beverly Hills, California
Western Advertising Manager: Bud Dean

Foreign Advertising Representative
D. A. Goodall Ltd., London, England

SUBSCRIPTION SERVICE: All subscription correspondence should be addressed to HiFi/Stereo Review, Circulation Department, 434 South Wabash Avenue, Chicago 5, Illinois. Please allow at least six weeks for change of address. Include your old address, as well as new—enclosing if possible an address label from a recent issue.

EDITORIAL CONTRIBUTIONS must be accompanied by return postage and will be handled with reasonable care; however, publisher assumes no responsibility for return or safety of art work, photographs, or manuscripts.

Copyright © 1961 by Ziff-Davis Publishing Company. All rights reserved.

HiFi/STEREO REVIEW is published monthly by Ziff-Davis Publishing Company at 434 South Wabash Avenue, Chicago 5, Illinois. Subscription rates: one year United States including possessions and Canada \$5.00; Pan American Union Countries \$5.50; all other foreign countries \$6.00. Second-class postage paid at Chicago, Illinois and at additional mailing offices. Authorized by Post Office Department, Ottawa, Canada. November 1961, Volume 7, Number 5



Average
Net Paid
Circulation
182,060

ABC Publisher's Statement,
December 31, 1960



THE MUSIC

- Martin Bookspan **30** THE BASIC REPERTOIRE
Beethoven's Symphony No. 6 ("Pastoral")
- Ken Gilmore **37** GOVERNMENT AID FOR THE ARTS: WHY, WHEN, AND HOW
Aid is coming, but will it help or hinder?
- Joan Sutherland **43** THE PLACE OF BEL CANTO TODAY
Beautiful singing, according to Miss Sutherland, is still very much in style
- 51** AWARD WINNERS 1961
Our readers' choice of the year's best records
- 63** BEST OF THE MONTH
The outstanding new releases
- Warren DeMotte **50** MUSIQUIZ
A test of your musical erudition

THE EQUIPMENT

- Hans H. Fantel **26** BEGINNERS ONLY
A basic approach to audio
- Julian D. Hirsch **34** TECHNICAL TALK
Comments on current hi-fi developments
- 42** INSTALLATION OF THE MONTH
Stereo in a bookcase
- John L. MacAllister **47** HOW TO GET THE MOST FROM YOUR TAPE RECORDER
Ideas for boosting performance and utility
- Julian Hirsch and Gladden Houck **57** LAB REPORT ON STEREO CARTRIDGES: PART II
Tests of the Shure M7-N21D, the Audio Dynamics ADC-2, the Fairchild SM-2, the Elac STS-310-D, the Pickering 381A, and the ADC-1
- J. Gordon Holt **62** SOUND AND THE QUERY
Prerequisites for hi-fi sound

THE REVIEWS

- Martin Bookspan, William Flanagan, David Hall, George Jellinek, Igor Kipnis **69** HiFi/STEREO CLASSICS
- Nat Hentoff, Peter J. Welding **91** HiFi/STEREO JAZZ
- Edwin S. Bergamini, Christie Barter, David Hall **99** HiFi/STEREO REEL AND CARTRIDGE
- Stanley Green, Nat Hentoff, Peter J. Welding **105** HiFi/STEREO ENTERTAINMENT

THE REGULARS

- 4** EDITORIALY SPEAKING
- 6** HiFi SOUNDINGS
- 10** LETTERS
- 16** JUST LOOKING
- 116** INDEX OF ADVERTISERS

Cover illustration by Jerry Martin



Mercury announces the first Living Presence recording made directly from 35-mm. magnetic film

RACHMANINOFF: Piano Concerto No. 3. Byron Janis, pianist; London Symphony, Antal Dorati.

SR90283—stereo; MG50283—monaural.

This disc, either stereo or monaural, has virtually no background hiss. Its frequency and dynamic ranges seem almost limitless. It has the perspective, clarity, and spaciousness of a live performance. The piano and all the instruments of the orchestra sound so completely natural that you will probably think it is a live performance.

Put Mercury's marvelous new recorded-on-film album of Rachmaninoff's *Third Piano Concerto* on your turntable, and listen. It's truly a disc with a difference.

OTHER NEW RELEASES

SCHUBERT: Symphony No. 8 ("Unfinished"); Incidental Music to "Rosamunde"; Minneapolis Symphony, Skrowaczewski.

SR 90218—stereo; MG 50218—monaural.

CHABRIER: España; Suite Pastorale; Danse Slave; Fête Polonaise; Detroit Symphony, Paray.

SR 90212—stereo; MG 50212—monaural.

SOUSA ON REVIEW: Twelve Marches; Eastman Wind Ensemble, Fennell.

SR 90284—stereo; MG 50284—monaural.



EDITORIALLY SPEAKING

by FURMAN HEBB

THIS ISSUE is a rather special one for us here at HiFi/STEREO REVIEW. To begin with, this is the first of our issues to be printed on the modern high-speed presses at the McCall Corporation plant in Dayton, Ohio. And while we were making a number of other changes, we decided to make one that we have been considering for some time: the use of slightly different printing types. Thus you will notice that throughout this issue the types are larger and, we hope, easier to read than they have been. In the record-review sections, particularly, we think that the added measure of legibility will be appreciated.

The second special thing about this issue is that it contains the results of our first annual reader poll, which invited you to cast your votes for the best records of the year. From a total of 161 records that were nominated by record companies, by our record reviewers, and by our staff, thirteen records were chosen as being the best of the year in their categories.

While we might argue about one or two of the choices, we feel that the thirteen award-winning records were certainly deserving of the honor. Almost all of them, incidentally, had previously been singled out by our record reviewers for Best-of-the-Month or Special-Merit ratings. With the thought in mind that some readers would like to have a copy of the ballot for use as a reference for future record purchases, we have had extra copies printed, and if you would like a copy, just drop us a note. We will be happy to send one to you.

Coming Next Month

In

HiFi/STEREO REVIEW

WHAT IS WRONG WITH CONTEMPORARY MUSIC

by Winthrop Sargeant

WHAT IS RIGHT WITH CONTEMPORARY MUSIC

by Jay S. Harrison

CHOOSING A LOUDSPEAKER SYSTEM

by John Milder

THE MAN BEHIND STEREO FM

by Lawrence Lessing



For what's really new in stereo, look closely at this picture

Those who have been watching for a major advancement in components to up-date their stereo systems, instantly recognize it in the Bell "2445."

Notice, first, that *without any compromise in their individual performance*, Bell has integrated a 2-channel, 44-watt stereo amplifier and sensitive stereo tuner on one chassis. *For the first time* you have everything needed to play stereo from all sources (and ready for future multiplex reception), with every advanced stereo feature, in one master component no wider and but little deeper than an individual amplifier or tuner.

Equally obvious is Bell's new concept of styling and functional panel design. The 5 controls you regularly use are in one group, emphasized by size and color. All desirable "professional" controls are present, but sensibly subordinated. Exotic controls are absent. Note, too, the striking beauty of the deeply recessed

gold-anodized panel and modern enclosure of walnut vinyl-steel. This component belongs in tasteful room settings. Or, if you prefer panel mounting, you simply remove its cover *and slip it in*.

The Model 2445 is one of a complete line of Bell stereo amplifiers, FM/AM stereo tuners and combinations, all matching with the famous Bell Stereo Tape Transport. New Bell speakers complete your matched stereo system. See them, hear them, at your Bell dealer's. Or write us for catalog.

 **Bell** SOUND DIVISION

Thompson Ramo Wooldridge Inc., 6325 Huntley Road, Columbus 24, Ohio
In Canada: Thompson Products Ltd., St. Catharines, Ontario

Second
to
None*

*
(With the exception, of course, of the remarkable Marantz 70 watt model 9 amplifiers)



Here is today's top-ranking stereo combination. The Marantz model 8B amplifier and model 7 preamplifier offer a quality of performance which can only be approached—not equalled. Use these well-proven Marantz components if you want the comforting assurance of the finest results obtainable. Marantz warrants its products for two full years.

Points of superiority include:

Model 7 Stereo Console Its magnificent performance and precision have won world-wide respect • IM distortion @ 10V ea. pt. RMS, within 0.15%, 0.1% typical • Hum and noise, 80 db below 10 mv phono input • Sensitivity, 400 microvolts (0.4 millivolts) for 1 volt output • Equalizer and tone curves matched to better than 0.5 db • Volume tracking within 2 db, 1 db typical • Beautiful precision construction • Price \$264 (Cabinet extra)

Model 8B Stereo Amplifier In the typical Marantz tradition. Very fine, clean performance and workmanship • 35 watts per channel (70 watts peak) • Harmonic distortion, less than 0.1% in most of range, less than 0.5% at 20 cps and 20 kc • Hum and noise, better than 90 db below 35 watts • Exceptionally stable under all conditions • Built-in metered tests and adjustments • Price \$249. (Prices higher in West)

Write for literature No. 56V

marantz
25-14 BROADWAY, LONG ISLAND CITY 6, N. Y.

HiFi Soundings



by DAVID HALL

LESSONS FROM THE METROPOLITAN CRISIS

BY THE TIME you read this, the Metropolitan Opera, the nation's showcase for grand opera, will have opened its 1961-62 season. But the road to that opening was a rocky one indeed, resulting in the nearest thing this country has yet known to a national cultural crisis. A historic precedent was set for this country when the U.S. Government felt it necessary to step into the dispute between the Metropolitan Opera and its orchestra musicians.

Why all this ruckus? Two reasons seem crystal clear: First, we have arrived at a point in our development where we are sick of hearing ourselves described by Europeans as a "nation without culture." Therefore the prospect of closing down our one full-time major opera house is completely incompatible with the way we want the rest of the world to think of us. Second, the Metropolitan has long since ceased to be the private plaything of a small circle of wealthy New Yorkers. Because of its annual tours and its Saturday afternoon broadcasts, the well-being of the Metropolitan is a matter of national concern.

Last year the operating costs of the Metropolitan ran to nearly \$7,000,000, leaving a deficit of \$840,000. All but \$63,000 of this was covered through private contributions, many of them from the thousands of loyal radio listeners. This being the case, it has hardly seemed fitting for the Metropolitan administration to adopt a the-public-be-damned attitude in announcing the cancellation of the season before it had exhausted the means of negotiating a peaceful settlement of the wage dispute with its orchestra players. To borrow a phrase from Irving Kolodin, it is one thing for Mr. Bing to fire his artists if he wants to, but it is quite another for him to fire the public.

It is generally agreed that the musicians of the Metropolitan Opera orchestra had a strong case in their demands for better pay, though hardly to the extent of the ninety-eight-dollar weekly increase that they originally asked for. It is also recognized that the Metropolitan, under its present scheme of financing, is in no position to provide a salary increase for its musicians unless it has some guarantee that the inevitable deficits will be made up. These days there are no millionaires willing to write out a six-figure check each spring, as did financier Otto Kahn in the 1920's. On the other hand, an appeal to radio listeners, subscribers, and Opera Guild members is scarcely a satisfactory fund-raising device. As for the great private foundations, their general policy has been to make grants for specific projects rather than for the covering of operating expenses. Thus it has become clear to most observers that some form of government subsidy—national, state, or municipal—seems to be the only feasible solution to the deficit problem of the Metropolitan.

More is at stake than just keeping the opera company going. Over the past few years, budgeting has been so tight that adequate rehearsal time has been cut to a bare minimum, with the result that

Christmas Albums and Year 'Round Favorites



HEAVENLY
Hello, Young Lovers
Stranger in Paradise
10 more
JOHNNY MATHIS

2. Also: Moonlight Becomes You, More Than You Know, etc.

ELLA FITZGERALD
sings GERSHWIN
VOL. 1

10. Ella swings with But Not for Me, Man I Love, plus 10 more

A DATE WITH THE EVERLY BROTHERS

12. Cathy's Clown, A Change of Heart, Love Hurts, Lucille, etc.

Rhapsody in Blue
An American in Paris
Leonard Bernstein
plays
Gershwin
COLUMBIA

35. "Fierce impact and momentum" — N.Y. World-Telegram

BROOK BENTON
Songs I Love to Sing
FOOLS RUSH IN SEPTEMBER SONG
10 more
MONROE

19. Also: Moonlight in Vermont, I'll Be Around, etc.

HITS FROM THE MOVIES
featuring PERCY FAITH's original THEME FROM "A SUMMER PLACE"
DORIS DAY—Pillow Talk plus 10 more

4. Also: Tony Bennett — Smile; Vic Damone — Gigi; etc.

TILL ROGER WILLIAMS
April Love
Tammy
Jalousie
9 MORE
KAPP

3. Also: Arrivederci, Roma; Oh, My Papa; Moonlight Love; etc.

OUTSIDE SHELLEY BERMAN

21. A popular comedy record. "Sidesplitting" — Billboard

GRAND CANYON SUITE
ANDRE KOSTELANETZ
ARRANGED BY JOHNNY CASH

37. A vividly realistic performance with special sound effects

THE BROTHERS FOUR
GREEN FIELDS
ROOSTER LIGHT - YELLOW BIRD
plus 6 more

16. "Lighthearted, winning informality" — HiFi Stereo Review

COLUMBIA RECORD CLUB
offers new members

ANY 5

of these superb \$3.98 to \$6.98 records in your choice of

REGULAR HIGH-FIDELITY or STEREO \$1.97

FOR ONLY RETAIL VALUE UP TO \$30.00

If you join the Club now and agree to purchase as few as 5 selections from the more than 200 to be offered in the coming 12 months

CHRISTMAS SING ALONG WITH MITCH
Silent Night • Deck the Hall
Joy to the World
10 MORE
COLUMBIA

155. Also: We Three Kings, The Coventry Carol, etc.

MERRY CHRISTMAS JOHNNY MATHIS
WITH PERCY FAITH AND HIS DECEASEDA
COLUMBIA

156. The Christmas Song, The First Noel, plus 10 more

ROGER WILLIAMS CHRISTMAS TIME
KAPP

157. O Little Town of Bethlehem, O Holy Night, 14 in all

MUSIC OF CHRISTMAS
Percy Faith and His Orch.
COLUMBIA

161. It Came Upon a Midnight Clear, Joy to the World, 12 more

SHOW TIME DORIS DAY

18. Ohio, They Say It's Wonderful, The Sound of Music, etc.

LERNER & LOEWEE Camelot
Richard Burton
Julie Andrews
AND ORIGINAL BROADWAY CAST
COLUMBIA

9. "Most lavish and beautiful musical, a triumph" — Kilgallen

THE PLATTERS
Encore of Golden Hits
Twilight Time
My Prayer
Only You
9 more
MONROE

1. Also: Great Pretender, Enchanted, Magic Touch, etc.

LISTENING IN DEPTH
AN INTRODUCTION TO COLUMBIA STEREOPHONIC SOUND
COLUMBIA

5. Includes stereo balancing test and book — STEREO only

Wellington's Victory BEETHOVEN
ANTAL DORATI
London Symphony Orch.
plus Cannons & Muskets
LIVING PRESENCE SOUND SERIES
COLUMBIA

41. "This makes all previous recordings sound mild!" High Fid.

Gunfighter Ballads MARTY ROBBINS
El Paso
Big Iron
Cool Water
9 More
MONROE

24. Also: Billy the Kid, Running Gun, In the Valley, etc.

THE SPIRIT OF CHRISTMAS
Christmas Carols sung by THE MIDAMON TABERNACLE CHOIR
COLUMBIA

154. Hark, the Herald Angels Sing, The Three Kings, 17 more

LORD'S PRAYER MORMON TABERNACLE CHOIR
BATTLE HYMN OF THE REPUBLIC
THE LORD'S PRAYER—9 MORE
COLUMBIA

36. Also: Londonderry Air, Blessed Are They That Mourn, etc.

PATTI PAGE
The Waltz Queen
MONROE

29. Now is the Hour, Till We Meet Again, What'll I Do, etc.

HERE ARE 8 MORE RECORDS TO CHOOSE FROM:

6. PERCY FAITH — JEALOUSY. Glittering new arrangements of Old Black Magic, More Than You Know, Where or When, I've Told Every Little Star, Begin the Beguine, 12 in all

8. MY FAIR LADY. Rex Harrison, Julie Andrews star in the best-selling Original Cast album ever

20. DINAH WASHINGTON — UNFORGETTABLE. I Understand, When I Fall in Love, Song is Ended, etc.

13. SING ALONG WITH MITCH MILLER. That Old Gang of Mine, A Tavern in the Town, Till We Meet Again, 16 hits in all

23. THE FABULOUS JOHNNY CASH. Don't Take Your Guns to Town, 11 more

25. JOHNNY HORTON'S GREATEST HITS. Sink the Bismarck, Battle of New Orleans, 12 in all

38. TCHAIKOVSKY: NUTCRACKER SUITE; RAVEL: BOLERO, LA VALSE. Amsterdam Concertgebouw

42. CHOPIN: THE 14 WALTZES. Brailowsky is "a poet of the piano" — N.Y. Times

TO GIVE AS GIFTS... OR TO ADD TO YOUR OWN COLLECTION!

YES, HERE'S THE IDEAL GIFT for everyone on your Christmas list... yuletide favorites and best-selling albums by America's greatest recording stars. As a new member, you may have ANY 5 of these records — in your choice of regular high-fidelity OR stereo (except No. 5 — Listening in Depth — stereo only) — ALL 5 in time for Christmas giving or to brighten your own holiday season for only \$1.97.

TO RECEIVE YOUR 5 RECORDS FOR \$1.97 — mail the coupon at the right. Be sure to indicate whether you want your 5 records (and all future selections) in regular high-fidelity or stereo. Also indicate which Club Division best suits your musical taste: Classical; Listening and Dancing; Broadway, Movies, Television and Musical Comedies; Jazz.

HOW THE CLUB OPERATES: Each month the Club's staff of music experts selects outstanding records from every field of music. These selections are fully described in the Club Magazine, which you receive free each month.

You may accept the monthly selection for your Division... or take any of the wide variety of other records offered in the Magazine, from all Divisions... or take NO record in any particular month.

Your only membership obligation is to purchase five selections from the more than 200 records to be offered in the coming 12 months. Thereafter, you have no further obligation to buy any additional records... and you may discontinue your membership at any time.

FREE BONUS RECORDS GIVEN REGULARLY. If you wish to continue as a member after purchasing five records, you will receive — FREE — a Bonus record of your choice for every two additional selections you buy — a 50% dividend!

The records you want are mailed and billed to you at the regular list price of \$3.98 (Classical \$4.98; occasional Original Cast recordings somewhat higher), plus a small mailing and handling charge. Stereo records are \$1.00 more.

MAIL THE COUPON TODAY — to receive your 5 records for only \$1.97.

NOTE: Stereo records must be played only on a stereo record player. If you do not now own one, by all means continue to acquire regular high-fidelity records. They will play with true-to-life fidelity on your present phonograph and will sound even more brilliant on a stereo phonograph if you purchase one in the future.

Columbia Record Club, Terre Haute, Ind.

SEND NO MONEY — mail coupon to receive 5 records for \$1.97

COLUMBIA RECORD CLUB, Dept. 270-2 Terre Haute, Ind.
I accept your special offer and have circled at the right the numbers of the five records I wish to receive for \$1.97, plus small mailing and handling charge.

Send my 5 records and all future selections in (check one) REGULAR STEREO

and enroll me in the following Division of the Club: (check one Division only)
 Broadway, Movies, TV & Musical Comedies
 Classical Listening & Dancing Jazz

I understand that I may select records from any Division. I agree to purchase five selections from the more than 200 to be offered during the coming 12 months at regular list price plus small mailing and handling charge. Thereafter, if I decide to continue my membership, I am to receive a 12" Bonus record of my choice FREE for every two additional selections I accept.

Name..... (Please Print)
Address.....

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

APO, FPO addresses; write for special offer — CANADA: prices slightly higher, 111 Leslie St., Don Mills, Ontario. If you want this membership credited to an established Columbia or Epic record dealer, authorized to accept subscriptions, fill in:
Dealer's Name & Address..... 470

© "Columbia," © "Epic," © Maresca Reg. © Columbia Record Club, Inc., 1961

CIRCLE 5 NUMBERS

- 1 13 35
- 2 16 36
- 3 18 37
- 4 19 38
- 5 20 41
- 6 21 42
- 8 23 154
- 9 24 155
- 10 25 156
- 12 29 157

161
55-PV (REG.)
55-SV (STER.)



WEBCOR IS BUILT



to capture rapture in sound!

Photos tell only half the story. Round out the picture with imperishable snapshots in sound—captured and played back on the Webcor ROYALITE III portable hi-fidelity tape recorder. You can even record your own slide-show narration, complete with sound effects! The push-button ROYALITE III is engineered to record all the sounds of life—at three speeds, with 2 or 4-track playback, powerful amplifier, two elliptical speakers, wide-range microphone; recording level indicator, monitor control, editing key, tape counter, slide synchronizer jack, and the new language- and music-learning tool, SYNCHRO-TRACK. Truly portable, it weighs only 19 lbs. Webcor tape recorders start at under \$100.



Webcor Slide-Tape Synchronizer The *brain* that synchronizes voice and vision—advances slides on most remote control projectors, in sync with most Webcor tape recorders. Send for free booklet "If you own a Fine Camera, you should own a Fine Tape Recorder." Write Webcor Inc., 5610 W. Bloomingdale, Chicago 39. Canadian Distrib.: Fox Agency Ltd., Port Credit, Ont.



tape recorders, portable and console fonographs, radios, components, Dormeyer appliances and power tools

it is something of a miracle that performances turn out as well as they do. So the Metropolitan is faced with the problem, over and above that of survival, of keeping its standards up to the highest level—in competition with La Scala, the Vienna Staatsoper, Covent Garden, and the Bolshoi Theatre, all of which receive government subsidies.

IT IS TRUE that the Metropolitan will have to mark time to some extent until it moves into its new quarters in 1964 at Lincoln Center. But now is the time to begin laying the groundwork to make the Metropolitan a model for the rest of the world. Because the Lincoln Center will



include the Metropolitan Opera, Philharmonic Hall, a dance-opera theater, and a group of concert and recital halls, and because all of the auditoriums will be air-conditioned, it would seem likely that the musical season at Lincoln Center will be a year-round affair, and with virtually continuous employment thus guaranteed, the musicians who would be playing there regularly would presumably accept more moderate salary terms than those named in their original demands to the Metropolitan three months ago. It should also be possible for the various performing organizations at Lincoln Center to carry out some degree of administrative and artistic consolidation with a free interchange of talent among such groups as the Metropolitan Opera, the New York City Center of Music and Drama, and the New York Philharmonic. A *Boris Godounoff* conducted by Leonard Bernstein, a *Le Sacre du Printemps* with the combined forces of the New York City Ballet and the New York Philharmonic, Strauss operettas with Metropolitan Opera guest stars—these are wonderful things to anticipate. And they are things that can surely be if those who have the say so in the development of Lincoln Center will view their task as a public and community trust. ●

HiFi/STEREO

SUPERB NEW SCOTT MULTIPLEX TUNER KIT



Revolutionary Kit-Building Methods Insure Factory Wired Performance

Now you can have the fun of building a genuine H. H. Scott Wide-Band FM Stereo Tuner in just a few hours . . . and save money, too. Revolutionary Scott-developed kit building techniques including full-color instruction book, mistake-preventing Part-Charts, pre-cut wires and unique Ez-A-Line alignment system assure you of performance equaling Scott factory-wired units. The LT-110 performs so perfectly and has such a professional appearance you'll be proud to use and display it in your stereo system.

The new LT-110 Scottkit features a pre-wired and tested multiplex section plus the famous silver-plated factory-built and aligned front end. Sensitivity of this magnificent new tuner is $2.2 \mu\text{v}$ (IHFM). There are special provisions for flawless tape recording right "off-the-air."

Scott multiplex circuitry has become the standard of the industry. Scott Wide-Band multiplex tuners have been chosen by leading FM stations from Boston to San Francisco. Here is a proven, accepted multiplex tuner you can now easily build at home. Choose the finest . . . choose H. H. Scott.

Choose from these Superb ScottKits



New LK-48 48-watt Stereo Amplifier Kit.
A real best-buy in kits. All the features you need. \$118.95*



LK-72 80-watt Stereo Amplifier Kit.
Enough power for any system. Famous H. H. Scott quality. \$159.95*



New LM-35 Multiplex Adaptor Kit.
For use with any H. H. Scott tuner. Pre-wired multiplex section. \$79.95



Outstanding features of this easy-to-build Scottkit include:

1. Factory-wired multiplex section.
2. Pre-wired, pre-aligned Scott silver-plated front-end.
3. Unique filtering circuits for flawless tape recording.
4. Wide-Band IF's and detector assure distortion-free reception of even weak multiplex signals.

Technical Specifications:

Sensitivity $2.2 \mu\text{v}$, IHFM. 10 Tubes, 11 Diodes. Switchable AGC. Separate Sub-Channel Noise Filter; Illuminated Precision Tuning Meter; Special Front Panel Tape Recorder Facilities. Five Front Panel Controls. Logging Scale. Exclusive Copper-Bonded Aluminum Chassis.

H. H. SCOTT

H. H. SCOTT, INC., Dept. 245-11
111 Powdermill Road, Maynard, Mass.

Send me your new Scottkit catalog and complete information on FM Stereo.

Name

Address

City State

Export: Morhan Exporting Corp., 458 Broadway, NYC. Canada: Atlas Radio Corp., 50 Wingold Ave., Toronto.

*Case extra. Slightly higher west of Rockies

SHERWOOD

only for those who want the ultimate in

FM STEREO BROADCAST RECEPTION AND STEREO RECORD REPRODUCTION



S-8000 FM/MX 64 Watt Stereo Receiver \$299.50
16 1/4" x 4" x 14" deep



S-3000 IV FM/MX Stereo Tuner \$160.00
14" x 4" x 10 1/2" deep



S-5000 II 80 Watt Stereo Amplifier \$199.50
14" x 4" x 12 1/2" deep



Ravinia Model SR3 3-way Speaker System \$139.50
26" x 15" x 13 1/4" deep

Correlaire Walnut Hi Fi Furniture



With FM Stereo broadcasting (multiplex) an established reality, Sherwood proudly offers the S-8000 Receiver—a brilliant combination of Sherwood's "high-rated" FM tuner design, two 32-watt amplifiers, two phono/tape pre-amplifiers, and all circuitry necessary to receive the new FM stereocasts.

The S-3000 IV FM Stereo Tuner features the identical tuner design found in the S-8000 including built-in circuitry for stereocast reception ... or your present FM tuner can be easily converted for stereocast reception with Sherwood FM Multiplex Adapters (\$49.50 and \$69.50).

The S-5000 II Amplifier provides the ultimate in stereo amplification. Also available—the excellent S-5500 II Amplifier, with 64 watts music power at \$164.50.

Sherwood's newest contribution—the exciting Ravinia Model SR3 3-speaker system consisting of 12" high-compliance woofer, 8" mid-range, and 2 1/2" ring-radiator tweeter. The Ravinia features extremely low intermodulation distortion and unusually flat frequency response ($\pm 2\frac{1}{2}$ db) to 17 KC. Cabinet is hand-rubbed Walnut.

The perfect setting for hi fi components is Sherwood's Correlaire contemporary furniture modules—in hand-rubbed Walnut and Pecan. Sherwood Electronic Laboratories, Inc., 4300 N. California Ave., Chicago 18, Illinois.

For complete technical details, write Dept. 11R



LETTERS TO THE EDITOR

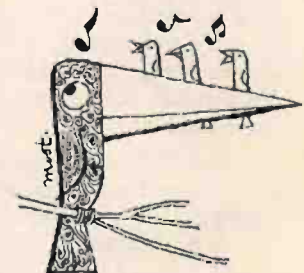
Alpha Centauri by 1981?

● "Music in 2061," the piece by Edward Cole and Bernard Sceman in the August issue, was highly interesting, but as is a common failure with the majority of science fiction (or, in this case, music-science fiction), the situation was not extrapolated far enough in a socio-technological sense and yet too far in a time sense. Many of the technical achieve-



ments in the article that concern music reproduction are either here now, are already in the works, or will exist within the next ten to twenty years. For example, the authors' "Indocast" communications system is well within the grasp of the twentieth century. Also, General Electric's thermoplastic tape will put an entire encyclopedia on a five-inch reel of tape. Even this will give probably way to a system whereby the world's entire library of literature, music, scientific treatises, etc. can be reproduced from a one-inch cube.

What with research being done on organic semi-conductors, complex molecules can very likely be tailor-made to reproduce music and literature, and this within the not-too-distant future. To-



morrow, new instruments, by virtue of electronics, will be devised that will issue forth a fantastic new array of tonal colors. Stockhausen and his contemporaries are already laying the groundwork for future composers who will be able to manipulate the emotions by the use of subsonics and ultrasonics, the former for feelings of sadness and melancholy, the latter for vibrance and elation. And, this, in turn, will become an integral part of the so-called "feelies," much as film music is today.

In the light of the ever-increasing rate of technological advancement, I think that the author's date of 2061 might

HiFi / STEREO

Wharfedale

COMMANDING NEW SYSTEMS

We are pleased to present the new W40 Achromatic—Wharfedale's remarkable ultra-compact two-speaker system. This is a full range instrument built around a newly developed 8½ inch low frequency driver with an extremely high flux density magnet; and Wharfedale's outstanding 5 inch tweeter. Its size (24" x 12" x 10"), and its unobtrusive, clean, modern design, make W40 the ideal speaker system to fit "anywhere," providing the greatest enjoyment of music in today's modern apartments, the den of a country home, or in larger rooms. **True Wood \$79.50, Unfinished \$69.50**



The inert sand filled panel (exclusive in all Wharfedale systems), damps all vibrations, eliminates false resonances. The speakers perform with the enclosure as a single unit. The full range of sound is exceptionally smooth; transient response in bass and treble is exceptionally clean. A perfectly pure "Achromatic" musical image is achieved without acoustical coloration.

Achromatic speaker systems are available in enclosures skillfully executed in true wood veneers: Oiled Walnut, Polished Walnut, Mahogany. (Provincial Style in Fruitwood, only.) Unfinished utility models in Sanded Birch Hardwood do not have curved molding or dividers.

**NEW
W40**



NEW W60PR



Wharfedale has combined the excellence of W60 and W70 reproduction with handsomely crafted pieces of period furniture. We are sure you will welcome the addition of these authentic Provincial designs in genuine Fruitwood to the Achromatic Series.

\$134.50

\$189.50



NEW W70PR



NEW B67

The new B67, the Universal Mounting Base—in matching woods—for W60 and W70 systems. Simple to install. An effective addition to the beauty of these enclosures.

**Utility Model \$8.95
True Wood \$9.95**



The W60 and the W70 continue to provide the distinguished performance which has won phenomenal acclaim for all the speakers in the Wharfedale Achromatic Series. The decorator designed cabinets will complement modern decor... look "at home," anywhere.

W60

True Wood \$116.50, Unfinished \$101.50



True Wood \$164.50, Unfinished \$146.50

W70



**Mail Coupon Dept. WS121
British Industries Corp.,
Port Washington, N. Y.**

*Please send me literature regarding
the Wharfedale Achromatic Series.*

Name _____

Address _____

City _____ Zone _____ State _____



Wharfedale, a division of British Industries Corp., Port Washington, N. Y.

No other record changer provides the record handling care of the new GS-77T. 'Turntable Pause' makes it gently automatic. For this 9 second pause before the next record in the stack drops gently into play eliminates the grinding action between the record surfaces caused by one record dropping on another that's still spinning . . . a disadvantage of all other record changers.

There is so much more to make you want the new GS-77T. A new professional size 11-inch turntable provides better record support and contributes to smooth, constant speed. Add to this an arm so precisely counterbalanced and suspended that it assures uniformly low stylus pressure from the first to tenth record in a stack.

The GS-77T is probably the finest automatic record changer available today . . . and it looks the part. The white changer with brushed gold trim mounted on its attractive oil finish walnut base is strikingly handsome. The Glaser-Steers GS-77T, less cartridge and base, \$59.50 at your high fidelity dealer—or write for descriptive literature.

**GENTLY
AUTOMATIC!
NEW GLASER-STEERS
GS-77T**



Glaser-Steers Company/A division of American Machine & Metals, Inc./155 Oraton St., Newark 4, N. J.

more accurately be replaced with 1981, which would still leave eighty years in which to blast off for Alpha Centauri—or even to Procyon—bringing back news of music as it is heard around the galaxy.

F. B. Jueneman
San Jose, California

Manners and Mores

● The article "Animal Actors on Stage" (September, 1961) reminds me of an incident I witnessed at a performance of



Cavalleria Rusticana at the Vienna Volksooper when the horse that accompanied the entrance of Alfio quite obviously forgot his manners. The absurdity of the situation was that, though it happened before a packed house, everyone pretended not to notice. Never have I seen a more convincing demonstration of the delicacy of human feelings.

Alois Huber
Palisades, N.Y.

Basic Chamber Music

● Now that the Basic Repertoire has finally ventured into the purlieus of chamber music with the Brandenburg Concertos (September, 1961), how about



going all the way and tackling the Beethoven quartets or Mozart's chamber works? Surely, the cornerstones of music are not to be found only in the symphonic literature.

Francis McKee
Bound Brook
New Jersey

A critical survey of the chamber-music literature is being planned.

Background Music

● "Good Music for Background Listening" points up what is to me the most important aspect of musical experience via records. No longer need I sit stiffly and silently in forbiddingly formal sur-

HIFI/STEREO

BRING 'EM BACK ALIVE!



Now, Electro-Voice offers the finest acoustically-correct enclosures for your home music system . . . and at a saving to you of up to 50%!

In just a few short hours, you can assemble an E-V KD6 Aristocrat or KD9 Marquis kit —without special tools or previous woodworking experience. And you'll obtain the same full sound as the factory-assembled models . . . yet you'll *save up to one-half!*

Carefully pre-cut and complete with easy-to-follow instructions, each E-V enclosure kit features handsome birch veneer that can be easily finished to match any decor, with complete E-V Finishing Kits. For the final sparkling accent, an AK6 Grille can easily be added.

The KD6 and KD9 are each scientifically designed, acoustically correct enclosures that will add up to an extra octave of performance to any full-range speaker. The folded-horn KD6 uses the corner of the room as part of the horn, to increase performance without increasing size. The KD9 with its rear-facing ducted port provides similar range extension for along-the-wall applications.

Each kit is pre-cut for any 12" speaker. KD9 also accepts 15" speakers. For superb results, choose one of the six E-V 12" speakers ranging in price from \$19.50 to \$125.00. There is the precise model for your requirements. Both kits are also designed for simple addition of any E-V Building Block Kit. You can start with a coaxial speaker and easily build to a complete 3-way system in step with your budget.

For the perfect combination of performance and economy, put your high fidelity loudspeaker in an Electro-Voice kit enclosure. You'll bring 'em back alive —every favorite musical performance, and at lower cost than you dreamed possible! Write for your free E-V catalog today!

Now! Build the Biggest in High Fidelity! Bargain Fidelity!

**MODEL KD6
ARISTOCRAT KIT**
*Finest corner enclosure
for any 12" full-range
or 3-way speaker.*

**MODEL KD9
MARQUIS KIT**
*Superb response from 12"
or 15" speaker when
used along the wall.
(shown with AK6 grille)*

MODEL KD6 ARISTOCRAT KIT For any 12" speaker. Also pre-cut for E-V Building Block components and Wolverine Step-Up Kits. Uses folded-horn plus corner of room to extend range—save space. Size: 29½ inches high, 19 inches wide, 15½ inches deep. Shipping weight 36 pounds. Net each \$39.00.

MODEL KD9 MARQUIS Similar to Aristocrat at left, but for 12" or 15" speakers. Ducted rear port design provides optimum bass response in along-the-wall installations. Size: 29½ inches high, 19 inches wide, 14½ inches deep. Shipping weight 38 pounds. Net each \$36.00.

E-V FINISHING KITS Complete with stain, filler, sealer, shellac, high gloss and satin varnishes, finishing papers, brushes and easy-to-follow instructions. Available in Walnut, Cordovan Mahogany, Fruitwood, Cherry, Golden Oak and Ebony. Net each \$6.00.

AK6 TRIM KIT Add a sparkling brass grille to KD6 or KD9. Net each \$4.80.

E-V DO-IT-YOURSELF INSTRUCTION BOOKS Complete, concise instructions help the home workshop enthusiast to build E-V high fidelity enclosures. Available for Aristocrat, Marquis, Regency or Baronet. Net each \$1.00.

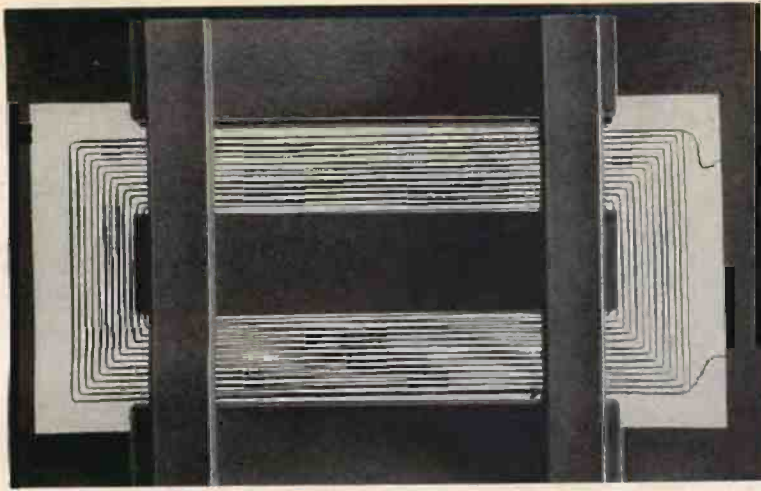
Electro-Voice®

ELECTRO-VOICE, INC., Dept. 1114F
Buchanan, Michigan
Please send my free copy of the E-V high fidelity catalog.

Name _____

Address _____

City _____ State _____



This is one of the reasons* why Audio Experts have acclaimed the RICH 20/20 as the first basic advance in loudspeaker design in a generation...

The unique RICH 20/20 Reproducer System employs three elements, each of which represents a complete innovation in theoretical concept and in execution. The result is a loudspeaker system which sets new standards of excellence: Unequaled transient response in all tonal registers, flat frequency response over the entire audible spectrum and a complete absence of distortion even at low frequencies.

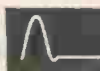
No wonder that the astonishingly life-like sound of the RICH 20/20 is creating a sensation in the audio field.

No wonder a leading technical magazine recently devoted 4 full pages to this revolutionary breakthrough in speaker design . . . for here, through the severing of conventional limitations, perfection in audio-fidelity is finally approached.

Enjoy this revelation in sound quality. Hear the incomparable RICH 20/20 at your dealer or mail coupon today for literature.



* U.S. & Foreign Patents Pending



BOGEN and RICH, Inc.
28 School Street - Yonkers, N. Y.

Bogen and Rich Inc., 28 School Street - Yonkers, N. Y.

- Please send illustrated free literature. Dept. 2
 Enclosed 10¢ in stamps. Please also send me a reprint of the RICH 20/20 story from *ELECTRONICS Magazine*.

Name _____

Address _____

City _____ State _____

roundings with a lot of strangers if I want to hear classical music. Thanks to high fidelity, music is now a regularly used household article. Maybe I'm not typical, but Mozart is Mozart to me regardless of whether I'm sitting in the dress circle or drying the dishes.

Baltimore, Md.
Albert Kern

● Lewis Harlow's article on dinner music might as well have been entitled "Music for Not Listening." If we abuse good music by giving it the casual in-



attention suggested in the article, we shall soon be unable to differentiate between Mendelssohn and Muzak.

Robert Malnik
Atlanta, Georgia

A Bid For Scherchen

● I have long admired Hermann Scherchen for his penetrating if sometimes unconventional musical insights. But I was surprised to learn from your article "The Wizard of Gravesano" (September, 1961) of Scherchen's technical activities in the field of electro-acoustics.

Much to my regret, Scherchen has never conducted in this country. Isn't it high time that we had an opportunity of hearing this outstanding musician?

David Holberg
Worcester
Mass.

Music from the Horse's Mouth

● When a composer conducts his own works on records, would not his recording take precedence over all other interpretations, no matter how good they may be? The composer, after all should know his own work and his own mind better than anyone else.

Tommy Wheeler
Port Lavaca
Texas

Not necessarily. Composing and conducting are two different aspects of the musical art. A composer, though possibly a genius at creating music, may lack the technique and personality to communicate to the performers his idea of the music in terms of tempo, coloration, phrasing, and tonal balance. To use an analogy: the architect who designs the building is not necessarily the best mason.

HiFi / STEREO



snap!

Recall when sound . . . almost any sound . . . was fun? Pure, clear, fresh sounds are part of the fountain of memory. Nothing can ever equal that first awareness of rain on a window, or a distant train whistle, or the silence of falling snow.

But there are some special delights reserved for adult ears. Audiotape, for example.

This tape is unique. It gives you greater clarity and range, less distortion and background noise. Make it your silent (but knowledgeable) partner in capturing memorable moments in sound—from junior's nonstop

chatter . . . to the spirit-soothing music of Schubert. Remember: if it's worth recording, it's worth Audiotape. There are eight types . . . one exactly suited to the next recording you make.



audiotape
TRADE MARK

"it speaks for itself"

AUDIO DEVICES INC., 444 Madison Ave., N.Y. 22, N.Y.
Hollywood: 840 N. Fairfax Ave., Chicago: 5428 N. Milwaukee Ave.

GYRO/SPENSION

HOLDS THE

TENSION TENSION

IN THE ESL-T200
TURNTABLE



The exclusive ESL Gyro/Spension motor mounting method assures steady unchanging tension on the drive belt. The usual vibrations of the motor and its mounting are dynamically annulled. Only uniform rotational motion is transferred through the belt to the turntable. Gyro/Spension is an exclusive ESL development which makes the T-200 the highest quality 4 speed turntable that you can own.

For the ultimate in record playing togetherness, ask your dealer for the ESL Concert Series playback unit—the new exciting Gyro/Spension turntable, laboratory mounted with the famed S2000 Super Gyro/Balance arm and the triumphant new Redhead stereo cartridge—all packaged for your instantaneous pleasure. This harmoniously engineered combination assures you the finest reproduction obtainable... just plug it in.

ESL-61 Concert Series playback unit, complete, \$99.50

ESL-T200 Series Gyro/Spension turntable four-pole induction motor, \$49.95

ESL-T200H Series Gyro/Spension turntable, hysteresis synchronous motor, \$69.95

ESL-T200 Lustrous Oiled Walnut Base, \$10.00

For complete details see your dealer or write to:



® FOR LISTENING AT ITS BEST

Electro-Sonic Laboratories, Inc.

Dept R · 627 Broadway · New York 12, NY



just **LOOKING**

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

● **Electro-Voice**, whose many audio products range from microphones to loudspeakers, now applies its electro-acoustic experience to the manufacture of an unusual electric organ. Based on an invention by the French physicist Dr. Jean Dereux, the "Series D" organ does not use conventional electronic sound generators. Instead it employs electrostatic storage devices—similar to those used in computers—in which the basic sound patterns of pipe organs are retained. These are modified electronically to provide different organ "registration," but, unlike many electronic organs, the over-all character of the instrument is claimed to be similar to that of a pipe organ. Price: \$3,475.00. (Electro-Voice, Inc. Buchanan, Michigan).

● **Fisher** has come up with the most powerful of currently available integrated stereo amplifiers, the X-1000, which is a dual 55-watt (music power) unit.

The X-1000 delivers its rated output with a frequency response of 20 to 20,000 cps ± 0.5 db at 0.5 per cent harmonic distortion and intermodulation distortion of 0.8 per cent (the latter measured



at 50 watts rms per channel). Hum and noise are -66 db on the magnetic phono input, -80 db on the auxiliary input. Channel separation is better than 55 db at 1,000 cps, and a 3.3-millivolt signal at the magnetic phono input drives the amplifier to full output. The sensitivity of the tape-head input is 1.8 millivolt.

A center-channel output allows additional speakers to be connected without the need of another amplifier, and the tape-monitor system permits the user to operate all playback controls while monitoring tapes.

Dimensions: 16-15/16 x 13 3/4 x 5 1/4 inches. Price: \$339.50 (less case). (Fisher Radio Corp., 21-24 44th Drive, Long Island City 1, N.Y.)

● **Harman-Kardon** has announced a complete line of multiplex adapters for
(Continued on page 22)

Here's the
one and only
speaker system
you will
ever want



Compare the
new University
Classic Mark II
to all other systems—
regardless of price.

We could list the new CLASSIC's complete specifications. We could commission a poet to describe the sound and the cabinet. Both good ideas, but quite inadequate to the task, for the new CLASSIC is a *living* instrument. You must *hear* it to know why it is the most important speaker system available today. You must compare it to *all* other makes to eliminate any doubt that here is the only system you will ever want.

For large rooms, small rooms—for today and tomorrow—here is the first *sensibly* designed big sound system in

years. It creates a sense of spaciousness typical of yesterday's massive systems—but without making their space demands, and without sacrificing the intimate sonics and texture necessary for the full enjoyment of soloists and small musical ensembles.

A "major acoustic achievement," as many experts have declared. But you decide for yourself. At any quality high fidelity dealer. \$295.00.

3-WAY SPEAKER SYSTEM: high compliance 15" woofer; 8" direct-radiator mid-range; Sphericon super-tweeter. RESPONSE: 20 to 40,000 cps. POWER

REQUIREMENTS: any quality amplifier rated from 10 to 60 watts. DIMENSIONS: 35" X 28 1/4" and 17 1/2" deep!

Write for the fully-documented CLASSIC MARK II brochure and University's "Informal Guide to Component High Fidelity." Desk D-11 University Loudspeakers, Inc., 80 S. Kensico Ave., White Plains, New York.

Timeless Beauty and the Sound of Truth



A Division of Ling-Temco Electronics, Inc.

FAIRCHILD 412



With Exclusive
DOUBLE-BELT DRIVE

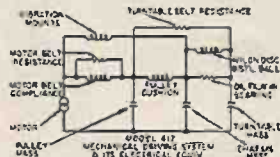
**TRULY THE MOST IMPORTANT IMPROVEMENT
IN TURNTABLE DESIGN . . .
DOUBLE-BELT DRIVE
EXCLUSIVE with FAIRCHILD**

Only the FAIRCHILD 412 has a DOUBLE BELT DRIVE system. Result: the world's finest turntable with the lowest possible rumble and inaudible and immeasurable wow and flutter... characteristics that cannot be detected even on the most sensitive measuring instruments! The FAIRCHILD double belt drive provides double isolation between the turntable and the "locked in speed" of the synchronous motor.

■ The low, low rumble characteristics of the 412 can be understood by referring to the electrical equivalent diagram of the 412 shown here. This diagram illustrates how the double belt drive system actually provides a series of low pass filters... rumble filters. These built-in mechanical rumble filters eliminate the need to use rumble filters in your amplifier with their resultant restriction of the low frequencies in playback.

■ And, the double belt drive allows more

gradual step down ratios between motor and turntable. Single-belt systems have a step down ratio of 1:54 with a serious chance of wow flutter due to this great difference. The double-belt 412 has two step-down ratios of 1:4 and 1:13.5. These two gradual step-down ratios, instead of one severe stepdown, account for the immeasurable wow and flutter characteristics of the 412.



■ Complementing these two features is a robust, sturdy overall design enhanced with an 8 lb. aluminum-filled turntable. The entire belt system of the 412 is hidden from view, coupling professional performance with appearance acceptable to the most discriminating. The 412 exceeds all professional standards by at least 100%. Each 412 is individually tested and a graph of turntable performance is included with each unit. No wonder the 412 is the most sought after turntable. Priced at \$87.50

Illustrated above: 412, 412BF and the new FAIRCHILD anti-skating arm Model 500 with SM-2 Cartridge.

FAIRCHILD

FAIRCHILD RECORDING EQUIPMENT CORP., 10-40 45TH AVE., LONG ISLAND CITY, N. Y.

NEVER FAIL — ZONE YOUR MAIL

The Post Office has divided 106 cities into postal delivery zones to speed mail delivery. Be sure to include zone number when writing to these cities; be sure to include your zone number in your return address—after the city, before the state.

its tuners and receivers. The MX500 adapter mounts on the chassis of Models F-500, ST360A, ST360, and ST350; the MX600 adapter fits the TA224, TA230, and TA260, fastening to the rear of their chassis. Both the MX500 and the MX600 draw their power from the units to which they are attached. An adapter is also available to mount directly on the chassis of the Citation III tuner.

In addition, a self-powered, independently housed multiplex adapter, the MX700, is for use with any Harman-Kardon tuner that is equipped with a multiplex output. The MX700 is automatically activated whenever a multiplex signal is received, and its escutcheon lights up to indicate multiplex operation. Price: \$39.95 (MX500), \$49.95 (MX600), \$59.95 (MX700), \$89.95 (Citation III adapter). (Harman-Kardon, Inc. Plainview, Long Island, N.Y.)

● **Heathkit** has a new integrated amplifier kit that offers moderate power at low cost. Rated at 12½ watts per channel, the AA-181 has four inputs: magnetic phono, crystal or ceramic phono,

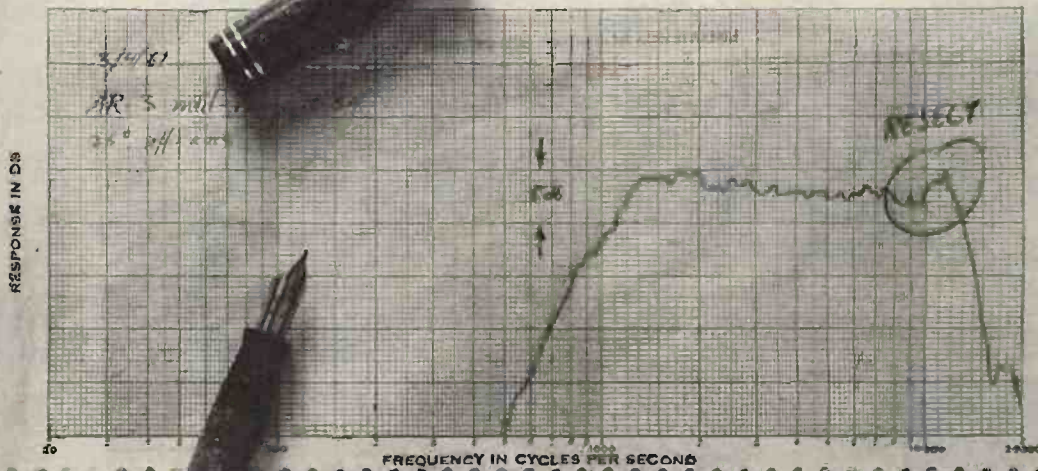


microphone, and auxiliary. Tone-control range is 15 db boost or attenuation on both treble or bass. Output impedances are 4, 8, and 16 ohms. Price: \$42.95. (Heath Company, Benton Harbor, Michigan).

● **Jensen** introduces a miniature loudspeaker for use as an extension speaker in various parts of the house or in extremely compact sound systems. The Model X-10 employs a small long-travel woofer that is mass-loaded and matched to the enclosure to compensate for its diminutive size. In addition, a 3-inch cone tweeter is used to provide treble response to 14,000 cps.

For convenience in use, the X-10 has a built-in volume control, operated by a knob on the front panel. The speaker comes in an oiled walnut cabinet and may be used with any amplifier having 4, 8, or 16 ohms output, providing the listening level does not exceed the speaker's 6-watt power rating. Dimensions: 13 x 7¼ x 4⅝ inches. Price: \$29.75. (Jensen Mfg. Co., 6601 South Laramie, Chicago 38, Ill.)

● **Kersting** is offering slide-out record holders for installation in cabinets. These "Quick-See" slides hold up to 125 LP's and feature a tilting front to let the user flip through his records in search of a particular one. The slides also come in



**THIS IS THE RECORDED FREQUENCY RESPONSE
CURVE OF A REJECTED AR-3 MID-RANGE TWEETER**

Although this curve does not depart from the ideal by more than 2 decibels at any point, the sharp peak at 11,500 cycles is evidence of transient distortion.

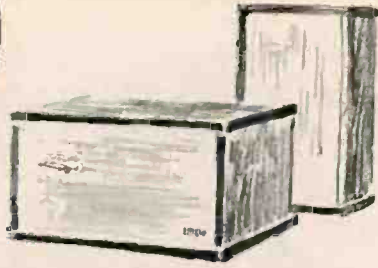
The frequency response of all AR-3 tweeters and AR-2a super-tweeters is recorded and examined critically before installation. One out of fifteen never makes it to the cabinet.

AR speakers are priced from \$89 to \$225. They may be heard at AR Music Rooms, on the west balcony of Grand Central Terminal in New York City, and at 52 Brattle Street in Cambridge, Massachusetts. No sales are made or initiated at these showrooms.

Literature, including a list of AR dealers in your area, is available for the asking.

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

Z-400



Most authorities look to the Janszen* Electrostatic as the standard of comparison for mid + high frequency sound reproduction.

Other manufacturers, either by recommendation of independent research organizations or by their own choice, advocate or include the Janszen* as an integral part of their best speaker systems.

The Z-400, however, integrates the Janszen* Electrostatic with our own complementary woofer. Result...the best possible speaker system, already assembled and, naturally, at a far better price -- from **# 134.50**

send for literature and name of nearest dealer

* incorporating designs by Arthur A. Janszen and made only by

NESHAMINY ELECTRONIC CORP.
Neshaminy, Pennsylvania.

a smaller size for holding 7-inch tapes. Price: \$6.95 and up, depending on size.

In addition, Kersting has complete record storage cabinets finished in a choice of fine hardwood veneers. Dimensions: 22¼ x 32 x 16 inches. Price: \$49.95. (Kersting Manufacturing Co., 304 South Date Avenue, Alhambra, Calif.)

● **Mercury** makes its entry into the loudspeaker field with two new designs based on a device called the Doublet. This is an airtight chamber, constructed of opposed surfaces of thin flexible rubber on a rigid frame that, according to the manufacturer, dissipates the back pressure of the loudspeaker cone, leaving the cone free to undergo greater excursions for more effective bass projection.

The CR-1 Crescendo, with a dual-cone 10-inch woofer and a 4-inch tweeter, has a frequency response from 25 to 18,500 cps and measures 24 x 12 x 12 inches. A smaller model, the MA-1 Maestro, covers the range from 30 to 16,500 cps with a single 8-inch dual-cone speaker and measures 21 x 11 x 9½ inches. Price: \$79.95 (CR-1), \$59.50 (MA-1). (Mercury Electronics Corp., 111 Roosevelt Avenue, Mincola, N.Y.)

● **Pilot's** Model 380 FM multiplex tuner includes a built-in multiplex adapter that automatically goes into action when the station tuned in broadcasts in stereo. Sensitivity is 3 microvolts (by IHFM standards). The circuit employs three i.f. stages, a gated-beam limiter, a wide-band ratio detector, and a cathode-follower output stage. Dimensions: 14¾ x 5/18 x 10¾ inches. Price: \$169.50. (Pilot Radio Corp., 37-06 36th Street, Long Island City 1, N.Y.)

● **Tall**, the firm that makes the well-known professional EdiTall tape-editing block, recently announced a smaller version of the same design.

Only four inches long, the S-2 block can be mounted directly on the machine by means of pressure-sensitive adhesive tape. Price: \$6.50. (Also available as the KS-2 Kit—for \$7.50—including a china-marking pencil, a roll of splicing tape, and an instruction booklet.) (The Tall Co., 27 East 37th Street, New York 16, N.Y.)

● **University** introduces two low-cost dynamic microphones—Models 70 and 71—that have usable responses to 18,000 cps. The pickup pattern of both models is omnidirectional, and either can be connected to provide impedances of 30, 50, or 20,000 ohms. The output level into a high-impedance input is 28 mv/10 dynes/cm². Model 71 incorporates an on-off switch. Price: \$29.95 (Model 70), \$34.95 (Model 71). (University Loudspeakers, Inc., 80 South Kensico Ave., White Plains, N.Y.)



VIKING'S NEW 86 STEREO-COMPACT DESIGNED WITH "MULTIPLEX-ABILITY"

FM Stereo programs worth listening to are worth hearing again. Viking brings to the FM Stereo era an integrated recorder with "Multiplex-ability." Built-in heterodyne trap assures you whistle free, perfect FM stereo recordings. Dramatic new styling, brilliant new stereo electronics are yours in this versatile new recorder. Check these Viking features: 25-18,000 cps recording-playback \pm 3 db. (conservative). Large stereo VU meters. Three separate heads (permits monitoring from tape). Half-track and Quarter-track Models— $\frac{1}{4}$ -track model plays $\frac{1}{2}$ -track tapes. Professional type "mixing" recording controls. Erase-Protex Recording Interlock. Automatic $3\frac{3}{4}$ - $7\frac{1}{2}$ record/play equalization. Integrated playback preamplifiers (1-volt output). Automatic tape shut-off switch. Digital counter. Audiophile net \$297.50. See the Viking 86 Stereo-Compact now at your Viking dealer's. For free literature write:



Viking OF MINNEAPOLIS, INC.
9600 ALDRICH AVE. SO., MINNEAPOLIS 20, MINN.
CABLE ADDRESS: VIKMIN

GRADO



"Fantastic sound, equal to the finest tape I have ever heard."

The new GRADO STEREO CARTRIDGES represent a major step forward in bass depth and solidity, in mid range detail and in high frequency sweetness and smoothness. The complete lack of shrillness and stridency is most refreshing.

All GRADO cartridges are extremely rugged and not magnetically attractive. They are ideal for record changers.

Gentleness to records and the diamond stylus is proven by the following fact:

ONLY GRADO GUARANTEES ITS DIAMOND STYLUS AGAINST NORMAL WEAR FOR A PERIOD OF 5 YEARS!!

Sensitor Stereo Cartridge	\$24.95
Classic Stereo Cartridge	\$37.50
Laboratory Stereo Cartridge	\$49.50
Laboratory Series Tone Arm	\$39.50

For further details write to:

GRADO LABORATORIES, INC.

4614 7th Avenue Brooklyn 20, New York
Export-Simontrice, 25 Warren St., N.Y.C.



BEGINNERS ONLY

by HANS H. FANTEL

WHEN I first became interested in audio, I was puzzled for a long time by the uncanny notion of music running through a wire. To me, the change of sound to electricity and vice versa always seemed profoundly marvelous, even though it was a commonplace that happened every time I picked up the telephone.

What is involved here is the transformation of acoustic energy into an electric equivalent that retains certain characteristics of the original sound. The question thus arises: what are the important characteristics?

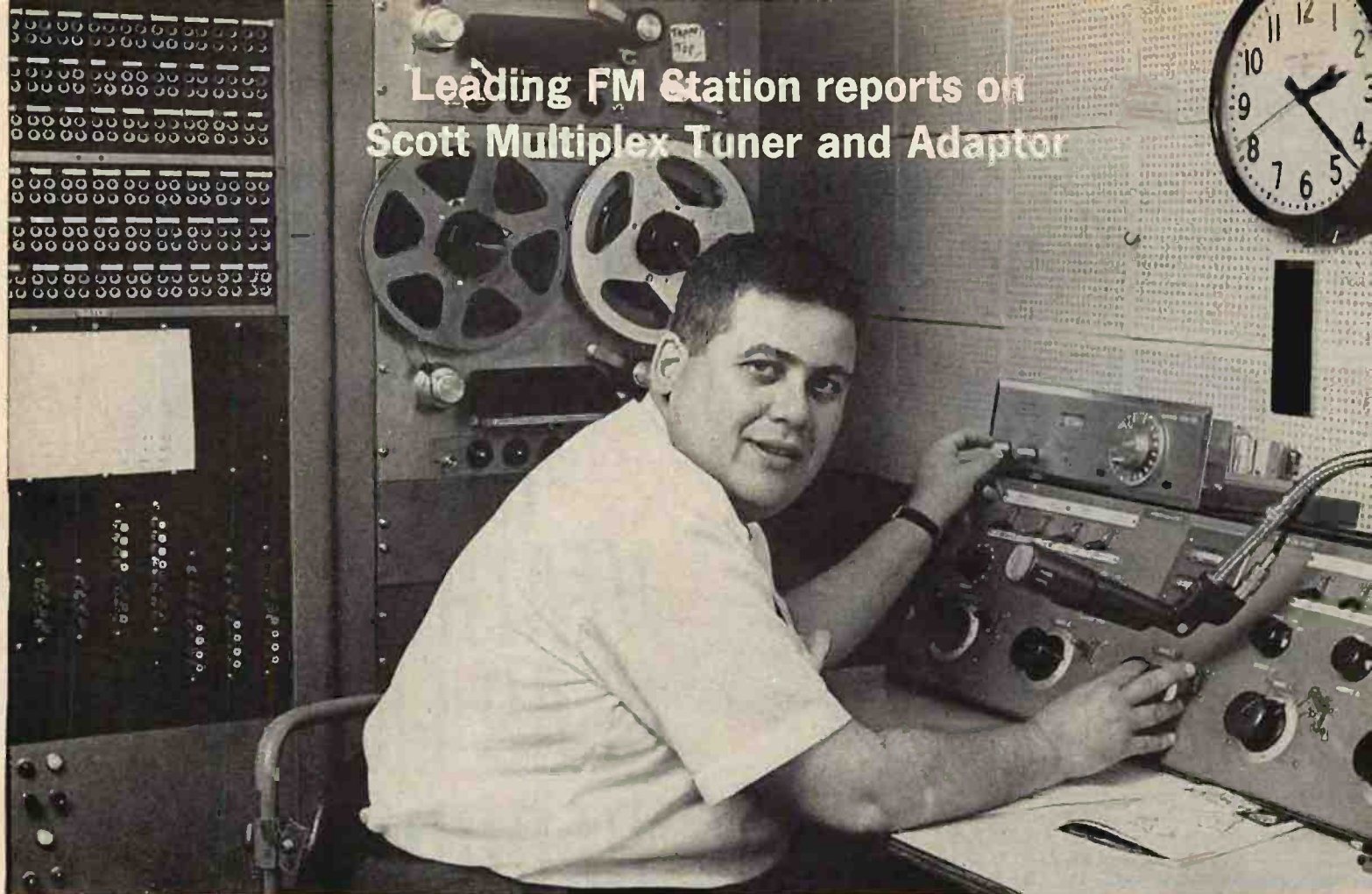
Sounds are simply changes in air pressure brought about by the vibrations of a source, as, for example, a violin string. The air gets bunched up in a series of pulsations that strike the ear. One of the first things you notice when you hear a musical note is whether it is high or low; the tone, you say, has a certain pitch. This sense of a tone's being high or low is the way the human brain interprets the frequency of the vibration picked up by the ear. Frequency is simply the number of vibrations within a given time. Each vibration is called a cycle, and the frequency of a sound is usually expressed in terms of cycles per second, generally abbreviated as cps. The average human ear hears its lowest sound at about 20 cps, its highest at about 20,000 cps. A sound without definite pitch, consisting of a mixture of unrelated frequencies, is perceived by the brain as noise, as, for example, the sound of water rushing full force into a bathtub or of wind rattling the shutters.

Every sound also has a certain loudness. You knock on a door. Nobody answers. So you bang harder. By this ordinary action you have unwittingly demonstrated the physical difference between soft and loud sound. Loud sounds are produced by a greater expenditure of energy. Or, to say it the other way around, louder sounds have greater contents of acoustic energy.

Pitch and loudness can be represented as wave patterns. Think of sound pulses as being roughly similar to waves on the surface of a lake. Each wave is then a single pulse, or one cycle. Waves spaced at long intervals (low frequency) would represent low notes. Short ripples would correspond to treble sounds. The height of each wave, which corresponds to its energy content, would represent loudness. In the language of physical measurement, the height of a wave is called its amplitude. And it is the amplitude of the wave, principally, that determines whether we perceive sound as being loud or soft.

Keeping in mind this concept of pitch and loudness as wave patterns, we can more easily make the mental jump from sound to electricity, for the acoustical wave pattern of any music or speech can be imparted to an electric current. The details of this process, which is called modulation, will be discussed in a future column. For the present, we only need to understand that this current, once it has been modulated, carries a representation of the frequency and amplitude of the sound. Thus, sound rides piggy-back on the electric current, which can be amplified, transmitted along wires, imposed on magnetic tape, and broadcast by radio transmitters.

Leading FM Station reports on Scott Multiplex Tuner and Adaptor



Richard L. Kaye, Station Manager of WCRB, using Scott Multiplex Tuner for station monitoring.

"...Outstanding stereo reception...Scott surpassed our greatest expectations..."

FM Station WCRB, Boston's leading good music station, has been broadcasting in multiplex for several months. During this period they have had the opportunity to evaluate many multiplex tuners and adaptors. Here's what they say:

"This letter is to let you know how pleased all of us at WCRB are with the H. H. Scott Multiplex Adaptor Model 335 and the H. H. Scott Multiplex Tuner Model 350. The Scott multiplex tuner and adaptor have surpassed our greatest expectations. They give outstanding stereo reception. The stereo separation, frequency response and low distortion have proven outstanding."

Richard L. Kaye
Station Manager

Many leading FM stations have chosen Scott for use in their monitoring and testing facilities. If you, too, want the finest multiplex equipment ... choose H. H. Scott.



350 FM Stereo (Multiplex) Tuner Scott's widely acclaimed 350 FM Stereo Tuner has the multiplex circuitry built right in. You can use it to receive either FM stereo or regular monophonic FM broadcasts. Scott's Wide-Band design and unique silver-plated front end assure fine reception without distortion, drift, noise or loss of stereo separation. IHFM sensitivity is 2.5 μ v and stereo separation can match exacting FCC transmission specifications. Exclusive filtering circuits on the 350 and all Scott multiplex units permit flawless results when used with any tape recorder. \$199.95*



335 FM Stereo (Multiplex) Adaptor You can instantly convert any Scott tuner, regardless of age or model, to multiplex with the 335 FM Stereo Adaptor. The combination of the 335 and your Scott tuner offers the same flexibility and tape recording features as the 350 FM Stereo Tuner. Optimum performance can be guaranteed only when a Scott tuner and the 335 are used together. \$99.95

Here's What Happy Owners Say:

"Multiplex comes in beautifully with 350 Tuner. I've heard stereo before, but never like this."

Kazunori Yonekura, Castro Valley, California

"I am 50 miles from transmitter and get perfect reception with just my TV antenna. I had (competing brand) multiplex but it didn't work."

John Flower, Concord, California

"... Here in Newburgh I am 100 miles from WGFM. I receive them every evening from 8 to 9 PM. ... My hi-fi equipment is all H. H. Scott. My 310C tuner is 21 months old and has had no maintenance ... not even tube replacement. My 272 Amplifier and 335 Multiplex Adaptor have been trouble-free. Your quality control must be nearly perfect. In my opinion you offer the finest hi-fi components than can be purchased."

Walter L. Bachman, Newburgh, New York

"Finest separation I ever heard."

Daniel M. Wolfe, Jr., San Francisco, California

"All other equipment is H. H. Scott. Reception 40 miles from station is very good."

W. A. Moss, Mountain View, California

"KPEN stereo terrific on Command Records — perfect channel separation."

L. V. Steele, Belmont, California



H.H. SCOTT

H. H. SCOTT INC., DEPT. 245-11
111 Powdermill Rd., Maynard, Mass.

Rush me your new Guide to Custom Stereo and complete information on Scott FM stereo tuners and adaptors.

Name.....

Address.....

City..... State.....

Export: Morhan Exporting Corp., 458 Broadway, N.Y.C.

Canada: Atlas Radio Corp., 50 Wingold Ave., Toronto

*Prices slightly higher West of Rockies



Amazingly fine sound
... fits anywhere!



Kit AS-81

NEW, MINIATURE
HI-FI SPEAKER SYSTEM

Matched, 10 $\frac{3}{4}$ " x 6 $\frac{1}{2}$ " x 6 $\frac{3}{8}$ " 2-way speaker system, has solid bass. Ideal for stereo where economy and compactness are musts. 70 to 14,000 cps. Enclosure completely assembled. In mahogany, walnut or unfinished.

Miniature 2-way System

- Kit AS-81U, Unfin... 6 lbs... \$17.50
- Kit AS-81W, Walnut, 6 lbs... \$19.95
- Kit AS-81M, Mahog.. 6 lbs... \$19.95

Easy to build,
the newest, the
latest from Heath!

DELUXE PUSH-BUTTON
STEREO AMPLIFIER



Kit AA-11

Our finest! A dynamic blend of beauty, professional performance, simplicity. Separate basic and secondary controls; 13 push-button inputs; self-powered; stereo-mono; adjustable input level controls. Baxandall tone controls. 15-30,000 cps. A marvelous value.

- Kit AA-11 Preampfier...
19 lbs. \$84.95



THIS YEAR GIVE

BUILD -ING HEATHKITS IS AS EASY AS DECORATING THE TREE

give a package of pleasure—to yourself or to loved ones

Millions of people have experienced the ease and fun of building Heathkits. All that's needed is the ability to follow tested "check-by-step" directions, a few fun-filled evening hours and the Heathkit builder will be amazed with his results. Nothing . . . but nothing matches the thrill of personal accomplishment. Each Heathkit product carries an unconditional money-back guarantee of satisfactory performance from these "any-one-can-build-them" kits. Whether your gift is to a beginner, hobbyist, amateur or trained technician, there are kits for each. Give pleasure . . . give fun . . . give pride —GIVE A HEATHGIFT.

*now another new extra from Heath
nothing to pay down—convenient terms*

Just send your gift order and take as long as 18 months to pay. We are so certain anyone can build and enjoy the performance of Heathkits that we're attesting to this fact with these new, relaxed credit terms plus the unconditional money-back guarantee. It's an unprecedented offer. Any item from \$25.00 up to \$600.00 can be purchased on the new, easy time pay terms. Complete details are in the new catalog.

HEATH GIFTS

SPECIAL FOR CHRISTMAS

a complete FM Stereo system includes new FM table radio and a new matching Stereo Converter Thrilling FM performance from matching 15" x 8" x 6" assembled walnut units. Apartment sized stereo listening pleasure priced low. Radio has 88 to 108 mc FM coverage, 7 tubes, dual cone "true sound" speaker, AFC control. Handsomely styled, too. Self-powered converter has simple controls; operates 15' or more from radio; master volume control; easily adjusted balance. Or use the new converter with your present FM set for stereo or mono.



Kit GR-21 FM Radio... 16 lbs. **\$59.95**



Kit GRA-21-1 Multiplex... 12 lbs. **\$49.95**

Say Merry Christmas
with this Heathkit
50-watt Stereo Amplifier



Kit AA-100

Out-of-this-world performance! Sparkling styling plus superlative features. Compares to amplifiers priced far higher. Look! 50 watts (25 per channel); inputs for stereo phonographs, tuner, tape recorder, microphones. Six position selector switch for mono or stereo; "stereo reverse"; balance and separation controls. Extra mixed channel speaker output. Power response of ± 1 db 30 cps to 15 kc at 25 watts per channel. A best buy!

Kit AA-100 Stereo Amplifier... 31 lbs. **\$84.95**

Kit AA-201 Economy Stereo Amplifier... 12 lbs. **\$31.95**



Kit AA-201

Heath offers you a wide, wide choice of FM Stereo Systems

There are FM stereo systems to fit every budget and please the listening tastes of the most discriminate. Enjoy Heathkit performance now!

- Kit AJ-30 Deluxe AM-FM Stereo Tuner... 24 lbs. **\$99.95**
- Kit AJ-11 AM-FM Tuner... 19 lbs. **\$69.95**
- Kit AJ-31 FM Tuner... 8 lbs. **\$39.95**
- Kit AC-11 A&B Stereo Converter... 4 lbs. **\$32.50**



Kit AJ-30



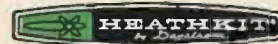
Kit AC-11

our spanking, new 1962
Heath Electronic-Kit
Catalog is
yours—Free!



Send in today for your free 100-page catalog. Over 250 kits (more than 40 are new) in this most complete catalog of kits. Every piece is top quality... save up to 50%. Get a catalog now and receive 1962 Heathkit supplements.

HEATH COMPANY Benton Harbor 40, Michigan



Yes, send me my free 1962 Heathkit Catalog

Please send my Heathgift friend a 1962 catalog, too!

NAME _____

NAME _____

ADDRESS _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

CITY _____ ZONE _____ STATE _____

Ordering instructions: Fill out the order blank. Include charges for parcel post according to weights shown. Express orders shipped delivery charges collect. All prices F. O. B. Benton Harbor, Mich. A 20% deposit is required on all C.O.D. orders. Prices subject to change without notice. Dealer and export prices slightly higher.

Item

Model No.

Price

Order direct by mail or see your Heathkit dealer.

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

This Christmas Give a Heathgift... from the World's Shopping Center for Electronic Kits



BETTMANN ARCHIVE

BEETHOVEN'S "PASTORAL" SYMPHONY

WHEN BEETHOVEN'S first three piano sonatas were published in Vienna in 1796, the printed edition carried an advertisement for a "Grand Symphony" subtitled "A Musical Portrait of Nature" by a Swabian composer named Justin Heinrich Knecht. The symphony by Knecht had first been published about a dozen years earlier, and Sir George Grove has speculated that Beethoven "must often have read Knecht's suggestive titles on the cover of his own sonatas. If so, they lay dormant in his mind . . . until 1808." This was the year in which Beethoven turned from the tension and drama of his Fifth Symphony and composed his own musical portrait of Nature—the Sixth, or "Pastoral," Symphony.

There would seem to be little doubt that Beethoven was influenced, at least subconsciously, by the general programmatic scheme that Knecht had outlined for his five movements:

(1) A beautiful countryside where the sun shines, the soft breezes blow, the streams cross the valley, the birds twitter, a cascade murmurs; a shepherd pipes, the sheep leap, and the shepherdess lets her gentle voice be heard.

(2) The heavens are suddenly darkened, all breathe with difficulty and are afraid; the black clouds pile up, the wind makes a rushing sound, the thunder growls from afar, the storm slowly descends.

(3) The storm, with noise of wind and driving rain, roars with all its force; the tops of the trees murmur, and the torrent rolls down with a terrifying sound.

(4) The storm is appeased little by little; the clouds scatter, and the sky clears.

(5) Nature, in a transport of gladness, raises its voice to heaven, and gives thanks to its Creator in soft and agreeable song.

Beethoven's program is considerably less detailed in its reference to particular sights and sounds, but it does have a similar pattern:

(1) Awakening of serene impressions on arriving in the country.

(2) Scene by the brookside.

(3) Jolly gathering of country folk.

(4) Thunderstorm; tempest.

(5) Shepherd's Song: Gladsome and thankful feeling after the storm.

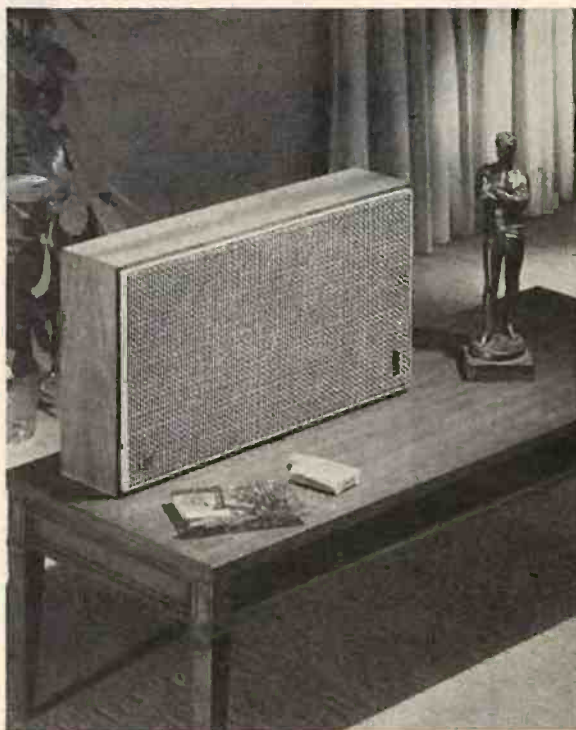
It is interesting to note that Beethoven scaled his instrumental forces in the "Pastoral" Symphony to suit the basic mood of each movement. The first two movements, with their serenity and unruffled calm, call into play only the woodwinds and strings, with no brass except for the horns and no percussion. In the scherzo the texture is brightened by the addition of a trumpet. Piccolo and two trombones, instruments that Beethoven used in a symphony for the first time when he

Jensen's New 3-P Speaker Systems

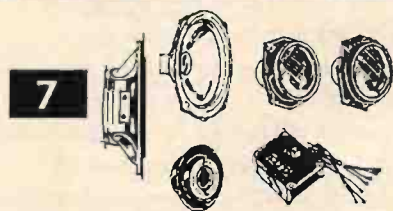
Make Sound Better 7 Ways!

The new Jensen 3-P Speaker Systems make possible improved, smoothly blended, transparent sound PLUS new flexibility in speaker placement never thought possible. You may choose from decorator styling in shelf size . . . or space-saving contemporary slim shelf and super-slim panel—a mere $3\frac{5}{8}$ " from front to back. Seven engineering advances make 3-P Speaker Systems incomparably better:

- 1** Flat plane woofer radiator—100% effective for sound radiation.
- 2** Molded POLYTEC* woofer piston—suppresses vibrational modes.
- 3** POLYTEC* radiators . . . better, in ALL channels.
- 4** Piston diameter more precisely matched to enclosure acoustics.
- 5** Improved transient response—better sound quality.
- 6** New slim components give FULL SIZE sound.



3-P/1 Slim Shelf. Oiled Walnut, $13\frac{1}{4}$ " H; 25" W; $5\frac{1}{2}$ " D
\$119.50



7 5 ALL-NEW SPEAKERS

. . . all with POLYTEC* radiators, complement each other for a new smoothly blended coverage of the complete frequency range. Includes the new 3-P $10\frac{1}{4}$ " woofer; a special 8" midrange; two newly developed tweeters; the sensational SONO-DOME* Ultra-Tweeter, and crossover network. (Available in kit form at \$97.50)

SPECIFICATIONS

Frequency Range: from as low as 20 cycles to beyond audibility. Crossovers: 600; 4,000; 10,000 cps. Power Rating: Speaker 25 watts. Higher rated amplifiers may be used when adjusted to reasonable room levels. Adequate living room level with 12-15 watt amplifier. Impedance: 8 ohms. Control: H-F balance.

WRITE FOR NEW CATALOG 165-G



jensen MANUFACTURING COMPANY
DIVISION OF THE MUTER CO.

6601 S. Laramie Avenue, Chicago 38, Illinois

In Canada: Renfrew Electric Co., Ltd., Toronto

In Mexico: Universal De Mexico, S.A., Mexico, D.F.



3-P/2 Super-Slim Panel.
Oiled Walnut, $28\frac{1}{4}$ " H;
 $21\frac{1}{2}$ " W; $3\frac{3}{4}$ " D—\$139.50



3-P/3 Decorator Shelf,
Danish in Walnut, Cherry
Provincial, Mahogany Traditional,
 $16\frac{1}{2}$ " H; $25\frac{1}{2}$ " W; $11\frac{1}{4}$ " D—\$159.50.
Utility unfinished—\$129.50

*T.M.



Bruno Walter's magnificent interpretation of the "Pastoral" Symphony for Columbia is the preferred recording of the work, but the readings by Monteux on RCA Victor and Klemperer on Angel are also worthy conceptions.

wrote his Fifth, heighten the effect of the storm music in the fourth movement of the "Pastoral," and the trombones are retained, but used sparingly, in the final movement. The timpani make their only appearance in the "Pastoral" in the fourth movement, where Beethoven uses them to evoke the rolls and claps of thunder. Beethoven was later, in *Wellington's Victory*, to indulge in blatant pictorialization, but in the "Pastoral" Symphony his means are at once more subtle and more effective.

THE HISTORY of the "Pastoral" Symphony on records is, in its most significant aspects, a chronicle of Bruno Walter's way with the score. There used to be a Victor black-label 78-rpm album (G-20; long-discontinued), recorded in the mid-1930's, that preserved a performance in which Walter conducted the Vienna Philharmonic Orchestra. His reading of the music was ideal: serene and simple, and obviously the product of loving identification with the music. About a decade later, in 1946, Walter recorded the score for Columbia with the Philadelphia Orchestra; his reading was basically the same as the earlier one, but the Philadelphia players were not so sensitively responsive to his beat as the Viennese had been, nor was the recorded sound anything exceptional. Nevertheless, Columbia ML 4010, to give it its LP number, had values that made it the best available "Pastoral" recording until just about two years ago, when Walter recorded the work yet again, this time in stereo with the orchestra that Columbia recruited for him on the West Coast.

When I reviewed that recording (Columbia MS 6082, ML 5405) in the January, 1959 issue of this magazine, I wrote: "No other conductor now before the public can so successfully deal with the gentle, lyrical aspects of this score without making them sound slightly namby-pamby."

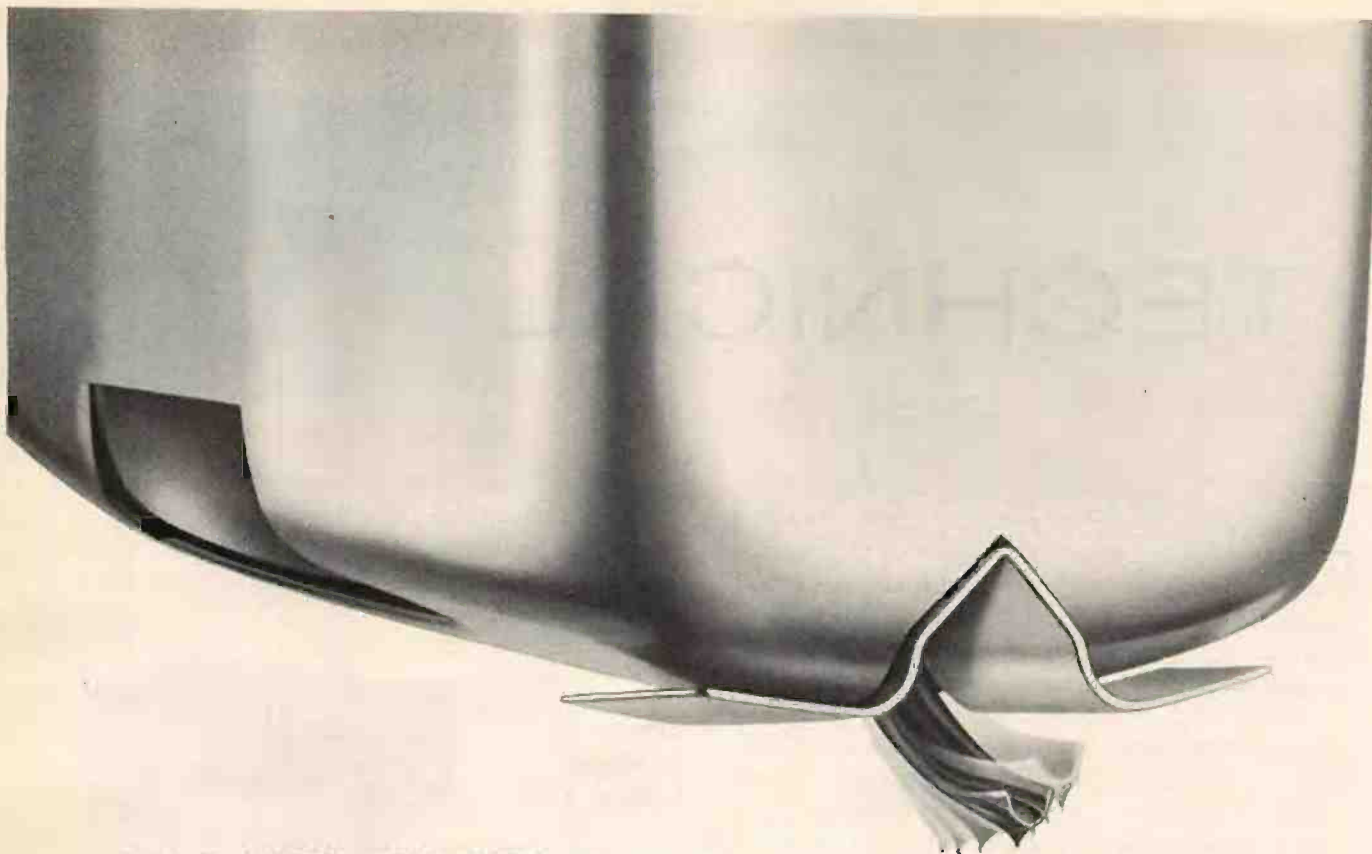
And in listening to the recording several times again for the purposes of this evaluation, I was struck even more forcibly by the supreme nobility and lyric flow of Walter's performance and the superb clarity and definition of the recorded sound.

Another fine performance of the symphony, though not quite on the same exalted level of inspiration as the Walter, is that in which Pierre Monteux conducts the Vienna Philharmonic Orchestra (RCA Victor LSC/LM 2316). Monteux is sensitive to the subtle shadings of nuance and balance, and his reading is distinguished by serenity and sure command. The orchestra plays the music magnificently, as it probably always has, but the recorded sound is neither as vivid nor brilliant as that in the Walter recording.

Just below the Walter and Monteux recordings in my affections is that in which Otto Klemperer conducts the Philharmonia Orchestra (Angel S 35711). Klemperer adopts what now seems a perversely slow tempo in the scherzo, but otherwise he gives a most satisfying account of the score and stamps every page with his own special authority. The reproduction is luminous and full-bodied. Incidentally, both Klemperer and Monteux observe the repeat of the first movement's exposition, while Walter does not.

A radical tempo, but in the opposite direction, also mars Hermann Scherchen's account of the "Pastoral" for Westminster (WST 14049, XWN 18801), for his first movement moves along at such a rapid clip that the music loses much of its relaxed charm. The rest of the performance is perfectly adequate, with well-balanced sound.

Most recently, Epic issued a "Pastoral" in which the Amsterdam Concertgebouw Orchestra is conducted by Wolfgang Sawallisch (BC 1134). The performance is easy-flowing, well played, and well recorded, but Sawallisch cannot yet match the sense of deep commitment to the score that makes Walter's supreme.



UP, DOWN, SIDEWAYS . . . the important difference in an Audio Dynamics' cartridge can be felt with your fingertips

Put your finger to the stylus tip of an Audio Dynamics' Stereo Cartridge. Move that tip around . . . What you feel is compliance. In Audio Dynamics' ADC-1, it is 20×10^{-6} cms/dyne minimum. This compliance, along with a tracking force of less than one gram and an effective stylus mass that measures less than .5 milligrams, represents a design breakthrough by Audio Dynamics' engineers. Result? Now, for the first time, by using any model ADC cartridge, the following *five essentials of true stereo reproduction* are yours:

Essential #1—Highs Free from Peaks & Distortion

Quality stereo cartridges are designed to suppress undesirable peaks and distortions in the high frequency range. These occur when the stylus mass resonates with the vinyl disc. To suppress resonance, since mass cannot be readily reduced, most cartridges are heavily damped.

Damping, however, stiffens the compliance. This creates problems: (1) High tracking forces are required to prevent mistracking and breakup. (2) The suspension becomes non-linear, resulting in distortion.

In one remarkable stroke, Audio Dynamics' engineers lowered the effective stylus mass to just one-half milligram, eliminating forever the previous plaguing need for heavy damping. This spectacular development makes it possible for the stylus tip to resonate with the vinyl disc at a frequency so high, your ear never hears it. Response is smooth . . . the sound clean and "transparent."

Essential #2—Clean & Well-Rounded Bass Tones

With stylus mass lowered and heavy damping eliminated, high compliance and linear suspension are achieved. This results in tone arm resonance so low it is of no consequence. Only the undistorted recorded bass tones come through.

Essential #3—Record Compatibility

When a stylus is stiffened by damping, a heavy tracking force is required to prevent mistracking and breakup. This

causes distortion and record wear. But high compliance and low stylus mass permit Audio Dynamics' cartridges to track at an extremely low force. Tested by Hirsch-Houck Laboratories the ADC-1 registered a tracking force of $\frac{1}{4}$ of a gram. You can forget about distortion and record wear!

Essential #4—Proper Channel Separation

With resonance removed from the audible range, nothing prevents the stylus from following the groove wall's direction of motion. Audio Dynamics' cartridges attain 30 decibels of separation in the critical 50-7000 cps range. Wandering of sound from speaker to speaker is eliminated.

Essential #5—Reduced Surface Noise

Lack of resonances results in greatly reduced surface noise.

The diamond stylus of an ADC cartridge also contributes to this virtue. It has been selected from perfect crystals, super polished and the sides oriented so only the hardest surfaces touch the grooves.

Many, many plays later, when it is necessary to change the stylus, you'll find the entire assembly comes out with a flick of your finger. No tools or special skills are required.

These five essentials for true stereo reproduction result from high compliance, low tracking force, and low stylus mass — qualities inherent in all Audio Dynamics cartridges.

Experience for yourself the performance advantages provided by Audio Dynamics ADC-1 and ADC-2 stereo cartridges! Hear them at your *dealer* today.

The ADC-1 for high quality tone arms—\$49.50.

The ADC-2 for high quality record changers and tone arms—\$37.50.



AUDIO DYNAMICS CORPORATION

1677 Cody Avenue, Ridgewood 27, New York

TECHNICAL TALK

THERE ARE a number of ways to measure an amplifier's power output. The most common method is to increase the output of the amplifier until a certain distortion level, such as 2 per cent, is reached at the frequency of 1,000 cps. This output is then taken as the rated power output of the amplifier. Matters are complicated, however, by the fact that some manufacturers advertise the *peak* power of their amplifiers. Peak power is arrived at simply by multiplying the continuous power by a factor of two, so it can be seen that it has no practical significance.

Just to confuse the situation a bit further, we now have what are called music-power ratings. Let me take a minute to review what music power is—or is supposed to be. On many amplifiers, full-power operation causes a decrease in the supply voltages to the output tubes. This slightly reduces the available continuous power output, as compared to the power that the amplifier can put out in very short bursts. Some manufacturers reason that because the peak levels in musical material are usually of brief duration, the maximum power of an amplifier should be measured under conditions with the supply voltages at their no-signal levels. This, then, is music-power output, and on a given amplifier it may be 10 per cent or so higher than the same amplifier's continuous-power output. The better the regulation of the amplifier's power supply, the more nearly the music-power and continuous-power ratings will coincide.

Much music contains sustained high-level passages that place demanding requirements on an amplifier for extended periods of time, and so, in my opinion, the music-power concept, as it presently exists, does not have much to do with the realities of the situation. Consequently, all of the amplifier power ratings in these equipment reviews will be continuous-power ratings. Further, because most stereo program material has little separation at low frequencies—and thus calls upon both channels to deliver full power simultaneously—I evaluate an amplifier under what I consider to be realistic conditions: with all measurements being made while both channels are driven simultaneously. To be sure, some amplifiers will appear to have

less than their rated output when such stringent test standards are applied. This does not necessarily disparage the reputation of the amplifier or its maker, since totally different criteria may have been used to derive the specifications.

**ALTEC
LANSING
MODEL 353A**



• THE ALTEC LANSING Model 353A is relatively bulky and heavy as integrated stereo amplifiers go these days, weighing some 35 pounds. In it are two 25-watt channels with complete control facilities. Altec supplies rather detailed specifications on the performance of this amplifier in the instruction booklet, and measurements confirmed them in practically every detail. Each channel delivered 25 watts over most of the audio range, from 30 cps to nearly 10,000 cps. Below 30 cps the available power fell to 9 watts at 20 cps, and the high-frequency power response rolled off gently to 15 watts at 20,000 cps. These measurements were made at 2 per cent harmonic distortion, with both channels being driven simultaneously. A clue to the listenability of the 353A was the fact that the intermodulation distortion was very low at normal listening levels—0.2 per cent at 1 watt and 0.65 per cent at 10 watts. At 25 watts per channel, IM reached 1 per cent.

The tone controls, although perfectly adequate for their purpose, had somewhat less range (about 10 db of treble and bass boost and cut) than many I have used. Personally, I consider this a virtue, since excessive boost at the frequency extremes is a common cause of distortion and muddiness. Any program material or listening environment that cannot be corrected with the tone-control range provided in this amplifier is probably incapable of being corrected. The rumble filter had most of its effect at frequencies below 30 cps and was too gradual in its slope to be



by JULIAN D. HIRSCH

of much value. The loudness compensation, which can be switched out, is rather mild, affecting both highs and lows, but it does its job, if you find such compensation desirable, without the boominess that is characteristic of some loudness controls.

The 353A had unusually low hum levels on all inputs, and the hum was inaudible under any conditions, even with maximum volume and bass boost on the phono input. Few integrated amplifiers do as well.

Like most integrated amplifiers, the 353A generates a great deal of heat that must be dissipated. The output tubes are located in a row at the open back, separated from the other tubes and components by a metal shield that deflects their heat rearward. The cabinet has a unique double-walled construction on its top that helps exhaust the warm air. As a result, the cabinet never becomes unduly hot, provided the necessary ventilation is provided at the rear.

I would describe the Altec 353A as a rugged, well-constructed, and honestly rated stereo amplifier, capable of delivering excellent performance in the highest-quality stereo or mono systems. Its price is \$225.00, including cabinet.

FAIRCHILD MODEL 510 COMPANDER



● THE FAIRCHILD Model 510 Compander, which is a combination volume compressor-expander, is a passive device—it contains no tubes or transistors—that is inserted in the signal path at almost any point between the program source and the input to the power amplifier. Its input signal can be of any impedance from 100 ohms to 100,000 ohms and of any level from less than a millivolt to over a volt. Its output should be loaded with 47,000 ohms for maximum expansion of about 8 db. Higher loads, such as 470,000 ohms, will reduce the maximum expansion to about

5 db, but they will not otherwise affect performance.

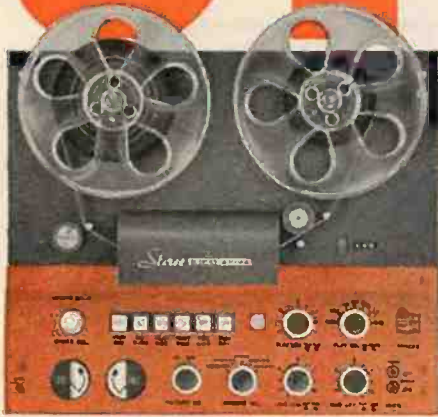
The control signals for each channel of the Compander are taken from the outputs of the power amplifier. Threshold controls that determine the volume level at which expansion takes place are provided for each channel, and a fraction of a volt is sufficient to operate the unit.

I tested the Compander by connecting it to the tape-monitor inputs of a preamplifier so it could be used on all program sources and yet be switched out at will. The unit was loaded with 47,000 ohms to achieve maximum expansion. Insertion loss, and maximum expansion, was 8.5 db. Expansion took place rapidly, at a level controlled by the threshold controls. Compression occurred at the same level and was greater than 20 db at its maximum. The unit was not frequency-selective, and it had no measurable distortion. Full expansion took place when the lower light was lit, and the lighting of the upper light was not accompanied by further expansion. Turning the threshold control up too far actually caused a slight reduction of gain.

In listening tests, the expansion proved very effective on most orchestral music. The attack was so rapid as to be inaudible, and the decay was usually masked in the music. The reproduction of solo instruments and voices was less satisfactory, however, because the abrupt expansion caused an unnatural increase in volume if the program level had increased gradually to the threshold level. The compression mode worked extremely well, and I found it more useful than the expansion mode. It is possible to compress program material to the point where it is clearly audible during soft passages even though the over-all volume is very low. As an aid to the reproduction of background music the Compander is hard to beat.

The Compander, which is priced at \$75.00, is definitely more than just another gadget, but it must be used with discretion if its potentialities are to be realized. One design change that I would like to see would be the inclusion of some means of controlling the amount of expansion; this would add greatly to the Compander's effectiveness.

FM MULTIPLEX STEREO



**TRANSISTORIZED
4-TRACK STEREO TAPE DECK
MODEL RP-100W**

Completely assembled, wired and tested. **\$399.95**

MODEL RP-100K

Semi-kit includes a completely assembled and tested transport, electronics in kit form. **\$299.95**

A top quality stereo tape recorder permits you to build a stereo tape library of your favorite music at low cost. As your musical interests change, you may record the new music that interests you at no additional cost.

Perfect 4-track stereo/mono recording, 4 & 2 track playback. True high fidelity transistor electronics, individual for record & playback, plus separate record & playback heads permitting off-the-tape monitor. 2 recording level meters, mixing, mic & level controls, switched sound-on-sound recording. Electro-dynamically braked supply & take-up reel motors; hysteresis synchronous capstan motor. Individual solenoids for pinch-roller & tape lifters. All-electric, interlocked push-button transport control & interlocked safety "record" pushbutton. Precision tape guidance & sweep loading — no pressure pads. No slurring or tape bounce problems. Digital turns counter. Vertical or horizontal mounting. Modular plug-in construction. An original, exclusive EICO product designed & manufactured in U.S.A. (patents pending).



FM-AM STEREO TUNER ST96
Kit \$89.95 Wired \$129.95
Includes Metal Cover and FET



70-WATT INTEGRATED STEREO AMPLIFIER ST70
Kit \$94.95 Includes Metal Cover Wired \$149.95
40-WATT INTEGRATED STEREO AMPLIFIER ST40
Kit \$79.95 Includes Metal Cover Wired \$129.95

ST96: FM and AM stereo tuners on one compact chassis. Easy-to-assemble: prewired, pre-aligned RF and IF stages for AM and FM. Exclusive precision prewired EYETRONIC® tuning on both AM and FM.

FM TUNER: Switched AFC (Automatic Frequency Control). Sensitivity: 1.5uv for 20db quieting. Frequency Response: 20-15,000 cps ± 1 db. Multiplex-ready: Regular and MX outputs built in.

AM TUNER: Switched "wide" and "narrow" bandpass. High Q filter eliminates 10 kc whistle. Sensitivity: 3uv for 1.0V output at 20db S/N ratio. Frequency Response: 20-9,000 cps ("wide"), 20-4,500 cps ("narrow").

BOTH AMPLIFIERS: Complete stereo centers plus two excellent power amplifiers. Accept, control, and amplify signals from any stereo or mono source.

ST70: Cathode-coupled phase inverter circuitry preceded by a direct-coupled voltage amplifier. Harmonic Distortion: less than 1% from 25-20,000 cps within 1 db of 70 watts. Frequency Response: $\pm 1/2$ db 10-50,000 cps.

ST40: Highly stable Williamson-type power amplifiers. Harmonic Distortion: less than 1% from 40-20,000 cps within 1 db of 40 watts. Frequency Response: $\pm 1/2$ db 12-25,000 cps.



**NEW FM MULTIPLEX
ADAPTOR MX99**
Kit \$39.95
Wired \$64.95
An original EICO
contribution to
the art of FM
Multiplex reception.

Designed for all EICO FM equipment (HFT90, HFT92, ST96) and any other component quality, ratio detector FM tuners having multiplex outputs, the new MX99 incorporates the best features of both matrixing and sampling techniques. It is free of phase-distorting filters and provides the required, or better-than-required, suppression of all spurious signals including SCA (67kc) background music carrier, re-inserted 38kc sub-carrier, 19kc pilot carrier and all harmonics thereof. This is very important for high quality tape recording, where spurious signals can beat against the tape recorder bias oscillator and result in audible spurious tones in a recording. This adaptor will synchronize with any usable output from the FM tuner and will demodulate without significant distortion tuner outputs as high as 7 volts peak-to-peak (2.5 volts RMS).

The MX99 is self-powered, provides entirely automatic stereo/mono operation and includes low impedance cathode follower outputs to permit long lines. An indicator lamp turns on when the station selected is broadcasting multiplex stereo. A separation of 35db between channels is typical across the entire audio spectrum. An over-all gain of two is provided from input to output on stereo, and about unity on mono.

EICO, 3300 N. Blvd., L.I.C. 1, N. Y. NR-11

Send free 32-page catalog & dealer's name

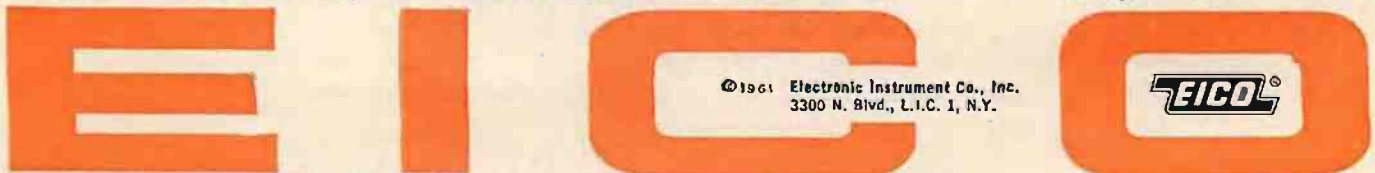
Send new 36-page Guidebook to Hi-Fi for which I enclose 25¢ for postage & handling.

Name

Address

City Zone State

Over 2 MILLION EICO instruments in use.
Most EICO Dealers offer budget terms.
Add 5% in West.



©1961 Electronic Instrument Co., Inc.
3300 N. Blvd., L.I.C. 1, N.Y.





GOVERNMENT AID FOR THE ARTS WHY, WHEN, AND HOW

TODAY practically every city of consequence in Italy and Germany has an opera company that is complete with orchestra, musical and administrative staff, and adequate production facilities. In some theaters there is a regular eleven-month schedule of opera performances, concerts, and plays—all at prices scaled modestly enough to fit the purses of their large and stable audiences. If there are deficits, government funds make them good.

Pretty much the same is true in France, in Austria, in England, in Denmark, in Sweden, in Spain, in Greece, in Switzerland, in Brazil, in Mexico, in Canada, and in a number of other countries. Details differ as to the way, how much, and for precisely what purposes money is allocated, but the pattern is constant: governments—national, state, and municipal—consider support and encouragement of the arts to be one of their important responsibilities.

Yet this viewpoint, so well established as to be taken for granted elsewhere, has not by any means won general acceptance in the United States. In fact, to a good many conservative-minded Americans the idea of government sponsorship of the arts is so unfamiliar, so far out-

by Ken Gilmore

PHOTOS BY FRANCIS Y. DUVAL



GOVERNMENT AID FOR THE ARTS

side the national tradition, as to seem downright sinister. In the past few years, though, the climate of public opinion seems to have been undergoing a gradual change, with increasing numbers of prominent citizens committing themselves to the proposition that the arts, both visual and performing, are a part of our human resources that ought to be conserved and cultivated through appropriations by the Federal Government.

Discussion has been energetic and many-sided, and no doubt it will soon become even livelier, for there are now three separate bills awaiting action by Congress that would in varying ways and degrees involve the Government as a patron of the arts. It may be that even at this early stage "Should the Government support the arts?" is already an academic topic. Perhaps it would be more to the point to ask "When?" and "How?" But none of these questions is settled—surely not the first one—and no decisions are likely to be reached without plenty of open conflict among the holders of a wide range of strong opinions.

AT ONE extreme are those who believe that the Government should be willing to pick up the tab for all of the country's cultural activities. At the other are those who are convinced that Government money would inevitably mean Government control—and "control" in this context serves as an all-purpose doom word that covers every ill from mere philistine kibitzing to the baneful censorship of Big Brother.

The boards of directors of various symphony orchestras are of this second persuasion and have put themselves on record as being grimly opposed to Federal aid in any form. It is easy to scoff that this attitude has less to do with realities than with the board members' collective vanity over their status as arbiters of artistic policy. Nevertheless, there is impressive evidence that when art does come under close bureaucratic supervision the results are often deplorable.

The prime example today is in the Soviet Union, where all art is regarded as a medium for propaganda, and the product of any experimentation that deviates

from officially approved manners of glorifying the Communist ideal is automatically excluded from favor, if not banned outright. As might be expected, much of the music composed and brought to public notice under such conditions has turned out to be sterile and repetitive. The performing arts, nourished on the repertoire of the past, have fared better, it is true; but not even the brilliance of a Sviatoslav Richter or the superb ensemble of a Bolshoi Theatre Ballet can make up for the creative restrictions imposed by a totalitarian system on painters, writers, and composers. Matters are little better in the other countries behind the Iron Curtain.

Pessimists to the contrary, however, it seems most unlikely that the Soviet model would be likely to be reproduced in this country, however entangled the Government might become in the financing of the arts. There are simply too many, and too diverse, points of view for any such rigid codification to be agreed on. But a subtler danger would have to be guarded against, an example of which is provided by the case of Austria.

At first glance, Austria might seem to be an artistic utopia, and many consider it just that. In 1958, the government spent some \$5,800,000 on its four state theaters in Vienna—a substantial bite out of its national budget of a billion-and-a-half, and more than it spent on its foreign service. Because they are liberally supported with government funds, the Vienna and Salzburg opera houses know no restrictions on production expenses and rehearsal time. As many as seventy-five rehearsals for an important production are not considered excessive, and other production elements are treated with the same lavish hand.

But all is not happy in this outwardly idyllic picture. Since the government finances music, political machinations inevitably seem to make themselves felt in matters that should be subject to artistic judgment alone. Once appointed, the director of the Vienna Staatsoper is responsible only to Parliament and the Ministry of Finance for the use he makes of the funds placed at his disposal, and when he is a man of such drive and ability as Herbert von Karajan, extremely high levels of performance can be reached. But when the men appointed to such powerful positions are merely politically acceptable mediocrities, as happened immediately after the Second World War, the musical life of the city is liable to sag into the same sort of doldrums as any other petty bureaucracy.

SUCH a mixture of politics with art has other manifestations that result in both good and bad effects. Under the Austrian system, for example, many orchestra musicians are civil servants. This gives them the security of a steady, year-round job from which

they cannot be discharged. Thus nothing outside their artistic conscience prevents them from goldbricking on the job. Although the morale—and consequently the level of performance—of an orchestra like the Vienna Philharmonic is presently very high, it has not always been so over the past decade and a half.

This tendency of the mixture of politics and art to produce a mediocre if not downright bad product is not unique to Austria. But neither is the Austrian approach the only one to government support for the arts. In England, for example, politicians are models of restraint when it comes to artistic matters. The British Parliament appropriates several million pounds annually to the Exchequer (Treasurer of British Government) for allocation by the Arts Council of Great Britain to the various fields of the arts. The Arts Council, which is composed of citizens with experience in the arts, is responsible for its decisions to the Exchequer and not to Parliament. Its members are not government employees who are subject to political pressure or who have vested interests in retaining their office. Parliament may vote against future grants, but it cannot interfere with the ways in which the money is spent.

Under this system, the British support the London Philharmonic, the Liverpool and Birmingham symphonies, the Royal Ballet, the Old Vic, and several other orchestras and traveling theater companies that take theater to Britons who live in rural areas.

OF COURSE, such a system still contains dangers, no matter how conscientiously it is administered. In the visual arts, particularly, government support tends to breed "committee" art. Commenting on this particular danger, Russell Lynes, the editor of *Harper's* magazine, expressed these views during a television debate earlier this year: "Direct government subsidy inevitably means a ministry of fine arts. It means a committee of experts to administer, to advise, to plan programs, to initiate surveys, and to do those other things that government committees are committed to do. Let me make myself clear. I am not afraid of creeping socialism in the arts. I am afraid of creeping philistinism and creeping mediocrity. It would be considered important on such a commission that not only all arts be represented but all shades of artistic opinion. What would be the result of this? 'I'll give you one abstract painting if you will give me one Vermont landscape and a still life.' This is committee art. It promotes compromise. It tends to perpetuate the correct and the conservative."

It is true that someone must choose which art to buy, which to support. Even a committee composed of artists is no guarantee of good results. Usually the judges are older, respected artists who look askance

at progressive or abstract work. In some countries the fine-arts officials have almost autocratic control and are inclined to play it safe to retain their positions. The "angry young men" of the arts who seek new forms of expression are likely to be considered misfits. Yet from these artists the creative genius of tomorrow is most likely to spring.

The problem, though difficult, is not insoluble. One approach that would go far toward eliminating—or at least minimizing—the dangers of such a system in this country would be to set up a decentralized system for distributing support—the equivalent of a separate Arts Council on the British pattern for each state.

ANOTHER QUESTION that is often raised by opponents of Federal aid to the arts is: Do we really need such support? Our widely publicized "cultural explosion" is apparently evidence that art is doing quite nicely without government help. We have more than one thousand symphony orchestras, over half the world's total. Concert attendance is at an all-time high. Local ballet groups by the score have been formed across the country. Tours by professional groups attract standing-room-only crowds. We have so many Sunday painters that American firms find it expedient to turn out only the cheaper grades of pigments, forcing the professional artist to buy the higher-quality paints he needs from foreign sources.

The total picture, however, is far from being as bright as it seems on the surface. The fact is, the professional artist, to whom we must ultimately turn for the continuing richness of our national artistic life, is frequently hard pressed by the economic structure that surrounds the arts. Symphony musicians, for example—with the exception of those who are employed in the top half-dozen orchestras—earn an annual average income of only \$1,800. The financial plight of most of our orchestras affects the cultural life of the community and the nation in another way. With short seasons and lack of rehearsal time, few orchestras can afford to premiere new works, thus stifling the initiative of our young composers. Even our glamorous, successful institutions are in a jam. Said Rudolf Bing, even before the recent crisis at the Metropolitan Opera: "What we need is a Marshall Plan for the Metropolitan."

In other fields the situation is equally dismal.





GOVERNMENT AID FOR THE ARTS

Amateur theaters have recently sprung up in great numbers, but professional theater has gone steadily downhill. In 1880, for example, some 250 theater companies were operating in the United States. Today, less than a dozen exist. New York City, the theatrical center of the country, hasn't seen a new theater being built since 1928.

BACKERS of Federal aid to the arts are aware that the very term "subsidy" sounds vaguely un-American to many people. Yet we as a nation are surrounded by subsidy. Our Government subsidizes farmers to the amount of some \$3.5 billion a year because it feels that they are vital to the nation. Businessmen are subsidized in the amount of more than \$500 million a year by the Post Office Department. Airlines and maritime carriers are subsidized to almost the same extent.

Why should Government support these groups, not to mention libraries, museums, and historical exhibits, but not symphony orchestras? Is a ballet company less of a national treasure than a national park or monument? Are the arts not a valuable part of our national heritage and culture?

Apparently many people in this country are finally coming around to the idea that the arts are treasures indeed—that music, dance, and painting are not simply diverting escapes from reality but are an essential part of a full life. The slowness with which this concept has been accepted in this country is perhaps best explained by Peggy Wood, President of the American National Theater and Academy (ANTA). "The real trouble, I fear," says Miss Wood, "has been the result of the blight of the Puritans who considered all art frivolous and the performing arts but manifestations of the devil. We may not be consciously aware of our former reluctance to accept the arts as vital to our

society, but it is there in the unconscious just the same. Congress cannot subconsciously justify subsidizing the arts because its atavistic conscience cannot justify spending the taxpayers' money on frivolities."

WE ARE, of course, cracking out of the old Puritan shell. Our "cultural explosion" is one manifestation of this new feeling of liberation. There is little doubt that the next step will be the bestowing of official blessing—and support—on the arts.

Even within the last four years, the shift in both private and public opinion has been dramatic. To illustrate this, five years ago, in the summer of 1956, more than three hundred prominent men and women in the arts—many of them internationally famous—signed and sent to Congress a document that urged the establishment of a Federal Advisory Commission on the Arts. Had a comparable document on practically any subject at all been presented to the lawmakers by a similarly distinguished group of Americans representing business or sports, it would have probably been headline news. Yet the artists' petition made no visible impression on either Congress or the newspapers. "It bombarded the ears of the populace with all the stridency of a feather falling on velvet," said theater director Tyrone Guthrie.

Since then, public and congressional opinion has been changing rapidly. Harold Weston, Chairman of the National Council on the Arts and Government, which is probably the most influential organization involved in the fight to gain Government support for the arts, observed recently in his annual report to the group: "The climate in Washington has noticeably improved for the arts. New frontiers in the relationship of government to the arts in the United States seem to be close at hand."

President Kennedy, by inviting Marian Anderson and Robert Frost to participate in his inauguration, did much to establish the connection between art and Government in many American minds. Last year, in a letter to *Equity* magazine, then-candidate Kennedy placed his position on the record: "When so many other nations officially recognize and support the performing arts as part of their national cultural heritage," he wrote, "it seems to me unfortunate that the United States has been so slow in coming to a similar recognition." The President also has before him a proposal to call a White House Conference on Government and the Arts. It would plan how Government could best encourage the arts without stifling individual initiative.

Although our Government has tended in the past to remain aloof from direct support for the arts, it has supported various endeavors indirectly for many years. Both the Federal Government and some state

governments have contributed billions of dollars to the arts through special deductability provisions in income-tax laws. Many of our museums, symphonies, art centers, and art schools owe their existence to these provisions.

Even the principle of direct Government aid has begun to take root in recent years. We have been sending artists abroad as a propaganda maneuver for several years now, thus helping to support individual performers. Congress has laid the groundwork for a National Cultural Center in Washington and has set aside the land on which it can be built. Although the money must be privately raised, the gift of the land established a principle.

Now, at least three major proposals that would involve the Government even more directly in aid to the arts are before Congress. The first would create a Federal Advisory Council on the Arts. This was proposed by former President Eisenhower in 1955, unanimously approved by the Senate in 1956, but rejected by the House. Last fall, both presidential candidates supported the measure, and a plank in the Democratic Platform endorsed it. Such a council, composed of citizens experienced in the arts, would advise both Congress and the Administration in matters relating to the arts. Because it would have no funds for direct aid, there would be little danger of its wielding too much control.

The second measure under consideration is the proposed National Cultural Development Act, which would encourage and stimulate art activities on the local level. It would authorize an appropriation of up to \$100,000 a year for any state that had a suitable art agency and that proposed specific plans for using the money. The state would have to provide matching funds, and more if possible. This plan would leave to the state agencies just what should be done and how, and it is hoped that it would lead to a situation, similar to that in Italy and Germany, whereby most opera houses would be supported by local, rather than national, bodies.

A third proposal would set up a United States Art Foundation, which would promote live performances and art exhibitions in areas where they would otherwise not be available. A ballet company, for example, could make a tour of smaller cities and towns, and the Foundation would make up the difference between receipts and expenses. As a starter, the Foundation would have \$10,000,000 a year to work with.

Of these proposals, the first two seem to have the greatest support at this time. An advisory council to survey the need in various areas and to coordinate activities on a national level would be a worth while first step. The National Cultural Development Act

would, by dispensing its aid through state commissions, help insulate recipients of the aid from national political pressures.

MEANWHILE, the drive for support of the arts continues on other levels. Last March, the Washington State Legislature authorized and the Governor appointed a State Art Commission. New York State has established a State Council on the Arts; this year, \$450,000 was appropriated for the Council, primarily to allow it to bring art exhibitions to up-state areas that seldom see them. Some fifteen other states have recently set up art commissions of one kind or another.

What effect will this movement ultimately have on the cultural life of our country? Already, the answer is beginning to appear. Because of the help of municipal and state governments we already see an occasional tour by a repertory theater company, the strengthening of a local symphony and the establishment of others. Undoubtedly the pace will accelerate. Traveling art exhibits will show up in areas that have rarely had the opportunity of viewing original works of art at first hand. With increasing interest in the field, more young people will be drawn into artistic careers. Music, theatre, and the other arts will make appearances in the many sections of our country that are at present cultural deserts.

Gradually, over a period of years, a well-planned, efficiently run program will create a different artistic climate in America—a climate where the arts will flourish vigorously in every corner, where creativity will come to full flower, and where music, dance, painting, poetry, and all the arts will assume their proper places, not as window dressing, but as one of the basic necessities of a civilized society.

Ken Gilmore, who combines an engineering background with an informed interest in the arts, may be remembered by our readers for his articles on transistor hi-fi (January, 1961) and the Siena piano (September, 1960). A highly versatile free-lance writer, he contributes to such diverse publications as Reader's Digest, Popular Science, and Popular Electronics.



INSTALLATION OF THE MONTH



Stereo from a Bookcase

THE STEREO sound system in the Edwin Sherrys' Columbus, Ohio, home had its origin in Mrs. Sherry's desire for a radio that would allow her to listen to a background of good music while she did homework for her classes in painting at the Columbus Academy of Art and Design. At first they considered installing an elaborate cabinet in the living room, but dropped the idea when a piano for their oldest daughter took up the available space. Then they decided on a component installation in their informally decorated family room, where most of the equipment could be built into an existing cupboard.

Not until Mr. Sherry set himself to build bookshelves

in the family room, however, was he able to find a convenient location for his AR-2 speakers, which he had at first placed on the floor on either side of the fireplace. Mr. Sherry's solution was to build one speaker into the bookshelf and, by cutting into the rear of a kitchen cabinet, to set the other into the dividing wall between the family room and the kitchen.

The Sherrys play their records on a Garrard RC88 record changer that is equipped with a Shure M7D stereo cartridge. For the most part, however, the family listens to the AM and FM programs picked up by their Bell 2425 stereo receiver, which regularly brings in all the stations within fifty miles of Columbus.

THE PLACE OF BEL CANTO TODAY

by Joan Sutherland

WHAT IS bel canto? I believe that it is the essence of opera. The mere words mean "beautiful song," but in speaking of bel canto we evoke two centuries of great singers and the art of pure singing—an art that we today inherit, an art for which years of study are necessary, an art in which perfection is never reached. But bel canto does not belong only to the past. I am sure that today we are on the verge of a wonderful new era of singing, and that the opera audience wants more than ever to hear great singing, being no longer content with fantastic spectacles indifferently sung. And singers themselves, knowing this, want to learn more than ever about their art.

Every period has had its famous singers. In the eighteenth century there were Farinelli, Francesca Cuzzoni, Aloysia Weber; in the nineteenth century, Angelica Catalani, Giuditta Pasta, Maria Malibran, Giulia Grisi, Jenny Lind, Pauline Viardot-Garcia, Adelina Patti; and earlier in our own century, many others whose names are still well known. As for the singers of today, the public of today, and especially of tomorrow, will decide their reputations.

There are, of course, many critics who look only to the past, but, personally, I doubt that the singing of the past was more lustrous than that of the present. Certainly singers in the eighteenth century cultivated a far more florid technique, but, then, they had much smaller orchestras to contend with, so that there was no need to sacrifice flexibility and quality of tone in favor of extreme volume.

The rise in importance of the orchestra, culminating in the decadent Romanticism of the late nineteenth century—as differentiated from the great tradition of the early nineteenth century—might well have meant the ruin of bel canto; but there have always been disciples to keep the art alive. I think that the greatest dangers to singers today are the overlarge orchestra and the insensitive, autocratic conductor who neither understands nor loves the art of song. Did Malibran or Rubini ever have to sing against an orchestra of eighty or one hundred players? Of course not. Today we are



London Records

THE PLACE OF BEL CANTO TODAY

expected to sing the same operas that these people sang, but with twice or three times as much noise coming out of the pit. If we complain, we are told sarcastically that we are behaving like prime donne. I say: Long live the prima donna.

FOR my part, I feel a loyalty to the public. They pay a great deal of money to hear me sing, and I certainly do not want to disappoint them. However, the public should learn to realize that singers, no matter how beautiful their voices, how great their technical skills, are human beings. Under the best of circumstances, it is not always easy to sing one's most beautiful, but when an opera becomes a fight in public between the singer and the conductor, that performance becomes an impossibility. The conductor must be an accompanist. My very dear Maestro Tullio Serafin said to me one day when I asked his advice concerning a tempo in *I Puritani*: "My dear, you are an artist. Sing whatever tempo you feel to be correct, and I will accompany you." And how he accompanied! He inspired and helped and never made me do anything I did not feel was perfectly natural. How I have loved singing with him in Donizetti's *Lucia di Lammermoor*, in Bellini's *I Puritani* and *La Sonnambula*—wonderful, unforgettable experiences.

On the other hand, last May I took leave of the Tea-

tro Le Fenice in Venice because of disagreement with a conductor. The opera was *La Sonnambula*, one of the greatest bel canto scores in the entire soprano repertoire. When I arrived at the opera house I found that the first night had been set forward three days. I thereupon asked the conductor to rehearse with me at the piano before we rehearsed with the orchestra. He refused, saying there was no need.

But at the orchestra rehearsal the tempos were different from mine for all the major numbers of the opera. I asked the conductor to try to see whether we could compromise a little, but his reply was, "I am the maestro here." So I left, preferring to disappoint the public in that way rather than to sing what I believed to be incorrect.

So some elements of the press called me "*La Capriciosa*," and so on. If being unwilling to sing my roles at all unless I can sing them in what I feel to be the spirit of the composer is being capricious, then I am indeed capricious.

At La Scala, I sang Bellini's *Beatrice di Tenda*, the opera in which I had made my New York debut last March, a work that had remained virtually unperformed for a hundred years. A little before arriving in Milan, I was informed that the final caballetta for soprano, the heroic bravura closing of the opera, just before Beatrice goes to the scaffold, was to be cut; the

In the title role of Donizetti's Beatrice di Tenda, Miss Sutherland made her debuts in New York and at La Scala. LONDON RECORDS





John Sutherland responds to the rapturous applause of a London Prom audience in Royal Albert Hall, following her singing of arias by Handel and Donizetti.

LONDON RECORDS

conductor did not like it, and he had provided for another ending. I was told also that a duet, not in the original score, was to be inserted in the final scene. Bellini, it is true, sketched a few fragments of melody after the first presentation of the opera, but he had never orchestrated or even harmonized them. For this Milan production these sketches had been scored for the occasion with harmonies that I felt were better suited to the French Impressionists than to Bellini. I then told the management of La Scala that I would prefer not to sing at all rather than agree to such a version of this beautiful work. The opera house authorities this time took my part, and the opera was performed as Bellini wrote it, but with another conductor.

EVERY AGE tends to overstate the glories of the past and to belittle the present. However, as Tosi, in his fascinating book *Opinions on Singers Ancient and Modern*, published in 1723, says, "Whoever will study must seek out the best and find it wherever it is without giving importance as to whether it be the style of fifteen or twenty years ago or the style of today. Because good, like bad, exists in all periods—it is enough to know this, and find it and profit by it."

Still many critics of today delight in writing articles about the great singers of the past, and many of these are nothing but eulogies from start to finish, full of judgments based on wishful thinking and wishful hearing rather than on what is actually to be heard. For example, a certain critic, writing of my recent recording of Queen Marguerite's aria from Meyerbeer's *Les Huguenots*, wrote that my interpretation was not as brilliant as Melba's. I don't doubt for an instant that this may be so, but what I object to is the fact that this particular critic is younger than I am and therefore certainly never heard Dame Nellie in person, and the only memento she has left us of this aria is an ancient

Mapleson cylinder recorded from the fifties at the Metropolitan. I have a copy of this recording myself, and I defy anyone who hasn't read the title to even tell what aria she is singing, so scratchy, noisy, and ancient is the sound.

In our century we are still suffering from the effects of the music of Wagner and Strauss, who almost brought about the downfall of bel canto with their enormous orchestras and inhumanly heavy scoring. As for myself, I have no desire to sing either Wagner or Strauss, because I see no point in screaming every other night against such odds. If I really had my way (and, believe me, I should like to have it far more often than I do) I would never sing with an orchestra of more than fifty players. Of course there are conductors who can maintain perfect control of very large orchestras, but they are few. What a blissful life it would be for a singer to always be able to sing with sympathetic conductors! Happily they do exist.

Then there are many other problems for singers. At Covent Garden recently, an internationally famous soprano was severely booed after a performance. I am not suggesting that her performance was above criticism, but I do suggest that the public might think well before showing disapproval in this manner. Withholding of applause indicates disapproval quite as effectively. Women singers, especially, have their problems; there are inevitably times when one does not feel well, but it is not always possible to cancel a performance simply because a singer knows that for the time being her voice is not in top form.

Today, also, there is the problem of recording. This, to me, is the most tiring part of a singer's life. Most people seem to think that making a recording is all very easy, since if one makes a mistake that particular section can be repeated. What they don't realize is that when, for instance, the soprano sings well the tenor

THE PLACE OF BEL CANTO TODAY

may make a mistake (or, of course, vice versa), that when both sing well the balance between singers and instruments may be technically faulty, and that when everything appears to be going perfectly a violinist may drop his bow. And so everybody has to do the same passage over and over again, and the repetition becomes most exhausting.

Last year I recorded the Mad Scene from Thomas' *Hamlet* in the Kingsway Hall, London, and in a cadenza I sang a high E natural that was probably the best E natural I shall ever sing in my life. But just at the crucial moment a plane flew over the hall and was distinctly audible throughout the note. So I had to do it again. The second E wasn't bad, but it wasn't the same, either, and I really felt heartbroken.

PERHAPS I've been grumbling too much. Actually I do find my bel canto life fascinating, and I feel honored to be able to contribute to the revival of the great glories of the past. Handel's *Alcina* and *Rodelinda*, Bellini's *Beatrice di Tenda*—what glorious works they are! And I find so much more pleasure in breathing life once again into these wonderful masterpieces than

—the addition to the melody of certain *floriture*. This can be very dangerous, but it can also be unbelievably beautiful. I am about to record Handel's *Messiah*, and I intend to decorate the vocal line as I believe Handel intended to be done, and as certainly was done in the eighteenth century. Many people will not like the unfamiliar effect, but I hope many others will, and I do believe that only through such ornamentation can singers begin to capture the true spirit of music of Handel's time.

I SHOULD like to encourage younger singers to be adventurous in this matter of decoration, but first they should study the instrumental music of the period and the performances of its great exponents. Above all, I would urge them to retain their own individual styles; if they make mistakes in trying, no matter; keep trying. What distinguishes one great singer from another is the individuality of the voice and the style. So all young singers should first study books, then study famous models, and then think for themselves.

The greatest period of bel canto writing has, of course, been the eighteenth century and the first half of the nineteenth century, and there remains much of this superb literature yet to be explored. The multitude of Handel operas remain relatively unknown, and there are many works of Vivaldi and Cimarosa that are completely unheard of, many neglected masterpieces by Donizetti and Rossini. Probably the reason for this neglect is the decline in florid technique among singers with the larger and more dramatic voices, especially male singers. In Handel's day, a bass voice was expected to be as agile as a coloratura soprano—that is, as what we now call a coloratura soprano. In earlier times there were no such subclassifications of the soprano voice. These came later, in France, during the Second Empire.

I now seem to be writing only about the past, but we must of necessity study the past in order to emulate its greatness.

I hope that in the future I shall be able to participate in bringing to new life many of the vanished glories of bel canto. Also, I hope that composers of our own time will study intensively the old vocal writings, especially those of Handel and Bellini. I would be so very happy to sing again in a modern opera where there would be a vocal line that was beautiful and that was not destroyed by an overbearing orchestration.

So there is much to which I can look forward. The one frustration in my life is that I shall never attain the perfection I seek.

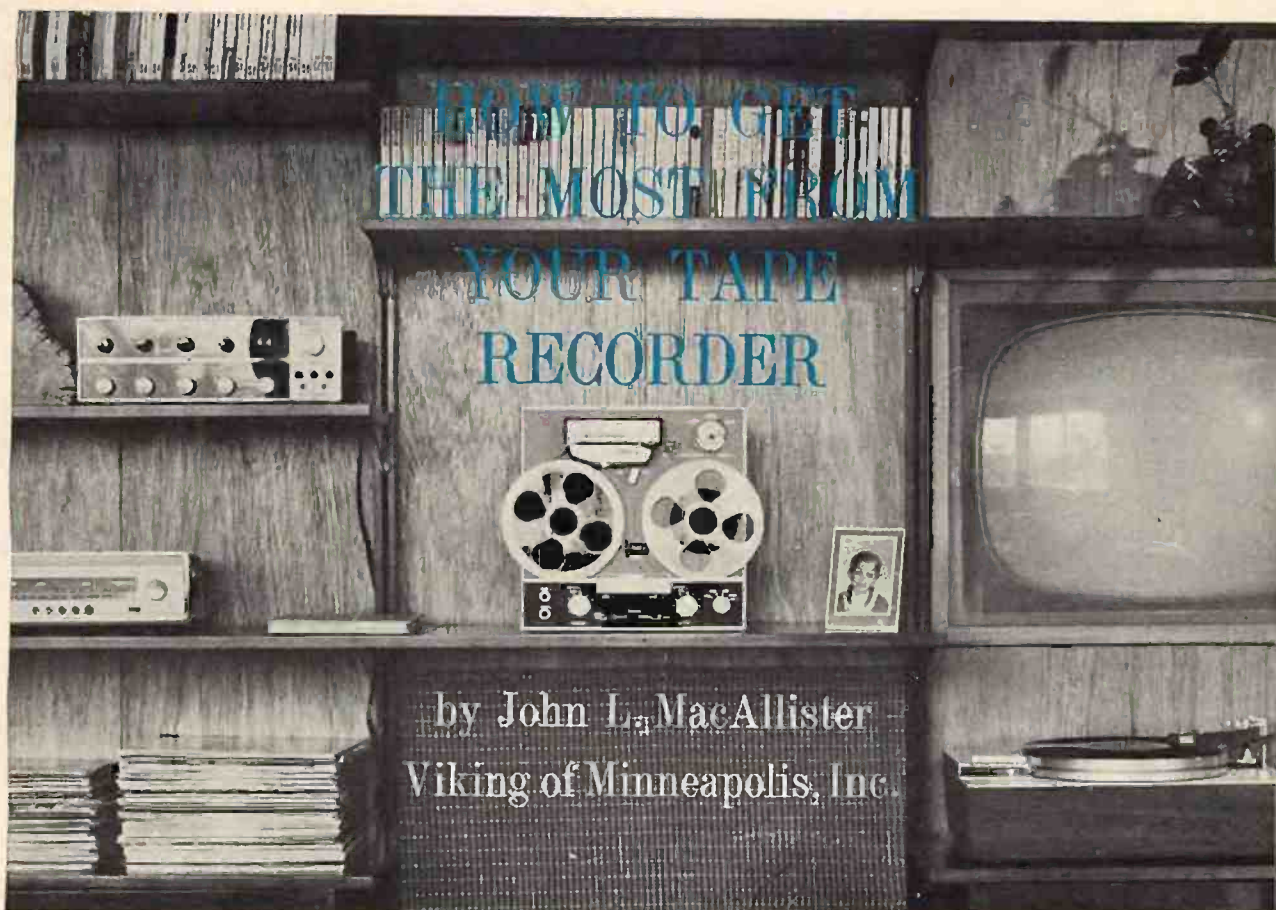


HOUSTON ROGERS

Joan Sutherland in one of her favorite bravura roles—Amina in Bellini's *La Sonnambula*.

in repeating *Madame Butterfly* or *Aida* for the thousandth time. I could not begin to describe the emotion I felt when I sang the original finale to *I Puritani* for the first time since the days of Malibran.

Part of the art of bel canto is, of course, decoration



WHEN THEY FIRST became available, only a little more than a decade ago, home tape recorders were mostly regarded as novelty toys that provided a bit of self-conscious fun at parties and perpetuated junior's first pronouncements. In view of their limitations of fidelity, they were of little use to the person who had a serious interest in music, and as soon as their novelty had worn off, they were usually stored away at the back of the closet, in company with aging tennis rackets, fishing rods, and the autographed football.

Today's tape recorder is a wholly different affair. Its level of performance entitles it to a status of equality with the most prestigious high-fidelity components. In fact, it is often regarded as the crowning touch to a music system because it acts as a memory for a high-fidelity installation. It lets you copy records borrowed from your friends or from lending libraries or broadcast on the air, and its potentialities for live recording are limited only by your imagination. And if you are learning to play an instrument or to speak a foreign language, a tape recorder is a patient and effective teacher. There is no question that you can get a lot from a tape recorder; but to get the most, you should

keep in mind a few basic procedures and suggestions.

The first requirement for getting optimum performance from any recorder is that you hook it up properly to the rest of your sound system. In some installations, the playback head feeds the signal from the tape directly to the tape-head inputs of the high-fidelity system. This playback arrangement is satisfactory if the audio amplifier or preamp has the necessary gain and if it provides the correct playback equalization. Some amplifiers or preamps have a switch for choosing the correct equalization for either 7½- or 3¾-ips tape. If your system is not so equipped, the equalization for the tape-head inputs is probably for 7½-ips tape, which is now standard for high-quality tape recordings.

Tape recorders that have built-in playback pre-amplifiers usually provide the correct output equalization at either speed. Being equalized, the output of such tape recorders should be connected to an input that has a correspondingly flat response (usually marked "Tape In"). In addition, tape decks usually also have output connections directly from the playback heads that bypass the internal preamp. You can thus experiment with both methods of connecting the

HOW TO GET THE MOST FROM YOUR TAPE RECORDER

tape playback to your sound system, determining by trial which works best in your particular case.

As for input connections to the recorder, most audio amplifiers and preamplifiers have outputs marked "Tape Out." A cable from these to the recorder's input feeds any program that is playing over the high-fidelity system—radio, disc, or TV—to the tape recorder.

IN INSTALLING your recorder, the right sort of ground connection can help reduce hum. Running a ground wire from the chassis of the tape recorder to a convenient pipe or linking the chassis of the recorder with the chassis of the other components, may reduce hum. On the other hand, either procedure may cause a so-called ground loop, which will greatly increase the hum level. An AC voltmeter can be connected to the tape-recorder's output to measure the amounts of hum that result from different kinds of grounding. This is a convenient method of determining the conditions for minimum hum.

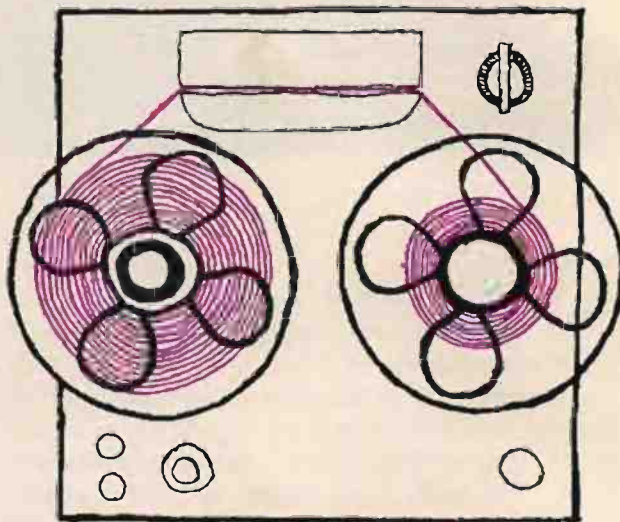
Remember that the signal voltage taken directly from the tape head is extremely low—approximately one thousandth of a volt—and is susceptible to the intrusion of hum. The use of shielded connecting cables to the audio amplifier is necessary to preserve a quiet background, and the cables should be kept at a distance from possible hum sources, such as power cords, transformers, and so on.

If you want to play both two-track and four-track tapes, it is an advantage to have a machine that provides for vertical adjustment of the playback head. By moving the head up and down about 1/32 of an inch, you can align it to the slightly different track positions of two-track or four-track tapes. Separate playback heads for two-track and four-track tapes are preferred by highly critical listeners who have a considerable number of two-track tapes because they provide greater dynamic range with less hiss when played with two-track heads. On tape recorders that allow room for mounting additional heads, you can add an extra playback head so that each kind of tape can be played through the type of head best suited to it.

The number of heads a tape recorder has is, in

fact, a good index of its capabilities. Two-head models combine record and playback functions in a single head (the second head is the erase head), while three-head models have separate record and playback heads, which allows the gap dimensions of each head to be optimally designed for its task. One of the most important operating advantages of a three-head tape recorder, however, is that it permits you to monitor your tape during the recording process. The separate playback head plays back the tape that was recorded a moment earlier. By flipping the "Tape Monitor" switch on the amplifier back and forth, you can alternately listen to the signal as it appears at the tape-recorder input and as it appears on the tape itself. Any discrepancy in quality between the original signal and the final recording is then immediately apparent, and you can make corrective adjustment of the controls. For instance, the recording bias can be altered until it corresponds precisely to the requirements of the kind of tape being used.

Aside from its ordinary uses, a tape recorder lends itself to various special applications. For instance, you



need not always listen to the program you are recording. If a broadcast takes place at a time when you are busy, just let your recorder take it down with the loudspeaker mute. Later, when your attention is free, you can listen to the tape.

Actually, you can carry absentee recording a step further by including an electric timer in the system. Simply connect the timer to the main power switch of your installation, preset all the controls, and your sound system will record radio programs while you are away. On returning home, you can then listen to programs that you would otherwise have missed. A tape recorder so used can make any broadcast schedule suit your convenience.

If you have a multitrack recorder with at least three heads, you can explore the possibilities of sound-on-sound recording, which means recording on one track while listening to another. Later you can combine the two tracks onto a composite track and, perhaps, start all over again, this time adding new material to the composite track. You can become a one-man band, a quartet, or a chorus. Or if your ambitions are more modest, you can play duets with yourself.

Aside from such amusing stunts, sound-on-sound recording also offers the possibility of making interesting sound montages or of adding comment or narration to musical passages, and it can also serve as a valuable teaching device in learning to play an instrument. Put Rubinstein on one track and then try to match him on the other. The results may be discouraging, but they will surely be instructive.

An adaptation of this technique can be employed in studying languages. The usual practice is to record the lesson on one stereo track and the student's responses on the other. Then, for evaluation of progress, or for comparison, both channels can be played simultaneously. Also, in the process of transferring a language record to tape, the pauses on the record can be lengthened at will simply by stopping the turntable at the appropriate times.

The introduction of FM stereo broadcasting opens new horizons for the owners of stereo recorders. Of course, recording stereo off the air has previously been feasible in localities where AM-FM stereocasts were available, but the use of dissimilar transmission methods made it difficult to obtain matched channels. FM stereo allows you to tape stereo broadcasts in which both channels are equal in frequency response, dynamic range, and signal-to-noise ratio. Filters that operate in the ultrasonic range are included in most tuners and recorders to prevent interference of the multiplex sub-carrier with the bias frequency of the tape recorder.

THE SECRET of quality tape recordings lies perhaps less in recording procedure than in proper maintenance of the equipment. Fuzzy sound is often caused by oxide particles that rub off from the tape and foul the heads. To prevent this, set up a cleaning schedule for the record and playback heads. The importance of this cannot be overstressed. If your recorder has four-track heads, which have tiny gaps, it might be a good idea to clean them after every other reel with a bit of gauze or a cotton applicator swab that has been moistened with alcohol or a head-cleaning fluid. And while you are at it, clean the capstan, the roller that holds the tape against the capstan, and the various tape guides on which oxide particles may have been deposited.

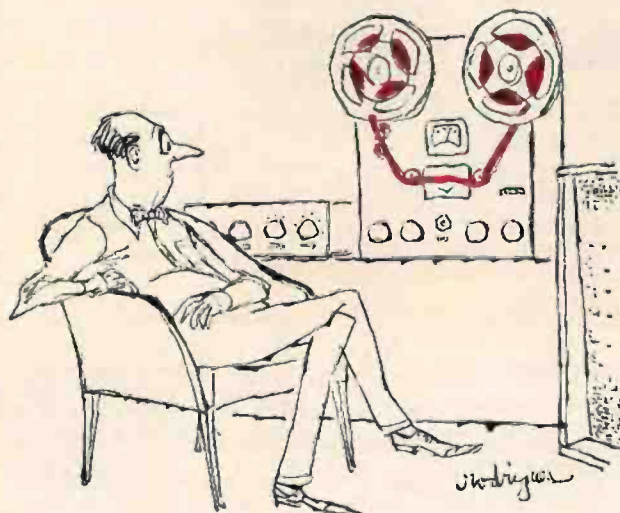
Also demagnetize the heads regularly, because a magnetized head increases noise level. The record

head may become magnetized by strong surges of current, such as switching transients, and the playback head gradually becomes magnetized by the tapes themselves. Demagnetizing, or degaussing, as it is sometimes called, is quite simple and requires no mechanical skill whatever. There are special head demagnetizers available, but the job can also be done with a bulk tape eraser. Simply place the tape eraser against the head cover—no need to remove the cover—turn on the eraser, and then withdraw it slowly. Be sure you don't have any recorded tape near the recorder while you are doing this because it might be erased.

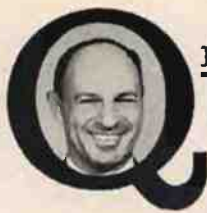
If high-frequency response is chronically lacking, inspect the heads for evidence of extreme wear. Because of the small dimensions of the gaps, they should be viewed through a magnifying glass. The tiny gap of a four-track playback head is barely discernible when using a five- to seven-power magnifying glass. The gap of a half-track playback head is visible to the extent that the pole pieces and the edge of the foil separating them are well defined when examined with a glass of this power. A ragged appearance of the gap does not adversely affect its functioning, but a head that shows an obvious opening between the core sections (an air gap) should be replaced.

Azimuth realignment of the record and playback heads is seldom necessary, since in most cases the original factory alignment will remain true for years. However, you can periodically check the head alignment by means of a test tape and an AC voltmeter connected across the tape recorder's output. The exact procedure is usually described in the instruction booklet furnished with a recorder.

For only a small effort at routine maintenance you will be repaid in the consistent quality of your recordings—ultimate proof that you are indeed getting the most from your tape recorder.



Warren DeMotte's MUSIC QUIZ



1 THE ILLEGITIMATE daughter of a great pianist and a countess, she became the wife of a great conductor-pianist. Then she became the mistress of a great composer and, after divorcing her first husband, married him. When he died, she cut off her hair and laid it on his breast as a tribute. She devoted the remainder of her life to the presentation of his masterpieces, building traditions and legends around them till her death in 1930, at the age of ninety-three. Who was she?

2 THE BOLERO is associated with Spain and the Tarantella with Italy. With what countries are the following dances associated: Galliard; Fandango; Allemande; Polska; Dumpe?

3 THE ANACHRONISTICALLY chivalrous Don Quixote de la Mancha of Cervantes' novel is one of the great characters in literature. As such, he



has been the subject of several musical portraits. How many can you name?

4 BÉLA BARTÓK's *Bluebeard's Castle* and Arnold Schoenberg's *Pierrot Lunaire*, representative works by two modern composers, had their first performances a year apart. Do you know when that was?

5 AMONG THE earliest consciously nationalistic composers were a group known as The Five, whose objective was to write music that would have a character distinctive of their native Russia. They were only partly successful, but their idealism did stimulate interest and respect. Who were they?

6 JOHANN SEBASTIAN BACH's monumental *The Well-Tempered Clavier* offers, in Book 1, a prelude and fugue in each of the twenty-four major and minor keys, and then, in Book 2, offers another twenty-four pairs. No other composer seems to have essayed quite the same feat. However, there is one who has written a full set of twenty-four preludes and a further set of twenty-four preludes and fugues. There have also been at least three who have written full sets of twenty-four preludes. Name the four composers.

7 WHAT TWO jazz orchestras made international reputations playing at the Cotton Club in New York?

8 IN 1709, a practical piano was invented. Called at first a "*gravecembalo col piano e forte*," it could produce all gradations between loud and soft



tones. Here is a photograph of the oldest piano in existence, built in 1720 by the inventor of the instrument. What was his name?

9 IN THE early 1920's, Vicente Blasco-Ibañez's novel *The Four Horsemen of the Apocalypse* was made into a powerful motion picture, in which handsome young Rudolph Valentino appeared in a sensational dance. As a result, the dance affected popular music by becoming the rage in the ballrooms of the world. What sort of dance was it?

10 TCHAIKOVSKY's Sixth Symphony is called the "Pathétique." His Fourth Symphony and Fifth Symphony are known by their numbers, but his first three also have names. What are the names for Tchaikovsky's first, second, and third symphonies?

ANSWERS

1. Cosima Wagner, daughter of Franz Listz and Countess Marie d'Agoult; wife of Hans von Bülow; mistress, and later wife of Richard Wagner.
2. Galliard: France. Fandango: Spain. Allemande: Germany. Polska: Sweden. Dumpe: England.
3. Jules Massenet's opera *Don Quichotte*; Georg Philipp Telemann's chamber suite

Don Quichotte; Richard Strauss' tone poem *Don Quixote*; Léon Minkus' ballet *Don Quichotte*; Maurice Ravel's song cycle *Don Quichotte à Dulcinée*.

4. *Bluebeard's Castle* in 1911 and *Pierrot Lunaire* in 1912, the same year as Stravinsky's *Le sacre du printemps*—a half-century ago. How does one define "modern"?
5. Mili Balakirev, Alexander Borodin, Cesar Cui, Modeste Moussorgsky, and Nicolai Rimsky-Korsakoy.

6. Dmitri Shostakovich: Twenty-four Preludes, Op. 34; Twenty-four Preludes and Fugues, Op. 87. Frédéric Chopin: Twenty-four Preludes, Op. 28. Abram Chasins: Twenty-four Preludes. Dmitri Kabalevsky: Twenty-four Preludes, Op. 38.
7. Duke Ellington's and Cab Calloway's.
8. Bartolomeo Cristofori.
9. A Tango.
10. No. 1 "Winter Dreams"; No. 2 "Little Russian"; No. 3 "Polish."



(please turn page)

The outstanding records of 1961

BEST RECORDING: SYMPHONIC

Tchaikovsky's Symphony No. 6 (Columbia)

EUGENE ORMANDY'S musicianship reaches an extraordinarily high peak here, as does the playing of his magnificent Philadelphia Orchestra and Columbia's recording. This is a superb and dignified performance, with a final movement of rare spirituality.

© © TCHAIKOVSKY: *Symphony No. 6, in B Minor, Op. 74 ("Pathétique")*. Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6160 \$5.98, ML 5495 \$4.98.



COLUMBIA RECORDS

BEST RECORDING: CONCERTO

Brahms's Piano Concerto No. 2 (RCA Victor)

ONE OF THE great piano recordings of the age, this disc documents a memorable interpretation of the most imposing piano concerto in the literature by the most-discussed pianist to come to America since Josef Hofmann.

© © BRAHMS: *Piano Concerto No. 2, in B-flat Major, Op. 83*. Sviatoslav Richter (piano); Chicago Symphony Orchestra, Erich Leinsdorf cond. RCA Victor LSC 2466 \$5.98, LM 2466 \$4.98.

BEST RECORDING: SOLO INSTRUMENTAL

Moussorgsky's *Pictures at an Exhibition* (Columbia)

THE SPECIAL THRILL of a live concert performance by Sviatoslav Richter is captured on this disc, recorded in Sofia, Bulgaria, in 1958. While the sound is not of the best, the incredible intensity of the playing provides more than adequate compensation.

© MOUSSORGSKY: *Pictures at an Exhibition*. Sviatoslav Richter (piano). COLUMBIA ML 5600 \$4.98.



COURTESY S. HUROK

BEST RECORDING: CHAMBER MUSIC

“The Beethoven Middle-Period Quartets” (Columbia)

FAMED the world over for more than a quarter of a century for its readings of the string quartets of Beethoven, the Budapest String Quartet communicates with remarkable insight the greatness and exaltation of this music on these discs, the second installment of the group's recordings of the complete Beethoven quartets in stereo.

© © **BEETHOVEN:** *String Quartets: No. 7-10.* Budapest String Quartet. COLUMBIA M4S 616 four 12-inch discs \$23.92, M4L 254 \$19.92.



BEST RECORDING: OPERA

Puccini's *Turandot* (RCA Victor)

PUCCINI's operatic swan song, with its superspectacular choruses and gorgeously colored orchestra fabric, here receives the stereo engineering it richly deserves. This, together with the casting of Birgit Nilsson in title role, Jussi Bjoerling as Prince Calaf, and Renata Tebaldi as Liu, makes it one of the most thrilling opera performances on discs.

© © **PUCCINI:** *Turandot.* Birgit Nilsson, Renata Tebaldi, Jussi Bjoerling, and others; Rome Opera House Orchestra and Chorus, Erich Leinsdorf cond. RCA Victor LSC 6149 three 12-inch discs \$17.94, LM 6149 \$14.94.

BEST RECORDING: UNACCOMPANIED CHORUS

Vaughan Williams' *Mass in G Minor* (Capitol)

ONE OF THE most sublime and moving religious works of the twentieth century, this music is given a loving performance by the Roger Wagner Chorale, one of the most polished of American choruses. This is a major contribution to the still slim literature of a cappella choral music on discs.

© © **VAUGHAN WILLIAMS:** *Mass in G Minor.* Roger Wagner Chorale, Roger Wagner cond. CAPITOL SP 8535 \$5.98, P 8535 \$4.98.



The outstanding records of 1961

BEST RECORDING: CHORUS AND ORCHESTRA

Bloch's *Sacred Service* (Columbia)

ERNEST BLOCH's choral-orchestral setting of the Jewish Sabbath Service stands as one of the late Swiss-American composer's masterpieces. Using the traditional Hebrew text in the sung portions, Leonard Bernstein conducts the New York Philharmonic and an excellent chorus, with Robert Merrill as the cantor, in a performance that is full of nobility and exaltation. The recorded sound is rich and luminous.

© ® BLOCH: *Sacred Service*. Dr. Judah Cahn (rabbi), Robert Merrill (baritone); New York Philharmonic and Choirs of the Metropolitan Synagogue and Community Church of New York, Leonard Bernstein cond. COLUMBIA MS 6224 \$5.98, ML 5621 \$4.98.

BEST RECORDING: SOLO VOICE AND ORCHESTRA

"The Beloved Bjoerling," Vol. 1 (Capitol)

MANY VOCAL COLLECTORS feel that the late Jussi Bjoerling never surpassed his early 78-rpm records for sheer vocal splendor and musical taste. Thanks to Capitol's reissues of these remarkable performances, listeners of the LP era can now hear for themselves what Bjoerling's singing was like in the early years of his career.

© JUSSE BJOERLING: *The Beloved Bjoerling, Vol. 1*. Jussi Bjoerling (tenor); Stockholm Concert Association Orchestra, Nils Grevillius cond. CAPITOL G 7239 \$4.98.



BEST RECORDING: SOLO VOICE AND PIANO

"Eileen Farrell Song Recital" (Columbia)

ALONG WITH the wonderful richness of her voice, Eileen Farrell displays an astonishing versatility in her command of the German and French art-song idioms. She is suitably majestic in Schubert's *Dem Unendlichen*, airy and charming in Schumann's *Volksliedchen*, languorous in Debussy, and by turns haunting and ironic in Poulenc. In sum, this is a masterly accomplishment in vocalism and artistry.

© ® EILEEN FARRELL: *Eileen Farrell Song Recital*. Schubert: *An die Laier; Fischerweise; An die Laute; Du liebst mich nicht; Dem Unendlichen*. Schumann: *Volksliedchen; An den Mond; Mein schöner Stern; Die Soldatenbraut*. Debussy: *Beau Soir; C'est l'extase; Fleur des blés; Noël des enfants; L'Ombre des arbres*. Poulenc: *Hotel "C"; Voyage a Paris; La Reine des mouettes; Fleurs*. Eileen Farrell (soprano); George Trovillo (piano). COLUMBIA MS 6151 \$5.98, ML 5484 \$4.98.

BEST RECORDING: JAZZ

Miles Davis: "Sketches of Spain" (Columbia)

IN COLLABORATION with arranger Gil Evans, the great jazz trumpeter Miles Davis produces here an exquisite synthesis of jazz and flamenco. This release ranks as a major milestone of the jazz art, along with the finest recordings by Ellington, Armstrong, Billie Holliday, and Charlie Parker.

© © MILES DAVIS: *Sketches of Spain*. Miles Davis (trumpet); Gil Evans Orchestra. *The Pan Piper; Sacta; Solea; Will O' the Wisp; Concierto de Aranjuez*. COLUMBIA CS 8271 \$4.98, CL 1480 \$3.98.

BEST RECORDING: FOLK MUSIC

"Carlos Montoya" (RCA Victor)

THE VETERAN GUITARIST Carlos Montoya chooses the way of cool flamenco in this album as contrasted to the hot-blooded ways of most of his colleagues, and what the listener gets, superlatively recorded, is a revelation of the soul of the Spanish gypsy in all its tenderness, melancholy, and poetry.

© © CARLOS MONTOYA: *Carlos Montoya*. Carlos Montoya (guitar). *Granaina, El Vito; Duende Flamenco; Madrid 1800; Regional Potpourri*; and five others. RCA VICTOR LSP 2551 \$4.98, LPM 2251 \$3.98.

BEST RECORDING: BROADWAY MUSICAL, FILM, TV

Camelot (Columbia)

THE SONICALLY SUMPTUOUS Loewe-Lerner musical of King Arthur and his court makes a splendid effect in recorded form, thanks particularly to the now wistful, now captivately cheerful work of Julie Andrews as well as to the unabashedly romantic fairy-tale atmosphere of Frederick Loewe's music in Robert Russell Bennett's rich scoring.

© © CAMELOT (Frederick Loewe, Alan Jay Lerner). Original-cast recording. Richard Burton, Julie Andrews, Robert Goulet, Roddy McDowell, and others; orchestra and chorus, Franz Allers cond. COLUMBIA KOS 2031 \$6.98, KOL 5620 \$5.98.

BEST RECORDING: POPULAR

Frank Sinatra: "Nice 'n' Easy" (Capitol)

WITH FRANK SINATRA doing the honors, the American popular song can become, in the words of Nat Hentoff, "a poem with meaning and reality that transcends its original triviality." There are a dozen fine songs in this album, like *Embraceable You* and *That Old Feeling*, and Sinatra gives classic performances of every one of them.



© © FRANK SINATRA: *Nice 'n' Easy*. Frank Sinatra (vocals); orchestra, Nelson Riddle cond. CAPITOL SW 1417 \$5.98, W 1417 \$4.98.

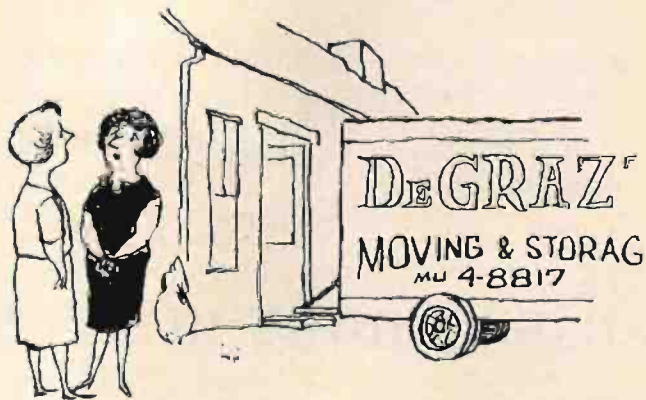
The PURISTS



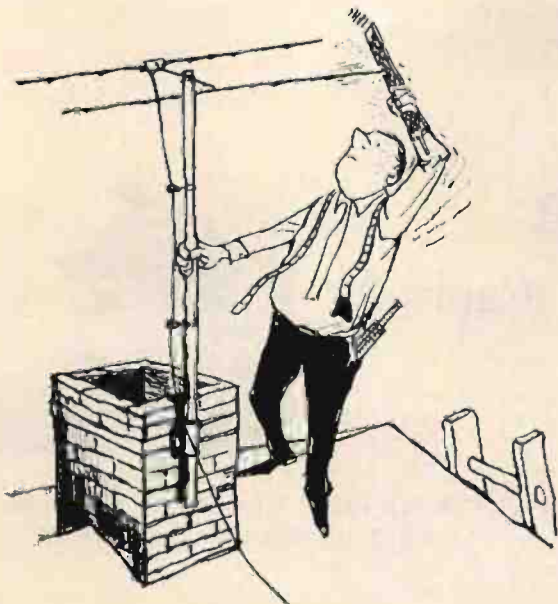
"... WHY WON'T THAT ARM TRACK AT LESS THAN 3 GRAMS, WHY? WHY?"



"DO YOU HAVE THIS FROM A MASTER CUT ON A SCULLY LATHE USING WESTREX CUTTING HEADS?"



"WE'RE MOVING TO AN FM FRINGE AREA. BILL SAYS THAT AROUND HERE PRESENTS NO CHALLENGE TO HIS TUNER."



"DON'T EVER, DON'T EVER DUST MY TONE ARM AGAIN!"

LABORATORY REPORT ON



STEREO CARTRIDGES PART II

Cartridges covered this month: The Shure M7-N21D, the Audio Dynamics ADC-2, the Fairchild SM-2, the Elac STS-310-D, the Pickering 381A, and the ADC-1

THE SECOND INSTALLMENT of this report covers the last six of twelve stereo cartridges that have been tested in our laboratories. Covered last month were, in order of increasing price, the Electrosonic Redhead (\$14.95), the Knight KN-500X (\$17.95), the Sonotone 9TSD-V (\$23.50), the General Electric VR-1000-7 (\$24.95), the General Electric VR-1000-5 (\$29.95), and the Dual DMS-900

(\$34.50). The price range of the present group of cartridges is from \$36.75 to \$49.50.

General conclusions, as well as a description of the way the tests were made, and of their meaning, were made in the first part of this article. Technically minded readers who did not see last month's issue may therefore want to borrow a copy of the October issue from a friend and read the first installment.

(Continued overleaf)

By Julian Hirsch and Gladden Houck



LABORATORY REPORT ON STEREO CARTRIDGES PART II



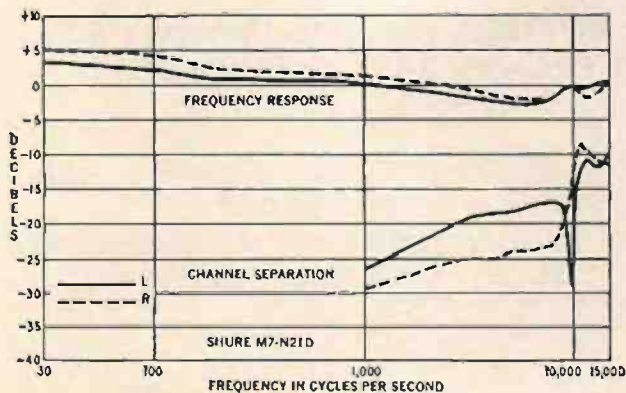
Shure M7-N21D



• The Shure M7-N21D is a combination of the M7 cartridge body, which was originally designed for the medium-price market, and the N21 stylus, which is used in Shure's top-quality Studio Dynetic pickup-arm combination. Thus, the M7-N21D offers, for \$36.75, most of the performance advantages of the Studio Dynetic pickup, and it may be used in any transcription arm or in the better record changers.

The high compliance of the N21 stylus calls for a tracking force not to exceed 2.5 grams, with 2 grams being the force recommended by the manufacturer. Since the M7-N21D tracked both the Cook 60 and Fairchild 101 test records easily at 2 grams, this force was used for the balance of the tests.

The frequency response of the M7-N21D was very smooth, with flat or slightly rising response at 15,000 cps, as compared to the drooping response that most



cartridges at the same frequency on the Westrex 1A record. Channel separation was good but not exceptional, with at least 10 db of separation being maintained up to 15,000 cps. Needle talk was lower than

the average for the cartridges tested. The cartridge was slightly more susceptible to induced hum than most, but this caused no problems in use.

In the listening tests, the sound quality of the Shure M7-N21D was exceptionally smooth and sweet, with almost no background hiss in spite of the extended high-frequency response.

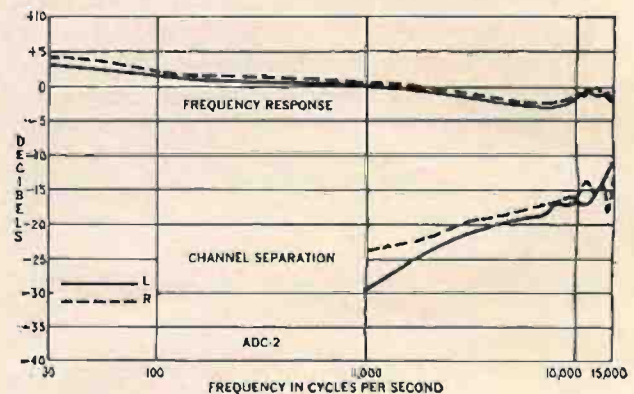
Audio Dynamics ADC-2



• The Audio Dynamics ADC-2 is a moving-magnet cartridge, similar in basic design to its predecessor, the ADC-1 (discussed on p. 60), but with a less compliant, more rugged stylus assembly and improved hum shielding. It is priced at \$37.50.

Although the ADC-2's instruction sheet does not specify its compliance, this is obviously very high, particularly for a cartridge intended for use in record changers. The ADC-2 tracked the Cook 60 record at 1.8 grams force, and at 4.5 grams it gave exceptionally low distortion from the Fairchild 101 record. The recommended force is from 2 to 4 grams, and 2 grams was used in the tests.

The frequency-response curve of the ADC-2 fol-



lowed the actual recorded velocity of the Westrex 1A faithfully over its entire range from 30 to 15,000 cps. The outputs of the two channels were within about 0.5 db over the entire range. Channel separation was good—better than 15 db up to 14,000 and well matched between channels. Needle talk was very low.

The sound of the ADC-2 was very transparent and clean, very much like that of the more expensive ADC-1.

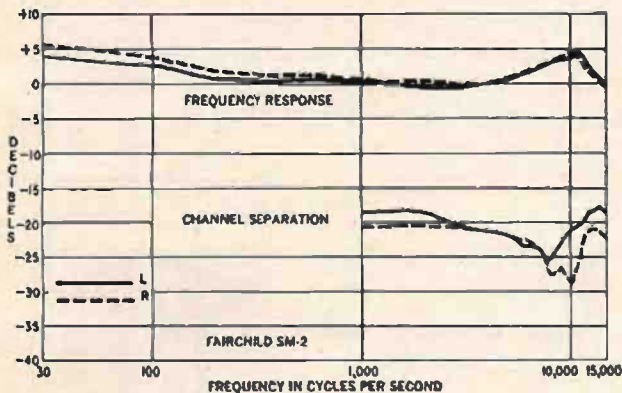
Fairchild SM-2



• The Fairchild SM-2 is a moving-magnet cartridge that comes complete with a stylus-force gauge and a screwdriver, making installation in any standard arm a simple matter. The SM-2 is priced at \$37.50.

The SM-2 tracked the Cook 60 record at 3.5 grams and the Fairchild 101 record at 4 grams. It was tested at 2.5 grams, the force recommended by the manufacturer. Needle talk was low, and hum sensitivity was average.

The SM-2's frequency-response curves showed the two channels to be closely matched, with a slight, gradual peak at about 11,000 cps. The low-end boost



was slightly more accentuated than that of most other cartridges. Channel separation was unusually uniform, averaging 20 db or better over the frequency range from 30 to 15,000 cps.

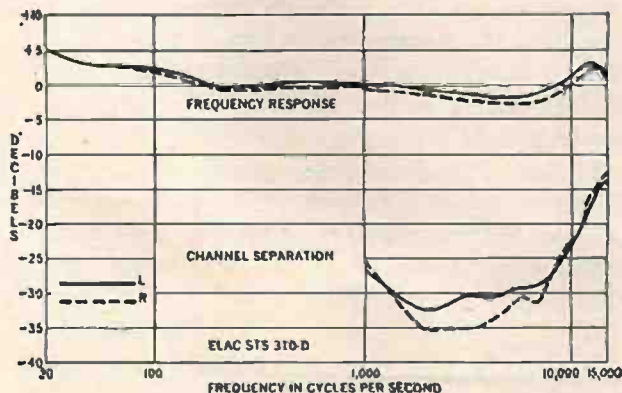
The sound of the SM-2, despite the slightly peaked high end, was mellow rather than bright. It was smooth, clean, and a bit heavier in the bass than most other cartridges. The 2.5-gram tracking force seemed to be perfectly adequate for most records, and at 3.5 grams the SM-2 would track any record we tried.

Elac STS-310-D



• The Elac STS-310-D is a variable-reluctance cartridge, imported from West Germany by Benjamin Electronic Sound Corporation. It is priced at \$45.00.

Mechanically, the STS-310-D has some unusual features. The cartridge, which is fully encased in a mu-metal shield, snaps into a clip that is easily installed



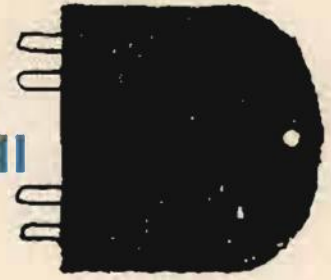
in the arm. The clip has slotted mounting holes, allowing it to be moved back and forth in the arm about a quarter of an inch. This is a very convenient means of adjusting for correct overhang, an important factor in obtaining low tracking-angle error. Also, there are two positions for the cartridge to fit into the clip, so the angle between the stylus and the record surface may be adjusted for optimum results in either record-changer or transcription-arm installation.

The frequency-response and channel-separation characteristics of the STS-310-D were excellent. The frequency-response curves followed the true recorded velocity of the Westrex 1A record very closely. The channel separation was better than 30 db throughout the middle frequencies, and it was matched rather closely between channels. The mu-metal shielding made this one of the most effectively shielded cartridges we have tested, with a hum sensitivity of minus 17.5 db.

In two respects the STS-310-D did not measure up to some of the other cartridges in this group. Although its compliance for moderate-amplitude signals was good, its stylus could not follow the extreme excursions of the Cook 60 record grooves, even at 5 grams force. The high-velocity 1,000-cps bands of the Fairchild 101 record were also difficult for the STS-310-D



LABORATORY REPORT ON STEREO CARTRIDGES PART II

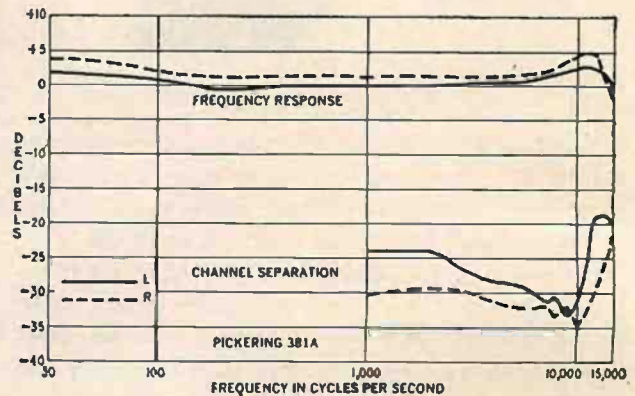


to follow, and there was noticeable distortion on the output waveform.

It must be said, however, that both of these records present unnaturally severe challenges to a pickup, and it is possible for a cartridge to fail to play them well and yet perform perfectly well with ordinary stereo discs. The STS-310-D furnished a demonstration of this, since it sounded excellent in the listening tests, and we were unable to find any stereo disc that it could not track well.

Because of its 3-to-4-gram optimum tracking force (we used 4 grams in our tests), its adjustable mounting position, and its excellent hum shielding, the Elac STS-310-D seems to be especially well adapted for use with the better record changers.

tridges, with only a slight rise at about 10,000 cps. Channel-separation characteristics were excellent, with separation measuring between 25 to 35 db over most



Pickering 381A



The Pickering 381A is a moving-magnet design in which the ease of replacing the stylus assembly makes it one of the few cartridges that are practical for use by the record collector who plays 78-rpm records. Changing a stylus is no more difficult than operating a turn-over or turn-around lever, and much simpler than changing the plug-in shell of a tone arm. Available stylus sizes presently include 0.7-mil, 1-mil, and 2.7-mil. Furthermore, should future stylus improvements be made, the design allows replacements to be made without replacement of the cartridge. The price of the cartridge, complete with 0.7-mil stylus, is \$48.00.

The Pickering 381A is fully encased in a mu-metal shield, and the results of our test proved the effectiveness of the design. The measurement of minus 22 db showed the 381A to be less susceptible to induced hum than any other cartridge tested.

The 381A tracked the Cook 60 record at 2.8 grams and the Fairchild 101 record at 4 grams. A force of 3 grams was used in the tests. The frequency response was smoother, over-all, than that of many other car-

tridges. At its least good, channel separation was 18 db at 14,000 cps. Needle talk was very low.

Listening tests showed the 381A to be very smooth in response, with less coloration of the sound than most other cartridges. Because of the 381A's very flat frequency response, almost no record surface noise was discernible.

Audio Dynamics ADC-1

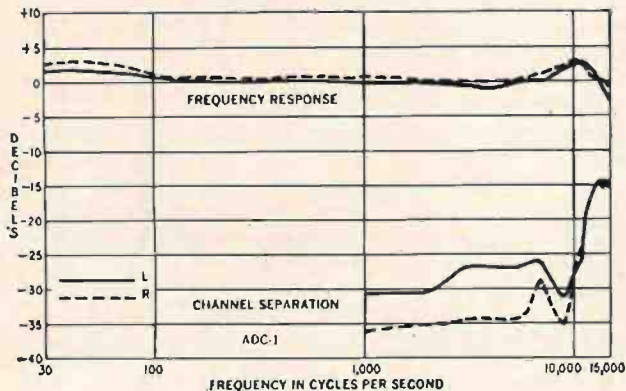


The ADC-1, priced at \$49.50, is a moving-magnet cartridge that has the highest compliance, both lateral and vertical, of any magnetic cartridge that is presently available.

One consequence of this compliance was the ability of the ADC-1 to track both the Cook 60 and the Fairchild 101 records at 1 gram in our test arm. When the ADC-1 was used to play stereo records that did not have such exaggerated recorded levels, or when it was

mounted in an arm that had exceptionally low friction, it tracked satisfactory at three quarters of a gram. We found lower forces acceptable from the listening standpoint, but air currents in the room tended to blow the stylus out of the groove.

Although our facilities do not permit accurate measurement of stylus compliance, even a casual inspection of the ADC-1 left no doubt that it is exceptional in this



respect. The stylus had a limp, almost floppy feel. A tracking force as small as 1 gram produced a visible deflection of the stylus when it was placed on the record. Although the stylus assembly seemed delicate, we did not experience any difficulty in handling the car-

tridge or in transferring it from one arm to another.

The frequency response of the ADC-1 was one of the smoothest we have measured. Its channel separation, in addition to being better than 30 db up to 10,000 cps, was quite uniform between the two channels. Needle talk was low.

In listening tests, the ADC-1 was smooth, balanced, easy-sounding, and almost entirely lacking in coloration. Careful comparison against other cartridges showed that the high-frequency response of the ADC-1 was exceptionally good; yet, without such comparisons, it did not give any particular impression of having extended highs. Its exceptional tracking ability was demonstrated by playing records that had sounded distorted when played with other cartridges. In a surprising number of cases the sound seemed cleaner with the ADC-1. This cartridge deserves—almost requires—the finest loudspeaker systems for its qualities to be fully appreciated.

Julian Hirsch and Gladden Houck, a pair of engineers whose special interest is audio, have been testing high-fidelity equipment at their independent laboratory since 1954. Julian Hirsch also comments on audio equipment in his column "Technical Talk" that appears monthly in this magazine

Cartridge	Output (millivolts @ 5 cm/sec)	Relative Hum Sensitivity (db)	Low-Frequency Tracking (grams to track Cook 60 at 32.7 cps)	Mid-Frequency Tracking (grams to track Fairchild 101)	Weight of Cartridge (grams)	Stylus-to-Mounting Distance d (inches) ⁽¹⁾
SHURE M7-N21D	3.6	+4.5	2	2	8	3/16
ADC-2	6.0	-8	1.8	4.5	7	15/32
FAIRCHILD SM-2	5.4	+2	3.5	4	11	3/8
ELAC STS-310-D	9.8	-17.5	*	5	11	5/16 to 9/16
PICKERING 381A	5.5	-22	2.8	4	14	5/16
ADC-1	8.0	+3.0	1	1	7	15/32

NOTES: * WOULD NOT TRACK AT ANY FORCE UP TO 5 GRAMS



⁽¹⁾ THIS DIMENSION MUST BE TAKEN INTO ACCOUNT WHEN MOUNTING TONE ARM

SOUND and the QUERY

by J. Gordon Holt

a forum for eliminating the most common—and often most exasperating—problems of stereo hi-fi

Hot-Stylus Cutting

I've read that all modern records are cut with a "hot stylus," but I've never been able to find out why.

What are the advantages of this, and how do they keep the stylus heated for such long periods of time?

R. W. Harrins
Detroit, Mich.

The cellulose nitrate material that surfaces mastering discs becomes soft when heated, so a hot stylus encounters less resistance to its vibration than would an unheated one. As a result, the disc's high-frequency response is improved, and the reduced friction between the stylus and the material yields a quieter groove and greatly extends the life of the cutting stylus.

The stylus is heated by a tiny coil just above its cutting tip, and enough current is passed through the coil to heat the tip to between 400 and 600 degrees.

Record Jackets

I would like to buy some plain record jackets for 45-rpm records as well as some plastic inner sleeves for LP records.

Could you direct me to a dealer who sells these?

Robert Wesley McAfee
Taylorsville, Ky.

Here's how you can locate your nearest source. Look in the classified telephone directory for the major city nearest to you (your local telephone office will have these books on hand), and look up Phonograph Supplies. Then write to one of the companies listed, asking for prices of the items you want, in the quantities you wish to buy.

Preamp Overload

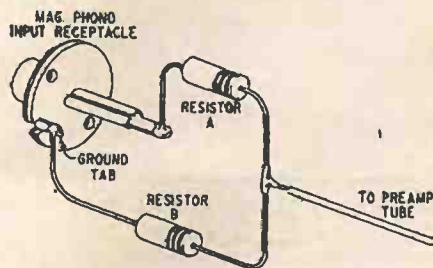
My stereo preamp has an extremely sensitive magnetic-phono input, with a rated sensitivity of 1.5 millivolts. The pickup I am using has a rated output of 15 millivolts, and judging by the horrible distortion I get during loudly recorded passages, it is overloading the preamp's input stage.

I would like to know if it is possible for me to install some sort of network at the phono inputs to reduce the cartridge's output to the point where the preamp can cope with it. If this can be done, how would I go about doing it?

Don Cameron
Palo Alto, Calif.

Take the bottom plate off the preamp, disconnect the wire running to each magnetic-phono input's inner conductor, and remove the load's resistor from each input. (This connects between the chassis ground and the inner conductor, and is located either right at the receptacle or at the input-channel selector switch.)

The basic attenuator network (see diagram) consists of two resistors whose



total value adds up to the recommended load resistance for your pickup cartridge. Their individual values will depend upon how much you wish to reduce the pickup's output. To compute their values, determine what fraction of the pickup's normal output you want to feed to the preamp, and make the lower resistor (Resistor B) this fraction of the total load resistance required.

In your case, 1.5 millivolts is the preamp's minimum recommended input signal, so an ideal signal level for it would be about four times this value—about 5 or 6 millivolts. A level of 5 millivolts is one-third of the pickup's normal output, so you'll want to make Resistor B equal to one-third of the total load resistance. Thus, if the pickup calls for a load of 47,000 ohms, Resistor B should be 15,667 ohms (one-third of 47,000), and Resistor A should be 31,333 ohms (the other two-thirds of 47,000). The closest standard resistor values are 15,000 and 33,000 ohms, and they should be 1/2-watt carbon units.

Room Enough for Bass?

I understand that a listening room will not support a bass tone whose wavelength is greater than the room's longest dimension. Since a sound of 40-cycle frequency has a wavelength of about 27 feet and my living room's longest dimension is only 20 feet, what chance do I have of getting response down to 40 cycles from any loudspeaker system?

John N. Higgins
Brooklyn, N. Y.

A room's "response" is diminished for tones whose wavelengths exceed the length of the room, but this doesn't mean that deeper tones won't be reproduced at all. They are progressively weakened, however, after their wavelength exceeds the room's length.

Since your room is 20 feet long, the lowest frequency it will support at full strength is 56 cycles. But while a 40-cycle tone will be enfeebled to some degree, it will still be definitely audible.

If, however, you use a loudspeaker whose response rises in the 40-cycle range (which is true of many speakers), you can still get practically linear response down to at least that frequency. And if you place the speaker in the corner, where it faces diagonally across the room, you should have no trouble maintaining healthy bass response to below 40 cycles per second.

Tape Hiss

My new stereo tape recorder seems to work fine in most respects, but I find that every tape I play on it—home-recorded or prerecorded—comes through with a loud hiss.

What can I do to correct this?

B. L. Decker
Burnt Hills, N. Y.

First, try demagnetizing the unit's record/playback head, using one of the special devices sold for this purpose.

If that doesn't help, your trouble may be due to exaggerated high-frequency response in some component in your system. A few simple tests by a qualified audio serviceman will serve to localize the offending component, and your next step will then depend upon whether the trouble is a remediable defect or is due to a built-in flaw in the component.

Incidentally, if you're using four-track tape, you may just be expecting too much of it. The hiss level of magnetic tape increases as the width of its playing track is reduced.

BEST OF THE MONTH



CLASSICAL

A NEW HAND AT THE HELM OF *THE FLYING DUTCHMAN*

Antal Dorati's first operatic recording is a superlative effort

THE FORMULA for the new RCA Victor recording of Wagner's *Der Fliegende Holländer* could hardly have failed: Take the principal singers who turned the 1960 Metropolitan revival into one of the happiest achievements of recent seasons; add further strength to the cast; and entrust the direction to a conductor of authority who is fresh to the task. Imaginative, painstaking execution did the rest. What has resulted may well turn out to be the operatic recording of the year.



ANTAL DORATI

Reveals a new talent for opera

In fact, it has no very damaging weaknesses. The cast is better than any theater could muster. (Surely, to have an artist of Richard Lewis' stature in the role of Steersman is a luxury possible only on records.) George London's Dutchman is one of his most impressive characterizations—brooding, intense, filled with dark despair and melancholy resignation. It is to London's credit that he is able to create such a vivid impression with a subdued, dramatically understated performance, even though he is immensely aided by a dark tonal quality that seems to have been created for the role. Leonie Rysanek is an exceptionally accomplished Senta, a truly romantic figure of gentle dedication. In this recording she is vocally assured throughout and brilliant in her ballad and in the crucial ensembles.

There is a mellowness about Giorgio Tozzi's Daland that is not, as a rule, imparted to the characterization of that old mercenary. Outstanding, too, is Karl Liebl, a tenor of limited voice but considerable skill and persuasive artistry, who recognizes the Italianate quality of Erik's music and whose singing, accordingly, is free of what has aptly been called the Bayreuth bark. In his brief moments, Richard Lewis makes one completely forget that he has what is supposed to be a small

(continued overleaf)



role, and Rosalind Elias also makes much of her opportunities as Mary.

One can only hope that Antal Dorati's future schedule will keep him closely in touch with opera. The score of *Der Fliegende Hollander* is Wagner in ferment, and Dorati's reading is admirably flexible to its changing demands—massive and turbulent when needed, sensitive and lyrical in the music of Senta and Erik, crisp and sprightly in the lighter moments of the Spinning Chorus and the sailors' merrymaking, which are, for once, free of the leaden quality that many other hands seem unable ever to remove from Wagner. The Covent Garden Orchestra and chorus respond splendidly.

The technical work is worthy of every praise. Movement, space illusion, and balances are handled with sound judgment and great theatrical effectiveness. The eerie activities of the Dutch crew in Act III are projected with shattering immediacy, and there are other moments that will surely delight the stereo enthusiast, but the emphasis is always on dramatic and musical meaning, never on superficial effects.

Enthusiasm for this brilliant RCA Victor accomplishment need not imply a lessened esteem for Angel 3616 (reviewed in May, 1961). Technically, RCA Victor has the edge, and Dorati's more exciting leadership and Rysanek's absolute superiority over Marianne Schech are important factors. Otherwise, the Angel set is on the same lofty level, and Dietrich Fischer-Dieskau's interpretation of the title role—an artistic conception entirely different from London's—is, in some ways, even more remarkable.

George Jellinek

WAGNER: *Der Fliegende Hollander*. George London (baritone), The Dutchman; Leonie Rysanek (soprano), Senta; Georgio Tozzi (bass), Daland; Karl Liebl (tenor), Erik; Richard Lewis (tenor), Steersman; Rosalind Elias (mezzo-soprano), Mary. Orchestra and Chorus of the Royal Opera House, Covent Garden, Antal Dorati cond. RCA Victor LSC 6156 three 12-inch discs \$11.98, LM 6156 \$9.98.

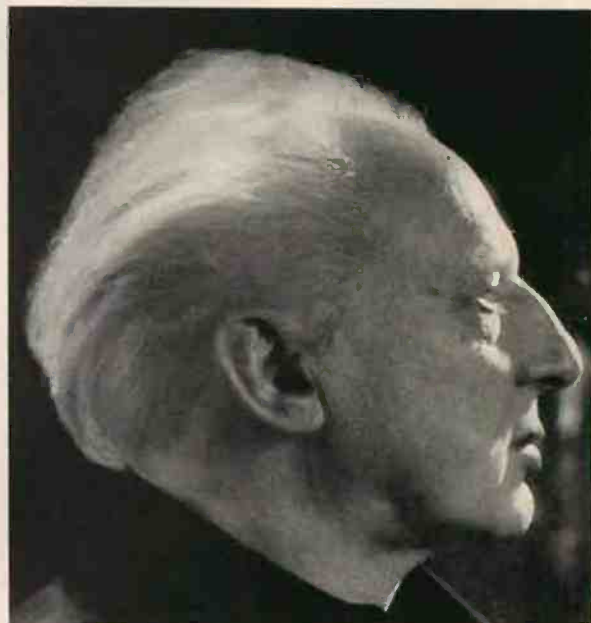
VIRGIL THOMSON, STOKOWSKI, AND STEREO

*Masterful recordings
of The River and The Plough
that Broke the Plains*

THROUGHOUT much of their creative work, Virgil Thomson (b. 1896) and his senior compatriot Charles Ives (1874-1954) share in common a preoccupation with the hymn tunes and traditional popular music of the United States. But

where Ives's sonatas and orchestral pieces in this vein seem to be hewn out of chunks of New England granite, Thomson's compositions are more like superbly worked samplers—miniature masterpieces of juxtaposed and montaged folk melody, wonderfully orchestrated, cunningly woven together, and superbly effective as essays in nostalgia.

Undoubtedly the truest classics that Thomson has produced in this manner have been the scores he



LEOPOLD STOKOWSKI
In top form with Virgil Thomson film scores

composed for documentary films on the Midwestern Dust Bowl of the 1930's (*The Plough that Broke the Plains*, 1936), on power and flood-control developments on the Mississippi (*The River*, 1937), and on oil prospecting in the Louisiana bayous (*Louisiana Story*, 1948). The suites drawn by Thomson from each of these scores have enjoyed repeated performances, and deservedly so. It is difficult to understand, in fact, why it has taken so long for someone to record *The Plough that Broke the Plains* and *The River* in stereo and why there is still no stereo recording of *Louisiana Story*. After hearing Leopold Stokowski's masterful recorded performances of the first two, one can only hope that he will record *Louisiana Story* as soon as possible.

Shape-note hymn tunes and popular dance and folk melodies figure heavily in *The River*, in which the high point is Thomson's splendid variation treatment of *How Firm a Foundation*. *The Plough that Broke the Plains* is more atmospheric, almost impressionistic, in its evocation of the desolate, dust-tormented prairies, reaching a poignant climax in the final episode in tango rhythm. The "Blues-Speculation" section is a fine bit of bitter satire, and in

the "Cattle" section, Thomson has done a flawless and altogether beautiful bit of tonal interweaving of three cowboy tunes, complete with banjo and guitar coloration.

Stokowski has seldom been in better musical form than he is in these recordings done with the Symphony of the Air in the Manhattan Center, New York, and the sound can only be described as superlative—clean, with lots of good solid bass, and none of the excess reverberation that has all too often muddied up Manhattan Center tapings. Without elaborating further, it is enough to say that this recording is a must both for any representative library of American music and for anyone who wants to hear Stokowski at his best. *David Hall*

© © THOMSON: *The River; The Plough that Broke the Plains*. Symphony of the Air, Leopold Stokowski cond. VANGUARD VSD 2095 \$5.95, VRS 1071 \$4.98.

***** JAZZ *****

MILES DAVIS AT HIS BEST

*Just-released recordings
from 1955-1957 show Miles
in topnotch form*

MORE firmly integrated than any other unit that Miles Davis ever led was the quintet, between 1955 and 1957, that included John Coltrane, Philly Joe Jones, Paul Chambers, and Red Garland. Prestige has already issued three indispensable albums by the group, and a superb new one, called "Steamin' with the Miles Davis Quintet," is the last that will come from the Prestige vaults. Like its predecessors, it is certain to remain a classic example of the best modern-jazz small-combo style, just as the Louis Armstrong Hot Fives and the small units of Jelly Roll Morton have endured as illustrations of the most cohesive combos of an earlier period.

With a hornman of John Coltrane's strength and restless imagination and a drummer of Philly Joe Jones's resourcefulness, Davis was free to explore his own musical imagination without having to worry about his musical surroundings. His playing on these tracks is enormously inventive but, at the same time, unhurried and unstrained. Coltrane's playing is passionate and daring, and is an intriguing complement to Davis's more ordered and mature ruminations.

Philly Joe Jones has never been equalled by Davis's subsequent drummer for surging boldness of cross-accent and his energizing beat, and bassist Paul Chambers works perfectly with Jones and

Red Garland. As for Garland, who has so often sounded puffily bland since leaving the Davis band, he is in invigorating form here.

The group performs modern jazz standards by Thelonious Monk and Dizzy Gillespie, and three popular standards are also given the Davis treat-



MILES DAVIS
His 1955-57 quintet was his greatest

ment. This is one of those few jazz albums that will be analyzed and enjoyed so long as jazz records are collected. *Nat Hentoff*

© MILES DAVIS: *Steamin' with the Miles Davis Quintet*. Miles Davis (trumpet), John Coltrane (tenor saxophone), Red Garland (piano), Paul Chambers (bass), Philly Joe Jones (drums). *Salt Peanuts; Diane; Well You Needn't; Something I Dreamed Last Night; Surrey with the Fringe on Top*. PRESTIGE 7200 \$4.98.

JACKSON-COLTRANE SUMMIT MEETING

*Startling contrasts in
the finest modern jazz*

VIBRAHARPIST

Milt Jackson and tenor saxophonist John Coltrane, two of the most forceful and individual leaders in contemporary jazz, are brought together on Atlantic Records' "Bags and Trane." Both Jackson and Coltrane have had revolutionary and revitalizing effects on modern jazz, and each has blazed new paths for

his particular instrument. Jackson's is *the* vibraharp style, and Coltrane's is *the* tenor approach today. Every other contemporary performer on these instruments has been influenced by their innovations, if only in reaction to the dominance of their styles and techniques.

In the matter of their approaches to jazz, however, Jackson and Coltrane are markedly different. Jackson's flowingly lyrical style on the vibraharp



JOHN COLTRANE
Exorcism with a tenor horn

is one of unabashed but sinewy romanticism; his solos are fluid, spare, and graceful, the fruit of his long-time association with the tightly disciplined Modern Jazz Quartet. Tenor saxophonist Coltrane, on the other hand, has a grippingly emotional style that might be described as a sort of musical exorcism. He holds back nothing in his playing; his convoluted extemporisations often become personal expressions of a type seldom attempted, much less equaled, in jazz.

The startling contrast between the differing styles of these two major figures is best heard here in Dizzy Gillespie's *Be-Bop*. Coltrane, who during most of this summit meeting keeps himself in check, suddenly breaks through with a blistering, tortured solo in his most *Angst*-ridden manner. Jackson is inevitably affected, and he turns in some of his best work. This is a beautiful, fully realized collection.

Peter J. Welding

© MILT JACKSON AND JOHN COLTRANE: *Bags and Trane*. Milt Jackson (vibraharp), John Coltrane (tenor saxophone), Hank Jones (piano), Paul Chambers (bass), Connie Kay (drums). *Bags and Trane*; *Three Little Words*; *The Night We Called It a Day*; *Be-Bop*; *Late Late Blues*. ATLANTIC SD 1368 \$5.98.

ENTERTAINMENT

SONGS OF LOVE AND LOVERS

*Sally Terri and Laurindo Almeida
sparkle in a collection of
English-language folk songs*

SEVERAL previous meetings between the Canadian-born mezzo-soprano Sally Terri and the Brazilian guitarist Laurindo Almeida that were arranged by Capitol Records produced extremely felicitous results ("Duets with the Spanish Guitar," on Capitol PAO 8406; and "For My True Love," on Capitol SP-8461). And once again the pair are happily united, this time in "I Know My Love," one of the most lyrical collections of concertized folk songs I have ever heard.

Miss Terri's pure, clearly articulated singing is perfectly suited to the material here, and the four-



SALLY TERRI
Artful simplicity, aural delights

teen selections on the disc make up a garland of affectingly melodious English-language folk songs about the joys and sorrows of love. Each song is interpreted with sensitivity and affection by Miss

Terri, who, as a dedicated folklorist, has a thorough knowledge of her material. The selections are animated by a glowing sincerity and an effortless manner that could result only from long familiarity with each song. The sensitive settings, which range from Almeida's stunning lute accompaniments to a small recorder-accordion consort, have been provided by Miss Terri, who has acted in the past as an arranger for the Roger Wagner Chorale. Three tunes are sung unaccompanied, to very good effect. What we are given here is a dulcet program of lovely folk-song cameos that are constant delights.

Peter J. Welding

© SALLI TERRI: *I Know My Love*. Salli Terri (mezzo-soprano), Laurindo Almeida (guitar and lute), Gloria Ramsey and Shirley Marcus (recorders), Gwendolyn Koldowsky (piano), Jimmy Haskell (accordion). *I Must and I Will Get Married; He's Gone Away; Come All Ye Fair and Tender Ladies; The Turtle Dove; Paper of Pins; When Adam Was Created; The Old Maid Song; I'm Sad and I'm Lonely; Cuckoo; Johnny Has Gone for a Soldier; O Waly, Waly; The Wrangle-Taggle Gypsies, O!; I Know Where I'm Goin'; I Know My Love*. CAPITOL SP 8556 \$5.98.

THE REAL VICTOR HERBERT

*The best of the American
master's songs in
their original versions*

THE tendency recently has too often been to "modernize" the music of composers who were popular during the first two or three decades of this century. Happily, no such tampering is evident on the altogether delightful RCA Victor disc called "The Immortal Victor Herbert." Arranger Robert Russell Bennett and conductor Robert Shaw apparently hit upon the revolutionary notion that Victor Herbert's songs are strong enough to carry the program without any hokey embellishments, and they have worked with such taste and affection that the selections seem fresh and new again.

This impression is partly created by the fact that all the songs are presented in the manner in which they were originally written. For example, *Kiss Me Again*, probably Herbert's best-loved melody, was not, as is generally supposed, a sincere love song when it was first sung in *Mlle. Modiste*. It was part of a longer number, *If I Were on the Stage*, in which the heroine performed three different pieces that illustrated the kinds of parts she would like to play if her big break ever came. And this is just the way it is done here. Soloist Saramae Endich portrays first a country maid doing a gavotte, then



ROBERT SHAW

Victor Herbert without gimmicks

doing a polonaise, and then, finally, to show how she would play "a strong romantic role, emotional and full of soul," she glides into *Kiss Me Again*. It is a charming piece, and it is quite beautifully performed.

Quite a few of the selections are paired together. The combination of *Ah! Sweet Mystery of Life* and *I'm Falling in Love with Someone*, both from *Naughty Marietta*, has the girls singing the first song and the men the second, with both groups joining voices at the end. If you are a collector of forgotten verses, you will have a field day here, particularly with such songs as *Tramp! Tramp! Tramp!*, *I Want What I Want When I Want It*, and *Toyland*. Herbert, master musician that he was, made sure that every part of a song was up to his high standards.

The soloists project their songs admirably—with the possible exception of Calvin Marsh, who has a tendency to swallow his tones in *Gypsy Love Song*. A special nod is due Miss Endich for the consistency of her work throughout. The whole package adds up, in all probability, to something that Victor Herbert himself would have thoroughly enjoyed.

Stanley Green

© © ROBERT SHAW: *The Immortal Victor Herbert*. Saramae Endich, Florence Kopleff, Mallory Walker, and Calvin Marsh (vocals); Robert Shaw Chorale and Orchestra, Robert Shaw cond. *The Streets of New York; Every Day Is Ladies Day with Me; Kiss Me Again; I Want What I Want When I Want It; Tramp! Tramp! Tramp!; A Kiss in the Dark; Thine Alone; March of the Toys; Toyland; Ah! Sweet Mystery of Life; I'm Falling in Love with Someone; Sweethearts; When You're Away; Gypsy Love Song; Italian Street Song*. RCA Victor LSC 2515 \$5.98, LM 2515 \$4.98.



THE COLLECTOR'S CHOICE...

BARTÓK REDISCOVERED

Première recording of a newly-discovered Bartók violin concerto—
a brilliant, impassioned work.
An ardent, bravura performance
by Isaac Stern with equally devoted
Ormandy-Philadelphia accompaniment.



THE IMPORTANCE OF BEING OSCAR



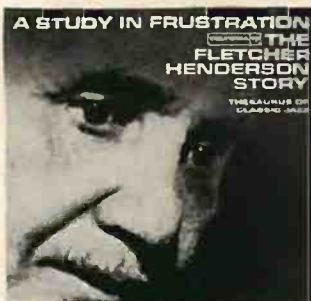
"Out of the life and works of Oscar Wilde and out of his own sympathies and dramatic skills, Micheál MacLiammóir has created a vivid and memorable evening in the theatre" said the *New York Times* of this spellbinding one-man show. Now—tonight and every night—on (LP).



RICHTER AT CARNEGIE HALL



Richter's brilliant American debut concert —
a program of five Beethoven Sonatas
that brought audiences to their feet
and critics to their knees—
recorded live, and complete, on two (LP) s.



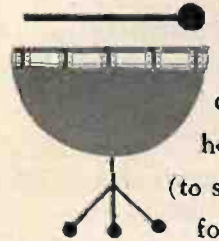
A STUDY IN FRUSTRATION



Out of the archives and onto (LP) for the first time—
a neglected giant of jazz—innovator, arranger, bandleader
Fletcher Henderson whose talents, ironically,
brought more success to others than to himself.
A long overdue tribute in a 4-record set and 20-page book.



VOYAGE TO EXOTICA



A New Wave of stunning stereo
as ingenious Frenchman Michel Magne
deploys all manner of electronic
hoots, warbles and wails
(to say nothing of ratchets and cowbells)
for a striking adventure in percussion.



"SLEEPING BEAUTY" IN STEREO



Ormandy and the Philadelphians conjure
up a sumptuous vision of elegant grace
with their new recording of Tchaikovsky's
"Sleeping Beauty" ballet suite.

IS ON COLUMBIA RECORDS 

CHOOSE SPECTACULAR STEREO OR MATCHLESS MONAURAL



classics

Reviewed by MARTIN BOOKSPAN • WILLIAM FLANAGAN • DAVID HALL

GEORGE JELLINEK • IGOR KIPNIS

Explanation of symbols:

- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording

Ⓢ Ⓜ **BARTOK:** *Concerto for Orchestra*. Houston Symphony Orchestra, Leopold Stokowski cond. EVEREST SDBR 3069 \$5.98, LPBR 6069 \$4.98.

Interest: Modern masterpiece
 Performance: Spirited
 Recording: Full-blooded
 Stereo Quality: First-rate

If the Houston Symphony Orchestra had first-desk wind players comparable to the finest in Philadelphia, New York, Boston, or Chicago, this performance of the Bartok *Concerto for Orchestra* would take its place alongside those of Haitink, Reiner, and Dorati as the finest available, for Stokowski's reading is one of extraordinary clarity and virility.

Twenty and thirty years ago Stokowski sought to elicit the sonorities of huge organs from the orchestra. Stokowski today seems to lean toward the terraced dynamics of the smaller Baroque organ. The result in this recording is a performance in which every contrapuntal line, especially in the polyphonic finale, stands out in boldest relief. The one drawback of the performance lies in the Houston Orchestra's apparent lack of ability to command a wide range of nuance in the *ppp* to *mp* range. On the other hand, Stokowski elicits string climaxes of terrific intensity in the opening of the first movement and in the middle of the slow movement.

The orchestra set-up is somewhat unorthodox. The woodwinds are placed further to the right than is normal and are apparently miked more closely. The end result is to emphasize the antiphonal effects that Bartok wrote into his score and occasionally to bring the woodwind choirs into greater prominence than we are used to hearing in this music. *D. H.*

Ⓢ Ⓜ **BEETHOVEN:** *Piano Concerto No. 5, in E-flat Major, Op. 47 ("Emperor")*. Van Cliburn (piano); Chicago Symphony Orchestra, Fritz Reiner cond. RCA VICTOR LSC 2562 \$5.98, LM 2562 \$4.98.

Interest: Monarch of piano concertos
 Performance: Promising
 Recording: Piano prominent
 Stereo Quality: Good

To dispose of the negative elements of this recording first, the performance could have done with more advance rehearsal (there are several spots of untidy ensemble between piano and orchestra in the first movement), and the balance between piano and orchestra makes the soloist too prominent. What this release does demonstrate in a positive way is that in time Van Cliburn will be an ex-



VAN CLIBURN

His "Emperor" augurs great things

pert exponent of the "Emperor" Concerto. He does not yet have the complete absorption in the score and identification with it that distinguish the performances of veterans like Serkin, Backhaus, or Rubinstein, but his impulses are all in the right direction. The stentorian pages ring out in triumph, and there is plenty of melting lyricism in the slow movement. If this performance is not yet in the front rank of "Emperor" recordings, it is certainly not far behind them. *M. B.*

Ⓢ **BERLIOZ:** *Symphonic Fantastique, Op. 14a*. Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6248 \$5.98.

Interest: Repertoire rouser
 Performance: Strained
 Recording: Good
 Stereo Quality: Excellent

About a half dozen years ago, Eugene

Ormandy and the Philadelphia Orchestra recorded an excellent performance of the *Symphonic Fantastique* for Columbia. It was a taut, exciting reading, and the sound was excellent for its time. This new version is technically even better, with masses of well-defined orchestral sonorities, but Ormandy's reading has grown mannered and fussy, and the whole performance leaves the mental aftertaste of a heady champagne gone flat. In spite of prodigious playing by the orchestra and outstanding recording, Berlioz' score is better served elsewhere, especially by Beecham (Capitol G 7102) and Munch (RCA Victor LM 1900) in mono, or Monteux (RCA Victor LSC 2362) and Wallenstein (Audio Fidelity 50,003) in stereo. *M. B.*

Ⓢ **BERNSTEIN:** *Symphonic Dances from West Side Story; Symphonic Suite from On the Waterfront*. New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6251 \$5.98.

Interest: Attractive theatre music
 Performance: Obviously the McCoy
 Recording: Live wire
 Stereo Quality: Handsome

I guess the best description of this endeavor is "a fun record." Just about everybody knows the music from Leonard Bernstein's *West Side Story* by now, and, even though some may prefer to hear it with an orchestra smaller than the augmented forces of the New York Philharmonic, this is altogether hip show music, and the score is quite dazzlingly played.

The score for *On the Waterfront* is surely one of the better ones ever composed for an American film. There are those who complain about its symphonic version—"Not enough substance to stand by itself"; "Too loosely constructed to stand by itself"—but if you can accept music with a looser formal component than a Beethoven symphony and if you can indulge Bernstein in his disarmingly candid borrowings from Copland or Stravinsky, you might get as much fun from it as I have. The recorded sound is stunning; it contributes substantially to the emotional impact of the music. *W. F.*

BLOCH: *Schelomo* (see SCHUMANN).

JOAN SUTHERLAND

in

LUCIA DI LAMMERMOOR



with

RENATO CIONI
ROBERT MERRILL
CESARE SIEPI

and

JOHN PRITCHARD

conducting

ORCHESTRA AND CHORUS OF L'ACCADEMIA DI SANTA CECILIA, ROME

ffrr
mono

LONDON
RECORDS

ffss
stereo

RECORDING OF SPECIAL MERIT

© © **BRAHMS: *Serenade No. 1, in D Major, Op. 11.*** Symphony of the Air, Leopold Stokowski cond. DECCA DL 710031 \$5.98, DECCA DL 10031 \$4.98.

Interest: The young Brahms
Performance: Masterly
Recording: Intimate
Stereo Quality: Good

This bucolic first orchestral essay by Brahms can seem lengthy in ordinary performances, but under the hands of Stokowski as he is here it is sheer delight from beginning to end. The solo wind playing, especially in the famous minuet, is nothing short of miraculous in its dynamic subtlety. It is to be regretted, however, that record space did not permit the conductor to take the repeats in the brilliant fifth movement.

The recording was done in a studio of rather intimate acoustics, but the sound is appropriate to the music—crystal clear, with well-defined stereo localization.

D. H.

BRAHMS: *Violin Sonata No. 1* (see STRAUSS).

© **CHOPIN: *Piano Concerto No. 1, in E Minor, Op. 11*** LISZT: *Totentanz*. Alexander Brailowsky (piano); Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6252 \$5.98.

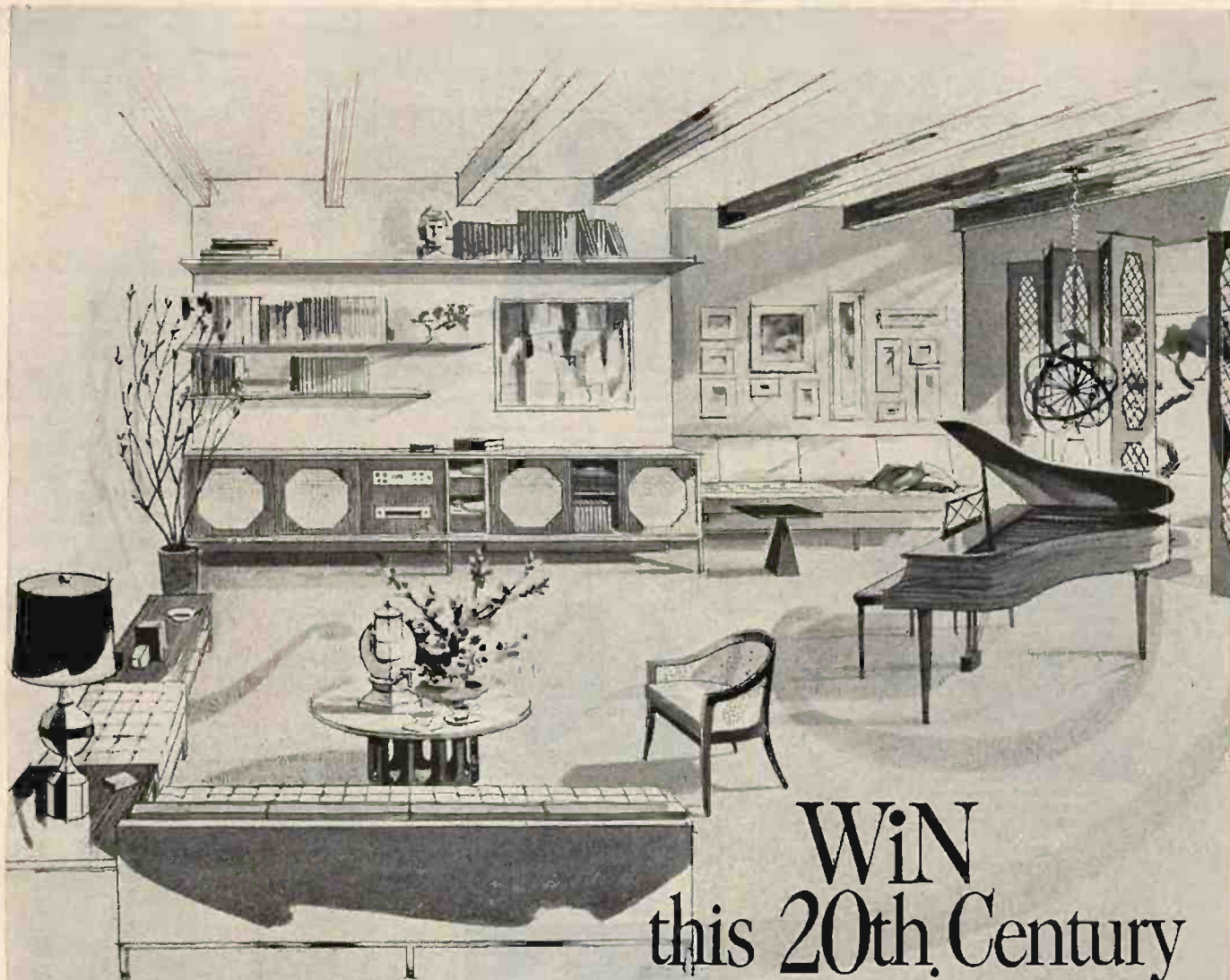
Interest: Virtuoso favorites
Performances: Impersonal
Recording: OK
Stereo Quality: Good

Alexander Brailowsky has been playing both these works for many years and has recorded them both before. These new performances present the mixture as of old: unsteady rhythmic definition in the first and third movements of the Chopin and bland detachment throughout. In former times, when many of his colleagues were indulging in the most shameless distortion in their approach to this literature, Brailowsky's readings probably fell as a tonic on the ears. Now, however, there are plenty of pianists who play the Romantic classics with dignified virtuosity and tasteful abandon. The recent Capitol recording (SG/G 7241) of the Chopin Concerto by Maurizio Pollini, for example, is far more exciting and emotionally committed than the version Brailowsky offers us. Similarly, Liszt's explosive show of histrionics needs more extroversion and unself-conscious personal involvement than Brailowsky is able to muster.

Ormandy and the orchestra accompany both works dutifully, and the recording, aside from some surface clicks in the last movement of the Chopin, is satisfactory.

M. B.

HiFi/STEREO



Win this 20th Century music room

designed by Marion Heuer...

furniture by Harvey Probbler... superb hi-fi/stereo with source of sound

by Shure... piano by Baldwin... carpeting by V'Soske

... fabrics by Boris Kroll, hi-fi/stereo amplifiers and preamplifier by Marantz, automatic turntable by Garrard, turntable by Thorens, speaker systems by Acoustic Research, FM/AM Multiplex tuner by Sherwood, tape player by Ampex, Stereo Dynetic Phono Cartridge and Tone Arm by Shure, PLUS \$5,000 cash to add a new room to your home or remodel an existing room from original plans by internationally renowned interior designer Marion Heuer, A.I.D.

A veritable plethora of prizes!

All this to introduce you to the breathtaking sound (and elegant appearance) inherent to modern component stereo in general, and the new Shure M33 and M77 Stereo Dynetic Phono Cartridges in particular.

No purchase is required; you simply listen to a Shure cartridge demonstration at your hi-fi dealer's showroom and describe your reaction to its singular sound re-creation qualities (in 25 words or less). If your statement wins (we don't expect an overabundance of entries, so your chances are rather good), you can begin building your music room. Should the winner have purchased a Shure cartridge as a result of the demonstration (a consummation devoutly to be wished), a magnificent \$1,000 RCA Victor stereo record library will also be supplied, as are all other awards, by Shure Brothers, Inc., 222 Hartrey Avenue, Evanston, Illinois.

Contest ends February 28th, 1962.

announcing the new
SHURE Stereo Dynetic®

M33 and M77 SERIES HIGH FIDELITY PHONOGRAPH CARTRIDGES

Outstanding achievement in superior sound re-creation. Ultra-light tracking pressure; rugged, high-compliance, easy-to-replace stylus; highest fidelity response; specially shielded against hum.
M33 for 1-3 gm. tracking, \$36.50; M77 for 3-5 gm. tracking, \$27.50.



THE BEST OF CIRCLES..!



MAESTRO — ANDRES SEGOVIA, guitar. Works by Albéniz, Haydn, Mendelssohn, Milan, Sanz, Scarlatti, Sor, Torroba, and Visée.
DL 10039
DL 710039 (Stereo)



Swinging French Favorites
NEW ORLEANS' OWN PETE FOUNTAIN. I Love Paris, Comme Ci, Comme Ca, Autumn Leaves, and beaucoup others.
CRL 57378
CRL 757378 (Stereo)



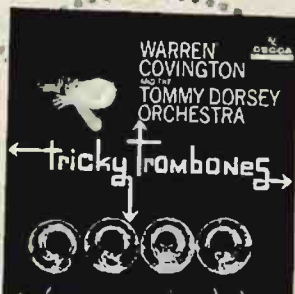
The dazzling improvisation and sound of **EARL GRANT** at the organ. *Ebb Tide, Misty*, and others.
DL 4165
DL 74165 (Stereo)



FRANCK: Sonata in A Major for Violin and Piano. **MOZART: Sonata in E Flat Major** for Violin and Piano, K. 481. Erica Morini, violin, Rudolf Firkusny, piano. DL 10038
DL 710038 (Stereo)



MOZART: Sinfonia Concertante, K. 364. Adagio, K. 261. Rondo, K. 373. **JOSEPH FUCHS**, violin; **LILLIAN FUCHS**, viola; Asterna Chamber Orchestra; Frederic Waldman, conductor
DL 10037
DL 710037 (Stereo)



Stereo comes of Age! **WARREN COVINGTON** and some sound and music surprises in dance tempos. Check *To Cheek, You're The Top, Hey There*, and many others. DL 4130
DL 74130 (Stereo)

RECORDING OF SPECIAL MERIT

© **DEBUSSY: Images; Estampes; D'Un Cahier d'Esquisses; Bercuese Heroique.** Daniel Ericourt (piano). KAPP KC 9061-S. \$5.98.

Interest: Debussy with authority
Performance: Admirable
Recording: Fine
Stereo Quality: OK

For myself, I rather prefer Daniel Ericourt's reading of this segment of the Debussy piano repertory to his recent and musicianly recording of the admittedly more challenging préludes. Where the earlier recording was somewhat sullied by an inclination to clarify the intensely original formal experimentation of the pieces, thereby robbing them of a certain mystery, the pieces in the present release seem to be done with ease and a complete lack of self-consciousness. The playing, as before, is impeccable, and the piano sound is luxurious. The release is rewarding in every way. *W. F.*

ENESCO: *Piano Sonata No. 3* (see MOZART).

RECORDING OF SPECIAL MERIT

© © **FRANCK: Sonata in A Major for Violin and Piano. MOZART: Sonata in E-flat Major for Violin and Piano.** (K.481). Erica Morini (violin); Rudolf Firkusny (piano). DECCA DL 710038 \$5.98, DL 10038 \$4.98.

Interest: For chamber-music lovers
Performance: Elegant
Recording: First-rate
Stereo Quality: Good

The old cliché about virtuoso soloists making unsatisfying chamber-music players seems less tenable with the passing of time. Surely, on the evidence offered here, Erica Morini and Rudolf Firkusny make an ideal sonata team, and the combination of their strong individual personalities results in music making of the highest order.

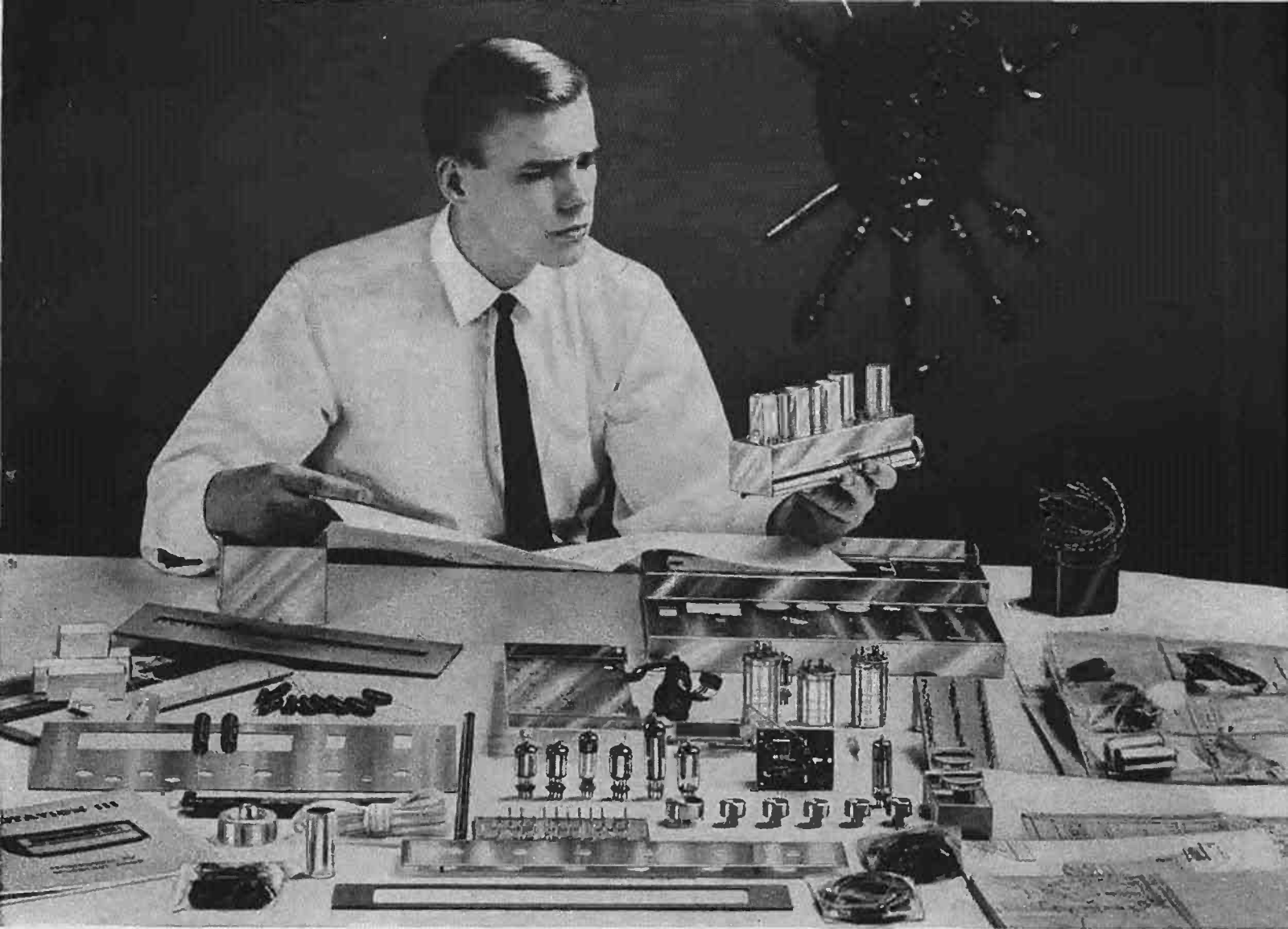
In the Franck sonata they stress expressive elegance and delicacy of phrasing, and they take a somewhat restrained approach toward the work's rhapsodic aspects. This is one of the most stimulating versions of a much-recorded sonata.

The Mozart K.481, a charming, lightweight piece, receives a similarly sensitive performance. The present version is preferred to its only current competitor, an oldish Westminster release. The Decca sound is warm and perfectly balanced; to my ears, the mono is every bit as good as the stereo. *G.J.*

© **JANACEK: Concertino for Piano and Chamber Orchestra** (1925); *Capriccio for Piano and Chamber Orchestra*

The
"caught-in-the-act"
Stereo Sound and
Variety of Decca
and Coral!





Can You Afford 15 Hours to Build The World's Best FM/Multiplex Tuner?

Fifteen hours. That's all it takes to build the world's best FM/Multiplex tuner.

Citation has the "specs" to back the claim but numbers alone can't tell the story. On its real measure, *the way it sounds*, Citation III is unsurpassed. And with good reason.

After years of intensive listening tests, Stew Hegeman, director of engineering of the Citation Kit Division, discovered that the performance of any instrument in the audible range is strongly influenced by its response in the non-audible range. Consistent with this basic design philosophy—the Citation III has a *frequency response three octaves above and below the normal range of hearing*. The result: unmeasurable distortion and the incomparable "Citation Sound."

The qualities that make Citation III the world's best FM tuner also make it the world's best FM/Multiplex tuner. The multiplex section has been engineered to provide wideband response, exceptional sensitivity and absolute oscillator stability. It mounts right on the chassis and the front panel accommodates the adapter controls.

What makes Citation III even *more* remarkable is that it can be built in 15 hours without reliance upon external equipment.

To meet the special requirements of Citation III, a new FM cartridge was developed which embodies every critical tuner element in one compact unit. It is completely assembled at the factory, totally shielded and perfectly aligned. With the cartridge as a standard and the two D'Arsonval tuning meters, the

problem of IF alignment and oscillator adjustment are eliminated.

Citation III is the *only* kit to employ military-type construction. Rigid terminal boards are provided for mounting components. Once mounted, components are suspended tightly between turret lugs. Lead length is sharply defined. Overall stability of the instrument is thus assured. Other special aids include packaging of small hardware in separate plastic envelopes and mounting of resistors and condensers on special component cards.

For complete information on all Citation kits, including reprints of independent laboratory test reports, write Dept. R-11, Citation Kit Division, Harman-Kardon, Inc., Plainview, N. Y.

The Citation III FM tuner—kit, \$149.95; wired, \$229.95. The Citation III MA multiplex adapter—factory wired only, \$89.95. The Citation III X integrated multiplex tuner—kit, \$239.90; factory wired, \$319.90. All prices slightly higher in the West.



The
Citation
III

Build the Very Best **CITATION KITS** by **harman kardon**

ACES BACK TO BACK LEICA LEICINA

**the classic 35mm camera
that stops life in motion**

...the ultimate in mechanical and optical excellence; the world's most wanted camera.

**all-new 8mm movie camera
that brings motion to life**

...traditional Leica quality, and it's fully electromatic; you just point and shoot.

See...Try...Both at your Franchised Leica Dealer



E. LEITZ, INC., 488 PARK AVENUE SOUTH, NEW YORK 16, N. Y.
Distributors of the world-famous products of
Ernst Leitz G. m. b. H., Wetzlar, Germany—Ernst Leitz Canada Ltd.
LEICA AND LEICINA CAMERAS · LENSES · PROJECTORS · MICROSCOPES



42161



YOUR COPIES OF HiFi/Stereo review ARE VALUABLE

Keep them neat . . .
clean . . . ready for
instant reference!



Now you can keep a year's copies of HiFi/STEREO REVIEW in a rich-looking leatherette file that makes it easy to locate any issue for ready reference. Specially designed for HiFi/STEREO REVIEW, this handy file—with its distinctive, washable Kivar cover and 16-carat gold leaf lettering—not only looks good but keeps every issue neat, clean and orderly.

So don't risk tearing and soiling your copies of HiFi/STEREO REVIEW—always a ready source of valuable information. Order several of these HiFi/STEREO REVIEW volume files today. They are \$2.50 each, postpaid—3 for \$7.00, or 6 for \$13.00. Satisfaction guaranteed, or your money back.

Order direct from:

JESSE JONES BOX CORP.
Dept. HF, Box 5120, Philadelphia 41, Pa.
(Established 1843)



FREE to you and your friends
**RADIO SHACK'S 1962
ELECTRONICS CATALOGS**

Plus EVERY NEW SUPPLEMENT
FOR NEXT 12 MONTHS!

Our bigger, better catalogs offer the widest line of electronic parts and equipment in the world! Stereo, Hi-Fi, Ham Radio, Test Equipment, Pre-Recorded Tapes, Tape Recorders, Records, Parts—plus 30 pages of Kiss 340 pages—over 100,000 items! No Money Down credit terms. Every item backed by a money-back guarantee of satisfaction.

RADIO SHACK Corp. Boston, Mass.

RADIO SHACK Corp.
730 Commonwealth Ave., Boston 17, Mass.
Send Radio Shack's famous electronics catalogs for
one year—FREE and POSTPAID.

Your Name _____ 61L15A
Your State _____
City and Zone _____
For a Friend _____
Address _____ 67L15A1
City and Zone _____ State _____

(1926). Josef Palenicek (piano). ARTHUR
MK 1559 \$5.98.

Interest: A look at Janacek
Performance: Sounds authoritative
Recording: Good enough

Leos Janáček is a familiar enough name to those acquainted with the music of the first half of our century, but his music is seldom if ever heard in American concert halls. Both of these piano pieces are late works (the composer died in 1928 at the age of seventy-four) and are definitive of this curious composer's aesthetic.

Indeed, the music is curious—brittle, grotesque, unyielding, and unsentimental, yet, for all of that, a fun-house-mirror distortion of harmonies and melodies that we associate with the most romantic of Romantic music. It is, in sum, not music to elicit affection; it is nonetheless the work of a master craftsman. Palenicek projects the music with what I take to be the necessary toughness, and the accompanying musicians are excellent. *W.F.*

LISZT: Totentanz (see CHOPIN)

© **LYSENKO: Natalka Poltava (excerpts)**. Zoya Haidai (soprano), Ivan Kozlovsky (tenor), Mikhail Hriska (baritone), S. Ivashchenko (tenor), Ivan Patorzhinsky (bass). Chorus and orchestra of the Shevchenko Theater, Kiev, Boris Chistyakov cond. MONITOR MC 2053 \$4.98.

Interest: Little Russian opera
Performance: Good
Recording: Fair

These excerpts from what the jacket notes describe as the most popular Ukrainian opera are reminiscent of a typical program by any one of the many famous Russian song ensembles. Nikolai Lysenko (1842-1912) may not have been a very original composer, but he knew how to string together a series of appealing melodies. Ivan Kozlovsky, one of Russia's best tenors, is the special ornament of the good cast in the recording, and the sound is acceptable. The printed notes are less than crystal-clear, but, when it comes to Ukrainian operas, every little bit helps. *G.J.*

© **MOUSSORGSKY: Bořis Godounoff: Coronation Scene; Boris' Monologue from Act II; Dialogue and Hallucination Scene from Act II; Farewell and Death of Boris from Act IV.** George London (bass-baritone), Mildred Allen (soprano), Stanley Koik, Howard Fried (tenors), Columbia Symphony Orchestra and Chorus, Thomas Schippers cond. COLUMBIA MS 6273 \$5.98.

Interest: First Boris in stereo
Performance: Careful

ALTEC LOW FREQUENCY SPEAKERS



402B SPEAKER.
8" . . . \$19.50



414A SPEAKER.
12" . . . \$54.00



803B SPEAKER.
15" . . . \$69.50

ALTEC HIGH FREQUENCY SPEAKER COMPONENTS



804A DRIVER
..... \$63.00



2000B SPEAKER
... \$15.00
INCLUDING NETWORK

ALTEC HIGH FREQUENCY SPEAKERS



811B SECTORAL HORN . . . \$30.00



3000B SPEAKER
..... \$42.00

ALTEC SELF-CONTAINED TWO-WAY SPEAKER



511B SECTORAL HORN . . . \$39.00



605A "DUPLEX"
15" . . . \$177.00
INCLUDING NETWORK

OTHER ALTEC "DUPLEX" SPEAKERS:
601C "DUPLEX", 12" . . . \$120.00
INCLUDING NETWORK
602C "DUPLEX", 15" . . . \$143.00
INCLUDING NETWORK



ALTEC
LANSING CORPORATION

SATISFY YOURSELF! SATISFY YOUR BUDGET!

CUSTOM ALTEC TWO-WAY SPEAKER COMPONENT SYSTEMS NOW FROM \$34.50 TO \$301.00 COMPLETE . . .

Make up your own distinctive two-way speaker system with world-famous ALTEC Speaker Components. It's a personally satisfying project that adds up to uncompromised quality at remarkable savings!

Wide range ALTEC Speaker Components smoothly cover the entire audible spectrum—from lowest low to highest high—in a professional two-way manner. Result? Virtually distortion-free realism that is impossible to achieve with limited range speakers used in phase-distorting multi-crossover systems.

HOW TO GET STARTED? THREE EASY STEPS:

- 1) On chart at right, 12 ALTEC two-way Speaker Systems are shown. With ALTEC, you have a wide choice from good small systems to the finest full-size systems available today.
 - 2) Clip out chart as a reminder and visit your nearest ALTEC Distributor where you may order the ALTEC System of your choice. Ask for your FREE copy of the informative 16-page ALTEC brochure, "Loudspeaker Enclosures—Their Design and Use."
 - 3) Use the design plans and ideas in this brochure to build your own
- NOVEMBER 1961

enclosure. Or, if you prefer, your ALTEC Distributor can have one built for you. For additional savings, consider a "built-in" installation in wall, closet, etc.

So why compromise sound to pamper a budget? You needn't, ever again! Instead, do-it-better-yourself . . . with ALTEC.

YOUR GUIDE TO 12 CUSTOM ALTEC TWO-WAY SPEAKER COMPONENT SYSTEMS

ALTEC LOW FREQUENCY SPEAKERS	ALTEC HIGH FREQUENCY SPEAKERS	DIVIDING NETWORK	SYSTEM CROSSOVER FREQUENCY	TOTAL SYSTEM PRICE*
402B	2000B	Built-in	2,000 cycles	\$ 34.50
2-402B	3000B	N-3000E (\$22.50)	3,000 cycles	\$103.50
414A	3000B	N-3000E (\$22.50)	3,000 cycles	\$118.50
601C	DUPLEX	Included	3,000 cycles	\$120.00
602C	DUPLEX	Included	3,000 cycles	\$143.00
605A	DUPLEX	Included	1,600 cycles	\$177.00
414A	804A w/811B	N-800E (\$46.50)	800 cycles	\$193.50
803B	804A w/811B	N-800E (\$46.50)	800 cycles	\$209.00
803B	804A w/511B	N-500D (\$60.00)	500 cycles	\$231.50
2-414A	804A w/811B	N-800E (\$46.50)	800 cycles	\$247.50
2-803B	804A w/811B	N-800E (\$46.50)	800 cycles	\$278.50
2-803B	804A w/511B	N-500D (\$60.00)	500 cycles	\$301.00

*Exclusive of Enclosure

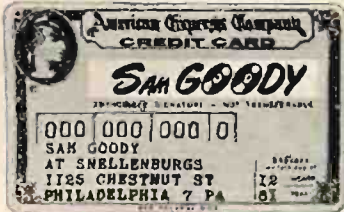
© 1961 ALTEC LANSING CORPORATION



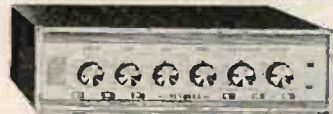
ALTEC LANSING CORPORATION

Dept. HF-11, 1515 So. Manchester Ave., Anaheim, Calif.
New York • Los Angeles
A Subsidiary of Ling-Temco Electronics, Inc.

**IF YOU HAVE
ONE OF THESE**



**YOU CAN
CHARGE**
THIS STEREO "DREAM SYSTEM"
(Or Any Combination of Your Choice)



SHERWOOD S-5000 1180 watt stereo amp & pre-amp with case, \$204.50.



THORENS TD-124 4-speed turntable; base. GRADO Arm and stereo cartridge, \$186.70 complete.



3 KLH Model Six full-range speaker systems. Walnut, \$134 ea.

The complete Stereo "Dream System" Ready to Plug Together & Play, \$689.30.

**USE YOUR
AMERICAN EXPRESS
CREDIT CARD**

Why wait any longer to enjoy the wonderful world of stereo sound... To order simply send your American Express credit card number and authorized signature and we will rush your equipment to you ready to plug together and play!

CHOOSE FROM THESE QUALITY COMPONENTS

Partial Listing
H. M. SCOTT GARRARD
FISHER ELECTRO-VOICE
HARMAN-KARDON DYNA-KIT
ACOUSTIC RESEARCH CONCERTONE
WHARFEDALE SONY-SUPERSCOPE

Write For List of "Dream Systems" to Fit Any Budget.
NO CHARGE FOR DELIVERY ANYWHERE IN U.S.A.

SAM GOODY
AT SNELLENBURGS
1125 CHESTNUT STREET
PHILADELPHIA 7, PENNA.

Recording: Spacious, but needs bass
Stereo Quality: Wide spread

We are promised a complete stereo *Boris Godounoff* from Moscow sometime in 1962, but meanwhile Columbia offers this single disc of excerpts, sung in Russian by George London with a supporting cast and chorus under Thomas Schippers' direction.

Make no mistake; Mr. London, who has sung the role to great acclaim in Russia, gives us a powerful portrayal of the guilt-ridden Russian Czar; the well-trained chorus and the ample orchestra under Schippers' baton make the most of the splendors with which Rimsky-Korsakoff adorned Moussorgsky's Coronation Scene; but still there are some things missing.

To begin with, for all the glorious spread of stereo sound in the Coronation Scene and the Death of Boris, the recording could stand a good deal more bass. But more importantly, I sense an unwillingness on George London's part to cut loose in the big dramatic moments. Anyone who is familiar with the recorded performances of Chaliapin (Angel COLH 100), Alexander Kipnis (Camden 415), or Christoff (Capitol GDR 7164) will sense the difference. London's approach is lyrical and intensely musical, but in his effort to avoid the occasional hamminess of his predecessors, he loses the drama.

Let us hope that the time will come when Mr. London will be given the opportunity to sing the lead in a complete *Boris Godounoff*, recorded, say, in Leningrad or Prague, under a conductor for whom the Moussorgskian idiom is natural. Under these conditions, we might at long last get a definitive stereo version of this score. D.H.

MOZART: *Betulia Liberata* (K. 118; 71c). Petre Munteanu (tenor), Ozia; Adriana Lazzarini (contralto), Giuditte; Emilia Cundari (soprano), Amital; Paolo Washington (bass), Achior; Laura Loudi (soprano), Gabri, Carmi; Coro Polifonico di Milano; Angelicum Orchestra of Milan, Carlo Felice Cillario cond. HARMONIA MUNDI HM 30605/7 Three 12-inch discs \$18.85. Available from Discophile, Inc., 26 W. 8th St., N.Y.C. 11).

Interest: Mozart's only oratorio
Performance: Very good
Recording: Satisfactory

In January of 1771, the *Accademia filarmonica* of Verona elected a new member, fifteen-year-old Wolfgang Amadeus Mozart, to their august society. Everywhere in Italy the young "Maestro di Cappella" was a most gratifying success, and shortly before his return to Salzburg he received a commission in Padua to compose an oratorio on *La Betulia liberata*,

**HAVING TROUBLE
TRACKING DOWN
YOUR TAPES?**



**KEEP TABS ON YOUR RECORDINGS WITH
SOUNDCRAFT
TAPE INDX®**

Pinpoints any tape selection on the reel and clearly indexes your tape library. It's this easy: You put numbered, colored flags right on the base side of the tape itself. These flags remain visible at all times, even when the tape is completely wound. Then put your notations on the index label corresponding in color and number to the flag. When you want to find your selection, look it up in the index. Run your recorder at fast wind to the flag with that number. You now have the exact selection you want! Quickest, most convenient tape selection system invented—Soundcraft Tape Indx. R-148

Tape Indx Pack: 30 flags and 30 labels, \$1.00

Library Pack: 360 Mylar Flags, 360 Selection labels, 60 box labels, \$9.00

Write for free Tape Indx Catalog.

REEVES SOUNDCRAFT CORP.
Great Pasture Road • Danbury, Conn.

FREE TO YOU and your friends
**RADIO SHACK'S 1962
ELECTRONICS CATALOGS**

Plus
EVERY NEW
SUPPLEMENT
FOR NEXT
12 MONTHS



Our bigger, better catalogs offer the widest line of electronic parts and equipment in the world! Stereo, Hi-Fi, Ham Radio, Test Equipment, Pre-Recorded Tapes, Tape Recorders, Records, Parts—plus 30 pages of Kits! 340 pages—over 100,000 items! No Money Down credit terms. Every item backed by a money-back guarantee of satisfaction.

Radio Shack Corp., Boston, Mass.

RADIO SHACK Corp.
730 Commonwealth Ave., Boston 17, Mass.
Send Radio Shack's famous electronics catalogs for one year—FREE and POSTPAID.

Your Name _____ 6115A

Your Address _____

City and Zone _____ State _____

For a Friend _____ 6115A1

Address _____

City and Zone _____ State _____

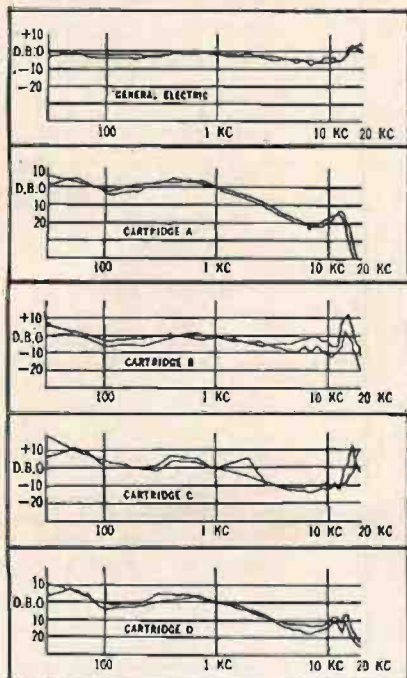


Only
General
Electric
gives
you
this:

New Ortho-netic Stereo Cartridge

*Purest musical response ever—
even beyond 20,000 cycles!*

Compared with four other leading brands, the General Electric Ortho-netic Cartridge gives flattest, widest frequency response of all . . .



Audio Products Department

GENERAL ELECTRIC

Decatur, Ill.

Giant breakthrough in musical reproduction! General Electric's new ORTHONETIC Cartridge gives precise, undistorted reproduction of every note on your high-fidelity records—even at frequencies above the normal range of human hearing!

Even the most subtle overtones come through . . . Ordinary cartridges fall off sharply in frequency response above 15,000 cycles per second. They shave off the higher overtones that give orchestral instruments their characteristic color.

To prevent the loss of the higher harmonics, General Electric engineers developed a revolutionary new suspension and damping system. This exclusive system ensures that all harmonic frequencies are

reproduced without loss, and in their proper relationship to the fundamental.

This means that every instrument has its true coloration; even the most sensitive ear can listen without the fatigue caused by musical distortion.

Tracks at pressures as low as one gram prolongs record life . . . The mass of the moving system of the ORTHONETIC is less than one-thousandth of a gram. This minimal mass permits the stylus to trace faithfully record-groove patterns that require it to stop and start as frequently as 40,000 times per second! The low tracking pressure also minimizes wear on your valuable records.

Specifications for General Electric VR1000-5

.5 mil Diamond Stereo Cartridge (Also available with .7 mil diamond stylus, for record changers that track from 3-7 grams vertical force). Application: Professional-type turntable and tone arm, or any quality changer that tracks below 4 grams vertical force. Recommended Tracking Force: 1-3 grams. Lateral Compliance: 6×10^{-4} cms/dyne. Vertical Compliance: 9×10^{-4} cms/dyne. Frequency Response: 20 —20,000 cycles per second ± 3 db. Recommended Load Resistance Each Channel for Flat Response: 47K chms. Output: 1 millivolt per cm/sec. minimum. Separation between Channels: 25-30 db per channel at 1000 cycles. Channel balance at 1000 cycles 2 db or better. Resistance: 1100 chms per channel, nominal. Inductance: 400 mh, per channel, nominal. Shielding: Triple mu-metal. Mounting Centers: Standard $\frac{1}{2}$ " mounting centers. All measurements taken from RCA Victor stereophonic test record number 12-5-71.

The development of stereo from 1958 to "phase 4 stereo"

Since the introduction of the revolutionary stereo record in 1958, the art of recording has undergone a rapid evolutionary process.

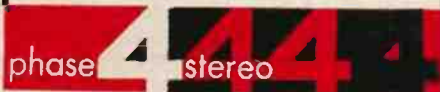
Phase 1 stereo: "Concert Hall Realism." In this phase (1958 to 1961), stereo recordings attempted to recreate a true stage presence. The instruments of the orchestra were placed "soundwise" in their normal positions, with the result that for the home listener they appeared to come from an imaginary sound-stage spread between the listener's two loudspeakers. The record buyer no longer needed to be content with listening to his favorite artists in the restricted medium of "compressed" monophonic sound. This type of stereo recording reflected the "purist" approach and applied most generally to stereo recordings in the field of classical music. When London Records introduced its first stereo record in 1958, it had years of preparation and refinement behind it. The result was that London's "fss" (full frequency stereophonic sound) offered the most advanced and finest definition of "concert hall" sound ever heard on records.

Phase 2 stereo: "Separation of Sound." In this phase (1959 to 1961), stereo recordings proved that an orchestra could be "split in half"; that voices could be "full left" while the orchestra was "full right"; that a ping-pong ball could be heard hitting the table on the left and then on the right, and that sounds could be reproduced "left-right" without any center "leakage." Sounds emanating from two loudspeakers lent themselves to a seemingly endless variety of juxtaposition, separation, and other strictly mechanical processes, and a fascinating display of unusual sound pyrotechnics it was that followed. . . bongos jumped from left to right speakers while saxophones and trumpets answered back and forth between speakers: it was the technical "gimmick" that was in command, the technique was the end-in-itself.

Phase 3 stereo: "Moving Sounds." In this phase (1961), it was demonstrated that the sounds of a whole section of an orchestra or a single instrument could be moved and followed by the listener's ears as the sounds passed through the space from left to right speakers and back again electronically. . . In certain opera, drama and musical comedy recordings, the voices could be followed moving before one's ears as in a true-to-life stage presentation.

"phase 4 stereo": In this phase (1962), arrangers and orchestrators re-score the music to place the instruments where they are musically most desired at any particular moment and make use of direction and movement to punctuate the musicality of sounds. The effect is more sound—more interest—more listening pleasure. "phase 4 stereo" recording (and this term is used in its broadest sense here to include the arrangements—the musicians—and the engineers) allows you to enjoy the music actively. Recording in this fashion was made possible technically as a result of London's new 4 Track Master recording system. Now, for the first time, the musical arranger was given a whole new technical capacity with which to work, and with which to create new musical entertainment and enjoyment. To take advantage of this new musical framework afforded him, the musical arranger now has to envision the sounds he hears in his head as they relate to each other in the extra dimension of space afforded by stereo reproduction: the musical arranger has to create new forms of musical annotation and scoring to convey his full musical concept. Through a complicated network of microphones, switches and dials, the music envisioned by the arranger comes into reality as the engineer captures on 4 Track Master tape, the complete and true musical concept of the arranger. From the 4 Track Master tape, the four tracks of sound have to be carefully rebalanced in the reduction to two channels of sound which eventually reach the listener via his two-channel stereo record groove, and ultimately through his two loudspeakers.

Look for the stereo series featuring the "4" design on the LP cover—it's your guarantee of more sound—more interest—more entertainment—more participation—more listening pleasure.



LONDON RECORDS, INC.
539 W. 25 St., New York 1, N. Y.

with a text by Metastasio. As it tumbled out, the work, based on the story of Judith, was to be Mozart's only oratorio. Aside from its historical interest, the music is astounding for its maturity. There is, however, nothing unusual about the form of the piece itself. Such action as is required by the plot—the killing of Holofernes, for instance—is related in the narration rather than depicted musically. The work naturally lacks the weight of the composer's later dramatic creations.

No small part of the impact that this composition makes on the listener can be ascribed to the excellence of the performance. None of the singers, to be sure, can match the best operatic celebrities, yet seldom does one hear such an integrated and convincing effort. The orchestra, which is appropriately small, plays with commendable precision. The quality of recording is quite satisfactory. The album contains program notes in both German and French, although the libretto is given only in the original Italian. *I.K.*

© MOZART: *Ascanio in Alba* (K. 111). Ilva Ligabue (soprano), Venere; Anna Maria Rota (contralto), Ascanio; Emilia Cundari (soprano), Silvia; Petre Munteanu (tenor), Aceste; Eugenia Ratti (soprano), Fauno; Coro Polifonico di Torino; Angelicum Orchestra of Milan, Carlo Felice Cillario cond. HARMONIA MUNDI HM 30602/4 three 12-inch discs \$18.85. (Available from Discophile, Inc., 26 W. 8th St., N.Y.C. 11).

Interest: Early Mozart opera
Performance: Thoroughly enjoyable
Recording: Satisfactory

Hardly had the fifteen-year-old Mozart arrived in Salzburg from his Italian tour when he was commissioned to compose an opera—really a Serenata—for the marriage of Archduke Ferdinand and Princess Maria Ricciarda Beatrice of Modena, which took place in October of 1771. The opera, which was composed in little less than a month, was a typical pastoral in two acts with nymphs and shepherds, the goddess Venus, her son Ascanio, and his intended bride, Silvia. Nothing more serious occurs than Silvia's being in love with Ascanio without knowing that he is already ordained to be her spouse. In spite of the thin subject matter, Mozart's handling of his material and his ability to create a vocal line are simply amazing. Much of the score will strike listeners as a worthy forerunner to the later operas.

The performance is beautifully integrated and features much impressive singing, none wholly outstanding, but nevertheless perfectly enjoyable, even in the challenging display arias. The accompanying booklet includes the Italian libretto (differing in a few minor in-

NEW! The Velocitone Assembly, ready to install in any magnetic set.



Why 70 important phonograph makers all use Sonotone cartridges

Men who make their living by making sound systems know Sonotone means good sound. The Velocitone Assembly shown above, for instance, gives you all the "hum-free" benefits of a ceramic instrument, combined with response to please the most exacting audiophile. (Flat ± 1 db to 17,000 cps.) Comes complete with equalizers, ready to install in any magnetic system. Price: less than half that of comparable cartridges. For full specifications, write:

Sonotone SONOTONE ELECTRONIC APPLICATIONS DIVISION, DEPT. C7-111, ELMSFORD, N. Y. P. In Can., Atlas Radio Corp., Ltd., Toronto
Leading Makers of Cartridges • Speakers • Tape Heads • Micros
Electronic Tubes • Batteries.

ARCHIVE PRODUCTION

HISTORY OF MUSIC DIVISION OF THE
DEUTSCHE GRAMMOPHON GESELLSCHAFT

Research Period IX:

Johann Sebastian Bach

Record No.: ARC 3162 • 73 162 (stereo) Contents:

Cantata No. 211 "Coffee Cantata"
Cantata No. 212 "Bauernkantate"
Adele Stolte, Soprano • Theo Adam, Bass
Hans-Joachim Rotzsch, Tenor
Members of the Gewandhaus Orchestra Leipzig
Conductor: Kurt Thomas

Research Period XII:

Mannheim and Vienna

Record No.: ARC 3151 • 73 151 (stereo) Contents:

JOSEPH HAYDN
Concerto for Horn and Strings No. 2 in C major
Rolf Lind, Horn
Strings from the NDR Symphony Orchestra
Conductor: Christoph Stepp
Concerto for Trumpet and Orchestra
in E flat major
Adolf Scherbaum, Trumpet
Strings from the NDR Symphony Orchestra
Conductor: Christoph Stepp

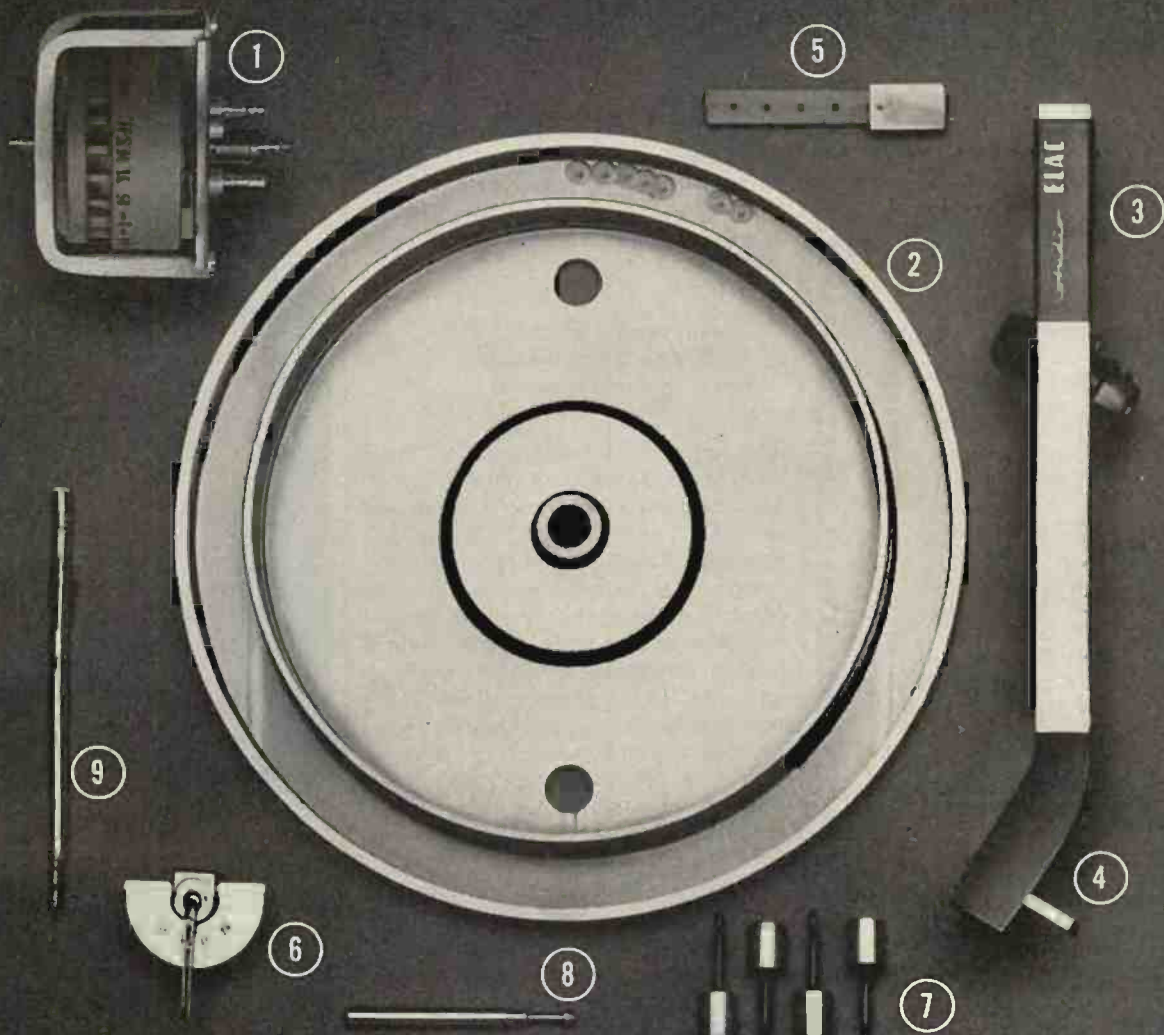
JOHANN MELCHIOR MOLTER

Concerto for Clarinet
Strings and Continuo in G major
Jost Michaels, Clarinet
Hedwig Bilgram, Harpsichord
Munich Chamber Orchestra
Conductor: Hans Stadlmair

Direct Import - Factory Sealed

For further information
and complete catalogue write:

DECCA DISTRIBUTING CORPORATION
445 Park Ave., New York 22, N. Y.



INSIDE MIRACORD

the first automatic turntable/record changer designed to meet the uncompromising requirements of stereophonic record reproduction



These are the "guts" of the new MIRACORD Studio Series. Foremost is the hysteresis motor (1). It guarantees constant speed regardless of turntable load or line voltage variation. Another assurance of all-important uniform speed is the one-piece, dynamically balanced, cast and machined turntable (2). This seven pound, 12" platform features the same construction as the finest professional turntables. The scientifically designed, non-resonant tone arm (3) with plug-in head (4) tracks faultlessly at all recommended tracking weights . . . calibrated

from two to six grams. No springs used (5). The 4-speed MIRACORD (6) plays all size records as a conventional turntable or automatic turntable using the *feather-touch* push-buttons (7). By replacing the short spindle (8) with the patented Magic Wand changer spindle (9), MIRACORD provides hours of musical enjoyment.

STUDIO H — with hysteresis synchronous motor — \$99.50* • STUDIO — with heavy-duty, shaded, 4-pole motor — for uncompromising stereo performance where line voltage variation is no problem — \$79.95*

BENJAMIN ELECTRONIC SOUND CORP., 97-03 43rd Ave., CORONA 68, N.Y.

* Complete with arm, less cartridge and base.

Deutsche
Grammophon
Gesellschaft

THE BERLIN
PHILHARMONIC

CONDUCTOR:
Herbert von Karajan

JOHANNES BRAHMS

8 Hungarian Dances

- No. 1 in G minor
- No. 3 in F major
- No. 5 in G minor
- No. 6 in D major
- No. 17 in F sharp minor
- No. 18 in D major
- No. 19 in B minor
- No. 20 in E minor

ANTONIN DVORAK

5 Slavonic Dances

- No. 1 in C major Op. 46
- No. 10 in E minor Op. 72
- No. 3 in A flat major Op. 46
- No. 16 in A flat major Op. 72
- No. 7 in C minor Op. 46

18610 - 138080 (stereo)

FRANZ LISZT

"Mazeppa"

(Symphonic Poem No. 6)

Hungarian Rhapsodies

No. 4 and No. 5

Hungarian Fantasia
for Piano and Orchestra

Shura Cherkassky, Piano

18692 - 138692 (stereo)

LEO DELIBES
Coppélia Ballet Suite

CHOPIN - DOUGLAS

Les Sylphides

19257 - 136257 (stereo)

CONDUCTOR:

Karl Böhm

JOHANNES BRAHMS

Symphony No. 1
in C minor Op. 68

18613 - 138113 (stereo)

WOLFGANG AMADEUS MOZART

Symphony No. 32
in G major K. 318

Symphony No. 35 in D major
K. 385 "Haffner"

Symphony No. 38 in D major
K. 504 "Prague"

18612 - 138112 (stereo)

Direct Import,
Factory Sealed,

For further information
and complete catalogue write:
DECCA DISTRIBUTING CORPORATION
445 Park Ave., New York 22, N. Y.

stances with the recording) and a translation and notes in German. The sound is not superlative, but it is better than adequate. The set is heartily recommended to those interested in discovering the remarkable gifts of the lesser-known early Mozart. I.K.

© MOZART: *Piano Concerto No. 21, in C Major (K.467)*. ENESCO: *Piano Sonata No. 3, in D Major, Op. 24*. Dinu Lipatti (piano); Lucerne Festival Orchestra, Herbert Von Karajan cond. ANGEL 35931 \$4.98.

Interest: Lipatti
Performance: Extraordinary
Recording: Broadcast-derived

The jacket of this disc reads: "Newly discovered recording of Dinu Lipatti's last concert with orchestra." The date was August 23, 1950; he was to die on December 2 of that year, at thirty-three.

Because of the regulations of the Swiss Musicians' Union, the tapes of the broadcast concert had to be destroyed three weeks following the date of the performance. As Walter Legge explains in his brief preface, both he and Lipatti's widow searched for eight years in hopes of locating an off-the-air copy. Finally, in 1959, two separate tapes were located, the better of which was processed to produce the present disc.

It does not then come as a surprise that the recording is not up to today's standards, but it is far better than one might expect. The piano itself sounds remarkably clear. Lipatti's performance is wonderfully virile, yet delicate, and beautifully phrased and shaded, even in the fastest and most intricate runs. Technically he is immaculate, each finger a master of its notes; and musically he leaves the listener completely satisfied. To hear the final movement played as it is here—astonishingly fast, but with the most amazing clarity—makes one realize anew our great loss.

The disc is filled out by an earlier recording of the Enesco Sonata, a work written between 1933 and 1935. It is rather diffuse and eclectic but not unpleasant. The Lipatti performance is completely devoted (the pianist was Enesco's godson). Despite the murky sonics—derived from a 1943 broadcast—the brilliance of the performance comes through. I.K.

© MOZART: *Symphonies: No. 35, in D Major ("Haffner")*; *No. 41, in C Major ("Jupiter")*. Columbia Symphony Orchestra, Bruno Walter cond. COLUMBIA MS 6255 \$5.98.

Interest: Mozart masterpieces
Performances: Typically Walter
Recording: Good
Stereo Quality: Fine



JOAN BAEZ VOL. 2

"An achingly pure soprano voice" *High Fidelity*
"A major new folk singing talent" *Saturday Review*
"I was enthralled!" *Nat Hentoff, The Reporter*
"Sends one scurrying for superlatives." *N.Y. Times*
Send for free catalog F Vanguard, 154 W. 14 St. N. Y.

**PURCHASING
A HI-FI
SYSTEM?**

TIME PAYMENTS AVAILABLE

Up to 2 years to pay!

Send Us
Your List Of
Components
For A
Package
Quotation

YOU CAN
BUY WITH
CONFIDENCE
AT AIREX

All merchandise is
brand new, factory
fresh & guaranteed.

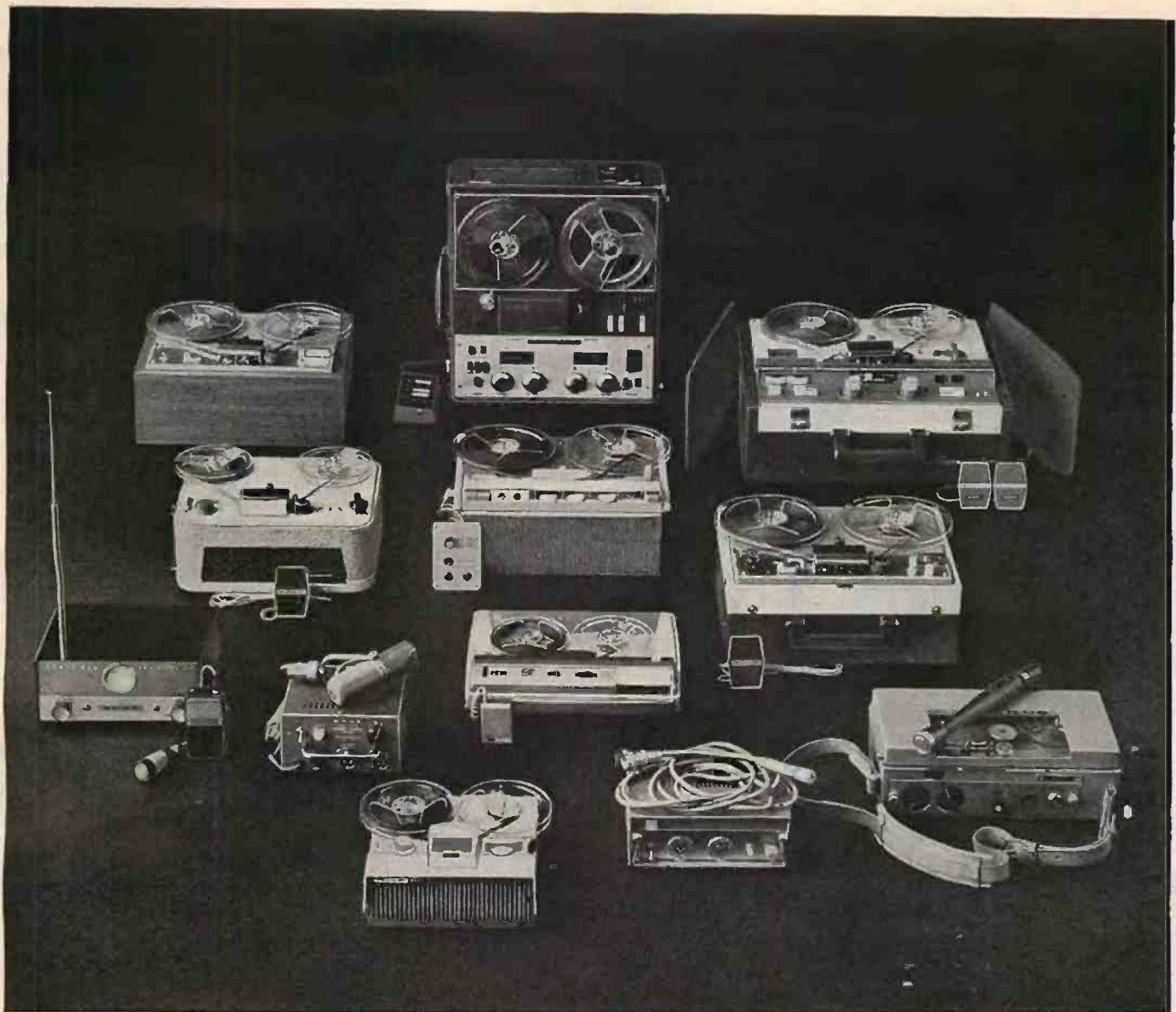
Free Hi-Fi Catalog

**AIREX
RADIO**

CORPORATION

85-MR Cortlandt St., N. Y. 7, WO 4-1820

Jim Lansing*
Altec Lansing
Electrovoice
Jensen
Hartley*
University
Acoustic Research
Janszen
Wharfedale
USL Citizen Band
International Crystals
Gonset* Hallcrafters
Texas Crystals
Concertone* Viking
Bell* G.E.
Weathers
Harman—Kardon
Elco* Pilot* TEC
Sherwood*
ESL* Fraxier
Superscope
Dual Changer
Bogen* RCA
Dynamik* Fisher
H. H. Scott
Thorens*
Conrac
DeWald
Sany* Roberts
Challenger
Wollensok* National
Garrard* Norelco
Miracord
Glaser-Stears
Rek-O-Kut
Polytronik
Tandberg*
Fairchild
Pickering* Sonar
Audio Tape
Magnecord*
Rockford Cabinets
*Fair Traded



This is Sony.

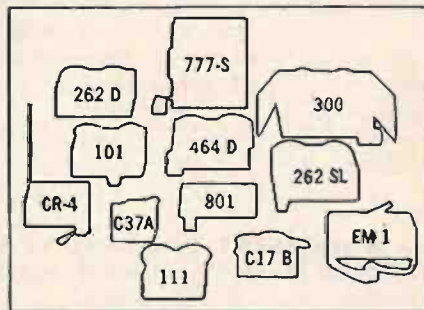
THE MOST COMPLETE LINE OF QUALITY TAPE RECORDING EQUIPMENT IN THE WORLD

■ **SONY Sterecorder 300**—A complete professional-quality hi fi stereo tape system with 4 & 2 track recording and playback in one portable unit. \$399.50. ■ **SONY Sterecorder 777-S**—All transistorized professional 4 & 2 track stereo recorder featuring the revolutionary Sony Electro Bi Lateral Heads. The world's finest tape recorder. \$725. ■ **SONY Sound on Sound Recorder 262 SL**—The perfect recorder for language, music and drama students. 4 track with stereo playback. \$199.50. ■ **SONY Stereo Tape Deck 262 D**—4 & 2 track stereo recording and playback tape transport to add tape to your existing hi fi system. \$89.50. (Also available, not pictured, the new SRA-2 stereo recording amplifier for the 262 D. \$89.50.) ■ **SONY Tape recorder 111**—A popularly priced, high quality bantam recorder for everyday family fun. \$79.50. ■ **SONY Portable 101**—2 speed, dual-track, hi-fidelity recorder with 7" reel capacity.

\$99.50. ■ **SONY Sterecorder 464 D**—Dual performance 4 track stereo tape deck with built-in recording & playback pre-amps for custom installations and portable use. \$199.50. ■ **SONY**

Executive Portable 801—Handsomely-styled battery operated precision recorder for executive desk or portable use. \$295.

■ **SONY Newscaster Portable EM1**—A professional on-the-spot battery powered portable recorder with precision spring wind constant speed motor. \$495. ■ **SONY Condenser Microphone C37 A**—For purity of sound reproduction, the unqualified choice of professional studios throughout the world. \$295. ■ **SONY Condenser Microphone C17 B**—Miniature size ($3\frac{3}{4}$ " x $\frac{5}{8}$ " diameter) and exceptional background isolation unidirectional cardioid pattern. \$350. ■ **SONY Wireless Microphone CR-4**—Pocket size mike and transmitter providing complete freedom from entangling microphone cables. \$250.



For additional literature and name of nearest franchised dealer write Superscope, Inc., Dept. 5 Sun Valley, California

The Tapway to Stereo

SUPERSCOPE

All Sony Stereorecorders are Multiplex ready!

See us at the New York Hi-Fi Show—Room 542

BUILD THE FINEST
Professional Quality
 CUSTOMIZED
TV KIT

On Easy "Pay As You Wire" Terms
 Only \$15 for the Starting Package!

The
 "PROFESSIONAL"
 Series—designed for
 the perfectionist seeking
 the finest in TV performance.
 Easy to assemble. No technical
 knowledge required. An ideal
 "Learning" Kit with a Complete
 Course of Study is available.



Also available:
**WIRED
 CHASSIS**
 for custom
 installations
 with a choice
 of vertical or horizontal
 controls and the newest
 23", 24" or 27"
 CRT.



Beautiful Cabinets —
 designed to enhance sound quality and blend with
 modern decor. For TV or combination TV and Hi-Fi.

A few of the **Professional Quality Features:**
 Choice of push-pull 10-watt audio or output to
 your Hi-Fi system... D.C. restoration...
 Ultra-linear sweep circuits... Standard Coil
 Guided Grid Turret Tuner... Super-sensitiv-
 ity for fringe areas... Complete line of Acces-
 sories for Custom Installations.

Choice of 23", 24" or 27" CRT. Prices range
 from \$119 to \$199.

U.S. Armed Services and over 4000 schools and
 colleges have selected Transvision Receivers for
 educational television.

Interested in Electronics?
 Learn the basic principles of elec-
 tronics from the Course available with the Kit.

ASSEMBLY MANUAL—\$2.00
 See how easy it is to assemble the Transvision
 Kit. Cost of Manual refunded on purchase of Kit.

TRANSVISION New Rochelle, N.Y.
 NE 6-6000

START NOW — MAIL THIS COUPON
 TRANSVISION Electronics, Inc., New Rochelle, N.Y. Dept. MSR
 Send FREE 8-page Catalog... I enclose \$2 for Assembly
 Manual, refundable on purchase of Kit.
 I enclose \$15 for Starting Pkg. on pay-as-you-wire plan.
 (Complete Kits range from \$119 to \$199.)

Name _____
 Address _____
 City _____ Zone _____ State _____

Bruno Walter's way with both of these
 scores has been well known to record col-
 lectors for nearly a generation. The new
 performances offer what must be termed
 typical Walter Mozart—measured, re-
 laxed and transparent. Indeed, it is this
 latter quality that is perhaps the most
 noteworthy feature of the new disc: each
 strand in the orchestral fabric is clearly
 exposed and related to the others.

At times, particularly in the outer
 movements of both symphonies, lack of
 urgency becomes a definite handicap,
 especially in the finale of the "Jupiter."
 These considerations, however, will prob-
 ably not matter to the conductor's many
 admirers. The recorded sound is beau-
 tifully full and clear. *M.B.*
MOZART: Violin Sonata (K.481) (see
Franck).

RECORDING OF SPECIAL MERIT

© **SCHUBERT: Piano Quintet in A
 Major, Op. 114 ("Trout")**. Artur
 Schnabel (piano), Claude Hobday
 (double bass), members of Pro Arte
 String Quartet. ANGEL COLH 40 \$5.98.

Interest: Supreme
 Performance: Excellent
 Recording: Excellent

It is probably to this recording of the
 "Trout" Quintet, made in London in
 November, 1935, that the music owes
 much of its current popularity. Thou-
 sands throughout the world were intro-
 duced to the quintet by way of this
 performance, and I'm sure it still occu-
 pies a place of honor in many collections
 of 78-rpm discs.

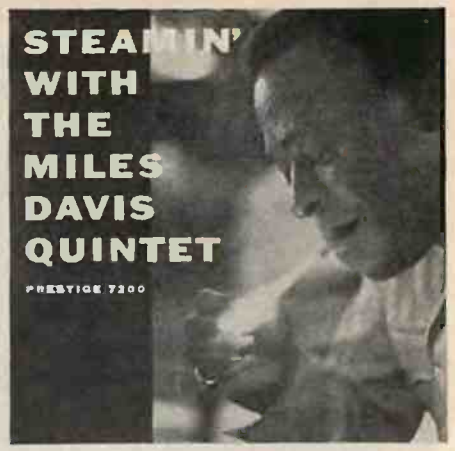
Angel's transfer to LP has been su-
 perbly accomplished. The performance
 still sounds amazingly good, with each of
 the five voices perfectly adjusted and
 balanced. In no other recording has the
 double-bass part been so clearly and
 richly reproduced.

Schnabel is obviously the leader in the
 performance, but all five players bring to
 it a complete dedication and devotion
 that is all too rare on today's musical
 scene. One could carp at the occasional
 sharp intonations from the first violinist,
 but the élan and sophistication of this
 music-making sweeps all before it.

Unless you insist on a stereophonic
 "Trout," this is still the version to own.
M.B.

© © **SCHUBERT: Symphonies: No. 5,
 in B-flat Major; No. 8, in B Minor
 ("Unfinished")**. Chicago Symphony Or-
 chestra, Fritz Reiner cond. RCA Victor
 LSC 2516 \$5.98, LM 2516 \$4.98.

Interest: Young and mature Schubert
 Performances: Intense in No. 5; Relaxed
 in No. 8
 Recording: Fine
 Stereo Quality: Excellent



**STEAMIN'
 WITH
 THE
 MILES
 DAVIS
 QUINTET**

PRESTIGE 7200

MILES DAVIS PRLP 7200

There is little question that the magnificent
 quintet led by Miles Davis from 1955 to 1957
 is the greatest small group in modern jazz. With
 the assistance of John Coltrane, Red Garland,
 Paul Chambers and Philly Joe Jones, Miles cre-
 ated some of the most exciting and indelible
 music of his era. The three albums previously
 released from these sessions (Cookin', 7094;
 Relaxin', 7129, and Workin', 7166) are now
 considered to be classics. We feel that in many
 ways, this last release, Steamin' With The Miles
 Davis Quintet, will be the most enduring of
 the series. This album, already a historical ne-
 cessity, will be indispensable to any collection.
 It is also the most delightful jazz record of the
 year.

Send for Free Catalogues
PRESTIGE RECORDS, INC.
 203 So. Washington Avenue
 Bergenfield, New Jersey

save most on
stereo hi-fi

see the best values
 in the 1962
**ALLIED
 CATALOG**
free

featuring **NEW MULTIPLEX STEREO**
 and **ALL-TRANSISTOR STEREO HI-FI**

World's largest hi-fi selection, in-
 cluding products and values
 available only from ALLIED. Save
 on complete Stereo systems, all
 famous-name components, hi-fi
 cabinetry, tape recording. Save
 most with exclusive KNIGHT®
 components and quality build-
 your-own KNIGHT-KITS®. Get
 our money-saving quotations for
 component systems of your own
 selection. Send coupon today for
 our Free 444-page 1962 Catalog!

**NO MONEY
 DOWN**
 easiest terms

ALLIED RADIO free
 ALLIED RADIO, Dept. T45-L1 444-page
 100 N. Western Ave., Chicago 80, Ill. catalog
 Send FREE 1962 ALLIED Catalog.

Name _____
 PLEASE PRINT
 Address _____
 City _____ Zone _____ State _____

POWER



Powerful New Amplifiers from H. H. Scott

Here are two new, even more powerful versions of the famous H. H. Scott 299 and 222 complete stereo amplifiers. The new 299C shown above, now delivers 72 watts (36/36) of clean, distortion-free power. The new 222C delivers 44 watts of power (22/22). Both measured to stringent IHFM specifications. These amplifiers deliver *full* power over the complete audio spectrum . . . from 20 to 20,000 cps. Sophisticated new-output circuitry and components make these ratings possible.

Both the 222C and the 299C incorporate important new features and operating conveniences. These include Stereo headphone output on the front panel and push-pull on-off switch which allows you to pre-set all controls for ease of operation. Both units will give you performance that is comparable to the best separate pre-amp/power amplifier combinations. Price of the 222C is \$154.95*, 299C is \$224.95*.

These are truly the finest stereo amplifiers you can own.

*Prices slightly higher
West of Rockies



Write today for Scott's new Guide to Custom Stereo and complete information on the new 222C and 299C.

SCOTT



H. H. SCOTT

H. H. Scott Inc., Dept. 245-11
111 Powdermill Rd., Maynard, Mass.

Export: Morhan Exporting Corp., 458 Broadway, NYC
Canada: Atlas Radio Corp., 50 Wingold Ave., Toronto

**MAKE YOUR
REK-O-KUT
STEREOTABLE
AND TONE ARM
FULLY
AUTOMATIC!
*
WITH AUTO-POISE**



In all the world, there is no finer record reproducing instrument than the REK-O-KUT Stereotable and Tonearm. Now—REK-O-KUT offers fully automatic operation of Stereotables and Tonearms, with an easily attached accessory called Auto-Poise. Auto-Poise maintains true Stereotable quality because it disconnects completely from the turntable and tonearm during play. You enjoy the faultless tracking of the REK-O-KUT Stereo Tonearm, adjusted for minimum pressure and perfect balance, plus a Stereotable with an impressively lower noise level than that of any other record playing device. Only in this way can you enjoy flawless record reproduction with the convenience of automatic operation. Literature on request.

<p>MODEL APK Auto-Poise only \$49.95 net</p> <p>SAVE \$10.00 MODEL AP-320 Auto-Poise with S-320 Stereo Tonearm \$74.95 net</p>	<p>Model AP-320 Illustrated</p>
--	---------------------------------

*Pat. Pending

**REK-O-KUT
STEREOTABLES**

Rek-O-Kut Company, Inc.,
38-19 108th St., Corona 68, New York

Reiner bears down a little too hard on the comparatively frail Fifth Symphony, but his performance of the "Unfinished" is a model of warmth and insight. Beecham remains the conductor who ideally captured the shyness and charm of the earlier symphony, and his Capitol recording of it (SG/G 7212) is one of the treasures of the recorded literature. Reiner's "Unfinished," however, need bow to none. Both stereo and mono editions have clear, satisfying sound. *M. B.*

© SCHUMANN: *Cello Concerto in A Minor, Op. 129*. BLOCH: *Schelomo*. Leonard Rose (cello); New York Philharmonic, Leonard Bernstein cond. (Schumann); Philadelphia Orchestra, Eugene Ormandy cond. (Bloch). COLUMBIA MS 6253 \$5.98.

Interest: Cello-orchestra classics
Performances: Expert
Recording: Very good
Stereo Quality: Fine

With this release Leonard Rose returns to the active roster of Columbia recording artists, and a most impressive return it is. He plays both scores in the grand manner, with bold strokes, big sound, and impeccable phrasing. Columbia's engineers contribute wonderful recording, especially in the Schumann, with the cellist's tone sounding vibrant and vital.

The Schumann emerges as the more satisfying performance of the two, in spite of an occasionally exaggerated ritard at the end of a phrase. In *Schelomo*, the approach is more refined than the raw, earthy one characterized in Rose's earlier recording of the score (Columbia ML 4425) with Mitropoulos and the New York Philharmonic. But the earlier recording was the perfect expression of Bloch's passionate score; here the manner is just a little too smooth. *M. B.*

© SCHUMANN: *Symphony No. 4, in D Minor, Op. 120; Manfred Overture, Op. 115*. New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6256 \$5.98.

Interest: Schumann staples
Performances: Interesting
Recording: Fine
Stereo Quality: Good

Leonard Bernstein has revealed in the past a keen affinity for the music of Schumann, and during last year's Philharmonic season he conducted Schumann's four symphonies along with several other of the composer's orchestral scores. Many of the performances were subsequently recorded, and the present disc is the first to be released.

I have remarked in these pages previously about Bernstein's succession to the interpretive mantle of Mengelberg. These

NEW! The Velocitone Assembly, ready to install in any magnetic set.

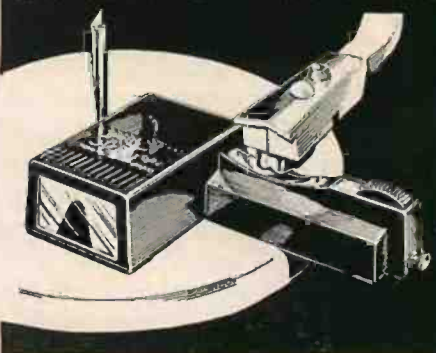


Why 70 important
phonograph makers all
use Sonotone cartridges

Men who make their living by making sound systems know Sonotone means good sound. The Velocitone Assembly shown above, for instance, gives you all the "hum-free" benefits of a ceramic instrument, combined with response to please the most exacting audiophile. (Flat ± 1 db to 17,000 cps.) Comes complete with equalizers, ready to install in any magnetic system. Price: less than half that of comparable cartridges. For full specifications, write:

Sonotone ELECTRONIC APPLICATIONS DIVISION,
DEPT. 7-11J, ELMSFORD, N. Y.
P.O. Box 100, Atlas Radio Corp., Ltd., Toronto
Leading Makers of Cartridges • Speakers • Tape Heads • Micro
Electronic Tubes • Batteries.

**PROTECT YOUR RECORDS
AGAINST STYLUS WEAR**



**NEW ROBINS
SYL-A-SCOPE**

MODEL SG-33 Nothing impairs the clarity of a record like a worn or damaged stylus — yet nothing is more difficult to recognize. When stylus wear does become obviously detectable, many of your prized records may already be damaged. The SG-33 SYL-A-SCOPE detects badly worn or damaged stylus in seconds. It casts a magnified picture of the stylus on an illuminated screen, so that you can easily see if the stylus needs replacing. No need to remove the stylus from the cartridge, or the cartridge from the arm. Portable, battery operated. **Only \$6.75** less batteries

At dealers or write:

ROBINS INDUSTRIES, Flushing 56, New York

HiFi/STEREO

If you really enjoy music then you really want

RAVENSWOOD



A-1000-B



A-1000-B

Stereo Pre-Amp/Amplifier

A complete control center and power amplifier on one compact chassis that requires only 5" depth for mounting. All controls easily accessible up front on the handsome gold escutcheon. Knobs for treble, bass, balance, and loudness. Pushbuttons for Tape/TV, AM-FM tuner, Monaural, Channel Reverse, Scratch and Rumble Filters. Music Power Output: 14 watts per channel. Frequency Response: 20-20,000 cycles \pm 1 db. Distortion: less than .5% at listening levels. Hum: -58 db on phono inputs. Output: 4, 8, 16 ohms. Size: 13" wide x 5" high x 4 1/2" deep. Price includes separate power supply chassis (12 1/2" wide x 4 3/4" high x 2 1/4" deep) that can be separately mounted in any convenient location near the amplifier. Case extra.

\$99.95**



T-1000

AM-FM Stereo Tuner

Modern design produces outstanding AM or FM reception plus unusual mounting flexibility. Separate AM and FM circuits for AM-FM stereo or in addition FM stereo. Sensitivity is 1.8 mv for 20 db quieting. Less than .5% distortion at 100% modulation. Features a high "Q" ferrite loop AM antenna. Pushbuttons for AM-Broad reception and FM AFC. Individual knobs for AM and FM tuning. Bar-Type tuning eye for FM. Designed for use with the A-1000-B Amplifier. Case extra.

\$99.95**



TCC-2000

Stereo Pre-Amp and AM-FM Tuner

All control functions, plus AM-FM tuning or FM stereo tuning on a single compact chassis that requires only 5" depth for mounting. Performance specifications are outstanding. Frequency range is 20-20,000 cps \pm 1 db. Distortion is .1%. Hum level: 60 db below rated output on phono inputs. FM sensitivity: 1.8 mv for 20 db quieting. Includes control knobs for bass, treble, balance, selector and volume/loudness. Separate tuning knobs for AM and FM. Pushbuttons for AC power On-Off, rumble filter, scratch filter, loudness, monaural, channel reverse, AM Broad and FM AFC. Handsomely styled in gold. Designed for use with the PA-2000 or PA-3000 amplifiers. Case extra.

\$249.95**



PA-2000

Stereo Power Amplifier

Power-packed basic amplifier delivers 30 watts per channel (Music Power). Exceptionally clean, low noise output. Distortion less than .5% and hum level is 90 db below rated output. Frequency response: 20-20,000 cps \pm 1 db. Uses four 7189 output tubes.

\$99.95**



PA-3000

Stereo Power Amplifier

65 watts per channel (Music Power) provide outstanding performance with exceptional reserve power capacity. Distortion is less than .5%. Hum level is 90 db below rated output. Frequency response is 20-20,000 \pm 1 db. Uses four EL-34 output tubes.

\$199.95**

UNSTEREOTYPED STEREO

"Reflection Coupler" Speaker Systems*

Exclusive with RAVENSWOOD, "Reflection Coupler" speaker systems have brought a radically new, exciting method of music reproduction to the music lover. All of the speaker systems are "Reflection Coupler" Systems.

M-50

Ultra-compact, this two-speaker system delivers a range that is hard to believe. Power handling capacity is 35 watts of program material. With 2 systems in tandem for stereo, dispersion (with reflectors) is 180°. Full crossover network. Impedance: 16 ohms. Size: 20" wide x 16" high x 6" deep. Available in utility form (flat black) or finished in oiled walnut.

Utility \$44.95 Oiled \$54.95**

M-500

A complete three-speaker system (12" woofer, 8" midrange and 3" tweeter), this model covers the audible range with fullness and accuracy. Power handling capacity is 50 watts of program material. With two systems in tandem for stereo, dispersion (with reflectors) is 180°. Impedance is 16 ohms. Full crossover network. Size: 24" wide x 16" high x 6 1/2" deep. Available in utility form (flat black) or finished in oiled walnut.

Utility \$124.95** Oiled \$144.95**

M-5000

Luxurious performance, completely without compromise, this model combines the best of components (12" woofer, 8" midrange and 3" tweeter) to satisfy the most critical listener. Power handling capacity is 70 watts of program material. With two systems used in tandem for stereo, dispersion (with reflectors) is 180°. Full crossover network. Impedance: 16 ohms. Size: 28 1/2" wide x 16" high x 7" deep. Available in utility form (flat black) or finished in oiled walnut.

Utility \$124.95 Oiled \$144.95**

M 2-22

A three-way speaker system (12" woofer, 8" midrange, and 3" tweeter) designed to reproduce the full range of audible frequencies with minimal distortions. Power handling capacity is 50 watts of program material. With two systems in tandem for stereo, dispersion (with reflectors) is 180°. Full crossover network. Impedance is 16 ohms. Size: 22" wide x 8" high x 16" deep. Available in utility form (finish flat black).

Utility \$74.95**

M 2-38

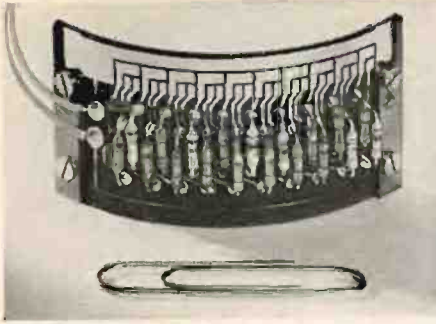
This three-speaker system (12" woofer, 8" midrange and 3" tweeter) leaves nothing to be desired in a fine speaker system. Power handling capacity is 70 watts of program material. With two systems in tandem for stereo, dispersion (with reflectors) is 180°. Full crossover network. Impedance: 16 ohms. Size: 38" wide x 8" high x 16" deep. Available in utility form. Flat black finish.

Utility \$124.95**

**All prices are zone 1
**Patents Applied for

Ravenswood

A DIVISION OF ANNAPOLIS ELECTROACOUSTIC CORPORATION
241 West St., Annapolis, Md.



Why are there
19 electrical resistors
in the New fully automatic
FUJICA 35EE?

Shown here in actual size is one of the reasons why you can be sure of correct exposure in every picture you take with the new **FUJICA**. Instead of having gears or cams that might be affected by temperature change or physical shock, there are 19 electrical resistors. These control the infinitely small electrical impulses generated by light that hits the electric eye... to open up or close down the lens opening **AUTOMATICALLY**.

WORLD FAMOUS FUJINON f/1.9 LENS

In addition, the tremendous light gathering power of the **FUJINON** 6-element lens enables you to take perfectly exposed color or black and white at light levels so low, other cameras require flash.

SPEEDS UP TO 1/1000th SECOND

The fastest action poses no problem. You have 11 shutter speeds up to 1/1000th, all automatically coupled to the electronic light meter. A built-in Stop and Go Signal tells you when the light is right for every shot.

SIMPLE TO USE

FUJICA's rear focusing system is easiest of all! An extra large viewfinder window "previews" your picture in the exact size you want without confusing crop lines.

FUJICA's price? Surprisingly low!

Less than \$120

at your favorite camera store

FREE FACT BOOK: "How to take better pictures with still or movie cameras." Write for your copy today.



FUJI PHOTO OPTICAL PRODUCTS INC.
111 Fifth Ave., Dept. A-61, New York 3, N. Y.

performances, too, are strongly reminiscent of the late Dutch conductor in their individual phrasing, sharp dramatic effects, and occasional excesses. Bernstein does not hesitate to slow down when he wants more poetic expression or to speed up for the sake of contrast. The brisk tempo that begins the last movement of the symphony, for example, is out of character with his measured performance of the first three movements; but when the lyrical second theme arrives, the brakes are applied and the poetry appears. It's all very personal, to be sure, but I find it convincing; others may not. Therefore, I strongly urge that you make every effort to hear this disc before you buy it. The recorded sound in both works is full and resonant.

A note to those for whom such things are important: Bernstein observes the repeats of the expositions in both the first and last movements. *M. B.*

© **SIBELIUS: Symphony No. 5 in E-flat Major, Op. 82; Finlandia, Op. 26, No. 1.** The Philharmonia Orchestra, Herbert von Karajan cond. ANGEL S 35922 \$5.98.

Interest: Masterly Sibelius
Performance: Expansive
Recording: Rich
Stereo Quality: Natural

Von Karajan's way with this dangerously perorative symphony seems to me altogether admirable and preferable to the usual manner of presenting it. He avoids scrupulously, for example, the superficial titillation that can be brought to the finale by letting his climaxes come gradually and relentlessly out of somber, stolid, almost Wagnerian-expansive tempos. On the other hand, he elucidates the contrapuntal fabric of the work with a near-classic concern for clarity of line. The symphony emerges, moreover, as a work of surprising formal cohesiveness.

The *Finlandia* reading is a good one and, again, is free from the usual interpretive vulgarities.

In sum, Sibelius gets his due without excess splash. Technically, the recording is fine. *W. F.*

© **STRAUSS: Sonata in B flat major, Op. 18. BRAHMS: Sonata in G major, No. 1, Op. 78.** Leonid Kogan (violin) and Andrei Mitnik (piano). ARTIA MK 1561 \$5.98.

Interest: Brahms and near-Brahms
Performance: Sensitive and lyrical
Recording: Good

These two kindred products of German late-romanticism make a good recorded combination, although, in pitting Richard Strauss in his youth against Brahms at full maturity the cards are heavily stacked against the former. Kogan plays

If you are ready
to enjoy FM stereo—

read

FM STEREO MULTIPLEXING

by Norman H. Crowhurst

Tells the complete story of today's most exciting topic—FM stereo multiplexing. For the audiophile or music lover ready to invest in new equipment or who wants to adapt existing components to receive this new thrilling stereo medium—it can save him money—provide him with a better system. Invaluable information for kit builders and technicians on installation, conversion, alignment, performance checks, troubleshooting procedures. #282, \$1.50

STEREOPHONIC SOUND (2nd Ed.) Reflects the most advanced state of the stereophonic sound art. "... valuable to those who like their 'fidelity' high and 'realistic'." Electronics World. \$2.90.

BASIC AUDIO, 3-VOLUME LEARN BY PICTURES COURSE. "... experimenters and more experienced hobbyists will find no other syllabus more richly informative or authoritative." High Fidelity Magazine. 3 vols., soft covers, \$8.70; cloth, \$9.95.

Herman Burstain

GETTING THE MOST OUT OF YOUR TAPE RECORDER. What makes one tape recorder operate better than another; how to achieve best performance is explained clearly in non-technical language. \$4.25.

FUNDAMENTALS OF HIGH FIDELITY. Tells you how to select the best equipment for the money and achieve the best performance from it. \$2.95.

David Fidelman

REPAIRING HI-FI SYSTEMS. Save money! "Deal authoritatively... with test gear and techniques, the major troubles encountered in various system components." High Fidelity Magazine. \$3.90.

GUIDE TO AUDIO REPRODUCTION "... one can learn a lot about practical audio engineering by studying this book for a few hours..." Journal of the Acoustical Society of America. \$3.50.

At electronic jobbers, bookstores, or order direct.

JOHN F. RIDER PUBLISHER, INC.
116 West 14th St., New York 11, N. Y.

EICO new Transistor Stereo/Mono 4-track Tape Deck

Model RP 100W
Completely assembled, wired and tested with 3 heads, and stereo record and stereo playback preamplifiers.

Model RP 100K
Semi-Kit includes transport completely assembled and tested with 3 heads, and control electronics, stereo record, and stereo playback pre-amplifiers in easy-to-assemble kit form.
Write for full specifications

TAPE STORAGE OR CARRYING CASE

reg. 9.95, now 5.95

[Heavy wood construction, waterproof vinyl covering. Holds up to 24 tapes.]
reg. 2.45, now 1.49

(Pressed cardboard, holds 10 tapes or 60 45 rpm records.) Plus Postage

SAXITONE RECORDING TAPE

* Oxide guaranteed not to rub off or squeak—no money back. Compare ours with other "Bargain" tape. You'll find it's more than just "price" when you deal with us. We are original pioneers in the tape recording business and our reputation means everything to us.

600' MYLAR 2" reel	.75
900' MYLAR (Polyester), 3"	.95
1200' MYLAR, 1/2 mil, 5" reel	1.18
1200' Acetate (tinplate), 7"	1.19
1200' MYLAR, 1 1/2 mil, (Strong), 7"	1.68
1800' Acetate (tinplate), 7"	1.75
1800' MYLAR 1 MR. thick, 7"	1.99
2400' MYLAR, untemperized, 7"	2.69
2400' MYLAR, temperized, 7"	2.99

Studios, Large Users Even Lower. PLUS POSTAGE

Save 30% on 4-Track STEREO MUSIC ON TAPE!
Empty 3 in. Plastic Reels 7¢ ea.

BARGAIN PRICES! SEND FOR OUR FREE Tape Recorder/Blank/Pre-recorded Tape Catalog

NORELCO SPEAKER

Famous ABERDEEN, twin cone R* (75-10,000 cycles) discontinued model, former list 16.00, usual net 9.99 going at 3.73 plus postage, (8 for 27.93). Other Norelco speaker sizes at bargain prices — SEND FOR SPEAKER SPECIFICATION SHEET.

SAXITONE TAPE SALES

(DIV. OF COMMISSIONED ELECTRONICS, INC.)
1776 Columbia Rd., NW, Washington, D.C.





NEW ROBERTS 1040 TAPE RECORDER

Brings professional stereo within reach of millions!



Rosemary Clooney (Mrs. Jose Ferrer) says, "I love my Roberts because it plays and records so beautifully. It's invaluable to me for rehearsal and so easy — easy — easy to operate!"

José Ferrer says, "This instrument leaves nothing to be desired in terms of recording and playback quality. It's really unbelievable at \$299.50."

ONLY THE ROBERTS "1040" STEREO TAPE RECORDER

combines these advanced features:

- Records New FM MULTIPLEX STEREO CASTS.
- 4 track stereo and monaural record/play.
- 2 track stereo and monaural play.
- Sound-with-sound, using either track as basic track.
- Dual, self contained power stereo amplifiers.
- Dual built-in extended range stereo speakers.
- Dual microphone inputs.
- Dual phono/radio inputs.
- Dual pre-amp and external speaker outputs.
- Push button function switches.
- Automatic shut-off.
- Automatic muting on rewind.
- Professional edit lever.
- Professional VU meter with channel switch.
- Professional index counter.
- Dual concentric volume and tone knobs with clutch controlled balance.
- Tape Speeds: 3¾ IPS, 7½ IPS (Conversion Kit for 15 IPS Available)

\$299.50

ROBERTS ELECTRONICS, INC.
5920 Bowcroft Ave., Los Angeles 16, Calif.

Roberts Electronics, Inc. Dept. HFSR-11-L
5920 Bowcroft Ave., Los Angeles 16, Calif.

Please send me:

- Roberts Stereo Tape Information Kit containing 39 stereo and monaural applications. I enclose 25¢ (cash, stamps) for postage and handling.
- The name of my nearest dealer.
- I want a free, no-obligation demonstration.

Name _____
Address _____
City _____ State _____

Get the reasons why ROBERTS
Tape Recorder pays for itself!
Send for this booklet now!



DISCOVER GREAT SOLOISTS



ARTIA

SVIATOSLAV RICHTER, piano

BEETHOVEN: "Pathétique" Sonata,
Eight BagatellesALP 162
MUSSORGSKY: "Pictures";
PROKOFIEV: Sonata No. 7ALP 154
SHOSTAKOVICH: 5 Preludes & FuguesALP 173
RACHMANINOFF: Concerto No. 2PLP 134
TCHAIKOVSKY: Concerto No. 1MK 1501
BRAHMS: Quintet in F MinorMK 1516
BEETHOVEN: "Appassionata" Sonata;
HAYDN: Sonata No. 20MK 1550

EMIL GILELS, piano

MOZART: Concerto No. 21;
HAYDN: Concerto in DALP 159
SCHUMANN: Sonata No. 1;
PROKOFIEV: Sonata No. 2ALP 163
TCHAIKOVSKY: Concerto No. 1MK 1532
MOZART: Sonata No. 14;
RAVEL: Tombeau de Couperin;
DEBUSSY: Clair de LuneMK 1555

DAVID OISTRAKH, violin

MOZART: Concerto No. 3;
SZYMANOWSKI: Concerto No. 1ALP 156
BACH: Concerto No. 1ALP 165

LEONID KOGAN, violin

KHATCHATURIAN: Violin ConcertoMK 1533
BRAHMS: Sonata No. 1;
STRAUSS: Sonata in E FlatMK 1561

MSTISLAV ROSTROPOVICH, cello

SCHUMANN: Concerto in A Minor;
SAINT-SAENS: Concerto in A MinorMK 1503
PROKOFIEV: Sinfonia ConcertanteMK 1534
BYRDRAK: Concerto in B MinorPLP 139

OISTRAKH and BARSHAI, viola

MOZART: Sinfonia ConcertanteALP 165
KOGAN, BARSHAI and ROSTROPOVICH

BEETHOVEN: Trios Nos. 1 and 3, Opus 9ALP 164
GALINA VISHNEVSKAYA, soprano

RECITAL: Arias and songs by Bellini, Beethoven,
Verdi, Boito, Puccini, Faure, Debussy and
Villa-LobosALP 157

TCHAIKOVSKY: "Onegin"—Role of Tatiana. MK 2040
ZARA DOLUKHANOVA, mezzo-soprano

RECITAL: Arias and Songs by Bach, Handel,
Pergolesi, Marcello, Stradella, Caldara,
Clorandi, CarissimiALP 169

This artists' list represents their repertoire
available on the Artila, MK and Parliament labels.

For further explorations of
the Artila Catalogue write:

Artila Recording Corp.
38 West 48th Street
New York 36, New York

both works with technical assurance, tonal warmth, and sensitive, probing musicianship, and he is ably supported by his accompanist. His Strauss performance stands unrivalled today, since previous excellent versions by Heifetz (RCA Victor) and Fuchs (Decca) have been withdrawn. In the Brahms sonata there is competition aplenty, particularly from the bolder, more dramatically sweeping account of the Stern-Zakin team (Columbia ML 4912), but this new version rates with the very best. G. J.

THOMSON: *The River; The Plough that Broke the Plains* (see p. 64).

© VERDI: *Aida: Ritorna vincitore; Un Ballo in maschera: Ma dall'arido stelo; Otello: Salce, salce; Ave Maria; Simon Boccanegra: Come in quest'ora bruna; Il Trovatore: Tacea la notte; D'amor sull'ali rosee; La forza del destino: Pace, pace, mio Dio.* Eileen Farrell (soprano); Columbia Symphony Orchestra, Max Rudolf cond. COLUMBIA MS 6254 \$5.98.

Interest: Dramatic soprano showcase
Performance: Not Farrell's best
Recording: Well-balanced
Stereo Quality: Good

Contrary to my expectations, Eileen Farrell's earlier album of Puccini's arias is more satisfying than the present effort. The voice is, of course, a Verdi voice—plush, pliant, powerful, and expressive. Unfortunately, it is not always under absolute control here. Breathiness mars those velvety tones, the phrasing sometimes lacks the ultimate polish, and strain is evident in the upper register. Because of their comfortable range, the *Otello* scenes come off best. One may admire the artist's courage in undertaking *Ma dall'arido stelo* with its terrorizing tessitura, but the end result is unsatisfying.

The disc offers evidence of Miss Farrell's growing dramatic gifts, and it is not without impressive moments. Still, the over-all impression is a disappointing one, and the performances are not helped much by the somewhat perfunctory accompaniments. Callas, Milanov, Price, and Tebaldi (the order is strictly alphabetical) have reached higher plateaus on the same Verdian terrain. G. J.

WAGNER: *The Flying Dutchman* (see p. 63).

© WAGNER: *Tannhäuser: Overture and Venusberg Music; Die Walküre: Ride of the Valkyries; Tristan und Isolde: Prelude to Act III; Das Rheingold: Entrance of the Gods into Valhalla.* Symphony of the Air with Soloists and Chorus, Leopold Stokowski cond. RCA Victor LSC 2555 \$5.98, LM 2555 \$4.98.

Interest: Wagner highlights with trimmings

Performance: Clean and clear
Recording: Needs Bass
Stereo Quality: OK

To hear Stokowski and the Philadelphia Orchestra play these Wagner highlights in concert during the 1930's with the Philadelphia Orchestra was an unforgettable experience in conductorial technique and orchestral virtuosity; and the two 78-rpm recordings that Stokowski made with the Philadelphians of the *Tannhäuser Overture* and *Venusberg Music* proved pretty conclusively that he "owned" this piece. Regrettably, neither of Stokowski's two LP recordings of the music do justice to the intensity of his interpretation. Both RCA Victor LM 1066 and the present disc were done in New York's Manhattan Center, and both lack the sonic impact of the two Phila-



EILEEN FARRELL

Her Puccini was better than her Verdi

delphia Orchestra recordings of the 78-rpm era. The miking seems too distant, and there simply is not enough of a solid bass line.

In keeping with Stokowski's manner of the past few years, these interpretations are considerably leaner in texture than was the case in the 1930's. The orchestral playing is brilliant in the extreme, and the soloists featured in the *Ride of the Valkyries* and in the *Entrance of the Gods into Valhalla* sing fresh and true. However, not even Stokowski's virtuosity can compensate for the weak bass of the recorded sound here, and those listeners who own either the complete sets or the single-disc excerpts issued by London of *Die Walküre* or of *Das Rheingold* will not want to trade them in for this disc. Even the Dorati recording on Mercury must be reckoned as a better buy from the standpoint of sound. D. H.

COLLECTIONS

RECORDING OF SPECIAL MERIT

© TRUMPET MUSIC—ROGER VOISIN. Fantini: *Fanfares: Chiamata No. 3, No. 6.* Purcell: *The Fairy Queen: Symphony for Act IV.* Stradella: *Sonata for Trumpet and Two String Orchestras.*

HiFi/STEREO

Lully: *Carousel Music* (1686). Monteverdi: *Sinfonia di Guerra* from *Il Ritorno d'Ulisse*. J. K. F. Fischer: *Le Journal de printemps: Suite No. 8*. Petzold: *Haya Decima: Sonata No. 30*. Roger Voisin (trumpet), Kapp Sinfonietta, Emanuel Vardi cond. KAPP KC 9062 S \$5.98.

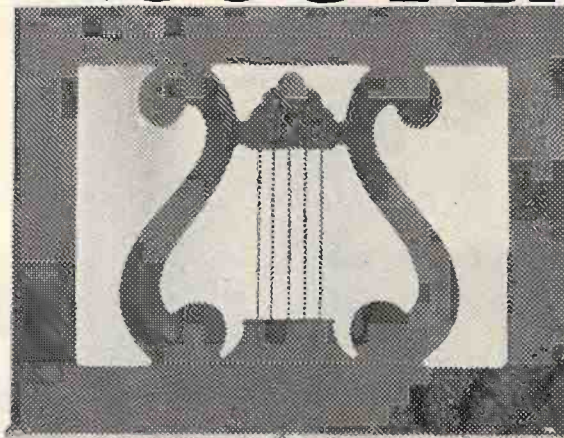
Interest: Baroque pomp and circumstance
 Performance: Brilliant
 Recording: Impressive
 Stereo Quality: Effective

This, the fourth LP to be issued by Kapp that features trumpeter Roger Voisin in the cream of the literature for his instrument, is the most successful of the lot from the standpoint of both repertoire and stereo sonics. The fanfares by the seventeenth-century Tuscan trumpet virtuoso, Girolamo Fantini, are brief but exceedingly brilliant, as is Monteverdi's *Sinfonia da guerra*. Lully's *Carousel Music* is charmingly festive stuff, and is not for a merry-go-round as the title would have us believe but for a kind of knightly tournament popular at the court of Louis XIV. Alessandro Stradella's sonata is in the best Italianate lyrical tradition, with a last movement that bears a startling resemblance to the familiar Christmas carol, *Bring a Torch, Jeannette, Isabella*. The Purcell *Fairy Queen* excerpt is a real thriller in stereo, with its paired trumpets sounding their antiphonal fanfares from left and right speakers. The Petzold (or Pezel) sonata is agreeable music, suitably extroverted; while the Fischer suite is a singularly beautiful example of German orchestral writing in seventeenth-century Franco-Italian vein, rich in melodic substance and zestful in rhythm. Those who may own the French Pathé recording of this suite, made available in this country a couple of years ago in a performance directed by Fernand Oubradous, will notice some startling differences between these two recordings in the tempo and metric patterns of some of the movements, in particular the opening *French Ouverture*. This is because of the careful observance in the new recording of the double-dotted patterning prevalent in musical performance during the Baroque period, thus lending the jambic meter of the slow introduction an even more stately aspect than we are accustomed to. It is interesting also to note that repeated sections of dance movements are played here in ornamented versions, also in accordance with Baroque performance practice.

Vardi's work is full of vitality in both rhythm and melodic phrasing, and he has a first-class body of players to work with. The recording, done in St. Paul's Chapel at Columbia University, achieves an ideal balance between presence and reverberation content; and the stereo sound, from the standpoint of both directionality and depth, is superb—it enhances an already incomparable performance. *D.H.*

NOVEMBER 1961

in november DISCOVER



SVIATOSLAV
RICHTER

DAVID
OISTRAKH

RUDOLF
BARSHAI

GALINA
VISHNEVSKAYA

EMIL
GILELS

LEONID
KOGAN

MSTISLAV
ROSTROPOVICH

ZARA
DOLUKHANOVA



These artists have seized the imagination of the musical world; their performances have enthralled audiences throughout Europe and America. Now, Artia makes it possible for the adventurous and discriminating listener to discover the virtuosity of these consummate musicians in exciting new repertoire. The Artia recordings of these remarkable soloists have been prepared under the most exacting and rigorous standards of sound fidelity.



On Nov. 28, 1520, Fernao de Magelhaes, known to posterity as Magellan, passed from the Atlantic to Pacific Oceans by way of the Straits which were later given his name.



BIG SOUNDS



LOREZ ALEXANDRIA
An extraordinary singer, Lorez makes a moving excursion through some of the fine ballads of our time, coming up with her best recording to date. *Argo LP 682*

AL GREY
Romp, striding jazz from trombonist Grey and an eight-man contingent from the Basie band. A swinging session with men who know what's happening. *Argo LP 677*



AHMAD JAMAL
Jamal's brand-new release, an intimate and invigorating example of his fantastic artistry. Recorded during actual performance at his own club, Ahmad Jamal's Alhambra. *Argo LP 685*



JAZZTET AND JOHN LEWIS
An unbeatable combination. The music of John Lewis, arranged by him especially for the Jazztet and featuring superb performances from Art Farmer and Benny Golson. *Argo LP 684*



RAMSEY LEWIS TRIO
The Lewis trio digs deeply into a rich assortment of melodies and handles them with elan and probing skill. A superior effort, brilliantly recorded. *Argo LP 680*

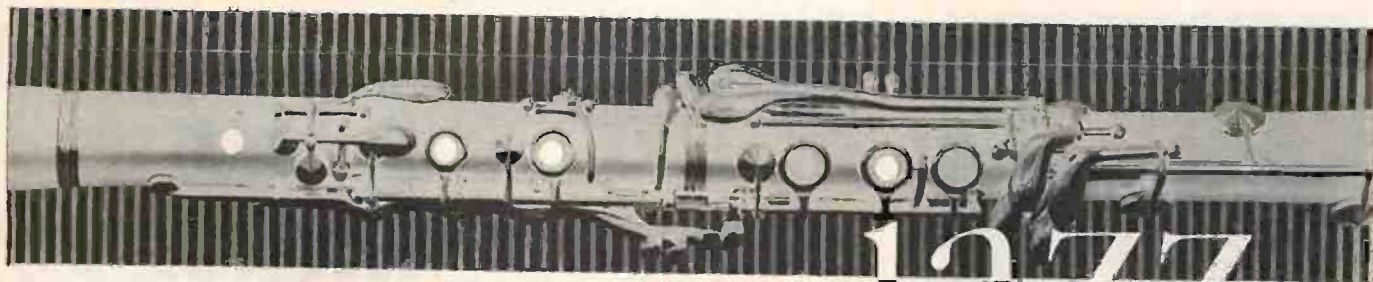
JAMES MOODY
Never has Moody sounded better. The warm support of Torrie Zito's arrangements and orchestra give the saxist-flutist a thick carpet of sound upon which to improvise. *Argo LP 679*



SONNY STITT
A brilliant, exciting tenor battle between Sonny Stitt and Johnny Board. Recorded during actual performance; it's an old-fashioned blowing session. *Argo LP 683*

DON GOLDIE
Goldie, Jack Teagarden's dynamic trumpeter, and certainly one of the best on today's scene, makes his first album a notable and movingly lyric experience. *Argo LP 4010*

on
ARGO!



Reviewed by NAT HENTOFF • PETER J. WELDING

JAZZ

Explanation of symbols:

- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording

RECORDING OF SPECIAL MERIT

Ⓜ BUCK CLAYTON AND BUDDY TATE: *Buck and Buddy*. Buck Clayton (trumpet), Buddy Tate (tenor saxophone), Sir Charles Thompson (piano), Gene Ramey (bass), Mousie Alexander (drums). *High Life; Thou Swell; Kansas City Nights; When a Woman Loves a Man; Can't We Be Friends; Birdland Betty*. PRESTIGE 2017 \$4.98.

Interest: Top swing
Performance: Fresh and shiny
Recording: Fine and dandy

There have been a number of records that have successfully demonstrated the continued viability and contagious warmth that are characteristic of the music produced by the best of the survivors of the swing era, but seldom has there been so relaxed and rewarding a collection as Prestige's "Buck and Buddy" album, which is an easy-rolling series of conversations among trumpeter Buck Clayton, tenor saxophonist Buddy Tate, and a rhythm section consisting of Sir Charles Thompson, Gene Ramey, and Mousie Alexander.

Clayton's playing has never been more authoritative and personal than in the past few years. His tone is firm, singing, and crisp; his solos are paradigms of economical, logical structure; and there is an unmistakable individuality about everything he plays. Buddy Tate has also grown artistically in the past decade. His sound is large but thoroughly controlled, and he knows that one wisely chosen and firmly placed note is more eloquent than a rushing stream of sound.

Sir Charles Thompson may well be second among pianists only to Count Basie in his unerring ability to fuse a rhythm section, to spur soloists with a minimum of excess furbelows, and then to take spare, deeply pulsating solos himself. Bassist Gene Ramey is a strong anchor, and Mousie Alexander is also

steady on the drums. The repertory includes resilient swingers, glowing blues, and soft-hued ballads. Throughout, the musicians show a commanding ease of



BUCK CLAYTON

Authoritative, personal, singing, crisp

execution and a joy in the act of improvising that reflect the confidence one achieves after decades in jazz. N. H.

MILES DAVIS: *Steamin' with the Miles Davis Quintet* (see p. 65).

MILT JACKSON AND JOHN COLTRANE: *Bags and Trane* (see p. 65).

Ⓢ WILBUR DE PARIS: *On The Riviera*. Wilbur de Paris (trombone); Sidney de Paris, Doc Cheatham (trumpets), Garvin Bushell (clarinet, bassoon); Sonny White (piano), John Smith (guitar), Hayes Alvis (bass), Willbert Kirk (drums, harmonica). *Fidgety Feet; Sensation; Très Montarde*; and five others. ATLANTIC SD 1363 \$5.98.

Interest: One of De Paris' best
Performance: Less stiff than usual
Recording: Good
Stereo Quality: Realistic

This recording, made at a concert appearance at the 1960 Antibes Jazz Festival, shows Wilbur de Paris' neo-New Orleans jazz combo considerably more relaxed than on most of their previous Atlantic albums. The solos are more hotly spontaneous, and even the leader's contributions are less lumpy than in the

past. Many of the ensemble passages pulsate with ardor. Only the rhythm section remains rather arthritic. In sum, this set indicates that Mr. De Paris' group functions most vibrantly when recorded before a sympathetic audience. N. H.

RECORDING OF SPECIAL MERIT

Ⓜ WALT DICKERSON: *This Is Walt Dickerson!* Walt Dickerson (vibraphone); Austin Crowe (piano); Andrew Cyrille (drums); Bob Lewis (bass). *Time; Death and Taxes; Evelyn*; and three others. PRESTIGE 8254 \$4.98.

Interest: Original new talent
Performance: Uniquely impressive
Recording: Clean and clear

Prestige deserves commendation for taking a chance on this unknown Philadelphia vibist and allowing him to make his debut without the star-name support of established jazzmen. What's more, the program is made up entirely of his own compositions. Dickerson plays with markedly less vibrato than the majority of today's Milt-Jackson-influenced vibists. His conception, moreover, is much more probing than the currently fashionable funky approach and the highly romanticized ballad style often employed on the vibraphone.

Dickerson's supporting players equal his slicing intensity. Providing contrast is pianist Bob Lewis, who is more overtly blues-rooted than the leader but who avoids the more obvious soul clichés. Dickerson's originals are consistently provocative in structure and emotional content, and the playing is alive with warmth, rhythmic resiliency, and a capacity for sustained lyricism. An impressive start. N. H.

Ⓜ ERIC DOLPHY: *Out There*. Eric Dolphy (alto saxophone, flute, clarinet, bass clarinet), Ron Carter (cello), George Duvivier (bass), Roy Haynes (drums). *Out There; Serene; The Baron*; and four others. PRESTIGE 8252 \$4.98.

Interest: Adventurous experiments
Performance: Uncompromising
Recording: Superior

DYNACO

MAKER OF THE WORLD'S FINEST
HIGH FIDELITY COMPONENTS

proudly presents
the all new
dynatuner

superb companion
to your

DYNAKITS



\$79.95 Kit; \$99.95 Semi-Kit;
\$119.95 Factory Wired and Tested

FMX-3 Multiplex Stereo Integrator
Available Soon \$29.95 Kit

EASIEST TO ASSEMBLE

Dyna's traditional stream-lined circuits and etched circuit boards enable complete construction and alignment in 6 hours.

SIMPLEST TO ALIGN

You achieve minimum distortion and maximum sensitivity—yourself—without any instruments.

UNPARALLELED PERFORMANCE

Highest effective sensitivity plus lowest distortion plus superior quieting plus precise, drift-free tuning.

Hear and compare it at your favorite dealer's showroom.

Write for complete specifications

DYNACO, INC.

3912 Powelton Ave. • Phila. 4, Pa.
CABLE ADDRESS: DYNACO, PHILA.

The liner notes declare that "this is not the most easily grasped jazz album you are ever likely to hear." I, for one, am unable to derive much from this over-cerebral music. The jazz-oriented listener finds little in it that speaks to him in familiar terms. Man-of-many-reeds Dolphy develops his often eccentric improvisations without a recognizable framework of chordal sequence or theme and variation. The austere blues *Serene* is a case in point. Dolphy's lines are provocative but often aimless, especially on those numbers wherein he employs alto saxophone or bass clarinet, for on these he tends toward jagged, disjointed, and violent bellicosity. His flute work is quite often very lovely. In cellist Ron Carter, Dolphy has found a brilliant, sympathetic second voice. The rhythm support of bassist Duvivier and drummer Haynes is solid and sensitive.

This music does require a complete re-orientation on the part of the listener, an effort that I feel is justified only in the lovely, too-short *Eclipse* and the poignant *Feathers*, as well as occasionally in the title piece and in *Serene*. P. J. W.

© **BOOKER ERVIN: *That's It!*** Booker Ervin (tenor saxophone), Felix Krull (piano), George Tucker (bass), Al Harewood (drums). *Mojo; Uranus; Poinciana*; and three others. CANDID 9014 \$5.98.

Interest: Minor-league Coltrane
Performance: Rousingly correct
Recording: Stunning
Stereo Quality: Very good

What strikes me immediately on hearing tenor saxophonist Booker Ervin is the personal use he makes of John Coltrane's grippingly convoluted tenor approach. On the basis of his playing here, Ervin is an avowed romantic who has taken from Coltrane's impassioned, tortured style its surface shimmer and power without mining any of the depth or anguished intensity that lies at its core. What results is a sort of emotionally neutralized, prettified edition of Coltrane. One looks forward to Ervin's eventual maturity, for on the evidence of this album he may have much to offer. "Felix Krull" is a *nom de disque* for pianist Horace Parlan. P. J. W.

RECORDING OF SPECIAL MERIT

© **JAZZ ARTISTS GUILD: *Newport Rebels***. Roy Eldridge, Booker Little, Benny Bailey (trumpets), Jimmy Knepper, Julian Priester (trombones), Eric Dolphy (alto saxophone), Walter Benton (tenor saxophone), Tommy Flanagan, Kenny Dorham (pianos), Charles Mingus, Peck Morrison (basses), Max Roach, Jo Jones (drums), Abbey Lincoln (vocal). *Mysterious Blues; Cliff Walk; Wrap Your Troubles in Dreams*; and two others. CANDID 9022 \$5.98.

YOU SAVE MONEY!

RUSH US YOUR LIST OF HI-FI COMPONENTS FOR A SPECIAL QUOTATION

WRITE FOR FREE AUDIO DISCOUNT CATALOG A-15

New low prices on amplifiers, tuners, tape recorders, speakers, etc.

KEY ELECTRONICS CO.
120 LIBERTY ST.
NEW YORK 6, N.Y.

SAVE OVER 40% ON HI-FI

Up to 24 Mos. to Pay.

Har. Kar. A300-30W Stereo Amp. \$ 99.95
Har. Kar. T300x-AM/FM MTPLEX Tuner. . . 149.95
Garrard Type "A" Changer. 79.50
Audio Empire #108 Stereo Diam. Cart. . . 34.50
2—Jensen-3 way spks. mounted in walnut bookshelf cabinet 119.00

Send for FREE Quotations on Your Package or Single Compon. All conn. cables . . . 4.50
Catalog Price . . . 488.30
YOUR COST 290.00
You Save Over 40% \$198.30

We invite your test of our "We Will Not Be Undersold Policy." FREE WHOLESALE CATALOG.

ELECTRONIC WORLD HI-FI RECORDING TAPE

7" Spools Splice Free - Freq. Resp. 30-15KC

		3-11	12-23	24-100
12A	1200' Acetate	\$1.29	\$1.17	\$.99
18A	1800' Acetate	1.79	1.59	1.45
18M	1800' Mylar	2.09	1.99	1.85
24M	2400' Mylar	2.69	2.59	2.49

Any assortment permitted for quantity discount. Add 15¢ per spool postage. 10¢ 24 or more.

ALL MDSE. SOLD ON 15-DAY MONEY-BACK GUARANTEE.

HI-FIDELITY

CENTER
"The House Of Low Low Prices"

220-R East 23rd St., New York 10, N.Y.

Interest: Stimulating ageless jazz
 Performance: Burning bright
 Recording: Excellent
 Stereo Quality: Good, vivid presence

During the rioting at the ill-fated 1960 Newport Jazz Festival, a splinter group of dissident jazzmen, disenchanted with the low musical standards of the festival, organized a rival event at Newport's Cliff Walk Manor. Returning to New York, they formed themselves briefly into the Jazz Artists Guild. On this disc they reenact their revolutionary activities of the previous July. The chief asset of this disc, as it was at their Newport stunt, is the mixing of up-coming jazz musicians with established veterans of the jazz wars. Thus peckish swing-era trumpeter Roy Eldridge finds himself in the company of altoist Eric Dolphy and trombonist Jimmy Knepper, two of the more venturesome of the young modernists. The results of this cross-generation meeting are wholly delightful, with Eldridge especially coming across with some of his sprightliest, most pungently flaring trumpet work in some time. High spot of the disc is *Cliff Walk*, played *misterioso* by a finely-honed sextet, led by trumpeter Booker Little, that includes the combined percussion talents of ex-Basieite Jo Jones and modernist Max Roach. Then there is an exultant vocal, *'Tain't Nobody's Business if I Do*, by Abbey Lincoln. Jazz needs more of these meetings between young and old; everyone profits by the exchange.

P.J.W.

RECORDING OF SPECIAL MERIT

Ⓢ **LONNIE JOHNSON:** *Losing Game*. Lonnie Johnson (vocals, guitar, piano). *New Orleans Blues; My Little Kitten Susie; Evil Woman; What A Difference a Day Makes; Losing Game; Moaning Blues; Summertime; New Years Blues*; and four others. PRESTIGE 1024 \$4.98.

Interest: Major blues stylist
 Performance: Ardent, assured
 Recording: Extremely good

Lonnie Johnson, the aging New Orleans blues veteran whose recent attempt at a comeback proved unsuccessful (he is back working as a hotel porter in Philadelphia), is here heard in a generally satisfying program of routine urban blues and some lovely ballad performances. This is the last of three recordings he made for Prestige during his short-lived comeback, and it is easily the best. There is a melancholy sweetness in his clear, dolorous singing, which is most effective on the three breathtaking ballads, *Summertime* especially. The blues numbers are somewhat marred by an unrelieved sameness of approach, though they are more thoughtful compositions than are the blues in his two earlier albums. His stun-

ning guitar provides a perfect second voice.

P.J.W.

Ⓢ **ABBEY LINCOLN:** *Straight Ahead*. Abbey Lincoln (vocals), Coleman Hawkins, Walter Benton (tenor saxophones), Eric Dolphy (reeds), Booker Little (trumpet), Julian Priester (trombone), Mal Waldron (piano), Art Davis (bass), Max Roach (drums), Roger Sanders, Robert Whitley (conga drums). *Straight Ahead; When Malindy Sings; In the Red*; and four others. CANNON 9015 \$5.98.

Interest: Unusual jazz vocal fare
 Performance: Just misses
 Recording: First-rate
 Stereo Quality: Merely adequate

My attitude towards this provocative album is somewhat ambivalent. I am not predisposed toward Miss Lincoln because of her much-publicized decision to abandon a lucrative career as a slinky supper-



ESMOND EDWARDS

LONNIE JOHNSON
Ballads of melancholy sweetness

club chanteuse to devote herself to the more demanding task of jazz singing. What concerns us here is just how successful she has been in her pursuit.

Miss Lincoln seems to associate lyricism and beauty with her former career, and, as a result, has jettisoned all traces of them in her singing here, replacing them with a purposeful hardness of tone and a strident aggressiveness of manner that I find particularly unpleasant. Her singing often sounds forced and strained. Even so, this is her best album to date, as her impressive work on the title tune and *When Malindy Sings* bears witness.

There are some encouraging aspects to this collection, the most conspicuous being the stimulating material employed. Three of the pieces represent significant additions to jazz vocal literature: the stirring title piece, Oscar Brown's setting of Paul Laurence Dunbar's *When Malindy Sings*, and Miss Lincoln's sensitive versifying on *Blue Monk*. Coleman Hawkins' saxophone playing has in great abundance the flame that Miss Lincoln seeks. She could listen to him with profit.

P.J.W.

RECORDS SOUND BEST
 with

DYNACO B&O
STEREODYNES

Choose either the Stereodyne II (mounts in all standard arms) or the slim, trim TA-12 arm-cartridge combination for the most natural sound from both stereo and mono recordings.



TA-12
 \$49.95 net

\$29.95 net

DESIGNED TO THE HIGHEST
 DYNACO STANDARDS

- ★ unequalled performance
- ★ outstanding engineering
- ★ unsurpassed value

Rigorous laboratory testing of every unit assures that your cartridge will exceed every specification.

- Smoothest response: ± 2 db from 30 cps to 15 KC. With standard Westrex 1A test disc.
- True stereo: More than 22 db channel separation effectively maintained throughout the audio spectrum, with accurate balance and proper phase relationship.
- Superior tracking: highest compliance, low mass, plus exclusive symmetrical push-pull design for minimum record wear and lowest distortion.
- Complete freedom from hum.

Hear and compare it at your favorite dealer's showroom.

Write for complete specifications

DYNACO, INC.

3912 Powelton Ave. • Phila. 4, Pa.
 CABLE ADDRESS: DYNACO, PHILA.

Concertone

Proudly Presents the New SERIES 90

Concertone's new Series 90 represents the first breakthrough in the commercial/professional recording equipment field at a medium price. Designed for rugged reliability under continuous performance conditions, the Series 90 meets the most exacting broadcast requirements.

Note These Outstanding Features

EDIT-O-MATIC—provides the countless advantages of high speed search, cueing and editing.

AUTOMATIC TAPE LIFTERS—eliminate the annoyance of "squeal" in fast mode.

FOUR HEADS—allow reproduction of monaural, 2-track or qtr. track tapes with the flick of a switch. The fourth head position can also be used for special heads.

ELECTRIC RELAYS—provide instant, positive action for stop, start, fast forward and rewind modes.

REMOTE CONTROL—record, stop, start, fast forward and rewind.

NEW TAPE TRANSPORT—precision design and construction. 3 motor drive system, including the heavy duty hysteresis synchronous capstan motor.



These exciting features mark the Series 90 as the ultimate in professional recorders. From \$845.00.

THE NEW 508—AT A MODEST PRICE

Advanced recorder design with professional reliability, extreme fidelity and tape-handling ease. The 508 has no equal for broadcast performance or custom installation. Available as a precision tape player or with separate electronics for mono or stereo recording. In half or full track at \$520.

See Concertone at better professional dealers everywhere. Write for name of nearest dealer and complete information. Dealer inquiries invited.



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

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



© **LES McCANN**. *Pretty Lady*. Les McCann (piano); Herbie Lewis (bass); Ron Jefferson (drums). *Django*; *On Green Dolphin Street*; *Little Girl Blue*; and four others. PACIFIC JAZZ 25 \$5.98.

Interest: Glucose sentimentality
Performance: Dull
Recording: Very good
Stereo Quality: Tasteful

Les McCann is a victim of his own excesses. He is either overfunky, as on most of his previous releases, or sentimental, as in this collection of rambling ballads. Although there are touches of his mechanical blues figures, the prevailing mood is a hazy, diffuse romanticism seldom pulled together by personal insights. An album of consistently slow-tempo numbers is a challenge to a jazzman's resourcefulness, and Mr. McCann fails the test. In his other role of blues-pounder, McCann has only the most elemental grasp of what makes a performance cohesive. *N.H.*

RECORDING OF SPECIAL MERIT

© **MARTIAL SOLAL**. Martial Solal (piano), Guy Pederson (bass), Daniel Humair (drums). *Ouin-Ouin*; *Thème a Ties*; *Bonsoir*; *Very Fatigued*; and seven others. CAPITOL ST 10261 \$4.98.

Interest: Europe's finest jazz pianist
Performance: Distinctly individual
Recording: Sharp and clear
Stereo Quality: Adequate

Seven years have elapsed since the release of Algerian-born pianist Martial Solal's only previous long-play collection on an American label, an out-of-print ten-inch item on Contemporary. This is an unfortunate oversight, for Solal has developed into a strikingly individual, two-fisted jazz pianist of real originality. His approach is a brilliant amalgam of Art Tatum and Bud Powell. Thelonius Monk's influence is evident in his use of rhythm and space, as well as in his compositions, to which one side is wholly devoted. He is supported by a rhythm section that belies the notion that European jazzmen are incapable of swinging; the second side contains his thoroughly imaginative solo reworkings of four standards and two modern-jazz staples, including the first truly original handling of *Round About Midnight* since Monk's initial recording of it fifteen years ago. *P.J.W.*

© **CHUCK SPEAS AND THE AMERICAN JAZZ SEPTET**: *The New Sound of College Jazz*. Chuck Speas (drums), David Frishberg (piano), Sam Brown (guitar and banjo), Bill Stanley and Ken Fricker (bass, tuba), Lew Gluekin (trumpet), Mickey Gravine (trombone), Chasy Dean (clarinet). *Jada*; *Janjekian Jump*; *Lullaby of Birdland*; and six others. CARLTON STLP 12/135 \$4.98.

RADIO SHACK 1962

FREE to you and your friends
RADIO SHACK'S 1962
ELECTRONICS CATALOGS

Plus EVERY NEW SUPPLEMENT FOR NEXT 12 MONTHS!

Our bigger, better catalogs offer the widest line of electronic parts and equipment in the world! Stereo, Hi-Fi, Ham Radio, Test Equipment, Pre-Recorded Tapes, Tape Recorders, Records, Parts—plus 30 pages of Kits! 340 pages—over 100,000 items! No Money Down credit terms. Every item backed by a money-back guarantee of satisfaction.

RADIO SHACK Corp. Boston, Mass.

RADIO SHACK Corp.
730 Commonwealth Ave., Boston 17, Mass.
Send Radio Shack's famous electronics catalogs for one year—FREE and POSTPAID.

Your Name _____ 61175
Your State _____
City and Zone _____
For a Friend _____
Address _____ 61175
City and Zone _____ State _____

THE A. E. S. *Gigolo*

ONE OF THE MOST SOUGHT AFTER PRODUCTS IN THE HIGH FIDELITY INDUSTRY

At our present rate of sales and production, A. E. S. will sell nearly 100,000 Gigolos this year.

Imagine, now you can own a speaker with this quality for only \$15.00.

**TRY IT — WE GUARANTEE IT
100,000 PEOPLE CANNOT BE WRONG**

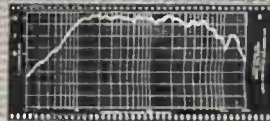
DESCRIPTION:

The Gigolo is constructed with a resonant resistant all wood product of at least 3/4" thickness throughout. Its outside dimensions are 24" long, 12" high, 9 1/2" deep. The heavy construction and the fine workmanship suggest a value far exceeding its low, low price. All units sold on 100% MONEY BACK GUARANTEE.

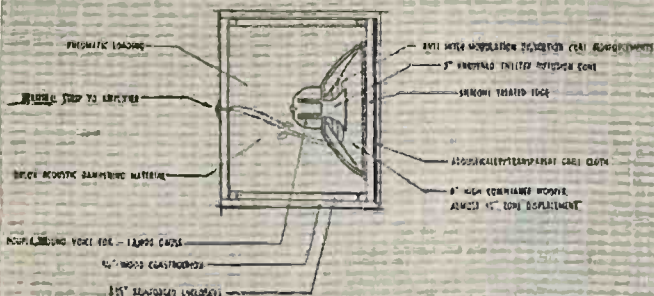
Price \$15.00. Unfinished only.

F.O.B. Factory

SPECIFICATIONS:



Frequency response	500	Tone bursts	3500
Maximum frequency response	19-21000 cps		
Frequency response ± 8 db	45-18000 cps		
Harmonic distortion	less than 3% 70-21 kc		
Impedance curve	within -0 to 200% of 8 ohms		
Flux density	11000+ gauss		
Frequency response curve run at	continuous 10 watts		
Power handling capacity	The Gigolo may be used with small economy amplifiers of very low wattage, as well as with the highest power component amplifier with satisfactory results		



A.E.S., Inc.
3338 Payne Avenue, Cleveland, Ohio

Gentlemen please ship _____ GIGOLOS.

I understand these units are guaranteed and if I am not satisfied I may return for a full refund of sales price, \$15.00 each.

Name _____

Address _____

City and State _____

Enclosed find check _____ money order _____

Closer to the music itself...

A new exciting experience in high fidelity
unlike anything else you've ever heard...

Superex Stereo/Phones

Serious, discriminating music lovers are discovering the one hi-fi component that makes possible a new unique and differently beautiful music experience worthy of their most dedicated listening... stereo earphones — now raised to a new level of perfection by Superex.

Pure stereo — no muddling due to boom-bounce and scramble. True stereo — separate dynamic woofer, ceramic tweeter in each phone, crossover networks; full 20-20,000 cps range, 8-16 ohms impedance. Made in U.S.A.

Unique Stereo... Intimate, Private, Quiet.
The world shut out... just you and the music.

Superex—the first and only Stereo-Phones with separate woofer and tweeter element in each phone and crossover networks.

Superex Electronics Corp., 4-6 Radford Place, Yonkers, New York

Interest: Gimmickry
Performance: Competent
Recording: Sharp
Stereo Quality: Too much hokum

Chuck Speas leads his men through a series of ponderous and uninspired arrangements that attempt to fuse three jazz approaches. The scores are miasmatically dull efforts to synthesize Dixieland, swing, and modern styles. Contrary to the liner's claims, this is by no means a new concept. It has been done—for one example—with considerably more taste and success by Bob Wilber's *The Six* several years ago. The stereo gimmickry is not only tasteless but irritating. P.J.W.

RECORDING OF SPECIAL MERIT

© LEM WINCHESTER: *With Feeling*. Lem Winchester (vibraphone), Richard Wyands (piano), George Duvivier (bass), Roy Haynes (drums). *Why Don't They Understand*; *Butterfly*; *With a Song in My Heart*; and five others. PRESTIGE 11 \$4.98.

Interest: Lovely ballad treatments
Performance: Thoroughly delightful
Recording: Topnotch

In the last few months before his senseless and untimely death, vibraphonist Lem Winchester had begun to move out of the shadow of Milt Jackson and towards the evolution of an individual approach of his own. This, one of his last recordings, finds Winchester spinning out a series of lovely, reflective, long-lined improvisations based on attractive, romantic themes. His solos, delivered with increasing authority, are models of flowing grace and lyric charm, yet they swing mightily. There is more solid, passionate jazz playing in this quiet, pensive album than in many ferocious hard-bop sets. P.J.W.

© PHIL WOODS: *Rights of Swing*. Phil Woods (alto saxophone), Benny Bailey (trumpet), Curtis Fuller or Willie Dennis (trombone), Sahib Shihab (baritone saxophone), Julius Watkins (French horn), Tommy Flanagan (piano), Buddy Catlett (bass), Osie Johnson or Granville Roker (drums). *Prelude*; *Ballad*; *Waltz*; *Scherzo*; *Presto*. CANNON 9016 \$5.98.

Interest: Swinging small-band jazz
Performance: Exhilarating
Recording: Assured
Stereo Quality: Very fine

In the company of several teammates from the Quincy Jones Orchestra, Phil Woods, a bristling alto saxophonist of the Parker persuasion, races his way with commendable spirit through an attractive and unpretentiously swinging jazz suite that owes to Stravinsky little more than its punning title. The chief interest is generated by the improvising, which is mellow and gently reflective. P.J.W.

WEBCOR IS BUILT



to record and play back—in stereo!

Now you can record and play back all the sounds of life (even your own slide-show narration with sound effects) on one self-contained stereo high fidelity tape recorder! The Webcor REGENT CORONET is engineered with every professional feature known—from three-speed 4-track stereo (and monaural) record and playback... to the ingenious new language- and music-learning tool, SYNCHRO-TRACK. Two each: wide-range speakers, microphones, volume controls; 16 watt dual-channel amplifier, tape counter, VU recording level meter, plus new slide synchronizer jack. Webcor tape recorders start at under \$100.



Webcor Slide-Tape Synchronizer The brain that synchronizes voice and vision—advances slides on most remote control projectors, in sync with most Webcor tape recorders. Send for free booklet, "If you own a Fine Camera, you should own a Fine Tape Recorder." Write Webcor Inc., 5610 W. Bloomingdale, Chicago 39.

Canadian Distrib.: Fox Agency Ltd., Port Credit, Ont.



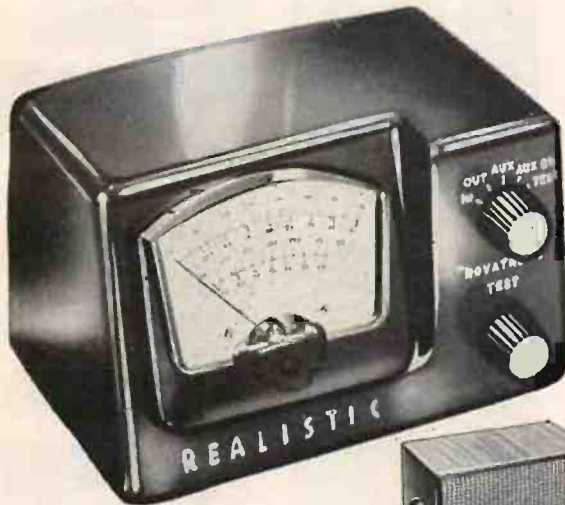
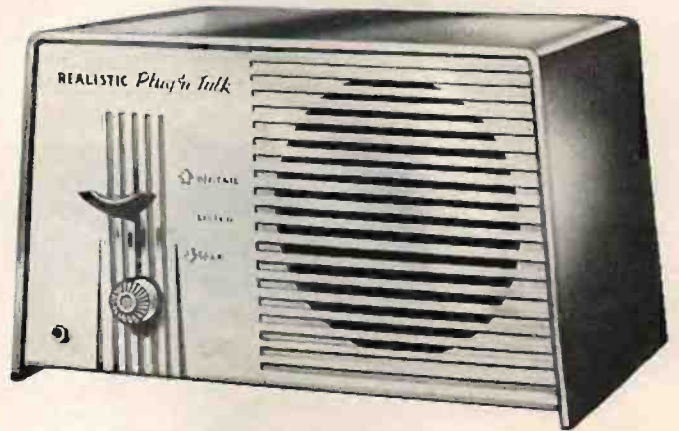
tape recorders, portable and console fonographs, radios, components, Dormeyer appliances and power tools

NOW! A FULL LINE OF FAMOUS **REALISTIC** ELECTRONIC KITS AT RADIO SHACK

- Easy to assemble—enjoy the pride of craftsmanship with very little effort.
- Save up to 42%! Put your savings into quality.
- Look like professionally assembled equipment and last as long.
- Widest assortment of designs to choose from

Radio Shack's whole new family of audio and test equipment kits employ the most advanced designs and engineering concepts known today! They meet the most exacting requirements in performance and appearance. They're easy and fun to build! Critical areas are pre-wired, factory-aligned. Even a novice can follow the simplified assembly manuals. And they're easy to own on No Money Down credit terms. Every kit backed by a money-back guarantee. We show here six kits newly introduced in our exciting 1962 Catalog.

Plug 'n Talk Intercom Kit—Beautifully styled by Realistic! New completely wireless 2-station Intercom System—easy to build yourself. Operates over 1 mile! 3-position switch: talk, listen, permanent. "B" speaker for good voice reception. Rear panel squelch control. Front panel volume. Use it in kitchen, bedroom, sickroom—ideal as a baby-sitter. 117-V power line circuit operates anywhere. 90LX844—\$29.50



Realistic "Novatherm" Kit—the one and only professional-type electronic thermometer for the home! Compact, supremely accurate! Use in refrigerator, freezer, fish aquarium, lab. At flip of switch reads 2 temperatures in 2 different locations. Instantaneous readings from -20°F . to 120°F . Portable, uses 13c battery. Has "accessory probe"—use in freezer, liquid, even acid. Thermister type. Meter—0-200 μa D'Arsonval movement. All 1% resistors. 94LX095—\$19.95

Radio Shack's 1962 Line of Kits Includes All These:

- Stereophonic Preamplifier Kit
- Stereo 140W Basic Amplifier Kit
- 40 Watt Stereo Amplifier Kit
- Complete Stereo System Kits
- Universal Multiplex Adapter Kit
- Hi-Fi 12 Watt Amplifier Kit
- FM Adapter Kit
- Stereo Balance Meter Kit
- Wireless Intercom Kits
- Deluxe Signal Generator Kit
- Deluxe VTVM Kit
- Standard VTVM Kit
- Ultra-Modern Tube Tester Kit
- 500W Variable AC Supply Kit
- VOM Kit with $4\frac{1}{2}''$ Meter
- Signal Generator Kit
- AC VTVM Preamplifier Kit
- Electronic Photo Relay Kit
- "Novatherm" Thermometer Kit
- 5-Tube Teakwood Radio Kit
- 2-Transistor Home Radio Kit
- 6-Transistor Portable Radio Kit
- Transistor Experimental Lab Kit

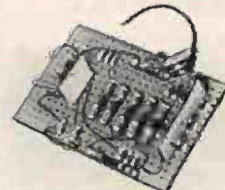
See complete specifications of these fine kits in Free Catalog



Teak AM Radio Kit. 5 tube superhet circuit. Handsome teakwood case. 90LX637—\$12.95



6 - Transistor Radio Kit. Major parts pre-mounted. Easy to do and save! 90L636—\$16.95



30 - in - 1 Transistor Experimenter Kit. Build 30 different circuits! 98LX375—\$18.95



Stereo Balance Indicator Kit. Top quality! Gold anodized case. Easy to build. 91L547—\$5.95



Send today for **FREE** 1962 Catalog

Gentlemen:

Please send me your giant new 340-page Electronics Catalog of over 100,000 items and every exciting supplement for one full year—all FREE and POST-PAID.

Your Name -6115D

Your Address

City and Zone

State

For a Friend 6115D1

Address

City and Zone

State

Mail coupon to

RADIO SHACK Corp.
730 Commonwealth Ave.
Boston 17, Massachusetts

STG-C4
Composer
and His Orchestra
Vol. 1 & 2
Eastman-
Rochester Orchestra—
Howard Hanson



ST-90260
Rachmaninoff
Concerto No. 2 in C Minor
Byron Janis, Pianist
Minneapolis Symphony—
Antal Dorati



ST-90049
Grove: Mississippi Suite
Grand Canyon Suite
Eastman-
Rochester Orch.—
Howard Hanson



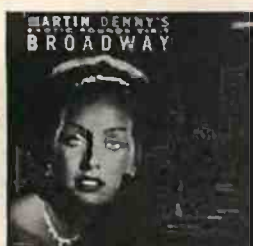
ST-90170
March Time
Eastman Wind Ensemble
Frederick Fennell



ST-118
Tribute To Clifford Brown
Lem Winchester and
The Ramsey Lewis Trio



LT-7163
Exotic Sounds Visil
Broadway
Marlin Denny



These and many other
BEST SELLING RECORDINGS
now available on high quality

bel canto **STEREO TAPE**



ST-60038
Vaughan and Violins
Sarah Vaughan

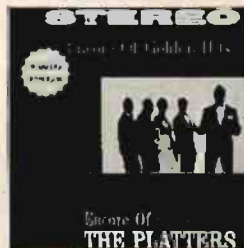


ST-60009
Night Train
Buddy Morrow

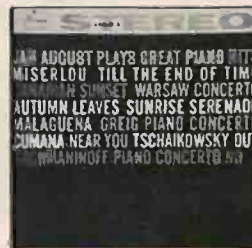


ST-60151
Honky Tonk Piano and
A Hot Banjo
Lou Stein & John Cali

STG-T2
Golden Hits Twin-Pack
The Platters



ST-60189
Jan August Plays Great
Piano Hits
Jan August



ST-60232
Unforgettable
Dinah Washington



● Bel Canto offers the finest library of high quality Stereo Tapes available. Top artists—Top selections ranging from the great Classics to the latest Jazz and Popular albums. Only stereo tape provides the exciting full dimension of sound for your listening pleasure.

These superb recordings are available from hundreds of popular, jazz, and classical albums in the vast Bel Canto library. Write today for catalog F-62 of all Bel Canto hits!

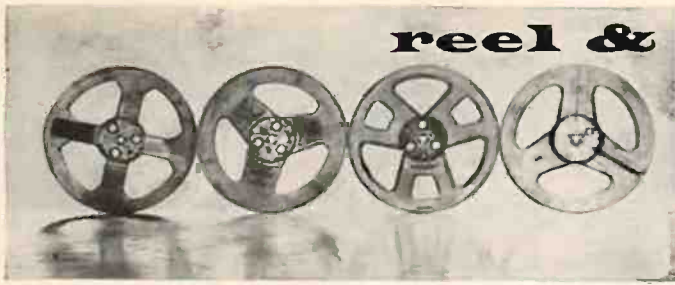
bel canto STEREOPHONIC RECORDINGS DIVISION



Thompson Ramo Wooldridge Inc.



6325 HUNTLEY RD. • COLUMBUS 24, OHIO



reel & cartridge

- CHRISTIE BARTER
- EDWIN S. BERGAMINI
- DAVID HALL

Explanation of symbols:

- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording

4-TRACK CLASSICS

Ⓢ **BEETHOVEN:** *Piano Concerto No. 1, in C Major, Op. 15; Piano Concerto No. 2, in B-flat, Op. 19.* Wilhelm Backhaus (piano); Vienna Philharmonic Orchestra, Hans Schmidt-Isserstedt cond. LONDON LCK 80047 \$11.95.

Interest: Sparking early Beethoven
 Performance: Affectionate
 Recording: Piano clangs
 Stereo Quality: Good

This is the first appearance of these works on four-track tape. Backhaus offers performances that are dignified, honest, and foursquare, a bit ragged in detail but attentive to the over-all plan of these two Beethoven concertos. There is neither high drama nor special delicacy here, but his is knowing, affectionate playing that often breaks into high spirits, as in the finale of the second concerto. Schmidt-Isserstedt, save for some pointless swellings in that same movement, seconds the elderly soloist well. The London stereo is serviceable, although the piano tone is inclined to clang unnaturally. The sound in the second concerto seems to have better separation and clarity. *E. S. B.*

Ⓢ **BEETHOVEN:** *Trio in D, Op. 9 No. 2.* **BACH:** *Three Sinfonias.* **SCHUBERT:** *Trio No. 2, in B flat.* Jascha Heifetz (violin), William Primrose (viola), Gregor Piatigorsky (cello). RCA VICTOR FTC 2076 \$8.95.

Interest: Triple entente
 Performance: Congenial
 Recording: Superior
 Stereo Quality: Unpronounced

There is precious little chamber music by either Beethoven or Schubert, or anyone else, currently to be heard on tape. These recordings make at least a minor contribution toward filling the gap. These trios find both composers at their sunniest and most carefree. And even the sterner outlines of Bach's three-part inventions, from which the three sinfonias are drawn, are softened in the string version played

here. The Heifetz-Primrose-Piatigorsky team seems to have a rough time in the first movement of the Beethoven, often slipping into faulty intonation and occasionally wayward tempos (for some reason more evident in the tape edition than on the disc), but later the three celebrated artists seem to relax and en-



LONDON RECORDS

GEORGE SOLTI
A vital reading of the Mahler Fourth

joy themselves, especially in the inner movements of the two extended works. The tape is beautifully engineered: bright-sounding, low in background noise, and judiciously miked, so that the three instruments emerge in cohesive ensemble. *C. B.*

Ⓢ **FRANCK:** *Symphonic Variations.* **LITOLFF:** *Scherzo from Concerto Symphonique No. 4, Op. 102.* Clifford Curzon (piano); London Philharmonic Orchestra, Sir Adrian Boult cond. **GRIEG:** *Piano Concerto in A Minor, Op. 16.* Clifford Curzon; London Symphony Orchestra, Oivin Fjeldstad cond. LONDON LCL 80064 \$7.95.

Interest: Quality warhorses
 Performance: Gratifying
 Recording: Respectable
 Stereo Quality: Very good

These are loving and rather gentle performances of the Grieg and Franck works. But if Curzon does not scintillate by temperament he can play brilliantly when the music asks for it, and he confounds any lukewarm impressions with an exuberant shower of notes in the Litolff scherzo. Stereo depth and spread and instrumental balance are all that could be asked. The piano tone is respectable in

the Franck and the Litolff, a bit glassy and distorted in the Grieg. There is tape hiss in the quieter passages. *E. S. B.*

Ⓢ **GERSHWIN:** *Rhapsody in Blue; Cuban Overture.* Eugene List (piano); Eastman-Rochester Orchestra, Howard Hanson cond. MERCURY STA 90138 \$5.95.

Interest: For Rhapsody
 Performance: Longhair but OK
 Recording: Crystalline piano
 Stereo Quality: Very good

This newest stereo tape version of Gershwin's *Rhapsody in Blue* is the least expensive to date, and can be recommended as such, even though the performance is scarcely ideal. Hanson and List are not the ones to cut loose with much abandon in this piece, though List plays the solo part with well-groomed vigor, and the sound of his piano, well centered in Mercury's wide-spread stereo, is of crystalline beauty. On side two is that attractive nonentity, the *Cuban Overture*, with maracas rattling happily out of the left speaker and with rich, deep over-all sound. Tape hiss is low. *E. S. B.*

RECORDING OF SPECIAL MERIT

Ⓢ **MAHLER:** *Symphony No. 4, in G Major.* Amsterdam Concertgebouw Orchestra, Sylvia Stahlman (soprano), Georg Solti cond. LONDON LCL 80075 \$7.95.

Interest: Lyrical Mahler
 Performance: Vital
 Recording: Full-bodied
 Stereo Quality: Good

Georg Solti reveals more of the demonic aspects of the first two movements than any other conductor who has recorded the Mahler Fourth either on discs or on tape, and his soprano, Sylvia Stahlman, in the fourth movement, is by and large the most satisfying to have been recorded so far. The childlike naiveté necessary for the projection of Mahler's "vision of heavenly bliss" is present in full measure; and at the same time, the singer's phrasing is felicitous and beautifully controlled in the dynamic gradation of the melodic line. The serene slow movement, heart of the entire symphony, is the only element of the music that suffers by Solti's approach; for its single thunderous climax



TSE-3AS \$3995 NET

the sight
and sound
of beauty

NEW 12"

Eldorado

WITH 3 JENSEN SPEAKERS

Superbly styled shelf or table-top "compact" with full hi-fi range of fine consoles. Jensen 12" woofer and two 3 1/2" tweeters wired in crossover network to 8-ohm input. Woofer and enclosure perfectly matched with Argos Tuning Tube. Overall range 40 to 17,000 cycles. Polarized screw terminals phased for stereo. Exclusive "wood grain" pyroxylin covering, walnut or blond. 27 1/2" x 14 1/4" x 10" deep.

Argos

Products Company

FREE TO YOU
and your friends
**RADIO SHACK'S 1962
ELECTRONICS CATALOGS**

Plus
EVERY NEW
SUPPLEMENT
FOR NEXT
12 MONTHS



Our bigger, better catalogs offer the widest line of electronic parts and equipment in the world! Stereo, Hi-Fi, Ham Radio, Test Equipment, Pre-Recorded Tapes, Tape Recorders, Records, Parts—plus 30 pages of Kits! 340 pages—over 100,000 items! No Money Down credit terms. Every item backed by a money-back guarantee of satisfaction.

Radio Shack Corp., Boston, Mass.

RADIO SHACK Corp.
730 Commonwealth Ave., Boston 17, Mass.
Send Radio Shack's famous electronics catalogs for one year—FREE and POSTPAID.

Your Name _____ 61L15B

Your Address _____

City and Zone _____ State _____

For a Friend _____ 61L15B1

Address _____

City and Zone _____ State _____

"Head" gone

FLAT?



Call your dealer to replace with Nortronics Magnetic Recording Heads found in most original equipment. See what a difference a Nortronics Replacement Head or 4-Track Stereo Conversion can make.

World's largest manufacturer of laminated heads... the heart of your tape recorder.
Send 25¢ for Tape Recording Manual



THE Nortronics CO., INC.

"Music sounds best on tape—
tape sounds best on Nortronics Heads!"

1019 South Sixth St., Minneapolis 4, Minn.

rushes upon the listener and fails to arouse the reverent mood of the composer's evident intent—the feeling of awe that one might have when, rounding a bend in a high valley and being confronted with a majestic sun-embazoned panorama of snow-capped peaks. (The venerable Bruno Walter disc conveys exactly this impression.)

The orchestral playing is nothing short of superb from beginning to end of this tape. The sound is full and solid, and tape hiss is down to a reasonable minimum. *D. H.*

RECORDING OF SPECIAL MERIT

© RIMSKY-KORSAKOFF: *Scheherazade, Op. 35*. New York Philharmonic, Leonard Bernstein cond. Columbia MQ 388 \$7.95.

Interest: Russian orientalia

Performance: Expansive

Recording: First rate

Stereo Quality: Exceptional

It takes showmanship to sell yet another *Scheherazade*, and Leonard Bernstein has what it takes. For sheer excitement, for dramatic exposition of detail and vivid display of instrumental sound in a richly tessellated work of this kind, Bernstein has few peers, and until Angel sees fit to release the elegant Beecham recording on tape, this version will do very nicely. The engineering is superb. *C. B.*

RECORDING OF SPECIAL MERIT

© RICHARD STRAUSS: *Don Quixote, Op. 35*. Pierre Fournier (cello); Cleveland Orchestra, George Szell cond. Epic EC 815 \$7.95.

Interest: Wonderful score

Performance: Vivid

Recording: Tops

Stereo Quality: Fine

With this recording, the Knight of the Sorrowful Countenance plants his standard in virgin soil, for this is the first *Don Quixote* to appear on tape. A high standard it is, too, and any future tape releases of the Strauss tone poem will have to be measured against it. Szell takes skilled advantage of the score's brilliant histrionics—bleating brass, wind machine, and all—deftly setting the stage for the interior drama of the Don's errant idealism. The crucial lines, as delivered by Pierre Fournier, combine wit with compassion, farce with ironic tragedy. His cello figures a little too prominently to integrate with the orchestra as well as it might in the concert hall, but it gains thereby a kind of heroic isolation that is in keeping with the meaning of the music. Certainly, in view of the overwhelming theatricality of the performance, it works. The recorded sound is clean, crisp, and other-



"ONLY ROBERTS '990 FORMULA' RECORDING TAPE
GIVES ^{everyone} **Professional Reproduction Every Time**"

NOW FOR THE FIRST TIME
COMES A MAGNETIC TAPE
SO GOOD IT'S GUARANTEED
BEST OR YOUR MONEY BACK!

New... from Roberts... makers
of Roberts Tape Recorders... a
complete line of the world's fin-
est tape, engineered to insure
perfect reproduction every time,
with your Roberts Tape Recorder
and other fine instruments.
Roberts Tape is guaranteed to
give you, the user, the best per-
formance of which your instru-
ment is capable... true profes-
sional fidelity every time,
whether with full, half or quarter
track heads!



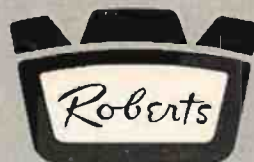
says **Sonny Burke**,
President, American
Academy of Record-
ing Arts and Sciences
and Musical Director
for Decca Records

Guaranteed Best! New Roberts Magnetic
Tape is guaranteed to excel in overall reproduction char-
acteristics any professional quality tape in the world...
or your money will be refunded.

AVAILABLE NOW IN ALL STANDARD REEL SIZES AND TYPES AT YOUR
NEARBY FRANCHISED ROBERTS DEALER.



Decorator-
designed boxes
for Roberts, the world's
finest magnetic tape



ROBERTS ELECTRONICS, INC.
5920 BOWCROFT AVENUE, LOS ANGELES 16, CALIFORNIA

MFRS. OF ROBERTS SONIC-THESIA, MEDICAL EQUIPMENT, NEGATIVE ION GENERATORS,
STEREO HEAD PHONES, AUDIO EQUIPMENT AND MAGNETIC RECORDING TAPE

ROBERTS ELECTRONICS, INC., Dept. HFSR-11-M
5920 Bowcroft Ave., Los Angeles 16, Calif.

Please send me:

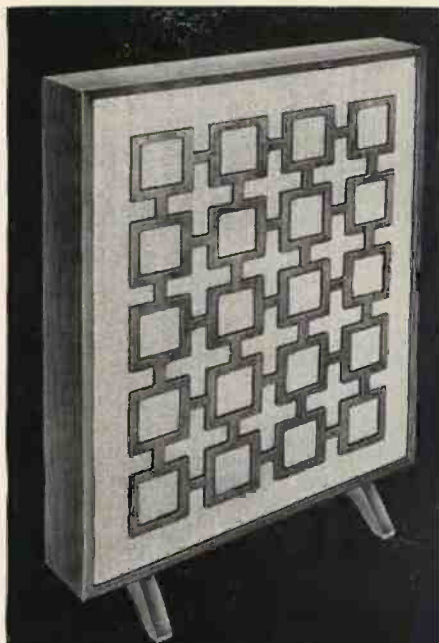
Roberts Stereo Tape Information Kit con-
taining 39 stereo and monaural applications.
I enclose 25¢ (cash, stamps) for postage and
handling.

The name of my nearest dealer.

Name _____

Address _____

City _____ State _____



REK-O-KUT/AUDAX SONOTEER

a remarkable new
high fidelity
5-speaker system

ONLY FOUR INCHES THIN!

Rek-O-Kut/Audax Sonoteer — combines exquisite styling and big clean sound in the *thinnest, most attractive cabinet you have ever seen!* The Sonoteer's unique shape and size (4" thin, 25" high and 21" across) permit the use of a twin set for stereo listening anywhere in your living room!

- Produces front and back radiation for spectacular new dimension in sound
- Contains 5 speakers—2 woofers, 2 mid-range units and a super-tweeter
- High-efficiency — performs with as little as 5 watts
- handles up to 45 watts
- Furniture-crafted solid walnut enclosure
- Response full 40 to 18,000 cps.

STYLE: CONTEMPORARY

MODEL: CA 70
complete with legs

\$79⁹⁵



Hang on walls Use in room dividers

Ask about the CA-100...
another Rek-O-Kut Audax original

AUDAX division of Rek-O-Kut Co., Inc.
38-19 108th St., Corona 68, N.Y.

Export: Morhan Exporting Corp.
456 Broadway, New York 13, New York
Canada: Atlas Radio Corp.
50 Wingold Ave., Toronto 19, Canada

wise nicely balanced. Volume level is noticeably low in the first half, but just right in the second. C. B.

⑤ **OPERATIC CHORUSES.** Bizet: *Carmen: Les voici!* Offenbach: *The Tales of Hoffmann: Presentation of Olympia.* Gounod: *Faust: Soldier's Chorus.* Verdi: *Nabucco: Chorus of the Hebrew Slaves.* *Otello: Dove guardi slendano raggi.* *Il Trovatore: Anvil Chorus.* *Rigoletto: Zitti, zitti.* Wagner: *Lohengrin: Bridal Chorus.* *Die Meistersinger: Wach' auf!* Thomas: *Mignon: Au souffle léger du vent.* Mascagni: *Cavalleria Rusticana: Gli aranci olezzano.* J. Strauss: *Die Fledermaus: Bruderlein und Schwesterlein.* Robert Shaw Chorale and RCA Victor Orchestra, Robert Shaw cond. RCA VICTOR FTC 2072 \$8.95.

Interest: Good selection
Performance: Sometimes outstanding
Recording: Excellent
Stereo Quality: Impeccable

This tape is worth owning if only for the Robert Shaw Chorale's glowing work in the choruses from *Cavalleria Rusticana* and *Lohengrin*. These are the standouts in a collection that appears to have been prepared with much care, for all that one might disagree mildly with certain balances and tempos. In matters of hiss and cross-talk the tape is impeccable. E. S. B.

⑤ **THE ART OF THE PRIMA DONNA:** Arne: *Artaxerxes: The Soldier Tir'd.* Handel: *Samson: Let the Bright Seraphim.* Bellini: *I Puritani: Son Vergin vezzosa; Qui la voce.* *Norma: Casta Diva.* *La Sonnambula: Come per me sereno.* Rossini: *Semiramide: Bel raggio lusinghier.* Gounod: *Faust: Jewel Song.* *Roméo et Juliette: Waltz Song.* Thomas: *Hamlet: Mad Scene.* Mozart: *Die Entführung aus dem Serail: Martern aller Arten.* Verdi: *Otello: Willow Song.* *La Traviata: Ah, fors'è lui; Sempre libera.* *Rigoletto: Caro nome.* Joan Sutherland (soprano); Covent Garden Royal Opera House Chorus and Orchestra, Francesco Molinari-Pradelli cond. LONDON LOH 90035 \$12.95.

Interest: For Soprano buffs
Performance: Brilliant vocalism
Recording: Spacious
Stereo Quality: Good enough

Two arias—from Delibes *Lakmé* and Meyerbeer's *Les Huguenots*—included on the disc version (OSA 1214/A 4241) of this Joan Sutherland program are omitted from the tape. Even so, it holds more than an hour and a half of fabulous soprano agility and beautifully focused voice production, much of it vitalized by first-rate musicianship. In the music of Bellini and Rossini, Miss Sutherland shows herself to be a sovereign artist of

our day. If she ever achieves the dramatic depth necessary for full communication in the music of Mozart and Verdi, then she will truly deserve a place among the great sopranos with whom London rather pretentiously tries to equate her in the notes to this album.

But be that as it may, this is a tape worth having not only for its intelligently varied musical content, but as a document of an artist on the verge of supreme accomplishment. The orchestral and choral accompaniments are adequate, and the sound rich and spacious, except for slight overloading distortion in the Arne and Handel arias. There are indications that Miss Sutherland's seemingly indistinct enunciation is a result of excessive room reverberation rather than any obvious deficiencies on her part. D.H.

⑤ **THOMAS SCHIPPERS:** Conducts Opera Overtures. Rossini: *The Barber of Seville.* D'Indy: *Fervaal.* Mozart: *The Marriage of Figaro.* Verdi: *La Forza del Destino; La Traviata.* Smetana: *The Bartered Bride.* Menotti: *Amelia Goes to the Ball.* Weber: *Der Freischutz.* Columbia Symphony, Thomas Schippers cond. COLUMBIA MQ 389 \$7.95.

Interest: Varied curtain raisers
Performance: Crisp
Recording: Full-bodied
Stereo Quality: Good

That Thomas Schippers is a born opera conductor is as evident in his approach to this instrumental music as it has been



THOMAS SCHIPPERS
Rousing operatic overtures on tape

in recent years at the Metropolitan and elsewhere. Many of the overtures he conducts, familiar as they are, are new to tape; the rather lugubrious introduction to D'Indy's *Fervaal* and the ebullient charm of Menotti's Overture to *Amelia Goes to the Ball* add novelty and balance to the collection as a whole. The performances in themselves generate a good deal of excitement, and the recording conveys every last decibel of it in rich, billowing sound. C. B.

★ TRIPLE TREAT SPECIAL



**YOU GET
ALL THIS WITH**

NEW TARZIAN STEREO TAPE OFFER



ONE FULL HOUR
OF PRE-RECORDED
MUSICAL ENTERTAINMENT

Silk Satin and Strings

Jalousie
Laura
Falling in Love
From This Moment On
Holiday for Strings
Sleepy Lagoon
It's All Right With Me
Stella by Starlight
Out of My Dreams
El Choclo
Blues in The Night
Jazz Pizzicato

Gigi

Title Song
Waltz at Maxim's
Thank Heaven for Little Girls
The Parisians
I Remember It Well
The Night They Invented Champagne
Reprise: Gigi

My Fair Lady

On the Street Where You Live
I've Grown Accustomed to Her Face
With a Little Bit of Luck
I Could Have Danced All Night
The Rain in Spain
Wouldn't It Be Lovely
Show Me

★ Original Broadway arrangements of 13 top tunes from both "Gigi" and "My Fair Lady," re-creating the sparkle of opening night for thirty entertaining minutes

★ PLUS "Silk Satin and Strings," a half-hour of all-time favorites including "Blues in the Night," "Holiday for Strings," and ten more memorable melodies...two *current catalog* albums (Concertapes No. 4T-4001, \$7.95, and No. 4T-3006, \$6.95) combined on one hour-long Tarzian Tape to give you a \$14.90 value

★ PLUS a full 7-inch reel of blank Tarzian Tape, factory-sealed in protective plastic and quality-guaranteed.

This entire "Triple Treat" package is now available at leading tape dealers for only the price of two reels of blank Tarzian Tape and \$1.49.

Here is music for pleasurable listening, imaginatively interpreted by Caesar Giovannini and the Radiant Velvet Orchestra in true stereo sound. It covers the entire range of popular music at its best...from the romantic "Falling in Love With Love" to the toe-tapping tempo of "The Night They Invented Champagne." This is current catalog music, available now at a price far below the retail cost—and combined on one professional-quality Tarzian Tape to provide a full hour of musical entertainment.

As you listen, your ears will detect a wide frequency response and dynamic range; a smoothness and clarity of sound unusual even in high-fidelity stereo tapes. That's when you should unwrap the blank reel of Tarzian Tape. Use this tape to record a special FM program, or several favorite records. We'll bet that the playback will reveal the same depth and realism that you enjoyed on the studio-produced tape.

Hard to believe? That's exactly why we are making this special offer. More surely than anything we can say, *your* ears can prove to you that Tarzian Tape does indeed make possible a new fidelity in sound reproduction, in your home as in the professional studio.

Try it. Visit your favorite tape dealer today and get your "Triple Treat" package from Tarzian. Better yet, spread the fun...get several packs for Christmas giving.



SARKES TARZIAN, INC.

World's Leading Manufacturers of TV and FM Tuners • Closed Circuit TV Systems • Broadcast Equipment • Air Trimmers • FM Radios • Magnetic Recording Tape • Semiconductor Devices
MAGNETIC TAPE DIVISION • BLOOMINGTON, INDIANA
Export: Ad Auriamo, Inc., N. Y. • In Canada, Cross Canada Electronics, Waterloo, Ont.



AUDIO FIDELITY[®] RECORDS

**INTRODUCTORY
OFFER!!**

“the highest standard
in high fidelity”

JUST RELEASED!

- UNSURPASSED SOUND REPRODUCTION
- BRILLIANT ARRANGEMENTS AND PERFORMANCES!
- FINEST ENGINEERING SKILLS!

AF STEREO STEREO DISC AFSD 5956
AUDIO FIDELITY
a study in high fidelity sound

THE BEST OF THE phenomenal
DUKES OF DIXIELAND

...YOU HAVE TO HEAR IT TO BELIEVE IT!

DIXIE • MUSKRAT RANGLE • SOUTH RAMPART STREET PA
BOURBON STREET PARADE • SOUTH • WHEN THE SAINTS GO M
EYES OF TEXAS • BILL BAILEY WON'T YOU PLEASE COME
GEORGIA CAMP MEETING • THERE'LL BE A HOT TIME IN THE OLD
DOWN BY THE RIVERSIDE • WAIT TILL THE SUN SHINES NELLI!

INTRODUCTORY OFFER!!
NOW ONLY **298**
MONO OR STEREO
LIMITED TIME
SAVE UP TO \$3.00

4 STUDY IN STEREO HIGH FIDELITY SOUND

The outstanding selections of all the big Dukes Of Dixieland hits. Recorded in brilliant clarity and dynamic, exciting presence. For a limited time available at this special low price.

mono—AFLP 1956/stereo—AFSD 5956

NOW ONLY

\$298
MONO or STEREO

MANUFACTURER'S NATIONALLY ADVERTISED PRICE

BUY NOW AND SAVE UP TO \$3.00
(catalog price will be 4.98-5.95)

AVAILABLE AT YOUR RECORD SHOP,
OR WRITE TO: Dept. R11
AUDIO FIDELITY INC.
770 Eleventh Avenue, New York 19, N. Y.

ALSO AVAILABLE NOW AT YOUR RECORD SHOP

- AFLP 1905 / AFSD 5905, GIANT WURLITZER PIPE ORGAN with Bells, Chimes, Glockenspiels, Leon Berry.
- AFLP 1958 / AFSD 5958, CIRCUS CARNIVAL CALI-OPE, Featuring the Circus Calliope at Paul Eakins' Gay 90's Village, Sikeston, Missouri.
- AM 2450, NAZI GERMANY, WW2 Musical documentary. Follows up "Hitler's Inferno."

mono (AFLP)—4.98 / stereo (AFSD)—5.95

Write for FREE Mono and Stereo album catalogs

JO BASILE'S AUDIO FIDELITY
Abandon and Orchestra Featuring Massed Strings
PARIS!
RECORDED IN PARIS
How the Great X Band Made X Avenue the World's X Pure Music
How the Modern X Music Came X the World's Joy Through
Victims X Marriage! X Nervous Participation X Feet Dance

PARIS — Joe Basile, Orchestra and Massed Strings... Lush orchestral treatment of popular mood music. Recorded in Paris.
AFLP 1955 / AFSD 5955

AF STEREO STEREO DISC AFSD 5951
AUDIO FIDELITY
SONGS OF SPAIN
ESPAÑA
ANGEL PER
ANTONIO BEN
PACO MENE
OSELITO HUE
FERNANDO
SIRVENT Y
EL QUINTETO BASCO
EL SAJADO 12

SONGS OF SPAIN—Fernando Sirvent, Guitar and the Basque Quintet... Authentic songs and music of Spain.
AFLP 1951 / AFSD 5951

AF STEREO STEREO DISC AFSD 5935
AUDIO FIDELITY
ROARING TWENTIES
GASLIGHT
THESE ARE THE SUPPOSED
GASLIGHT
MARTY GROSZ

ROARING TWENTIES at the GASLIGHT—Marty Grosz & Orchestra... Musical excitement reflecting a fabulous, gin-soaked era.
AFLP 1935 / AFSD 5935

AUDIO FIDELITY AFLP 1957
MEXICO!
MARIACHI
MIGUEL DIAS
Mexican
Trumpets,
Guitars,
Viols
and
Voices
RECORDED
IN MEXICO
a study in HIGH FIDELITY sound

MEXICO! Mariachis... Bursting with true, musical excitement in the Mexican tradition. Recorded in Mexico.
AFLP 1957 / AFSD 5957

Although I was not an enthusiast for Miss Horne's previous on-the-scene recording, "Lena Horne at the Waldorf" (RCA Victor LOC 1028), I find that either she or I has mellowed. Her latest night-club compendium from the Sands Hotel in Las Vegas indicates that though still an exceedingly mannered performer, she no longer seems to expend so much effort in delivering her message. The result is that the image of frosty, elegant, finger-tip sex comes across in far more appealing style than on the Waldorf-Astoria performance.

The songs are all well-suited to Miss Horne's reedy voice, with the possible exception of *The Surrey with the Fringe on Top*, which sounds more like a Thunderbird on the prowl. The singer is a great one for medleys, devoting groups of threes and fours to works of Jule Styne (to whom she refers as "Jules"), Rodgers and Hammerstein, and E. Y. Harburg. She also does an affected—and oddly affecting—*Man I Love*, complete with a siren wail on the final word "love," a couple of songs by Van Heusen and Burke that she recently recorded for another album, and a double-entendre item called *Don't Commit the Crime*, for which she supplied the lyrics herself. Not bad either. S. G.

© JOHNNY MATHIS: *Portrait of Johnny*. Johnny Mathis (vocals); various orchestras. *Starbright*; *How to Handle a Woman*; *Jenny*; and nine others. COLUMBIA CS 8444 \$4.98.

Interest: Polished stylizations
 Performance: Smoothly confident
 Recording: Bright
 Stereo Quality: Well-balanced

Of all the durable pop vocalists in recent years, Mr. Mathis has developed the most distinctive musical personality. His work, in fact, is at times in danger of becoming too mannered as he exaggerates key words and phrases. All in all, though, he remains more tasteful and musically accurate than most of the balladeers who have our youngsters' ears. There are several tracks in this third collection of Mathis' most popular singles on which he displays a newly growing ease in crisp, medium-tempo arrangements that provide welcome relief from his usual rhapsodizing. N. H.

RECORDING OF SPECIAL MERIT

© FRANK SINATRA: *Come Swing with Me!* Frank Sinatra (vocals); orchestra conducted by Billy May. *Day by Day*; *Sentimental Journey*; *Almost Like Being in Love*; *Five Minutes More*; *American Beauty Rose*; and seven others. CAPITOL SW 1594 \$5.98.

Interest: The master in top form

NOVEMBER 1961

DAYSTROM

STEREO/HI-FI KITS

a place for everything



and everything in its place

new packaging concept simplifies and speeds assembly of these deluxe kit components

One of the many outstanding Daystrom features is the attractive, functionally oriented packaging of each kit. Thorough engineering is reflected in every area . . . in quality, in classic design, in performance . . . in the organizational concept emphasizing simplicity and ease of assembly. The colorful display package includes resistors, capacitors, etc., neatly labelled, arranged in the order used and protected by a clear plastic covering. All mechanical parts are mounted on the chassis ready for wiring, and an easy-to-follow, diagrammatic "check-by-step" manual makes kit building a money-saving pleasure.



AMPLIFIERS
from \$54.95



FM MULTIPLEX
\$37.50



TUNERS
from \$59.95



CHANGER
\$89.95



SPEAKER
\$64.95



DAYSTROM PRODUCTS CORPORATION
 Box 167 St. Joseph, Michigan

LAFAYETTE RADIO

presents

Its Most Popular Stereo Phono System featuring

The FAMOUS LA-250A 50-WATT STEREO AMPLIFIER



LAFAYETTE LA-250A
50-WATT STEREO AMPLIFIER



GARRARD AT-6

CHOICE OF
DIAMOND STEREO
CARTRIDGE



PICKERING
380C



SHURE M7D



LAFAYETTE SK-58
12" COAXIAL SPEAKERS

OUR BEST STEREO SYSTEM BUY

MATCHED COMPONENTS

Lafayette LA-250A 50-Watt Stereo Amplifier	99.50
Garrard AT-6 4-Speed Record Changer	54.50
Pickering 380C Diamond Stereo Cartridge	29.85
Lafayette Wood Base	3.95
2 Lafayette SK-58 12" Coaxial Speakers	59.00
@ 29.50 each	
Total Price if Purchased Separately	246.80



(OPTIONAL)

LAFAYETTE
ELIPTOFLEX
BOOKSHELF
ENCLOSURES

**LAFAYETTE
SPECIAL PRICE 199.50**

YOU SAVE 47.30

HI-FI STEREO SYSTEM, as above, with choice of Pickering 380C or Shure M7D Cartridge and Walnut, Mahogany or Blonde Changer Base (specify finish) LS-252WX Only 199.50

Same as LS-252WX but includes 2 Lafayette Eliploflex Series Bookshelf Enclosures in Walnut, Oiled Walnut, Mahogany or Blonde (specify finish) LS-254WX Only 265.50

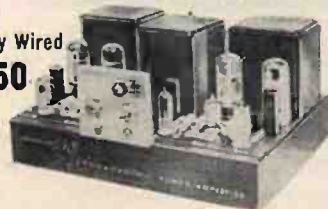
**LAFAYETTE'S
CRITERION LINE**

Pacesetter of the High-Fidelity industry . . . renowned for its performance. The ultimate for those who demand the finest.

**NEW! KT-550 100-WATT
BASIC STEREO AMPLIFIER KIT**

KT-550 In Kit Form **134.50**

LA-550
Completely Wired
184.50



NO
MONEY
DOWN

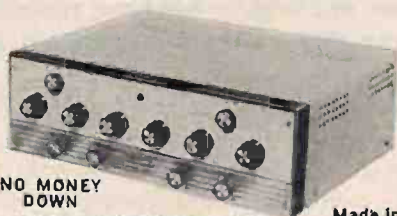
- Rated at 50-Watts per Channel
- Response from 2-100,000 cps, 0, -1db at 1-Watt
- Grain Oriented, Silicon Steel Transformers
- Multiple Feedback Loop Design
- Easy-To-Assemble Kit Form

A new "Laboratory Standard" dual 50-watt amplifier guaranteed to outperform any basic stereo amplifier on the market. Advanced engineering techniques plus the finest components ensure flawless performance. Distortion levels so low they are unmeasurable. Hum and noise better than 90 db below 50-watts. Complete with metal enclosure. 9 1/4 x 12 1/2" D. Shpg. wt., 60 lbs.

**KT-600A PROFESSIONAL
STEREO CONTROL CENTER**

KT-600A In Kit Form **79.50**

LA-600A Completely Wired **134.50**



NO MONEY
DOWN

- Response 5-40,000 cps ± 1 db.
- Precise "Null" Balancing System
- Unique Stereo and Monaural Control Features
- Concentric Input Level Controls
- Easy-To-Assemble Kit Form.

Sensitivity 2.2 mv for 1 volt out. Dual low impedance "plate follower" outputs 1500 ohms. Less than .03% IM distortion; less than .1% harmonic distortion. Hum and noise 80 db below 2 volts. 14x10 3/8 x 4 1/2". Shpg. wt., 16 lbs.

Made in
U.S.A.

Lafayette Radio, Dept. HMK-1, P.O. Box 10, Syosset, L.I., New York

Name

Address

City

Zone

State

FREE!

**NEW
1962
CATALOG
340 PAGES**



**LAFAYETTE
RADIO**
LOCATIONS ▶ JAMAICA 33, NEW YORK

NEW YORK 13, N.Y.

BRONX 58, N.Y.

NEWARK 2, N.J.

PLAINFIELD, N.J.

PARAMUS, N.J.

BOSTON 10, MASS

Performance: Nonpareil
Recording: Excellent
Stereo Quality: Sharply defined

This exciting and pleasantly swinging collection, Sinatra's last for Capitol, can take its place with the best that the peerless balladeer has recorded. The tunes themselves date from the swing era—the late 1930's and early 1940's—and are sung with appropriate nostalgic reverence and burnished zeal by the one singer who so properly retains the stamp of that age. It's a delight, also, to hear such forgotten gems as *Day by Day*, *Five Minutes More*, and *I've Heard That Song Before* restored to currency. Billy May's deft ping-pong orchestrations are designed specifically for stereo, a fact that at times distracts from the singing.

P. J. W.

© FRANK SINATRA: *Sinatra Swings*. Frank Sinatra (vocals); Billy May Orchestra. *Don't Cry, Joe; Granada; It's a Wonderful World*. REPRISE R 1002 \$3.98.

Interest: Ring-a-ding-ding yourself!

Performance: Lacks distinction

Recording: Needs bass

This collection was originally released as "Swing Along with Me" but that title had to be abandoned because it was too similar to Capitol's Frank Sinatra-Billy May album, "Come Swing with Me!" They might better have scrapped the whole record. Sinatra's unquestioned musicianship is still apparent, but his well-worn voice seems forced as he tries to tear through May's sand-blasting background. It would be some relief, anyhow, to understand why he chose some of the tempos he did. Perhaps he did them on a dare, but swinging the trite tearjerker *The Curse of an Aching Heart* or Rodgers and Hart's lovely waltz *Falling in Love with Love* benefits neither the singer nor the songs. Nor is it exactly clear why the sincere approach should be reserved for such lamentable choices as *Don't Cry, Joe* and *Moonlight on the Ganges*. But the record is unique in one way: there are no contributions by Sinatra's court musicians, Jimmy Van Heusen and Sammy Cahn.

S. G.

SALLI TERRI: *I Know My Love* (see p. 66).

RECORDING OF SPECIAL MERIT

© BOB SHARPLES: *Pass in Review*. Bob Sharples, musical director. *Rule Britannia; Yankee Doodle; Dixie; Meadowland; Lili Marlene*; and twenty others. LONDON SP 44001 \$5.98.

© TED HEATH: *Big Band Percussion*. Ted Heath and his Music. *Poinciana; Drum Crazy; But Not for Me*; and nine others. LONDON SP 44002 \$5.98.

© EDMUNDO ROS: *Bongos from the South*. Edmundo Ros Orchestra. *Carnival Procession; Moon Over Miami; In a Little Spanish Town*; and nine others. LONDON SP 44003 \$5.98.

© ERIC ROGERS: *The Percussive Twenties*. Eric Rogers Orchestra; Eula Parker and Gerry Grant (vocals). *Whispering; Me and My Shadow; Charleston*; and nine others. LONDON SP 44006 \$5.98.

© INTERNATIONAL "POP" ALL STARS: *Percussion Around the World*. International "Pop" All Stars Orchestra. *La Montana; Never on Sunday; Calcutta*; and nine others. LONDON SP 44010 \$5.98.

Interest: Stereophile delights
Performance: Heath and Ros tops
Recording: Remarkably realistic
Stereo Quality: For maximum effectiveness

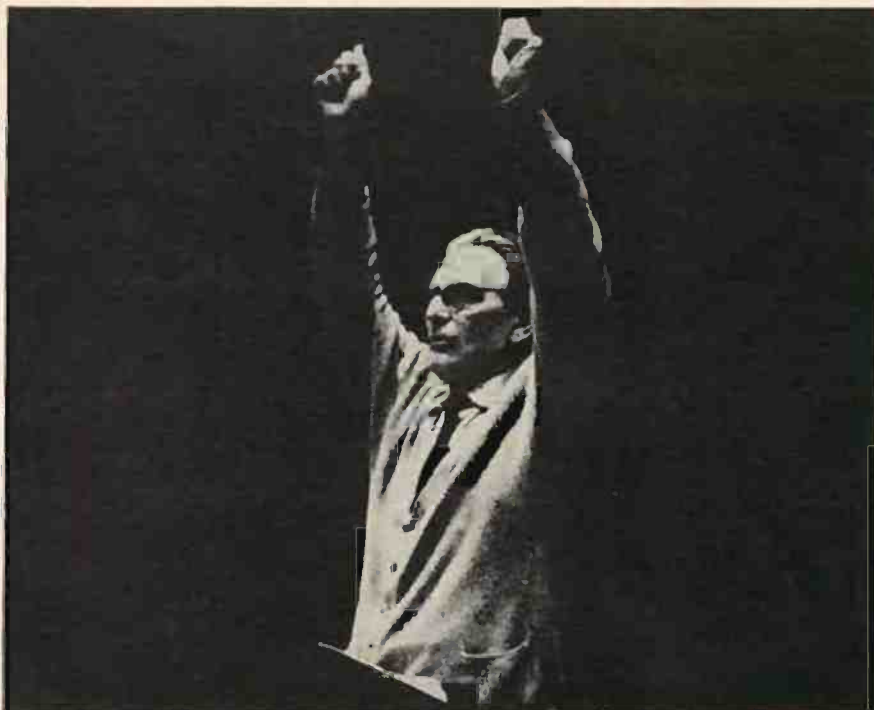
London Records has now entered the world of percussive stereophony with a new line of releases under the rather cryptic over-all designation of "Phase 4 Stereo." The technique used is a fairly complex one, involving the funnelling of sound from four separate master tape tracks into two tracks going to both speakers, one track going exclusively to the left, and one exclusively to the right.

Judging from these five releases, the process is a highly successful one. Except for "Drum Crazy" on SP 44002 and "April in Portugal" on SP 44010, which were too closely miked, each musical selection benefits from the technique by the clarity, depth, and striking directionality of the sound.

The first album, "Pass in Review" (SP 44001), simulates the atmosphere of a large parade ground where different military bands pass in review in quick succession. All the while the cheers and the reactions of the crowds are heard, as well as the hoofbeats of the cavalry horses during *She Wore a Yellow Ribbon*, and airplanes zoom by during the *Air Force Song*. After a while, I confess, I found these trappings a bit monotonous, but technically the results are very impressive.

Ted Heath's band is heard on SP 44002. After opening with a bright and crisp *Johnny One-Note*, the gentlemen settle down to the business at hand, which, apparently, is to blast you right out of the house. *Blues in the Night*, *The Peanut Vendor*, *Poinciana*, *Mood Indigo*—all get the wall-shaking treatment. But Mr. Heath is a man of ideas, and there is no denying that he provides a genuinely exciting package.

Edmundo Ros is another leader who knows how to take full advantage of sound. On SP 44003, the angle is to feature songs of the South—whether they



"... as though Beethoven himself were standing there."

The tall, gaunt conductor dropped his arms. The symphony was over. For a long silent moment, the members of the Philharmonia Orchestra gazed motionless at the legendary figure on the podium. Later, one of them said, "It's as though Beethoven himself were standing there."

The conductor was Dr. Otto Klemperer.

There is validity, perhaps, in that identification. For there is a curious parallel in their careers. Both men were stricken by severe illness at the height of their musical powers. Both achieved pre-eminence in spite of great affliction.

Critics have hailed Dr. Klemperer as possibly the greatest living interpreter of Beethoven. Desmond Shawe-Taylor, the distinguished London critic, wrote in the *New York Times*: "Perhaps it is not over-fanciful to think that his profound sympathy with Beethoven has been nourished by the similarity between the shattering experiences undergone by each. Both men

have triumphed over misfortune, attaining to serenity on the far side of tribulations greater than fall to our ordinary lot."

Angel Records is now pleased to release a most extraordinary set of recordings. Dr. Klemperer has newly-recorded the nine Beethoven Symphonies.

It is offered as a special, limited-edition boxed set. This eight-disk album is handsomely bound in linen, and contains a richly-illustrated booklet of program notes and biographical material. Each set is individually numbered and is available in monophonic or stereo. The price in either medium is fifty dollars.*

We invite you to hear this monumental collection of symphonic music. As you listen, you may share the feeling of that Philharmonia musician. *Optional with dealer



Album No. (S) 3619 H Limited Edition

NEVER FAIL — ZONE YOUR MAIL

The Post Office has divided 106 cities into postal delivery zones to speed mail delivery. Be sure to include zone number when writing to these cities; be sure to include your zone number in your return address—after the city, before the state.

are from southern United States, Latin America, or the Iberian peninsula. Various Latin rhythms are liberally employed throughout, including such oddities as a Beguine treatment for Johann Strauss's waltz *Roses from the South*, a conga for *Deep in the Heart of Texas*, and percussion cha-cha-ing all over *My Old Kentucky Home*.

The Eric Rogers set (SP 44006) is too noise-prone in its spurious attempt to re-create the atmosphere of the Twenties. It won't bore you, but using the sound of a growling tiger on *Tiger Rag* or a cacophonous evocation of the wild life in *Chicago* would seem to be going to extreme lengths to liven things up.

The International "Pop" All-Stars group never quite captures the flavor of the countries it visits on its around-the-world musical tour (SP 44010) because it is too busy concentrating on percussion. Moreover, the selections used to

suggest the various locales are an odd mixture of indigenous pops (Mexico's *Cielito Lindo* and France's *Poor People of Paris*), movie music (*Children's Marching Song*, for China), and Tin Pan Alley (*Japanese Sandman* and *Calcutta*).

S. G.

TV-FILM

© VICTORY AT SEA, Vol. 3 (Richard Rodgers). Victory at Sea Orchestra, Robert Russell Bennett cond. RCA Victor LSC 2523 \$5.98.

Interest: Still holds it
 Performance: Properly spirited
 Recording: Perfect
 Stereo Quality: Very high

Since the creation of a thirteen-hour musical score for the *Victory at Sea* television series set some sort of a mark for musical length, it is not too surprising

that we now have a third album of themes from the score. Oddly enough, however, it seems that with each succeeding release, as the stereo engineers get more venturesome, we seem to be getting less music and more sound effects. Thus we now hear the guns bark, the airplanes roar, and the sirens scream on "Rings Around Rabaul"; torpedoes on "Full Fathom Five"; the sound of birds and planes taking off on "The Turkey Shoot"; foghorns on "Ships that Pass"; gunfire, missiles, and more birds on "Two by Sea" and "The Turning Point." Still, in spite of the distractions, the musical content of Rodgers' impressive score comes through, and Robert Russell Bennett, conducts very well indeed. The last track is given over to the main themes and a final, ear-shattering cannonade. S.G.

ROBERT SHAW: *The Immortal Victor Herbert* (see p. 67).

One of the Better Mouse Traps

When the KLH Model Four was introduced, it was rated First in Order of Estimated Overall Quality by a noted consumer organization.

We advertised it only once — in 1957, when it was first offered to the public.

Yet steadily, year by year, its popularity has increased — supported by the music-lovers, audiophiles and dealers who felt on the basis of their own listening judgment that the Model Four was still first in overall quality, and who told their friends about it.

If you care about overall sound quality, listen to a KLH Model Four.

Descriptive literature, with the name of your nearest franchised KLH dealer, is available on request.



KLH RESEARCH AND DEVELOPMENT CORPORATION
 30 CROSS STREET, CAMBRIDGE 39, MASSACHUSETTS



WESTMINSTER PRESENTS FOUR NEW ALBUMS FOR THE SELECTIVE LISTENER

To honor the memory of Franz Liszt, titan of the Romantic Era, Westminster has penetrated the Iron Curtain to record two great Hungarian orchestras—The Hungarian State Orchestra and the Budapest Philharmonic Orchestra—using the most advanced American techniques. These magnificent ensembles lend an authentic native flavor to such works of the Hungarian master as the symphonic poems, *Tasso*, *Les Preludes*, *Orpheus*, *Hungaria* and the seldom-heard *Dante Symphony*.

And from America—to celebrate the 80th birthday of Egon Petri, the renowned pupil of Busoni and Carreno—an album of the famous piano transcriptions of Liszt, superbly played by the man who is acknowledged their foremost interpreter.

You will want to hear all these thrilling new performances and add them to your collection. This is music for the selective listener who demands

and gets the very best in recorded music on Westminster.

Liszt: Special Anniversary Edition. *Les Preludes*; Spanish Rhapsody, Hungarian State Orchestra, György Lehel, Conductor. *Orpheus*; *Mephisto Waltz*, Hungarian State Orchestra, Janos Ferencsik, Conductor. WST-14151 (Stereo). XWN-18970 (Monaural).

Liszt: Special Anniversary Edition. *Tasso: Lament and Triumph*; *Hungaria*. Hungarian State Orchestra, Janos Ferencsik, Conductor. WST-14150 (Stereo). XWN-18969 (Monaural).

Liszt: Special Anniversary Edition. *Dante Symphony*. Budapest Philharmonic Orchestra; Budapest Radio Choir, György Lehel, Conductor. WST-14152 (Stereo). XWN-18971 (Monaural).

Liszt: Special Anniversary Edition. *The Famous Piano Transcriptions From Mozart to Mendelssohn*. Egon Petri, Piano. WST-14149 (Stereo). XWN-18968 (Monaural).

Free . . . for the Westminster Listener—complete new Fall 1961 Catalog. Write Dept. HS-1, WESTMINSTER, 1501 Broadway, New York 36, N. Y.

The Westminster listener is the selective listener
WESTMINSTER RECORDING CO., INC. • A SUBSIDIARY
OF AM-PAR RECORD CORP. • 1501 BROADWAY, NEW
YORK 36, N. Y. • STEREO: \$5.98 — MONAURAL: \$4.98



COMMEMORATING THE 150TH ANNIVERSARY OF THE BIRTH OF FRANZ LISZT

HiFi / STEREO MARKET PLACE

Universal Record Club THE ONLY RECORD CLUB offering

ALL MONAURAL & STEREO RECORDS,
ALL ARTISTS & ALL LABELS
... and this GREAT DEAL:

Buy 2-Get 1 FREE
50% DIVIDEND

Order any 2 L. P.'s - Get 3rd L. P. of your choice free
(must be in same price category)

THIS OFFER GOOD EVERYTIME YOU BUY


Write for full details and new 250 page catalog —
35¢ in coin only, deductible from first order. All
records guaranteed factory fresh. Shipped immedi-
ately at regular catalog prices. Small handling and
mailing charge.

Universal Record Club Box 1111B,
Mountainside, N.J.

RENT stereo tapes

- Over 1500 different albums All Labels
- 2-track and 4-track
- No deposit on tapes rented
- Postpaid to and from your home

FREE BROCHURE

stereo-part 1 

811-B CENTINELA AVE., INGLEWOOD 3, CALIF.



SOUND EFFECTS Hi-Fi and Super

Put life into your dramatic plays, skits, com-
mercials, home movies. Use sound effects from
the largest and finest library of its kind. Sounds
of: Airplanes, Electra Prop-Jet, Boeing 707, F-104
Starfighter, Regulus I, Missile Launching, Carrier
Sounds, Autos, Music, Trains, Animals, House-
hold, Industry, 13 classifications—2000 real-life
sound effects for professional or home use. Send
25¢ for complete 56-page catalog.

NEW DEMONSTRATION DISC contains 14
sound tracks from our library: Rocket Blast-off,
Space Sounds, Jets, Babies, Navy Mess Call
(bugle), Police Car with Siren, Dogs, Weather,
etc. 7" Microgroove 33 1/3 RPM, Vinyl, No. 7-130.
Mail \$1 TODAY for Demonstration Disc and com-
plete 56-page catalog.

MP-TV Services, Inc.

7000-M Santa Monica Bl. Hollywood, Cal.

HI-FI RECORDING TAPE

Splice Free (except 2400')
15 day money-back guarantee

	3+	12+	24+
1200' 7" acetate	\$1.29	\$1.17	99¢
1800' 7" acetate	1.79	1.59	1.45
1800' 7" mylar	1.99	1.95	1.85
2400' 7" mylar	2.69	2.59	2.49
2400' 7" tensilized mylar	2.99	2.95	2.90

Can Be Assorted. Add 15¢ Postage Per
Reel. 10¢ For 24+ Lot Orders.

HI-FI COMPONENTS TAPE RECORDERS
available from wide variety of stock and
shipped within 48 hours. Write for free
wholesale catalogue. "WE WILL NOT BE
UNDERSOLD." Write us and see why.

CARSTON 125-Z East 88 St.
New York 28, N. Y.

NATIONWIDE DELIVERY...



on all your Stereo needs.
Recorders, Tuners, Amplifiers
Turntables, etc.
LET US PROVE that we can sup-
ply your requirements
PROMPTLY AT LOWEST COST.
FREE CATALOG.

STEREO COMPONENT Supply Co., Dept. S
148-25 — 12th AVE., FLUSHING 57, H. Y.

RECORDS AT COST...

Through Our Special Membership Plan

Regular High Fidelity and Stereo

Classical—Popular—Jazz—Show Hits—Folk etc.

A unique kind of record club — No "agree
to purchase" obligations — no "selected"
record list to choose from — no "list price"
purchases — no "division" requirements.

Simply, Citadel club members can purchase
virtually any record or album, by any artist,
on any label for cost price. Write for com-
plete details...

CITADEL RECORD CLUB

545 Fifth Ave. Dept. S. New York 17, N. Y.



TWO JEWELS

to enhance
your
listening pleasure

STATIC master ONLY \$14.95
and your DIAMOND NEEDLE

A few circular sweeps of a rotating record with STATIC-
MASTER make dust and lint vanish like magic. STEREO
AND MONAURAL RECORDS SOUND BETTER AND
LAST LONGER.

Buy STATICMASTERS from your local audio dealer
or order direct—sent postpaid—cash with order.

NUCLEAR PRODUCTS CO.
10173 E. RUSH STREET, EL MONTE 13, CALIF.



Storage cabinets available or do-it-yourself

Eliminates visibility problem of edge-stacked
albums, stops jacket-bottom wear. Installs
anywhere in five minutes with 4 screws. Sturdy
welded steel construction, ball-bearing tracks,
ball-bearing suspension. 9 models for LP's & tape,
hold to 125 albums; black or brass, \$6.95 up.

Write for brochure D. Dealer inquiries invited

KERSTING MFG. CO., 504 S. DATE ALHAMBRA, CALIF.



REBEL PRICE

Why go north for
HIGH FIDELITY
LOW PRICES

SAVE
your money and deal
with us country boys

Write for low quotations

REBEL PRICE
1140 Peachtree St.
Atlanta 9, Ga.

THIS AD IS WORTH MONEY!

TO SERIOUS STEREO-HI FI BARGAIN HUNTERS

Clip this ad and return it to us with your name
and address. We will not send a "free catalog."
Instead you receive each month, our news list of
stereo-hi fi bargains, based on our special pur-
chases and merchandise deals with manufacturers
and distributors. We carry latest models of all top
makes, delivered in factory sealed cartons—all
fully guaranteed.

WHAT EQUIPMENT DO YOU WANT?

Tell us what hi fi components you want now. We
will rush a bottom-dollar quotation by return
mail!

LYRIC

STEREO—HI FI CENTER, INC.
1190 Lexington Ave., N. Y. 28
Hours: 11 to 8, Mon.-Sat.
LE 5-5710

SAXITONE RECORDING TAPE

*Oxide guaranteed not to rub off or sneeze—or money
back. Compare ours with other "bargain" tape. You'll
find it's more than just "price" when you deal with
us. We are original pioneers in the tape recorder
business and our reputation means everything to us.

600' acetate (plastic), 5"	75
600' MYLAR 2" reel	35
900' MYLAR (Polyester), 5"	39
1200' MYLAR, 1/2 mil. 5" reel	1.18
1200' Acetate (plastic), 7"	1.19
1200' MYLAR, 1/2 mil. (Strong)	1.58
1800' acetate (plastic), 7"	1.79
1800' MYLAR 1 mil. thick	1.89
2400' MYLAR untensilized, 7"	2.69
2400' MYLAR, tensilized, 7"	2.99

(Large Sizes Even Lower)
Plus Postage

SAVE 4-track stereo
30% music on tape

NORELCO SPEAKER
Famous AB3800M, twin cone 8"
(75-10,000 cycles) discontinued
model, former list \$8.00, usual
net 9.99 going at 3.73 plus post-
age, 18¢ for 27.05). Other Nor-
elco speaker sizes at bargain
prices—SEND FOR SPEAKER
SPECIFICATION SHEET.

SAXITONE TAPE SALES
div. Commission
Electronics, Inc.
1776 Columbia Rd., Wash., D.C.

FM/Q ANTENNAE

THE FINEST OF ITS KIND...

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

To be fully informed,
send 30¢ for book
"Theme And Varia-
tions" by L. F. B.
Carini and containing
FM Station Directory.



APPARATUS DEVELOPMENT CO.
Wethersfield 9, Connecticut



NOW...MULTIPLEX!

And the 1962 STEREO/HI-FI DIRECTORY tells you what you need to convert your FM Tuner to Stereo!

By far the most exciting news since the development of stereo sound itself is the recent FCC ruling which enables FM stations to transmit FM Stereo Multiplex broadcasts. What will you need in order to get stereo on your present FM radio? How much will it cost? And which manufacturers produce FM stereo adapters and tuners? If you're like most audiophiles, you'll want to get the exclusive first listings of the latest FM stereo equipment, complete in this handy 180 page directory.

In Addition...

The 1962 STEREO/HI-FI DIRECTORY is the complete buyers' guide to over 1300 component listings!

The latest quality monaural and stereo equipment on the market...Helpful reference for photos and prices of the newest components from over 135 different manufacturers...Compare specifications, prices, and performance data...Get the answers to all your sound equipment needs. **Six complete sections on:**

- Tape recorders and players • Speakers and cabinets
- AM, FM tuners, and receivers
- Phonograph equipment—turntables, record changers, cartridges, and tone arms
- Accessories—equipment cabinets, FM antennas, microphones, and tapes



On sale now — be sure to pick up your copy at your favorite newsstand or electronics parts store! Or mail the coupon below. **ONLY \$1.00**

Ziff-Davis Book Division
One Park Avenue
New York 16, N. Y.

Please send me a copy of the 1962 STEREO AND HI-FI DIRECTORY. I enclose \$1.00, the cost of the DIRECTORY, plus 10¢ to cover mailing and handling charges. (Canada and foreign, \$1.25 plus 10¢ postage.)

NAME _____
ADDRESS _____
CITY _____ ZONE _____ STATE _____

EF2037

HiFi/STEREO SHOPPING CENTER

RATE: 40¢ per word. Minimum 10 words. January issue closes November 10th. Send order and remittance to: Martin Lincoln, HiFi/STEREO REVIEW, One Park Ave., N.Y.C. 16

EQUIPMENT and ACCESSORIES

WRITE for quotation on any Hi-Fi components: Sound Reproduction Inc., 34 New St., Newark, N.J. Mitchell 2-6816.

DISGUSTED with "Hi-Fi" Prices? Unusual Discounts On Your High Fidelity Requirements. Write: Key Electronics, 120 Liberty St., New York 6, N.Y. Cloverdale 8-4288.

COMPONENTS, Recorders. Free wholesale catalogue. Carston, 125-L East 88, N.Y.C. 28.

DON'T Buy Hi-Fi Components, Kits, Tape, Tape Recorders until you get our low, low return mail quotes. "We Guarantee Not To Be Undersold." Wholesale Catalog Free. Easytime payment plan, 10% down—up to 24 mos. to pay. Hi-Fidelity Center, 220HC E. 23 St., New York 10, N.Y.

PRICES? The Best! Factory-sealed Hi-Fi Components? Yes! Send for free catalog. Audion, 25R Oxford Road, Massapequa, N.Y.

BEFORE You Buy Receiving Tubes or Hi-Fi Components send now for your giant Free Zalytron current catalog—featuring nationally known Zalytron First Quality TV-Radio Tubes, Hi-Fi Stereo Systems, Kits Parts, etc. All priced to Save You Plenty—Why Pay More? Zalytron Tube Corp., 220 W. 42nd St., N.Y.C.

PROMPT Delivery. We Will Not Be Undersold. Amplifiers, Tape Recorders, Tuners, Etc. No Catalogs, Air Mail Quotes. Compare. L. M. Brown Sales Corp., Dept. S, 239 E. 24 St., New York 10, N.Y.

THE Price is Right! Hi-Fi Components. J. Wright Co., 65-B Jensen St., East Brunswick, N.J.

RADIO & TV Tubes at Manufacturer's prices! 100% Guaranteed! Brand New! No re-brands or pulls! United Radio, Box 1000-H, Newark, N.J.

WRITE for stereo component prices, no catalogues. We ship anywhere in the U.S. (We say: "If you can beat our prices, You're lying.") Masterpiece, 1801 Kings Highway, Brooklyn. In business 16 years—Custom made Cabinets for TV, Stereo, Bars & Hi-Fi.

WALNUT tape cabinets—contemporary design. Cabinets can be stacked. Each one holds 28 tapes. For brochure write: Trendcraft, 27530 San Francisquito, Saugus, Calif.

COMPONENTS at lowest prices anywhere. Write for catalog. The Macalester Corporation, 355 Macalester Street, St. Paul 5, Minnesota.

PRICE us first! Write or drop in for relaxed, informal demonstration. Hear stereo system that costs \$99! Briggs Electronics, 77 Cortlandt Street, NYC.

YOUR ad in this space will be read by more than 160,000 hi-fi enthusiasts who are always on the lookout for good buys in equipment and accessories. For further information, write Martin Lincoln, Hi-Fi Stereo Review Classified Dept., One Park Avenue, New York 16, N.Y.

BUY British—Buy Best! For the finest in all High Fidelity Equipment write for our quotation first. The Hi-Fi Export Specialists! When in England call and see us. Teleonic Ltd., 92 Tottenham Court Road, London, W.1, England.

WHATEVER your needs, Hi-Fi/Stereo Review, classified can solve them. Simply place an ad in these columns and watch your results pour in.

TAPE AND TAPE RECORDERS

RENT Stereo Tapes—over 2,000 different—all major labels—free catalog. Stereo Part, 811-G Centinela Ave., Inglewood 3, California.

SELF-Hypnosis. New concept teaches you quickly by tape or LP-record. Free literature. McKinley Publishers, Dept. T4, Box 3038, San Bernardino, Calif.

4TR Stereo Tapes—we buy sell, rent and trade! Send 25¢ for Catalog listing bargain closeouts. Columbia, 9651 Foxbury Way, Rivera, California.

TAPE recorders, Hi-Fi components, Sleep Learning Equipment, tapes. Unusual values. Free catalog. Dressner, 1523HF Jericho Turnpike, New Hyde Park, N.Y.

OVER 160,000 buyers and sellers will read your ad when placed in this space. It costs only 40¢ per word; minimum of 10 words including your name and address.

SPEAKER Sale—Component Quotations—Tapes. Bayla Co., Box 131R, Wantagh, N.Y.

CONVERT Your Tapes Into Hi-Fidelity 12" LP for prestige—fund raising—education. Economical in smallest quantities. Send for informative manual. Cook Laboratories, Inc., 101 Second St., Stamford, Conn.

POPULAR Piano & Organ lessons on tape \$6.00 either tape. Write for particulars. Bob Miller Tapes, Box 132-H, Cranford, N.J.

WHATEVER your needs, Hi-Fi/Stereo Review, classified can solve them. Simply place an ad in these columns and watch your results pour in.

WANTED

QUICKSILVER, Platinum, Silver, Gold. Ores Analyzed. Free Circular. Mercury Terminal, Norwood, Massachusetts.

INVENTIONS Wanted for immediate promotion! Patented, unpatented. Outright cash: royalties! Casco, Dept. BB, Mills Building, Washington 6, D.C.

TRIGGER—W91VJ. We Buy Shortwave Equipment! For Cash. 7361 W. North, River Forest, Ill. Phone PR 1-8616. Chicago TU 9-6429.

WANT to buy good equipment and accessories? Place a low-cost classified ad in this space.

REPAIRS and SERVICING

ALL Makes of Hi-Fi Speakers Repaired. Amprite, 168 W. 23 St., N.Y.C. 7, CH 3-4812.

WRITE Martin Lincoln, Hi-Fi/Stereo Review, One Park Avenue, New York 16, N.Y. for information on how to place a classified ad in this section.

Hi-Fi Problems solved on the spot by "The Hi-Fi Doctor." Audio, Acoustic, Radio Engineer. Professional visits, day, evening. New York area. William Bohn, Plaza 7-8569.

NEW York's finest audio service department. Harmony House, Inc., 147 E. 76th St., N.Y.C. 21, RE 7-8766.

PRECISION Receiver Alignment—FM—\$5; FM/AM—\$9. Hi-Fi equipment meticulously serviced. Kit problems solved. I. Pollack, Westbury, L.I. ED—4-4490.

DIAGRAMS For Repairing Radios \$1.00. Television \$2.00. Give Make, Model, Diagram Service, Box 672E, Hartford 1, Conn.

THE Best For Less! Hand wired kit components. Dynaco, Eico, Grommes, Harmon-Kardon, Scott, etc., etc. at substantial savings. Factory standards exceeded. Also Speakers and turntables. Kitcraft, 158 6th Ave., Bklyn 17, N.Y. UL-7-9342.

OVER 160,000 buyers and sellers will read your ad when placed in this space. It costs only 40¢ per word; minimum of 10 words including your name and address.

RECORDS

RARE 78's, Write Record-Lists, P.O. Box 2122, Riverside, California.

ALL Records—All labels. 33% Discount. Free Information. Write—Westphal Enterprises, 525 First, Rochester, Michigan.

"HARD To Get" record—all speeds. Record Exchange, 812 Seventh Avenue, New York 19, N.Y.

RARE Recordings: Early Concert Bands, Brass & Reed Soloists, Clarke, Rogers, Karyl, Pryor Etc. Re-Recorded on Tape & Disc. Catalogue sent, Glenn Bridges, 2199 Lakeview Ave., Detroit 15, Mich.

GET it in "Record-Time." All LP's send list price—we pay postage. Bonus Albums, Lists, Reviews. Record-Time, Pendleton Ore.

YOUR ad in this space will be read by more than 160,000 hi-fi enthusiasts who are always on the lookout for good buys in equipment and accessories. For further information, write Martin Lincoln, Hi-Fi Stereo Review Classified Dept., One Park Avenue, New York 16, N.Y.

THE Record Collector Journal—comprehensive, valuable data, varied record mart. Introductory six issues—\$1.50. Record Research, 131 Hart, Brooklyn 6, New York.

JAPANESE Records. Popular, Jazz, Classical, Folk. Spoken, Noh, Kabuki, Gagaku, Gidayu, Jiuta, Nagauta, Rakugo, etc. Japanese titles with English translations. Stereo and LPs. Catalog 25¢. American Shoppers, Box 205-H, Glendale, California.

WHATEVER your needs, HiFi/Stereo Review, classified can solve them. Simply place an ad in these columns and watch your results pour in.

MUSIC

NEWS Reports on every phase of today's music: classical, jazz, folk, popular, theatre, TV-radio, plus latest review, photos, edited by experts in the field. Introductory 6 Issues \$1.00. Music World, No. Reading, Mass.

WRITE Martin Lincoln, Hi-Fi Stereo Review, One Park Avenue, New York 16, N.Y. for information on how to place a classified ad in this section.

MISCELLANEOUS

GOVERNMENT Surplus Receivers, Transmitters, Snopercopes, Parabolic Reflectors, Picture Catalog 10¢. Meshna, Malden 48, Mass.

WHATEVER your needs, Hi-Fi/Stereo Review, classified can solve them. Simply place an ad in these columns and watch your results pour in.

SHOPPING GUIDE Classified

A HANDY GUIDE TO PRODUCTS AND SERVICES, NOT NECESSARILY IN THE HIGH FIDELITY FIELD, BUT OF WIDE GENERAL INTEREST.

PHOTOGRAPHY—FILM, EQUIPMENT, SERVICES

SCIENCE Bargains—Request Free Giant Catalog "DC" —144 pages—Astronomical Telescopes, Microscopes, Lenses, Binoculars, Kits, Parts. War surplus bargains. Edmund Scientific Co., Barrington, New Jersey.

FREE! New 1961 catalog of all photographic books available. For your copy, send postcard with name and address to Catalog Popular Photography Book Service, One Park Ave., New York 16, N.Y.

STAMPS & COINS

TERRIFIC Stamp Bargain! Israel—Iceland—San Marino—plus triangle set—Plus Antigua—Borneo—Virgin—Scouts—Congo—Russia—Plus large stamp book—all four offers free—Send 10¢ for mailing cost. Empire Stamp Corporation, Dept. 22, Toronto, Canada.

SELLING entire personal stamp collection. All foreign. Good condition. Assorted packets of 50—25¢ and self-addressed, stamped envelope. Hi-Fi/Stereo Review, One Park Avenue, New York 16, New York.

WRITE Martin Lincoln, Hi-Fi/Stereo Review, One Park Avenue, New York 16, N.Y. for information on how to place a classified ad in this section.

BOOKS

WITH a few dollars worth of basic tools and the book "Electronic Experimenter's Manual" to guide you, explore the wonderful world of electronics experimentation. Book features ten big sections, exciting projects and to build and use. \$4.95. Electronics Book Service, One Park Avenue, New York 16, New York.

"COMPUTERS and How They Work" is must reading for career-minded students and electronics pros who want a more complete knowledge of the computer field. A great book, \$4.95. Electronics Book Service, One Park Avenue, New York 16, New York.

READ the authoritative book "Class D Citizens Radio" —covers class D history, rules and everything about how it works, what you need, FCC rulings, etc. \$4.95. Electronics Book Service, One Park Avenue, New York 16, New York.

NOW you can build almost any kind of electronic device with 50 vacuum tube circuits described in a new book, "Vacuum-Tube Circuits for the Electronic Experimenter." \$4.95. Electronics Book Service, One Park Avenue, New York 16, New York.

FREE! New 1961 catalog of all photographic books available. For your copy, send postcard with name and address to Catalog Popular Photography Book Service, One Park Ave., New York 16, N.Y.

GOVERNMENT SURPLUS

JEEPS \$278, Airplane\$ \$159, Boats \$7.88, Generators \$2.68, typewriters \$8.79, are typical government surplus sale prices. Buy 10,001 items wholesale, direct. Full details, 627 locations, procedure only \$1.00. Surplus, Box 789-C9Z, York, Penna.

OVER 160,000 buyers and sellers will read your ad when placed in this space. It costs only 40c per word; minimum of 10 words including your name and address.

EDUCATIONAL OPPORTUNITIES

COMPLETE your High School at home in spare time with 64-year-old school. Texts furnished. No classes. Diploma. Information booklet free. American School, Dept. X836, Drexel at 53th, Chicago 37, Illinois.

WRITE Martin Lincoln, Hi-Fi/Stereo Review, One Park Avenue, New York 16, N. Y. for information on how to place a classified ad in this section.

EMPLOYMENT INFORMATION

HIGH Paying Jobs in Foreign Lands, Send \$2.00 for complete scoop! Foreign Opportunities, Box 172, Columbus 16, Ohio.

EARN Extra money selling advertising book matches. Free samples furnished. Matchcorp, Dept. MD-101, Chicago 32, Illinois.

WRITE Martin Lincoln, Hi-Fi/Stereo Review, One Park Avenue, New York 16, N. Y. for information on how to place a classified ad in this section.

BUSINESS OPPORTUNITIES

MAKE \$25-\$50 Week, clipping newspaper items for publishers. Some clippings worth \$5.00 each. Particulars Free. National, 81-EG Knickerbocker Station, New York City.

SECOND Income From Oil Can End Your Toil! Free Book and Oilfield Maps! National Petroleum, Panamerican Building-HF, Miami 32, Florida.

FREE Book "990 Successful, Little-Known Businesses." Work home! Plymouth-455R, Brooklyn 4, New York.

BECOME a telephoneman, experience unnecessary, details free. Occupations Unlimited, 1100 Reeve, Santa Clara, Calif.

MISCELLANEOUS

PATENT Searches, \$6.00 For free Invention Record and "Information Inventor's Need." Write: Miss Heyward, 1029 Vermont Avenue NW, Washington 5, D.C.

WRITERS!—Free Sample copy of Pink Sheets listing top-notch USA markets for short stories, articles, books and plays available to you upon request. Write today! Literary Agent Mead, 915 Broadway, New York 10, N.Y.

BEAUTIFUL Light Up Ash Tray. Sheds soft light. Available in yellow, pink, white, blue or green Styrene Plastic with Ebony-black glass tray—\$2.50. Bar Japopy. 7 piece polished wood set with gay hand decorations complete with 4 coasters, cork screw and bottle opener—\$2.50. Come-A-Part key chain. Excellent for separating ignition key from other keys. Gold metal—\$1.25. All merchandise post paid. House of Brand, 3458 Fish Avenue, Bronx 69, New York

NOVEMBER 1961

Send HiFi/Stereo Review

Every Month



Check one: 3 years for \$12
 2 years for \$9 1 year for \$5
 IN THE U. S., ITS POSSESSIONS AND CANADA
 Payment Enclosed Bill Me

Foreign rates: Pan American Union countries, add \$.50 per year; all other foreign countries, add \$1.00 per year.

name _____
 address _____
 city _____ zone _____
 state _____

Mail to:

HIFI/STEREO REVIEW

HRS-1161

434 S. Wabash Ave. Chicago 5, Ill.

STEREO/HIFI CONSULTANTS



HIFI/STEREO REVIEW

HAS A BUYER FOR YOUR USED EQUIPMENT!

Look to our classified pages for fast results and bargains galore! For just 40¢ a word, you can place your used equipment, accessories or records before 160,000 hi-fi enthusiasts like yourself. Let the HIFI/STEREO SHOPPING CENTER in HIFI/STEREO REVIEW be your market place for selling, buying, or trading your used equipment or accessories.

For further information write:

Martin Lincoln
 HIFI/STEREO REVIEW
 One Park Avenue
 New York 16, N. Y.

PROMPT DELIVERIES

WE WILL NOT BE UNDERSOLD

AMPLIFIERS, TAPE RECORDERS, TUNERS, ETC.

CATALOG — AIR MAIL QUOTES — COMPARE

L. M. BROWN SALES CORP.
 DEPT. 5, 239 East 24 St., New York 10, N.Y.

TAPE RECORDERS



Hi-Fi Components
 Tapes, Accessories
 SLEEP LEARN KITS
 Unusual Values

MERITAPE

Low cost, high quality recording tape in boxes or cans.

DRESSNER

1523 HF Jericho Turnpike
 New Hyde Park, N.Y.

HOW to SAVE on HI-FI

AIR MAIL US YOUR LIST OF COMPONENTS for our...

LOW PACKAGE QUOTATION

Components, Tapes and Recorders shipped at LOWEST prices

All units shipped are brand new... factory fresh and are fully warranted

Write for particulars on 1962 AUDIO GUIDE



AUDIO unlimited

190-S Lexington Ave., N.Y. 16, N.Y.
 Visit Our Showroom

DIXIE

HIGH FIDELITY WHOLESALERS

Largest discount High Fidelity component distributors in the South. Wholesale prices on package or individual components. Latest models in factory sealed cartons.

Are prices too high?—Write:

DIXIE HI-FI

12402 Connecticut Ave., Silver Spring, Md.

LOOKING for LOW QUOTES? STEREO TAPE and RECORDERS. ORGAN HI-FI COMP. BUILT 1950 ESTB. 1932. Send us YOUR list. Free bargain sheet & tape car. Brochure best news for ORGANISTS. 1373 EASTON ROAD, ROSLYNS, PENNA. The brand name stereo specialist.

**HI FI/STEREO REVIEW
ADVERTISERS' INDEX
NOVEMBER, 1961**

NO. CODE	ADVERTISER	NO. PAGE
247	A.E.S. Inc.	95
1	Acoustic Research Inc.	23
69	Airex Radio Corporation	80
3	Allied Radio	82
2	Altec Lansing Corporation	75
70	American Concertone, Inc.	94
112	Ampex Audio	17, 18, 19, 20
172	Angel Records	109
100	Apparatus Development Co.	112
241	Archive Records	78
156	Argo Records	90
4	Argos Products Company	100
217	Artia Recording Corporation	89
5	Audio Devices, Inc.	15
287	Audio Dynamics Corporation	33
83	Audio Fidelity, Inc.	104
218	Audio Unlimited	115
199	Bel Canto Recordings	98
6	Bell Sound Division	5
291	Benjamin Electronics Sound Corp.	79
314	Bogen & Rich	14
9	British Industries Corp. (Wharfedale)	11
275	Brown Sales Corp., L. M.	115
284	Burgess Battery Company	106
225	Carston	112
305	Citadel Record Club	112
111	Columbia Record Club	7
151	Columbia Records	68
246	Commissioned Electronics Inc.	86, 112
307	Daystrom Products Corp.	107
85	Decca Records	72
231	Deutsche Grammophon	80
279	Dixie Hi Fi	115
264	Dressner	115
146	Dynaco, Inc.	92, 93
10	EICO	36
115	Electro-Sonic Laboratories, Inc.	16
11	Electro-Voice Inc.	13
181	Empire	2
117	Fairchild Recording Equipment Co.	22
13	Fisher Radio Corporation	SECOND COVER, 1
297	Fuji Photo Optical Products, Inc.	86
312	General Electric (Audio Products Div.)	77
14	Glaser Steers Corp.	12
250	Goody, Sam	76
63	Grado Labs	26
99	Harmon-Kardon	73
41	Heath Company	28, 29
237	HIFI	115
201	HiFidelity Center	92
77	Janszen Loudspeakers	24
118	Jensen Manufacturing Co.	31
119	KLH Research & Development Corp.	110
203	Kersting Mfg. Co.	112
86	Key Electronics Co.	92
45	Lafayette Radio	108
298	Leltz, Inc., E.	74
46	London Records Inc.	70, 78
252	Marantz Co.	6
255	Mercury Record Corp.	4
244	MP-TV Services Inc.	112
77	Neshaminy Electronics Corp.	24
315	Newport Manufacturing Corp.	106
106	Nortronics Co.	100
52	Nuclear Products Co.	112
222	Prestige Records	82
109	Radio Shack Corp.	74, 76, 94, 97, 100
80	Ravenswood	85
310	Readers Digest	THIRD COVER
304	Rebel Price	112
79	Reeves Soundcraft Corp.	76
66	Rek-O-Kul Co., Inc.	84, 102
96	Rider, John F.	86
91	Roberts Electronics Inc.	87, 101
145	Robins Industries Corp.	84
256	Sarkee Tarzian Inc.	103
246	Saxitone Tape	86, 112
29	Scott Corp., H. H.	9, 27, 83
30	Sherwood Electronic Laboratories, Inc.	10
31	Shure Brothers	71
155	Sonotone Corp.	78, 84
309	Stereo Component Supply Co.	112
188	Stereo-Parti	112
295	Superex	96
33	Superscope, Inc.	81
278	Transvision	82
235	Universal Record Club	112
34	University Loudspeakers, Inc.	21
313	Vanguard Records	80
36	Viking of Minneapolis	25
133	Webcor, Inc.	8, 96
68	Westminster Recording Co., Inc.	111

HiFi/Stereo
review

**INFORMATION
SERVICE**

Here's how you can get additional information, promptly and at no charge, concerning the products advertised in this issue of Hi Fi/Stereo Review. This free information will add to your understanding of high fidelity and the equipment, records and tape necessary for its fullest enjoyment.

1 Print or type your name and address on the coupon below.

2 Check in the alphabetical advertising index, left, for the names of the advertisers in whose products you are interested.

3 In front of each advertiser's name is a code number. Circle the appropriate number on the coupon below. You may circle as many numbers as you wish.

4 Add up the number of requests you have made and write the total in the total box.

5 Cut out the coupon and mail it to:

Hi Fi/STEREO REVIEW

P.O. Box 203 1061
VILLAGE STATION
New York 14, New York



HI FI/STEREO REVIEW
P.O. Box 203 1061
VILLAGE STATION
New York 14, New York

TOTAL NUMBER
OF REQUESTS

Please send me additional information concerning the products of the advertisers whose code numbers I have circled.

1	2	3	4	5	6	9	10	11	13	14	29	30	31
33	34	36	41	45	46	52	63	66	68	69	70	77	79
80	83	85	86	91	96	99	100	106	109	111	112	115	117
118	119	133	145	146	151	155	156	172	181	188	199	201	203
217	218	222	225	231	235	237	241	244	246	247	250	252	255
256	264	275	278	279	284	287	291	295	297	298	304	305	307
309	310	312	313	314	315								

NAME _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

from this exciting new list of 41 superb recordings!

ANY 5
RCA VICTOR RECORDS
stereo or regular L. P.

for only **\$1.87** Price Per Record, including Handling and Postage, is only **44¢**

if you join the new RCA Victor Record Club now and agree to purchase only 5 records during the year ahead



5. The biggest-selling classical L.P. of all time.



316. "A compendium of marvels... sublime," noted The Reporter.



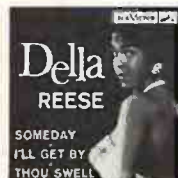
313. Definitive recording of a superbly romantic masterpiece.



276. Year's best-selling classical record. Leinsdorf conducts.



310. Pinnacle of art "Passion and power." -N. Y. Times.



214. Also: Blue Skies, The Lady Is A Tramp, Goody Goody, 6 more.



250. Epic film score containing original version of the hit theme.



1. Also 10 more soothing instrumentals - White We're Young, others.



950 and 950-A. The actual concert recorded live!

Two-record set, counts as two selections. Write both numbers on coupon, please.

THIS EXCITING new plan offers you the finest stereo or hi-fi music being recorded today—for far less money than you would normally pay. It helps you build your record library carefully, completely. Now that Reader's Digest Music, Inc. has become exclusive agent for the new RCA Victor Record Club, we invite you to enjoy these seven advantages of membership:

1. Upon joining, you may have any 5 records for only 37½¢ each (44¢ each including handling and postage). You select one record FREE for each two you buy after fulfilling your introductory agreement—with a tremendous range of music from which to choose your dividends.
2. A brand-new magazine, *Reader's Digest Music Guide*, is sent FREE each month, to help you build—easily and economically—a collection to suit your every musical taste and interest.
3. You get the widest possible choice in selections, several hundred each year from the world-famous RCA catalog.
4. Further, the records selected by Digest and RCA Victor music experts are pre-tested with panels of Club members themselves to assure they are ones Club members most want to own.
5. You can also acquire—at amazingly low prices—special records made exclusively for Club members—superbly re-

corded by RCA to meet the exacting standards of Reader's Digest Music.

6. You'll like this convenient, error-free "armchair" shopping plan that lets you pay for your records after receiving them and while enjoying them.

7. And your satisfaction is doubly assured by both Reader's Digest and RCA Victor.

How The Club Brings You The World's Best Music

Each month you will be offered a Featured Selection, the record chosen by Digest music experts, then tested with panel members. You are always offered the most wanted record in the Division you choose when you join—either Popular or Classical. If you want this record, do nothing. It will come to you automatically, billed at the Manufacturer's Nationally Advertised Prices (usually \$3.98 for Popular, \$4.98 for Classical; stereo an additional \$1.00), plus a small charge for handling and postage. Or, you may choose any other record you wish from either Division, or take none that particular month.

Shown on this page are records typical of the high quality and unusual variety available through the new RCA Victor Record Club. Get the five you want most for only \$1.87. To begin enjoying the many benefits of membership, fill in and mail the coupon today.

31 More Great RECORDS to Select

- 226. Tchaikovsky: 1812 Overture. Ravel Bolero. Morton Gould Orchestra - Marvel of Sound!
- 315. Toscanini: Dvorak, "New World" Symphony. Electronic Stereo reprocessing of one of his finest performances.
- 322. Offenbach: Gaite Parisienne. Khatchaturian: Gayne Ballet Suite. Fiedler and Boston Pops Orchestra.
- 319. Jose Iturbi: Music to Remember. Chopin. Iturbi at his best, playing Polonaise in A-Flat, Minute Waltz, others. [Regular L.P. only].
- 309. Tchaikovsky: Symphony No. 4. Montoux leads Boston Symphony.
- 331. Dvorak: Cello Concerto. Piatigorsky soloist, Boston Symphony, Karl Munch, conductor.
- 291. Carlos Montoya: Stirring Spanish gypsy moods spun by the peerless Flamenco guitarist.
- 324. Schubert: "Unfinished" and Sym. No. 5. Rainer, Chicago Sym.
- 16. Tchaikovsky: The Nutcracker Suite. Enchanting ballet includes Waltz of the Flowers, Dance of the Sugar Plum Fairy, etc.
- 224. Cliburn - Rachmaninoff Concerto No. 2; Liszt: Concerto No. 1. Rubinstein plays two of the most brilliant piano concertos in the library of world music.
- 299. Rachmaninoff: Concerto No. 2; Liszt: Concerto No. 1. Rubinstein plays two of the most brilliant piano concertos in the library of world music.
- 300. Rubinstein: Heart of the Piano Concerto includes Rachmaninoff, Beethoven, Grieg, Liszt, Chopin, Saint-Saens.
- 306. Beethoven: Sym. No. 5; Corislan Overture. Rainer, Chicago Sym.
- 202. Toscanini: Pines of Rome. Fountains of Rome. Respighi's glowing musical souvenir of the Eternal City in new Stereo reprocessing.
- 327. Vienna of Johann Strauss: Von Karajan and Vienna Philharmonic. Overtures: Gypsy Baron, Fledermaus; Tales from the Vienna Woods, more.
- 222. Stephen Foster Favorites: Robert Shaw Chorus. Beautiful Dreamer, Oh! Susannah, Camptown Races, 10 other favorites.
- 269. The Limelighters. Tonight: In Person. Hottest folk-singing trio recorded in concert.
- 154. Marian Anderson. Spirituals: Deep River, He's Got the Whole World in His Hands, 18 others.
- 246. Sound of Music: Rodgers and Hammerstein. The Troop Family Singers glorify the great score of the musical they inspired.
- 7. Victory At Sea (Vol. 1). Magnificent new recording of the dramatic and epic TV score by Richard Rodgers.
- 4. South Pacific: Rodgers and Hammerstein. Original soundtrack with Younger Than Springtime, Some Enchanted Evening, Bali Hai, other favorites.
- 243. Mario Lanza: The Student Prince. A great voice sings Deep In My Heart, Serenade, other famous Ramborg songs.
- 317. Saint Saens: "Organ" Sym. (No. 3), Munch conducts Boston Symphony.
- 304. Grand Canyon Suite: Ferde Grofe. Wellington's Victory: Beethoven. Morton Gould Orch.
- 215. Gershwin: Rhapsody in Blue; American in Paris. Fiedler conducts Boston Pops.
- 297. Sousa Forever: Morton Gould, Sym. Band. Stars and Stripes Forever, Samter Fiddlers, El Capitan, The Thunderer, 14 more.
- 273. Music of Franz Liszt. Boston Pops Orch. Les Preludes, Hungarian Rhapsody No. 2, etc.
- 301. Rimsky-Korsakoff: Scheherazade - Rainer, Chicago Sym. An oriental orchestral feast: Sumptuous sound.
- 311. Leontyne Price, the Met's new sensation sings 10 lyrical arias from Verdi and Puccini.
- 337. Brahms: Sym. No. 4. Munch and the Boston Sym. "Plenty of substance and sense, far-reaching, sensitive." High Fidelity Magazine.
- 123. Enrico Caruso. Item for collectors! Hear the voice of an immortal sing Celeste Aida, Vesti la Giubba; other favorites. (Regular L.P. only).

RCA VICTOR RECORD CLUB,
c/o Reader's Digest Music, Inc.
P. O. Box 3, Village Station, New York 14, New York

146-11

SEND ME the 5 RCA Victor records whose numbers I have filled in below, billing me only \$1.87 plus a small charge for handling and postage, and sales/use taxes where applicable. I agree to purchase during the year ahead, 5 additional records, at the Manufacturer's Nationally Advertised Prices. Thereafter, for every two additional records I purchase, I will receive a dividend record of my choice, FREE.

SEND ME THESE 5 (Fill in numbers below)

--	--	--	--

(25)

Enroll me in the following Division of the Club:
(Check one) CLASSICAL POPULAR

And enter my name to receive
(Check one) STEREO* REGULAR L.P.

*Please note: Stereo records can be played only on stereo equipment.

Name..... (please print)

Address.....

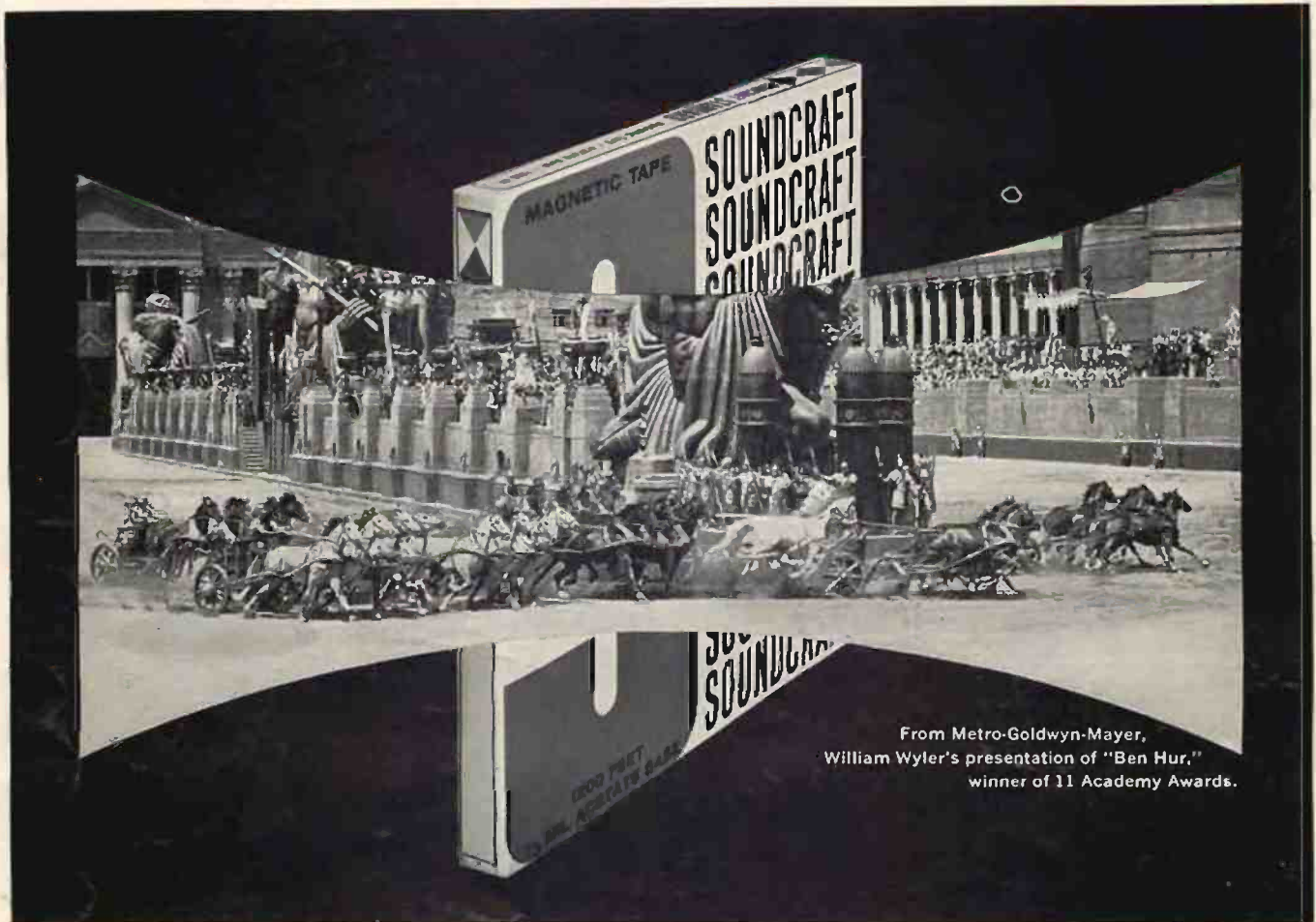
City..... Zone..... State.....

If you wish your membership credited to an authorized RCA Victor Dealer, please fill in below.

Dealer.....

Send no money. A bill will be sent. Records can be shipped only to residents of the U.S., its territories and Canada. Records for Canadian members are made in Canada and shipped duty free from Ontario.

**IF YOU BELIEVE THAT ALL RECORDING TAPES ARE THE SAME ...
READ THESE FACTS ABOUT SOUNDCRAFT TAPES!**



From Metro-Goldwyn-Mayer,
William Wyler's presentation of "Ben Hur,"
winner of 11 Academy Awards.

IT'S SOUNDCRAFT IN THE GREAT MOTION PICTURES

The course of the motion picture industry was revolutionized by the application of magnetic stripes on films! This was a Soundcraft achievement—the famous Magna-Stripe process which has made possible the brilliant stereo sound tracks of great MGM (Camera

65), Cinema-scope and Todd-AO productions.

For this contribution, Soundcraft received The Academy Award — the coveted "Oscar" — first and only tape manufacturer ever so honored. Soundcraft achievement in magnetic recording never stops.



**SOUNDCRAFT WAS
FIRST
TO OFFER YOU:**

- Mylar* based tapes for longer tape life, longer play.
- Plasticizer-free oxide to prevent chipping or flaking.
- Micropolished mirror-smooth tape surface to preserve the "highs" and minimize recorder head wear.
- FA-4 frequency adjusted formulation to capture the full dynamic range of sounds.

Superior performance is yours to enjoy on every reel of Soundcraft Tape you buy, and at no extra cost. Buy The Best—Buy Soundcraft Tapes!

REEVES SOUNDCRAFT CORP.

Main Office: Great Pasture Road, Danbury, Connecticut
New York: 10 E. 52nd Street ■ Chicago: 28 E. Jackson Blvd.
Los Angeles: 342 North LaBrea ■ Toronto: 700 Weston Road