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WBAI-FM

Hi-Fi Music Program

IN THIS ISSUE: THE LARGEST NUMBER OF RECORD AND TAPE REVIEWS



honors an artist

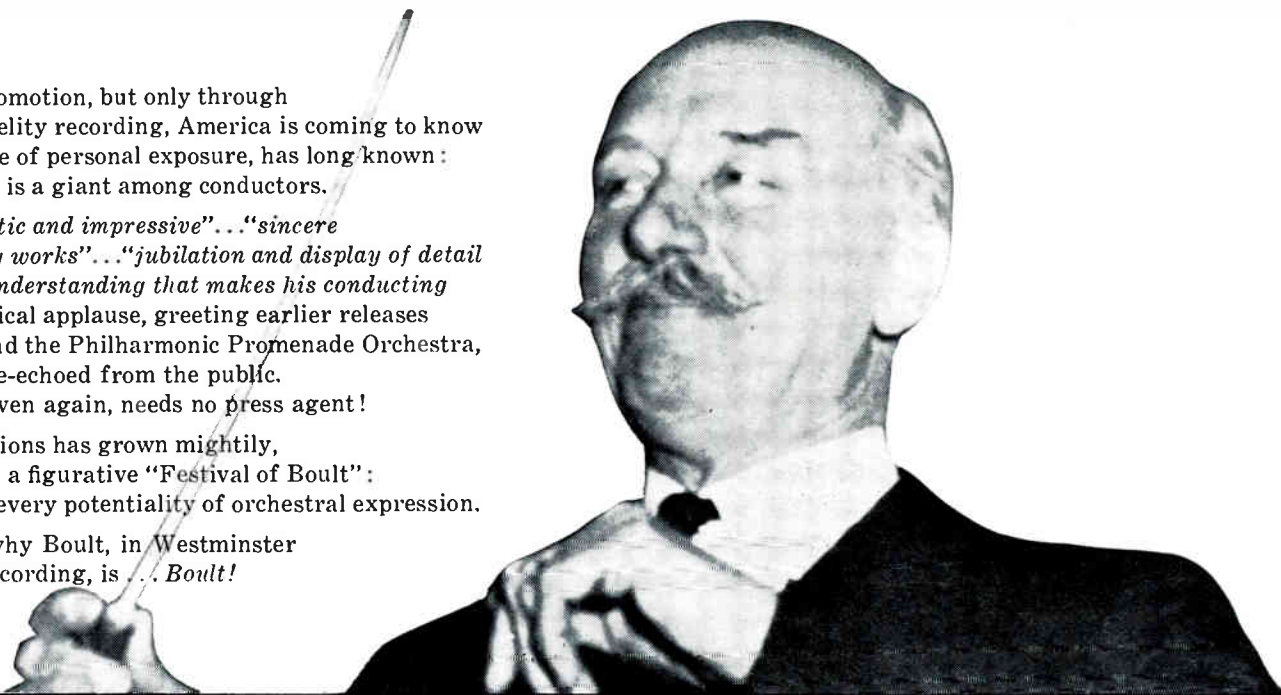
Without extravaganza or forced promotion, but only through the miracle of high fidelity recording, America is coming to know what Europe, with the advantage of personal exposure, has long known: that Sir Adrian Boult is a giant among conductors.

"Compelling" . . . "Exquisitely analytic and impressive" . . . "sincere affinity for Brahms' mighty works" . . . "jubilation and display of detail seldom heard" . . . "warmth and understanding that makes his conducting so unquestionably right." Such critical applause, greeting earlier releases by Westminster of Boult and the Philharmonic Promenade Orchestra, has echoed and re-echoed from the public.

Sincere artistry, it is proven again, needs no press agent!

Because demand for his interpretations has grown mightily, Westminster has prepared a figurative "Festival of Boult": 35 works (on 18 records) that tap every potentiality of orchestral expression.

Listen. Compare. Know why Boult, in Westminster "Natural Balance" recording, is . . . Boult!



"a
festival
of

BOULT

BARTOK: Music for String Instruments, Percussion and Celesta; Divertimento for String Orchestra.XWN 18237

BRAHMS: Symphony #1, C min.XWN 18104
Symphony #2, D maj.XWN 18132
Symphony #3, F maj.XWN 18194
Symphony #4, E min.XWN 18246
Alto Rhapsody; Haydn Variations; Academic Festival Overture; Tragic Overture. (previously released)WN-SWN 18035
The Complete Orchestral Brahms: all the

foregoing, in a sumptuous album of 4 records.WN 4401

DELIBES: Coppélia Suite; Sylvia Suite; Nala Waltz.XWN 18241

HOLST: The Planets.XWN 18252

LISZT: Tottentanz; Hungarian Fantasy.
SCHUBERT-LISZT: Wanderer Fantasy (with Edith Farnadi, piano)XWN 18242

MENDELSSOHN: Symphony #3 ("Scotch"); #4 ("Italian").XWN 18239

Symphony #3 also in "Westminster Laboratory Series"W-LAB 7040
Symphony #4; Incidental Music to "Midsummer Night's Dream"XWN 18243
"Midsummer Night's Dream"; Calm Sea and Prosperous Voyage; The Hebrides (Fingal's Cave)XWN 18244

RESPIGHI: Feste Romane; Rossiniana.XWN 18240

SUPPÉ: Overtures: Poet and Peasant; Light Cavalry; Boccaccio; Fatinitza; Beautiful

Galatea; Morning, Noon and Night in Vienna.XWN 18238

VAUGHAN WILLIAMS: The Wasps; Old King Cole (Ballet Suite)XWN 18251
Fantasia on Greensleeves; Fantasia on a Theme by Thomas Tallis. In "Westminster Laboratory Series"W-LAB 7048

WALTON: Belshazzar's Feast (with Dennis Noble, baritone, London Philharmonic Choir)XWN 18253

WBAI-FM

ATOP HOTEL PIERRE
NEW YORK CITY

THE WBAI ORGANIZATION

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Douglass Cross, *Station Manager*
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Frank J. Schnabl, *Chief Engineer*
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ANNOUNCERS

Douglass Cross
Program Director

Dorese Bell, Max Cole, Ben Calderone
Earl Bradley



Program Guide for September 16 to November 15

WBAI-FM IS NEW YORK'S HI-FI MUSIC STATION — 99.5 ON YOUR FM DIAL

Dear Listeners:

We have prepared this edition of the WBAI program guide in much more detail than the past two issues. We expect that the next one will be still more complete in the listing of music to be played.

Many listeners have asked us if we plan to change our policy regarding commercials — generally one commercial running less than one minute in each 15-minute period. The answer to this oft repeated question is No — emphatically No!

When the happy day comes when sponsors try to beat our door down, begging to be permitted to advertise their products to you, we will permit no more than one commercial every 15 minutes, and that one short and in good taste. That is our policy, and we will stick to it.

THEODORE L. DEGLIN
President, WBAI-FM

For Your Information:

To acquaint you with our announcers and other members of our staff, here are their brief, brief biographies.

DORESE BELL: "Cocktail Party 5-6", the prettiest disc jockey in town, she played the lead in

"Junior Miss" on Broadway, and has been a Conover model. As a radio-TV correspondent in Washington she covered President Eisenhower's press conferences.

EARL BRADLEY: Has been a CBS staff announcer, and has worked on stations in Salt Lake City, Baton Rouge, and Memphis as an announcer.

BEN CALDERONE: Is no newcomer to FM for he worked as announcer, producer, and director for Fordham University's WFUV-FM.

MAX COLE: A one-time movie actor, he has had his own disc jockey shows in New York and St. Louis. Max did shows in London last summer for Australian broadcasting, and has appeared in TV commercials.

LUCILLE SAPIRSTEIN: Our program assistant brings to the station a Master's degree in music from Fordham University. She has played the piano since the age of four, and also plays the oboe — both classical and popular.

SKIP WESHNER: "Accent on Sound", was a TV writer, producer, and director for Dumont and ABC until the hi-fi bug bit him four years ago. He has since been an audio consultant for various hi-fi showrooms, and is reputed to have in his apartment one of the finest audio systems in the world.

DOUGLASS CROSS

REGULAR WBAI HI-FI PROGRAM FEATURES

Planned to give you HI-FI with a difference—a variety of music to enjoy in your own home

NEWS BULLETIN

The very latest news is presented on WBAI-FM, seconds after it is released from Associated Press wires. You'll hear the news at 8:20, 10:20, 12:20, 3:20, 5:20, 7:20, and 11:20.

BREAKFAST IN MANHATTAN

Bright and breezy morning music, along with the news, weather, and the correct time.

SERENADE IN HI-FI

A panorama of music from all over the world: folk music, richly orchestrated popular and show music and favorite concert pieces, all from hi-fi recordings and master tapes. Some segments of "Serenade" are specially produced for WBAI by the record and tape companies themselves.

FRONT ROW CENTER

An hour of music from the best Broadway shows and Hollywood productions past and present—vivid moments of entertainment on specially selected records. The evening performance usually offers the complete score of a musical show.

LUNCHEON IN MANHATTAN

Relaxed music you can enjoy in the middle of a busy day. Expect to hear artists of the keyboard, a song stylist or two, and perhaps a little dance music.

THE PROMENADE CONCERT

This is a program of light concert music of the sort enjoyed by music lovers all over the world. Sunday afternoons it's music from the opera.

HI-FI VARIETY

Your favorite show music, including night club acts, popular stars of the stage, screen, radio, and TV, famous opera singers, a jazz session, and special

records that are collectors' items—any or all may be on the bill.

MUSIC FOR DAYDREAMING

Pleasant music planned for the afternoon siesta, orchestrated in the quiet manner.

TIN PAN ALLEY

Hits of the day, and current best-selling records from Tin Pan Alley, along with standard popular songs that were born on that mythical thoroughfare.

COCKTAIL PARTY

Miss Hi-Fi (Dorese Bell) the prettiest disk jockey in town, with soft lights and sweet music.

DINNER IN MANHATTAN

Unobtrusive music to go along with that last cocktail or the first course.

ACCENT ON SOUND

Monday through Friday at 9:00 Skip Weshner presents a study in hi fi: Authoritative hints on improving your hi-fi system, and a variety of music with the accent on the very latest recording techniques.

SYMPHONY IN HI-FI

Outstanding recordings of great works from the concert halls and opera houses in this Country and in Europe. This program is a top favorite among people who love serious music.

REVERIE

Here is music for the quiet hour before midnight—for dreaming and remembering.

JAZZ IN HI-FI

Saturdays at 2:00 P.M., Max Cole presents a concert of America's most uninhibited art form. Except

for the Collector's Items, all recordings in hi-fi.

DANCE PARTY

Each Saturday night, WBAI offers 3 hours of uninterrupted dance music, featuring the best bands and orchestras in the land.

RECORDS FROM ABROAD

Ira Hirschmann presents a series of exclusive recordings from the capitals of the world, heard in the U. S. for the first time.

ON A SUNDAY MORNING

Music in the quiet mood, for your Sunday morning enjoyment.

ADVENTURES IN FOLK MUSIC

A Sunday feature offering music of the peoples of the world, produced especially for WBAI by Jac Holzman, an authority on this subject.

PARIS STAR TIME

The great stars of France, in a saucy variety program produced by the French Broadcasting System in the continental manner.

FIESTA

Gay holiday music from lands where the sun shines a little warmer.

EVENSONG

Programmed for a quiet hour, with records especially selected for the Sunday mood.

SUPPER CLUB

Planned to help you entertain—popular background music chosen for easy listening.

NOTICE

The program schedule on the following pages has been prepared with great care to assure its accuracy. However, since it is prepared two months in advance, it is possible that the necessity for modifications may arise.

Composers heard at 10:00 P. M. unless otherwise noted

Albinoni: Concerto in D Major for Strings and Clavecin 9:00 A.M. Oct. 21
Bach: Partita in F Minor for Organ 9:00 A.M. Oct. 28
 Violin Concerto No. 2 in E Major Sep. 20
Balakirev: Tamar—Symphonic Poem Nov. 4
Barber: "The School for Scandal" Overture Oct. 17
Bartók: Music for Strings, Percussion and Celesta Oct. 22
Beethoven: Symphony No. 5 Nov. 8
 Concerto No. 5 (Emperor) Oct. 15
Berlioz: Waverley Overture, Op. 1 Sept. 30
Bizet: Carmen—Suite for Orchestra Sept. 28
 L'Arlesienne Suite No. 2 Nov. 11
Borodin: Prince Igor Overture Sept. 18
Brahms: Symphony No. 1 Oct. 9
 Symphony No. 4 Oct. 28
 Variations on a Theme by Haydn Nov. 2
 Violin Concerto Oct. 25
 Tragic Overture Oct. 9
 Recital by Irmgard Seefried, soprano Oct. 14
Chabrier: Espana Rapsodie Oct. 26
Cimarosa-Malipiero: "La Cimarosiana" Nov. 15
Coates: Cinderella (A Fantasy) Nov. 1
 Four Centuries Suite Nov. 9
Debussy: La Mer Sept. 30
 Petite Suite Oct. 3
Deilus: "In a Summer Garden" Nov. 9
 Paris (The Song of a Great City) Oct. 3
 "Summer Night on the River" Nov. 9

Donizetti: "La Favorita" Highlights 1:00 P.M. Oct. 7
Dukas: Sorcerer's Apprentice Oct. 2
Dvořák: Symphony No. 5 (From the New World) Oct. 12
 Concerto in B Minor for 'Cello and Orch. Nov. 14
Elgar: Cockaigne Overture Oct. 23
Falla: Nights in the Gardens of Spain Oct. 18
Faure: Requiem Oct. 7
 Sonata in G Minor, Op. 117 Oct. 7
 First Quartet for Piano, Violin and 'Cello Oct. 7
Flotow: "Martha" 1:00 P.M. Sept. 30
Franc: Symphonic Variations Nov. 11
Gershwin: Porgy and Bess, Symphonic Picture Oct. 3
Giordano: Andrea Chenier Highlights Oct. 29
Grieg: Overture, "In Autumn" Oct. 4
Harris: Symphony 1933 Sept. 23
Handel-Harty: Suite from The Water Music Nov. 15
Haydn: Symphony No. 102 in B Flat Major Sept. 17, Nov. 2
 Symphony No. 94 in G Major, (Surprise) Nov. 14
Hervelois: Suite in D Minor for Viola da Gamba, Strings and Clavecin 9:00 A.M. Oct. 21
Hindemith: Mathis Der Maler Sept. 23
Honegger: Symphony No. 5 Oct. 28
Ibert: Escales (Ports of Call) Oct. 26
Ippolitoff-Ivanoff: Caucasian Sketches Nov. 4
Kodaly: Dances of Galanta Oct. 15
Lalo: Symphonie Espagnole Oct. 23
Lehar: The Merry Widow 1:00 P.M. Oct. 14
Leoncavallo: I Pagliacci 1:00 P.M. Sept. 23

Liszt: Hungarian Rhapsody No. 2 Oct. 30
 Symphonic Poem, No. 6—(Mazzeppa) Oct. 30
 Prelude and Fugue on BACH 9:00 A.M. Sept. 30
 Variations on "Weinen, Klagen, sorgen, sagen . . ." 9:00 A.M. Sept. 30
 Fantasia and Fugue 9:00 A.M. Sept. 30
Mascagni: "Cavalleria Rusticana" 1:00 P.M. Sept. 16
Mendelssohn: A Midsummer Night's Dream Sept. 28
Menotti: "Amelia al Ballo" 1:00 P.M. Nov. 11
McPhee: Tabuh-Tabuhan—Toccata for Orchestra Nov. 5
Milhaud: Suite Francaise Oct. 28
Moussorgsky: Pictures at an Exhibition Oct. 31
 Songs 9:00 A.M. Sept. 16
Mozart: Symphony in G Major, K. 74 9:00 A.M. Oct. 14
 Symphcny in C Major, K. 96 9:00 A.M. Oct. 14
 Symphony No. 40, K. 550 Oct. 30
 Symphony No. 38, K. 504 (Prague) Nov. 12
 Serenade for Orchestra, K. 203 Sept. 25
 March in D Major, K. 290 9:00 A.M. Oct. 14
 Divertimento No. 7, K. 205 9:00 A.M. Oct. 14
Ponchielli: "Suicidiol" from La Gioconda Oct. 29
Poulenc: Concerto for Organ, Strings and Tympani. Nov. 5
Prokofieff: Symphony No. 1 (Classical) Oct. 2
 Symphony No. 7 Oct. 2
 Toccata Op. 11 for Piano 9:00 A.M. Sept. 16
 Visions fugitives, Op. 22 9:00 A.M. Sept. 16
 Sanata No. 2, Op. 14 9:00 A.M. Sept. 16

Puccini: Madama Butterfly Highlights Oct. 5
Rachmaninoff: Symphony No. 2 Oct. 17
 "The Bells" Nov. 6
Ravel: Alborada del Gracioso Nov. 11
 Introduction and Allegro Sept. 16
 Mother Goose Sept. 30
 Volces Nobles et Sentimentales Oct. 18
 Rapsodie Espagnole Oct. 26
 String Quartet 9:00 A.M. Nov. 11
 Trio for Piano, Violin and Cello 9:00 A.M. Nov. 11
Respighi: The Pines of Rome Sept. 21
 The Fountains of Rome Sept. 21
Rimsky-Korsakoff: Piano Concerto in C Sharp Minor Nov. 11
 Capriccio Espagnol Nov. 12
Rossini-Britten: Soirées Musicales Nov. 15
Saint-Saëns: Concerto No. 1 for 'Cello and Orchestra Nov. 12
 The Carnival of the Animals Sept. 17
Schubert: Symphony No. 6 Oct. 4
 Symphony No. 3 Oct. 25
 Rosamunde—Overture and Ballet Oct. 8
Schwamberger: Suite in D Major for 'Cello, Strings and Clavecin 9:00 A.M. Oct. 21
Sibelius: Violin Concerto Oct. 19
 The Swan of Tuonela Oct. 19
 The Return of Lemminkainen Finlandia Oct. 19
Sor: Compositions (Guitar) Oct. 26
Strauss, J.: Die Fledermaus Overture Oct. 11
Strauss, R.: Death and Transfiguration Sept. 25
 Der Rosenkavalier Waltzes Oct. 11
 Till Eulenspiegel's Merry Pranks Oct. 11
 Recital, Irmgard Seefried, soprano Oct. 14

A Richard Strauss Song Recital Nov. 13	Violin Concerto Capriccio Italien Fantasy (arr. Stolz) Nov. 8	9:00 A.M. Oct. 14	from Tristan and Isolde Liebestod, Tristan and Isolde Oct. 29
Stravinsky: Firebird Suite Sept. 21	Telemann: Concerto for Viola and String Orchestra 9:00 A.M. Oct. 14	Verdi: "A Masked Ball" 1:00 P.M. Oct. 28	Siegfried Idyl Oct. 31
Taylor, Deems: Through the Look- ing Glass Nov. 1	Torelli: Sonata for Strings and Clavecin in A Minor	Scenes from "La Traviata" Oct. 16	Wolf Ferrari: "The Secret of Su- zanne" 1:00 P.M. Nov. 4
Tchaikovsky: Symphony No. 5 Sept. 27		Vivaldi: Concerto in A Minor for Two Violins Sept. 20	Wolf, Hugo: Recital, Irmgard See- fried, soprano Oct. 14
Symphony No. 6 Sept. 16		Wagner: Prelude and Love-death	

SUNDAY, SEPTEMBER 16

8:00 BREAKFAST IN MANHATTAN
8:20 NEWS BREAK from Associated Press wires
9:00-10:00 RECORDS FROM ABROAD with
Ira Hirschmann. Music from RUSSIA: Prokofieff:
Toccata for Piano, Claude Helffer soloist; Mussorg-
sky: Songs by Miroslav Cangalovic bass; Prokofieff:
Visions Fugitives, for Piano; Sonata No. 2 for Piano,
Claude Helffer soloist.
10:00 MUSIC ON A SUNDAY MORNING
10:20 NEWS BREAK from Associated Press wires
10:30 ADVENTURES IN FOLK MUSIC American

Courting Songs
11:00 PARIS STAR TIME produced by the French
Broadcasting System featuring Raymond Duparc,
Ginette Garcin and Charles Trenet
11:30 FIESTA a program of gay holiday music
12:00 LUNCHEON IN MANHATTAN
12:20 NEWS BREAK from Associated Press wires
1:00 PROMENADE CONCERT Mascagni: "Ca-
valleria Rusticana"; Callas and Di Stefano, Orch.
and Chorus of the Teatro alla Scalla, Milan, Tullio
Serafin Director. (A)
2:00 HI-FI VARIETY SHOW
3:00 MUSIC FOR DAYDREAMING

3:20 NEWS BREAK from Associated Press wires
4:00 TIN PAN ALLEY
5:00 EVENSONG
7:00 SUPPER CLUB music for entertaining
7:20 NEWS BREAK from Associated Press wires
8:00 SERENADE IN HI-FI
10:00 SYMPHONY IN HI-FI Tchaikovsky: Sym-
phony No. 6, Boston Sym. Orch., Pierre Monteux
cond. (V); Ravel: Introduction and Allegro, Stockton
harp, Gleighorn flute, Lurie clarinet, Hollywood
String Quartet (C)
11:00 REVERIE for the quiet hour till midnight
11:20 NEWS BREAK from Associated Press wires

MONDAY, SEPTEMBER 17

8:00 BREAKFAST IN MANHATTAN
8:20 NEWS BREAK from Associated Press wires
9:00 SERENADE IN HI-FI
10:20 NEWS BREAK from Associated Press wires
11:00 FRONT ROW CENTER
12:00 LUNCHEON IN MANHATTAN
12:20 NEWS BREAK from Associated Press wires
1:00 PROMENADE CONCERT
2:00 HI-FI VARIETY SHOW

3:00 MUSIC FOR DAYDREAMING
3:20 NEWS BREAK from Associated Press wires
4:00 TIN PAN ALLEY
5:00 COCKTAIL PARTY
5:20 NEWS BREAK from Associated Press wires
6:00 DINNER IN MANHATTAN
7:00 FRONT ROW CENTER "Call Me Mister"
and "Mexican Hayride" (D)
7:20 NEWS BREAK from Associated Press wires
8:00 SERENADE IN HI-FI

9:00 ACCENT ON SOUND, with Skip Weshner.
"Anything Goes Night" . . . any kind of music,
from any kind of source . . . comparisons and pre-
views
10:00 SYMPHONY IN HI-FI Haydn: Symphony
No. 102 in B Flat, N. Y. Phil. Sym. Orch., Bruno
Walter cond. (C); Saint-Saëns: Carnival of the Ani-
mals, Noel Coward, Kostelanetz and his Orch. (C)
11:00 REVERIE for the quiet hour till midnight
11:20 NEWS BREAK from Associated Press wires

TUESDAY, SEPTEMBER 18

8:00 BREAKFAST IN MANHATTAN
8:20 NEWS BREAK from Associated Press wires
9:00 SERENADE IN HI-FI
10:20 NEWS BREAK from Associated Press wires
11:00 FRONT ROW CENTER
12:00 LUNCHEON IN MANHATTAN
12:20 NEWS BREAK from Associated Press wires
1:00 PROMENADE CONCERT
2:00 HI-FI VARIETY SHOW

3:00 MUSIC FOR DAYDREAMING
3:20 NEWS BREAK from Associated Press wires
4:00 TIN PAN ALLEY
5:00 COCKTAIL PARTY with Dorese Bell
5:20 NEWS BREAK from Associated Press wires
6:00 DINNER IN MANHATTAN
7:00 FRONT ROW CENTER "The Boys From
Syracuse", Nelson, Cassidy and Osterwald (C)
7:20 NEWS BREAK from Associated Press wires
8:00 SERENADE IN HI-FI
9:00 ACCENT ON SOUND, with Skip Weshner.

"Audiophile Night" . . . Super sound and hi-fi ex-
periments from the laboratories of Messrs. Cook,
Nunn, and others
10:00 SYMPHONY IN HI-FI Famous Operatic
Monologues from Wagner: Die Meistersinger von
Nurnberg, Moussorgsky: Boris Godounov, Verdi:
Rigoletto, Massenet: Thais, etc., George London,
bass-baritone (C); Borodin: Prince Igor Overture,
The Halle Orch., Leslie Howard, cond. (C)
11:00 REVERIE for the quiet hour till midnight
11:20 NEWS BREAK from Associated Press wires

WEDNESDAY, SEPTEMBER 19

8:00 BREAKFAST IN MANHATTAN
8:20 NEWS BREAK from Associated Press wires
9:00 SERENADE IN HI-FI
10:20 NEWS BREAK from Associated Press wires
11:00 FRONT ROW CENTER
12:00 LUNCHEON IN MANHATTAN
12:20 NEWS BREAK from Associated Press wires

1:00 PROMENADE CONCERT
2:00 HI-FI VARIETY SHOW
3:00 MUSIC FOR DAYDREAMING
3:20 NEWS BREAK from Associated Press wires
4:00 TIN PAN ALLEY
5:00 COCKTAIL PARTY with Dorese Bell
5:20 NEWS BREAK from Associated Press wires
6:00 DINNER IN MANHATTAN
7:00 FRONT ROW CENTER Command Per-
formance, selections from listeners' requests

7:20 NEWS BREAK from Associated Press wires
8:00 SERENADE IN HI-FI
9:00 ACCENT ON SOUND, with Skip Weshner.
"The Westminster Laboratory Series" . . . a com-
plete playing each week, of a different representa-
tive of this custom series of near-perfect recordings
10:00 SYMPHONY IN HI-FI New Recordings you
will probably hear for the first time
11:00 REVERIE for the quiet hour till midnight
11:20 NEWS BREAK from Associated Press wires

THURSDAY, SEPTEMBER 20

8:00 BREAKFAST IN MANHATTAN
8:20 NEWS BREAK from Associated Press wires
9:00 SERENADE IN HI-FI
10:20 NEWS BREAK from Associated Press wires
11:00 FRONT ROW CENTER
12:00 LUNCHEON IN MANHATTAN
12:20 NEWS BREAK from Associated Press wires
1:00 PROMENADE CONCERT
2:00 HI-FI VARIETY SHOW

3:00 MUSIC FOR DAYDREAMING
3:20 NEWS BREAK from Associated Press wires
4:00 TIN PAN ALLEY
5:00 COCKTAIL PARTY with Dorese Bell
5:20 NEWS BREAK from Associated Press wires
6:00 DINNER IN MANHATTAN
7:00 FRONT ROW CENTER "Annie Get Your
Gun", Ethel Merman (D)
7:20 NEWS BREAK from Associated Press wires
8:00 SERENADE IN HI-FI
9:00 ACCENT ON SOUND, with Skip Weshner.

"The Human Voice" . . . alternating golden sounds
from concert artists with swinging or sophisticated
efforts from popular artists of the whole world. Folk
music, too
10:00 SYMPHONY IN HI-FI Vivaldi: Concerto in
A Minor for Two Violins, David Oistrakh and Isaac
Stern violins; Bach: Violin Concerto No. 2 in E Major,
David Oistrakh violin, Phila. Orch., Eugene Ormandy
cond. (C)
11:00 REVERIE for the quiet hour till midnight
11:20 NEWS BREAK from Associated Press wires

FRIDAY, SEPTEMBER 21

8:00 BREAKFAST IN MANHATTAN
8:20 NEWS BREAK from Associated Press wires
9:00 SERENADE IN HI-FI
10:20 NEWS BREAK from Associated Press wires
11:00 FRONT ROW CENTER
12:00 LUNCHEON IN MANHATTAN
12:20 NEWS BREAK from Associated Press wires
1:00 PROMENADE CONCERT
2:00 HI-FI VARIETY SHOW

3:00 MUSIC FOR DAYDREAMING
3:20 NEWS BREAK from Associated Press wires
4:00 TIN PAN ALLEY
5:00 COCKTAIL PARTY with Dorese Bell
5:20 NEWS BREAK from Associated Press wires
6:00 DINNER IN MANHATTAN
7:00 FRONT ROW CENTER, "Lady In The Dark,"
Ann Southern (V)
7:20 NEWS BREAK from Associated Press wires
8:00 SERENADE IN HI-FI
9:00 ACCENT ON SOUND, with Skip Weshner.

"Request Night" . . . your favorites, your curiosity
and the critic's enthusiasms form this hour of hi-fi
requests. We also reserve the right to use this pro-
gram to round off any musical business left unfinished
during the earlier part of the week
10:00 SYMPHONY IN HI-FI Respighi: The Pines
. . . The Fountains of Rome, NBC Sym. Orch., Arturo
Toscanini cond. (V); Stravinsky: Firebird Suite, Phila.
Orch., Eugene Ormandy cond. (C)
11:00 REVERIE for the quiet hour till midnight
11:20 NEWS BREAK from Associated Press wires

SATURDAY, SEPTEMBER 22

8:00 BREAKFAST IN MANHATTAN
8:20 NEWS BREAK from Associated Press wires
9:00 SERENADE IN HI-FI
10:20 NEWS BREAK from Associated Press wires
11:00 FRONT ROW CENTER
12:00 LUNCHEON IN MANHATTAN

12:20 NEWS BREAK from Associated Press wires
1:00 PROMENADE CONCERT
2:00 JAZZ IN HI-FI with Max Cole
3:00 MUSIC FOR DAYDREAMING
3:20 NEWS BREAK from Associated Press wires
4:00 TIN PAN ALLEY
5:00 COCKTAIL PARTY
5:20 NEWS BREAK from Associated Press wires

6:00 DINNER IN MANHATTAN
7:00 FRONT ROW CENTER "On The Town" and
"Look Ma, I'm Dancin'!", Nancy Walker (D)
7:20 NEWS BREAK from Associated Press wires
8:00 SERENADE IN HI-FI
9:00 DANCE PARTY 3 hours of uninterrupted
music for dancing
11:20 NEWS BREAK from Associated Press wires

SUNDAY, SEPTEMBER 23

8:00 BREAKFAST IN MANHATTAN
8:20 NEWS BREAK from Associated Press wires
9:00 RECORDS FROM ABROAD with Ira
Hirschmann. MUSIC FROM SPAIN: Classical Songs

of Spain performed by the Agrupacion Coral de
Camara de Pamplona, Luis Morondo cond.; Quintet
No. 3 in G Major for Strings and Clavecin, by Padre
Antonio Soler, the Chamber Orchestra of Radio
Geneva, Edmond Appia cond.
10:00 MUSIC ON A SUNDAY MORNING

10:20 NEWS BREAK from Associated Press wires
10:30 ADVENTURES IN FOLK MUSIC Richard
Dyer-Bennet
11:00 PARIS STAR TIME produced by the French
Broadcasting System featuring Raymond Duparc,
Ginette Garcin and Charles Trenet

11:30 FIESTA a program of gay holiday music
12:00 LUNCHEON IN MANHATTAN
12:20 NEWS BREAK from Associated Press wires
1:00 PROMENADE CONCERT Leoncavallo: "I Pagliacci" with Callas, Di Stefano and Gobbi. Orch. and Chorus of Teatro alla Scalla, Milan, Tullio Serafin Director (A)

2:00 HI-FI VARIETY SHOW
3:00 MUSIC FOR DAYDREAMING
3:20 NEWS BREAK from Associated Press wires
4:00 TIN PAN ALLEY
5:00 EVENSONG
7:00 SUPPER CLUB music for entertaining
7:20 NEWS BREAK from Associated Press wires

8:00 SERENADE IN HI-FI
10:00 SYMPHONY IN HI-FI Roy Harris: Symphony 1933, Boston Sym. Orch., Dr. Serge Koussevitzky cond. (C); Hindemith: Mathis Der Maler, Berlin Phil. Orch., Paul Hindemith cond. (D)
11:00 REVERIE for the quiet hour till midnight
11:20 NEWS BREAK from Associated Press wires

MONDAY, SEPTEMBER 24

8:00 BREAKFAST IN MANHATTAN
8:20 NEWS BREAK from Associated Press wires
9:00 SERENADE IN HI-FI
10:20 NEWS BREAK from Associated Press wires
11:00 FRONT ROW CENTER
12:00 LUNCHEON IN MANHATTAN
12:20 NEWS BREAK from Associated Press wires

1:00 PROMENADE CONCERT
2:00 HI-FI VARIETY SHOW
3:00 MUSIC FOR DAYDREAMING
3:20 NEWS BREAK from Associated Press wires
4:00 TIN PAN ALLEY
5:00 COCKTAIL PARTY with Dorese Bell
5:20 NEWS BREAK from Associated Press wires
6:00 DINNER IN MANHATTAN
7:00 FRONT ROW CENTER, Selections from "Lute Song", "The King And I", Mary Martin, Ger-

trude Lawrence (D)
7:20 NEWS BREAK from Associated Press wires
8:00 SERENADE IN HI-FI
9:00 ACCENT ON SOUND, with Skip Weshner. "Anything Goes Night"
10:00 SYMPHONY IN HI-FI Hi-Fi Music Critic's Choice, top-rated records reviewed by the critics in Hi-Fi Music Magazine
11:00 REVERIE for the quiet hour till midnight
11:20 NEWS BREAK from Associated Press wires

TUESDAY, SEPTEMBER 25

8:00 BREAKFAST IN MANHATTAN
8:20 NEWS BREAK from Associated Press wires
9:00 SERENADE IN HI-FI
10:20 NEWS BREAK from Associated Press wires
11:00 FRONT ROW CENTER
12:00 LUNCHEON IN MANHATTAN
12:20 NEWS BREAK from Associated Press wires
1:00 PROMENADE CONCERT

2:00 HI-FI VARIETY SHOW
3:00 MUSIC FOR DAYDREAMING
3:20 NEWS BREAK from Associated Press wires
4:00 TIN PAN ALLEY
5:00 COCKTAIL PARTY with Dorese Bell
5:20 NEWS BREAK from Associated Press wires
6:00 DINNER IN MANHATTAN
7:00 FRONT ROW CENTER "The Desert Song" with Doretta Morrow and Nelson Eddy (C)
7:20 NEWS BREAK from Associated Press wires

8:00 SERENADE IN HI-FI
9:00 ACCENT ON SOUND, with Skip Weshner. "Audiophile Night"
10:00 SYMPHONY IN HI-FI Mozart: Serenade For Orchestra, K. 203, New Sym. Orch. of London, Peter Maag cond. (L); Strauss: Death and Transfiguration, Pittsburgh Sym. Orch., William Steinberg cond. (C)
11:00 REVERIE for the quiet hour till midnight
11:20 NEWS BREAK from Associated Press wires

WEDNESDAY, SEPTEMBER 26

8:00 BREAKFAST IN MANHATTAN
8:20 NEWS BREAK from Associated Press wires
9:00 SERENADE IN HI-FI
10:20 NEWS BREAK from Associated Press wires
11:00 FRONT ROW CENTER
12:00 LUNCHEON IN MANHATTAN
12:20 NEWS BREAK from Associated Press wires

1:00 PROMENADE CONCERT
2:00 HI-FI VARIETY SHOW
3:00 MUSIC FOR DAYDREAMING
3:20 NEWS BREAK from Associated Press wires
4:00 TIN PAN ALLEY
5:00 COCKTAIL PARTY with Dorese Bell
5:20 NEWS BREAK from Associated Press wires
6:00 DINNER IN MANHATTAN
7:00 FRONT ROW CENTER "Brigadoon" (V)
7:20 NEWS BREAK from Associated Press wires

8:00 SERENADE IN HI-FI
9:00 ACCENT ON SOUND, with Skip Weshner. "The Westminster Laboratory Series"
10:00 SYMPHONY IN HI-FI An Operatic Recital: Arias from Puccini: La Boheme, Madame Butterfly; Verdi: Aida; Otello, etc., Renata Tebaldi soprano, Orch. of the Accademia Di Santa Cecilia, Rome, Albero Erede, Francesco Molinari Pradelli, conds. (L)
11:00 REVERIE for the quiet hour till midnight
11:20 NEWS BREAK from Associated Press wires

THURSDAY, SEPTEMBER 27

8:00 BREAKFAST IN MANHATTAN
8:20 NEWS BREAK from Associated Press wires
9:00 SERENADE IN HI-FI
10:20 NEWS BREAK from Associated Press wires
11:00 FRONT ROW CENTER
12:00 LUNCHEON IN MANHATTAN
12:20 NEWS BREAK from Associated Press wires
1:00 PROMENADE CONCERT

2:00 HI-FI VARIETY SHOW
3:00 MUSIC FOR DAYDREAMING
3:20 NEWS BREAK from Associated Press wires
4:00 TIN PAN ALLEY
5:00 COCKTAIL PARTY with Dorese Bell
5:20 NEWS BREAK from Associated Press wires
6:00 DINNER IN MANHATTAN
7:00 FRONT ROW CENTER "Pete Kelly's Blues" and songs of Cole Porter with Peggy Lee and Ella Fitzgerald. (Verve)

7:20 NEWS BREAK from Associated Press wires
8:00 SERENADE IN HI-FI
9:00 ACCENT ON SOUND, with Skip Weshner. "The Human Voice"
10:00 SYMPHONY IN HI-FI Hi-Fi Tchaikovsky: Symphony No. 5, Phil.-Sym. Orch. of N. Y., Dimitri Mitropoulos cond. (C); Tchaikovsky: Capriccio Italien, Minn. Sym. Orch., Antal Borati cond. (M)
11:00 REVERIE for the quiet hour till midnight
11:20 NEWS BREAK from Associated Press wires

FRIDAY, SEPTEMBER 28

8:00 BREAKFAST IN MANHATTAN
8:20 NEWS BREAK from Associated Press wires
9:00 SERENADE IN HI-FI
10:20 NEWS BREAK from Associated Press wires
11:00 FRONT ROW CENTER
12:00 LUNCHEON IN MANHATTAN
12:20 NEWS BREAK from Associated Press wires
1:00 PROMENADE CONCERT

2:00 HI-FI VARIETY SHOW
3:00 MUSIC FOR DAYDREAMING
3:20 NEWS BREAK from Associated Press wires
4:00 TIN PAN ALLEY
5:00 COCKTAIL PARTY with Dorese Bell
5:20 NEWS BREAK from Associated Press wires
6:00 DINNER IN MANHATTAN
7:00 FRONT ROW CENTER "The Littlest Revue" (Ep)
7:20 NEWS BREAK from Associated Press wires

8:00 SERENADE IN HI-FI
9:00 ACCENT ON SOUND, with Skip Weshner. "Request Night"
10:00 SYMPHONY IN HI-FI Mendelssohn: A Midsummer Night's Dream, Phil. Promenade Orch., Sir Adrian Boult cond. (W); Bizet: Carmen—Suite for Orchestra, St. Louis Sym. Orch., Vladimir Golschmann cond. (Ca)
11:00 REVERIE for the quiet hour till midnight
11:20 NEWS BREAK from Associated Press Wires

SATURDAY, SEPTEMBER 29

8:00 BREAKFAST IN MANHATTAN
8:20 NEWS BREAK from Associated Press wires
9:00 SERENADE IN HI-FI
10:20 NEWS BREAK from Associated Press wires
11:00 FRONT ROW CENTER

12:00 LUNCHEON IN MANHATTAN
12:20 NEWS BREAK from Associated Press wires
1:00 PROMENADE CONCERT
2:00 JAZZ IN HI-FI with Max Cole
3:00 MUSIC FOR DAYDREAMING
3:20 NEWS BREAK from Associated Press wires
4:00 TIN PAN ALLEY
5:00 COCKTAIL PARTY

5:20 NEWS BREAK from Associated Press wires
6:00 DINNER IN MANHATTAN
7:00 FRONT ROW CENTER "Carmen Jones" film version, Pearl Bailey (V)
8:00 SERENADE IN HI-FI
9:00 DANCE PARTY 3 hours of uninterrupted music for dancing
11:20 NEWS BREAK from Associated Press wires

SUNDAY, SEPTEMBER 30

8:00 BREAKFAST IN MANHATTAN
8:20 NEWS BREAK from Associated Press wires
9:00 RECORDS FROM ABROAD with Ira Hirschmann. MUSIC FROM HUNGARY: Music by Franz Liszt for Organ: Prelude and Fugue on BACH; Variations on "Weinen, Klagen Sorgen, Sagen"; Fantasie and Fugue; Jean Costa at the Grand Organ of St. Vincent de Paul
10:00 MUSIC ON A SUNDAY MORNING
10:20 NEWS BREAK from Associated Press wires
10:30 ADVENTURES IN FOLK MUSIC French

Traditional Songs
11:00 PARIS STAR TIME produced by the French Broadcasting System featuring Eric Amado, The Paris Four and Annie Cordy
11:30 FIESTA a program of gay holiday music
12:00 LUNCHEON IN MANHATTAN
12:20 NEWS BREAK from Associated Press wires
1:00 PROMENADE CONCERT Flotow: "Martha," Tagliavini and Orch. and Chorus of Radiotelevisione Italiana, Turin, Francesco Molinari Pradelli cond. (Cetra)
2:00 HI-FI VARIETY SHOW
3:00 MUSIC FOR DAYDREAMING

3:20 NEWS BREAK from Associated Press wires
4:00 TIN PAN ALLEY
5:00 EVENSONG
7:00 SUPPER CLUB music for entertaining
7:20 NEWS BREAK from Associated Press wires
8:00 SERENADE IN HI-FI
10:00 SYMPHONY IN HI-FI Berlioz: Waverley—Overture, Royal Phil. Orch., Sir Thomas Beecham cond. (C); Debussy: La Mer; Ravel: Mother Goose, L'Orchestre de la Suisse Romande, Ernest Ansermet cond. (L)
11:00 REVERIE for the quiet hour till midnight
11:20 NEWS BREAK from Associated Press wires

MONDAY, OCTOBER 1

8:00 BREAKFAST IN MANHATTAN
8:20 NEWS BREAK from Associated Press wires
9:00 SERENADE IN HI-FI
10:20 NEWS BREAK from Associated Press wires
11:00 FRONT ROW CENTER
12:00 LUNCHEON IN MANHATTAN
12:20 NEWS BREAK from Associated Press wires

1:00 PROMENADE CONCERT
2:00 HI-FI VARIETY SHOW
3:00 MUSIC FOR DAYDREAMING
3:20 NEWS BREAK from Associated Press wires
4:00 TIN PAN ALLEY
5:00 COCKTAIL PARTY with Dorese Bell
5:20 NEWS BREAK from Associated Press wires
6:00 DINNER IN MANHATTAN
7:00 FRONT ROW CENTER "High Tor", Bing

Crosby and Julie Andrews (D)
7:20 NEWS BREAK from Associated Press wires
8:00 SERENADE IN HI-FI
9:00 ACCENT ON SOUND, with Skip Weshner. "Anything Goes Night"
10:00 SYMPHONY IN HI-FI New Recordings you will probably hear for the first time
11:00 REVERIE for the quiet hour till midnight
11:20 NEWS BREAK from Associated Press wires

TUESDAY, OCTOBER 2

8:00 BREAKFAST IN MANHATTAN
 8:20 NEWS BREAK from Associated Press wires
 9:00 SERENADE IN HI-FI
 10:20 NEWS BREAK from Associated Press wires
 11:00 FRONT ROW CENTER "By the Beautiful Sea," Shirley Booth (Ca)
 12:00 LUNCHEON IN MANHATTAN
 12:20 NEWS BREAK from Associated Press wires

1:00 PROMENADE CONCERT
 2:00 HI-FI VARIETY SHOW
 3:00 MUSIC FOR DAYDREAMING
 3:20 NEWS BREAK from Associated Press wires
 4:00 TIN PAN ALLEY
 5:00 COCKTAIL PARTY with Dorese Bell
 5:20 NEWS BREAK from Associated Press wires
 6:00 DINNER IN MANHATTAN
 7:00 FRONT ROW CENTER
 7:20 NEWS BREAK from Associated Press wires

8:00 SERENADE IN HI-FI
 9:00 ACCENT ON SOUND, with Skip Weshner. "Audiophile Night"
 10:00 SYMPHONY IN HI-FI Prokofieff: Symphony No. 1 (Classical); Symphony No. 7, State Radio Orch. of U.S.S.R., Samuel Samosud, A. Stasevich conds. (K); Dukas: Sorcerer's Apprentice, Boston Pops Orch., Arthur Fiedler cond. (V)
 11:00 REVERIE for the quiet hour till midnight
 11:20 NEWS BREAK from Associated Press wires

WEDNESDAY, OCTOBER 3

8:00 BREAKFAST IN MANHATTAN
 8:20 NEWS BREAK from Associated Press wires
 9:00 SERENADE IN HI-FI
 10:20 NEWS BREAK from Associated Press wires
 11:00 FRONT ROW CENTER
 12:00 LUNCHEON IN MANHATTAN
 12:20 NEWS BREAK from Associated Press wires
 1:00 PROMENADE CONCERT

2:00 HI-FI VARIETY SHOW
 3:00 MUSIC FOR DAYDREAMING
 3:20 NEWS BREAK from Associated Press wires
 4:00 TIN PAN ALLEY
 5:00 COCKTAIL PARTY with Dorese Bell
 5:20 NEWS BREAK from Associated Press wires
 6:00 DINNER IN MANHATTAN
 7:00 FRONT ROW CENTER "Damn Yankees" (V)
 7:20 NEWS BREAK from Associated Press wires
 8:00 SERENADE IN HI-FI

9:00 ACCENT ON SOUND, with Skip Weshner. "The Westminster Laboratory Series"
 10:00 SYMPHONY IN HI-FI Delius: Paris (The Song of a Great City), Royal Phil. Orch., Sir Thomas Beecham cond. (C); Debussy: Petite Suite, Concert Arts Orch., Felix Slatkin cond. (Ca); Gershwin: Porgy and Bess, A Symphonic Picture, The Phil. Sym. Orch. of N. Y., Andre Kostelanetz cond. (C)
 11:00 REVERIE for the quiet hour till midnight
 11:20 NEWS BREAK from Associated Press wires

THURSDAY, OCTOBER 4

8:00 BREAKFAST IN MANHATTAN
 8:20 NEWS BREAK from Associated Press wires
 9:00 SERENADE IN HI-FI
 10:20 NEWS BREAK from Associated Press wires
 11:00 FRONT ROW CENTER
 12:00 LUNCHEON IN MANHATTAN
 12:20 NEWS BREAK from Associated Press wires

1:00 PROMENADE CONCERT
 2:00 HI-FI VARIETY SHOW
 3:00 MUSIC FOR DAYDREAMING
 3:20 NEWS BREAK from Associated Press wires
 4:00 TIN PAN ALLEY
 5:00 COCKTAIL PARTY with Dorese Bell
 5:20 NEWS BREAK from Associated Press wires
 6:00 DINNER IN MANHATTAN
 7:00 FRONT ROW CENTER Command Performance, selections from listeners' requests

7:20 NEWS BREAK from Associated Press wires
 8:00 SERENADE IN HI-FI
 9:00 ACCENT ON SOUND, with Skip Weshner. "The Human Voice"
 10:00 SYMPHONY IN HI-FI Schubert: Symphony No. 6; Grieg: Overture, "In Autumn", Old Norwegian Romance with Variations, Royal Phil. Orch., Sir Thomas Beecham cond. (A)
 11:00 REVERIE for the quiet hour till midnight
 11:20 NEWS BREAK from Associated Press wires

FRIDAY, OCTOBER 5

8:00 BREAKFAST IN MANHATTAN
 8:20 NEWS BREAK from Associated Press wires
 9:00 SERENADE IN HI-FI
 10:20 NEWS BREAK from Associated Press wires
 11:00 FRONT ROW CENTER
 12:00 LUNCHEON IN MANHATTAN
 12:20 NEWS BREAK from Associated Press wires

1:00 PROMENADE CONCERT
 2:00 HI-FI VARIETY SHOW
 3:00 MUSIC FOR DAYDREAMING
 3:20 NEWS BREAK from Associated Press wires
 4:00 TIN PAN ALLEY
 5:00 COCKTAIL PARTY with Dorese Bell
 5:20 NEWS BREAK from Associated Press wires
 6:00 DINNER IN MANHATTAN
 7:00 FRONT ROW CENTER "Oklahoma!" sound track, Gordon MacRae, Shirley Jones (Ca)

7:20 NEWS BREAK from Associated Press wires
 8:00 SERENADE IN HI-FI
 9:00 ACCENT ON SOUND, with Skip Weshner. "Request Night"
 10:00 SYMPHONY IN HI-FI Puccini: Madame Butterfly Highlights, Petrella soprano, Tagliavini tenor, Sym. Orch. of Radiotelevisione Italiana, Turin and Cetra Chorus, Angelo Questa cond. (Cetra)
 11:00 REVERIE for the quiet hour till midnight
 11:20 NEWS BREAK from Associated Press wires

SATURDAY, OCTOBER 6

8:00 BREAKFAST IN MANHATTAN
 8:20 NEWS BREAK from Associated Press wires
 9:00 SERENADE IN HI-FI
 10:20 NEWS BREAK from Associated Press wires
 11:00 FRONT ROW CENTER
 12:00 LUNCHEON IN MANHATTAN
 12:20 NEWS BREAK from Associated Press wires

1:00 PROMENADE CONCERT
 2:00 JAZZ IN HI-FI with Max Cole
 3:00 MUSIC FOR DAYDREAMING
 3:20 NEWS BREAK from Associated Press wires
 4:00 TIN PAN ALLEY
 5:00 COCKTAIL PARTY
 5:20 NEWS BREAK from Associated Press wires
 6:00 DINNER IN MANHATTAN

7:00 FRONT ROW CENTER Film Scores: "The Man With The Golden Arm", "Picnic", "The Robe", "Spellbound"
 7:20 NEWS BREAK from Associated Press wires
 8:00 SERENADE IN HI-FI
 9:00 DANCE PARTY three hours of uninterrupted music for dancing
 11:20 NEWS BREAK from Associated Press wires

SUNDAY, OCTOBER 7

8:00 BREAKFAST IN MANHATTAN
 8:20 NEWS BREAK from Associated Press wires
 9:00 RECORDS from ABROAD by Ira Hirschmann. CHAMBER MUSIC FROM FRANCE: Gabriel Faure: Cello Sonata Op. 117; First Quartet for Piano, Viola, Violin, and Cello, Tessier violin, Ladhuie, viola, Albin Cello, Helffer piano
 10:00 MUSIC ON A SUNDAY MORNING
 10:20 NEWS BREAK from Associated Press wires

10:30 ADVENTURES IN FOLK MUSIC Tiger on the Keys, Stephen Kovacs
 11:00 PARIS STAR TIME produced by the French Broadcasting System featuring Eric Amado, The Paris Four and Annie Cordy
 11:30 FIESTA a program of gay holiday music
 12:00 LUNCHEON IN MANHATTAN
 12:20 NEWS BREAK from Associated Press wires
 1:00 PROMENADE CONCERT Donizetti: Highlights from "La Favorita", Garofalo, Formichini, and Borgonovo, Glauco Curiel cond. (A)
 2:00 HI-FI VARIETY SHOW

3:00 MUSIC FOR DAYDREAMING
 3:20 NEWS BREAK from Associated Press wires
 4:00 TIN PAN ALLEY
 5:00 EVENSONG
 7:00 SUPPER CLUB music for entertaining
 7:20 NEWS BREAK from Associated Press wires
 8:00 SERENADE IN HI-FI
 10:00 SYMPHONY IN HI-FI Faure: Requiem, Angelici and Noguera, soloists, Les Chanteurs de Saint-Eustache and Orch., Andre Cluytens cond. (A)
 11:00 REVERIE for the quiet hour till midnight
 11:20 NEWS BREAK from Associated Press wires

MONDAY, OCTOBER 8

8:00 BREAKFAST IN MANHATTAN
 8:20 NEWS BREAK from Associated Press wires
 9:00 SERENADE IN HI-FI
 10:20 NEWS BREAK from Associated Press wires
 11:00 FRONT ROW CENTER
 12:00 LUNCHEON IN MANHATTAN
 12:20 NEWS BREAK from Associated Press wires
 1:00 PROMENADE CONCERT

2:00 HI-FI VARIETY SHOW
 3:00 MUSIC FOR DAYDREAMING
 3:20 NEWS BREAK from Associated Press wires
 4:00 TIN PAN ALLEY
 5:00 COCKTAIL PARTY with Dorese Bell
 5:20 NEWS BREAK from Associated Press wires
 6:00 DINNER IN MANHATTAN
 7:00 FRONT ROW CENTER "South Pacific", Mary Martin, Ezio Pinza (C)
 7:20 NEWS BREAK from Associated Press wires

8:00 SERENADE IN HI-FI
 9:00 ACCENT ON SOUND, with Skip Weshner. "Anything Goes Night"
 10:00 SYMPHONY IN HI-FI Tchaikovsky: Violin Concerto, Francescatti violin, Phil. Sym. Orch. of N. Y., Dimitri Mitropoulos cond. (C); Schubert: Rosamunde—Overture and Ballet, Rochester Phil. Orch., Erich Leinsdorf cond. (C)
 11:00 REVERIE for the quiet hour till midnight
 11:20 NEWS BREAK from Associated Press wires

TUESDAY, OCTOBER 9

8:00 BREAKFAST IN MANHATTAN
 8:20 NEWS BREAK from Associated Press wires
 9:00 SERENADE IN HI-FI
 10:20 NEWS BREAK from Associated Press wires
 11:00 FRONT ROW CENTER
 12:00 LUNCHEON IN MANHATTAN
 12:20 NEWS BREAK from Associated Press wires

1:00 PROMENADE CONCERT
 2:00 HI-FI VARIETY SHOW
 3:00 MUSIC FOR DAYDREAMING
 3:20 NEWS BREAK from Associated Press wires
 4:00 TIN PAN ALLEY
 5:00 COCKTAIL PARTY with Dorese Bell
 5:20 NEWS BREAK from Associated Press wires
 6:00 DINNER IN MANHATTAN
 7:00 FRONT ROW CENTER "Kismet", Alfred Drake, Doretta Morrow (C)

7:20 NEWS BREAK from Associated Press wires
 8:00 SERENADE IN HI-FI
 9:00 ACCENT ON SOUND, with Skip Weshner. "Audiophile Night"
 10:00 SYMPHONY IN HI-FI Brahms: Symphony No. 1, New Orch. Soc. of Boston, Willis Page cond. (Co); Brahms: Tragic Overture, Minn. Sym. Orch., Antal Dorati cond. (M)
 11:00 REVERIE for the quiet hour till midnight
 11:20 NEWS BREAK from Associated Press wires

WEDNESDAY, OCTOBER 10

8:00 BREAKFAST IN MANHATTAN
 8:20 NEWS BREAK from Associated Press wires
 9:00 SERENADE IN HI-FI
 10:20 NEWS BREAK from Associated Press wires
 11:00 FRONT ROW CENTER
 12:00 LUNCHEON IN MANHATTAN
 12:20 NEWS BREAK from Associated Press wires
 1:00 PROMENADE CONCERT

2:00 HI-FI VARIETY SHOW
 3:00 MUSIC FOR DAYDREAMING
 3:20 NEWS BREAK from Associated Press wires
 4:00 TIN PAN ALLEY
 5:00 COCKTAIL PARTY with Dorese Bell
 5:20 NEWS BREAK from Associated Press wires
 6:00 DINNER IN MANHATTAN
 7:00 FRONT ROW CENTER "My Fair Lady", Rex Harrison, Julie Andrews (C)

7:20 NEWS BREAK from Associated Press wires
 8:00 SERENADE IN HI-FI
 9:00 ACCENT ON SOUND, with Skip Weshner. "The Westminster Laboratory Series"
 10:00 SYMPHONY IN HI-FI Hi-Fi Music Critic's Choice, top-rated records reviewed by critics in Hi-Fi Music Magazine.
 11:00 REVERIE for the quiet hour till midnight
 11:20 NEWS BREAK from Associated Press wires

THURSDAY, OCTOBER 11

8:00 BREAKFAST IN MANHATTAN
 8:20 NEWS BREAK from Associated Press wires
 9:00 SERENADE IN HI-FI
 10:20 NEWS BREAK from Associated Press wires
 11:00 FRONT ROW CENTER
 12:00 LUNCHEON IN MANHATTAN
 12:20 NEWS BREAK from Associated Press wires
 1:00 PROMENADE CONCERT
 2:00 HI-FI VARIETY SHOW

3:00 MUSIC FOR DAYDREAMING
 3:20 NEWS BREAK from Associated Press wires
 4:00 TIN PAN ALLEY
 5:00 COCKTAIL PARTY with Dorese Bell
 5:20 NEWS BREAK from Associated Press wires
 6:00 DINNER IN MANHATTAN
 7:00 FRONT ROW CENTER "Anything Goes" film score, Bing Crosby (D)
 7:20 NEWS BREAK from Associated Press wires
 8:00 SERENADE IN HI-FI

9:00 ACCENT ON SOUND, with Skip Weshner. "The Human Voice"
 10:00 SYMPHONY IN HI-FI Vienna Nights: Johann Strauss, Jr.: Die Fledermaus Overture; Richard Strauss; Der Rosenkavalier—Waltzes, Phil. Sym. Orch. of N. Y., Andre Kostelanetz cond. (C); Richard Strauss: Till Eulenspiegel's Merry Pranks, Pittsburgh Sym. Orch., William Steinberg cond. (Ca)
 11:00 REVERIE for the quiet hour till midnight
 11:20 NEWS BREAK from Associated Press wires

FRIDAY, OCTOBER 12

8:00 BREAKFAST IN MANHATTAN
 8:20 NEWS BREAK from Associated Press wires
 9:00 SERENADE IN HI-FI
 10:20 NEWS BREAK from Associated Press wires
 11:00 FRONT ROW CENTER
 12:00 LUNCHEON IN MANHATTAN
 12:20 NEWS BREAK from Associated Press wires

1:00 PROMENADE CONCERT
 2:00 HI-FI VARIETY SHOW
 3:00 MUSIC FOR DAYDREAMING
 3:20 NEWS BREAK from Associated Press wires
 4:00 TIN PAN ALLEY
 5:00 COCKTAIL PARTY with Dorese Bell
 5:20 NEWS BREAK from Associated Press wires
 6:00 DINNER IN MANHATTAN
 7:00 FRONT ROW CENTER "Miss Liberty" (C)

7:20 NEWS BREAK from Associated Press wires
 8:00 SERENADE IN HI-FI
 9:00 ACCENT ON SOUND, with Skip Weshner. "Request Night"
 10:00 SYMPHONY IN HI-FI Dvořák: Symphony No. 5 (From the New World), Cleveland Orch., George Szell cond. (C)
 11:00 REVERIE for the quiet hour till midnight
 11:20 NEWS BREAK from Associated Press wires

SATURDAY, OCTOBER 13

8:00 BREAKFAST IN MANHATTAN
 8:20 NEWS BREAK from Associated Press wires
 9:00 SERENADE IN HI-FI
 10:20 NEWS BREAK from Associated Press wires
 11:00 FRONT ROW CENTER
 12:00 LUNCHEON IN MANHATTAN

12:20 NEWS BREAK from Associated Press wires
 1:00 PROMENADE CONCERT
 2:00 JAZZ IN HI-FI with Max Cole
 3:00 MUSIC FOR DAYDREAMING
 3:20 NEWS BREAK from Associated Press wires
 4:00 TIN PAN ALLEY
 5:00 COCKTAIL PARTY
 5:20 NEWS BREAK from Associated Press wires

6:00 DINNER IN MANHATTAN
 7:00 FRONT ROW CENTER Command Performance, with selections from listeners' requests
 7:20 NEWS BREAK from Associated Press wires
 8:00 SERENADE IN HI-FI
 9:00 DANCE PARTY three hours of uninterrupted music for dancing
 11:20 NEWS BREAK from Associated Press wires

SUNDAY, OCTOBER 14

8:00 BREAKFAST IN MANHATTAN
 8:20 NEWS BREAK from Associated Press wires
 9:00 RECORDS FROM ABROAD with Ira Hirschmann. Music by Mozart: March in D Major, K. 290; Divertimento No. 7, K. 205; Symphony in G Major, K. 74; Symphony in C Major, K. 96, Orchestra of the Mozart Academy Society of Salzburg, Bernhard Paumgartner cond.
 10:00 MUSIC ON A SUNDAY MORNING
 10:20 NEWS BREAK from Associated Press wires

10:30 ADVENTURES IN FOLK MUSIC The Story of John Henry with Josh White
 11:00 PARIS STAR TIME produced by the French Broadcasting System featuring Eric Amado, The Paris Four, Annie Cordy
 11:30 FIESTA a program of gay holiday music
 12:00 LUNCHEON IN MANHATTAN
 12:20 NEWS BREAK from Associated Press wires
 1:00 PROMENADE CONCERT Lehar: "The Merry Widow", Schwarzkopf, Kunz and Gedda. Philharmonia Orch. and Chorus, Otto Ackermann cond. (A)

2:00 HI-FI VARIETY SHOW
 3:00 MUSIC FOR DAYDREAMING
 3:20 NEWS BREAK from Associated Press wires
 4:00 TIN PAN ALLEY
 5:00 EVENSONG
 7:00 SUPPER CLUB music for entertaining
 7:20 NEWS BREAK from Associated Press wires
 8:00 SERENADE IN HI-FI
 10:00 SYMPHONY IN HI-FI Recital of songs by Schubert, Brahms, Mussorgsky, Bartok, Wolf, and Richard Strauss, Irmgard Seefried soprano (D)
 11:00 REVERIE for the quiet hour till midnight
 11:20 NEWS BREAK from Associated Press wires

MONDAY, OCTOBER 15

8:00 BREAKFAST IN MANHATTAN
 8:20 NEWS BREAK from Associated Press wires
 9:00 SERENADE IN HI-FI
 10:20 NEWS BREAK from Associated Press wires
 11:00 FRONT ROW CENTER
 12:00 LUNCHEON IN MANHATTAN
 12:20 NEWS BREAK from Associated Press wires
 1:00 PROMENADE CONCERT

2:00 HI-FI VARIETY SHOW
 3:00 MUSIC FOR DAYDREAMING
 3:20 NEWS BREAK from Associated Press wires
 4:00 TIN PAN ALLEY
 5:00 COCKTAIL PARTY with Dorese Bell
 5:20 NEWS BREAK from Associated Press wires
 6:00 DINNER IN MANHATTAN
 7:00 FRONT ROW CENTER "Pipe Dream" (V)
 7:20 NEWS BREAK from Associated Press wires

8:00 SERENADE IN HI-FI
 9:00 ACCENT ON SOUND, with Skip Weshner. "Anything Goes Night"
 10:00 SYMPHONY IN HI-FI Beethoven: Concerto No. 5 (Emperor), Wilhelm Kempff piano, Berlin Phil. Orch., Paul van Kempen cond. (D); Kodaly: Dances of Galanta, Bamberg Sym., Jonel Perlea, cond. (Vx)
 11:00 REVERIE for the quiet hour till midnight
 11:20 NEWS BREAK from Associated Press wires

TUESDAY, OCTOBER 16

8:00 BREAKFAST IN MANHATTAN
 8:20 NEWS BREAK from Associated Press wires
 9:00 SERENADE IN HI-FI
 10:20 NEWS BREAK from Associated Press wires
 11:00 FRONT ROW CENTER
 12:00 LUNCHEON IN MANHATTAN
 12:20 NEWS BREAK from Associated Press wires

1:00 PROMENADE CONCERT
 2:00 HI-FI VARIETY SHOW
 3:00 MUSIC FOR DAYDREAMING
 3:20 NEWS BREAK from Associated Press wires
 4:00 TIN PAN ALLEY
 5:00 COCKTAIL PARTY with Dorese Bell
 5:20 NEWS BREAK from Associated Press wires
 6:00 DINNER IN MANHATTAN
 7:00 FRONT ROW CENTER Songs from "Babes

In Arms" and "Jumbo" (V)
 7:20 NEWS BREAK from Associated Press wires
 8:00 SERENADE IN HI-FI
 9:00 ACCENT ON SOUND, with Skip Weshner. "Audiphile Night"
 10:00 SYMPHONY IN HI-FI Verdi: Scenes from "La Traviata" Maria Callas soprano (Ce)
 11:00 REVERIE for the quiet hour till midnight
 11:20 NEWS BREAK from Associated Press wires

WEDNESDAY, OCTOBER 17

8:00 BREAKFAST IN MANHATTAN
 8:20 NEWS BREAK from Associated Press wires
 9:00 SERENADE IN HI-FI
 10:20 NEWS BREAK from Associated Press wires
 11:00 FRONT ROW CENTER
 12:00 LUNCHEON IN MANHATTAN
 12:20 NEWS BREAK from Associated Press wires
 1:00 PROMENADE CONCERT

2:00 HI-FI VARIETY SHOW
 3:00 MUSIC FOR DAYDREAMING
 3:20 NEWS BREAK from Associated Press wires
 4:00 TIN PAN ALLEY
 5:00 COCKTAIL PARTY with Dorese Bell
 5:20 NEWS BREAK from Associated Press wires
 6:00 DINNER IN MANHATTAN
 7:00 FRONT ROW CENTER Great moments from Gershwin shows
 7:20 NEWS BREAK from Associated Press wires

8:00 SERENADE IN HI-FI
 9:00 ACCENT ON SOUND, with Skip Weshner. "The Westminster Laboratory Series"
 10:00 SYMPHONY IN HI-FI Rachmaninoff: Symphony No. 2, Pitt. Sym. Orch., William Steinberg cond. (Ca); Barber: "The School for Scandal" Overture, Eastman-Rochester Sym. Orch., Howard Hanson cond. (M)
 11:00 REVERIE for the quiet hour till midnight
 11:20 NEWS BREAK from Associated Press wires

THURSDAY, OCTOBER 18

8:00 BREAKFAST IN MANHATTAN
 8:20 NEWS BREAK from Associated Press wires
 9:00 SERENADE IN HI-FI
 10:20 NEWS BREAK from Associated Press wires
 11:00 FRONT ROW CENTER
 12:00 LUNCHEON IN MANHATTAN
 12:20 NEWS BREAK from Associated Press wires
 1:00 PROMENADE CONCERT

2:00 HI-FI VARIETY SHOW
 3:00 MUSIC FOR DAYDREAMING
 3:20 NEWS BREAK from Associated Press wires
 4:00 TIN PAN ALLEY
 5:00 COCKTAIL PARTY with Dorese Bell
 5:20 NEWS BREAK from Associated Press wires
 6:00 DINNER IN MANHATTAN
 7:00 FRONT ROW CENTER "The Most Happy Fella" (C)
 7:20 NEWS BREAK from Associated Press wires

8:00 SERENADE IN HI-FI
 9:00 ACCENT ON SOUND, with Skip Weshner. "The Human Voice"
 10:00 SYMPHONY IN HI-FI Falla: Nights in the Gardens of Spain, New Sym. Orch. of Lon., Enrique Jordá cond.; Ravel: Valses Nobles et Sentimentales, L'Orchestre de la Suisse Romande, Ernest Ansermet cond. (L)
 11:00 REVERIE for the quiet hour till midnight
 11:20 NEWS BREAK from Associated Press wires

FRIDAY, OCTOBER 19

8:00 BREAKFAST IN MANHATTAN
 8:20 NEWS BREAK from Associated Press wires
 9:00 SERENADE IN HI-FI
 10:20 NEWS BREAK from Associated Press wires
 11:00 FRONT ROW CENTER
 12:00 LUNCHEON IN MANHATTAN
 12:20 NEWS BREAK from Associated Press wires
 1:00 PROMENADE CONCERT
 2:00 HI-FI VARIETY SHOW

3:00 MUSIC FOR DAYDREAMING
 3:20 NEWS BREAK from Associated Press wires
 4:00 TIN PAN ALLEY
 5:00 COCKTAIL PARTY with Dorese Bell
 5:20 NEWS BREAK from Associated Press wires
 6:00 DINNER IN MANHATTAN
 7:00 FRONT ROW CENTER "The Red Mill" and "Naughty Marietta", Gordon MacRae, Marguerite Piazza, and Lucille Norman (Ca)
 7:20 NEWS BREAK from Associated Press wires

8:00 SERENADE IN HI-FI
 9:00 ACCENT ON SOUND, with Skip Weshner. "Request Night"
 10:00 SYMPHONY IN HI-FI Sibelius: Violin Concerto, Camilla Wicks violin; The Swan of Tuonela; The Return of Lemminkainen, Sym. Orch. of Radio-Stockholm, Sixten Ehrling cond.; Finlandia, Hollywood Bowl Sym. Orch., Carmen Dragon cond. (Ca)
 11:00 REVERIE for the quiet hour till midnight
 11:20 NEWS BREAK from Associated Press wires

SATURDAY, OCTOBER 20

8:00 BREAKFAST IN MANHATTAN
 8:20 NEWS BREAK from Associated Press wires
 9:00 SERENADE IN HI-FI
 10:20 NEWS BREAK from Associated Press wires
 11:00 FRONT ROW CENTER
 12:00 LUNCHEON IN MANHATTAN

12:20 NEWS BREAK from Associated Press wires
 1:00 PROMENADE CONCERT
 2:00 JAZZ in HI-FI with Max Cole
 3:00 MUSIC FOR DAYDREAMING
 3:20 NEWS BREAK from Associated Press wires
 4:00 TIN PAN ALLEY
 5:00 COCKTAIL PARTY
 5:20 NEWS BREAK from Associated Press wires

6:00 DINNER IN MANHATTAN
 7:00 FRONT ROW CENTER "Memories of the Vienna Theater", Hilda Gueden (L)
 7:20 NEWS BREAK from Associated Press wires
 8:00 SERENADE IN HI-FI
 9:00 DANCE PARTY three hours of uninterrupted music for dancing
 11:20 NEWS BREAK from Associated Press wires

SUNDAY, OCTOBER 21

8:00 BREAKFAST IN MANHATTAN
 8:20 NEWS BREAK from Associated Press wires
 9:00 RECORDS FROM ABROAD with Ira Hirschmann. Salute to the United Nations: Barockmusik: Torelli: Sonata for Strings in A Minor; d'Hervelois: Suite in D Minor for Viola Da Gamba and Strings; Telemann: Concerto in G Major for Viola and String Orchestra, Paul Doktor, Viola; Albinoni: Concerto in D Major for Strings; Fesch: Suite in D Major for Cello and Strings, Schwamberger Karl-Maria cello, Orch. of the Mozart Academy Society of Salzburg, Bernhard Paumgartner cond.

10:00 MUSIC ON A SUNDAY MORNING
 10:20 NEWS BREAK from Associated Press wires
 10:30 ADVENTURES IN FOLK MUSIC Songs of Montmartre
 11:00 PARIS STAR TIME produced by the French Broadcasting System featuring Eric Amado, The Paris Four and Annie Cordy
 11:30 FIESTA a program of gay holiday music
 12:00 LUNCHEON IN MANHATTAN
 12:20 NEWS BREAK from Associated Press wires
 1:00 PROMENADE CONCERT Scenes from "Manon Lescaut", "Madame Butterfly", "Turandot", "Adriana Lecouvreur" and "Mefistofele". Maria

Meneghini Callas, soprano, Philharmonia Orchestra, Tullio Serafin cond. (A)
 2:00 HI-FI VARIETY SHOW
 3:00 MUSIC FOR DAYDREAMING
 3:20 NEWS BREAK from Associated Press wires
 4:00 TIN PAN ALLEY
 5:00 EVENSONG
 7:00 SUPPER CLUB music for entertaining
 7:20 NEWS BREAK from Associated Press wires
 8:00 SERENADE IN HI-FI
 10:00 SYMPHONY IN HI-FI New Recordings you will probably hear for the first time
 11:00 REVERIE for the quiet hour till midnight
 11:20 NEWS BREAK from Associated Press wires

MONDAY, OCTOBER 22

8:00 BREAKFAST IN MANHATTAN
 8:20 NEWS BREAK from Associated Press wires
 9:00 SERENADE IN HI-FI
 10:20 NEWS BREAK from Associated Press wires
 11:00 FRONT ROW CENTER
 12:00 LUNCHEON IN MANHATTAN
 12:20 NEWS BREAK from Associated Press wires
 1:00 PROMENADE CONCERT
 2:00 HI-FI VARIETY SHOW

3:00 MUSIC FOR DAYDREAMING
 3:20 NEWS BREAK from Associated Press wires
 4:00 TIN PAN ALLEY
 5:00 COCKTAIL PARTY with Dorese Bell
 5:20 NEWS BREAK from Associated Press wires
 6:00 DINNER IN MANHATTAN
 7:00 FRONT ROW CENTER "High Society" sound track, Bing Crosby, Grace Kelly, and Frank Sinatra (Ca)
 7:20 NEWS BREAK from Associated Press wires

8:00 SERENADE IN HI-FI
 9:00 ACCENT ON SOUND, with Skip Weshner. "Anything Goes Night"
 10:00 SYMPHONY IN HI-FI Bartok: Music for Strings, Percussion and Celesta, Lon. Phil. Orch., Georg Solti cond. (L); Wagner: Tristan and Isolde—Prelude and Love-death, Det. Sym. Orch., Paul Paray cond. (M)
 11:00 REVERIE for the quiet hour till midnight
 11:20 NEWS BREAK from Associated Press wires

TUESDAY, OCTOBER 23

8:00 BREAKFAST IN MANHATTAN
 8:20 NEWS BREAK from Associated Press wires
 9:00 SERENADE IN HI-FI
 10:20 NEWS BREAK from Associated Press wires
 11:00 FRONT ROW CENTER
 12:00 LUNCHEON IN MANHATTAN
 12:20 NEWS BREAK from Associated Press wires
 1:00 PROMENADE CONCERT

2:00 HI-FI VARIETY SHOW
 3:00 MUSIC FOR DREAMING
 3:20 NEWS BREAK from Associated Press wires
 4:00 TIN PAN ALLEY
 5:00 COCKTAIL PARTY with Dorese Bell
 5:20 NEWS BREAK from Associated Press wires
 6:00 DINNER IN MANHATTAN
 7:00 FRONT ROW CENTER "Rio Rita" and "A Connecticut Yankee" (V)

8:00 SERENADE IN HI-FI
 9:00 ACCENT ON SOUND, with Skip Weshner. "Audiophile Night"
 10:00 SYMPHONY IN HI-FI Lalo: Symphonie Espagnole, David Oistrakh violin, Phil. Orch., Jean Martinon cond. (A); Elgar: Cockaigne Overture, Royal Phil. Orch., Sir Thomas Beecham cond. (C)
 11:00 REVERIE for the quiet hour till midnight
 11:20 NEWS BREAK from Associated Press wires

WEDNESDAY, OCTOBER 24

8:00 BREAKFAST IN MANHATTAN
 8:20 NEWS BREAK from Associated Press wires
 9:00 SERENADE IN HI-FI
 10:20 NEWS BREAK from Associated Press wires
 11:00 FRONT ROW CENTER
 12:00 LUNCHEON IN MANHATTAN
 12:20 NEWS BREAK from Associated Press wires

1:00 PROMENADE CONCERT
 2:00 HI-FI VARIETY SHOW
 3:00 MUSIC FOR DAYDREAMING
 3:20 NEWS BREAK from Associated Press wires
 4:00 TIN PAN ALLEY
 5:00 COCKTAIL PARTY with Dorese Bell
 5:20 NEWS BREAK from Associated Press wires
 6:00 DINNER IN MANHATTAN
 7:00 FRONT ROW CENTER Film Scores: "The Brave Ones", "A Streetcar Named Desire", "Wuther-

ing Heights", etc.
 7:20 NEWS BREAK from Associated Press wires
 8:00 SERENADE IN HI-FI
 9:00 ACCENT ON SOUND, with Skip Weshner. "The Westminster Laboratory Series"
 10:00 SYMPHONY IN HI-FI Hi-Fi Music Critics' Choice, top-rated records reviewed by critics in Hi-Fi Music Magazine
 11:00 REVERIE for the quiet hour till midnight
 11:20 NEWS BREAK from Associated Press wires

THURSDAY, OCTOBER 25

8:00 BREAKFAST IN MANHATTAN
 8:20 NEWS BREAK from Associated Press wires
 9:00 SERENADE IN HI-FI
 10:20 NEWS BREAK from Associated Press wires
 11:00 FRONT ROW CENTER
 12:00 LUNCHEON IN MANHATTAN
 12:20 NEWS BREAK from Associated Press wires

1:00 PROMENADE CONCERT
 2:00 HI-FI VARIETY SHOW
 3:00 MUSIC FOR DAYDREAMING
 3:20 NEWS BREAK from Associated Press wires
 4:00 TIN PAN ALLEY
 5:00 COCKTAIL PARTY with Dorese Bell
 5:20 NEWS BREAK from Associated Press wires
 6:00 DINNER IN MANHATTAN
 7:00 FRONT ROW CENTER Great Moments from Shows of Kurt Weill with Lotte Lenya (C)

7:20 NEWS BREAK from Associated Press wires
 8:00 SERENADE IN HI-FI
 9:00 ACCENT ON SOUND, with Skip Weshner. "The Human Voice"
 10:00 SYMPHONY IN HI-FI Schubert: Symphony No. 3, Berlin Phil. Orch., Igor Markevitch cond. (D); Brahms: Violin Concerto, Jascha Heifetz violin, Chicago Sym. Orch., Fritz Reiner cond. (V)
 11:00 REVERIE for the quiet hour till midnight
 11:20 NEWS BREAK from Associated Press wires

FRIDAY, OCTOBER 26

8:00 BREAKFAST IN MANHATTAN
 8:20 NEWS BREAK from Associated Press wires
 9:00 SERENADE IN HI-FI
 10:20 NEWS BREAK from Associated Press wires
 11:00 FRONT ROW CENTER
 12:00 LUNCHEON IN MANHATTAN
 12:20 NEWS BREAK from Associated Press wires
 1:00 PROMENADE CONCERT

2:00 HI-FI VARIETY SHOW
 3:00 MUSIC FOR DAYDREAMING
 3:20 NEWS BREAK from Associated Press wires
 4:00 TIN PAN ALLEY
 5:00 COCKTAIL PARTY with Dorese Bell
 5:20 NEWS BREAK from Associated Press wires
 6:00 DINNER IN MANHATTAN
 7:00 FRONT ROW CENTER Command Performance, with selections from listeners' requests
 7:20 NEWS BREAK from Associated Press wires

8:00 SERENADE IN HI-FI
 9:00 ACCENT ON SOUND with Skip Weshner "Request Night"
 10:00 SYMPHONY IN HI-FI Chabrier: España Rapsodie; Compositions of Sor, Andres Segovia guitar, (D); Ibert: Escapes (Ports of Call); Ravel: Rapsodie Espagnole, Det. Sym. Orch., Paul Paray cond. (M)
 11:00 REVERIE for the quiet hour till midnight
 11:20 NEWS BREAK from Associated Press wires

SATURDAY, OCTOBER 27

8:00 BREAKFAST IN MANHATTAN
 8:20 NEWS BREAK from Associated Press wires
 9:00 SERENADE IN HI-FI
 10:20 NEWS BREAK from Associated Press wires
 11:00 FRONT ROW CENTER
 12:00 LUNCHEON IN MANHATTAN

12:20 NEWS BREAK from Associated Press wires
 1:00 PROMENADE CONCERT
 2:00 JAZZ IN HI-FI with Max Cole
 3:00 MUSIC FOR DAYDREAMING
 3:20 NEWS BREAK from Associated Press wires
 4:00 TIN PAN ALLEY
 5:00 COCKTAIL PARTY
 5:20 NEWS BREAK from Associated Press wires

6:00 DINNER IN MANHATTAN
 7:00 FRONT ROW CENTER "A Tree Grows In Brooklyn," Shirley Booth and Johnny Johnston (C)
 7:20 NEWS BREAK from Associated Press wires
 8:00 SERENADE IN HI-FI
 9:00 DANCE PARTY three hours of uninterrupted music for dancing
 11:20 NEWS BREAK from Associated Press wires

SUNDAY, OCTOBER 28

8:00 BREAKFAST IN MANHATTAN
 8:20 NEWS BREAK from Associated Press wires
 9:00 RECORDS FROM ABROAD with Ira Hirschmann. Music from Germany: Bach; Partita in F Minor, for Organ, Gaston Litaize organ, on the Grand Or-

gan of Notre Dame at Versailles; Brahms: Symphony No 4, Cologne Sym. Orch. Gunter Wand cond.
 10:00 MUSIC ON A SUNDAY MORNING
 10:20 NEWS BREAK from Associated Press wires
 10:30 ADVENTURES IN FOLK MUSIC Love Songs of Many Lands
 11:00 PARIS STAR TIME produced by the French Broadcasting System featuring Henri Decker, Cath-

erine Maise and Georges Guetary, with Roger Roger and his Orchestra, Frank MacDonald M.C.
 11:30 FIESTA a program of gay holiday music
 12:00 LUNCHEON IN MANHATTAN
 12:20 NEWS BREAK from Associated Press wires
 1:00 PROMENADE CONCERT Verdi: "A Masked Ball", Tagliavini and Valdengo, Orch. and Chorus of Radiotelevisione Italiana, Turin, Angelo Questa

cond. (Cetra)	5:00 EVENSONG	No. 5, Boston Sym. Orch., Charles Munch cond. (V); Milhaud: Suite Française, Phil. Sym. of N. Y., Darius Milhaud cond. (C)
2:00 HI-FI VARIETY SHOW	7:00 SUPPER CLUB music for entertaining	11:00 REVERIE for the quiet hour till midnight
3:00 MUSIC FOR DAYDREAMING	7:20 NEWS BREAK from Associated Press wires	11:20 NEWS BREAK from Associated Press wires
3:20 NEWS BREAK from Associated Press wires	8:00 SERENADE IN HI-FI	
4:00 TIN PAN ALLEY	10:00 SYMPHONY IN HI-FI Honegger: Symphony	
MONDAY, OCTOBER 29		
8:00 BREAKFAST IN MANHATTAN	2:00 HI-FI VARIETY SHOW	8:00 SERENADE IN HI-FI
8:20 NEWS BREAK from Associated Press wires	3:00 MUSIC FOR DAYDREAMING	9:00 ACCENT ON SOUND, with Skip Weshner. "Anything Goes Night"
9:00 SERENADE IN HI-FI	3:20 NEWS BREAK from Associated Press wires	10:00 SYMPHONY IN HI-FI Giordano: Andrea Chenier Highlights, Renata Tebaldi soprano (Ce); Wagner: Liebestod from Tristan and Isolde; Ponicchielli: Suicidiot from La Gioconda, Maria Callas soprano (Ce)
10:20 NEWS BREAK from Associated Press wires	4:00 TIN PAN ALLEY	11:00 REVERIE for the quiet hour till midnight
11:00 FRONT ROW CENTER	5:00 COCKTAIL PARTY with Dorese Bell	11:20 NEWS BREAK from Associated Press wires
12:00 LUNCHEON IN MANHATTAN	5:20 NEWS BREAK from Associated Press wires	
12:20 NEWS BREAK from Associated Press wires	6:00 DINNER IN MANHATTAN	
1:00 PROMENADE CONCERT	7:00 FRONT ROW CENTER "Roberta", Jaan Roberts, Kay Ballard and Portia Nelson (C)	
	7:20 NEWS BREAK from Associated Press wires	
TUESDAY, OCTOBER 30		
8:00 BREAKFAST IN MANHATTAN	3:00 MUSIC FOR DREAMING	9:00 ACCENT ON SOUND, with Skip Weshner. "Audiophile Night"
8:20 NEWS BREAK from Associated Press wires	3:20 NEWS BREAK from Associated Press wires	10:00 SYMPHONY IN HI-FI Mozart: Symphony No. 40, K. 550, Phila. Orch., Eugene Ormandy cond. (C); Liszt: Hungarian Rhapsody No. 2, Leonard Pennario piano (Ca); Liszt: Symphonic Poem No. 6, "Mazeppa", L'Orchestre de la Societe Des Concerts du Conservatoire De Paris, Karl Münchinger cond. (L)
9:00 SERENADE IN HI-FI	4:00 TIN PAN ALLEY	11:00 REVERIE for the quiet hour till midnight
10:20 NEWS BREAK from Associated Press wires	5:00 COCKTAIL PARTY with Dorese Bell	11:20 NEWS BREAK from Associated Press wires
11:00 FRONT ROW CENTER	5:20 NEWS BREAK from Associated Press wires	
12:00 LUNCHEON IN MANHATTAN	6:00 DINNER IN MANHATTAN	
12:20 NEWS BREAK from Associated Press wires	7:00 FRONT ROW CENTER "New Faces of 1952" and "New Faces of 1956" (V)	
1:00 PROMENADE CONCERT	7:20 NEWS BREAK from Associated Press wires	
2:00 HI-FI VARIETY SHOW	8:00 SERENADE IN HI-FI	
WEDNESDAY, OCTOBER 31		
8:00 BREAKFAST IN MANHATTAN	2:00 HI-FI VARIETY SHOW	7:20 NEWS BREAK from Associated Press wires
8:20 NEWS BREAK from Associated Press wires	3:00 MUSIC FOR DAYDREAMING	8:00 SERENADE IN HI-FI
9:00 SERENADE IN HI-FI	3:20 NEWS BREAK from Associated Press wires	9:00 ACCENT ON SOUND, with Skip Weshner. "The Westminster Laboratory Series"
10:20 NEWS BREAK from Associated Press wires	4:00 TIN PAN ALLEY	10:00 SYMPHONY IN HI-FI Mussorgsky: Pictures at an Exhibition; Wagner: Siegfried Idyl, Berlin Phil. Orch., Igor Markevitch cond. (D)
11:00 FRONT ROW CENTER	5:00 COCKTAIL PARTY with Dorese Bell	11:00 REVERIE for the quiet hour till midnight
12:00 LUNCHEON IN MANHATTAN	5:20 NEWS BREAK from Associated Press wires	11:20 NEWS BREAK from Associated Press wires
12:20 NEWS BREAK from Associated Press wires	6:00 DINNER IN MANHATTAN	
1:00 PROMENADE CONCERT	7:00 FRONT ROW CENTER "The Bandwagon" and "Anything Goes", Mary Martin (C)	
THURSDAY, NOVEMBER 1		
8:00 BREAKFAST IN MANHATTAN	2:00 HI-FI VARIETY SHOW	8:00 SERENADE IN HI-FI
8:20 NEWS BREAK from Associated Press wires	3:00 MUSIC FOR DAYDREAMING	9:00 ACCENT ON SOUND, with Skip Weshner. "The Human Voice"
9:00 SERENADE IN HI-FI	3:20 NEWS BREAK from Associated Press wires	10:00 SYMPHONY IN HI-FI Eric Coates: Cinderella (A Fantasy), London Phil. Orch., Eric Coates cond. (C); Deems Taylor: Through the Looking Glass, Eastman-Rochester Sym. Orch., Howard Hanson cond. (M)
10:20 NEWS BREAK from Associated Press wires	4:00 TIN PAN ALLEY	11:00 REVERIE for the quiet hour till midnight
11:00 FRONT ROW CENTER	5:00 COCKTAIL PARTY with Dorese Bell	11:20 NEWS BREAK from Associated Press wires
12:00 LUNCHEON IN MANHATTAN	5:20 NEWS BREAK from Associated Press wires	
12:20 NEWS BREAK from Associated Press wires	6:00 DINNER IN MANHATTAN	
1:00 PROMENADE CONCERT	7:00 FRONT ROW CENTER "Plain and Fancy" (Ca)	
	7:20 NEWS BREAK from Associated Press wires	
FRIDAY, NOVEMBER 2		
8:00 BREAKFAST IN MANHATTAN	2:00 HI-FI VARIETY SHOW	7:20 NEWS BREAK from Associated Press wires
8:20 NEWS BREAK from Associated Press wires	3:00 MUSIC FOR DAYDREAMING	8:00 SERENADE IN HI-FI
9:00 SERENADE IN HI-FI	3:20 NEWS BREAK from Associated Press wires	9:00 ACCENT ON SOUND, with Skip Weshner. "Request Night"
10:20 NEWS BREAK from Associated Press wires	4:00 TIN PAN ALLEY	10:00 SYMPHONY IN HI-FI Haydn: Symphony No. 102 in B Flat, Music Appreciation Sym. Orch., Fritz Stiedry cond.; Brahms: Variations on a Theme by Haydn, Phil. Sym. of N. Y., Bruno Walter cond. (C)
11:00 FRONT ROW CENTER	5:00 COCKTAIL PARTY with Dorese Bell	11:00 REVERIE for the quiet hour till midnight
12:00 LUNCHEON IN MANHATTAN	5:20 NEWS BREAK from Associated Press wires	11:20 NEWS BREAK from Associated Press wires
12:20 NEWS BREAK from Associated Press wires	6:00 DINNER IN MANHATTAN	
1:00 PROMENADE CONCERT	7:00 FRONT ROW CENTER Command Performance, with selections from listeners' requests	
SATURDAY, NOVEMBER 3		
8:00 BREAKFAST IN MANHATTAN	12:20 NEWS BREAK from Associated Press wires	6:00 DINNER IN MANHATTAN
8:20 NEWS BREAK from Associated Press wires	1:00 PROMENADE CONCERT	7:00 FRONT ROW CENTER "Adventures of Marco Polo", Alfred Drake and Doretta Morrow (C)
9:00 SERENADE IN HI-FI	2:00 JAZZ IN HI-FI with Max Cole	7:20 NEWS BREAK from Associated Press wires
10:20 NEWS BREAK from Associated Press wires	3:00 MUSIC FOR DAYDREAMING	8:00 SERENADE IN HI-FI
11:00 FRONT ROW CENTER	3:20 NEWS BREAK from Associated Press wires	9:00 DANCE PARTY three hours of uninterrupted music for dancing
12:00 LUNCHEON IN MANHATTAN	4:00 TIN PAN ALLEY	11:20 NEWS BREAK from Associated Press wires
	5:00 COCKTAIL PARTY	
	5:20 NEWS BREAK from Associated Press wires	
SUNDAY, NOVEMBER 4		
8:00 BREAKFAST IN MANHATTAN	11:00 PARIS STAR TIME produced by the French Broadcasting System featuring Henri Decker, Catherine Maise, Georges Guetary, with Roger Roger and his Orchestra, Frank MacDonald M.C.	3:20 NEWS BREAK from Associated Press wires
8:20 NEWS BREAK from Associated Press wires	11:30 FIESTA a program of gay holiday music	4:00 TIN PAN ALLEY
9:00 RECORDS FROM ABROAD with Ira Hirschmann. Music from Austria: All-Mozart Program: Trio for Clarinet, Viola and Piano, K. 498; String Quartet in D Minor, K. 421, by Austrian artists	12:00 LUNCHEON IN MANHATTAN	5:00 EVENSONG
10:00 MUSIC ON A SUNDAY MORNING	12:20 NEWS BREAK from Associated Press wires	7:00 SUPPER CLUB music for entertaining
10:20 NEWS BREAK from Associated Press wires	1:00 PROMENADE CONCERT Wolf-Ferrari: "The Secret of Suzanne", Rizzieri soprano, Val-dengo baritone, and Orch. of Radiotelevisione Italiana, Turin, Angelo Questa cond. (Cetra)	7:20 NEWS BREAK from Associated Press wires
10:30 ADVENTURES IN FOLK MUSIC Surprise Final Program in this series	2:00 HI-FI VARIETY SHOW	8:00 SERENADE IN HI-FI
	3:00 MUSIC FOR DAYDREAMING	10:00 SYMPHONY IN HI-FI Balakirev: Tamar—Symphonic Poem, L'Orchestre de la Suisse Romande, Ernest Ansermet cond. (L); Ippolitoff-Ivanoff: Caucasian Sketches, Hollywood Bowl Sym. Orch., Felix Slatkin cond. (Ca)
	1:00 PROMENADE CONCERT	11:00 REVERIE for the quiet hour till midnight
	2:00 HI-FI VARIETY SHOW	11:20 NEWS BREAK from Associated Press wires
	3:00 MUSIC FOR DAYDREAMING	
	3:20 NEWS BREAK from Associated Press wires	
	4:00 TIN PAN ALLEY	
	5:00 COCKTAIL PARTY with Dorese Bell	
	5:20 NEWS BREAK from Associated Press wires	
	6:00 DINNER IN MANHATTAN	
	7:00 FRONT ROW CENTER "Heart! Heart!", Fred Waring and company (D)	
	7:20 NEWS BREAK from Associated Press wires	
	8:00 SERENADE IN HI-FI	
	10:00 SYMPHONY IN HI-FI Poulenc: Concerto for Organ, Strings and Tympani, Richard Ellsasser organ, Hamburg Phil. Orch., Arthur Winograd cond. (M-G-M); Colin McPhee: Tabuh-Tabuhan—Toccata for Orchestra, Eastman-Rochester Sym. Orch., Howard Hanson cond. (M)	
	11:00 REVERIE for the quiet hour till midnight	
	11:20 NEWS BREAK from Associated Press wires	
MONDAY, NOVEMBER 5		
8:00 BREAKFAST IN MANHATTAN	8:20 NEWS BREAK from Associated Press wires	11:00 FRONT ROW CENTER
8:20 NEWS BREAK from Associated Press wires	9:00 SERENADE IN HI-FI	12:00 LUNCHEON IN MANHATTAN
9:00 SERENADE IN HI-FI	10:20 NEWS BREAK from Associated Press wires	12:20 NEWS BREAK from Associated Press wires
10:20 NEWS BREAK from Associated Press wires	11:00 FRONT ROW CENTER	
11:00 FRONT ROW CENTER	12:00 LUNCHEON IN MANHATTAN	
12:00 LUNCHEON IN MANHATTAN	12:20 NEWS BREAK from Associated Press wires	
12:20 NEWS BREAK from Associated Press wires		
TUESDAY, NOVEMBER 6		
8:00 BREAKFAST IN MANHATTAN	8:20 NEWS BREAK from Associated Press wires	11:00 FRONT ROW CENTER
	9:00 SERENADE IN HI-FI	12:00 LUNCHEON IN MANHATTAN
	10:20 NEWS BREAK from Associated Press wires	12:20 NEWS BREAK from Associated Press wires

1:00 PROMENADE CONCERT
2:00 HI-FI VARIETY SHOW
3:00 MUSIC FOR DAYDREAMING
3:20 NEWS BREAK from Associated Press wires
4:00 TIN PAN ALLEY
5:00 COCKTAIL PARTY with Dorese Bell

5:20 NEWS BREAK from Associated Press wires
6:00 DINNER IN MANHATTAN
7:00 FRONT ROW CENTER "Of Thee I Sing",
Jack Carson (Ca)
7:20 NEWS BREAK from Associated Press wires
8:00 SERENADE IN HI-FI
9:00 ACCENT ON SOUND, with Skip Weshner.

"Audiophile Night"
10:00 SYMPHONY IN HI-FI Rachmaninoff: "The
Bells", Mascucci soprano, Anthony tenor, Malfatti
baritone, Santa Cecilia Chorus, Rome Sym. Orch.,
Jacques Rachmilovich cond. (M-G-M)
11:00 REVERIE for the quiet hour till midnight
11:20 NEWS BREAK from Associated Press wires

WEDNESDAY, NOVEMBER 7

8:00 BREAKFAST IN MANHATTAN
8:20 NEWS BREAK from Associated Press wires
9:00 SERENADE IN HI-FI
10:20 NEWS BREAK from Associated Press wires
11:00 FRONT ROW CENTER
12:00 LUNCHEON IN MANHATTAN
12:20 NEWS BREAK from Associated Press wires

1:00 PROMENADE CONCERT
2:00 HI-FI VARIETY SHOW
3:00 MUSIC FOR DAYDREAMING
3:20 NEWS BREAK from Associated Press wires
4:00 TIN PAN ALLEY
5:00 COCKTAIL PARTY with Dorese Bell
5:20 NEWS BREAK from Associated Press wires
6:00 DINNER IN MANHATTAN
7:00 FRONT ROW CENTER "The King and I"

sound track (Ca)
7:20 NEWS BREAK from Associated Press wires
8:00 SERENADE IN HI-FI
9:00 ACCENT ON SOUND, with Skip Weshner.
"The Westminster Laboratory Series"
10:00 SYMPHONY IN HI-FI New Recordings you
will probably hear for the first time
11:00 REVERIE for the quiet hour till midnight
11:20 NEWS BREAK from Associated Press wires

THURSDAY, NOVEMBER 8

8:00 BREAKFAST IN MANHATTAN
8:20 NEWS BREAK from Associated Press wires
9:00 SERENADE IN HI-FI
10:20 NEWS BREAK from Associated Press wires
11:00 FRONT ROW CENTER
12:00 LUNCHEON IN MANHATTAN
12:20 NEWS BREAK from Associated Press wires

1:00 PROMENADE CONCERT
2:00 HI-FI VARIETY SHOW
3:00 MUSIC FOR DAYDREAMING
3:20 NEWS BREAK from Associated Press wires
4:00 TIN PAN ALLEY
5:00 COCKTAIL PARTY with Dorese Bell
5:20 NEWS BREAK from Associated Press wires
6:00 DINNER IN MANHATTAN
7:00 FRONT ROW CENTER "Fanny," Pinza and
Slezak (V)

7:20 NEWS BREAK from Associated Press wires
8:00 SERENADE IN HI-FI
9:00 ACCENT ON SOUND, with Skip Weshner.
"The Human Voice"
10:00 SYMPHONY IN HI-FI Beethoven: Symphony
No. 5, Pitt. Sym. Orch., William Steinberg cond.
(Ca); Tchaikovsky Fantasy, Vienna Sym. Orch.,
Robert Stolz cond. (L)
11:00 REVERIE for the quiet hour till midnight
11:20 NEWS BREAK from Associated Press wires

FRIDAY, NOVEMBER 9

8:00 BREAKFAST IN MANHATTAN
8:20 NEWS BREAK from Associated Press wires
9:00 SERENADE IN HI-FI
10:20 NEWS BREAK from Associated Press wires
11:00 FRONT ROW CENTER
12:00 LUNCHEON IN MANHATTAN
12:20 NEWS BREAK from Associated Press wires

1:00 PROMENADE CONCERT
2:00 HI-FI VARIETY SHOW
3:00 MUSIC FOR DAYDREAMING
3:20 NEWS BREAK from Associated Press wires
4:00 TIN PAN ALLEY
5:00 COCKTAIL PARTY with Dorese Bell
5:20 NEWS BREAK from Associated Press wires
6:00 DINNER IN MANHATTAN
7:00 FRONT ROW CENTER "Gentlemen Prefer
Blondes", Carol Channing (C)

7:20 NEWS BREAK from Associated Press wires
8:00 SERENADE IN HI-FI
9:00 ACCENT ON SOUND, with Skip Weshner.
"Request Night"
10:00 SYMPHONY IN HI-FI Eric Coates: Four
Centuries Suite, New Sym. Orch., Eric Coates cond.;
Delius: "In A Summer Garden", "Summer Night on
the River", Lon. Sym. Orch., Anthony Collins cond. (L)
11:00 REVERIE for the quiet hour till midnight
11:20 NEWS BREAK from Associated Press wires

SATURDAY, NOVEMBER 10

8:00 BREAKFAST IN MANHATTAN
8:20 NEWS BREAK from Associated Press wires
9:00 SERENADE IN HI-FI
10:20 NEWS BREAK from Associated Press wires
11:00 FRONT ROW CENTER
12:00 LUNCHEON IN MANHATTAN

12:20 NEWS BREAK from Associated Press wires
1:00 PROMENADE CONCERT
2:00 JAZZ IN HI-FI with Max Cole
3:00 MUSIC FOR DAYDREAMING
3:20 NEWS BREAK from Associated Press wires
4:00 TIN PAN ALLEY
5:00 COCKTAIL PARTY
5:20 NEWS BREAK from Associated Press wires

6:00 DINNER IN MANHATTAN
7:00 FRONT ROW CENTER "Finian's Rainbow,"
Ella Logan (C)
7:20 NEWS BREAK from Associated Press wires
8:00 SERENADE IN HI-FI
9:00 DANCE PARTY 3 hours of uninterrupted
music for dancing
11:20 NEWS BREAK from Associated Press wires

SUNDAY, NOVEMBER 11

8:00 BREAKFAST IN MANHATTAN
8:20 NEWS BREAK from Associated Press wires
9:00 RECORDS FROM ABROAD with Ira Hirsch-
mann. Music from FRANCE: All-Ravel Program: Trio
for Piano, Violin and Cello, Claude Helffer piano,
Devry Erlih violin, and Roger Albin cello; String
Quartet, Champeil Quartet
10:00 MUSIC ON A SUNDAY MORNING
10:20 NEWS BREAK from Associated Press wires
11:00 PARIS STAR TIME produced by the French
Broadcasting System featuring Georges Guetary

11:30 FIESTA a program of gay holiday music
12:00 LUNCHEON IN MANHATTAN
12:20 NEWS BREAK from Associated Press wires
1:00 PROMENADE CONCERT Menotti: "Amelia
Al Ballo", Carosio and Prandelli, Orch. and Chorus
of La Scala Nino Sanzognò cond. (A)
2:00 HI-FI VARIETY SHOW
3:00 MUSIC FOR DAYDREAMING
3:20 NEWS BREAK from Associated Press wires
4:00 TIN PAN ALLEY
5:00 EVENSONG
7:00 SUPPER CLUB music for entertaining

7:20 NEWS BREAK from Associated Press wires
8:00 SERENADE IN HI-FI
10:00 SYMPHONY IN HI-FI Franc: Symphonic
Variations; Rimsky-Korsakoff: Piano Concerto in C
Sharp Minor, Paul Badura-Skoda piano, Phil. Sym.
Orch. of London, Artur Rodzinski cond. (W); Ravel:
Alborada del Gracioso, Orchestre National de la
Radiodiffusion Francais, Andre Cluytens cond. (A);
Bizet: L'Arlesienne Suite No. 2, Andre Kostelanetz
and his Orch. (C)
11:00 REVERIE for the quiet hour till midnight
11:20 NEWS BREAK from Associated Press wires

MONDAY, NOVEMBER 12

8:00 BREAKFAST IN MANHATTAN
8:20 NEWS BREAK from Associated Press wires
9:00 SERENADE IN HI-FI
10:20 NEWS BREAK from Associated Press wires
11:00 FRONT ROW CENTER
12:00 LUNCHEON IN MANHATTAN
12:20 NEWS BREAK from Associated Press wires
1:00 PROMENADE CONCERT

2:00 HI-FI VARIETY SHOW
3:00 MUSIC FOR DAYDREAMING
3:20 NEWS BREAK from Associated Press wires
4:00 TIN PAN ALLEY
5:00 COCKTAIL PARTY with Dorese Bell
5:20 NEWS BREAK from Associated Press wires
6:00 DINNER IN MANHATTAN
7:00 FRONT ROW CENTER "Guys and Dolls"
(D)
7:20 NEWS BREAK from Associated Press wires
8:00 SERENADE IN HI-FI

9:00 ACCENT ON SOUND, with Skip Weshner.
"Anything Goes Night"
10:00 SYMPHONY IN HI-FI Mozart: Symphony
No. 38, K. 504, (Prague), Berlin Phil. Orch., Igor
Markevitch cond. (D); Saint-Saëns: Cello Concerto
No. 1, Andre Navarra cello, Orch. of the Paris
Opera, Emanuel Young cond. (Ca); Rimsky-Korsak-
off: Capriccio Espagnol, Boston Pops Orch., Arthur
Fiedler cond. (V)
11:00 REVERIE for the quiet hour till midnight
11:20 NEWS BREAK from Associated Press wires

TUESDAY, NOVEMBER 13

8:00 BREAKFAST IN MANHATTAN
8:20 NEWS BREAK from Associated Press wires
9:00 SERENADE IN HI-FI
10:20 NEWS BREAK from Associated Press wires
11:00 FRONT ROW CENTER
12:00 LUNCHEON IN MANHATTAN

12:20 NEWS BREAK from Associated Press wires
1:00 PROMENADE CONCERT
2:00 HI-FI VARIETY SHOW
3:00 MUSIC FOR DAYDREAMING
3:20 NEWS BREAK from Associated Press wires
4:00 TIN PAN ALLEY
5:00 COCKTAIL PARTY with Dorese Bell
5:20 NEWS BREAK from Associated Press wires
6:00 DINNER IN MANHATTAN

7:00 FRONT ROW CENTER Command Per-
formance, with selections from listeners' requests
7:20 NEWS BREAK from Associated Press wires
8:00 SERENADE IN HI-FI
10:00 SYMPHONY IN HI-FI Richard Strauss Song
Recital: Felbermayer soprano, Poell baritone, Victor
Graef piano (Van)
11:00 REVERIE for the quiet hour until midnight
11:20 NEWS BREAK from Associated Press wires

WEDNESDAY, NOVEMBER 14

8:00 BREAKFAST IN MANHATTAN
8:20 NEWS BREAK from Associated Press wires
9:00 SERENADE IN HI-FI
10:20 NEWS BREAK from Associated Press wires
11:00 FRONT ROW CENTER
12:00 LUNCHEON IN MANHATTAN
12:20 NEWS BREAK from Associated Press wires
1:00 PROMENADE CONCERT

2:00 HI-FI VARIETY SHOW
3:00 MUSIC FOR DAYDREAMING
3:20 NEWS BREAK from Associated Press wires
4:00 TIN PAN ALLEY
5:00 COCKTAIL PARTY with Dorese Bell
5:20 NEWS BREAK from Associated Press wires
6:00 DINNER IN MANHATTAN
7:00 FRONT ROW CENTER "Pal Joey", Vivienne
Segal, Harold Lang (C)
7:20 NEWS BREAK from Associated Press wires

8:00 SERENADE IN HI-FI
9:00 ACCENT ON SOUND, with Skip Weshner.
"The Westminster Laboratory Series"
10:00 SYMPHONY IN HI-FI Haydn: Symphony
No. 94 (Surprise), Rochester Phil. Orch., Erich Leins-
dorf cond. (C); Dvořák: Cello Concerto, Andre Na-
varra cello, New Sym. Orch. of London, Rudolf
Schwarz cond. (Ca)
11:00 REVERIE for the quiet hour until midnight
11:20 NEWS BREAK from Associated Press wires

THURSDAY, NOVEMBER 15

8:00 BREAKFAST IN MANHATTAN
8:20 NEWS BREAK from Associated Press wires
9:00 SERENADE IN HI-FI
10:20 NEWS BREAK from Associated Press wires
11:00 FRONT ROW CENTER
12:00 LUNCHEON IN MANHATTAN
12:20 NEWS BREAK from Associated Press wires
1:00 PROMENADE CONCERT
2:00 HI-FI VARIETY SHOW

3:00 MUSIC FOR DAYDREAMING
3:20 NEWS BREAK from Associated Press wires
4:00 TIN PAN ALLEY
5:00 COCKTAIL PARTY with Dorese Bell
5:20 NEWS BREAK from Associated Press wires
6:00 DINNER IN MANHATTAN
7:00 FRONT ROW CENTER "Carousel" sound track, Gordon MacRae and Shirley Jones (Ca)
7:20 NEWS BREAK from Associated Press wires
8:00 SERENADE IN HI-FI

9:00 ACCENT ON SOUND, with Skip Weshner. "The Human Voice"
10:00 SYMPHONY IN HI-FI Handel-Harty: Suite from "The Water Music", Pro Arte Orch., Macklin Marrow cond.; Cimarosa-Malipiero: "La Cimarosiana"; Rossini-Britten: Soirees Musicales, Royal Opera House Orch., Covent Garden, Warwick Braithwaite cond. (M-G-M)
11:00 REVERIE for the quiet hour until midnight
11:20 NEWS BREAK from Associated Press wires

HOW TO SUBSCRIBE TO THE WBAI PROGRAM GUIDE

The special *WBAI Program Guide* edition of Hi-Fi Music Magazine is available through Station WBAI, Hotel Pierre, New York 21, N. Y.

Subscription orders and changes of address for the *Program Guide* must be addressed to this station. Other correspondence must be addressed to Milton B. Sleeper, Publisher, Hi-Fi Music Magazine, 207 E. 37th St., New York 16.

If your subscription is sent to the publishers of Hi-Fi Music Magazine, you will receive copies which do not contain the *WBAI Program Guide*.

This *Program Guide* is issued on the first of January, March, May, July, September, and November. For the convenience of new subscribers, an order blank is provided here. This *WBAI Program* edition of Hi-Fi Music Magazine is published by Sleeper Publications, Inc.

PROGRAM GUIDE, FM STATION WBAI
HOTEL PIERRE, NEW YORK 21, N. Y.

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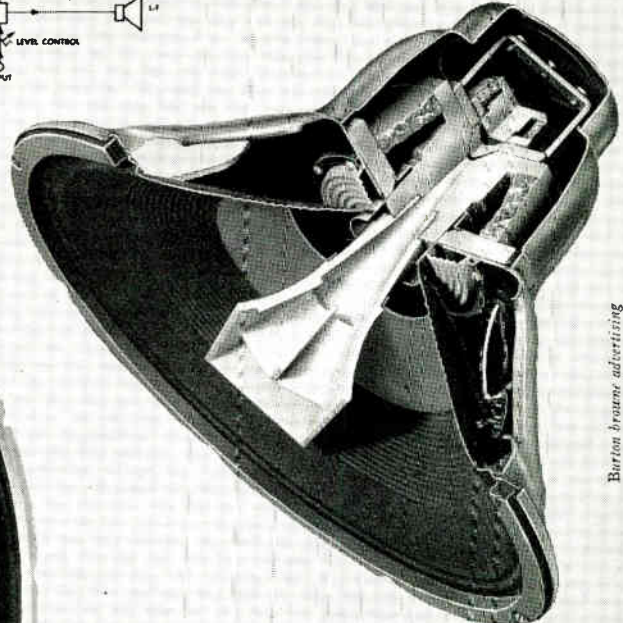
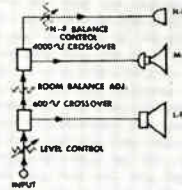
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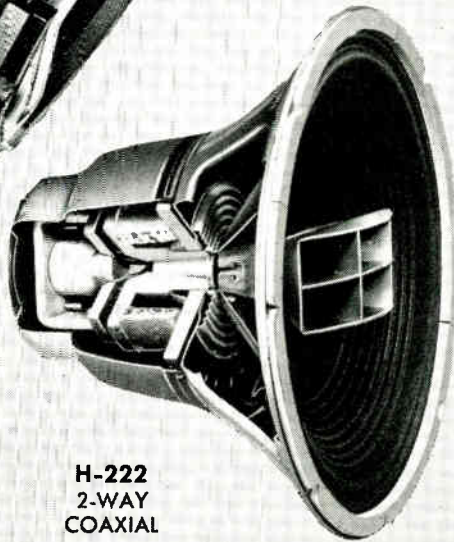
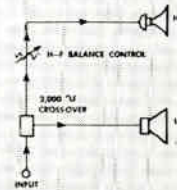
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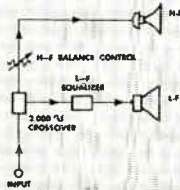
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TRIAxIAL**



**H-530
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**H-222
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COAXIAL**



CUTAWAY VIEWS

Burton Evans advertising

PRECISION ELECTROACOUSTICS for FINEST HI-FI LISTENING

There are many ways of designing an electro-dynamic loudspeaker system to "cover" a wide frequency range. There are only a *few* ways to accomplish this smoothly, cleanly, and with full coverage of the listening space . . . all of which attributes are of extreme importance when the finest listening is the objective.

Shown in cutaway views above are three classic examples of the precision electroacoustic systems used by Jensen in fine unitary high fidelity speaker systems. Direct radiator elements are confined to the low channel only. There are no freely vibrating uncontrolled appendages to give beamed peaks in the highs. High frequency channels employ scientifically flared Hypex* horn loaded compression driver units giving smooth wide-angle response. In the H-222‡ 12" and H-530 15" two-way coaxials, the h-f horn,

begins in an accurately tapered passage through the "woofer" pole piece, joining the final horn section which nests within the cone. In the TRIAXIAL* G-610 3-way the mid-channel final horn section is formed by the curvilinear cone of the "woofer," giving a large mouth with an extremely low first crossover at 600 cycles; the top channel from 4000 cycles to beyond audibility is handled by a horn loaded compression driver supertweeter. Precise control of all moving systems is insured by precision dimensioned components and correct loading. All channels have completely independent electrical systems and balance controls provide listening adjustment to your taste.

If you're looking for a listening thrill, we invite you to audition these fine speakers at your dealers.

G-610 \$252.75; H-530 \$129.50; H-222 \$58.50

*Hypex and TRIAXIAL are registered trademarks of Jensen Manufacturing Company.
‡The same construction is used in H-520 15" coaxial.

Jensen

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September-October 1956



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"I'm an old hand at high fidelity. Being critical about sound, I like to experiment. I find that the new RC 121 won't hum with the most sensitive pickup, has the easiest adjustments for stylus pressure on any changer, and tracks without resonance or distortion."



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These features make the GARRARD RC 121 "Renown" your best buy in record changers... at \$42.50



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EASIEST STYLUS PRESSURE ADJUSTMENT ON ANY CHANGER: Protects delicate record grooves! Stylus Pressure set with easily-accessible knob on tone arm.

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INTERCHANGEABLE PLUG-IN HEADS: Accommodate your choice of pickups. Fit all cartridges—crystal, ceramic, or magnetic; turnover, twist or plug-in types.

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HI-FI Music

AT HOME



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

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HI-FI MUSIC AT HOME is published bimonthly by Sleeper Publications, Inc., Hi-Fi House, 207 East 37th Street, New York 16, N. Y. Telephone: Oxford 7-0542. THIS OFFICE IS CLOSED FROM THURSDAY NIGHT TO MONDAY MORNING. Editorial, advertising, and circulation departments are located at the address above. HI-FI MUSIC AT HOME is not connected or associated with any other magazine.

Subscription rates are \$3.00 per year (6 issues) or \$6.00 for 3 years (18 issues). Single copies, 50¢. Outside the USA, Canada, and the Pan American Postal Union, rates are \$4.00 per year, or \$9.00 for 3 years. Copies are mailed on the 10th of January, March, May, July, September, and November. Allow time for delivery by second class mail.

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

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

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VOLUME 3 ••• NUMBER 4 ••• SEPTEMBER-OCTOBER, 1956

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Sleeper Publications, Inc.
207 East 37 Street, New York 16, N. Y.

Milton B. Sleeper, President and Treasurer
Ethel V. Sleeper, Secretary

COVER To call your attention to the new series of hi-fi shows, the first of which will be sponsored by the Institute of High Fidelity Manufacturers at New York, we asked artist Melhado to devote the cover of this issue to that subject. You will find the dates of the various shows, as soon as they are announced, at the top of the column headed "Records, Tape, and FM Radio". As for the lower right hand corner of Melhado's sign board: you guessed it. The previous advertisement was for "Damn Yankees", starring Gwen Verdon!

Mercury

Living Presence

New HIGH FIDELITY Releases



RECORDS
TAPE
AND
FM
RADIO

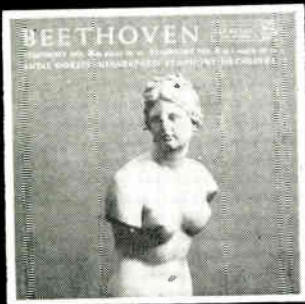


WORLD PREMIERE RECORDING

VAUGHAN WILLIAMS Symphony No. 8 in D Minor; **BUTTERWORTH** A Shropshire Lad; **BAX** Garden of Fand. Halle Orchestra, Sir John Barbirolli, conducting. **MG 50115**



DEBUSSY La Mer; Iberia; Prelude to "The Afternoon of a Faun". Detroit Symphony, Paul Paray conducting. **MG 50101**



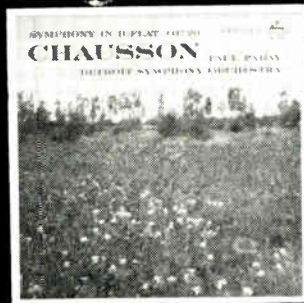
BEETHOVEN Symphony No. 4 in B-flat; Symphony No. 8 in F Major. Minneapolis Symphony, Antal Dorati conducting. **MG 50100**



SESSIONS The Black Maskers; **HOVHANESS** PRELUDE AND QUADRUPLE FUGUE; **LO PRESTI** The Masks. Eastman-Rochester Orchestra, Howard Hanson conducting. **MG 50106**



MARCHES FOR TWIRLING—music for baton twirlers. Eastman Wind Ensemble, Frederick Fennell conducting. **MG 50113**



STRAUSS Till Eulenspiegel's Merry Pranks; Der Rosenkavalier Suite. Minneapolis Symphony, Antal Dorati conducting. **CHAUSSON** Symphony in B Minor. Detroit Symphony, Paul Paray conducting. **MG 50108**

HIGH FIDELITY
CLASSICS
LIVING PRESENCE



Hi-Fi Shows

Dates are now being set for fall and winter shows. The list below will be supplemented in future issues as fast as information is received.

NEW YORK, Trade Show Bldg., 8th Ave. and 36th St., Sept. 26 to 30

NEW YORK, Hotel New Yorker, Oct. 4 to 7. This show has been cancelled.

CHICAGO, Palmer House, Nov. 2 to 5

LOS ANGELES, location to be announced, Feb. 6 to 9

SAN FRANCISCO, Roger Whitcomb Hotel, Feb. 15 to 18

LONDON, ENGLAND, Waldorf Hotel, Aldwych, April 12 to 15

New Method of Cutting Discs

To improve the quality of 33 $\frac{1}{3}$ -rpm. master discs, the following procedure has been used experimentally: The master tape, recorded at 15 ips., is played back at 7 $\frac{1}{2}$ ips., and fed to a cutting lathe operated at 16 $\frac{2}{3}$ rpm. When discs made from master records cut in this way are played at 33 $\frac{1}{3}$ rpm., the music is heard at its original frequencies. We haven't any qualitative data on this method, but it sounds as if it has possibilities.

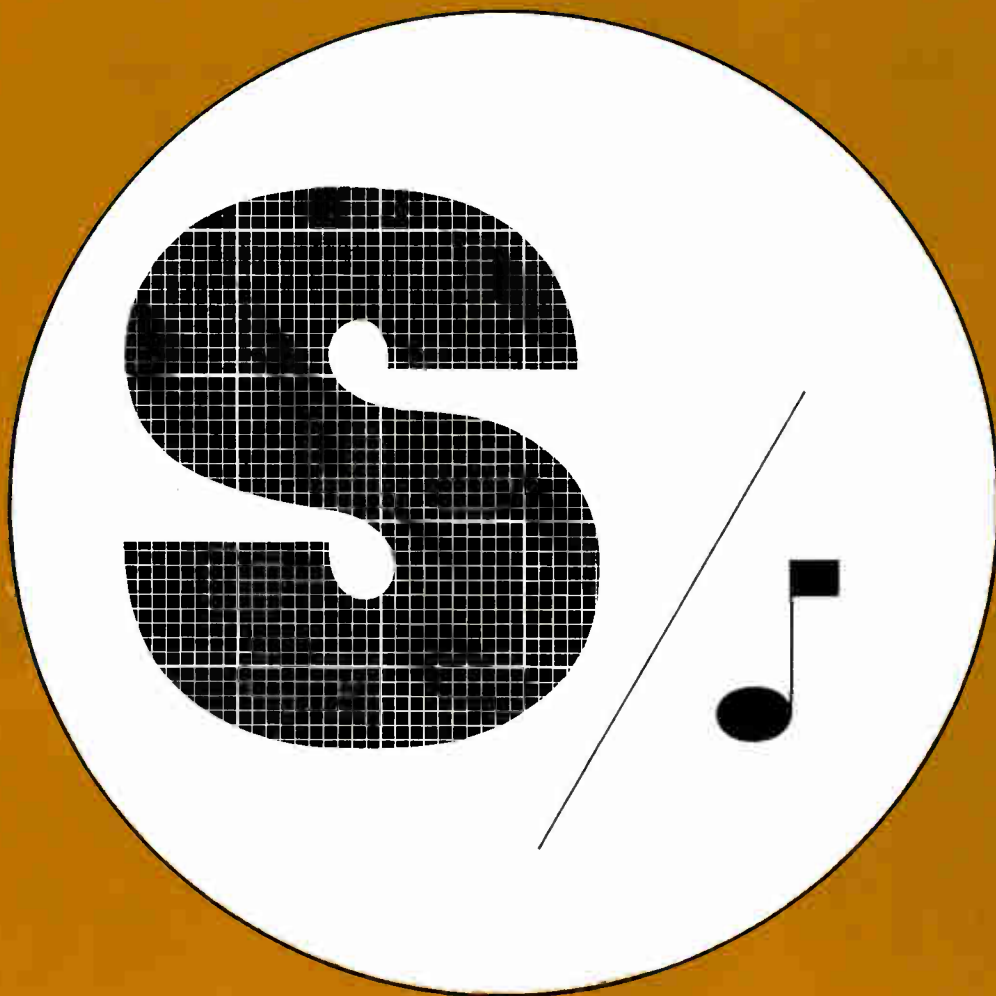
Romance in Hi-Fi

Letter from Miss Anita Broza of Brooklyn asked us to combine her subscription with that of Mr. Ernest Weiss of the Bronx. Reason? Future copies are to be addressed to Mr. and Mrs. Ernest Weiss of Forest Hills. Our heartiest congratulations, and our best wishes for a hi-fi marriage, with intermodulation distortion maintained at less than .01%.

Program Edition for Washington

Starting with this issue, we are publishing a special edition of Hi-Fi Music which includes a two months, detailed listings of programs from hi-fi FM music station WASH, and WDON, its AM affiliate. If you live within the WASH service area,

Continued on page 8



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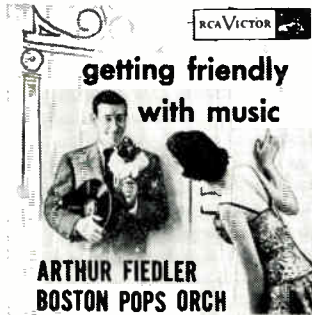
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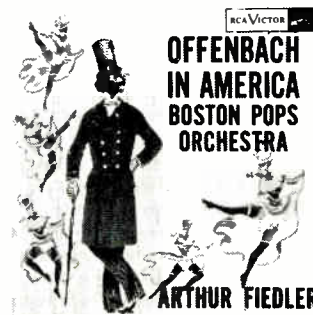
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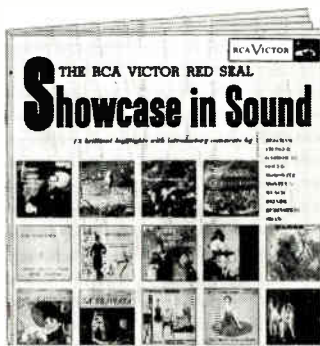
14

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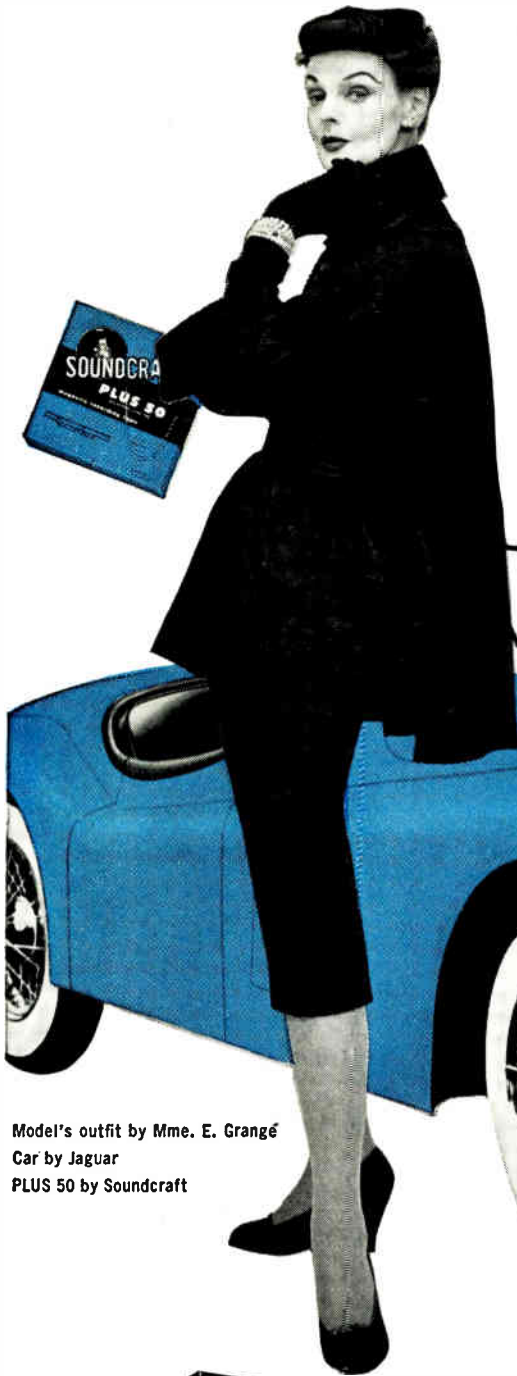
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Major (K. 449)**

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Debussy: **Preludes—Books 1 and 2**
LL-1289/90 \$7.96

Chopin: **Four Ballades** LD-9177 \$2.98



RECORDS, TAPE, AND FM

Continued from page 4

and are a subscriber to Hi-Fi Music, we'll be glad to send you the special WASH edition in the future, without extra charge. Just let us know.

Down But Not Out

Do not despair over that plethora of RCA Victor withdrawals. All or most of them will be turning up in the new and different "Vault Treasure" series — different because dealers will not be asked to stock any of them. These "LVT" re-issues are to be stocked only at the factory, but can be had through the usual channels upon special order. The initial catalogue was being readied as we went to press.

A spot check showed dozens of desirable

but no longer commercially competitive recordings from the "LCT" or early "LM" deletion lists. The big unanswered question is whether or not the new series will get any of the important 78 performances that never did reach the "LCT" stage — such as the Bachaus *Op. 17*, Boulanger's madrigal collection, Schnabel's Schubert, Furtwängler's *Parthétique*.

Changing Times

Presto Recording Corporation has been purchased by Olympic Radio & Television, Inc. Earlier this year, Olympic acquired the David Bogen Company. Arrangements are being made to move a part of the Bogen activities to Paramus, N.J., adjacent to the Presto plant. Presto will continue at its present location.

It Would Be Nice

When will the pre-recorded tape makers get the bright idea of announcing the contents of each reel at the outset, just in case one has found its way into the wrong carton or something?

Behind the Initials

Two of the three new names on our Board of Reviewers belong to gentlemen involved in non-musical pursuits. Richard RePass directs the importations department of Macmillan, the famous book publishers, but he started writing music criticism even while at Harvard, for the *Christian Science Monitor*. Later, in England, he contributed to *The Times*, *Opera*, *Musical Opinion*, and several other journals.

David H. Miller is a chemical technician with the Atomic Energy Commission who spends his days in a top secret laboratory at Columbia University and his nights at a piano in the equally cloistered quiet of a church in Mt. Vernon, N. Y., where his father is a Baptist minister. Don't ask us how an A.B. in composition from Oberlin got to such an unlikely destination.

The distaff addition to our Board of Reviewers arrived by way of the distaff addition to our Editorial Staff. You will remember that Shirley Fleming came aboard as of the July-August issue. Jean Bowen, whose initials are to be encountered in the pages that follow, is Shirley's roommate. Jean, like Shirley, was a Phi Beta Kappa at Smith, where she collected two degrees, only to add a third at Columbia. A lyric soprano of wide experience here and abroad, she is currently directing the youth choir program of Manhattan's First Presbyterian Church. She may also be found daily at the 58th St. music branch of the New York Public Library, where she is a staff member.

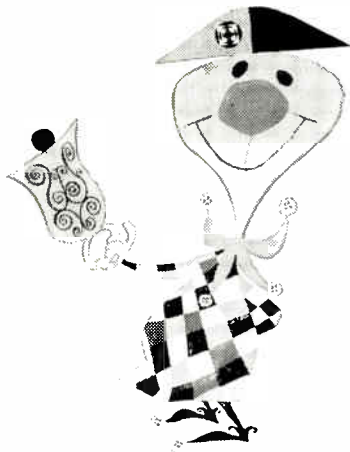
Berlioz Songs

Too late for review in this issue, and just barely in time for mention here, we received a privately made recording from The Berlioz Society devoted to a recital of that master's songs, most of them heretofore unknown. The artists are Ruth Lorin, mezzo, and John Cooper, pianist. This disc is available at \$4 plus postage from W. E. Gillespie, secretary-treasurer of the Society, 10 Wheelright Ave., Exeter, N. H.

Problem in Compatibility

In the beginning of color TV, before the studios had time to study the problems of optimum color-quality reception, viewers with black-and-white sets reported that images were clearer during color transmission than on monochrome. Currently, opinions are reversed. Apparently that is because the studios have learned that pastel colors reproduce better at color receivers than scenes and costumes in which strong colors predominate. But

Continued on page 10



HEAR YE! HEAR THESE! BRAND-NEW SEPTEMBER RELEASES IN GUARANTEED HIGH FIDELITY ON COLUMBIA RECORDS



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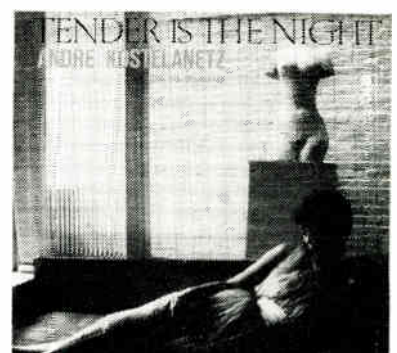
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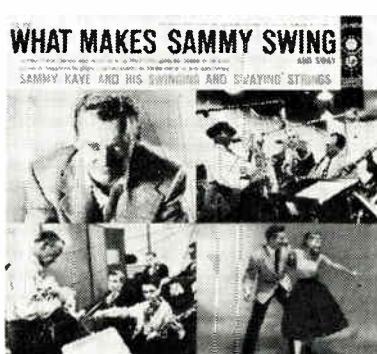
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RECORDS, TAPE, AND FM

Continued from page 8

those softer tints appear washed out, and lacking in sharp contrast when picked up on black-and-white sets. Looks as if progress threatens compatibility.

Nothing to Worry About

From time to time, there has been editorial comment in various magazines about impending disaster to FM broadcasting, threatened by the proposal to cut a TV channel out of the FM band. These echoes of newspaper reports indicate the danger of accepting second hand information, rather than going directly to the source at Washington. Here are the facts:

The Senate Commerce Committee, cur-

rently investigating the monopolistic situation that has been created by concentrating TV on the 12 VHF channels, has drafted a report urging the FCC to set in motion a plan which will eventually move all TV broadcasting to the 70 UHF channels now virtually unused. The report states: "The Committee agrees that an all-UHF television system would have many advantages." Further, "Such a homogeneous system, based on completely contiguous channels, would make it possible for stations to compete on a much more nearly equal basis than at present."

Necessity for the shift to all-UHF is indicated by the fact that when the FCC ended the TV freeze on April 14, 1952, there were 554 applications pending for UHF commercial stations, but today only 94 are

on the air, and the continued operation of these is in doubt. Already, a considerable number of UHF stations have closed down because they could not compete with the VHF broadcasters.

This in spite of the fact that signal quality on UHF is superior to that on VHF, and it is possible to cover as large an area on UHF, if high power is used. Indifference on the part of set manufacturers is largely responsible for lack of public interest in UHF. They prefer to manufacture VHF sets because they are easier and cheaper to produce. Also, all color sets have been designed for VHF only.

Commenting on the channel problem, FCC Chairman McConaughy said: "In my view, they'll get more stations, more local programs, and better service all round," from an all-UHF system. Current planning is to eliminate VHF television progressively, over a period of five to seven years, during which time only all-channel sets will be sold. To implement this, the FCC Chairman has suggested that Congress limit the shipment of TV sets in interstate commerce to all-channel types, or that the present 10% excise tax on TV sets be removed from all-channel receivers, to encourage their purchase.

What will eventually happen to the 12 VHF channels? Probably mobile radio communication will have first call on them. About 250,000 fixed and mobile transmitters operated in the communication services are so badly crowded now that channels now assigned to them are inadequate, and space must be found for future expansion.

Moreover, the FCC must anticipate the replacement of AM broadcasting with FM, and the provision of additional FM channels in the east, where they are needed to reduce interference which exists right now.

No, you don't need to protest to your Congressman over impending inroads by TV on the FM band. It will all come out in the wash, for the FCC is right now talking about initiating a "crash program" to start the shift of VHF television to the 70 UHF channels currently going to waste.

Welcome Back Again

Two of the original LP labels — Urania and The Haydn Society — have come back to life after a period of premature interment. Both had been in a sort of suspended animation following their merger. Now they are single again, and working overtime to rebuild their catalogues for the season ahead. Seems like the old days still are with us.

Hi-Fi Demonstration at Hartford

On October 9, at Bushnell Memorial hall, Hartford, Conn., Gray Research & Development and the Audio workshop will present a program of recorded music combined with live music played by the 75-piece Hartford Symphony Orchestra under Fritz Mahler. Paul Klipsch will deliver

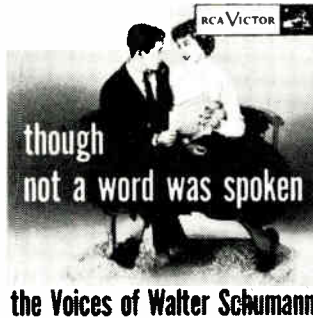
Continued on page 12



Long Play (LPM-1205) \$3.98; 45 EP 2-records (EPB-1205) \$2.98; 1-record (EPA-809) \$1.49



Long Play (LPM-1260) \$3.98; 45 EP 2-records (EPB-1260) \$2.98; 1-record (EPA-831) \$1.49



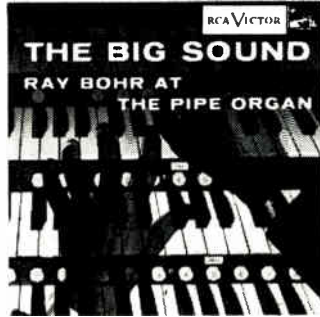
Long Play (LPM-1266) \$3.98; 45 EP 2-records (EPB-1266) \$2.98; 1-record (EPA-822) \$1.49



Long Play (LPM-1279) \$3.98; 45 EP 3-records (EPA-826, 827, 828) \$1.49 each.



Long Play (LPM-1281) \$3.98; 45 EP 2-records (EPB-1281) \$2.98; 1-record (EPA-810) \$1.49



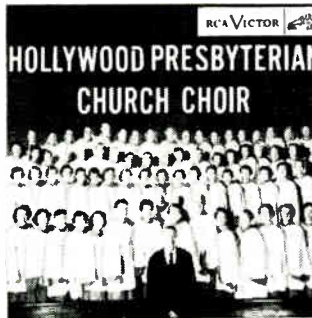
Long Play (LPM-1306) \$3.98; 45 EP 2-records (EPB-1306) \$2.98; 1-record (EPA-850) \$1.49



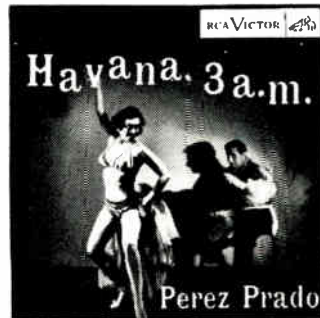
Vol. 2. Long Play (LPM-1328) \$3.98



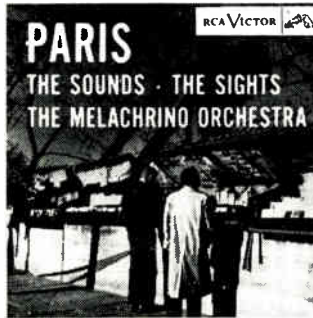
Long Play (LPM-1299) \$3.98; 45 EP 2-records (EPB-1299) \$2.98; 1-record (EPA-841) \$1.49



Long Play (LPM-1258) \$3.98; 45 EP 2-records (EPB-1258) \$2.98; 1-record (EPA-808) \$1.49



Long Play (LPM-1257) \$3.98; 45 EP 2-records (EPB-1257) \$2.98; 1-record (EPA-811) \$1.49



Long Play (LPM-1261) \$3.98; 45 EP 1-record (EPA-877, 878, 879) \$1.49 each



Long Play (LPM-1275) \$3.98; 45 EP 2-records (EPB-1275) \$2.98; 1-record (EPA-806) \$1.49



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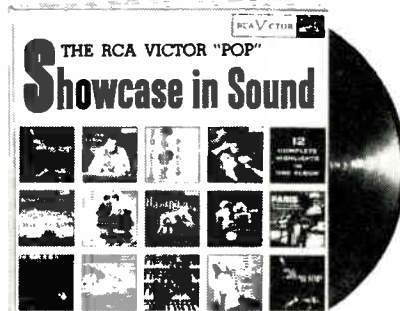


Long Play (LPM-1046) \$3.98; 45 EP 2-records (EPB-1046) \$2.98

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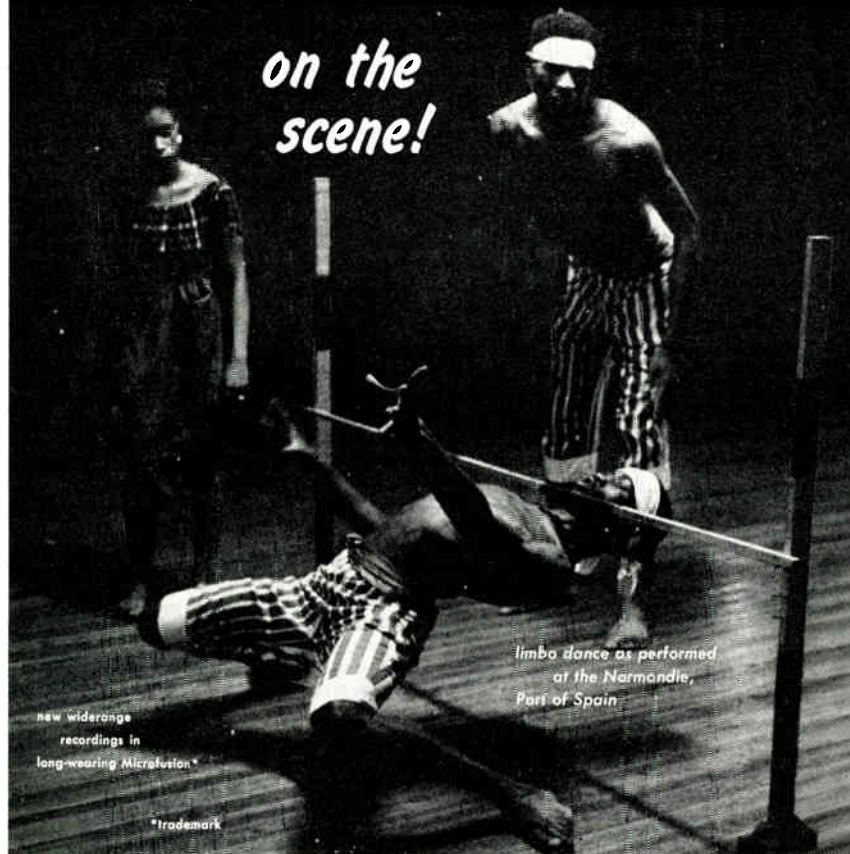
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RECORDS, TAPE, AND FM

Continued from page 10

the commentary. This event will be of special interest to hi-fi enthusiasts.

Dept. of Utter Amazement

Following is the complete text of a record review, except for the identification, which appeared in one of the contemporary magazines:

"Starched dimity as the apparel for tragedy. The nuptials of rectitude and genteelism, the exile of poignancy and the refinement of cataclysm, illuminated by superb scholia on the art of playing the stricter --- fugues and endisked with quivering distinctness (although the rampant treble must be cut down, and sound vaulted like this does not universally enapture)."

We'll pay \$25 for the best letter, received before October 15, 1956, explaining what this review means, and five dollars each for the first five letters received from readers who can identify the record from this review of it. It's a current release from one of the major companies. Address your letter to the Music Editor, Hi-Fi Music Magazine.

The Old Order Changeth

Something like \$1 million were reportedly involved in the sale of the Concert Hall Society to Crowell-Collier, the magazine empire that has embarked upon diversification. The deal includes American rights to the entire CHS catalogue, which in turn includes a thousand or more recordings earmarked for one or another of the four successful clubs that go with the parent

operation — The Musical Masterpiece, Chamber Music, Opera, and Jazztone Societies — with an aggregate active membership of some 600,000. William H. Fowler, former Capitol vice president, has joined Crowell-Collier as general manager of the CHS corporation.

A Bientôt, David

Scholars are entitled to a sabbatical now and then, even if their scholarship is not of the ivy-clad variety. We are pleased but a little sad, therefore, to report that our own David Hall, who is a gentleman and a scholar as well as a distinguished authority on all aspects of music in reproduction, is en route to Denmark under a Fulbright grant to spend a year as a guest lecturer at the University of Copenhagen.

He had wanted to devote the hours to a survey of American music, about which he knows more than most. Alas, his fame already had decided the wishes of his Danish hosts. He will speak, instead, on "The Art and Science of Recording". The lectures will become a book, and David promises that interesting aspects of his Scandinavian adventure will become articles for Hi-Fi Music. His name will remain on our Board of Reviewers meantime.

Noblesse Oblige

Macy's not only doesn't tell Gimbels; they don't mention each other in advertisements. But Elektra used its paid space in a recent *Schwann Catalogue* to push a competitor's record. No kidding. The story, as we get it, is that Elektra wanted Richard Dyer-Bennett to make a folk record. He declined, having decided to make it and market it himself. When the Elektra boys heard the finished disc, they were so delighted with it that they devoted their whole advertisement to a free plug. After all, it had been almost theirs, hadn't it?

Howard Rhines

Not long after we received the manuscript for Howard Rhines' article in this issue, we had the pleasure of meeting him and Calvin Smith in Los Angeles, and visiting the KFAC studios on Beverly Boulevard. You might expect that such nice people would have unusually attractive headquarters, but we were surprised to see how completely KFAC is set up with all the facilities needed for a truly hi-fi music station. All of which goes to prove that broadcasting fine music is not necessarily a marginal operation. Quite the contrary in this case! However, according to Howard Rhines, KFAC had its struggles at the beginning. There was a time, years ago, when there was little interest on the part of listeners or sponsors in programs without soap operas, pop records, and disk jockeys who conceive their mission at the microphone to be that of compering with the records for the attention of listeners. But today, KFAC has a top-rated audience,



Continued on page 16


The 7 Old-Fashioned Villains of Tape Recording

...and How


irish FERRO-SHEEN
BRAND

Foiled Them All


Once upon a time, 7 Old-Fashioned Villains like this  were wreaking endless woe on Decent People with Tape Recorders. The 1st Villain was Oxenscheid the Oxide Shedder.  He scraped

away at the crumbly oxide coating of old-fashioned tape and gummed up tape recorders with the shedding particles. The 2nd Villain was Wearhead the Head Wearer.  He filed down the magnetic heads


with the abrasive coating of old-fashioned tape. The 3rd Villain was Frickenshaw the Frequency Discriminator.

 He dragged down the high-frequency response of old-fashioned tape through inadequate contact between the "grainy" coating and the head. The 4th Villain was Noysenhiss the Noise Generator.

He generated tape hiss and modulation noise  as a result of the random vibrations and irregular flux variations caused by the uneven magnetic coating of old-fashioned tape. The 5th and 6th Villains

were Dropofsky the Drop-Out Artist and Pringlethorpe the Print-Through Bug.  They put nodules and agglomerates into the oxide emulsion of old-fashioned coated tape, causing "drop-outs" whenever


these trouble spots lost contact with the record or playback head, and inducing "print-through" on the recorded tape when the extra flux at the trouble spots cut through adjacent layers on the reel. The 7th Villain was Brattleby


the Embrittler.  He dried out the plasticizers in old-fashioned coated tape and embrittled irreplaceable recordings. Then: OCTOBER, 1954! That's when a very un-old-fashioned little man by the name of

F. R. O'Sheen  announced that he had developed the revolutionary new **irish FERRO-SHEEN** process of tape manufacture and presto!  the 7 Old-Fashioned

Villains were sent a-scurrying with cries of "Confound it— Foiled again!" Yes, F. R. O'Sheen had made the new magnetic oxide lamination of **irish FERRO-SHEEN** tape so smooth-surfaced and non-abrasive, so firmly anchored

and homogeneously bonded to the base, so free from nodules and agglomerates, that the 7 Villains were evicted—for good! **Moral:** Don't let Old-Fashioned Villains do you out

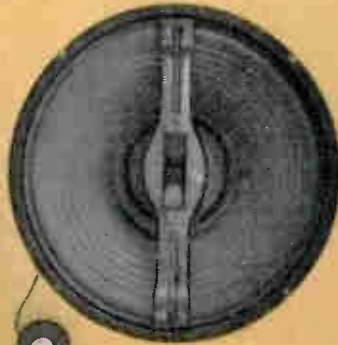
of your hi-fi rights!  Just say "No, thanks" to ordinary coated tape and

ask for F. R. O'Sheen  **irish FERRO-SHEEN**, that is! ORRadio Industries, Inc., Opelika, Alabama!





LOW-FREQUENCY (WOOFER)



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Audience and critics alike acclaimed the first sound demonstration by G. A. Briggs at Carnegie Hall last year. Now, in answer to a strong public demand for a second demonstration, a fascinating new program has been prepared featuring artists and records entirely different from those in the first program. Even if you know little or nothing about technical matters, this is an opportunity to enjoy perhaps the most significant, most interesting high fidelity event of the year!

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exclusive Columbia artist
(Organ)

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exclusive RCA Victor artist
(Percussion Ensemble and Tap Dancer)

FERRANTE AND TEICHER

exclusive Westminster Recording Artists
(Duo Piano)

Pre-recordings of selections on the program, made in Carnegie Hall by Columbia engineers under the direction of Howard Scott, will be compared with live performances of the same music by the same artists. Excerpts will also be played from a wide selection of records of many labels.

HAROLD LEAK will operate the equipment and make the concluding address.

Admission... \$3.30, \$2.50, \$2.00, \$1.50. ALL SEATS RESERVED

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RECORDS, TAPE, AND FM

Continued from page 12

and a waiting list of sponsors for any time that may become available.

Boston Symphony in Russia

Just before he took off with the Boston Symphony Orchestra for Russia, John Stagliano, first French horn, phoned to discuss an article he will write on his experience during this trip. The text should make wonderful reading, and there will be pictures taken by a photographer traveling with the orchestra.

Hi-Fi Yearbook Issue

A Hi-Fi Yearbook, as a seventh issue of Hi-Fi Music, was announced some time ago. Subsequently, many subscribers paid an extra dollar a year to include the Yearbook issue. It was not possible to start the work of compiling data and editorial material as soon as we had planned originally. Then, a survey was made to determine on what month this extra issue should be published. When the returns were tabulated, we found that nearly everyone specified October, a date too early to be met this year.

We can say definitely now that the first Yearbook issue will be released on October 1, 1957. Our apologies for the delay to those who have already paid the extra charge for the Yearbook, and our promise that it will be well worth the price. Meanwhile, if you have suggestions as to material you would like to see in the Yearbook, do let us know.

WXHR and WEAW Editions

Starting with our November-December issue, we shall publish two more special program editions. One will contain the two-month programs of station WXHR Boston, and the other, the programs of WEAW Chicago. FM station WXHR operates on 96.9 mc.; WEAW-FM can be heard at 105.1 mc. If you are a subscriber, and live within the service area of one of these stations, we'll be glad to send you either of these special editions of Hi-Fi Music without extra charge.

At the New York Show

Audio shows are getting to be so big that it is difficult to see all the exhibits before one's legs rebel. So it happens that one leaves without seeing important exhibits, either for lack of time or locomotion. Here's a suggestion: on page 60, there is a list of companies to be represented at the New York Hi-Fi Show, complete up to press time. Go over the list and check the exhibits that will be of special interest to you. Take the list to the Show, and concentrate on the rooms you have checked. See them first. Then, cover as many of the others as you are able. You'll save time and energy by following this plan, and you won't miss things that are of special interest to you.



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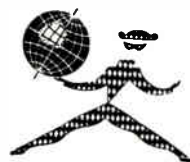
Decca Debut—IGOR OISTRAKH, Violin; Mendelssohn: Concerto in E Minor; Wieniawski: Concerto No. 2 in D Minor; F. Konwitschny conducts Gewandhaus Chamber Orch. DL 9842

BELA BARTOK: Music for Strings, Percussion and Celesta; also Dance Suite, performed by RIAS Symphony Orchestra, Berlin, Ferenc Fricsay conducting. DL 9747

Both recorded in Europe by Deutsche Grammophon.

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If you're a musically literate audiophile—rather than just a hobbyist with sound—you're more concerned with high fidelity performance than you are with electronics.

You want predictable results—and know you must pay for professional audio engineering to get them. You'd rather leave the uncertainties—together with the expense—to the hobbyist.

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Who, but professional engineers, are qualified first to select—then precisely to integrate and balance the many components of a high fidelity system? Who, but experienced engineers, are equal to the exacting demands of designing and constructing horn enclosures? Who, but technically competent people—supplied with all the elaborate equipment necessary—can measure the performance characteristics of a sound system, account for its mechanical operation, see to its unimpaired functioning? All you need do *yourself* is listen.

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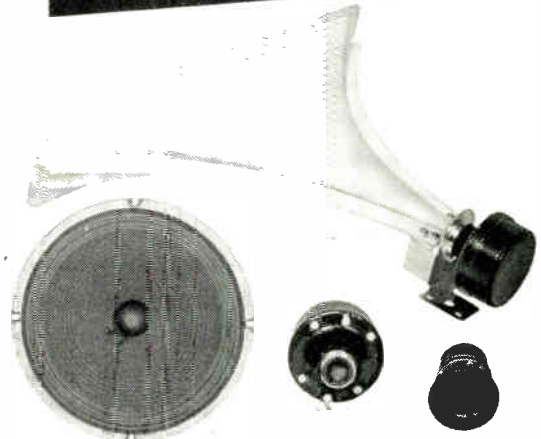
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Books you ought to own

EVENINGS WITH THE ORCHESTRA, by Hector Berlioz. Translated, with an Introduction and Notes, by Jacques Barzun. 376 pages, 9 by 6 ins. Cloth bound. Alfred A. Knopf, Inc., 501 Madison Ave., New York 22, N. Y. \$6.

Music criticism worth reading has ever been in short supply. That of Berlioz was surfeited with wisdom and wit, and even his most topical allusions were so brilliantly written that they are full of charm for later generations. Barzun's edition is a sizable improvement over the original English version of Charles Roche, which appeared here in 1929. It deserves the attention of all who pretend to, or aspire to, musical sophistication.

RECORD RATINGS, compiled by Kurtz Myers and edited by Richard S. Hill. 440 pages, 11¼ by 8½ ins. Cloth bound. Crown Publishers, 419 Fourth Ave., New York 16, N. Y. \$5.95.

This bulky volume is the thrice-announced and long-awaited record review index of the Music Library Association. A system of typographical hieroglyphics, simple enough to grasp, enables the reader at a glance to ascertain how any LP recording fared at the hands of the nation's leading critics. Hi-Fi Music is among the journals that were exhaustively culled. The listings go farther back than LP, however. Every recording of serious music ever made in the United States is included. A must for the avid collector.

LEARN TO READ MUSIC, by Howard Shanet. 169 pages, 5½ by 8¼ ins., 369 musical illustrations. Published by Simon & Schuster, 630 Fifth Ave., New York 20. Cloth bound, \$2.50.

An invaluable aid for the listener who wants to know the physiology of the *corpus* he is going to love for its physiognomy anyhow. The author is an erstwhile Koussevitzky protégé who turned to teaching and has since achieved wondrous results in popular pedagogy. This volume incorporates his method for home study. The title means what it says, provided only that the reader is willing to roll up his sleeves and get busy. Music appreciation of the highest order.

Hi-Fi, by Martin Mayer; John M. Conly, consultant. 144 pages, 6½ by 9½ ins., 187 illustrations. Published by Random House, 457 Madison Ave., New York 22. Cloth bound, \$2.95.

An admirably succinct, ingeniously organized primer, the over-all value of which is much diminished by its recklessness in musical matters. Certainly it was not

Continued on page 70



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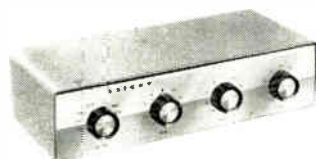
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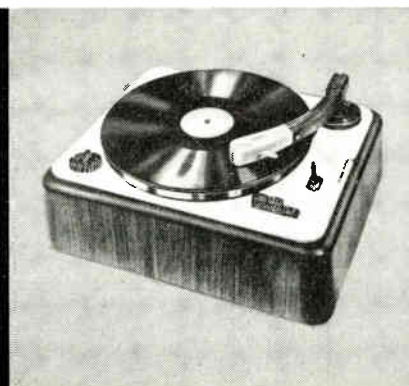
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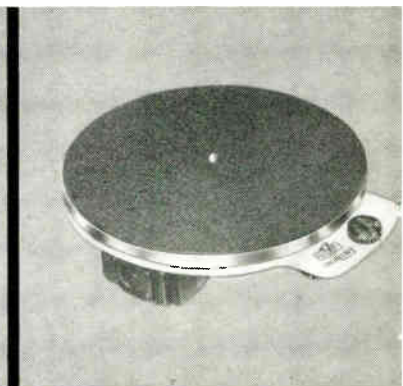
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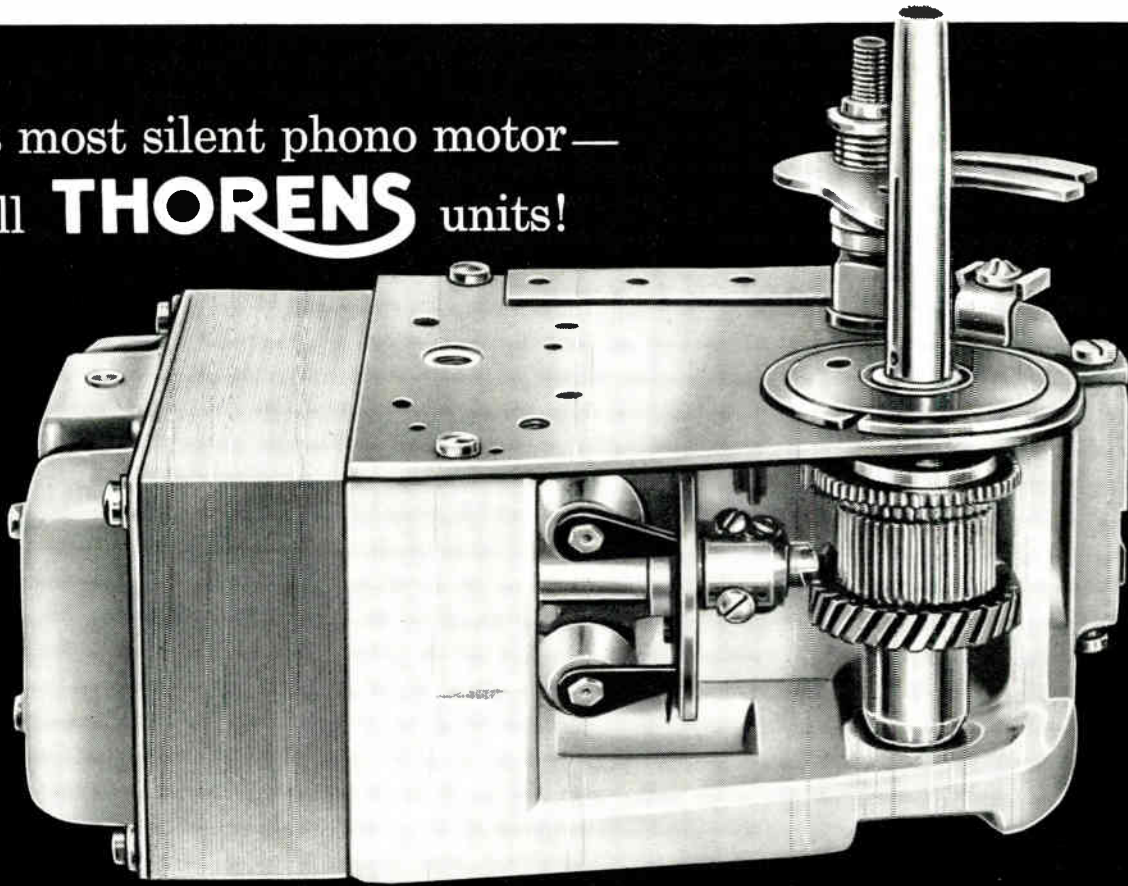


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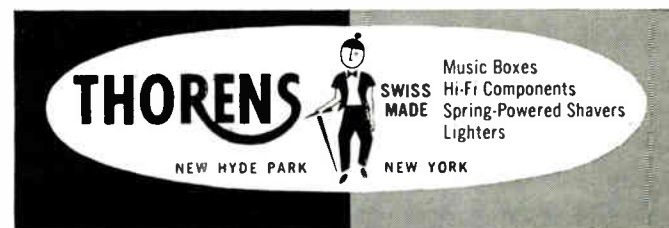
RUMBLE: for E 53 N motor mounted on CD-43, CBA-83, CB-33 and E-53PA units. (Reference level: 2.6 cm/sec., 1000 cps.)

	Total rumble level	100 cycle rumble	low frequency rumble
Best units	— 52 db.	— 53 db.	— 55 db.
Average	— 50 db.	— 51 db.	— 53 db.
Lower limit for all units equipped with E 53 N motors	— 48 db.	— 49 db.	— 52 db.

FLUTTER: Less than 0.1%. **WOW:** Less than 0.3%. Tests made with the standard 12" turntable weighing 2½ lbs.

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Milton Sleeper discusses

MUSIC IN YOUR HOME

WHAT is the most common mistake made by people who buy audio equipment? I can answer that question without hesitating for, during the past ten years, I have heard by letter and in person from hundreds and hundreds of people who bought equipment only to become dissatisfied with it in a matter of weeks or months.

The reason, in almost every case, is that they spent too little money! And the surprising thing is that those who made this nearly universal error were convinced that they had made very wise selections because they had acted on the very best advice. Where did they get that advice? Why, they got it from the latest equipment reports!

Let's take a careful look at the sources of these reports, to see how people are misguided by them. First, let us consider those which appear in publications that do not carry advertising. Surely they can present their findings without pulling their punches.

When these publications solicit subscriptions, they explain that they operate laboratories for testing all kinds of products from garden hose to refrigerators, and automobiles to stockings — including hi-fi equipment. By following their reports and recommendations, subscribers can choose the best values, thereby saving hundreds or even thousands of dollars a year.

But there's a trick in these reports that most people do not understand. Oh, the tests are undoubtedly honest. However, at least as far as hi-fi equipment is concerned, I wouldn't trust the conclusions drawn from the tests for one minute. I'll tell why:

In the reports, you are not told which instrument delivers the *finest performance*. Not at all, for these publications must make good on their promise that they will show you how to save money. So they must tell you what, according to their tests, represents the *greatest value*. Now, value is a relative thing. If you don't play the piano, you may be persuaded that an upright for \$450 is the best value you can buy. And that may be perfectly true. But if you ask a guest who is a musician to play on your \$450 top-value piano, and after one selection he or she suddenly develops a headache or stiff fingers, it's not because the piano lacks *value*, but because it lacks *tone*! A piano that your musician-guest enjoys playing may cost \$1,500.

The situation is much the same when it comes to audio equipment. You can put together a hi-fi system composed of top-rated components, and be very happy with the results. That is, you will be pleased at first. But the more you listen, the more critical you will become. Soon you will hear things that annoy you — things you didn't notice at first. Then you will probably go to someone whose opinion you respect, and ask: "Can you suggest what I can do about my hi-fi equipment? It was very good at first, but now it doesn't sound right, although all my components were rated the best value by one of the leading publications."

Well, if you ask me, I'll probably say: "If your equipment hasn't changed, your capacity for hearing music has become more keen. You made the mistake of buying *top value* instead of spending enough to get *top performance*. Now you'll never be satisfied until you get rid of what you bought, and start all over again."

Then there are reports in magazines that carry advertising. They must, of necessity, be enthusiastic about each piece of equipment, limiting criticism, if any, to minor details.

For example, here is the comment in a report on one make of speaker and enclosure at a little more than \$50: "It is just about impossible to do better than this in an enclosure of this size, and the performance in this respect is comparatively quite good." Then, in the same issue, this conclusion about three types of unmounted speakers from another manufacturer, ranging in price from less than \$25 to more than \$50: "They speak with greater fidelity than many that are much more pretentious and expensive."

You can read into those reports whatever meaning you want to find, such as assurance that low-price components will give "greater fidelity than many that are much more pretentious and expensive". Which simply isn't true.

No engineer ever designed a \$75 amplifier, for example, so fine in performance that he couldn't make a better one to sell at \$150. Yet people complain: "The reports on my components were all enthusiastic, and they sounded as good as more expensive ones when I bought them." Well, the truth is that these people either have come to listen more critically, or the cheaper components didn't stand up.

**you
wouldn't
buy**



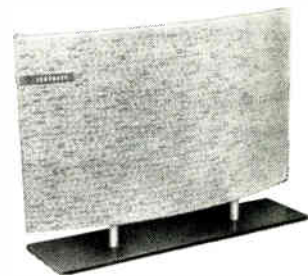
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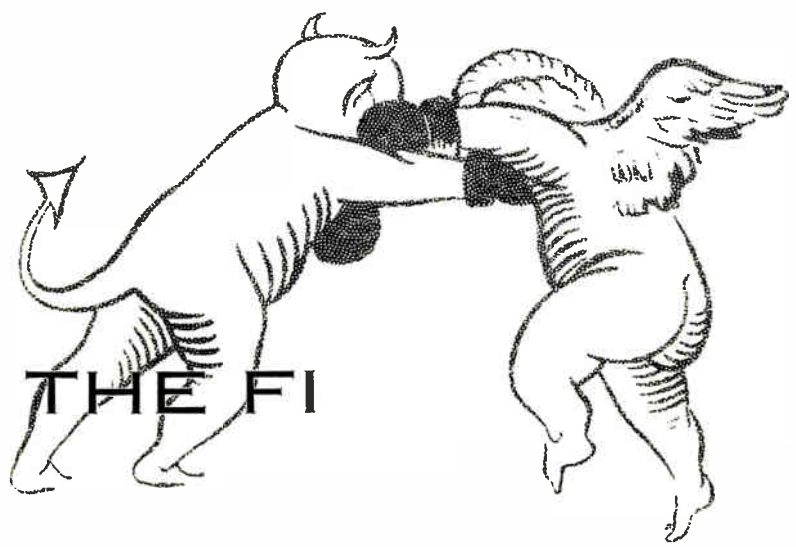
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THE HI AND THE FI



ESTHETIC judgment is one thing and arithmetic is another, but the twain meet all the time in the music business. It was not long after *The New York Times* and *Herald Tribune* went for the scalp of Dimitri Mitropoulos that attention turned to the facts and figures of his incumbency. Robert J. Landry, of *Variety*, who had not participated in the "fire Mitropoulos" blasts, came up with the most conclusive proof that the campaign was not founded squarely on facts — at least insofar as the alleged "slump" in attendance was concerned.

To wit, during four of his seven seasons, Mitropoulos has attracted a higher percentage of attendance than did the previously unchallenged champion, Arturo Toscanini. Indeed, the biggest single "draw" of all was Artur Rodzinski, who brought in a 93% average capacity during the season of 1946-47. Toscanini's highest ever was 87½% in 1931-32.

Mitropoulos and Stokowski in tandem, sharing the 1947-48 season, pushed the attendance to an all-time high of 93.4%. Mitropoulos has carried the ball by himself since then. Just now, to be sure, his appeal has dropped (as of the 1955-56 figures) to 76.6%. But let us not overlook the fact that ticket prices were jumped from a \$3.50 top to a \$5 top before the season opened.

It has been argued that the \$3.25 top prevailing in the Toscanini years was more money than \$5 today. Quite so, but in the early thirties there was very little good music on the radio, there was no television at all — and records were fewer and more expensive. In short, the music lover of old went to concerts or went without music, pretty much. These days, what with the additional factor of FM radio stations offering recorded concerts around the clock, the music lover can stay right at home and hear what he wants. Except for peripheral repertory.

Which brings us to the point, or to our point, anyway. The consensus is that Mitropoulos is weak in standard repertory. Be that as it may, we say that the principal function of a symphony orchestra in a metropolis like New York is no longer the maintenance of standard repertory. People can get all they want of that elsewhere.

What they can't get is the brand new work by composers whose names are not yet selling records, or the neglected works that A & R directors are hesitant to schedule. Mitropoulos has paid much attention to these categories. If he had not, the economics of his tenure *would* be unhappy reading.

THEY have come up with some weirdly wonderful album titles lately, but Pacifica P-2001 surely deserves the prize. So help us, it is called "A Quiet Evening with the Mighty Wurlitzer".

READING *The New Yorker* recently we encountered a whimsical little poesy by Curt Leviant that gave us an idea. It was called "The LP Catalog: An Appreciation", and it began:

..Solid as houses
are the Bachs and the Strausses,
so rest them on ice
while you measure the spice
of music's minor names . . ."

Now it's true, certainly, that music's minor names are represented fairly often among the new releases. But why has not someone tried, more or less systematically, to clarify the often sizable significance of these men and their music in the big picture of history, which never has followed the hit parade? We think our readers would like that approach.

So we have decided to embark on a new route altogether — a series of what you might call "voyages of discovery". Much of the music listed in the pages of *Schwann* and *The Long Player* is uncharted, and every stretch of this *terra incognita* boasts unsuspected delight. We aren't referring to the Schaposchnikovs or Taktakishvilis, whose one or two listings may hold exotic interest for the jaded listener. We mean, for example, Milhaud, or for that matter the French moderns as a group, or Bruckner or Mahler (*not* together, because they had nothing in common other than a certain logorrhea), or Monteverdi, or Hugo Wolf, or the world unto itself that is ballet music, or even — to split hairs with Mr. Leviant — the Bachs and the Strausses, whose dynasties were not as completely dominated by the founders as the folklore hath it.

Anyway, this project is in the works, and is scheduled to start in the November-December issue.

OUR English contemporaries make it a habit to note the publication of new miniature scores as a service particularly for students and amateur and professional musicians. This practice has not been adopted by record magazines here, presumably on the more or less reasonable theory that this information *is* carried by our professional music journals.

But the non-performing music lover, even if he may not be able to read a score, certainly can *follow* it. It's fun, and self-educational in the bargain. Most of the standard repertory has been made available inexpensively by one or another of the leading publishers. Boosey & Hawkes, Lea, and C. F. Peters (the Eulenburg Edition) do the best job.

ACCORDING to letters from readers, the record and tape reviews in Hi-Fi Music Magazine now stand at the top of the list in qualitative appraisals, a position strengthened by the three-letter ratings so frequently referred to by the collectors as the most helpful feature of reviews to be found anywhere. And in case you are interested in numbers: Hi-Fi Music now carries more record and tape reviews in each issue than any other publication.

THERE is evidence in the most recent issue of *The Music Review* that ignorance is not unknown in the most educated places. We refer to C. W. Orr's review of the book on Charles Edward Ives by Mr. and Mrs. Henry Cowell. Orr writes that the late composer "appears to be a kind of American Schönberg pushed, if such a thing is conceivable, to the *nth* degree". The analogy is not necessarily unflattering, but Orr certainly meant it to be, as you would see if we had space for the context. Now, presumably, this fellow has had a look at some of the available Ives scores. At the very least he has perused the musical examples in the Cowells' book. But, on the basis of the comment quoted above, we are willing to wager, and even give odds, that Orr has never heard a single Ives work.

— J. L.



KFAC manager Calvin Smith, left, in a planning session with program director Howard Rhines who, in this article, explains some of the problems of pleasing critical listeners

How to please critical listeners

Operation of a Hi-Fi Music Station as Seen from Behind the Microphone — *By Howard Rhines*

THE BEST performance in any artistic field seldom betrays the amount of effort required to make it appear effortless. The same may be said of the operation of most successful businesses, and a well run, prosperous radio station is no exception. Would you like to look in on the operation of a station devoted to music broadcasting, to see what goes on behind the man behind the microphone? As a listener, you have your own ideas as to how a station should be run, but you haven't been confronted with all the problems of personnel and policy which, for better or for worse, are answered in what you hear over the air.

Let me invite you to take my place as program director and chief announcer at FM-AM station KFAC, Los Angeles. Then let's see how you would handle the job, and meet some of the routine situations in a way to maintain the seemingly effortless functioning of a first-class radio station.

By "routine situations" I mean, for example, the matter of deciding on types of programs to schedule, or the degree of importance that advertising must occupy in your considerations. Then, of course, there is the selection of personnel to carry out your program plans. So let me take you behind the scenes at our station.

To start you off, let us say that circumstances have arisen which make it necessary for you to hire an additional staff announcer. On your way to the audition studio, you remind yourself that you are looking for a man who pronounces words in French, Italian, German, Spanish, Russian, and the Scandinavian languages with authorita-

tive fluency. In addition, and probably more important from the standpoint of sheer economic survival, he must be vocally persuasive in extolling the merits of everything from used cars and various food products to the services of a baby laundry or an investment broker. His voice should be a pleasant normal baritone, and his speech free of regional or national accent. Also, since the station supplements basic salary with special program assignments, he must have a superior knowledge of classical music and

At the KFAC studios on Wilshire Boulevard there are two announce booth-control rooms, each with an adjoining studio, one of which is shown here



its creators and interpreters, as well as a sense of program balance.

He will, in the course of these assignments, be required to write brief introductory comments characterized by the element of instantaneous interest which the professional writer calls a "narrative hook". You also hope that he has a degree of personal affability which will insure compatibility with his co-workers. In your type of broadcast operation, this is fully as important as overall ability. That's all you need, but will you find it?

The audition script you will hand the prospective announcer makes a variety of demands. It consists of two minutes of AP news, three contrasting commercials which require different pacing and interpretation, and concludes with the critical page which is referred to privately as "the deep six". Within fifteen seconds this page of classical names, titles, and terminology will probably determine for you if the man is right for your station.

This station, for whose overall program structure and routines you are to be responsible, is very definitely a going concern commercially. While audience approval is as important as sponsor satisfaction, the fact remains that to stay in the comfortable black, as this station has for the past many years, you must keep in mind that its basic although by no means only *raison d'être* is to serve as an advertising medium and a good one. Therefore, your new announcer must be a) a good salesman, and b) possessed of that elusive state of mind which for our purposes might be termed intelligence if not intellectuality.

Believe me, such an employee is not easy to find. Let me explain the problems as I have come to know them. As program director, I try to interview personally every applicant with a minimum of three years' full-time commercial radio experience. Usually, and this harks back to the audition, they fall into four classifications.

1. They are excellent general commercial announcers for a conventional station, but fail miserably on longhair pronunciation.

Each control room has dual facilities for playing records and tapes, together with equipment that is maintained to deliver top audio quality



Complete facilities for tape recording are provided at the KFAC studios. Here engineering supervisor Glen Brommer is at work on one of the station's four recording machines

2. They are superb musical annotators, but fall flat on their pear-shaped tones when it comes to delivering a convincing commercial. They sound stuffy, instead of speaking with the casual dignity which is our "announcer style".

3. They are genuinely sincere when they declare they can handle the announcing chores at a station like ours, and are dismally dismayed when they discover they cannot.

4. They may be potentially right for us, but are too immature either intellectually or professionally.

We operate in a highly competitive area. While the station's share of listening audience

Continued on page 76

The KFAC library of over sixty thousand recordings is housed in a fire-proof and earthquake-proof room in the ultramodern Prudential Building





An interview by Leonard Feather

FRIEDRICH GULDA, whose first Carnegie Hall concert was observed by Louis Biancolli to be "the most sensational keyboard debut since that of Vladimir Horowitz", and who in the view of many experts is one of the world's foremost living exponents of Beethoven, made an appearance recently that was not arranged by S. Hurok. Through the intercession of John Hammond, who had helped engineer the careers of Benny Goodman and Count Basie, Gulda took his place at the head of a septet organized for him by Hammond, and appeared at Birdland and at the Newport Jazz Festival.

Gulda's embarkation on a double life is not without precedent; however, every previous case has been that of a musician first established in jazz who has subsequently made forays into the concert field. The venture is all the more remarkable in that the 26-year-old Viennese pianist, a former child prodigy who at 16 won an international music contest award at Geneva, had no contact with jazz

Freddy the Goul



during his first few years as a professional performer.

After making his initial public appearance with the Orchestra de la Suisse Romande under Ernest Ansermet, Gulda played several hundred concerts covering Europe and South America, and at numerous festivals at Prague and Vienna, making his debut here in 1950. By this time the jazz virus had attacked him. He spent many of his spare hours hunting through Greenwich Village and the Broadway area in an attempt to establish personal contacts with some of the improvising bopsters he had heard on records.

"Bopsters", an obsolescent word for a still thriving group of musicians, best describes the type of top-rank jazzmen in whom Gulda found his major interest, as can be seen from the personnel of the group with which, aided by Hammond, he surrounded himself for the Birdland debut. The men, all admirers and in many cases disciples of Dizzy Gillespie, Charlie Parker & Co., were Idrees Sulieman trumpet, Jimmy Cleveland trombone, Phil Woods and Seldon Powell alto and tenor saxes, Aaron Bell bass, and Nick Stabulas drums.

The formation of the combo was an indirect result of Gulda's first attempt to extend his jazz interests to the empirical level. A year before he had organized a group of musicians in Vienna and had made a series of broadcasts, half classical and half jazz. It was John Hammond's reaction to recordings of these broadcasts that led him to encourage Gulda into a similar venture on native jazz soil.

During his week at Birdland, Gulda was recorded in the club, playing some of the modern, *Continued on page 70*

Friedrich Gulda's nickname is a sign of his acceptance by the jazzmen



Erica Morini has played as soloist with various symphony orchestras in this Country. Here she is greeted by George Szell, conductor of the Cleveland Orchestra



Erica Morini was not impressed by her Stradivarius at first. She said it looked shabby. However, as time went on, "the violin, realizing I was but a little girl, befriended me."

My Sheltered Life

*An Account of Erica Morini's Career,
As Told to Ezra Laderman*

MY LIFE has been a chain of hotel rooms, of concert stages, and railroad terminals. When I think of myself, it is either before an audience or in an empty, lonely room. There is the glamor, the dedication, the love of music-making. But it is short lived. There is also the endless boredom, the interminable waiting, when one either reads or reflects. Looking back, I see a mixture of places, people, and a haphazard series of events that have made up my life.

Imagine the most sheltered girl: it was I. My father, Oscar Morini, ran a music school in Vienna. Once, during a music lesson, I hid under the piano. I heard a wrong note, and squealed "*falsch*". I was three years old. From that moment on I was guarded as one guards a queen. They gave me a violin although I desperately wanted to play the piano, and my training began. At ten I was world famous. There was a sensation when I played the Beethoven *Concerto* with Arthur Nikisch. Crowds would wait for me at the stage door, and "Erica" became a familiar cry. I had my hands full with competition. Two come to mind: a Hungarian girl Erna Rubenstein, and Alma Moody, but there seemed to be room at the top for just one. An unbeatable combination of my God-given talent plus my parents' determined opportunism kept me there.

But was this right? I led no social life, I had no friends (except middle aged conductors); my brothers and sisters were distant to me. They had the blessing of a completely carefree, wholesome upbringing. I had no formal education, just private tutors, and to this day my grammar is but instinctive. And I never saw a penny. I was used, controlled, kept apart. Yet I loved my parents dearly.

At nineteen I ran away. Instead of feeling the shackles torn from my wrists, I felt more like a gazelle freed in a jungle of predators. For my sheltered life had made me so dependent on others. I admire so much those who are self-sufficient. But it was the first step. Although I returned home with the promise that "things will be different", the break was made.

It was at the start of a world tour that I met my dearest friend, Marianne Neuman. Although she was employed



by me as a companion, the relationship developed to one of deep affection. A woman in her middle years, she was a companion in the most complete sense, and she fulfilled my dependency. We were together for twenty years. She died last year, and there is an emptiness in my life that can never be replaced.

With Marianne, wherever I went, was another dear friend, my "Davidoff" Stradivarius (1727). My father saw it in a music shop in Vienna years before I was born. As I grew up, he would always tell me about the marvelous violin he once saw. He had lost track of it but promised that some day he would find it for me. It happened in Paris. We were looking at some fiddles, and there it was! My father's excitement was quite offset by my own indifference. It was shabby looking, ill-kempt, and didn't appeal to me at all. Nevertheless it was bought. It was mine, and I was sad. Not for long though, for little by little I began to discover its secrets, and the violin, realizing I was but a little girl, befriended me.

My tours took us everywhere. In Italy there was a man, there was a tempest, there was love, there was marriage. Together we came to the United States in 1939, and in 1943 I became a citizen. Over the years, I have become a better American than most, for I knew what it was not to be an American.

It is in America that I developed as an artist. The fact that I was a *wunderkind* made insight perhaps even more difficult. The technique, the musicality were there from the start, and when one has that to begin with one becomes easily satisfied. But I am fortunate, for I was not satisfied. Chamber music kept me from stagnating. My first quartet consisted of myself, Gingold, Katims, Frank Miller. Probing the masterworks of

Continued on page 69



GOLDFORTORS' CORNETT

THIS TIME OUT it was really hard to beam the bimonthly best spotlight. For reasons why see the following pages. For choices see above — Klemperer's *Eroica* on Angel and Stravinsky's own *Baiser de la fée*, complete, on Columbia.

ANGEL will have Orff's "Die Kluge" ("The Prudent Woman"), a 1942 opera that remains his most popular work in Europe. Also due is Beecham's performance of the Handel "Solomon", with Lois Marshall, and an "Abduction" under the same conductor. Tito Gobbi's "Falstaff" under Karajan, is another opera awaited. There will be a Taneiev concerto featuring the elder Oistrakh, who also collaborated in a Schubert *Octet*. Orchestrally, Angel has among other things the complete Schumann symphonies by the Israel Philharmonic under Kletzki, and a Beethoven *Seventh* under Klemperer.

COLUMBIA will be concentrating on very standard repertory for the most part, but special interest attaches to a few items. Balletomanes are anxiously awaiting the first complete *Gaité Parisienne* (Ormandy and the Philadelphians), which for some reason not yet clear is being marketed under the title of "The Pleasures of Paris". From Philadelphia also will come a *New World Symphony* and two Brahms concerti — the *B Flat* with Serkin and the *D Major* with Franciscatti. Walter is due with a Mozart *E Flat* and "Jupiter". Leonard Bernstein will record his new *Serenade* with Isaac Stern and the *Symphony of the Air*; also a series of demonstration-lectures based on his "Omnibus" appearances.

Columbia's Modern American Music project will continue with Wolpe's *Songs of the Bible* for alto, bass, and piano; the Hovhanness *Upon Enchanted Ground* for flute, cello, harp, and tom-tom; a concerto for bassoon and string quartet by Adolph

Weiss, and Bergsma's *Third Quartet*. From Columbia's affiliate, Epic, will come two operatic firsts — "Love for Three Oranges" and "Fair at Sorochintzi".

LONDON has a whole slew of operas: from Belgrade a "Life for the Tsar", a "Snow Maiden", and an "Eugen Onegin"; from Bayreuth a "Flying Dutchman"; from Vienna a "Frau ohne Schatten"; from Rome a "L'Elisir d'Amore" — and best of all, from Scandinavia, that "Götterdämmerung" with Flagstad and Svanholm under Fjeldstad. Also *zarzuelas* — "La Boda de Luis Alonso", "El Baile de Luis Alonso", "Los Claveles", and "La Dolorosa", all under Argenta. In somewhat more uncertain prospect is a "Marina"; this masterpiece has needed a new recorded version for a long time but Del Monaco is not yet persuaded that the tenor lead is for him.

On the orchestral side, London has a Bliss *Colour Symphony*, a Tchaikovsky *Second* (Solti) and *Third* (Boult), a Brahms *Fourth* (Kubelik), a Beethoven *First* and *Eighth* (Ansermet), a Roussel *Third* and *Fourth* (ditto), a Chausson *B Flat* (Denzler), Glazunov's complete score for "The Seasons", and Tchaikovsky's *Capriccio Italien* and *Francesca* (Collins). Concerti on the way are the Bliss (Campoli), the two Mendelssohns (Katin), and Bruch *G minor* and Wieniawski *D minor* (Elman), and Mozart's "Coronation" and K.503 (Gulda).

MERCURY'S DEAL with Pye-Barbirolli (yes, he's Sir John) will bring scads of new material to light here on the American firm's label. The first release, due momentarily, is a Vaughan Williams *Eighth*. With it, *A Shropshire Lad* by Butterworth and Bax's *Garden of Fand*. These were among the forty works recently recorded by Barbirolli and his Halle Orchestra (Birmingham) with a part-Mercury team in the control booth. Domestically, there will

be a Debussy program from Paray (Detroit), a first commercial version of *The Black Maskers* (Sessions), and a gimmick album in which concertmaster Druian of the Minneapolis Symphony will play, with himself, the 44 Bartók *Duos* for two violins.

VICTOR'S September list, like Angel's, is represented already in our review pages. No test pressings were available, however, of the following: Beethoven *Seventh* and "Fidelio" *Overture* (Reiner), "Offenbach in America" (a program of works originally conducted by the composer during his American tour, under Fiedler), Scriabin *Third Sonata* and twelve preludes (Horowitz), Beethoven *Sixth* (Munch), "La Bohème" (De los Angeles, Bjoerling, Beecham), "Manon" (De los Angeles, Monteux), "The Tone Poem" (Casella's *Italia*, Liszt's *Mephisto Waltz*, Tchaikovsky's *Francesca* etc., under Fiedler, Reiner, Munch), and "The Concerto" (Rachmaninov's *Second* and *Rhapsody*, the Grieg, and the Liszt *First*).

October will bring the long awaited Beethoven *Ninth* under the late Furtwängler, the important debut of pianist Gary Graffman in Schubert's *Wanderer* and the Prokofiev *Second* and *Third Sonatas*, a De los Angeles operatic recital, the complete *Hungarian Rhapsodies* (Brailowsky), Toscanini's *Don Quixote*, the Rosza *Violin Concerto* and Spohr's *No. 9* (Heifetz), and a version of Debussy's "Martyrdom of St. Sebastien" in which, it says here, conductor Munch will be heard with spoken interpolations from D'Annunzio (!).

VOX has a new Beethoven *Ninth* in October, too, and quite logically coupled with the *Choral Fantasy* (Horenstein). Remoortel will be represented with two Haydn symphonies, the *Military* and *Drum-Roll*. Grossman is returning with a Palestrina program (*Marcellus Mass* and *Assumpta Est Maria*). Also the Trio de Bolzano with Schumann's *First* and *Third*, and Wührer with Beethoven's *Opp. 109-111*. In November there will be the Mozart *Concerti 16* and *24* (Haebler), Dvořák's *Cello Concerto* and Tchaikovsky's *Rococo Variations* (Cassado — Perlea), and another of the "Spotlight" series, this time on keyboard.

WESTMINSTER promises the complete Chopin *Nocturnes* (Reisenberg), "The Music of India" (a two-disc set), a Swedish production of Pergolesi's "Music Master", an actual childbirth by Grantley Dick Read's "natural" method (the star being the wife of an executive at Argo, Westminster's English affiliate), and a "Lab" coupling of the Rossini's "William Tell" and *La Gazza Ladra* overtures (Scherchen). Also, and uniquely, that conductor's justly renowned performances of the Beethoven nine will be made available in a variety of new couplings as follows: Nos. 1-2, 1-4, 1-5, 1-8, 2-4, 2-5, 2-8, 4-5, 4-8, and, on two discs, 8-9 and 5-9.

Record Reviews and Ratings

BOARD OF REVIEWERS: Jean Bowen • Warren DeMotte • Leonard Feather • Shirley Fleming • David Hall • Peggy Glanville-Hicks • Allen Hughes • Alfred Kaine • Ezra Laderman • C. J. Lutten • James Lyons • David H. Miller • Robert Prestegard • David Randolph • Richard RePass • Fred Reynolds • Abraham Skulsky • Walter Stedman • Saul Taishoff

J. C. BACH: *Symphony in B flat* A
 W. F. BACH: *Symphony in D minor* A
 C. P. E. BACH: *Symphonies in D, F* A
 Louis de Froment Chamber Ensemble under Louis de Froment
 Angel 35338 12"

Froment



This disc does not have the flavor of musicological investigation. Rather, it has an assertive power that proclaims its right to a place in the contemporary sun. The J. C. has the breadth and style of the emerging symphony, and it is played in the grand Koussevitzky manner. The W. F. is a noble work, and a profound one. It is surcharged here; perhaps the competitive version better enables the listener to discover the message but this is overwhelming. In the C. P. E. D Major the strings are tuned slightly sharp, and in achieving a brilliant sound some of the playfulness was lost. There is true freedom in this music — a spontaneity not yet bound by tradition. EL

BACH: *6 Brandenburg Concerti* A
 Stuttgart Chamber Orchestra under Karl Münchinger A-C
 London set LL-1457/8 2-12"

R

These performances were brought out at intervals on three separate discs of disparate size. Now they have been re-issued more economically and more sensibly, and without any apparent loss of their ample sonic values. All save one of the competitive versions are priced higher, but on the whole Münchinger's results are perhaps closest to the traditional ideal. Also, his ensemble is tonally the most satisfying. JL

BARTÓK: *Sonata for 2 Pianos and Percussion; Music for Strings, Percussion, and Celesta* A-A
 Charlotte Zelka, Alfred Brendel, pianists; Pro Musica Orchestra of Stuttgart under Rolf Reinhardt B-B
 Vox PL-9600 12"

Reinhardt

While both of these masterworks have been previously recorded, this is the first time that we find them coupled on one record. The Sonata is given a very good performance, with well defined balances and a clear understanding of the content. Unfortunately, this is not the case with the *Music for Strings*, where the two fast movements are taken in a much too slow tempo. The finale is almost a study in slow motion — astounding, for Bartók clearly marked the timings in his score. Reinhardt requires nearly nine more minutes for the work than was indicated by the composer. For a work of such concentration this difference is truly enarmas. AS



BARTÓK: *Music for Strings, Percussion, and Celesta; Dance Suite* A-B
 RIAS Symphony Orchestra of Berlin under Ferenc Fricsay B-B
 Decca DL-9747 12"

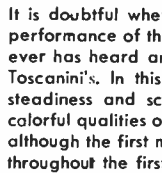
Fricsay



For me this recording has been the most eagerly awaited of those many that Fricsay made with the late lamented RIAS ensemble. His conception of the *Music for Strings* is an electrically fused amalgam of line and color, alive with tension but nowhere a threat to the elements of Bartók's perfect plasticity. Needless to add, the elapsed performance time jibes with the composer's estimate. There are other fine versions to be had, true, but the best of them at this price level is decidedly lo-fi. The *Dance Suite*, handsomely turned out, will present no duplication problem to the wise ones who preferred this conductor in other Bartók repertory. JL

BEETHOVEN: *Symphony No. 3 in E flat ("Eroica")* A
 Philharmonic Orchestra under Otto Klemperer A
 Angel 35328 12"

Klemperer

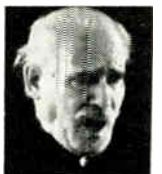


It is doubtful whether any other conductor working today could have produced a performance of the *Eroica* to match this one. Surely it is among the finest that anyone ever has heard anywhere, and it is really the only one that can be placed beside Toscanini's. In this brief space, I can but generally describe it as combining the steadiness and scholarship of Weingartner's version and the warm intensity and colorful qualities of Furtwängler's. The recording itself is exceptional most of the time, although the first movement is a bit dull in color, and also the review copy was gritty throughout the first half of the scherzo. CJL



BERLIOZ: *Harold in Italy* A
 Carlton Cooley, violist, with the NBC Symphony Orchestra under Arturo Toscanini A-B
 RCA Victor LM-1951 12"

Toscanini



There is an orchestral excitement and a fine clarity of detail in this record too often missing from *Harold*. Some woodwind parts, for example, emerge for the first time in this listener's experience. Also, the broad shape of each movement is beautifully outlined by the dynamics. The "Pilgrim's March" attests this fact, for under some conductors it becomes wearisome. Never so with Toscanini. The only thing missing here is a more colorful Harold himself, as projected by the solo viola. In this performance he is a rather pale fellow — adequate, but somewhat lacking in Byronic fire. The recording was made from tapes of a 1953 broadcast. SF

BIZET: *Symphony; Jeux d'enfants* A-B
 London Symphony under Emanuel Young A-A
 Capitol P-18018 12"

Few composers wrote anything as beautiful as the Bizet Symphony at the age of seventeen. Discovered only twenty years ago, this little masterpiece needs deft conducting to preserve its special charm. Young leads an infectiously vivacious performance. The *Jeux d'enfants* is a set of orchestrated two-piano pieces representing tonal impressions of children at play. Its frolicsome appeal is in full measure here. WD

RATINGS OF CLASSICAL MUSIC

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

COMPOSITION (Top Letter)

A: Outstanding

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

B: Important

This rating is but slightly below the A rank.

C: Worthy

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

PERFORMANCE (Middle Letter)

A: Outstanding

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

B: Excellent

A noteworthy performance, subject only to minor criticism.

C: Satisfactory

A performance not without flaws, yet deserving public notice.

RECORDING QUALITY (Bottom Letter)

A: Outstanding Realism

Representing the highest present attainments in acoustic and recording techniques.

B: Excellent Quality

Slightly below A rating because of minor faults in the acoustics or recording, or because the noise is considered somewhat above the minimum currently attainable.

C: Acceptable Quality

Representing the current average of the better LP records.

R: Indicates a re-issue.

Important Note: Records which are rated below C as to the composition, artist or orchestra, or recording quality are not ordinarily reviewed here. However, the omission of a record does not mean that it was rejected, as it may not have been submitted to HI-FI MUSIC AT HOME for review.

BRAHMS: Symphony No. 1 in C minor, Op. 68 A
 B
 Pittsburgh Symphony Orchestra under Wil-
 liam Steinberg A
 Capitol P-8340 12''

Steinberg



Imagine silk spun of steel — an unlikely metaphor but a reasonable description of Steinberg's way with this most familiar of all the "First" in the symphonic literature. Brahms has not previously engaged his phonographic attentions, oddly enough. Nor does this belated representation foretell much of the inevitable sequels, excepting possibly the last of the sequence, for the C minor is a world of expression unto itself. Steinberg surveys it with a perspective that bespeaks long and loving study. The latter adjective may be inappropriate because it implies involvement and this performance is unemotional, but oh, so smooth and sonorous. JL

BRAHMS: Symphony No. 2 in D, Op. 73; Tragic Overture A-B
 A-A
 Boston Symphony Orchestra under A-A
 Charles Munch A-A
 Victor LM-1959 12''

Munch

Munch is one conductor from whom I have come to expect new and sometimes startling ideas in standard repertory. As a student at Tanglewood in his first season there, I sat shocked and morally shaken by his readings of Brahms. The recording at hand, however, offers a completely enchanting performance of this familiar score, even though it differs from any other of the many that I have heard. If it lacks the *Gemütlichkeit* with which Walter infuses the work, or the stoicism of Weingartner, or the sculptured grandeur of Toscanini, it has, still, a youthful, radiant warmth all its own. The reading of the *Tragic Overture* is all that one could desire. AK



BRAHMS: Symphony No. 4 in E minor, Op. 98 A
 B
 Philharmonia Orchestra under Herbert Von
 Karajan A
 Angel 3529B 12''

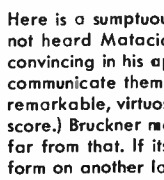
Karajan



"Pedantic" is the word that came to my mind while listening to the first movement, and I am afraid that it stayed in mind throughout most of the performance. The relentlessness of Karajan's 4/4 beat in the opening *Allegro* makes for an almost bloodless quality. This impression lingered until the start of the finale. The conductor must have taken time out for coffee and apple strudel before recording the fourth movement, however, for it really lives and sings as Brahms should and it is in general everything that the others are not. The Philharmonia plays gorgeously at all times, as usual, and the Angel reproduction is excellent. AK

BRUCKNER: Symphony No. 4 in E flat ("Romantic"); Overture in G minor; Scherzo from Symphony No. "O" A-B-B
 A-A-A
 A-A-A
 Philharmonia Orchestra under Lovro
 von Maticic
 Angel set 354BB or 35359/60 2-12''

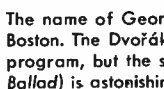
Maticic



Here is a sumptuous performance of one of Bruckner's most accessible works. I had not heard Maticic conduct this composer's music before, but he is overwhelmingly convincing in his approach to the much-recorded Fourth. His zeal and scrupulousness communicate themselves to the orchestra, which plays with its customary, but no less remarkable, virtuosity. (The version used is that to be found in the Eulenburg miniature score.) Bruckner marked his early Symphony in D minor "invalid", but in reality it is far from that. If its Scherzo whets your appetite, the work is available in complete form on another label. The Overture is another delight. ST



CHADWICK: Symphonic Sketches B
 Eastman-Rochester Symphony Orchestra
 under Howard Hanson A
 Mercury MG-50104 12''



The name of George Whitefield Chadwick (1854-1931) is no longer one to conjure with, even in his own Boston. The *Dvořák Jubilee*, first of these four fine pieces, is sometimes used to dress up an all-American program, but the set is otherwise unknown. Actually it is very well made music, and the finale (*A Vagrom Ballad*) is astonishing for its deftly Marquand-like satire. Brilliant recorded sound. JL

DEBUSSY: Nocturnes (Complete); Prelude to the Afternoon of a Fawn A
 A
RAVEL: Daphnis and Chloé Suite No. 2 A
 Philadelphia Orchestra and Women's
 Voices under Eugene Ormandy
 Columbia ML-5112 12''

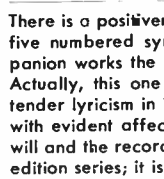
Ormandy



Anyone who enjoys a luscious orchestral sound will be regaled by this disc. The Philadelphians are at the top of their form and Columbia's engineers make the most of it. Interpretatively, Ormandy has always done well with these compositions and he maintains his standard in these newly-recorded performances. The music ebbs and flows sensuously; there is abundant atmosphere, the playing is virile and virtuosic, yet sensitively nuanced. From a whisper to a roar, the tone of the orchestra remains rich and full, always beautiful. The wordless syllables of the women in *Sirènes* blend very well with the ensemble. A record for hedonists. WD

DVOŘÁK: Symphony No. 3 in F, Op. 76 B
 Netherlands Philharmonic Orchestra under
 A
 Walter Goehr B
 Concert Hall Society CHS-1240 12''

Goehr



There is a positiveness about Dvořák that is always refreshing. This least known of his five numbered symphonies (he disowned five earlier efforts) shares with its companion works the melodiousness and warmth that seem to pervade all of his music. Actually, this one was composed before that published as number one. There is tender lyricism in it, and many moments of power and exaltation. Goehr conducts with evident affection; he lets the music speak for itself. The orchestra plays with a will and the recording is well engineered. This release formerly was part of a limited edition series; it is much superior to the only other available version. WD



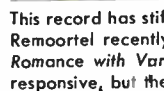
GESENSWAY: The Squares of Philadelphia A-A
 A-A
PERSICETTI: Symphony No. 4, Op. 51 A-A
 Philadelphia Orchestra under Eugene
 Ormandy
 Columbia ML-5108 12''

Gesensway



These works form a part of Columbia's annual Modern American Music series. I would rate them high. Both men have an expert knowledge of the orchestra and both use it brilliantly, although differently. The Gesensway is a geographical essay on Philadelphia (where he has played violin under Ormandy for many years). It has been compared to Respighi's familiar Roman poems, but to me it has more depth. No mere travelogue, it seems to delve far into the subtleties of the city's complex character. The Persichetti is not programmatic and it is more introverted in character. His style at times is reminiscent of Prokofiev but his ideas are his own. AK

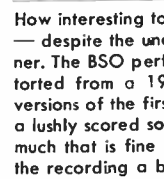
GRIEG: Lyric Suite; Old Norwegian Romance with Variations B
 B
 Philharmonia Orchestra of Hamburg C
 M-G-M E-336B 12''



This record has stiff competition and, to speak bluntly, it does not have the wherewithal to come out ahead. Remoortel recently gave us a very fine performance of the *Lyric Suite*, and Beecham's *Old Norwegian Romance with Variations* is one of his specialties. Winograd conducts with easy skill and the playing is responsive, but the sound is far below M-G-M's best. And short sides at that. WD

HARRIS: Symphony No. 7; Symphony 1933 B-B
 B-B
 Philadelphia Orchestra under Eugene
 Ormandy and Boston Symphony Or-
 chestra under Serge Koussevitzky,
 respectively B-R
 Columbia ML-5095 12''

Harris



How interesting to have on one disc the earliest and latest symphonies by Roy Harris — despite the unevenness of his output, our first major symphonist in the grand manner. The BSO performance of the still exciting *Symphony 1933* emerges dim and distorted from a 1934 public performance recording and makes one long for hi-fi versions of the first Harris works, which in many ways remain his best. The Seventh is a lushly scored song-and-dance piece with a massive variation substructure. There is much that is fine here — and some that is not. The performance is a little overlush, the recording a bit tunnel-like. Nevertheless, a worthwhile issue. DH



KODÁLY: Háry János — Suite A-A
PROKOFIEV: Lieutenant Kije — B-B
Suite, Op. 60 B-B
 Philharmonic-Symphony Orchestra of
 New York under Dimitri Mitropoulos
 Columbia ML-5101 12''

Mitropoulos



Whoever dreamed up the idea of coupling these two delightful comic portraits of the genus *militaris* was truly inspired. I wish that as much could be said for the performances, which point up all too well the criticisms made of the Philharmonic's playing during the past season. The crisp attacks, releases, and general feeling of rhythmic tension that are so essential to both of these fine works are all conspicuous by their absence. The recorded sound on both sides is effective, if somewhat cavernous. For more satisfaction, better turn to Boulton (London) for *Lieutenant Kije* and to Rodzinski (Westminster) or Salti (London) for *Háry János*. DH

OVSIANIKO-KULIKOVSKY: Sym- A-B
phony No. 21 in G A-A
VAINBERG: Serenade for Orchestra B-B
Leningrad Philharmonic Orchestra under
Eugene Mavrinsky; State Radio
Orchestra under Alexander Gauk
Westminster XWN-18191 12"

Mavrinsky

RESPIGHI: The Birds; Botticellian A-B
Triptych A-A
Scarlati Orchestra of Naples A-A
Angel 35310 12"

SAINT-SAËNS: Symphony No. 3 A
L'Orchestre du Théâtre des Champs- B
Elysées under Ernest Bour B
London/Ducretet-Thomson DTL-93072 12"
L'Orchestre de la Société des Concerts du A
Conservatoire under André Cluytens A
Angel 35336 12"

Cluytens

SIBELIUS: Symphony No. 2 in D A
Northwest German Radio Symphony under B
Hans Schmidt-Isserstedt B
Capitol P-18009 12"

STRAVINSKY: The Fairy's Kiss (Com- A
plete 1950 Version) A
Cleveland Orchestra under Igor Stravinsky A
Columbia ML-5102 12"

Stravinsky

TCHAIKOVSKY: Symphony No. 4 in F A
minor, Op. 36 B
L'Orchestre de la Suisse Romande under A
Ataulfo Argenta A
London LL-1275 12"

Argenta

TCHAIKOVSKY: Symphony No. 6 in B A
minor, Op. 74 ("Pathétique") A
Berlin Philharmonic Orchestra under Igor C
Markevitch
Decca DL-9811 12"

Markevitch

The Virtuoso Orchestra
(Ravel's *Bolero*, *Rapsodie espagnole*, and A
La Valse; Debussy's *Prelude to the After-* A
noon of a Faun) A
Boston Symphony Orchestra under Charles
Munch
RCA Victor LM-1984 12"

BACH: Double Violin Concerto A-A-A
in D minor; *Sarabande* from B-A-A
Sonata No. 2; Concerto in E A-A-A
Leonid Kogan and Elisabeth Gilels,
violinists, with Philharmonia Or-
chestra under Otto Ackermann
Angel 35343 12"

Kogan

BEETHOVEN: Piano Concerto in D A
Artur Balsam, pianist, with Winterthur A
Symphony under Clemens Dahinden B
Concert Hall Society CHS-1239 12"

BEETHOVEN: Piano Concerto No. 5 A
Robert Casadesu, pianist, with N. Y. Phil- C
harmonic under Dimitri Mitropoulos C
Columbia ML-5100 12"

BLOMDAHL: Chamber Concerto A-B-C
DONOVAN: Soundings for Trum- B-B-B
pet, Bassoon and Percussion B-B-B
VERRALL: *Prelude and Allegro* for
Strings
M-G-M Chamber Orchestra under
Carlos Surinach
M-G-M E-3371 12"

Surinach

Why are we burdened with the jaw-breaking name of Ovsianiko-Kulikovsky when the composer (1768-1846) signed his manuscript simply N. Kulikovsky? This symphony was discovered in 1949 after lying dormant for almost a century and a half. I hope more Kulikovsky is extant because I find his work charming and not inferior to much by Haydn or Mozart, whose style it resembles. Mavrinsky conducts with excellent taste. Vainberg's Serenade was composed in 1952. It has a certain individuality, though sometimes it reflects one or another Soviet influence. Gauk's performance is lively. The sound of both recordings is quite good, considering the origin. WD



Of the pre-Bach sources from which Respighi derived the raw materials for his elaborations, the loveliest work surely is the one that became "Nightingale" in *The Birds*. This charming section and indeed the whole fantasy is superbly played under Franco Caracciolo. The same may be said of the *Triptych*, though its quality of invention is not so sustained. Both performances are glamorously recorded. CJL



The need for two pianos and an organ militates against concert performances of this symphony, which is really a shame because it is a genuine masterwork. Bour's reading is calm and reflective, lacks either drive or tension. The recording is clear and spacious, but low level. Cluytens is quite the more dramatic in his approach, and the music leaps to life. This is a splendid performance, bold and assertive, yet probing. The recording matches it in brightness and clarity. The organs make their presence felt in both records; however, in the Angel version the interplay of the pianos is more clearly brought out and is quite fascinating. WD

This conductor does not overinterpret, as is proper with such a straightforward, non-problematic piece. Sibelius always says something new to us in his Second Symphony because he says nothing all at once. His themes begin as mere fragments, cohere slowly, and listening is fun when you know them in advance. The trouble with this performance is that you hear a surprising number of wrong notes, too. EL

This is the definitive performance of a truly magnificent score, sumptuously recorded for the first time in its entirety. Stravinsky dedicated his ballet-allegory to the memory of Tchaikovsky, the latter's muse being represented by the leading ballerina's mystic powers. Unlike the parodied Pergolesi of *Pulcinella* the subject of this homage is all but re-composed, and so ingeniously that his spirit and style are preserved inviolate through forty-odd minutes of unmistakable Stravinsky. Amazing. It has been several years since the grand Balanchine choreography was last mounted. Perhaps this invaluable recording will prompt an overdue revival. JL



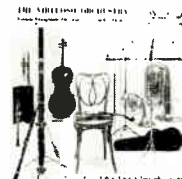
The older conductors who made a big thing of Tchaikovsky usually exaggerated the more romantic elements in his music. As a result, he often seemed maudlin and even hysterical, especially to those members of this generation who were then discovering the Classical and Baroque composers. Argenta takes an unsentimental view of the great Russian. His performance is tightly knit; there are no extended tirades, no inflated climaxes. The music sounds quite healthy, as it were. Of course, it is not exciting emotionally, and is therefore perhaps not really Tchaikovskyan, but the orchestra does play very well indeed and the recording is top grade. WD



The procession of Tchaikovsky Sixth releases rather reminds one of the woes of the sorcerer's apprentice. They just keep coming. The present version, however, proves to be most welcome, further convincing this reviewer that Markevitch is a man with much to say. The conductor also seems to agree that Tchaikovsky was a genius who knew very well what he was up to, for he takes a grand total of one liberty — in the development of the first movement. What results is a virile reading, so that the over-familiar symphony has a freshness one seldom discovers in this work. The re-productive quality, however, leaves something to be desired. AK



No recorded concert ever was so aptly named — provided only that the Schwann catalogue and *The Long Player* are at pains to list the contents under their respective composers. Munch did the big Ravel works for a much earlier BSO collection that has been retired. The *Bolero* he had done years before and it is still available on an old London disc. He must have essayed the Debussy but none is extant. Since all of these pieces are peculiarly his it was common sense to plan this omnibus. As to its gimmicky get-up deponent sayeth not, but the shimmering performances would justify any promotional excess — why not "The World's Most Virtuoso Orchestra"? JL



The newsworthy aspect of this disc is a really outstanding performance of the solo concerto featuring the Soviet artist Leonid Kogan. Just breath-taking are its purity of style and of tone. Beyond question this must take a place among the great manifestations of human powers now available on recordings. Not even David Oistrakh's playing, or Heifetz's, can quite match Kogan's in this piece for rhythmic alacrity and far that rare feeling of strength in quiet. The Double Concerto is well played, but somewhat rushed. I would say that the Prades presentation under Casals is still the one to acquire. The program at hand is, however, far better engineered. CJL

Ever hear of it? It's the famous "Violin Concerto", as originally published for piano and orchestra in the composer's own arrangement, and what a refreshing change it is to hear this version. Why, here is a brand new Beethoven concerto! Balsam plays beautifully, and Dahinden provides a fine accompaniment. The recording is a re-issue from the erstwhile CHS Limited Edition series. Quite adequate sound. OD



CONCERTOS

During its European tour last year the Philharmonic joined Casadesu in a Paris performance of the Emperor. Next day they recorded it in a hall that must surely possess the worst acoustics in the French capital. The violins screech, the brasses growl, and the timpani belches. Sonics aside, the performance itself is a pale, nervous shadow of what we would perhaps have had under less demoralizing circumstances. AK

The intensely dramatic, yet brilliantly intellectual Chamber Concerto by Sweden's Karl-Birger Blomdahl (b. 1916) is the *pièce de résistance* of the disc. Some idea of its musical language (which calls for choir of triple winds and elaborate percussion, plus a virtuoso role for sala piano) can be gained from a remark overheard at a New York concert: "You have just heard the dodecaphonic hepcats!" Richard Donovan's *Soundings* contrasts lyrical and angular elements effectively enough, but John Verrall's string piece makes rather dull listening on short acquaintance. Performances are accurate, if lacking in spontaneity; the sound is close-up and clean. DH



GERSHWIN: Rhapsody in Blue; An American in Paris A
Leonard Pennario, pianist, and the Hollywood Bowl Symphony Orchestra under Felix Slatkin B
Capitol P-8343 12" A

Pennario

HAYDN: Concerti in D, G A-A
Helma Elsner, harpsichordist; Stuttgart Pro Musica under Rolf Reinhardt B-B
Vox PL-9810 12" B-B

MANFREDINI (Ed. Eckertsen): 12 Concerti, Op. 3 A
Renato Biffoli and Giuseppe Magnani, violinists, with I Musici Virtuosi di Milano under Dean Eckertsen B
Vox set DL-242 2-12" B

Eckertsen

MENDELSSOHN: Concerto in E minor, Op. 64 A-A
WIENIAWSKI: Concerto No. 2 in D minor, Op. 22 A-A

Igor Oistrakh, violinist; Leipzig Gewandhaus Chamber Orchestra under Franz Konwitschny
Decca DL-9842 12" I. Oistrakh

POULENC, HANSON: Organ Concerti A-A
Richard Ellsasser; Hamburg Philharmonia A-A
M-G-M E-3361 12" A-A

RACHMANINOV: Concerto No. 2 in C minor, Op. 18 A
Clifford Curzon, pianist; London Philharmonic Orchestra under Sir Adrian Boult A
London LL-1424 12" A

Curzon

SCHUMANN: Piano Concerto in A minor, Op. 54; Kinderscenen, Op. 15 A-A
Walter Giesecking, pianist; Philharmonia Orchestra under Herbert von Karajan B-B
Angel 35321 12" B-B

Giesecking

TCHAIKOVSKY: Piano Concerto No. 1 in B flat minor A-B
LISZT: Hungarian Fantasia C-A
Julius Katchen, pianist, with the London Symphony Orchestra under Pierino Gamba A-A
London LL-1423 12" A

Katchen

TORELLI: Concerti Grossi, Op. 8 A
I Musici with Michelucci and Cotogni, violinists; Centurione, cellist A
Epic LC-3217 12" A

VIVALDI: 3 Violo d'Amore Concerti; 2 Bassoon Concerti A
Soloists; Concert Hall Chamber Orchestra A
Concert Hall Society CHS-1254 12" A

BEETHOVEN: "Eyeglass" Duet; other works (see right) A-B
Various instrumentalists A-B
Boston B-210 12" B

BEETHOVEN: Sonata No. 10, Op. 96 A-A-B
A

VITALI: Chaconne; other works by Brahms and Mendelssohn B
David Oistrakh, violinist; Lev Oborin and Vladimir Yampolsky, pianists
Columbia ML-5096 12" B

D. Oistrakh

BLOCH: Quartet No. 1 in B minor A
Roth String Quartet B
Mercury MG-50110 12" A



The artists are American and they should understand Gershwin's works very well. However, a virus that I thought had vanished from the Hollywood air seems to have returned when these performances were recorded. I mean the virus that attacks when it is confronted by the simple and sincere, that destroys all resistance against the temptations to paint the lily, that turns making art to making ART. Under its influence we are treated here to Significant Interpretations of Gershwin. The playing is mannered, fussy, drained of real vitality. The recording is crystal clear; all of the details are ever so preciously displayed. But nothing ever comes to life. WD

Elsner is an excellent artist. Her playing is both refined and, when called for, full of vitality. Reinhardt and his ensemble also give a good account of themselves although, as in the finale of the *D Major*, they sometimes become just a bit heavy-handed. Both works are beautiful. Personally I like better the one in G with the heavenly slow movement. Full-bodied, well balanced sound throughout. AS

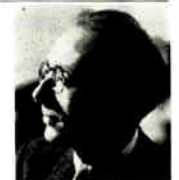
Scholars mindful of Grace Kelly might be put off by the long stay of Francesco Manfredini (circa 1680-1748) in "Monaco". This was not the principality but the city of Munich (as Italians spell it), and there is little of the Mediterranean in these fascinating hybrids. They are called concerti but are in fact borderline products involving aspects of concerto grosso and the embryonic symphony — four each assign soli to a single violin, a pair, and the section en masse — the joker being that no one can be sure of the cello's role. Eckertsen has performed a vital service, nevertheless, in bringing this elegant music to modern attentions. JL



A recorded performance of the *E minor* by the formidable "Prince" Igor (son of "King" David) Oistrakh, with the backing of Mendelssohn's own Gewandhaus Orchestra, certainly is not to be dismissed lightly. Yet it is in the more obviously brilliant Wieniawski rather than in the "Classic-Romanticism" of the other work that the younger Oistrakh scores most effectively; for the Mendelssohn needs more than merely fast and accurate playing. This fine young artist doubtless will one day achieve the interpretative maturity of a Milstein, a Heifetz or his own father — but the time is not quite yet. Splendidly mellow and well-balanced sound. DH

Hanson's Concerto is an LP premiere. It is lyrical, moving, and I think one of his finest works. Ellsasser and the orchestra under Arthur Winograd play it with evident conviction and the recording has been beautifully accomplished. Despite the affection in which I hold the Biggs version of the Poulenc, surely the Hanson makes a more attractive coupling than do the Franck pieces on the older disc. WD

This is splendid recording that exposes every facet of an unusually lambent performance. The tempi are always sensible, the execution very secure, the expression mellow and poetic. Still, there is a vital ingredient missing. What is missing, or at least in short supply, is dramatic excitement — a quality for which this work calls more than most. A certain reserve is welcome in any music so often belabored, but this approach can be overdone and it is overdone on this occasion. The sound, however, will win many adherents for this disc. Perhaps only one other version of the score so faithfully offers so much clean detail. CJL



Having been raised on the Schumann playing of such as Cortot, Backhaus, Bauer and Gabrilowitsch in their prime, frankly I have come close to despair over what I hear today. Where is that apparently elusive but necessary combination of tender ardor and massive virility? Giesecking is not by any means a Schumann specialist, to judge from this disc. He might better have been playing Mozart. There are many excellences in the performance, to be sure, but few of them are stylistic. The recorded sound as such is excellent. So is the orchestral playing, although Karajan for all his gifts is not en rapport with Schumann either. DH

These are quite good readings both, and admirably reproduced. Under such happy circumstances it is a scandal that London's European headquarters chose to ask for trouble by claiming on the album front "a degree of perfection — startlingly realistic — never before achieved by recorded sound". Not to put too fine a point on it, this is an exaggeration. Much worse, the back cover notes by Burnett James are not concerned with the music in any accepted annotative fashion. Rather, his piece is in effect a flagrantly partisan and patronizing review of these very performances. Heaven help us if English Decca has decided to outdo the Americans in bad taste. JL



Of the twelve concerti in this collection Nos. 2, 3, 6, 9, and 12 are included here. Two of these feature a single solo violin — an interesting preview of the yet unborn solo concerto. The exuberant No. 12 reminds us, especially in the subject of its first movement, that Bach's Brandenburg series was only a dozen years to the future. The performance is superlative, the sound sparkling. SF

Alas, the viola d'amore loses some of what Berlioz called its "sweetness and mystery" in reproduction. Johan van Helden's playing of Nos. 3, 4, and 6 from Op. 25 is plainly remarkable, however, as are the works themselves. The bassoon concerti (in C and F) also are fine pieces; Arnold Swillens is the expert soloist. Conductors Otto Ackermann and Fred Hausdoerfer might have provided more dynamic contrast. SF

A group of rarely heard items that deserve better. Violist Joseph de Pasquale and cellist Samuel Mayes play the Duet; the latter joins pianist Susan Pearlman in two cello sonatas (Haydn's in C — a transcription — and Bréval's in G); she in turn assists bassoonist Sherman Walt in the Mozart Sonata in B flat, K. 292. Charmers, the first and last especially. Pretty good to very good performances. SF



For this reviewer the Op. 96 is the finest among Beethoven's violin sonatas. And Oistrakh's unusual purity of tone and expression make his new recording the best version of this work now available. One would suspect that the tape derives from Russian sources, for the sound is not comparable to that of Oistrakh's Victor and Columbia discs made in America. But it is easy to listen to nevertheless. The other side of this recital is made up of encore material; outstanding is the Vitali Chaconne, performed with powerful inflection of phrase and robust style. Oborin accompanies very capably; his forcefulness would be welcome in Yampolsky's playing. CJL

This is a big work which yields its secrets only with the listener's growing familiarity. Of Bloch's four quartets, it is the most personal and emotional, ". . . a kind of synthesis of my vision of the world at [36]. No work of mine, since that time, can be compared to it in this respect." It is suggestive, beautiful, barbaric. The Roths, on a par with the Grillers, almost keep abreast of the music. SF

BRAHMS: Violin Sonatas, Nos. 1, 2 A
Leonid Kogan, violinist; Andrei Mitnik, B
pianist B
Angel 35332 12''

BRAHMS: Violin Sonata No. 3 A-A
SCHUMANN: Violin Sonata No. 1 A-A
Szymon Goldberg, violinist; Artur Bal- A-A
sam, pianist. Decca DL-9721 12''

BRAHMS: Violin Sonata No. 3 A-A
BEETHOVEN: Sonata No. 3 A-B
David Oistrakh, violinist; Vladimir Yam- A-A
polsky, pianist. Angel 35331 12'' Goldberg

BRUCKNER: Quintet; Intermezzo A
Vienna Konzerthaus Quartet; Ferdinand A
Stangler, 2nd violist A
Vanguard VRS-480 12''

CARTER: String Quartet A
Walden Quartet of the University of Illi- A
nois B
Columbia ML-5104 12''

Carter

HINDEMITH: Cello Sonata (1948) A-A
BARBER: Cello Sonata, Op. 6 A-A
Gregor Piatigorsky, cellist; Ralph Berko- A-A
witz, pianist
RCA Victor LM-2013 12''

Piatigorsky

**LEKEU: Violin Sonata in G; miscel- B-C
laneous short encores** A-C
Yehudi Menuhin, violinist; Marcel Ga- B-C
zelle, pianist
RCA Victor LM-2014 12''

Menuhin

REGER: Clarinet Quintet A
Winterthur Quartet with Georges Cou- B
telen, clarinetist B
Concert Hall Society CHS-1244 12''

REICHA: Wind Quintets in D, E flat B-B
French Wind Quintet A-A
London-L'Oiseau-Lyre OL-50019 12'' A-A

**SCHÖNBERG: Suite, Op. 29; Herz- A to B
gewächse, Op. 20; Canon for** A to B
String Quartet; The New Classi- A
cism (Cantata); 2 Pieces for
Piano, Op. 33; Three Songs, Op. 48
Various instrumentalists and singers
under Robert Craft
Columbia ML-5099 12'' Craft

Modernists A to C
Three Pieces (Piston); Suite (Randall B
Thompson); Sonata (Rieti); Con- B
certo (Jongen)
Berkshire Woodwind Ensemble
Unicorn UNLP-1029 12''

Piston

David Oistrakh Plays Trios A-C
Chopin Op. B with Ravel; Dvořák Op. A-B
90 ("Dumky") with Smetana Op. 15; B
Dvořák Op. 65 with Haydn No. 3 in C
David Oistrakh, violinist; Sviatoslav
Knushevitzky, cellist; Lev Oborin,
pianist
Westminster XWN-1B174/6 each 12''

EGK: The Magic Violin A
(Abridged) A
Soloists, Chorus, and Orchestra of the Ba- A
varian State Opera under Werner Egk
Decca DL-9825 12''

Egk

Well mannered playing, but I think Stern, for one, makes more of the music. Kogan's phrasing is not quite as telling as it might be, nor does he build up to Brahmsian climaxes with much impetus. He has a pleasing tone; if the range of his dynamics were greater he could emphasize the salient points of each movement more vividly. Mitnik holds his own. Over-all the performances are cleanly recorded. SF



The differences between these two performances of Brahms' No. 3 could launch a profitable all-night debate. Goldberg's conception is flowing and lyrical, and he takes appropriately brisk tempi. Oistrakh's is darker and more deliberate; his heavy accents and slower pace sometimes break the flow of melody. The Russian pianist must bow to Balsam in the handling of important melodic lines, and there is generally a little too much violin predominance on both sides of the Oistrakh disc. Leaving the piano aside, it could be argued that Oistrakh's interpretation is more Brahmsian, but to my ear Goldberg's is more musical. Sound: excellent. SF

These two works comprise Bruckner's total output of chamber music. The tender *Intermezzo* being an alternate second movement for the Quintet (in Vanguard's "complete" performance it is played directly after the *Scherzo*), this disc amounts to a microcosm of an art whose visions are elsewhere projected only in massive dimensions. Recommended to anti-Brucknerites for their own good. Superbly done. JL

There is no doubt in my mind that Elliott Carter's Quartet of 1951 is one of the very few strong, imaginative and urgent works to have appeared anywhere in recent years. Pages could be written about the novel aspects of its language and materials or its strong emotional impact. It adds up to a new musical dimension, one of depth, of new structural vistas and of a new time aspect in the unfolding of its various expressions. Nor does Carter resort to any unusual sound effects such as "col legno" or "sul ponticello". In view of the work's immense difficulties, the performance by the Walden Quartet is amazingly close to perfection. AS



Hindemith's Sonata, commissioned by the performer, is a rather severe work. It frequently unites rugged dissonance and angular melodic lines within a texture of polyphony based on fugato and passacaglia. In the second movement there are contrasting moments of march-like simplicity. Barber's work, written when he was twenty-two, is more melodious. His characteristically lyric style gives the cello an opportunity to sing, and in the middle movement there is a section of dash and brilliance. The two sonatas are complementary, in a sense, and thus well paired in this recorded recital. The performances are very good, and so is the sound. SF

Menuhin's performances, live and recorded, have been disconcertingly uneven in recent years, so it is a pleasure to welcome this truly splendid reading and recording of the *Sonata in G* by the short-lived but immensely gifted pupil of César Franck, Guillaume Lekeu (1870-1894). This intensely Romantic music is played to perfection, with much feeling and yet a truly classic linear strength; and the balance between piano and violin is a joy. If the Lekeu is to your taste the encores may be disregarded, for they afford little pleasure. In fact, these trivia are so performed and recorded as to detract considerably from the over-all merits of the disc. DH



A masterpiece of the genre, abounding in distant enharmonic modulations and delicately introspective weavings of line. Reger's last work, it has its share of the post Romantic elements associated with *Verklärte Nacht*. Yet it leans to Brahms, not Wagner, and it will lead not to Schönberg but to Hindemith. The variation movement is a stunner. This is a strong reading, well blended and well recorded. EL

Anton Reicha (1770-1836) was a famous composer who is remembered today only by connoisseurs. In all he wrote some twenty wind quintets. These two are characterized by happy melodies, felicitous scoring, and a polite lyricism that occasionally goes arid. Both are meaty enough to stand repeated hearings, and these virtuosi play with an easy security that transcends, even belies technical problems. EL

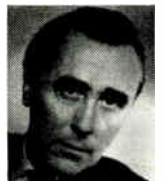


A welcome issue indeed. The Op. 29 is the most extensive work of this assortment. Based mostly on dance forms, especially the waltz, it is not inappropriately given a matter of fact, rather Stravinskian performance here and the result is gratifying. For we can thus forget about its twelve-tone syntax and delve into its expressive beauties. Each of the other pieces, except for the trifling Canon, provides similar insights into the Schönbergian system. Altogether it proves his great inventiveness. Of the many performers I should mention in particular the soprano Marni Nixon, who sings unbelievably in the atonal Op. 20. Uniformly good sound. AS

The performers (Boston Symphony men) are slaves to the metronome but otherwise beyond criticism. Piston's 1926 work for flute, clarinet, and bassoon admits a debt to Boulanger. Thompson's 1940 study for oboe, clarinet, and viola is Americana without sophisticated fuss; his clever use of the viola makes it sound like a guitar, bagpipe, and organ at times. Rieti's 1924 Sonata for flute, oboe, bassoon, and piano is a kind of melting pot, criss-crossed by the streets of New York as it were. Jongen's 1942 Concerto is really a one-movement wind quintet of Gallic extraction (he is Belgian). Despite its skill it has little to say, but it is *très gai*. EL



It is a pleasure to report, as suspected, that the elder Oistrakh is an ideal collaborator in chamber music. The pianist and cellist of these performances are themselves virtuosi, manifestly, but none of the group is obtrusive to the detriment of the ensemble. Over-all, their rich tonal investiture is best suited to the Czech composers and to Chopin. I think myself that it fits also the Ravel of the A minor Trio, but admittedly the severe sensuousness of his esthetic is rather beyond the Slavic ken. Only the Haydn of this particular grouping seems to me out of style, and who will deny, at that, that Haydn rarely has had it so good? It follows that a survey of the multiple competitive couplings would be somewhat pointless. The reproductive quality throughout is almost domestic in its presence. JL



Central Europe has liked "Die Zaubergeige" from the first (première 1935, score revised 1954). Based on a puppet play, it is essentially a folk opera, and Egk's uncomplicatedly diatonic music is full of bucolic charm tinged with a few suds from the village tavern. Swinging waltz movements, soaring Richard Straussian melodies, gaily whirring strings, and some catchy twists on local rhythms put life in the old one-two-three's. There is a certain Teutonic-type healthiness about it all, as if it were a thing born in the bright Bavarian summertime. Let's see, now, what else was born in the bright Bavarian summertime of the thirties? OD

OPERA

NICOLAI: Excerpts from "The Merry Wives of Windsor" A
C
Soloists, Bavarian Radio Chorus, Munich Philharmonic and Württemberg State Orchestras under Ferdinand Leitner
Decca DL-9839 12"

Stader



This is a competently enough performed sampling from Nicolai's masterpiece. In several ways it does not match the standards set by the old complete performance on Urania, but certainly the recorded sound is far better. Kim Borg's Falstaff and Eberhard Wächter's Ford are less impressive than were those of Wilhelm Strienz and Georg Hann, respectively. On the other hand, Maria Stader is really delightful as Mistress Ford. Also, Margarete Klose's Mistress Page and Anny Schlemm's Anna are all right. Ferdinand Leitner conducts, however, with greater precision than poetry. Unlike most opera forthcoming from Decca, this is on the whole disappointing. RR

SMETANA: Excerpts from "The Bartered Bride" (in Czech) A
A
Prague National Theatre Production
Urania URLP-7171 12"

VERDI: La Traviata (Complete) A

Rosanna Carteri, soprano; Cesare Valletti, A
tenor; Leonard Warren, baritone; oth- A
ers; Rome Opera Chorus and Orchestra under Pierre Monteux
RCA Victor set LM-6040 3-12"

Carteri

Antonietta Stella, soprano; Giuseppe Di B
Stefano, tenor; Tito Gobbi, baritone; B
others; La Scala Chorus and Orchestra under Tullio Serafin
Angel set 3545B/L or 35333/4 2-12"

Stella



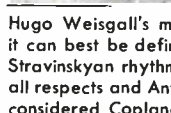
The parent set (URLP-231) was a landmark of LP history and still is. No great voices are involved, but the teamwork under conductor Jan Vogel is lyric theater at its best. Predictably, this budget version includes the exuberant Overture, the opening scene, most of the big arias of Marenka, Vasek, and Jenik, and approximately in context the familiar Polka, Furiant, and Dance of the Comedians. Fine sound. JL

These recordings offer, between them, the best of all possible worlds as regards a masterpiece that has endured far more imperfect performances. Stella, due here this season, reveals her marvelous training throughout. She vocalizes with stunning effect and should attain the farthest heights when time has lent credence to her dramatics. Carteri, less agile, has the more opulent voice and is the more believable Violetta, surely the more moving one. Di Stefano mostly bellows. Valletti is the star of either cast in terms of sheer artistry; here is an incomparable Alfredo. Warren's Germont has been among his notable achievements and he can open up like no other, but not even this clear advantage at the climactic moments can obviate the superiority of Gobbi's characterization over-all. Serafin's beat is phlegmatic at best; does he really think that *La Traviata* belongs to the principals? Monteux is involved emotionally from the start, misses no opportunity to underline the pathos onstage. Reproductively the Angel is satisfactory, the Victor superb. True, the latter spreads over six sides. The price differential is perhaps offset by its inclusion of the complete Dumas fils "Camille" — in a special edition charmingly prefaced by that hopeless operaphile, George R. Marek. JL



WEISGALL: The Stronger A-A
COPLAND: 12 Poems of Emily Dickinson A-B
A-A

Respectively Adelaide Bishop, soprano, with Columbia Chamber Orchestra under Alfredo Antonini, and Martha Lipton, mezzo, with Aaron Copland
Columbia ML-5106 12" Antonini



Hugo Weisgall's monologue-opera after Strindberg is imaginative and individual; it can best be defined as a fusion of seemingly disparate elements (atonal texture, Stravinskian rhythm, and beautiful lyric vocalism). Adelaide Bishop is outstanding in all respects and Antonini does an excellent job with his small ensemble. I have always considered Copland's song cycle to be one of his major achievements. The work is deeply felt; here, too, the various moods are established with urgency. Martha Lipton gives a good account of the work. Columbia provides the Dickinson poems, but the text of Weisgall's opera is omitted. Why? AS



VOCAL MUSIC

BACH: B Minor Mass A
C
Soloists; Teachers' Choral Society of Munich; Bavarian State Orchestra under Günther Ramin
Concert Hall Society CHS-1234 2-12"

Graf

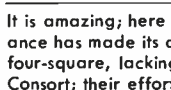


Rough but interesting. Though not so identified, this is a recording of an actual performance. It has stretches of great beauty, others that are embarrassing. Ramin chose better tempi than did either Shaw or Scherchen, but he was working with a second-rate orchestra. The superior chorus is capable of a wide dynamic range, and in its sustained sections an equal distribution of levels and purity of sound reveals Ramin as a scholar of the grand Church-Baroque style. Of the soloists, only Uta Graf and Max Proebstl are shown to advantage. Both have good voices, intelligently handled, and they bring a sense of professionalism to the whole. EL

BACH: Magnificat A
C
Soloists, St. Anthony Singers, Kalmar Orchestra under Pierre Colombo
London/L'Oiseau-Lyre OL-50101 12"

BACH: St. John Passion (Complete) A
B
Soloists, Thomanerchor, and Leipzig Gewandhaus Orchestra under Günther Ramin
Decca Archive set ARC-3045/7 3-12"

Ramin



It is amazing; here is some of Bach's most wonderful music, and yet no really first-rate recorded performance has made its appearance to date. This one misses filling the gap by quite a distance. The approach is four-square, lacking in cohesion, almost amateur. Most of the soloists are members of the Alfred Deller Consort; their efforts are on the whole inadequate or inappropriate. ST

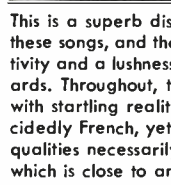
CAAMANO: Magnificat, Op. 20 B-A
KRENEK: 11 Transparencies B-B
Louisville Orchestra under Robert Whitney; Choir of the Southern Baptist Theological Seminary (in the Caamano)
Louisville LOU-56-3 12"



This subscription recording couples two contrasting works, both qualitatively above average. The young Argentine composer Roberto Caamano (b. 1923) proves to be unusually gifted. His free handling of various materials might bring to mind the Milhaud of the 20's, but his own temperament tends to dominate. There is no doubt that this young man has something to say. With Křenek it seems to be the other way around. Here is a master craftsman, for whom atonality and the twelve-tone system are the most natural means of expression. But in this particular work I looked to no avail for a really imaginative sparkle. Excellent performances. AS

CHAUSSON: Poème de l'omour et de la mer A
A
Irma Kolassi, mezzo; London Philharmonic Orchestra under Louis de Froment
London LL-13B6 12"

Kolassi



This is a superb disc in all respects. The liquid-voiced Irma Kolassi was born to sing these songs, and the orchestra and conductor accompany her with a degree of sensitivity and a lushness of tone which are rare even by today's high performance standards. Throughout, the moods of longing and pathos are projected by these artists with startling reality. This work seems to me to be Chausson's masterpiece. It is decidedly French, yet not without a strong Wagnerian influence. If you think that these qualities necessarily are incompatible, listen. The recording is one of London's best, which is close to anybody's best. DHM

ELGAR: Sea Pictures (Complete); In the South—Overture B
B
Gladys Ripley, contralto, with the London Symphony Orchestra under George Weldon
Capitol P-1B017 12"

Ripley



Here is further evidence that the failure of Elgar's recital songs is not entirely attributable to his lack of aptitude for solo voice writing. It was the piano that gave him trouble, mostly. But we know from *The Dream of Gerontius* that he could write magnificently for voice as an extension of the orchestral spectrum. So with the *Sea Pictures* of 1898-9, a setting of five lesser poems by, in this order, Roden Noel, the composer's wife, Elizabeth Barrett Browning, Richard Garnett, Sr., and Adam Lindsay Gordon. The over-all is a wonderfully atmospheric evocation, and this performance sustains it with fine effect, thanks in large measure to the late soloist's artistry. JL

HAYDN: The Creation A
Irmgard Seefried, soprano; Richard Holm, A
tenor; Kim Borg, bass; St. Hedwig's A
Choir and Berlin Philharmonic Orchestra
under Igor Markevitch
Decca set DX-138 2-12"

Seefried

MILLÁN: La Dogaresa C
Soloists, chorus, Gran Orquesta Sinfónica C
under Ataúlfo Argenta C
London XLL-1462 12"

PERGOLESI: Stabat Mater A
Friederike Sailer, soprano, Hanne Münch, C
contralto; Mainz Chamber Orchestra B
under Günter Kehr
Vox PL-9960 12"

SCHUBERT: Schwanengesang A
(Complete) A
Hans Hotter, baritone, with Gerald Moore, B
pianist
Angel 35219 12"

Hotter

WOLF: Song recital A-A
Heinz Rehfuss, baritone; Hans Willi
Haeusslein, pianist. London LL-1318 12"

WOLF: 15 Songs after Mörike, Goethe A
Bruce Boyce, baritone; Robert Veyron- B
Lacroix, pianist B
London/L'Oiseau-Lyre OL-50026 12"

The English Madrigal School, Vol II A-B
Deller Consort under Alfred Deller A
Bach Guild BG-554 12"

Deller

Bjoerling Sings at Carnegie Hall B
Jussi Bjoerling, tenor; Frederick Schau- A
wecker, pianist A
RCA Victor LM-2003 12"

Bjoerling

Ina Souez in Aria and Song B
Ina Souez, soprano; Loyd Simpson, pianist B
New Sound NS-5001 12"

Souez

Operatic recital No. 3 A to C
(Arias by Mozart, Refice, Cata- A
lani, Cilea, Rossini, Mascagni) B
Renata Tebaldi, soprano; Orchestra
of L'Accademia di Santa Cecilia
under Alberto Erede
London LL-1354 12"

Tebaldi

BACH: The Well-Tempered Clavier A
(Complete) B
Joerg Demus, pianist A
Westminster set WN-5501 5-12"

Demus

BARTÓK: For Children, Vol. 2 A
Geza Anda, pianist A
Angel 35246 12"

Sometimes it is hard to be circumspect. How to convey enthusiasm when the most extravagant superlatives seem inadequate? I will simply say that for me this is one of the great recordings. Frau Seefried (doubling as Eve and Gabriel) sings so beautifully that one must feel "angels could no more". Borg's Raphael and Adam are perhaps a bit beyond his vocal depth (literally), but they are well within his interpretative artistry. And the Uriel of Holm is sheer loveliness. The real star, needless to say, is the conductor, who officiates from the harpsichord. His conception of this singular masterpiece is, like Haydn's vision, as dramatic as life itself. JL



The zarzuela was born in a Renaissance palace as a comic improvisation that lived on familiar terms with the Olympian gods; later it came close to the folk and caught the flavor of their song and dance. This work does neither, but for those who like theater music with a Spanish veneer it will be of interest — tempered, however, by the omission of dialogue and the cloudy sound of an uneven performance. JB



In view of the feeling that pervades the performance it is regrettable that one cannot justify enthusiasm for this disc, but its limitations prevent unqualified acceptance. Despite a tendency toward slower tempi in the faster portions, there is an overall nicety of pacing by the conductor. This does not, however, offset the most serious fault of the performance, which is the tone quality of the soprano. Her attempt to avoid the wide vibrato of so much present-day singing is laudable; but in this desire to sound "authentic" her tone emerges with a not-too-pleasant "whiteness". The contralto fares better, but her articulation could be clearer. DR

This is an exquisite anthology, not a true cycle, but in a figurative sense it does comprise Schubert's "swan song" (hence the publisher's fanciful title), and tradition has kept it intact for all the disparate character of the Rellstab and Heine settings to which are affixed *Die Taubenpost*, which actually was the composer's last. Hotter's voice is not naturally beautiful, but this recital is a triumph of vocal art. Perhaps he might have done more with *Ihr Bild*, but his restraint is redeemed in *Liebesbotschaft*, and the *Ständchen* is out of this world. And so forth. If you must have "Schwanengesang" complete, this is surely the best version. Moore is as usual faultless. JL



The Rehfuss record collates earlier releases — three *Michelangelo Lieder* and five Eichendorff and Mörike songs. His interpretations are not convincing; there is a certain flaccidity and lack of profile. The coupled Mussorgsky *Songs and Dances of Death* comes off better, though the use of French tends to lighten the emotional effect. The Boyce recital is much more satisfactory. The songs are carefully chosen and Boyce sings them well, valuably assisted by Veyron-Lacroix, whose accompanying is anything but routine. Both of the albums omit texts, but insult is added to injury when the jacket of the Boyce informs us that texts are available from a London address at the price of 9d., postpaid. This sort of surcharge is not uncommon in England, but American issues have no business incorporating it. ST

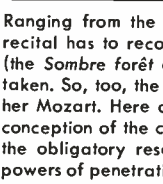


I listened to this record for the first time shortly after scowling at the individual efforts of Deller Consort members in a new Bach *Magnificat* performance (also reviewed in this issue). Scowls soon gave way to smiles, and I decided that all's right with Deller and his associates when they choose to make this kind of music together. As in the previous volume of what promises to be a notable series, the composers most in evidence are Weelkes and Wilbye, along with that ever dependable Elizabethan, Anon. Taken singly, the madrigals are perhaps less striking than were those in the earlier collection, but they are certainly no less delightful in sum. ST

No splicing here, for this is from Bjoerling's recital of Sept. 24, 1955. A daring issue in this age of tape-made reputations, but the stage still offers the truest assessment of a vocal artist. The recital in question was a gem, and also it provides a master lesson in program-building. The first side contains *Lieder* by Beethoven, Schubert, Richard Strauss and Brahms; the other includes five popular arias, each revealing a different aspect of artistry. The program builds gradually in emotional intensity, with ever increasing range, longer pieces, and greater technical difficulty. And after each wave reaches its crest there is a lyric repose. Fine sound. EL



Colorado-born Ina Souez is well remembered for her *Donna Anna* and *Fiordiligi* in the old Glyndebourne Festival recordings. What no one will care to remember are the heartbreaking experiences of this artist after her return to America in 1940. The liner notes touchingly detail these misfortunes. The soprano is now living in San Francisco and, to judge by this disc, singing with her always outstanding musicality. As you would expect, her vocal resources are somewhat depleted; she has trouble controlling her breath and her intonation is often insecure. Also, this program is monotonous for its lack of allegro numbers with florid passages. Good sound. CJL



Ranging from the delights of "Figaro" to the banalities of Refice's "Cecilia", this recital has to recommend it the high quality of Tebaldi's singing. Her *Selva opaca* (the *Sombre forêt* of "William Tell") could serve as a guide to musical points well taken. So, too, the shimmering arias from "Adriana Lecouvreur". Less ingratiating is her Mozart. Here one can object both to a broken vocal line and to a flamboyant conception of the customarily more subdued Countess. Recorded sound is good, with the obligatory reservation that no recording can do justice to Tebaldi's uncanny powers of penetration above an orchestra in a large house. JB



BACH: The Well-Tempered Clavier A
(Complete) B
Joerg Demus, pianist A
Westminster set WN-5501 5-12"

Demus



Demus is a specialist in Romantic repertory. It is not surprising, then, that he approaches Bach with an attitude rather akin to Landowska's, and with results similarly full of annoyance for the severely purist. Waves, not planes, are his way. This music certainly can withstand the most subjective interpretation; the question is whether or not it should be asked to. The dreary Bach-on-the-piano controversy having been put to rest by Tureck, here is some new grist for the scholarly mill. Meantime it is impossible not to admire the art of Demus for what it is. The album includes complete scores and extensive, excellent notes by Robert Sabin. JL

BARTÓK: For Children, Vol. 2 A
Geza Anda, pianist A
Angel 35246 12"

The little "Recording Angel" well may flap his wings over this release, which is a sequel to the deservedly praised Vol. 1 (35126, with the *Sonatine*). These delightful Bartók miniatures are played superbly by the gifted young Anda. And what a relief it is to listen to piano music that is free of the usual acrobatic intrusions. The studio sound is extremely lifelike. Highly recommended. OD

BEETHOVEN: Sonata No. 21 in C, Op. 53 ("Waldstein"); Sonata No. 30 in E, Op. 109 A-A C-B B-B
 Byron Janis, pianist
 Victor LM-1978 12"

Janis

BRAHMS: Hungarian Dances (Complete) B A
 Alfred Brendel and Walter Klien, pianists B
 Vox PL-9640 12"

Brendel

DEBUSSY: Selected Works A
 Marisa Regules, pianist C
 Esoteric ESP-3003 12" A

Regules

GRANADOS: Escenas Romanticas; Works of Espla and Rodrigo B to C A
 Alicia de Larrocha, pianist B
 Decca DL-9831 12"

LISZT: Funérailles; Valse Impromptu; Mephisto Waltz; Liebestraum No. 3; Consolation No. 3; Hungarian Rhapsodies Nos. 10 and 12 B A A
 Artur Rubinstein, pianist
 RCA Victor LM-1905 12"

Rubinstein

RAVEL: Selected Works A
 Daniel Wayenberg, pianists A
 London/Ducretet-Thomson DTL-93068 12" A

REGER: Variations and Fugue on An Original Theme, Op. 73 A
BACH: Prelude and Fugue in D; Toccata, Adagio, and Fugue in C B
 Phillip Steinhaus, organist
 Boston B-700 12"

Steinhaus

D. SCARLATTI: Sonatas for Harpsichord, Vol. XV A-C
 Fernando Valenti, harpsichordist A
 Westminster WN- or SWN-18170 12" A

Valenti

SCHUBERT: Impromptus, Opp. 90, 142 A
 Karl Engel, pianist C
 Epic LC-3232 12" B

SCHUBERT: Piano Sonatas in E and F minor B-B A-A B-B
 Friedrich Wührer, pianist
 Vox PL-9800 12"

Wührer

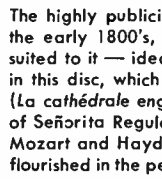
VIERNE: Organ Symphony No. 2 in E, Opus 20 A A
 Pierre Cochereau at the Organ of the Cathedral of Notre-Dame de Paris A
 London/L'Oiseau-Lyre OL-50103 12"

Two Grand A-C
 Arthur Whittmore and Jack Lowe, duopianists A
 RCA Victor LM-1989 12" R

When last heard him, which was several seasons ago, Janis showed great promise. To be sure he has matured, but also he has developed some annoying habits that are prevalent here. One of these is the insertion of pauses before the introduction of new phrases or themes. Another is an almost angry, percussive quality which becomes particularly evident when he is playing octaved eighth notes staccato in the right hand. This pervades the *Waldstein*, which is also to say that the performance lacks depth and lyricism. The Opus 109 is a somewhat happier matter. On both sides the piano seems to be flat from E above middle C to an octave below. AK



When these dances first appeared in 1869, Brahms wrote to his publisher that "I offer them as genuine gypsy children which I did not beget, but merely brought up." This disclaimer did not stop a torrent of critical abuse from descending upon the foster father; he was called a plagiarist and a kidnaper. Today, of course, the hue and cry is no more and we accept the works for what they are. Here are the entire series, performed in their original two-piano form by the hitherto unknown but excellent keyboard team of Brendel and Klien. If you like your *Zigeuner* fare in large doses, this tastefully done dish is recommended. AK



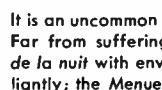
The highly publicized Siena pianoforte, a marvelously crafted upright dating from the early 1800's, is indeed fascinating to hear when a first-rate artist plays music suited to it — ideally that of the late 18th and early 19th centuries. I find less virtue in this disc, which assembles works clearly intended for the modern concert grand (*La cathédrale engloutie*, *Children's Corner*, etc.). With all due respect to the artistry of Señorita Regules, I should like to hear Siena pianoforte discs devoted not only to Mozart and Haydn, but also to Clementi, Cramer, and other keyboard masters who flourished in the period when the instrument was born. DH



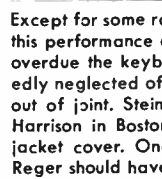
In this repertory de Larrocha has proven herself an outstanding pianist, with notable technique, taste and temperament. Far from suffering, Wayenberg gathers laurels. The young Dutch pianist performs the difficult *Gaspard de la nuit* with enviable ease, shading it skillfully. The *Sonatine* is played brightly; *Jeux d'eau* splashes brilliantly; the *Menuet* is properly witty; the *Pavane* has real dignity. Fine sound. WD



The keyboard works of Liszt have to be played with bravura, style and conviction. Most of today's pianists cannot bring themselves to believe in the Abbé's music, and when they do play it the results sound merely fustian. Rubinstein is one of the last of an era that was nurtured on these pieces. He believes in them, and is able to make even the *Liebestraum* sounds fresh and meaningful. Listening to this record, one can begin to understand the spell that Liszt cast over his idolators; when he gets what he demands of the piano that instrument never sounds worse than its best. Rubinstein is in fine form and Victor's engineers do not let him down. WD



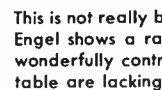
It is an uncommon artist who can follow Casadus and Gieseking in this music and not suffer by comparison. Far from suffering, Wayenberg gathers laurels. The young Dutch pianist performs the difficult *Gaspard de la nuit* with enviable ease, shading it skillfully. The *Sonatine* is played brightly; *Jeux d'eau* splashes brilliantly; the *Menuet* is properly witty; the *Pavane* has real dignity. Fine sound. WD



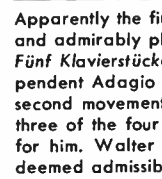
Except for some rather atypical Choral Preludes and I think one piece for two pianos, this performance of the Op. 73 marks the beginning of phonographic attention long overdue the keyboard works of Max Reger (1873-1916), surely the most undeservedly neglected of those *fin-de-siècle* post-Classicalists (not yet neo) for whom time was out of joint. Steinhaus plays with persuasive dedication. The instrument is a 1936 Harrison in Boston's Church of the Advent; full specifications are provided on the jacket cover. One questions the efficacy of duplicating familiar Bach repertory; Reger should have had the oversight as well. As it is, I am grateful. Good sound. JL



Neither press nor public can forbear indefinitely this recurrent challenge to say something new about the continuing "Project Scarlatti" that Valenti will spend much of his natural life completing for Westminster. This fifteenth of an indefinite umpteen discs in the series has brought to 180 the accumulative total of sonatas recorded — only some 370 to go. Herewith, in this order, Longo Nos. 53 in G, 200 in B flat, 108 in D minor, 95 in A, 101 in C, 85 in G, 94 in A, 168 in D minor, 83 in G, 82 in G, 217 in C minor, and 414 in D. None of these is too well known, and the electric Valenti makes us wonder why in several cases. Sound is very live. JL



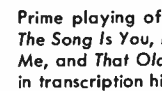
This is not really bad playing, but neither does it have all the subtlety and shading that these pieces cry for. Engel shows a rather inflexible approach to Schubert — who was, after all, essentially a Romantic. The wonderfully controlled pianissimi and the lingering over delicate phrases for which Schnabel is unforgettable are lacking here. Recorded sound is good, especially in the bass. DHM



Apparently the first recordings of two characteristic sonatas by the young Schubert, and admirably played. The earlier is the *E Major* of 1816, called in certain editions *Fünf Klavierstücke*; as implied, it is laid out in five movements. The nominally independent *Adagio* in D flat of the same year seems to have metamorphosed as the second movement of the *F minor*, tentatively dated 1818. The composer wrote but three of the four movements he had sketched. Several hands have finished the job for him. Walter Rehberg was one, Erwin Ratz another; the latter's handiwork is deemed admissible by Wührer and obviously it is better than no finale at all. JL



Vierne was a student of César Franck and, until his death in 1937, himself the organist of Notre-Dame. His six symphonies for organ were written for this very instrument, which has a tremendous tone and is capable of infinite shades of color. Cochereau may even have heard the composer play this work, but certainly his inheritance of the tradition guarantees that this interpretation is authentic. The Symphony is in five movements, each posing innumerable technical and interpretative challenges. Cochereau has the virtuosity to toss off its difficulties and the musicianship to unify its grandeur. The recording is an impressive accomplishment. WD



Prime playing of a half-dozen Fritz Kreisler perennials and a mixed grille of popular favorites — *Lover*, *The Song Is You*, *In the Still of the Night*, *The Continental*, *Falling in Love with Love*, *Brazil*, *They Didn't Believe Me*, and *That Old Black Magic*. You may find yourself wishing, as I did, that there were more Kreisler; even in transcription his pieces are pure loveliness. But these artists play everything that way. WT

Two Piano Concert B
 Rudolph Ganz and Parthenia Vogelback, B
 pianists A
 Tiffany T-2000 12"



Ganz is one of the grand old men of music. He made his professional debut in 1899 but his playing still is elegant and undiminished in enthusiasm. Miss Vogelback teams well with him in this give and take. Franck's *Prelude, Fugue and Variation* for organ, transcribed by Patrick Williams, and Schumann's *Andante and Variations, Op. 46*, are the major works represented. They are played with understanding and sensitivity. Three compositions by Arthur Benjamin, two by Chaminade and one each by Saint-Saëns and Paulenc complete a varied, unacknowledged program. The recording has been engineered with unusual skill; sound is realistically brilliant. WD

The Unobashed Virtuoso A-C
 (Liszt's *La Campanella*, Hungarian A
Rhapsody No. 2, transcription of A
Danse macabre, and "Rigoletto" Par-
 aphrase, etc.)
 Stephen Kovács, pianist
 Elektra 106 12" Kovács

Of its kind, this is a spectacularly successful record. Kovács need not be abashed. He is a keyboard artist of the big variety. Curiously, he has made no mark as a concert personality. To my knowledge he has not even tried, in which case he really ought to. Far it is clear on the evidence at hand that he is quite able to gild the lily and to paint the rose, but with the shiniest gilt and the brightest paint. He just tosses off these carny pieces with bumptious aplomb, as if they were not (which they are) immensely difficult to get through at all. He even adds difficulties to the easier sections. As usual with Elektra, sound is top notch. OD



**MOZART: The Symphonies (Com- A to C
 plete Edition) A to C**
 Winterthur Symphony, Netherlands A to C
 Philharmonic and Vienna State Op-
 era Orchestras, variously under
 Otta Ackermann, Henry Swabada,
 Carl Bamberger, and Walter
 Goehr
 Concert Hall Society set (boxed, no
 number assigned) 12-12"

Having implemented its bicentennial goals early, the Concert Hall Society now offers the forty-one Symphonies in toto on a dozen separately available discs, sensibly boxed at no extra charge. In view of the disparate temperaments represented among the conductors, it would be rash to speak of this "mission completed" in over-all terms. It is no "integrated performance". Perhaps it should have been. Fortunately, it was through No. 28. The trouble starts with No. 29, when the heavy-handed Swabada was brought in for reasons unknown. But standard repertory begins with the same K. 201 and so does competition, the catalogues being surfeited with alternatives as to the more mature works. Attention centers, then, on the seven records supervised by the ever graceful Ackermann. He leads the Swiss orchestra on the first two and the Netherlands elsewhere; the couplings are as follows. CHS-1165 (1, 2, 5, 6); CHS-1166 (4, 14, 10, 11); CHS-1177 (7/9, 12); CHS-1178 (3, 13, 15/16); CHS-1256 (17, 26/28); CHS-1193 (18/21); and CHS-1194 (22/25). Purists will complain that the wind instruments are nowhere as prominent as they would have been in eighteenth-century circumstances. Certainly the distinguished Ackermann weighed this particular aspect of authenticity before deciding in favor of modern practice, for his performances are otherwise a model of Mozartean style. All are highly recommended. I dare not get to writing about the works themselves. Suffice it to say that their obscurity (and virtually all of them are obscure, even in this autumn of the Mozart Year) is anything but deserved. A few are mere rewrite jobs, to be sure, but others are near masterworks that really should be better known.

**Memorial Service, including the Re- A
 quiem, K. 626 B**
 Irmgard Seefried, soprano; Gertrude Pitz- B
 inger, alto; Richard Holm, tenor; Kim
 Borg, bass; State Opera Choir and
 Vienna Symphony Orchestra under
 Eugen Jochum
 Decca Archive ARC-3048/9 2-12" Ackermann



Mozart was buried (in an unmarked pauper's grave) from a modest funeral in the chapel of St. Stephen's, Vienna. On the second of December last, a massive anniversary service was offered in the Cathedral, and the throngs were such that the edifice could not contain them. I am not sure that anyone with a microphone should have been let in, for "actual performance" usually means insuperable problems for the engineers. But Deutsche Grammophon knows its acoustics, and no true believer can fail to be deeply moved by these solemn proceedings. Central in them, of course, is the great *Requiem*, and those who are disinterested in the more expensive souvenir issue are advised that the K. 626 only is being made available on a single disc (DL-9835). The soloists and choir respond with especial sensitivity in this touching performance, no less to Jochum than, presumably, to the proximate spirit of Mozart.

**Sonatas for Organ and Orchestra A to C
 (Complete Edition) B**
 Richard Ellsasser, organist; Hamburg B
 Chamber Orchestra under Arthur
 Winograd
 M-G-M E-3363/4
 Jochum



Mozart was buried (in an unmarked pauper's grave) from a modest funeral in the chapel of St. Stephen's, Vienna. On the second of December last, a massive anniversary service was offered in the Cathedral, and the throngs were such that the edifice could not contain them. I am not sure that anyone with a microphone should have been let in, for "actual performance" usually means insuperable problems for the engineers. But Deutsche Grammophon knows its acoustics, and no true believer can fail to be deeply moved by these solemn proceedings. Central in them, of course, is the great *Requiem*, and those who are disinterested in the more expensive souvenir issue are advised that the K. 626 only is being made available on a single disc (DL-9835). The soloists and choir respond with especial sensitivity in this touching performance, no less to Jochum than, presumably, to the proximate spirit of Mozart.

It is popularly assumed that the composer's instrument was the piano. He was also, however, a fine violinist. Moreover, much of his adolescent success was due to an apparently remarkable command of the organ. Between 1767 and 1780 he wrote seventeen sonatas for organ and orchestra. Then his Archbishop banned trumpets, timpani, and the like at Salzburg's Cathedral and that was that. The old boy was right about the unchurchly character of these sunny works; more's the pity that their excommunication discouraged secular interest as well. The nimble Ellsasser helps to revive it. Do not move at once, however; a version by Biggs is due shortly. JL

**Bell, Drum & Cymbal -
 Saul Goodman, percussionist A
 Angel 35269 12" A**
 Goodman

This instructive recording doubtless was inspired by a television presentation of the percussion family that Saul Goodman, grand master of the New York Philharmonic-Symphony Orchestra's batterie, undertook in the course of last year's "Omnibus" programs. Altogether it is an absorbing lecture-demonstration, equally instructive to layman and sophisticate. And, incidentally, it will provide a flattering workout for any first-rate hi-fi rig (it might be too much of a load for an economy system). Percussion is so phonogenic! The climax of this disc is a multiple-track recording of Goodman's 14-instrument arrangement of Saint-Saëns' *Danse macabre*. Very clever. CJL



**Politics U. S. A. A
 Presidents Eisenhower, Truman, Roosevelt; B
 others; Will Rogers, Jr., narrator A
 Columbia ML-5123 12"**



The narrator's daddy once called our electionary mares "the best show in America". Ringling Bros., Barnum & Bailey being at least temporarily off the national scene, all eyes unquestionably are focused just now on another set of symbolic rings. Only these have hats in them, from Hamburgs to coanskins. The grand prize winner may be among the eminences heard in this sampling of political verbiage, which was prepared from taped remarks by Dwight D. Eisenhower, Adlai Stevenson, Harry S. Truman, Thomas E. Dewey, the late Franklin D. Roosevelt, Alben Barkley, Wendell Willkie, Robert A. Taft, and twenty other "ins" and "outs". Revealing hindsight. JL

**Irish Ballads, Folksongs, and Lyrics A
 Siobhan McKenna, reader A
 Spoken Arts 707 12" A**

This promising new label aspires to "afford the adult a welcome respite from other media of listening entertainment and remind him of what he is so often on the point of losing — an awareness of the meaning of great writing beautifully spoken and interpreted." The project was conceived by Arthur Luce Klein, who has been himself an actor, a director, a playwright, and a pedagogue. He has ambitious plans, not the least of which envisions a Distinguished Composers series in which contemporary figures will annotate performances of their music, explain their esthetic stand, and so forth. The initial release, highlighted at the left, also includes "The Golden Treasury of German Verse" (SA-701), read by Henry Schnitzler; ditto Irish (SA-706) read by Padraic Colum; "The Nature of Poetry" (SA-703), read by Frank C. Baxter; and selections from "The Crucible" and "Death of a Salesman" (SA-704), read and discussed by Arthur Miller. Superb sound (Westminster) on all. One's own literary tastes can be little counsel to another at this level of creative and interpretative excellence, but the lectures on poetry and history were the only matters here that seemed to me less than invaluable. For a lecture is a lecture, however well given, but for art you need artists, even unto Perelman. JL

**The Uses of History; Our Heritage of A
 History A
 Preston Slosson, lecturer A
 Spoken Arts 702 12" A**



**An Informal Hour with S. J. Perelman A
 Spoken Arts 705 12" A**



JAZZ, THEATRE MUSIC, AND POPULAR ALBUMS

JAZZ What's New? Teo Macero, Bob Prince Columbia CL-842 12''	A B B	 Macero	The question as to how far jazz can go before it leaves its own essential elements behind is raised again in this provocative set. One side features a nine-piece group, including an accordion, with Teo Macero as leader, tenor saxophonist and arranger; the other, slightly less Dali-esque, has a larger, brass-reeds-and-rhythm band led by vibraphonist Prince. Most of the music is atonal; little of it, on either side, affords room for the kind of improvisation, on set chord patterns, that has usually been assumed a <i>sine qua non</i> of jazz. Final judgment on such performances must await many hearings. Years may pass before we attain a true perspective. LF
The Unique Thelonius Monk, pianist Riverside RLP-12-209 12''	B B B	Monk	Monk's piano continues to hover on the border between the sublime and the ridiculous. His skeletal harmonic absorption of <i>Liza</i> and bare-bones treatment of <i>Memories Of You</i> show that his tongue is in his cheek far more often than most listeners suspect. His sarcasm is more obvious in <i>Honeysuckle Rose</i> and <i>Tea For Two</i> , at whose melodies he pokes fun by playing deliberately wrong chords. <i>Darn That Dream</i> and <i>You Are Too Beautiful</i> again seem incomplete; the effect is that of seeing a brilliantly lit stage set through a scrim. Last is an overlong <i>Just You, Just Me</i> , with solos by Oscar Pettiford and Art Blakey. This LP is for jazz fans with a very keen sense of humor. LF
Solo Scene Lou Levy, pianist RCA Victor LPM-1267 12''	A A A	 Levy	During his 1948 tenure in the Woody Herman band, Levy had the distinction of being the only grey-haired twenty-year-old in jazz. Here, having recently emerged from a lengthy retirement, he makes a startling solo debut that holds rich promise. Unaccompanied, he is his own superbly propulsive rhythm section. The eleven tunes are all standards like <i>Black Magic</i> and <i>Get Happy</i> . The treatment is mainly jazz, but with many tempo and style variations, Debussy touches, and moments recalling Tatum and Bud Powell — all beautifully recorded on a superlative piano. Excellent program notes by another great pianist, André Previn. LF
Modern Jazz at the Royal Festival Hall (London) London LL-1185 12''	B B C	British jazz is carefully derivative, but it shows much authentic feeling. Three bands feature the Mulligan-esque six of Don Rendell, an able tenor sax; his incisive pianist, Damian Robinsan, wrote the arrangements. Next, three items by the Ken Moule Seven, a more extrovert, less integrated, somewhat eclectic group. Finally, four items by expert drummer Tony Crombie's less expert octet. Fi is unhappily lo. LF	
Arranged by Montrose Bob Gordon, Clifford Brown Pacific Jazz PJ-1214 12''	B A B	Montrose	By a gruesome coincidence, the leaders of both groups on these two 1954 sides were killed in auto accidents in the past year — Gordon in 1955, Brown about the time this LP came out. The Gordon quintet features the leader's full-bodied baritone sax, Montrose's tenor and arrangements. Overleaf, the Brown septet shows the phenomenal trumpeter in an unusual West Coast jazz setting: Gordon reappears as a sideman, along with Zoot Sims, valve trombanist Stu Williamson, and pianist Russ Freeman. Both groups play in a crisp, brittle style. Brown stands out. On the back cover is a polysyllabic essay by Montrose that is worth reading and digesting. LF
Drummer Man — Gene Krupa In Highest Fi Verve MGV-2008 12''	B A A	 Krupa	Ah, 1941 — that was a year for jazz! And here it is again, recreated by the reunion of Krupa with two of his noted alumni, Roy Eldridge and Anita O'Day. Most of the writing was by Quincy Jones, who wisely chose simply to add a coat of veneer to the original arrangements and let the music speak in its pristine voice. <i>Let Me Off Uptown</i> is in here, of course, along with Roy's <i>Rockin' Chair</i> and <i>After You've Gone</i> , Anita's <i>That's What You Think</i> and <i>Boogie Blues</i> , plus <i>Wire Brush Stomp</i> and other big-band Krupa hits. The all-star personnel (eight brass, five saxes) is splendidly recorded. Other soloists: Aaron Sachs, Eddie Shu, Jimmy Cleveland. LF
Morgana King Sings Helen Morgan Wing 60007	B B B	Miss King is a 26-year-old singer of creamy voice and highly personal style whose concern with the contours of jazz improvisation is reflected in the subtlety with which she bends to her requirements these songs popularized by Helen Morgan a generation ago. On several items, such as <i>Body And Soul</i> , the obscure verses are usefully disinterred. The efficient rhythm group is led by pianist Harvey Leonard. LF	
Swing Softly, Sweet Sampson Edgar Sampson Coral CRL-57049 12''	A B A	Sampson	The "forgotten man" of the recent Goodman renaissance was Edgar Sampson, the arranger whose tunes provided BG with his biggest hits in the old days. Sampson played saxophone in the late Chick Webb's band. Here he leads a swing-size band (five brass, four saxes, four rhythm) composed largely of ex-Goodmanites, including Hymie Schertzer, Boomie Richman, Charlie Shavers and Lou McGarity. The tunes are among Sampson's most memorable creations: <i>Stomping At The Savoy</i> , <i>Don't Be That Way</i> , <i>If Dreams Come True</i> , and several new works, all played with clean efficiency. Soloists include Tyree Glenn, trombone, and Lou Stein, piano. Easy listening. LF
Kenny Burrell Blue Note 1523 12''	B A A	 Burrell	This 25-year-old guitarist makes a promising solo LP debut, flanked by fellow Detroiters Tommy Flanagan and Paul Chambers on piano and bass and a dually effective percussion team in Kenny Clarke and Candido. Burrell uses a fuller sound than some of the cool guitarists; his style is modern and fluent, especially in such strikingly original material as <i>Fugue 'N' Blues</i> , a constantly modulating and ever stimulating variant on conventional blues structures. The two drummers have a work-out on their own with <i>Rhythmorama</i> ; it will be as exciting to percussion fans as it will be boring to those who can take their drum solos or leave them. Recording is excellent. LF

RATINGS OF JAZZ AND POPULAR RECORDS AND TAPE

It must be obvious to everyone that popular music, jazz, and music of the theatre and motion picture, cannot be rated in the same manner as classical music, save for the audio quality of the records. Therefore, the following explanation is given so that you will fully understand the significance of the three letters which appear at the left of reviews of popular, jazz, theatre and motion picture albums:

COMPOSITION (Top Letter)

A: Extraordinary

Indicates that the collection is of superior character, both from a standpoint of material and programming. Assignment of this rating means an unqualified recommendation.

B: Good

In general, the collection is excellent, but additions or substitutions might have made the work more attractive and more lastingly enjoyable.

C: Satisfactory

A collection that is highlighted by only a few numbers, yet the over-all is quite acceptable. This might often apply to collections that have a limited appeal, yet are important to those who specialize in specific types of music. It might often apply to collections of historic importance where the artistic performance is the primary factor.

PERFORMANCE (Middle Letter)

A: Extraordinary

Indicates a superior performance throughout the collection. Assignment of this rating means an unqualified recommendation.

B: Good

In general the performance is excellent, save that there are minor imperfections or breaches of artistry.

C: Satisfactory

To all intents and purposes an enjoyable recording, yet one that does not qualify for B rating.

RECORDING QUALITY

(Bottom Letter)

A, B, C: The same as for classical recordings.
 R: Indicates a re-issue.

Relaxin' With Frances Faye Bethlehem BCP-62	B B B	Unlike the callow youngsters who lean on jazz accompaniments, frantic Frances, the Mae West of jazz, could swing to Lawrence Welk. Here, though, she has a big swinging band, with arrangements by Frank Hunter and jazz solos by Allen Eager, among others. The tunes: a dozen standards, a couple with adjusted lyrics; and <i>Well All Right</i> , which she swung on 52nd St. when most of today's "great new jazz singers" were wetting their cradles. On <i>You're My Thrill</i> Frances sounds like Jeri Southern with blood. The lyrics of <i>Darktown Strutter's Ball</i> would be better buried. Qualifications: Frances' occasional hoarseness, overloudness, erratic intonation. LF		
Soundproof! Arthur Ferrante and Louis Teicher, duo-pianists Westminster WP-6014 12"	A A A	For what it is, it's the end. What it is, it's an electronically gimmicked program of a dozen standards and originals, and brother, you've never heard anything like it. At least I hadn't. The recording was made, and I quote, "through seventeen channels . . . mulated through four six-channel mixers", and sounds it. The Elizabethans never heard such a Greensleeves, and if ever there can be an answer to rock and roll it would be <i>Mississippi Boogie</i> , which is apt to make juke box history. For the science fiction fans there is <i>Man from Mars</i> , and for a fact it is not of this world. Neither is anything else on this most listenable lease-breaker of them all. JL		POPULAR
Our Love Affair Tony Martin, various orchestras Decca DL-8287 12"	A A R	Martin has been a leader in the field for quite a while. This disc assembles a dozen of his hits over the years and thus reminds us that few pop singers can belt out a tune with his warmth and fervor. Once more <i>Perfidia</i> and <i>I'll Never Smile Again</i> sound fresh and unhackneyed. So do ten other numbers. Frances Langford joins in <i>Our Love Affair</i> . That one really goes back. But the sound is modern. WD		
Julius La Rosa Cadence CLP-1007 12"	C B R	Most of the contents were issued some time ago as singles: such items as <i>Anywhere I Wander</i> , <i>My Funny Valentine</i> , <i>Let's Make Up Before We Say Goodnight</i> , <i>This Is Heaven</i> , <i>Rosanne</i> , <i>Three Coins In A Fountain</i> , and <i>I Couldn't Believe My Eyes</i> . Most of them are sung medium well, but nothing is rare. Experience has been a great teacher for Julie. Soon, maybe, he'll give us an album that confirms this. FR		
Dancing In The Land Of Hi-Fi Georgie Auld EmArcy MG-36090 12"	B A A	Auld, who at 37 has spent half his life as a name band jazzman, here leads a big outfit in a refurbished version of the old Jimmie Lunceford style, featuring Billy May's arrangements and Auld's tenor sax, with occasional solos by Ray Linn's trumpet and Frankie Rosolino's trombone. The performances are sprightly though not too modern; the recording is uniformly brilliant. Most of the tunes are standards that have been recorded too often lately — things like <i>Indiana</i> , <i>Laura</i> , <i>Blue Lou</i> , <i>Sweet Sue</i> , and <i>Sweet Lorraine</i> . This brand of music marks a reasonable compromise, suitable for dancing, but perhaps even better designed for listening. LF		
Folk Songs William Clauson RCA Victor LPM-1286 12"	A B A	Clauson sings twenty-one American and British songs in a mostly pleasant, unforced manner. In six of them he has company; in the others he accompanies himself skillfully on the guitar. I enjoyed his American songs more, particularly <i>Lil' Liza Jane</i> , <i>Sinner Man</i> and <i>Cindy</i> . <i>All Through The Night</i> and the <i>Garden Where The Praties Grow</i> are not so successful, and <i>Three Jovial Huntsmen</i> is over-sophisticated. WD		FOLK
Folk Songs of the Old World Roger Wagner Chorale Capitol set PBR-8345 2-12"	A A A	An album that bewilders you with good taste. The handsome jacket, extensive notes, texts and translations, and marvelous ensemble work of the chorus mark this as a prestige release. True, some of the settings are slicker than they are indigenous. And the highly arbitrary tempi seem to have been chosen for program balance rather than for any reason of traditional interpretation. But at whatever speed, this group sings with all the good things one looks for. The songs come from every section of Europe. Many are well known, others not. Each, however, is delightful. Despite the gloss, then, this is not a superficial undertaking. EL		
Leisure Time With Stan Wilson Cavalier 6003 12"	A B B	Accompanying himself on guitar, Wilson offers swatches of various folk music fabrics, from <i>St. James Infirmary</i> and <i>Waltzing Matilda</i> to <i>Greensleeves</i> and three amusing Calypsos. The rich variety of material and Wilson's confident interpretations make for agreeable listening, though he places himself at a slight disadvantage by using so many songs that have been superlatively handled by Josh White. LF		
Down To The Sea In Ships Burl Ives Decca DL-8245	A A A	Lusty, life-loving Burl Ives is as engaging on the water as he is on the land. With the Ralph Hunter Singers and a group of instrumentalists, he presents eighteen chanteys dear to the American and British sailors of yesteryear. These are work songs, sung while sailing, whaling and fishing on clipper ships and their lesser sisters of old. Ives, of course, takes the lead, and it is easy to picture him as a typical chanteyman of the early nineteenth century. He even assumes the latter's prerogative of improvising verses in well-known songs like <i>Jack Was Every Inch A Sailor</i> , <i>Highland Laddie</i> and <i>The Drunken Sailor</i> . This is happy music-making. WD		
My Fair Lady Percy Faith and his orchestra Columbia CL-895	A A A	When one listens to the superb original cast album of "My Fair Lady", one's attention tends to be so focused on the lyrics, as sung by Julie Andrews and Rex Harrison in particular, that the richness and variety of Frederick Loewe's score can go unnoticed. Faith's marvelous instrumental synthesis of this music is an appropriate tribute to Loewe's artistry, and also it makes wonderful listening. FR		STAGE & SCREEN
High Society Crosby-Armstrong-Sinatra Capitol W-750 12"	A A A	Cole Porter's first film score in ten years, Bing Crosby's first non-Decca sides in twenty, make this a rare treat. The sound track of the M-G-M musical, based on "The Philadelphia Story" with a Newport Jazz Festival angle worked in, gives Louis Armstrong a chance to play behind Bing on two numbers, duet with him on a third (<i>Now You Has Jazz</i> , the first Porter blues) and go for himself on a delightful fourth, <i>High Society Calypso</i> . Celeste Holm joins Sinatra in <i>Who Wants To Be A Millionaire?</i> Grace Kelly is heard momentarily with Bing in <i>True Love</i> . Crosby and Sinatra team for <i>Well Did You Evah?</i> This is but one of the happy, humorous highlights; others include <i>You're Sensational</i> , <i>Little One</i> , <i>Mind If I Make Love To You?</i> , and <i>I Love You</i> , <i>Samantha</i> . Johnny Green leads the studio orchestra. JL		
She's Gone Anne Soulé, song satirist New Sound NS-3001 10"	A to C A A	They come and go, these phenomena of the supper club circuit, but of La Soulé I would say, as the album title does, that she is "gone". Otherwise put, she is here to stay for a long while. Her art lies somewhere between Lou Holtz and Charles Addams; in macabre levity she is the distaff cognate of Tom Lehrer. Similarly, her material could stand some pruning. Very funny program notes by Alan Rich. JL		
LOESSER: The Most Happy Fella Robert Weede, Jo Sullivan, Art Lund, Susan Johnson, Shorty Long, Mona Paulee, others, chorus and orchestra under Herbert Greene Columbia set 03L-240 3-12"	A A A	A piano-vocal score, it says here, is being published by Frank. Music publishers being a conservative breed, this is evidence of an artistic worth far beyond the minimal required for Broadway success. Now, "opera" is a dirty word in that purlieu; it is the kind of association that hurts at the box office. But Loesser's work is, I am glad to report, guilty as associated. Less endowed with fat tunes than his incomparable "Guys and Dolls", it is nevertheless a masterfully sustained evening of lyric theater. Columbia, ever alert to musical values, has dared to record the grand original production complete. For a souvenir, the highlights on OL-5118 will suffice. JL		



Franz Allers Succeeded on Broadway Where He Should Have Been a "Cooked Goose"

By E. E. MILLER

IF YOUR EYES ever wandered from such fascinating performers as Rex Harrison and Julie Andrews onstage at New York's Mark Hellinger Theatre in the smash hit, "My Fair Lady," they probably focused on the fascinating gentleman who conducts the orchestra and, incidentally, directs everyone who sings and dances in the show.

The man with the baton is Franz Allers, Czech-born "long hair" musician, who is one of the most affable and best-loved musicians in town, which is a rare thing to say about a good conductor. During the past decade, he has also conducted "Brigadoon", "Plain and Fancy", "Paint Your Wagon", "My Darlin' Aida", "The Day Before Spring", "South Pacific", and the sound-track for Michael Myerberg's puppet movie, "Hansel and Gretel". In addition, for the past three years, he has managed to squeeze in a full season as musical director and conductor of the

The recording session of "My Fair Lady" yielded these rarely reposeful studies of conductor Franz Allers, who usually doesn't get to sit much

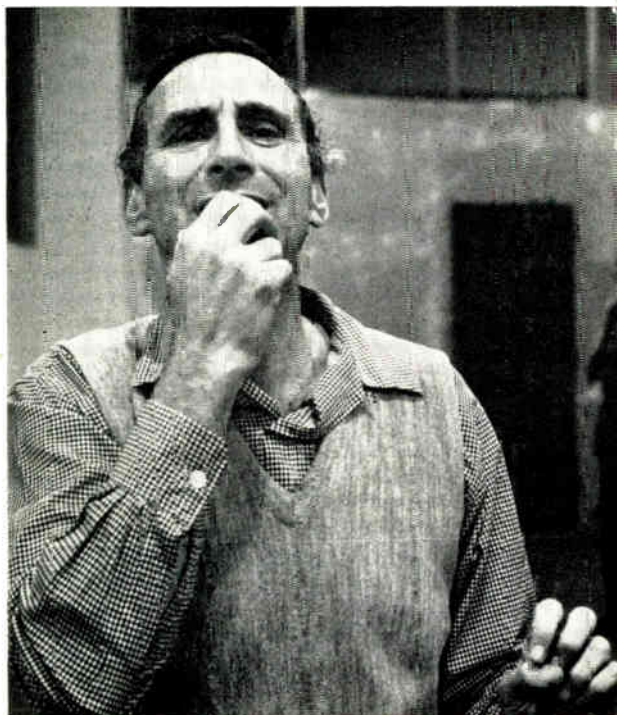
The Broadway Beat...



A portrait in poignance — the mobile features of Columbia president Goddard Lieberson seem to register momentary chagrin, or is it ecstasy?

Texas State Fair summer musicals, and last year he conducted Maurice Evans' spectacular NBC-TV production of "Alice in Wonderland". Allers' serious music background is even more extensive, and includes a period as violinist with the Berlin Philharmonic, years as director and conductor of numerous municipal theatres in Europe, and five years of conducting the Ballet Russe de Monte Carlo. He has organized and presented numerous choral and chamber music groups and made guest appearances with most of our major symphony orchestras.

In the pit at the Hellinger, his most outstanding characteristic might be noted as a capacity for TLC, or "tender, loving, care". That is to say, he is solicitous of everyone, onstage and in the orchestra. But he is never swamped by



what is going on, never following listlessly. He is in control. For, underneath the charming air, there is a mastery that is relentless in its demand for quality, and a capacity to draw the best from performers that makes his artistic colleagues trust themselves to him.

Allers appeared on the Broadway scene in 1945 when Maurice Abravanel, the first of the European-trained "long hairs" ever to conduct a Broadway show, left to take over a symphony orchestra and suggested Franz Allers in his place. "The commercial theatre has been quite an experience," he remarked. "Tell most Broadwayites that you have conducted Beethoven's *Seventh* and you're a cooked goose. You are classed as a high-brow and intellectual, and you are certainly not a man who will be able to cope with the problems of Broadway. Some people," Allers explained wryly, "preface conversations with a conductor with 'I don't know a thing about music but I think this . . . or that . . .'. They are especially afraid of putting themselves in a position where they might feel intellectually inferior to a 'long hair' who might, musically speaking, talk over their heads."

But Allers feels that that is often the fault of the conductor — the kind who maintains a rigid frame of reference that makes it possible for him to say, "From the musical point of view . . ." Allers feels that a good Broadway conductor must evaluate all issues in terms of the theatre. When necessary, he will put theatrical values before musical values; he won't insist on fancy harmonies for the chorus, and over-orchestrations which sound flashy, or play the music so loudly that the lyrics cannot be heard. He believes that no conductor can make a hit, but a poor one can keep a hit from becoming a smash.

Yet, granting all this, Franz Allers demands a constantly musical performance, with no let-downs when the eight-shows-a-week schedule begins to pall. He has a deserved reputation for hard work, but almost invariably, musicians who have worked with him ask to be back on the next job because, even though it may be annoying to work hard night after night, it nevertheless creates a standard of which the men are proud.

"It has been said," Allers remarked, "that I use a palace guard of musicians around me. It's true that I do use the same musicians whenever possible. If someone has worked well with me night after night in 'Plain and Fancy', I can expect him to do the same in 'My Fair Lady'."

Allers takes the same care with a Broadway score that he would with Brahms or Bach. He insists on adequate rehearsal time. One guileless company manager, fretting about overtime, once inquired of the harassed conductor why he had to rehearse so much. Perfectionist Allers, who has a gentle, wry wit, thought a second and replied, "Guess I'm bored. I don't know what to do with myself." With a show like "My Fair Lady", however, working with old associates like Frederick Loewe and Alan Jay Lerner who understand his problems thoroughly and agree on their solution, there is no problem.

These days, the job of the conductor in a Broadway musical is not limited to selecting musicians, then re-



They call him "Sexy Rexy" Harrison, and it is alleged that female heartbeats are accelerated by his presence — in person or on records

hearing and conducting an orchestra. It's much more complicated than that, and has become so ever since the beginning of the integrated musical play form, which Allers dates from the Kurt Weill-Ira Gershwin musical, "Lady in the Dark", which antedated "Oklahoma!", usually regarded as the turning point. The conductor's work today is so deeply interwoven with all elements of the production that in a very real sense he helps to stage the show.

Continued on page 73

Leading lady Julie Andrews is only one beneficiary of the Allers capacity for TLC — the cast's code for his "tender, loving care"



Tape Reviews and Ratings

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

BEETHOVEN: Overtures — Coriolan; Ruins of Athens; Leonore No. 3 A
 Vienna State Opera Orchestra under A
 Hermann Scherchen
 7½ ips. Double Track
 Sonotape (Westminster) SW-1015

Scherchen

BERLIOZ: L'Enfance du Christ, Op 25
 Paris performance under André Cluytens
 7½ ips. (or 3¼) Double Track
 Phonotapes (Vox) PM-124 (2)

FRANCK: Sonata in A Major B-B
PROKOFIEV: Sonata No. 1 in F minor, Op. 80 B-A
 B-B

David Oistrakh, violinist; Lev Oborin, pianist
 7½ ips. Double Track
 A-V (Vanguard) AV-1043 E

D. Oistrakh

DOHNÁNYI: Piano Quintet No. 1
DVOŘÁK: String Quartet in F, Op. 96
 Wuhrer Quartet; Sandra Bianca, pianist
 7½ ips. Double Track
 A-V (Concert Classics) 10332

Bianca

LISZT: Hungarian Rhapsodies, Nos. 2, 3, and 6 A
 7½ ips. Double Track A
 Sonotape (Westminster) SW-1014

MAHLER: Symphony No. 1 in D A
 Pro Musica Symphony of Vienna under A
 Jascha Horenstein B
 7½ ips. (or 3¼) Double Track
 Phonotapes (Vox) PM-114

Horenstein

MOZART: Symphonies No. 40, K. 550, and No. 32, K. 318 A-B
 A-A
 House orchestra under Erich Leinsdorf A-A
 7½ ips. Double Track
 Sonotape (Westminster) SW-1023

Leinsdorf

Quartets in D, K. 499 and K. 575 A-A
 A-A
 Stuyvesant String Quartet A-A
 7½ ips. (or 3¼) Double Track
 Phonotapes (Philharmonia) PM-104

Piano Concerti in B flat, K. 450, 456 A-A
 Ingrid Haebler; Vienna Pro Musica B-B
 7½ ips. (or 3¼) Double Track A-A
 Phonotapes (Vox) PM-129

Haebler

MUSSORGSKY-RAVEL: Pictures at an Exhibition A
 A
 Philharmonic Symphony Orchestra of A
 London under Artur Rodzinski
 7½ ips. Double Track
 Sonotape (Westminster) SW-1022

Rodzinski

The *Leonore No. 3* is probably the greatest overture from the pen of Beethoven and, indeed, there are few pieces that can match it in power and drama. The story of Beethoven's dissatisfaction with his introductions to his lone opera has been told often enough, but dissatisfaction did not bring forth this masterpiece. *Coriolan* is another introductory effort that has achieved great fame, although the play for which it was written has disappeared. Minor Beethoven, but still good music and worth the hearing, is the overture to the *Ruins of Athens*. Scherchen's conducting is exemplary; his readings are dramatic, lyrical and propulsive. The sound is magnificent. WD



The Orchestra is that of the Société des Concerts du Conservatoire, with the Raymond St. Paul Chorus. This was a rather uneven recording on LP, but the performance always was the best available. Happily, Phonotapes saw to it that the sound was cleaned up thoroughly before re-issuing it on tape. This is an exquisite work, and I commend it unreservedly to any who have not already discovered its delights. JL



Buyers of recorded tapes are a tolerant lot if they continue to put up with an absence of program notes; even popular LP records are annotated in some fashion. Of course it may be that my review tape containers do not include all of the material furnished with the ones that are put on sale, but many of the finished products I have seen in the shops have lacked program notes, also. These two performances were well received when they appeared on a disc. They are no less attractive on tape. Oistrakh plays the Prokofiev especially with amazing assurance. Oborin is a capable partner and the balance between the instruments is reasonably just. WD

This Piano Quintet of Dohnányi is very pleasingly anachronistic. It unfolds in the fullest nineteenth-century fashion. Its "*Sturm und Drang*" would not have been out of place in the salons of Victorian times, and there are some extremely Brahmsian moments. Yet this work was composed as recently as 1914! Call it, if you will, a charming memento of the receding yesterday. By comparison, the more familiar Dvořák sounds quite contemporaneous despite the decades that separate them. The two pieces are both performed with style, and the sound on both is quite elegant. Miss Bianca's playing is especially poetic. No one could go wrong with this tape. OD



Record collectors will remember that these performances launched the successful "Laboratory Series" at \$7.50 the disc. Accordingly, they are sensorially rich-sounding on this copy of the original tape as it went to mastering. Musically the *Hungarian Rhapsodies* are rather low in protein, but no one ever claimed more for them. As vehicles for Hermann Scherchen (with a house orchestra) they are perfect. JL



Dubbed the "Titan", this work might better have been called Mahler's "Spring Symphony." To be sure, it is more Freudian than Schumannesque, but given the time, the place and the composer involved it could not have been otherwise. There are several ways to perform the symphony. One of them is to whip it up for all that it is worth, as Mitropoulos does. Another is to relax and play up the *Gemütlichkeit* of it, in the manner of Bruno Walter. Horenstein appears to steer a middle course, and the results are generally quite satisfactory. Although the ensemble sound was estimable enough as one heard it on disc, it now seems to have somewhat less solidity. ST

It is particularly a pleasure to welcome the Stuyvesant performances. They were superb on disc and if anything they are more lifelike on tape. No other versions extant, indeed, are in their class. Would that this ensemble had made many more recordings than it did. The Leinsdorf tape (he conducts the so-called Philharmonic Symphony Orchestra of London, which is generally known to be the Royal Philharmonic) is the first in what one assumes will be a long series. That is the plan for Westminster's LP counterparts, at any rate. This firm's very best-sounding issues have been the ones it made in London. As with Boult, so with Leinsdorf. His readings are well within the Viennese tradition to which he is heir, but he eschews many of the allowable liberties in favor of literal, straightforward statements. They are neither rough nor perfunctory, mind you. But their suavity is Mozart's, not Leinsdorf's. He is that kind of conductor. Similarly disposed, but less gifted, is Heinrich Hollreiser, who leads the accompaniments for Miss Haebler. And the soloist's undeniable competence somehow does not seem adequate to these works, either. All of the notes are there, but the spirit is not present. The recording as such is excellent. Withal, tape has not kept pace with LP in observance of the Mozart Year, although it is consoling to know that the discs could not have been made without a tape original, so that commercial reels no doubt will be available when the entrepreneurs get around to it. JL



The engineers are the real heroes of this enterprise. Westminster has every reason to be proud of the orchestral sound. In fact, one is so conscious of the individual sonorities that one actually tends to be distracted from the cohesion of the musical structure, what there is of it. Rodzinski does a fine, workmanlike job. He presents each of the "pictures" in the sharpest focus, and for those who like them that clearly delineated there can be no other performance. Those who insist on all of the subtle shadings, who would rather have "soft" focus here and there, had better await another version. On the whole, however, this is eminently satisfactory. OD



OFFENBACH: Gaité Parisienne A
 Boston Pops Orchestra under Arthur Fiedler A
 7½ ips. Double Track Stereo
 RCA Victor ECS/ECS-15

Fiedler

SAINT-SAËNS, CHAUSSON works A-A
 David Oistrakh with Boston Symphony A-A
 7½ ips. Double Track Stereo A-A
 RCA Victor CCS/CCSD-16

TCHAIKOVSKY: Romeo and Juliet; Capriccio Italian; 1812 Overture; Marche Slave A
 Vienna State Philharmonia under Jonel Perlea A
 7½ ips. (or 3¾) Double Track
 Phonotapes-Sonore (Vox) PM-112

Perlea

VERDI: A Masked Ball (Complete) A
 Soloists, chorus, Orchestre Radio Symphonique de Paris under René Leibowitz B
 7½ ips. Double Track
 Connoisseur (Renaissance) D-100/1

Violin-Cello Recitals A to C
 Arthur Grumiaux, violinist; Gregory Tucker, pianist B
 Samuel Mayes, cellist; Susan Pearlman, pianist B
 7½ ips. Double Track
 Boston BO 7-1

Grumiaux

Sippin' Music A
 Jack Kelly Trio A
 7½ ips. Double Track A
 Bel Canto 105

High Fidelity Jazz C
 7½ ips. Double Track B
 Alphatape 1 A

Teagarden

Jazz Hystereo A
 Jack Millman Quintet A
 7½ ips. Double Track Stereo A
 Stereotape (half reel) ST-5

New Orleans A
 Rhythm Kings, Wanderers, Red Onion Jazz A
 Babies, King Oliver's Creole Band; others A
 7½ ips. (or 3¾) Double Track
 Phonotapes (Folkways) PM-141

Johnson

Josh at Midnight A
 Josh White, with Sam Gary and Al Hall A
 7½ ips. Double Track A
 A-V (Elektra) 852 J

White

Flamenco Guitar A to C
 Mario Escudero, guitarist A
 7½ ips. (or 3¾) Double Track B
 Phonotapes (Folkways) PM-5008

LONGFELLOW: The Song of Hiawatha (Abridged) -
 Harry Fleetwood, reader A
 7½ ips. (or 3¾) Double Track A
 Phonotapes 7PT-10034

Fleetwood



No Offenbach original ever has enjoyed the popularity of this immensely and deservedly popular hybrid, which is in effect a grab-bag of the best tunes to be found in the composer's otherwise forgotten operettas. They just keep coming, one after another, to the very end. The celebrated Pops being accustomed to short-hair stuff between Boston Symphony seasons, it is plainly the orchestra to play this wonderfully light-hearted potpourri. Fiedler paces his performance briskly, and the virtuosity of his forces is, as ever, matched only by their fine alacrity. The engineers must have had a good time with this one, too; sound is simply marvelous. JL

The *Introduction* and *Rondo Capriccioso* and the more subtly virtuosic *Poème* were coupled on one of his initial RCA Victor releases. They are knockout performances both, although one who has lived with Heifetz's version of the *Saint-Saëns* may find Oistrakh's a wee bit less perfectly polished. As to the Chausson, contrariwise, the Russian's warmer tone makes all the difference. Sumptuous BSO sound. JL

Perlea knows how to build a climax, even if he takes his time getting to it. His readings are leisurely, yet they get powerful and exciting. Despite the slow pace, the music never drags; it moves forward inexorably to its destination. The conductor is quite demanding of his players and the Vienna State Philharmonia rarely has played better. The ensemble is clean and the tone rich. Tchaikovsky's melodies cast quite a spell when they are set forth with the conviction to be found in these readings. The recording may be classified among the best that Phonotapes has achieved. Lots of music, too. WD



The hypothetical availability of Toscanini's sometimes incandescent broadcast performance is perhaps not grounds enough to justify a recommendation of patience. Heaven knows RCA may not market the tape for years. This two-reel production (with an international cast) is a very good approximation of the score, but it is devoid of the over-all requisite style. On the other hand, Toscanini's subjugation of his singers left something to be desired, also, since one aspect of the authentic Italianate tradition involves deference toward singers as to tempi and decibels — and no one ever accused The Maestro of deferring to anybody. The versatile Leibowitz doesn't, either, but he is patently unable to bring himself or his principals (not even American Ethel Semser) to the needed emotional pitch. Sound is excellent. JL



The two cello sonatas (Haydn's in C and Bréval's in G, both transcriptions) are coupled in these identical performances with the Beethoven "Eyeglass" Duet on the simultaneously released LP; a review of that disc will be found under the latter composer in the Chamber Music pages. Grumiaux is a first-class violinist. His *Chaconne* is carefully wrought, pure in tone, never outside the circumference of the bull's eye as to intonation. He offers the *Fiocco Allegro* as an effective filler, then proceeds to the Mozart Sonata in E minor, K. 304. The latter is quite stylishly done, especially as to the real collaboration of the pianist. Fine sound. JL

In an enclosed leaflet Bel Canto explains that it made this tape because it felt it had found, finally, a group whose style would go either for dancing or for light and easy background listening. Kelly does play very nice piano, tastefully abetted by bass George Shaw and Jack Saunders on drums. Good sound, too, on *Three Little Words*, *September Song*, *Lady Be Good*, *How High the Moon*, and eight other standards. JL

Tapes will have to be better than this to win over the captious jazz fan. Though six groups are involved in this mishmash, no recording dates, personnel or any other data can be found. The three tracks on the "modern" side are slick and seldom inspired: *I Love A Parade* by Pete Candoli, *Caravan* by the Hollywood All Stars (if they be stars, why the anonymity?) and *I've Got Eyes for You* by Frank Costello. The "traditional" side offers *Gettysburg March* by Octave Crosby and a New Orleans-type group, a pleasant *Night Wind* by Rosy McHargue's Rag Timers, and *Pretty Baby* by a Jack Teagarden group that is not his greatest. LF



This combo does not pretend to be anything more than an expert line-up of cocktail lounge sidemen, but they swing far more interestingly than many a self-consciously "creative" aggregation. And the double-barrel sound is super; the blurb claims with justice that each instrument "positions itself perfectly to your ear". They make their do with *Stitt's It*, *Woodyn Hue*, and *Darn That Dream*. A beautiful tape. JL



Certainly the rating should be "A" down the line if one adds "considering" — considering that this material is important in terms of jazz history, that the personnel is likewise, and that most of the original sources utilized go way, way back. Frederic Ramsey, Jr., edited the tape for the Folkways Jazz Series, of which it is the third to appear. Most of the contents were recorded between 1922 and 1929; one or two undated sessions may be much earlier. Groups include, in addition to above, Bunk Johnson's Brass Band and Original Superior Orchestra, Louis Armstrong's Hot 7, Dallas Jug Band, Johnny Dødd's Orchestra, and Jelly Roll Morton's Quartet. JL

The reputation that Josh White has achieved as a folk singer is well deserved. His sincerity, his intensity and his splendid musicianship are evident in every number he performs. This tape exhibits him in a dozen of his outstanding songs. From the popular *St. James Infirmary* and *One Meat Ball* to the devotional *Jesus Gonna Make Up My Dyin' Bed*, the Josh White personality shines in some of the finest folk artistry to be heard on or off records. The sound is outstanding in realism and presence. A slight explosiveness in the sibilants, detected in the first run of these tapes, now has been corrected. Wonderful is the word for the final issue. WD



Brilliantly virtuosic "noodling" in the subtle, supple style of the *flamenquerías* (if that be a good word). The *aficionados* will be entranced. Others may be, as well, but to the uninitiated it will more likely sound like a great deal of the same thing. Something rather hauntingly pleasant, perhaps, but really ideal as background for eating a Spanish dinner or studying travel brochures. Close-up sound. JL



Countless thousands of record collectors will recognize this voice. It is heard every a.m. out of powerful WRCA, New York, at intervals from the witching hour until breakfast or something like that (I never have lasted the distance). Fleetwood's program is "Music Through the Night" and his assignment is to make good music interesting to the vast nocturnal audience. He does this very engagingly indeed. But he can do other things, too. Here, for instance, he reads poetry, and also very well — in fact, with a skill that brings the familiar lines leaping to life. The excerpts are those sections numbered 3, 7, 9, 10, 17, and 22. The sound is perfect. JL

PLANNING A STEREO SYSTEM

Part 1: Introductory Notes on Equipment, Tapes, and Performance — By Milton B. Sleeper

IF YOU have heard the new stereo tapes on a good audio system, you know that something very important has been added to music reproduction. They add so much, in fact, that stereo tapes qualify beyond question as the finest source of reproduced music. It is most unusual for such a statement to appear in Hi-Fi Music, where editorial policy does not ordinarily permit comparisons of performance. In this case, however, stereo speaks for itself in terms that leave no ground for argument.

Stereo tapes and the equipment generally available two or three years ago did not warrant such unqualified enthusiasm. Results were somewhat better than from monaural reproduction, but not to the present startling degree. That statement is based on a comparison of recent listening tests with those made at the same location early in 1954. The difference, therefore, lay in the improved equipment now used for making tape copies, and for playback.

There are some basic points that require explanation and clarification before getting into the subject of equipment, and specific plans for modifying present monaural systems for stereo use, or the installation of completely new systems.

“Stereo” and “Binaural”

You will see that the terms *stereo* or *stereophonic* are used here to the exclusion of *binaural*. In the beginning, there were two schools of thought about two-channel recording. One held that the microphones used for recording should be spaced apart by the relatively small distance between human ears and, therefore, headphones must be used for listening. This was called the *binaural* method.

Another group maintained that the music should be reproduced over loudspeakers spaced in relation to room size in about the same ratio as the microphone spacing bore to the studio in which the music was recorded. This is most unspecific in terms of distance in feet, since mike placement is determined by recording engineers, and varies with the requirements of each session. There may be even more than one mike used to feed each tape channel. We call this the *stereophonic* method.

Since people do not want to wear headphones, the binaural system has been abandoned, and the stereo system, with widely spaced microphones and loudspeakers, is now used exclusively. Fortunately, the speaker spacing is

not critical, and once the speakers have been located in a particular room, there is no need to move them when different tapes are played, even though they were made with widely varying arrangements of the pickup microphones.

Stacked and Staggered Heads

Recording and playback machines have *staggered* or *stacked* heads. The first stereo equipment was built with the upper head $1\frac{1}{4}$ ins. to the left of the lower head. When one head was placed directly above the other, it was found that there was a very slight amount of crosstalk. That is, due to magnetic interaction between the heads, the two tape tracks were not completely isolated and, listening on one

channel, the opposite channel could be heard faintly. This was of no consequence when stereo tapes were played, but was disturbing at times when a single head was used with double-track monaural tapes.

On the other hand, the stacked arrangement is necessary for recording, because tapes must be cut for editing purposes. You can see the reason by referring to Fig. 1, where letters on the tapes indicate offset relation between what is recorded on the tape when staggered heads are used.

Since all recording is done with stacked heads, it would be logical to use the same arrangement for recorded stereo tapes and playback equipment, except for the fact that people want to use the same machines for playing two-track monaural tapes. The choice, then lies between staggered heads and the slightly more expensive use of stacked heads for stereo, with an extra, single head that can be switched in for monaural tapes, as shown in Fig. 2.

Fortunately, master tapes made with stacked heads can be copied on machines with either stacked or staggered heads, and companies which sell recorded stereo tapes offer them in both types.

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Availability of Stereo Tapes

For the past two or three years, nearly all new recording has been done with stereo equipment. The purpose was not to make stereo tapes available, but as a further refinement of the original tape recording, since the balance between the two channels can be adjusted when they are mixed to cut a single-channel master record.

As a result, much of the music re- *Continued on page 65*

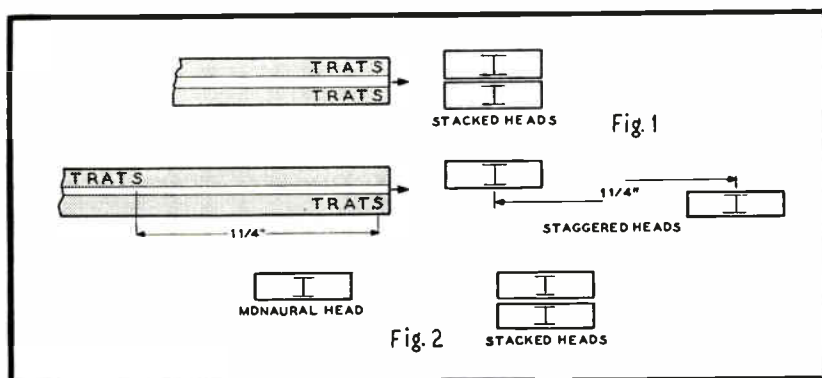
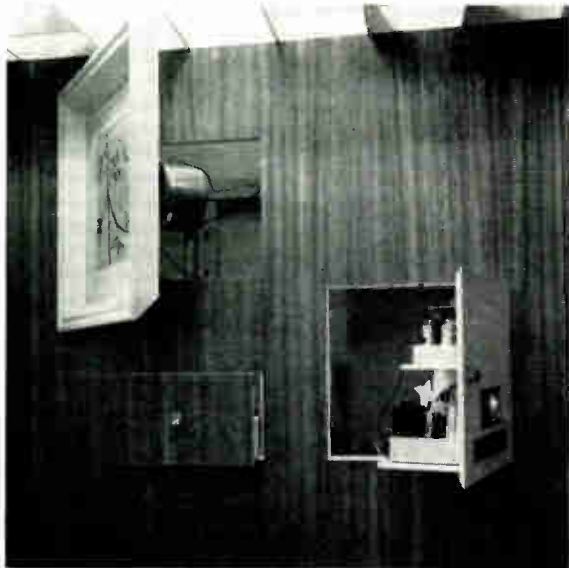


Fig. 1. Illustrating the difference between stacked and staggered heads. Note that tape moves from left to right. Fig. 2. Stacked stereo heads, with an extra head for two-track monaural tape

Hi-Fi Music for Your Home



ALLIED RADIO

When this equipment is not in use, only the tuner and amplifier controls are in evidence, as shown in the small picture at the right. However, the tuner-amplifier panel can be swung out for ready access to the connections, the record change is carried in a drawer, and what appears to be a framed picture is actually the mounting for the loud-speaker, as you can see in the illustration above. Truly, there is no limit to the smart ideas for hi-fi systems.



VOICE & VISION

Very interesting effects can be worked out with the type of cabinet shown above. As you will see, this type is supported entirely from the wall, without benefit of legs. Women like this because there is nothing to interfere with cleaning under the cabinet. However, rugged cabinet construction is required, and secure fastenings to the wall. Sliding panels cover the speaker and the equipment at the right when they are not being used.

To a man, the important thing about a hi-fi system is its technical excellence, but to his wife the finest equipment means nothing unless it is installed in an attractive manner, which usually means making the machinery as inconspicuous as possible, particularly when it is not in use.

Fortunately, there is nothing mutually exclusive about fine performance and attractive appearance for a hi-fi installation. In fact, an audio system gives a husband-and-wife team a challenging opportunity to pool their craftsmanship and decorative ingenuity.

The photographs on this page and the two following were selected because they illustrate particularly attractive solutions which meet a wide range of requirements. They deserve your careful study.

Good functional design gives this record-tape-FM system a business-like appearance, and makes it easy to shift from any one source of music to another. Note the overhead light and the ventilating louvres above the tuner. Changer at the left can be set to turn the records over.



VOICE & VISION

Handsome in Appearance



VOICE & VISION



VOICE & VISION

Here is another off-the-floor cabinet, entirely carried on the wall. There is extra storage space for records at the left; the speaker is at the center; the tuner and amplifier are mounted with the turntable above shelf space for records in use. See how perfectly this installation fits in with the very conventional decor of this room, which is the way it should be

Above: Although this is the work of a professional cabinetmaker, it can be reproduced in a home workshop. The section at the left contains the loudspeaker. A drawer carried on slide hardware is located at the center, with a shelf under it which extends beneath the compartment for the tuner and preamp-amplifier. Standard brass legs are used to support the cabinet

Below, left: In this rather unusual arrangement, a very complete audio installation and record storage compartment are used as a room divider. Below, right: Only the tuner and speaker grille are in evidence here, but the record changer is below, as you will see on the page opposite, where the lid in front of the tuner has been raised

VOICE & VISION



AUDIO SPECIALTIES



ALLIED RADIO

All cabinet construction can be eliminated, as in the installation above, by using matched cabinets for the speaker and record storage, with the latter for holding the changer, and simple shelves to carry a preamp-amplifier and tuner

and Fine in Performance



NEWCOMB

One way to hide a tuner and amplifier yet have the controls within easy reach is illustrated at the left. Here the components are mounted flush with the top of a coffee table. A separate record player can be controlled by one of the amplifier switches



Right: This is a view of the recreation room illustrated below, with the doors closed. Except for the speaker grille, there is nothing to suggest the presence of a complete record-radio-television system. Note that the doors were made to be flush with the wall at the right

ALLIED RADIO

A TV receiver is combined with this system, and the sound channel is fed through the bi-fi amplifier and speaker used for records and radio. Like many of the new systems, a changer and turntable are provided. Shelves above the desk are long enough to hold several hundred phonograph records in their jackets



Below: careful planning produced this wall cabinet to house tape, radio, and a changer and turntable for records, as well as a TV set angled across the corner for viewing convenience. Hinged and sliding doors hide all the equipment when it is not in use. The closed compartments are for storing records and tapes

VOICE & VISION



A closeup view of the changer compartment beneath the tuner shown at the bottom of the page opposite. Most women object to a hinged top cover because it is usually necessary to move things before the cover can be raised. In this particular case, however, the arrangement is such that the space in front of the tuner would ordinarily be kept entirely clear



By E. C. WHARFIELD

WHEN YOU consider ordering hi-fi equipment by mail, two questions may come into your mind: 1) will it work perfectly when you get it, and 2) what will you do if you can't get it working properly, or if something goes wrong? As you might expect, since selling hi-fi components by mail has grown to the proportions of big business, specific methods have been perfected by which the number of complaints has been reduced close to the vanishing point. And, in the course of working out those techniques, ways have been found to handle the surprisingly few cases where trouble is experienced and customers ask for assistance. For the secret of success in mail order business lies in giving each customer fast and completely satisfactory service.

Perhaps you would like to know something about the mail order techniques, and the way they operate. At least, I can tell you about those employed at Allied Radio, where I am the hi-fi products specialist.

The best way to avoid complaints is to eliminate, as far as possible, the reasons for their occurring. Therefore, each new item is put through the most rigorous pretesting and examination for mechanical and electrical quality, and its capacity to deliver trouble-free service. This is done before a new item is offered for sale, and from long experience we know what to look for as possible sources of failure in shipment, or in the hands of customers.

But we go further than that. After an item is added to the catalog, accurate records are kept on any complaints. These show up repetitive defects, if they should develop. Also, before shipment, the packaging is checked, the instructions are checked, and a regular check is made on the equipment itself. Another check is made when we supply color-coded connections for complete audio systems.

Finally, a continuous watch on the quality and operation of hi-fi components is maintained in our four Chicago stores, where the various items are on demonstration. This is one of our best means of quality control.

In spite of all these precautions, there are times when service is required. Let's take a specific case: A doctor living in Texas purchased a hi-fi phonograph system by mail. He very carefully unpacked the equipment, and read the elaborate instruction book telling him how to assemble and operate the set. He also read very carefully the manufacturer's instruction sheets supplied with each of the components. He

plugged the set together, following the color-coded cables, and turned the set on.

Put yourself in this doctor's position. For years he had been talking about acquiring a hi-fi music system. He had studied all the catalogs and the literature and, having made his selection, placed his order. The day his shipment arrived, he plugged the set together. His big moment was at hand. He turned the set on, but not a sound came from the loudspeaker. Absolutely no sound at all! You can imagine how the doctor felt. He fiddled with the connections, read the instructions again, played with all the controls, but still no sound. All very exasperating! What does our doctor do now?

Fortunately for the mail order business, this is not a common occurrence, but to our doctor friend this is a personal tragedy. Since he had no fellow hi-fi enthusiast to call on for assistance, he immediately dispatched an air mail letter which went something like this.

GENTLEMEN: I want to thank you for the speed with which my order was handled by your company, but, to my regret, the set does not work. I read your instructions carefully and followed everything to the letter. I am very disappointed to report that there is no sound emanating from the speaker. Please answer at once as I am very anxious to begin enjoying good music.

Well, those who know something about service will recognize at once that this man's problem could be very simple or very complicated. The audio expert who answered his letter had very little information to go on, but he promptly sent this reply, knowing that the points enumerated cover all but the most unusual sources of trouble in a phonograph system:

DEAR DR. —: Thank you for your order and for writing us about your hi-fi set. There are several possible reasons why no sound comes from your loudspeaker, and we would like you to check the following things.

1. Are you sure the AC cord is connected to a live outlet?
2. Do the amplifier tubes light up?
3. Are all the tubes pushed into the sockets as far as they can go? Be sure to pull AC plug out of the wall socket before touching tubes.
4. Are the wires connected to the speaker output terminals touching each other or touching the chassis?
5. If absolutely no sound is heard from the speaker (not even a hum), turn the amplifier off and disconnect the speaker

wires from the amplifier, and touch the two wires to the positive and negative terminals of a flashlight battery. Touching the wires across the battery should produce a "popping" noise in the speaker. The battery voltage causes the speaker cone to move producing the popping sound. If you hear this sound, then you can eliminate the speaker as the source of trouble.

6. Assuming that the speaker is O.K. and that the speaker connections are in good order, then the trouble must be in the amplifier itself.

7. The trouble can be as simple as a burned out fuse or tube.

8. If all the tubes light up and there is still no sound, not even a slight hum in the speaker, then the trouble is more serious, and expert assistance will be needed.

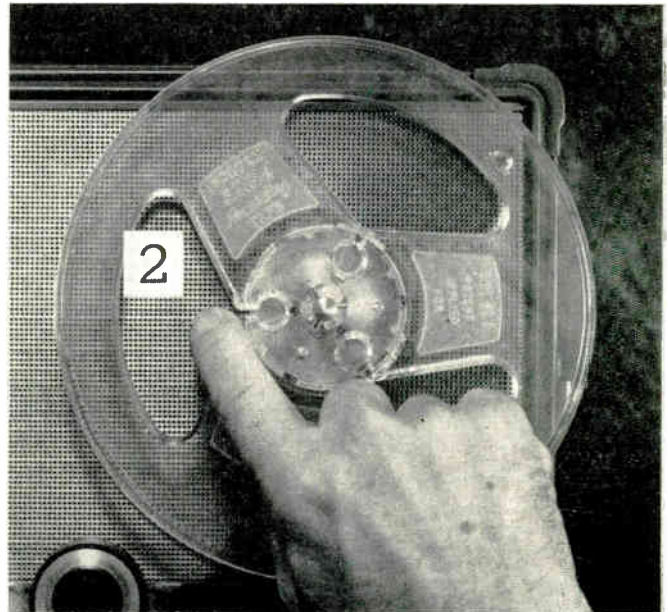
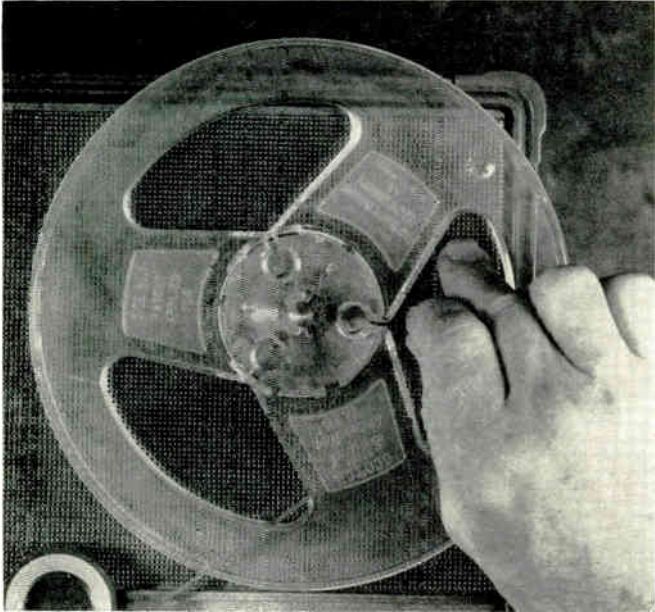
In this event, Doctor, we can offer you an allowance of \$—— so that your local radio service man may check the amplifier for you. Or, if you wish, you may send the amplifier back to us for replacement. Full shipping instructions are enclosed. Should you decide to call in your local radio service man, simply send us the receipted bill, and we shall be happy to reimburse you up to the amount indicated above.

It is surprising how often a few suggestions from an audio expert can put the customer on the right track. hi-fi service complaints generally fall into the following categories:

1. No sound.
2. Excessive hum.
3. Distorted music.
4. Fuzzy FM.
5. Records sound distorted. FM and AM sound good.
6. "I expected better tone quality."
7. Treble sounds scratchy.
8. Bass sounds boomy.

The best procedure to follow if you are having problems with your hi-fi system is to isolate the component that is causing the trouble. For example, if your FM tuner sounds good, but your records sound distorted, then the trouble must lie somewhere between the record changer and the main amplifier. It could be the stylus, the cartridge, the audio cable connections, or a faulty preamplifier stage. Since the FM signal travels through the rest of the system, you can assume that there is nothing wrong following the preamp stage.

The trouble can also be in the records themselves. Old wornout records often sound distorted or fuzzy when played on a wide-range reproducing system. Sometimes the stylus accumulates *Continued on page 68*

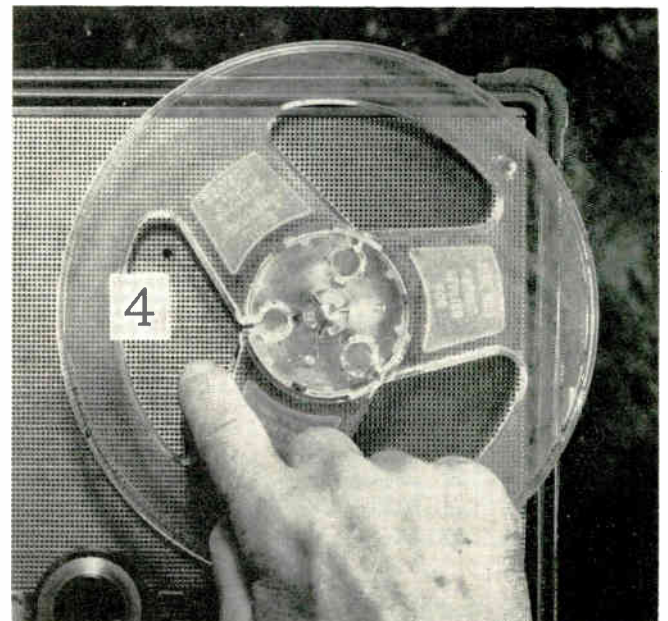
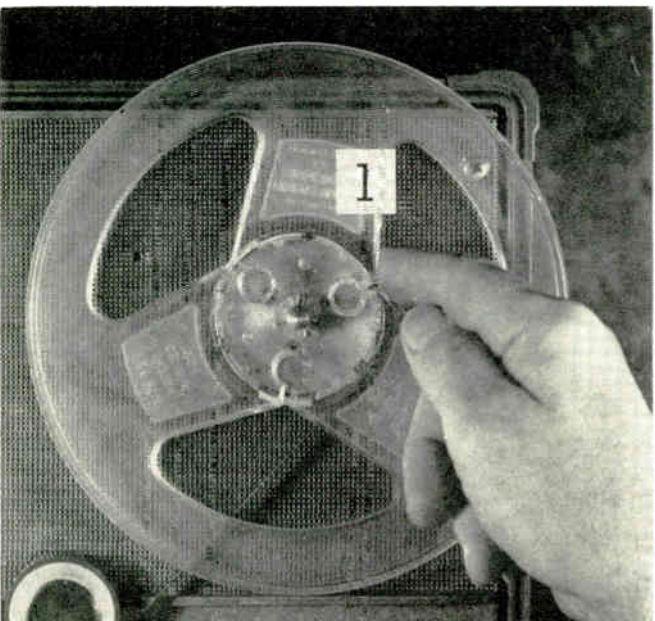
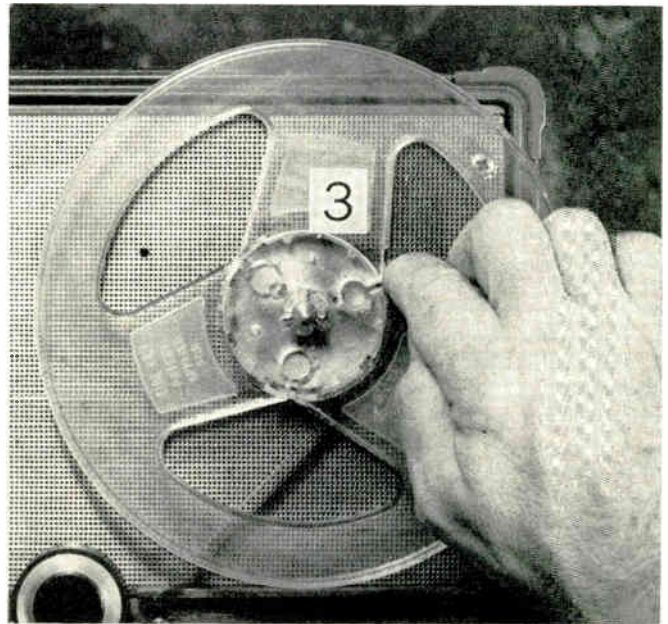


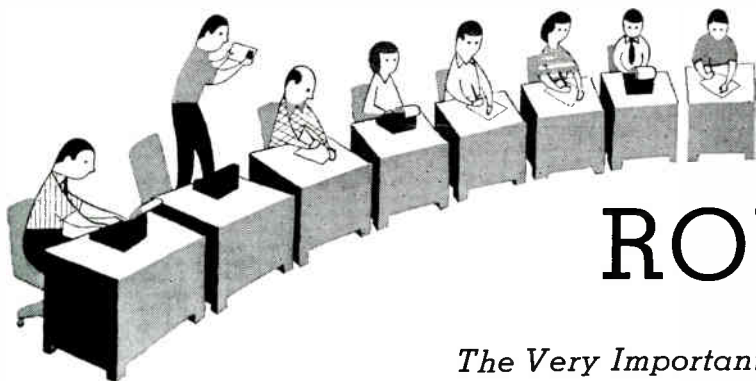
How to Start a Tape

This Is the Professional Way to Do It

When you start a tape, do you make a loop and try to sneak it through the slot in the reel, as in the picture at the top left? That's not the professional way to do it! If it were, broadcast stations just wouldn't use tapes, because it takes too much time and patience.

The easy way is to hold the tape against the hub, as in photo No. 1; swing the reel around (No. 2); keep going until you have turned the reel 360° and the tape is over your finger (No. 3). Then, when you pass the starting point (No. 1), pull your finger from under the tape but push the reel a little farther (No. 4) until the tape is tight on the hub. With a little practice, you can start a tape in a matter of seconds by doing it in this way.





READERS' ROUNDTABLE

The Very Important Factor of Reliability — Variations in Test Results — Standardized Laboratory Tests, and Who Should Make Them

FROM the voluminous correspondence received by this Department since last March, when the discussion of equipment reports started, it has become clear that readers do not consider that the reports being published currently give significant information as to the actual performance of hi-fi components. The reasons for this attitude expressed most frequently were:

1. Reports are filled with generalities, and contain little specific data.

2. No effort is made to conduct accelerated life tests to determine the capability of equipment to maintain initial performance after extended use.

3. Reports do not indicate test and measurement procedures employed, nor the laboratory instrument used. Hence, there is no indication of their reliability.

4. If tests are to have real value, they should be made by an established, independent laboratory, and the results published in a form similar to the Audio Instrument Company's report on the Garrard Turntable.¹

5. Since reports appearing in current publications merely confirm the manufacturers' specifications, they add little useful information.

Reports May Be Misleading

Here is an example of the failure of reports to indicate the reliability of hi-fi components which were recommended enthusiastically by several publications. This letter is typical of several received by this Department:

Richard Carleton, Pullman, Wash. — My brief experience with hi-fi equipment has been discouraging. After many months of reading literature, memorizing manufacturers and dealers catalogs, and educating my wife on the merits of hi-fi sound reproduction, I spent \$800 on audio equipment.

The tuner immediately went out to the accompaniment of spirals of smoke from the rear of the chassis and was returned to the dealer for repair.

¹See HI-FI MUSIC July-August, 1956, pages 4 and 5.

The amplifier seemed susceptible to hum from the start. This I found could be alleviated by pressing firmly against the side of the chassis. After 3 months the amplifier would burst into a loud hum, different from that mentioned above, after a couple hours' use. The period of time during which it was hum-free gradually shortened until I had to take it to an audio service shop 100 miles away for repair. This cost me \$20 plus the expense of 400 miles of car travel. After 5 minutes' use following the repair job, the speaker broke into a violent low-frequency output, and shortly thereafter the amplifier went out again.

When the tape recorder had been used several dozen times, the speed of the tape transport suddenly went completely haywire, varying from almost zero to twice the normal speed.

After purchasing a cartridge for 78-rpm recordings, I found to my dismay that my turntable had a pitch variation with every revolution of the turntable on 78 rpm.

So, within 5 months' time (average of 2 hours' use per day), all of the equipment except the mike and speaker has been defective. I shall try once again to obtain a system which will prove satisfactory. This involves, of course, a real financial loss on my present equipment.

Regarding the proposed equipment reports, the only point of any real value, in my opinion, would be an indication of durability, and how long the specifications will definitely describe the performance of the equipment being discussed. Specifications are of little value unless a time interval is also mentioned. This is another way of stating the *rate of deterioration*. Once a standard method of stating specifications is agreed upon, there would be no real gain to check these specifications. They may not be strictly accurate, but they do indicate an order of magnitude. But a report on simplicity of design, ruggedness, and durability is an entirely different matter and, in my opinion, of utmost importance to the prospective purchaser. *Richard Carleton*

Variations in Test Results

Mr. Carleton's letter was not selected be-

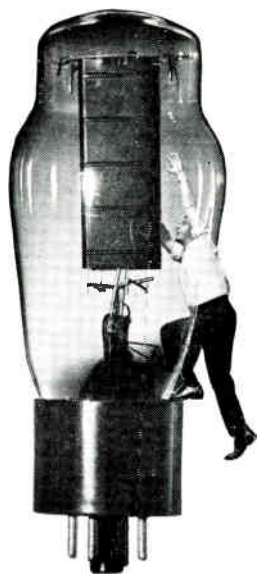
cause it represents an extreme case. We are glad to say that it is not usual, but it is by no means unique. His letter is published because the experience described underlines the fact that hi-fi equipment purchasers are now coming to realize, namely, that components should not be judged on the basis of specifications alone, and that dependability may justify a higher price, even though the specifications are somewhat less impressive. This consideration is discussed below from another angle.

R. J. Carrington, Beverly Hills, Calif. — Your editorial comment in the "Readers' Roundtable" in the May-June issue of HI-FI Music brings forth another facet in the equipment testing which I feel has been ignored. You comment, and I certainly concur, that it is proper to assume that none of the reputable manufacturers of high fidelity equipment is in any way misrepresenting the truthful specifications of their products. However, there is the question as to the type of performance to which these specifications refer.

The finest resistors and condensers used in the manufacture of audio equipment have plus or minus 10% tolerance on their ratings. We are all aware that the best tubes vary considerably more than this from their specified ratings, and that even the lack of regularity in the iron laminations in transformers causes variations in the performance of these units. Because of these tolerances in components, the final performance of an amplifier, preamplifier, or tuner is variable over a rather wide range (as much as 10% in even the most stable professional circuits), and any specification from the lowest quality that it is possible for an amplifier to produce with these component tolerances to the maximum that could be obtained with carefully selected parts, is a *truthful* specification.

As a result, it is possible to *truthfully* specify the quality of an amplifier as the maximum possible, and yet have fewer than 1% of the units manufactured meet that specification. It is also possible to specify the minimum performance available from that amplifier and have 99% of pro-

Continued on page 66



*You Can't Judge a Book By Its Cover,
nor Hi-Fi Equipment By Its
Outward Appearance, Here Are
Photographs Showing the Actual
Inside Construction of New Components*

“INSIDE INFORMATION”

Pilot FM-AM tuner and preamp, model FA-550. This unit is an example of a trend to put emphasis on mechanical and electrical excellence, in response to the willingness of hi-fi enthusiasts to pay the price of improved performance. At \$159.50, this is not a cheap instrument, but the price is amply justified by the design and circuit.

Controls on the front are, left to right: 6-position selector switch; concentric bass and treble controls; 5-position equalizer; concentric volume and loudness controls and power switch; and tuning. At the rear there are, left to right: output; tape output jack for recording off the air; audio output to an external amplifier; tape-head input; phono level input adjustment, phono input, and load adjustment of 6,800 to 100,000 ohms; inputs for a tape recorder and TV audio channel; and terminals for AM and FM antennas.

The tape-head input is for playback through the preamplifier from a machine that has no preamp in it. When this is used, the front selector switch should be in the PHONO, TAPE HEAD position. Standard NARTB tape equalization is provided. This is an important feature for those who prefer the economy of buying a plain tape transport deck without a built-in preamplifier or equalizer. The input jacks marked TAPE AMP and Aux are for high-level signals, and do not work through the preamplifier of this unit.

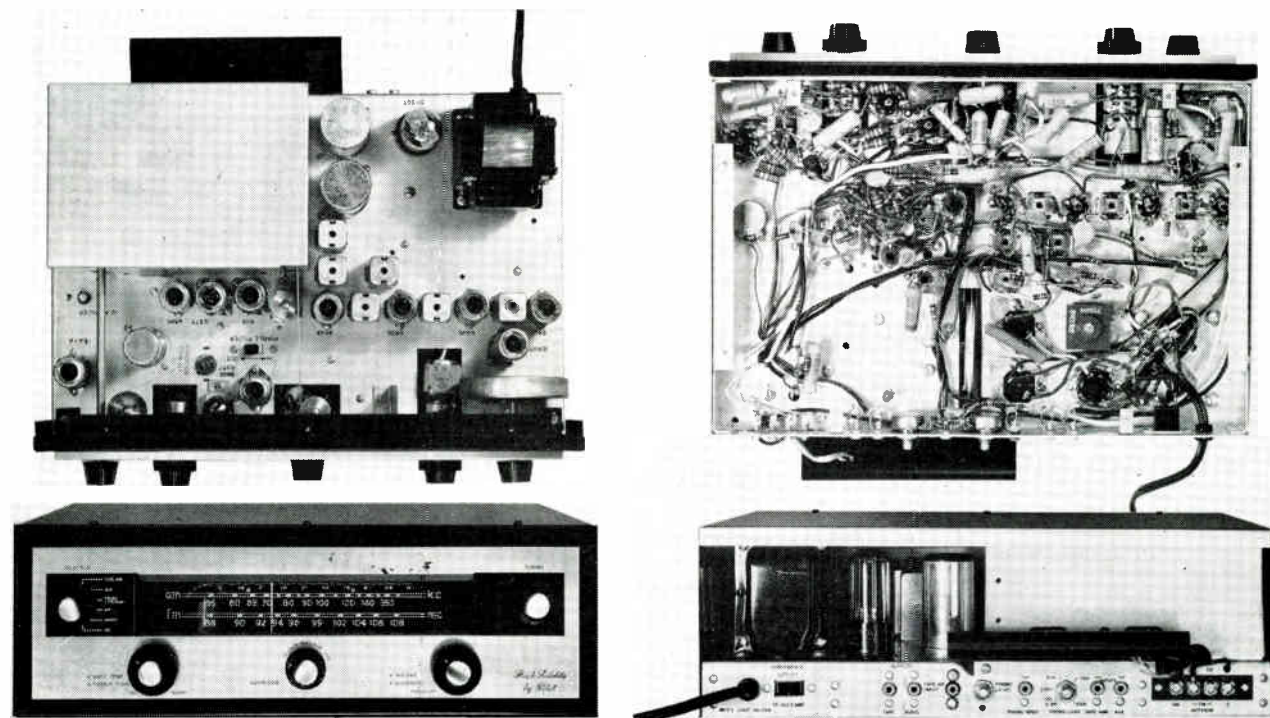
There is a rumble-filter switch on the chassis at front. This is put in the OUT position before leaving the factory. It is recommended that the filter should be cut in only if the turntable rumble is extremely troublesome, for the phonograph circuit provides a sharp cut off below 20 cycles. A 10,000-cycle filter is inserted for AM re-

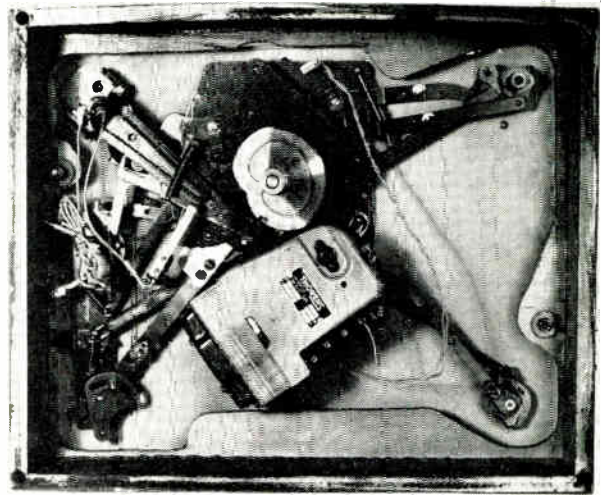
ception, to suppress the whistle that may be caused by an adjacent-channel station. No adjustment of this filter is necessary.

Tubes used are 6BA6 FM-AM RF amplifier, 6U8 FM-AM oscillator-converter, 6BA6 FM-AM IF amplifier, 6AU6 1st limiter and AM detector, 6AU6 2nd limiter, 6AL5 FM discriminator, 12AT7 automatic frequency control, 12AX7 phono preamp, 12AT7 tone amplifier, 12AU6 audio and tape output cathode follower, 5Y3GT rectifier, and EM 81 tuning eye.

For cabinet installation, the front panel, which is separate from the escutcheon, can be removed, and the chassis mounted on a 3/4-in. wood panel. The metal case is 14 5/8 ins. wide, 4 3/4 high, and measures 11 ins. behind the panel to the AM antenna at the rear. Net weight is 17 lbs. Pilot Radio Corp., 37-06 36th St., Long Island City 1, N. Y.

Details of the Pilot FA-550 FM-AM tuner and preamp, including a bottom view with the covering plate removed





Thorens Concert model CD43N record changer. This is a Swiss-made changer, particularly distinguished by the use of a high-precision direct gear drive from the motor. Operating at 33, 45, and 78 rpm., it handles ten 10 or 12-in. records, or twelve 7-in. records, shutting off after the last one is played. A muting switch shorts the pickup between records. The speed control is at the left front.

On the right, the controls are: record-size selector; stop-start control; repeat

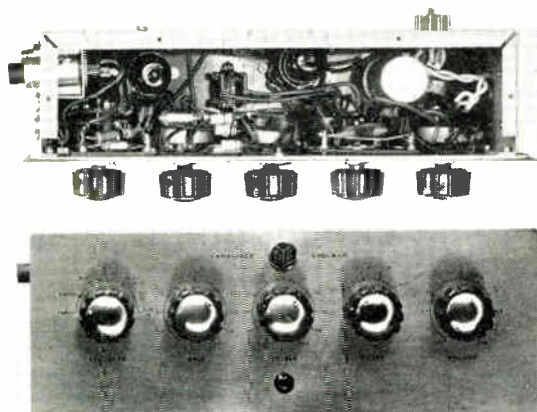
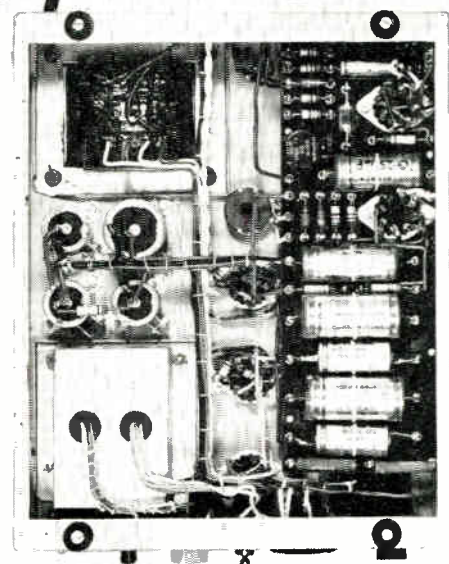
control, used to play a record a second time; reject and adjustable pause control to introduce a delay between records up to 5 minutes on 78's, 6 on 45's, and 7 on 33's. At the rear of the plate there is a stylus-pressure adjustment, and a knob on the side which, when pulled out for manual operation, disengages the mechanism. In that case, the record-stack spindle is removed, and a single record placed on the short spindle remaining. The mechanism will start the pickup at the 10-in. position.

To start the pickup for a 12-in. record, it is necessary to press the feeler beneath the overarm, holding it until the pickup comes to the proper position. This, of course, is only for manual operation.

The mounting plate of the changer is 15 ins. wide by 12 deep. A clearance of $3\frac{1}{4}$ ins. is required below the plate, and 6 ins. above when the overarm is down in place on the records. Price \$96.00; mahogany base is \$7.50 extra. *Thorens Co., New Hyde Park, N. Y.*

Pye HF25A Proctor preamp and HF25 Provost amplifier. Several features of these units make a most favorable impression, in addition to the excellence of the design and workmanship illustrated in the accompanying pictures. First of all is the certification of the manufacturer's specifications by the English National Physical Laboratory. Then there is a complete and most helpful 24-page instruction book giving explicit information about the units and their correct use — a detail that is all too frequently overlooked by US manufacturers, with the result that instruments are not always operated properly. Also, since Pye equipment is sold in all parts of the world, provisions are made for using 6 different line voltages of 50 to 60 cycles.

The output impedance of the amplifier is set at the factory for 15 ohms. However, instructions are given for changing to 375, 6.6, or 60 ohms, and for adjusting the positive feedback accordingly. On the preamp, there is a socket for plugging any one of five compensators to suit the type of pickup used. Two of these



can be seen standing on the preamp case, in the end view. One is plugged indirectly below. This is common practice in English-built preamps, although the reason is not clear, instead of using a variable resistor, as is done in domestic preamps.

The preamp has the conventional selector, bass, treble, and volume controls, plus a cutoff filter that can be set at 4, 7, or 12

kc., or at Off. There are jacks for connecting a pickup, microphone, radio, tape playback and record, and an attenuator to set the input from the radio. Power for the preamp is supplied from the amplifier through a cable fitted with connectors. The volume control carries a switch which turns off both units. Two Mullard ECC40 tubes are used, of which there are no US equivalents. Dimensions are 10¾ ins. long,

4 high, and 4 deep; weight 2 lbs.; price \$59.50.

The amplifier is rated at 25 watts. Tubes, with their US equivalents, are two KT66 (6L6), ECC35 (6SL7), ECC33 (6SN7), GZ32 rectifier (5V4). Dimensions are 13½ ins. wide, 7 high, and 10 deep; weight 27 lbs.; price \$139.50. *In the US: British Radio Electronics, 1833 Jefferson Pl., N.W., Washington 6, D.C.*

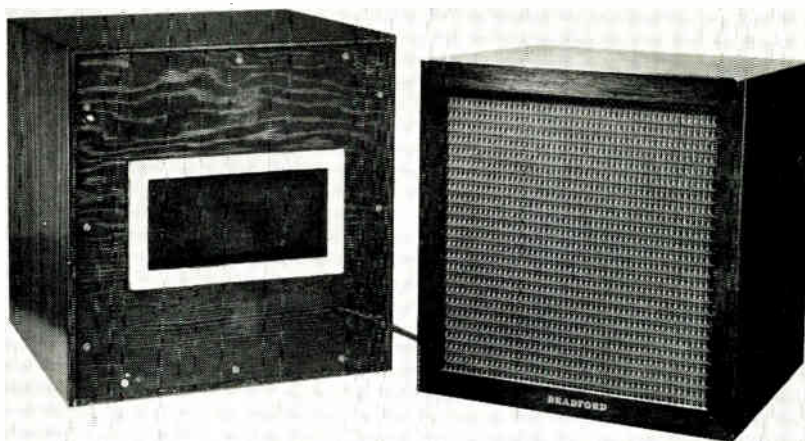
Bradford speaker baffle. This type of cabinet is particularly distinguished because it is the only one with a moving part that can be observed in action. That is, as the rear view shows, a hinged vent is provided which acts, according to the manufacturer, as a pressure-release valve or acoustic spring, responding to the internal pressure set up by the excursions of the speaker cone. It is amazing to see how the vent, made of very light wood, moves in response to the volume and frequency of the music. Strangely enough, the vent is sometimes drawn in, and at other times forced out. Nor is it possible to observe exactly what the relation is between the music and the movement of the vent, although there must be some definite relation. For the experimentally minded, this is a very interesting study. There is no obvious reason why the vent is drawn in.

A particular advantage of this design is the small size of the cabinet. A choice of mahogany, korina blonde, walnut, or

sat in ebony finish, or unfinished birch is offered in four sizes. These are:

- 8-in. speaker, 12 by 12 by 9 ins. deep
- 10-in. speaker, 12 by 12 by 9 ins. deep
- 12-in. speaker, 14 by 14 by 11 ins. deep

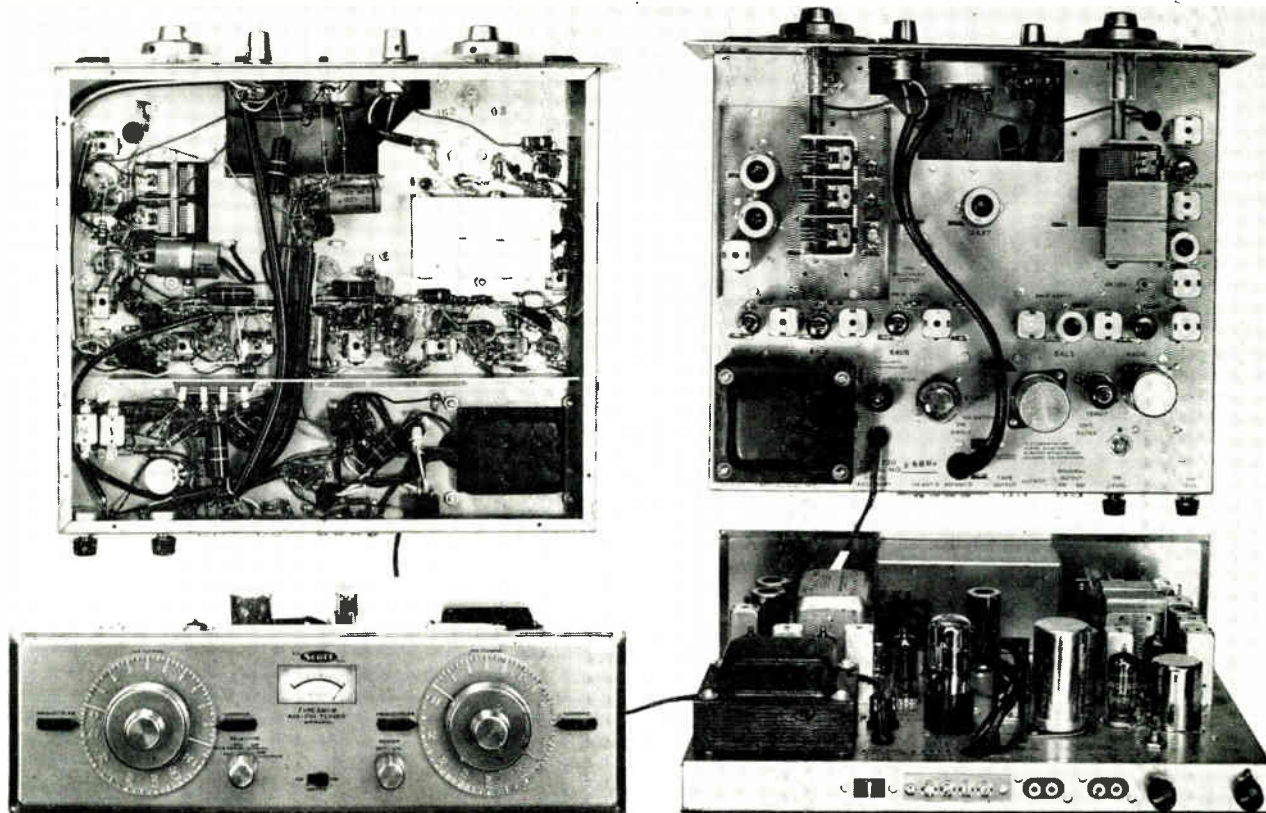
15-in. speaker, 17 by 17 by 14 ins. deep
Prices of the finished cabinets range from \$39.50 to \$69.50, and \$34.50 to \$59.50 for the unfinished cabinets. *Bradford & Co., 27 E. 38th St., New York 16*



Scott FM-AM tuner model 330. This tuner has completely independent FM and AM

circuits, fed by a common power supply. Thus, it can be used for stereo broadcast re-

ception on FM and AM, and as a means of comparing reception from affiliated FM



and AM stations as to signal strength and quality, and freedom from interference.

On FM, there are automatic gain control and high-level mixer circuits designed to prevent overloading on strong, local signals, and to eliminate repeat tuning points on the dial. The IF passband is 150 kc., while the ratio detector is a wide-band type, intended to pass 2 mc. so as to deliver the full audio range to the amplifier.

On AM, a 3-position switch at the left provides wide-band audio, except for a dip at the 10-kc. whistle frequency; normal AM reception; and distant reception with extra selectivity to separate the stations.

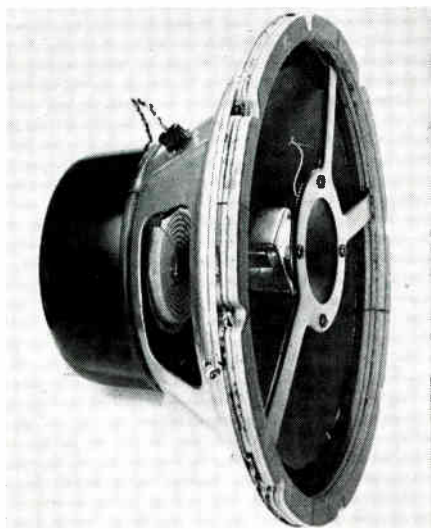
Individual edge-lighted AM and FM dials have vernier center knobs. A switch below the meter connects it in the FM or AM circuits.

At the rear of the chassis there are terminals for FM and AM antennas; tape output at about 5 volts; audio output at 1 volt; FM and AM outputs for stereo reception; and level controls to adjust the FM and AM output levels. A multiplex output jack, and an antenna switch are located on the top of the chassis. This switch permits the use of separate FM and AM antennas, or both on the FM antenna.

Following is a list of the tubes and

their functions: For FM, 6BQ7A neutralized cascode RF amplifier; 6U8 oscillator and pentode converter; two 6AU6 IF amplifiers; 6AU6 limiter and automatic gain control; two 1N294 crystal diodes for the ratio detector; and a 12AU7 audio amplifier. For AM, 6BA6 RF amplifier; 6BE6 converter; 6AU6 IF amplifier; 6AL5 detector and automatic volume control; 12AU7 amplifier and whistle filter; 6X5 rectifier.

The front panel is 15 by 4 $\frac{3}{8}$ ins., and the overall depth behind the panel 12 $\frac{5}{8}$ ins. Price \$199.95. H. H. Scott, Inc., 385 Putnam Ave., Cambridge, Mass.



RCA 12-in. speaker model 501S1. A woofer speaker is combined with a 3-in. tweeter mounted slightly off-axis to permit a smooth crossover from one to the other. The accompanying photograph was taken at an angle which shows the construction. The impedance of the aluminum voice coil is 8 ohms; weight of the Alnico V magnet, 14 $\frac{1}{2}$ oz. Price \$55.95. RCA, Theatre & Sound Products Department, Camden, N. J.

TAPE PLAYING TIME

FOR VARIOUS SPEEDS AND REEL SIZES

All tapes are standard 1 $\frac{1}{2}$ mil except as indicated

REEL SIZE (in.)	TAPE LGTH. (feet)	SINGLE-TRACK PLAYING TIME FOR VARIOUS TAPE SPEEDS AND TAPE LENGTHS				DUAL TRACK PLAYING TIME	
		TAPE SPEED—Inches per second					
		1 $\frac{1}{8}$ ips	3 $\frac{3}{4}$ ips	7 $\frac{1}{2}$ ips	15 ips	3 $\frac{3}{4}$ ips	7 $\frac{1}{2}$ ips
3	150	15 min.	7 $\frac{1}{2}$ min.	3 $\frac{3}{4}$ min.	1 $\frac{7}{8}$ min.	15 min.	7 $\frac{1}{2}$ min.
3	225*	22 $\frac{1}{2}$ min.	11 $\frac{1}{4}$ min.	5 $\frac{5}{8}$ min.	2 $\frac{1}{16}$ min.	22 $\frac{1}{2}$ min.	11 $\frac{1}{4}$ min.
4	300	30 min.	15 min.	7 $\frac{1}{2}$ min.	3 $\frac{3}{4}$ min.	30 min.	15 min.
4	450*	45 min.	22 $\frac{1}{2}$ min.	11 $\frac{1}{4}$ min.	5 $\frac{5}{8}$ min.	45 min.	22 $\frac{1}{2}$ min.
5	600	1 hour	30 min.	15 min.	7 $\frac{1}{2}$ min.	1 hour	30 min.
5	900*	90 min.	45 min.	22 $\frac{1}{2}$ min.	11 $\frac{1}{4}$ min.	1 $\frac{1}{2}$ hours	45 min.
7	1200	2 hours	1 hour	30 min.	15 min.	2 hours	1 hour
7	1800*	3 hours	90 min.	45 min.	22 $\frac{1}{2}$ min.	3 hours	1 $\frac{1}{2}$ hrs.
7	2400**	4 hours	2 hours	1 hour	30 min.	4 hours	2 hours
10 $\frac{1}{2}$	2400	4 hours	2 hours	1 hour	30 min.	4 hours	2 hours
10 $\frac{1}{2}$	3600*	6 hours	3 hours	90 min.	45 min.	6 hours	3 hours
14	4800	8 hours	4 hours	2 hours	1 hour	8 hours	4 hours
14	7200*	12 hours	6 hours	3 hours	90 min.	12 hours	6 hours

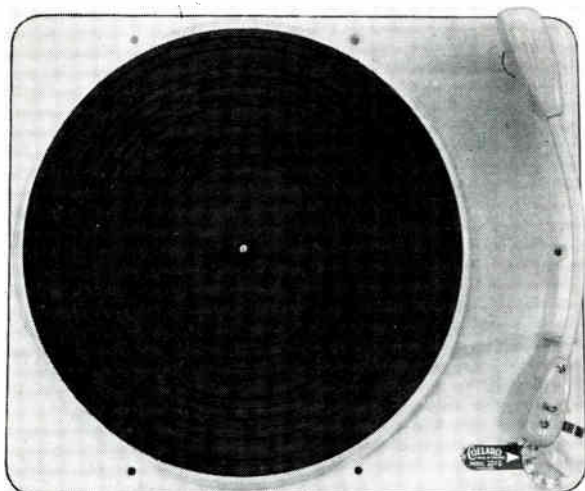
*Long playing tape 1 mil film

**Double play tape $\frac{1}{2}$ mil film

Orradio tape chart. The data above shows the playing time for the standard number of feet of tape supplied on reels in various sizes. Note that the data is for regular 1 $\frac{1}{2}$ -mil tape, except where 1 or $\frac{1}{2}$ -mil thickness is indicated. Standard recorded tapes ordinarily use the 1 $\frac{1}{2}$ -mil thickness.

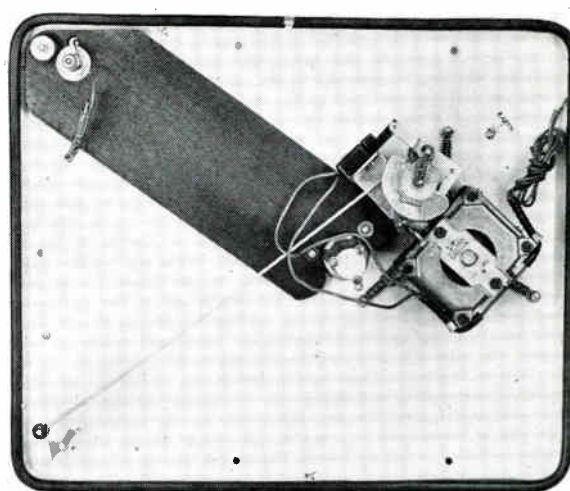
The first four columns for speeds of

1 $\frac{1}{8}$ to 15 ips. show the playing time for single-track tapes. The last two columns, headed 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. are for double-track recording and recorded tapes, as the latter are ordinarily made at those two speeds only. A 14-in. reel, although less than 5 times the diameter of a 3-in. reel, holds 32 times as much 1 $\frac{1}{2}$ -mil tape. Orradio Industries, Opelika, Ala.



Collaro turntable. This is a moderately-priced design, particularly suited to playing LP records where it would be used

in conjunction with a changer for 45's and 78's. However, it is a 3-speed machine, controlled by the knob in the front right



hand corner. The base plate is carried on a vibration-absorbing rubber rim. Rockbar Corp., Mamaroneck, N.Y.



*Uncompromising Years
behind*

BOZAK

Quality Loudspeakers

It is seven years since Bozak Loudspeakers made their sensational, pre-production debut at the New York Audio Fair of 1949. Since then countless fads, fashions and "radically-new concepts" in sound have come and gone, and the term "high fidelity" has lost any meaning it might once have had.

But one thing *has* remained constant: Bozak's refusal to compromise, in even the slightest degree, with the basic principles of good audio engineering. Today, as in 1949, Bozak Quality Loudspeakers are recognized by experienced engineers and listeners as *Best by Design*, *Best by Test*, and *Best by Ear*.

Many of the details of design pioneered by Bozak are being imitated today, but the quality of Bozak Sound is not duplicated. No other loudspeakers equal their responsiveness to the most subtle tonal and dynamic values of the original sound, nor approach them in realism, listening ease, and ability to give sustained satisfaction.

When our research establishes beyond the shadow of a doubt that new techniques can effect a real improvement in Bozak Sound — and not until then — they will be employed to the best advantage. But never, for the sake of mere novelty or a talking point, will Bozak compromise with the ideal of

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MODEL BC-1

Here's what you get:

High-fidelity amplifiers, tuners, and speakers that you *assemble yourself*, from the step-by-step instructions furnished. You get, top-quality parts at lower cost through Heath mass purchasing power. You get the equivalent of systems costing approximately twice the Heathkit price.

MATCHING CABINETS

The Heathkit AM tuner, FM tuner, and preamplifier kits may be stacked one on the other to form a compact "master control" for your hi-fi system.

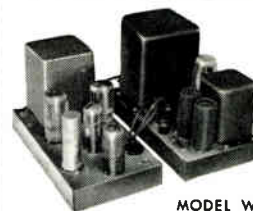
- BC-1
- FM-3A
- WA-P2



MODEL WA-P2



MODEL W-5M



MODEL W-3M



MODEL FM-3A

HERE'S WHY A **Heathkit**[®] IS FUN TO BUILD:

Instructions are *complete*, and our amazing step-by-step method, tied-in with large pictorial illustrations, guide the beginner through each stage of assembly. If you can follow directions you can succeed, and can build high-fidelity equipment you will be proud to show off to your family and friends.



Here's the proof:

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Heathkit Model FM-3A High Fidelity FM Tuner Kit

Features A.G.C., and stabilized, temperature-compensated oscillator. Ten uv sensitivity for 20 DB of quieting. Covers standard FM band from 88 to 108 mc. Ratio detector for efficient hi-fi performance. Power supply built in. Illuminated slide rule dial. Pre-aligned coils and front end tuning unit.

\$26⁹⁵*

(With Cabinet)
Shpg. Wt. 7 Lbs.

Heathkit Model BC-1 Broadband AM Tuner Kit

Special AM tuner circuit features broad band width, high sensitivity and good selectivity. Employs special detector for minimum signal distortion. Covers 550 to 1600 kc. RF and IF coils pre-aligned. Power supply is built in.

\$26⁹⁵*

(With Cabinet)
Shpg. Wt. 8 Lbs.

Heathkit Model WA-P2 High Fidelity Preamplifier Kit

Provides 5 inputs, each with individual level controls. Tone controls provide 18 DB boost and 12 DB cut at 50 CPS and 15 DB boost and 20 DB cut at 15,000 CPS. Features four-position turnover and roll-off controls. Derives operating power from the main amplifier, requiring only 6.3 VAC at 1 a. and 300 VDC at 10 ma.

\$217⁵*

(With Cabinet)
Shpg. Wt. 7 Lbs.

Heathkit Model W-5M Advanced-Design High Fidelity Amplifier Kit

This 25-watt unit is our finest high-fidelity amplifier. Employs KT-66 output tubes and a Peerless output transformer. Frequency response \pm 1 DB from 5 to 160,000 CPS at one watt. Harmonic distortion less than 1% at 25 watts, and IM distortion less than 1% at 20 watts. Hum and noise are 99 DB below 25 watts. Output impedance is 4, 8 or 16 ohms. Must be heard to be fully appreciated.

\$597⁵

Shpg. Wt. 31 Lbs.
Express Only

MODEL W-5: Consists of Model W-5M above plus Model WA-P2 preamplifier. **\$81.50***

Shpg. Wt. 38 Lbs.
Express only

Heathkit Model W-3M Dual-Chassis High Fidelity Amplifier Kit

This 20-watt Williamson Type amplifier employs the famous Acrosound Model TO-300 "ultra linear" output transformer and uses 5881 output tubes. Two-chassis construction provides additional flexibility in mounting. Frequency response is \pm 1 DB from 6 CPS to 150 kc at 1 watt. Harmonic distortion only 1% at 21 watts, and IM distortion only 1.3% at 20 watts. Output impedance is 4, 8 or 16 ohms. Hum and noise are 88 DB below 20 watts.

\$497⁵

Shpg. Wt. 29 Lbs.
Express only

MODEL W-3: Consists of Model W-3M above plus Model WA-P2 preamplifier. **\$71.50***

Shpg. Wt. 37 Lbs.
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HEATHKIT SPEAKER SYSTEM KITS

These speaker systems are a very vocal demonstration of what can be done with high-quality speakers in enclosures that are designed especially to receive them. Notice, too, that these two enclosures are designed to work together, as your high-fidelity system expands.

Heathkit Model SS-1 High Fidelity Speaker System Kit

Employing two Jensen speakers, the Model SS-1 covers 50 to 12,000 CPS within \pm 5 DB. It can fulfill your present needs, and still provide for future expansion through use of the SS-1B. Cross-over frequency is 1600 CPS and the system is rated at 25 watts. Impedance is 16 ohms. Cabinet is a ducted-port bass-reflex type, and is most attractively styled. Kit includes all components, pre-cut and pre-drilled, for assembly.

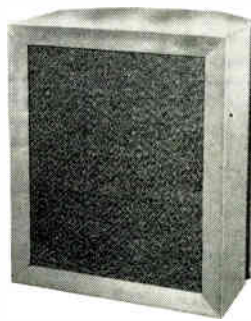


\$39⁹⁵

Shpg. Wt. 30 Lbs.

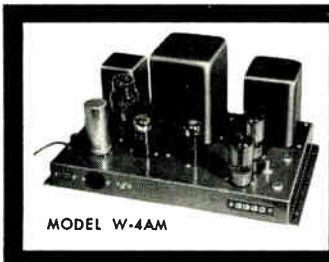
Heathkit Model SS-1B Range Extending Speaker System Kit

This range extending unit uses a 15" woofer and a super-tweeter to cover 35 to 600 CPS and 4000 to 16,000 CPS. Used with the Model SS-1, it completes the audio spectrum for combined coverage of 35 to 16,000 CPS within \pm 5 DB. Made of top-quality furniture-grade plywood. All parts are pre-cut and pre-drilled, ready for assembly and the finish of your choice. Components for cross-over circuit included with kit. Power rating is 35 watts, impedance is 16 ohms.

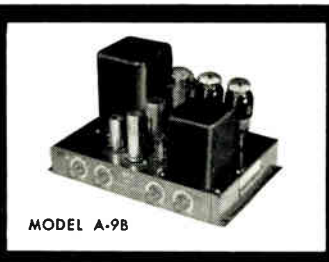


\$99⁹⁵

Shpg. Wt. 80 Lbs.



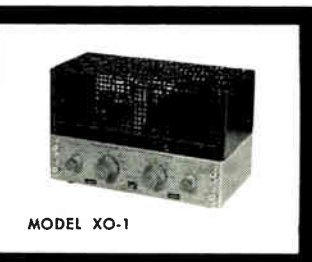
MODEL W-4AM



MODEL A-9B



MODEL A-7D



MODEL XO-1

Heathkit Model W-4AM Single-Chassis High Fidelity Amplifier Kit

The 20-watt Model W-4AM Williamson type amplifier combines high performance with economy. Employs special-design output transformer by Chicago Standard, and 5881 output tubes. Frequency response is \pm 1 DB from 10 CPS to 100 kc at 1 watt. Harmonic distortion only 1.5%, and IM distortion only 2.7% at this same level. Output impedance 4, 8 or 16 ohms. Hum and noise 95 DB below 20 watts.

\$397⁵

Shpg. Wt. 28 Lbs.

MODEL W-4A: Consists of Model W-4AM above plus Model WA-P2 preamplifier. **\$61.50***

Shpg. Wt. 35 Lbs.
Express only

Heathkit Model A-9B 20-Watt High Fidelity Amplifier Kit

Features full 20 watt output using push-pull 6L6 tubes. Built-in preamplifier provides four separate inputs. Separate bass and treble tone controls provided, and output transformer is tapped at 4, 8, 16 and 500 ohms. Designed for home use, but also fine for public address work. Response is \pm 1 DB from 20 to 20,000 CPS. Harmonic distortion less than 1% at 3 DB below rated output.

\$35⁵⁰

Shpg. Wt. 23 Lbs.

Heathkit Model A-7D 7-Watt High Fidelity Amplifier Kit

Qualifies for high-fidelity even though more limited in power than other Heathkit models. Frequency response is \pm 1 1/2 DB from 20 to 20,000 CPS. Push-pull output, and separate bass and treble tone controls.

\$186⁵*

Shpg. Wt. 10 Lbs.

MODEL A-7E: Same, except that a 12SL7 permits preamplification, two inputs, RIAA compensation, and extra gain. **\$20.35***

Shpg. Wt. 10 Lbs.

Heathkit Model XO-1 Electronic Cross-Over Kit

Separates high and low frequencies electronically, so they may be fed to separate amplifiers and separate speakers. Selectable cross-over frequencies are 100, 200, 400, 700, 1200, 2000, and 35,000 CPS. Separate level control for high and low frequency channels. Minimizes inter-modulation distortion. Attenuation is 12 DB per octave. Handles unlimited power.

\$18⁹⁵

Shpg. Wt. 6 Lbs.

*Price includes 10% Fed. Excise tax where applicable.

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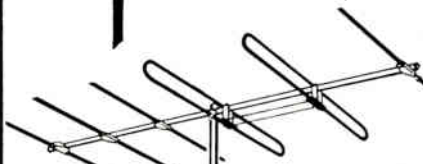
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Your FM receiver is no better than the signal delivered to the antenna terminals. It costs little to add a good FM antenna to your system, yet it makes a big difference! All stations sound better, and you get dependable, day-in and day-out reception from stations you never heard before.



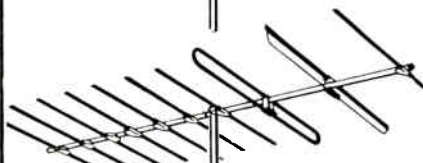
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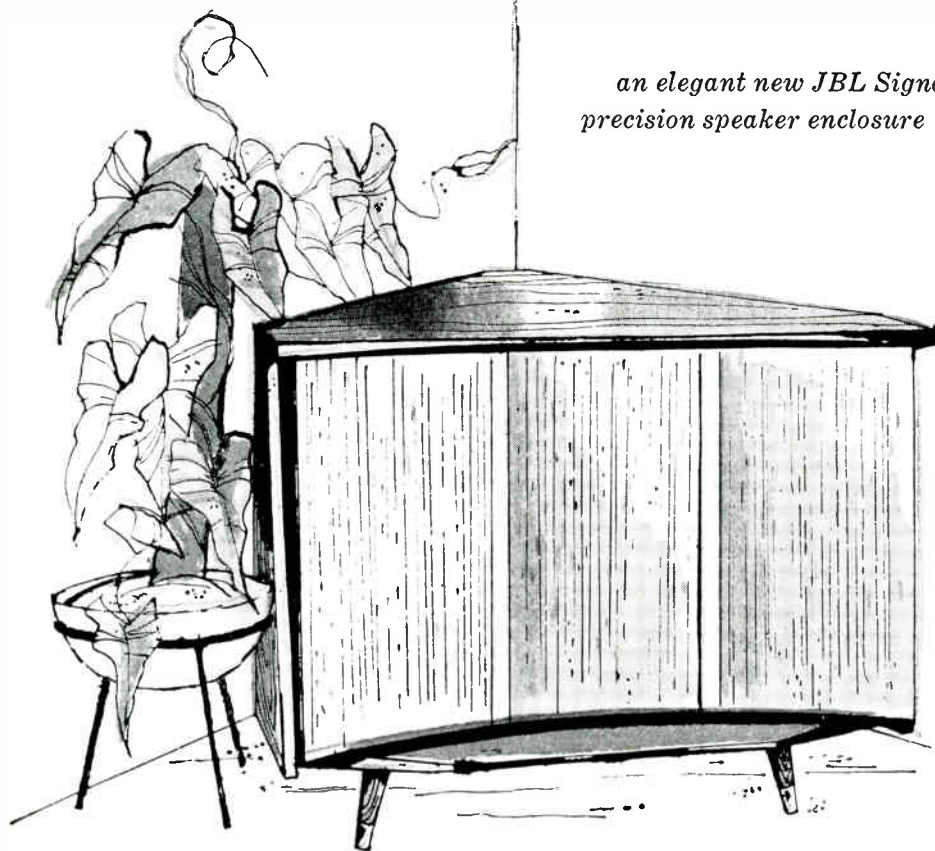
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as pleasing to your eye as to your ear

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*an elegant new JBL Signature
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Immediately, the Harlan *belongs* . . . provides a hereafter indispensable accent in the music corner of the smartest living room. Proportioned to fit office, apartment, or spacious home, its low, distinctive lines and unique curvilinear grille are in the finest taste. Decorative, yet unquestionably a loudspeaker enclosure, the Harlan will be welcomed by the most fastidious home decorator. Naturally, being a JBL Signature product, the Harlan is perfectly engineered, constructed with the highest integrity, impeccably finished. For a complete description, write to James B. Lansing Sound, Inc., 2439 Fletcher Drive, Los Angeles 39, California.



A most versatile enclosure, the Harlan provides a perfect mounting for your precision Signature transducers.

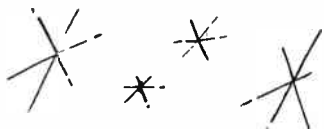
Designated "a multiple corner reflex enclosure," . . . the Harlan accepts all, except theater, Signature units.

It may be used with your Signature D130, or Signature D123 Extended Range Unit . . . and with divided network systems employing the Signature 175DLH or 075 high frequency unit

. . . with single or multiple speakers . . . as a bass reflex enclosure, or as an infinite baffle.



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We feature the GARRARD Record Changer . . . in many of our recommended Hi-Fi systems. This indicates how highly we regard these fine instruments. Having sold thousands in the past few years, we know from experience that we can unhesitatingly feature the GARRARD "World's Finest Record Changer". Sold at

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Our reputation depends on reliability. Prompt service and spare parts must always be available. That's why we generally install the GARRARD Record Changer. In fifteen years of dealing with this manufacturer, we have always found them willing and able to stand behind their product. Therefore, we endorse the GARRARD "World's Finest Record Changer". It's always in stock at

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IDEAS for YOU

IN ORDER to keep you up-to-date on new equipment and components that are being brought out, illustrations have been omitted in this Department, enabling us to bring more items to your attention in the space available. You will find the manufacturer's name and address after each description.

Sargent-Rayment Equipment

This name has been bought by L. W. Rayment, the former owner of the company, who will again manufacture a complete line of hi-fi equipment under the Sargent-Rayment name. The new plant is located at 4926 E. 12th Street, Oakland 1, Calif.

Brociner Preamp-Amplifier

Model Mark 20 combines a preamp and 20-watt amplifier in a metal cabinet of pancake design. In addition to the conventional controls, it has a switch to permit monitoring the tape recording circuit. Recording level is not affected by the volume control. Price is \$99.75. *Brociner Electronics Corp., 344 E. 32nd St., New York 16*

Tapes in Canada

Under an agreement with Seabreeze Manufacturing, Ltd. of Canada, this Company will have the exclusive distribution of Livingston stereo tapes in Canada. They will be released under the label "Seabreeze Stereo". More than 20 tapes will be available in September. *Seabreeze Mfg., Ltd., 32 River St., Toronto, Canada*

Stephens Speaker Cabinet Kit

Kit for assembling a corner cabinet comes with the front frame and certain key parts put together, assuring precise construction of the finished cabinet. *Stephens Mfg. Co., 8538 Warner Dr., Culver City, Calif.*

Alden Construction Parts

A 226-page handbook on the construction of plug-in equipment units illustrates the use of Alden parts. *Alden Products Co., 127 N. Main St., Brockton 64, Mass.*

Jensen Speakers

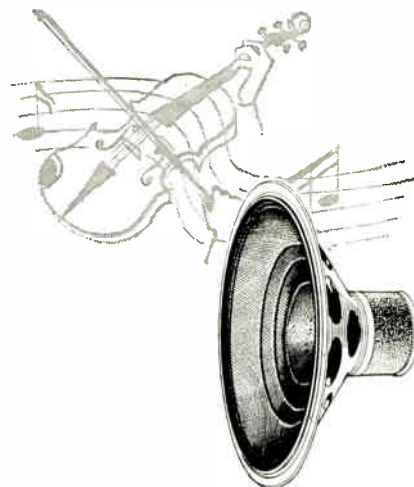
To reproduce the Conn electronic organ used at the Democratic and Republican conventions, 14 Jensen G-610 Triaxial

Continued on page 63

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**F.R.S.*

*for improving
audio quality*

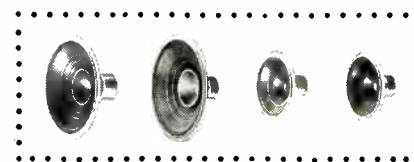


Unexcelled performance at a moderate price. Here is your invitation to a treat in superior performance.

Features which make these Norelco FRS speakers distinctive are based on faultless design, quality materials and the best in workmanship.

Exclusive alloy magnet steels, select cone materials, hand wound voice coils and individual alignment—all contribute to "Living Sound", the luxury of listening to realistic reproduction through Norelco Full Resonance Speakers.

Priced from \$59.98 to \$6.75 in all standard impedances and sizes from 12 inches to 5 inches.



ADD TO... and improve any sound system with **Norelco®**
*FULL RESONANCE SPEAKERS



Send to Dept. L9 for more details

North American Philips Co., Inc.
100 East 42nd Street
New York 17, N. Y.

IDEAS FOR YOU

Continued from page 62

speakers were employed, 8 in Imperial cabinets, and 6 in large bass reflex cabinets. After the convention at San Francisco, the organ was presented to Mrs. Eisenhower. It will be installed at the Fitzsimmons Hospital at Denver.

Norpine Record File

Rack with numbered slots holds 100 12-in. records in a space 24 ins. wide, 16 high, and 16 deep. The rack can be mounted on a table, or set into a cabinet. A selector arm, set at the number of the record desired, moves the record forward so that it can be removed. A plastic dust cover is supplied with the rack. Price is \$59.95. A smaller rack, holding 100 10-in. records is \$54.95. *Norpine Corp., Chambersburg, Pa.*

RCA Tape Recorder

Model SRT-2 recorder for home installations is equipped with transistors and printed-circuit wiring. Electrodynamic control of speed and direction changing are employed, with a synchronous motor to drive the capstan, and separate motors on the reel shafts. Speeds are $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. The mechanism and a VU meter for the recording level are mounted on a panel 19 ins. wide, and $10\frac{1}{2}$ high. Depth behind the panel is $8\frac{1}{2}$ ins. Weight 35 lbs. Price \$495. *Radio Corp. of Amer., Theatre & Sound Products Dept., Camden, N. J.*

Taco Antenna Devices

Folder shows matching and switching devices and attenuators for use with several receivers and for cutting down powerful local signals. While they are intended primarily for TV, the VHF units can be used for FM reception. *Technical Appliance Corp., Sherburne, N. Y.*

Cabinart Record Cabinet

Record storage cabinet with vertical dividers and open front is available in mahogany, walnut, or blonde finish, for 10 or 12-in. records. Dimensions $23\frac{1}{2}$ ins. wide, $14\frac{1}{4}$ high, and $14\frac{1}{4}$ deep. Can be stacked, or mounted with 16-in. wrought iron or 7-in. wood legs. *Cabinart Div., G & H Wood Products Co., Inc., 99 N. 11th St., Brooklyn 11, N. Y.*

Librascope Noiseraser

Small AC-operated unit erases whatever has been recorded on a reel of tape in a matter of seconds. Can be used with reels of any size up to $10\frac{1}{2}$ ins. diameter. *Librascope, Inc., 133 E. Santa Anita St., Burbank, Calif.*

Magnecord Professional Recorder

Model P-60-ACX is a rack-mounted tape recorder with a separate, matching amplifier and control panel. Build to NARTB standards, this model incorporates many convenience features for fast and accurate operation, including full push-button con-

Continued on page 64



A discussion with Hermon Hosmer Scott in the H. H. Scott acoustic instrumentation laboratories.

"But Mr. Scott . . .
Why Should
Your AM-FM Tuner
Cost Almost \$200?"

"At this price you get advanced technical features found only in the H. H. Scott Model 330.

"Actually, the 330 is only slightly more expensive than ordinary tuners, yet it's engineered so far ahead of its time that it will keep up to date long after conventional tuners have become obsolete.

"For example, the 330 has a unique AM circuit designed to meet the growing trend to better AM broadcasting. Now you can hear audio frequencies beyond 10 kc., far above what has heretofore been practical. With Scott's new detector design, there's no distortion even on the extreme high frequencies. Another exceptional feature is the 3-position AM selector switch for optimum AM reception under any signal condition.

"The FM section features new 2-megacycle wide-band circuitry. This innovation insures completely drift-free reception and virtually eliminates co-channel interference. This tuner is so selective you can separate stations so close together conventional tuners would pass them by. The 330 is so sensitive (3 microvolts) you find stations you never knew were there.

"The 330 also has completely separate AM and FM sections for increasingly popular stereo (binaural) operation. Any tuner not equipped for stereo will shortly become obsolete.

"Enthusiastic owners consider the 330 the most advanced tuner ever developed. At \$199.95* it is an outstanding value."

* West coast price slightly higher.

ADDITIONAL TECHNICAL SPECIFICATIONS

FM Section: 3 uv. sensitivity for 20 db quieting — automatic gain control assures optimum adjustment under all signal conditions. AM Section: 1 uv. sensitivity — 10 kc whistle filter — beautiful accessory case \$9.95*. Dimensions in case: $15\frac{1}{4}$ " x $4\frac{3}{4}$ " x $12\frac{1}{2}$ ".

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- **20 Watt Amplifier, S-1000;** push-button equalization, Z729/EF86 low noise phono preamp, "center-set" loudness control, rumble and scratch filters, in a variety of cabinet styles. From \$99.50.

Sherwood

- **FM-AM Tuner, S-2000;** 1.2 μ v cascade FM sensitivity, AFC, wide/narrow AM bandwidths, directable broad AM antenna, in cabinets to match the S-1000 amplifiers. From \$139.50.

Sherwood

- **FM Tuner, S-3000;** 1.2 μ v cascade FM sensitivity, AFC, and many other features, "local-distance" control, in cabinets to match the S-1000 amplifiers. From \$99.50.

Sherwood

- **Forester 3-Way Speaker System:** 1 1/2% IM distortion at 25 watts, true horn-loaded woofer, 300/5000 cps crossovers, in a variety of cabinet styles. From \$189.00.

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- **Low-Boy Forester Speaker System** and matching equipment cabinet, each 42" long, 16" deep and 20" high, including legs.

Sherwood

- **Complete Forester Kits,** including all necessary materials to assemble your own horn cabinet systems, from \$129.00. Speaker kit (incl. crossover) from \$49.50.

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- **Crossover Networks** with 12 db per octave attenuation to reduce intermodulation distortion in speaker systems.

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ELECTRONIC LABORATORIES, INC.

DEPT. 9M, 2802 W. CULLOM AVE.
CHICAGO 18, ILLINOIS

IDEAS FOR YOU

Continued from page 63

trols. Three motors are used, one of which is a two-speed hysteresis type. Price for rack mounting \$680; in carrying case \$765. *Magnecord, Inc., 1101 S. Kilbourn Ave., Chicago 24*

Sherwood Crossover Networks

A line of moderately-priced networks, designed for 12-db attenuation per octave, includes 6-element types with crossover points at 300 and 5,000 cycles, and 4-element types for 200, 600, 800, or 3,500 cycles. All are for 16-ohm speakers. *Sherwood Electronic Labs., Inc., 2802 W. Cullom Ave., Chicago 18*

Components Speaker Enclosure Kit

De luxe designs for wall and corner placement will be released shortly. To be used for two-way or three-way speaker systems, these kits provide equalized air loading for both front and rear of the woofer. All sound emerges from the rear. Wall model is 24 ins. wide, 42 high, 21 deep. Corner model is 5 ins. wider. Price about \$75. *Components Corp., Denville, N. J.*

Concertone Hi-Fi Assembly

For those who want to make stereo recordings and listen to stereo tapes and FM radio, this combination of equipment has been assembled: Concertone model 23 stereo recorder-playback machine \$795; two Craftsmen CT3 FM-AM tuners \$169.50 each; two Craftsmen C-250 preamp-amplifiers \$109.50 each; Herman Miller base cabinet \$378, and top cabinet \$136. *American Electronics, Inc., 655 W. Washington Blvd., Los Angeles 15*

L. E. E. Speakers

Completely new line of five Catenoid models ranges from \$69.95 to \$395. Smallest cabinet has two speakers; will actually fit between shelves of a bookcase. Largest is a Super Catenoid enclosure with three speakers. *Laboratory for Electronic Engineering, 625 New York Ave., N.W., Washington, D. C.*

Goodmans Speakers

Midax model is a 15-ohm mid-range and high-frequency type, with an exponential horn, 20 1/4 ins. long overall. Price \$58.50. The Trebax is a 15-ohm tweeter with an integral horn, 3 3/4 ins. long overall. These units are intended for use with the Goodmans Audiom woofer for a 3-way system, or the Trebax can be combined with the full-range Axiom for a 2-way system. *Rockbar Corp., Mamaroneck, N. Y.*

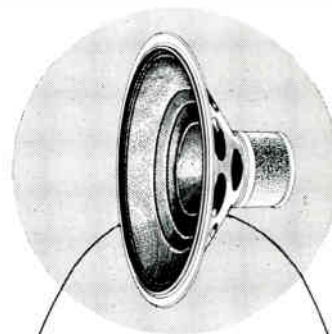
Regency Amplifier Kit

A 50-watt kit, complete with gold-finished, perforated metal cage and black chassis. Manufacturer's specifications indicate excellent characteristics. Assembled unit measures 10 1/4 by 10 1/4 by 7 1/4 ins. high. Price \$74.50. *Regency Division, 7900 Pendleton Pike, Indianapolis, Ind.*

ONE SPEAKER THE NORELCO

**F.R.S.*

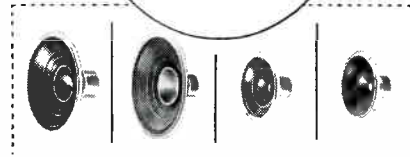
covers the audio frequency range



In a single twin-cone design—Norelco Full Resonance Speakers provide quality equal to most elaborate multi-unit sound systems.

Both high range and low range cones are operated by one magnet and one voice coil. Cones are always in phase and operate in harmony. Coupling designs give unexcelled spatial distribution throughout entire audio-frequency range.

Priced from \$59.98 to \$6.75 in all standard impedances and sizes from 12 inches to 5 inches.



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*FULL RESONANCE SPEAKERS



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STEREO SYSTEM

Continued from page 46

corded in the last two or three years is available on master tapes. In addition, some music is being recorded specifically for stereo reproduction, with the musicians, solists, and microphones arranged accordingly. While a relatively small number of recorded tapes have been released up to this time of writing, more can be made available in step with the demand. Thus it is possible to install stereo equipment now with full assurance that there will be a steadily increasing library of tapes from which to choose, recorded for both stacked and staggered heads.

Stereo Performance

How can stereo music be appreciably better than monaural reproduction of top audio quality? Can there be enough difference to justify the cost? These questions are being asked more frequently now, as stereo tapes are more widely advertised. Different people may give you different answers, depending on their listening experience and the systems they have heard.

The degree of difference is hard to define. It is not merely that stereo adds a lateral dimension, indicating the placement or movement of sound sources. Nor is the value of stereo limited to novelty effects, such as the passing of a train or the sound of ping pong balls bouncing back and forth on a table. Listeners agree that stereo reproduction provides another increment of realism or naturalness beyond anything attainable with the best monaural system. They are unanimous in discovering that they listen in a more relaxed manner, yet they are not sure whether the difference is in something that stereo does or doesn't do, as compared to single-channel reproduction.

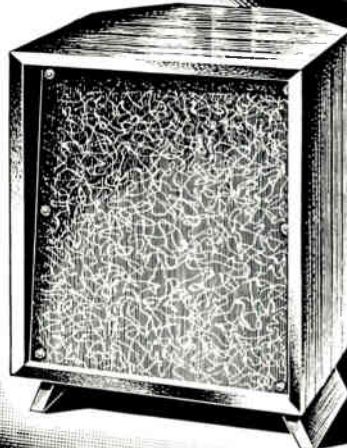
Note, however, that a person who is partly or entirely deaf in one ear may hear only a part of the difference between monaural and stereophonic music. And the stereo effect can be obliterated entirely by excessively high volume, particularly if the room is small.

Another point of interest: when you first listen, you look to the left or right to follow the instruments or voices and to check the stereo effects. But very soon, while you continue to follow the movement of the sounds as you do at a live performance, you forget about the mechanics of the system, and become completely absorbed in the music itself. In other words, you accept the stereo reproduction because it is perfectly natural to be aware of sound placement. Then, when you shift to a single-channel tape, you realize that *monaural* reproduction sounds *different*, in that it is not natural to hear all sounds from a single source, no matter how widely they are distributed.

Note: This is the first of three articles. In the second, specific equipment will be discussed, and suggestions will be given as to the selection of components.

NOW FOR BOTH 12" AND 8" SPEAKERS

The NEW *Tiny Mite*
Model TM-812



A TINY GEM WITH MIGHTY PERFORMANCE
AT AN UNBELIEVABLY LOW PRICE

It is hard to describe "sound." The picture above gives a pretty good idea of what a TINY-MITE looks like, but what it sounds like... that's not so easy.

If we used words like "beautiful," "sonorous," "rich-bodied," you'd conjure up some sort of mental auditory response. But at best it wouldn't be accurate. You have to actually listen with your own ears to know what "sound" really sounds like. You'd have to look twice to believe that the magnificent sound produced by the TINY-MITE was emanating from an enclosure only 21" h. x 15½" w. x 12" d.

It's no trick to achieve good results with a large enclosure, but realizing the great need for limited space enclosures, we set ourselves the goal of producing the finest small enclosure possible. . . . *This is it!*

JUST LOOK AT THESE FEATURES:

1. The *only* cornerless-corner enclosure for both 12" and 8" extended range speakers, employing highly efficient University horn-loaded phase-inversion principle.
2. Versatile design permits use in room and ceiling corners or along flat wall. All exteriors, including the back, are beautifully finished, permitting unlimited decorating possibilities.
3. Construction equals the finest cabinetry. Full ¾" wood used throughout, thoroughly braced.

4. Supplied with mounting board cut out for 12" speaker; adapter for 8" speaker with ample space for tweeter opening is available.
5. No more struggling to install speakers. Baffle board is easily removed at front of cabinet.

The TINY-MITE makes any speaker sound its best. Matching the superb quality of the TINY-MITE, University offers the largest selection of 8" and 12" 2- and 3-way Diffaxials... to meet any budget requirement. Visit your favorite Hi-Fi center and listen for yourself.

Mahogany ... \$39.75
Bland 42.25
Unfinished .. 34.00

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LISTEN

University sounds better



New record changers are constantly coming on the market, but we think — the GARRARD stays at the head of the line in engineering advancements. Here's the leading hi-fi changer...with a tried and true basic design proven through millions of hours of actual play.

The GARRARD.....
"World's Finest Record Changer".

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We sell every record changer, but have found the GARRARD to be a consistently excellent performer. Our customers say it plays all records without damage, rumble, or wow. Since this is the main function of a fine record changer, we always recommend it.

The GARRARD
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READERS' ROUNDTABLE

Continued from page 52

duction exceed the specification.

There is no way for any equipment reviewer to state conclusively that any unit meets a manufacturer's specifications as long as the unit is obtained from the manufacturer, thereby permitting him to carefully select from his production, and provide the reviewer with what is actually a theoretical laboratory model, not representative of the production dealer-shelf quality.

The only way in which an equipment report can be impartially truthful is for the reviewer to obtain a minimum of three like units selected at random from the dealer shelves, and to then average the test results on these true production samples. Anything less is an examination of an individual piece of equipment that may or may not be representative of the units which your readers may purchase, or decide not to purchase, as a result of the report. R. S. Carrington.

As a Salesman Sees It

Another point of view, that of a hi-fi equipment salesman, is represented in the following letter:

Robert Livin, Chicago — This letter is in reference to the Readers' Roundtable discussion in your May-June issue. My complaint has to do with your categorical condemnation of hi-fi salesmen. I do not believe that such condemnation is called for, at least from my personal experience. I do grant, however, that you may have more information on the subject. I am a hi-fi salesman. I have been for the last two years. I am also, strange as it may seem, a hi-fi enthusiast, and have been for several years longer than I have been a salesman.

First of all, in the organization where I am employed, we do not work on a commission basis of any sort and, hence, we have no axe to grind when we sell equipment except for personal preferences. We, as salesmen, are held responsible for anything and everything we say, and I am sure you will find this true with any responsible sales organization. We back every piece of merchandise that leaves our door, and if we misrepresent a product to a customer, it defeats our whole purpose.

No salesman who consistently and purposefully misrepresents a product will last long with our company. I feel that the hi-fi field has as many dishonest dealers and salesmen as any other human endeavor, but no more than its share.

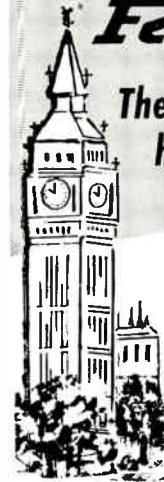
My personal opinion concerning rating of equipment is that there are now enough periodicals doing this type of thing, and since it is rare that any two of them agree, the customer is still left in utter confusion as to what to purchase. The basic fallacy in ratings is that each and every person interested in hi-fi is different and has different needs. What may be good for one

Concluded on page 67

the
Magnificent

Ferrograph

The world's finest
hi-fi tape recorder



Series
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audiophile net \$379.50

**professional
quality at nominal cost**

The world-famous FERROGRAPH magnetic tape recorder, designed and developed primarily for professional use, has been re-styled for YOU — the discriminating audiophile, the progressive educator, the efficient businessman, the music lover.

Standard equipment with the British Broadcasting Corporation, it is a byword with cultural, educational and scientific users throughout Europe. The FERROGRAPH is unconditionally guaranteed to meet the most critical performance requirements.

Two models of this versatile dual-speed, dual track recorder are now available in LIMITED QUANTITIES, with tape speeds of 3¾" and 7½" or 7½" and 15" per second. Both models feature the employment of a synchronous hysteresis capstan motor providing unparalleled long-term speed stability, thus avoiding pitch errors on playback.



**ALL FERROGRAPH
RECORDERS AND
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Write for performance specifications and the name of the franchised dealer in your area.

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In Canada: Astral Electric Co. Ltd.
44 Danforth Road, Toronto 15

Hi-Fi Music at Home

READERS' ROUNDTABLE

Continued from page 66

may not be for another, obviously. As a salesman, I try always to fit the customer's wants and desires, at the same time keeping in mind that I have much more experience with the equipment than he, and hence can make certain recommendations which he could not think of himself.

Too often, when a customer has a complaint, it is because he has not listened to the advice of a well-informed salesman, and has purchased something inferior or something which did not match his needs.

Ratings tend to become outmoded quickly, in this dynamic field. An amplifier which was rated highly a year ago may still be good, but it is more than likely that something better is on the market for the price and has not been rated yet.

We all make mistakes, since we are all human. We do make wrong recommendations which we felt at the time were good, but which proved to be wrong. Even after handling equipment day in and day out, it is still hard to decide upon the relative quality of certain merchandise. But I do feel that we are honest, and that we deal fairly with the hi-fi customers. — *Robert Livin*

Conclusion as to Reports

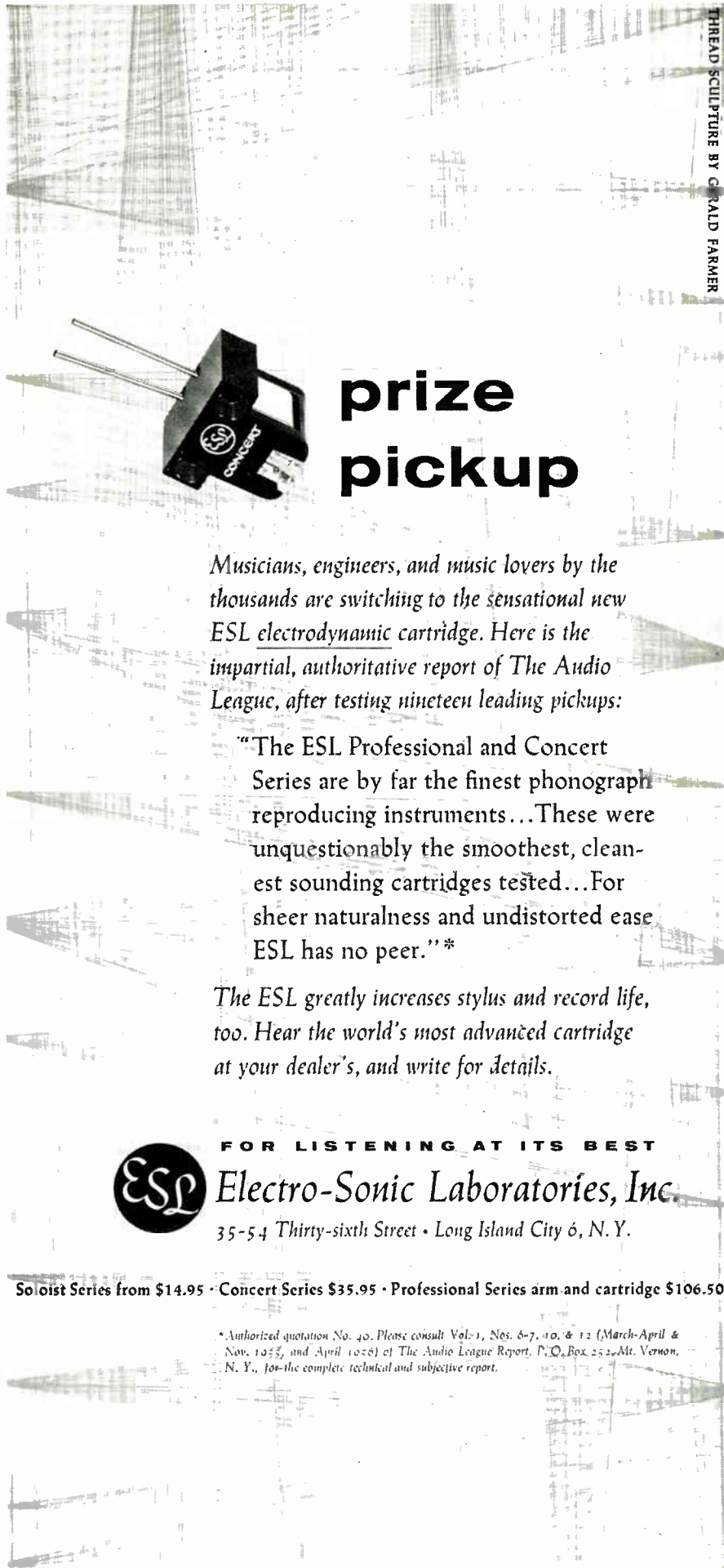
During the past six months, letters to the Readers' Roundtable have presented many different kinds of arguments against the publication of equipment reports in Hi-Fi Music. A few readers have said that they would like to have reports if But the conditions and requirements they have set forth are not within the scope of this or any other publication.

One of the most decisive arguments against attempting to set up a formula for test reports was contained in Robert Livin's statement: "Even after handling equipment day in and day out, it is still hard to decide upon the relative quality of certain merchandise."

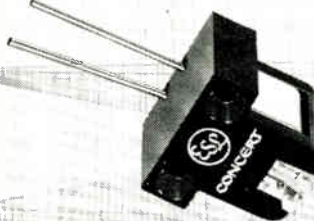
Thus, we have come to the conclusion that we should not, and shall not, undertake to test and report on the performance of hi-fi components.

We hoped to come up with a formula that would make a constructive contribution to the hi-fi enthusiasts. However, we have become convinced that test reports, if they are to have any real value, must be made by qualified engineers, working in fully-equipped, independent laboratories, following uniform procedures agreed upon by the equipment manufacturers. And these procedures, we hope, will one day be worked out by the Audio Engineering Society, and ultimately adopted by the American Standards Association.

Meanwhile, we shall go along with readers who have expressed the opinion that it is no more the business of a magazine to operate a testing laboratory than for a testing laboratory to get into the publishing business.



THREAD SCULPTURE BY GERALD FARMER




prize pickup

Musicians, engineers, and music lovers by the thousands are switching to the sensational new ESL electrodynamic cartridge. Here is the impartial, authoritative report of The Audio League, after testing nineteen leading pickups:

*"The ESL Professional and Concert Series are by far the finest phonograph reproducing instruments... These were unquestionably the smoothest, cleanest sounding cartridges tested... For sheer naturalness and undistorted ease ESL has no peer."**

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Soloist Series from \$14.95 • Concert Series \$35.95 • Professional Series arm and cartridge \$106.50

* Authorized quotation No. 40. Please consult Vol. 1, Nos. 6-7, 10, & 12 (March-April & Nov. 1955, and April 1956) of The Audio League Report, P. O. Box 252, Mt. Vernon, N. Y., for the complete technical and subjective report.

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Imagine—a ¼" steel motorboard for rumble-proof, noise-proof performances. But that's only part of the new, Gray Hi-Fi turntable story. A feature is the long, tapered turntable bearing which assures precision fit forever. Other features: Viscous-Damped Tone Arm, shock mounted assembly and many more. See it, today!

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Pick-up lead furnished with phono-jack, A.C. plug-in power cord.



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GRAY RESEARCH & DEVELOPMENT CO., INC.

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Subsidiary of The Gray Manufacturing Company

PLEASE SHIP ME

Continued from page 50

dust, or is not centered between the two magnetic pole pieces (in the case of a GE or similar cartridge) either of which may cause the music to sound distorted.

If the complaint centers around a general dissatisfaction with the sound, indicating that the purchaser did not get quite what he expected, then the only solution is to change some of the components. Very often a different speaker will solve this kind of problem. It helps to have a fifteen-day home-trial period in a case of this kind. To those who cannot select equipment by listening to it, the fifteen-day trial period is important.

Here is another typical letter: GENTLEMEN: I just connected my hi-fi set, and the music is just wonderful but there is one thing wrong. I have a strong background hum. The hum is there only when I play my records. It is not there when I play the radio tuner. I don't want to send any of the equipment back to you for servicing or exchange, if I can possibly help it.

The answer to this customer follows: DEAR MR. —: Thank you for your order and for writing. We shall be glad to help you correct any faults with your hi-fi set.

Since the radio tuner works perfectly, the hum must be coming from the record playing equipment or from the pre-amplifier stage of the amplifier. Since this is the most likely cause of the hum, we are sending you a new 6SC7 preamp tube. There is no charge to you for this tube. Please remove the 6SC7 and substitute the new one. Be sure to pull the AC cord from the wall socket before changing tubes.

If substituting the new tube does not eliminate the hum, please try reversing the AC wall plug. Also, make sure that the record changer audio cable is plugged all the way into the socket. A poor ground connection at this point can cause hum.

If the hum persists, please call in your local service man and have him check the equipment for you. We can allow you \$— for repairing the equipment locally. Simply send us the receipted bill in addition to returning this letter to us.

In almost every instance, one of the remedies suggested in the above letter will eliminate hum problem.

One suggestion to those who buy by mail. Do not destroy the shipping carton immediately. If you find yourself in the position of having to return a piece of equipment by mail, whether it be for repair, exchange, or just taking advantage of the 15-day trial period, always pack it carefully, and use the original carton with all the corrugated pieces and partitions.

However, the chance of experiencing difficulty from any source is very small indeed, and when you order from one of the established mail order concerns, you have at your command a staff of experts capable of giving you whatever assistance you may require.

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...the ultimate goal

of the

critical listener

Audio Console

preamplifier with cabinet \$168*

Power Amplifier

\$198*

*slightly higher west of the Mississippi

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write for literature

ERICA MORINI

Continued from page 29

chamber music with my fellow musicians has helped reveal new insights, constant revelations of line in the great concertos, so that for me, when I prepare the Beethoven or the Brahms, I suddenly capture unthought-of nuances, and the experience becomes refreshingly new.¹

This year I have organized a new quartet with Felix Galimir, Walter Trampler and Lazlo Varga. We will not only record many wonderful works, but the quartet rehearsals will help me remain intellectually vibrant and useful on the musical scene. My rigid training kept me from contemporary music. But I am getting better. I now include the Prokofieff *D Major Sonata* and the Hindemith *Third Sonata* at my recitals. The young audiences want more contemporary works, and I am searching not only for music, but to find the understanding they deserve. The need of constant searching and complete self-sacrifice, I am convinced, is what keeps others of my sex from reaching the top. It takes so much work. Men are geared to a competitive attitude that gives them the determination to succeed. It is the rare woman who can compete on equal terms with them.

Too often people ask me who my favorite collaborators are. Most of the time I ease out of a delicate situation by mentioning Mengelberg, Damrosch, Bodansky, Ysaye, all long since gone. Not only have they left the scene; the musical glory that was Europe is not what it used to be. Outside of one or two major orchestras they no longer match the overall standards of the United States. And there is more excitement here; especially I enjoy the musical audiences of America. They don't gape or treat you as some sort of goddess. On the contrary, the naturalness of the people in their relationship with the artist is unique. There is respect, there is admiration, there is also "so what", and that I like. How I detest walking into a Viennese restaurant today. Before Hitler — ah, then it was different, but now — I love New York.

I am spending the summer in Europe, first in Switzerland where I will put away my violin for a month without once looking at it, and climb the hills and enjoy the food, while carefully watching the scale; and then to England where there is to be an exciting period of recording almost all the major concertos with Rodjanski, and many of the great Mozart, Beethoven, and Brahms sonatas with Szell. Then back to the States for another endlessly tiring but wonderfully exciting concert season. I am looking forward with great anticipation to my return.

¹ Only one recording of Erica Morini's violin is available at this time. It is the Westminster record No. 18087, entitled "Morini Plays". The record includes twelve selections. In the near future, Westminster will release another Morini recording of nine selections.

Klipschorn®

CORNER HORN
LOUDSPEAKER SYSTEM



DEDICATED to those discriminating listeners who demand REproduction of original music, the KLIPSCHORN system offers the ultimate in fidelity.



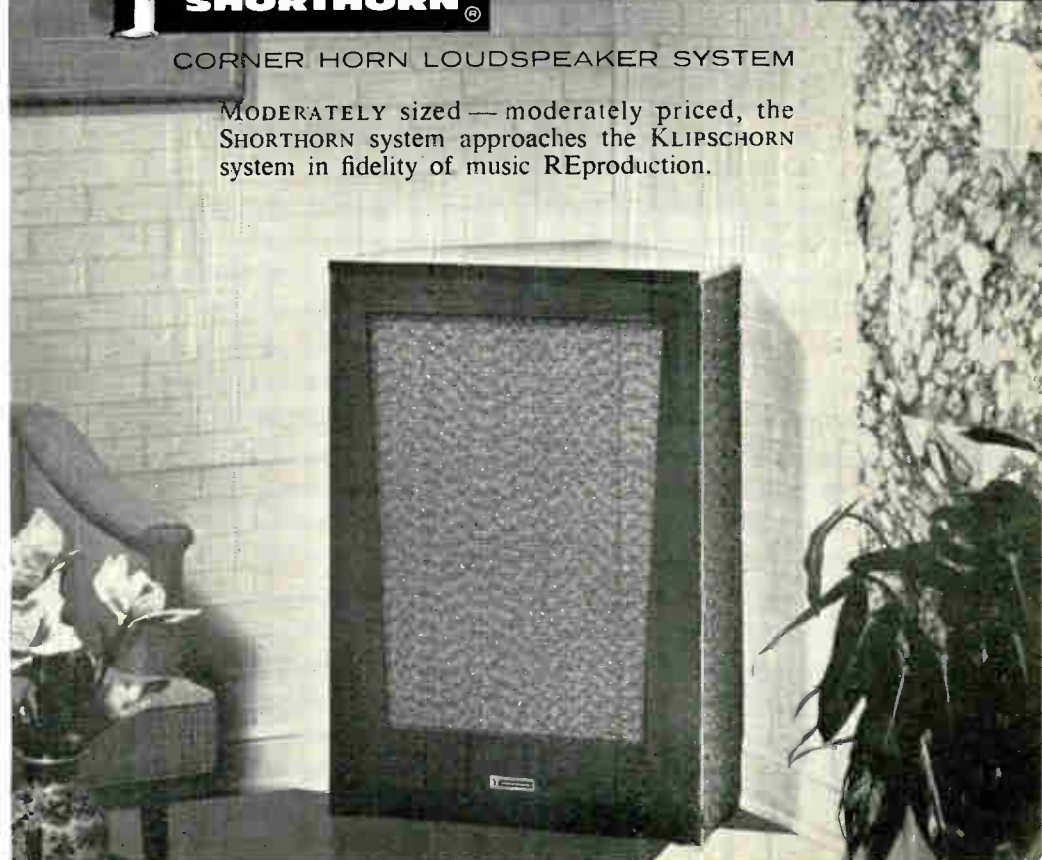
KLIPSCHORN and SHORTHORN loudspeaker systems are manufactured only by their designer, Paul W. Klipsch. Write for our latest literature.

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BOOKS YOU SHOULD OWN

Continued from page 18

Seefried who ghosted for Flagstad in the Victor "Tristan", as reported here. The reason given for excluding Beethoven's *Fifth* from recommended LP's — because "not one of them qualifies as bomb-proof. None of them is even very good" — is an outrageous insult to the late Erich Kleiber among others. Moreover, this list of "100 finest hi-fi recordings" actually singles out some that are demonstrably inferior to competing versions (e. g., Kodály's *Op. 8*). As to those several listed that are decidedly lo-fi, but not so identified, the authors do warn of their having "largely ignored the difference between 1949 and 1955". So why pretend that there *is* no difference? And why commend transcribed versions of the Bach cello suites when the originals are available? And lastly — to ask a picayunely academic question of the sort that these fellows invite at many points — who but the authors ever saw the opera they call "La Tosca"? That was a play, wasn't it? Such errors are not serious, but they are annoying and hardly confidence-inspiring.

THE RECORD GUIDE, by Edward Sackville-West and Desmond Shawe-Taylor, with Andrew Porter and William Mann. 957 pages, 9 by 7 ins. Cloth bound. William Collins & Co., Ltd., 425 Fourth Ave., New York 16, N. Y. \$7.50. **THE RECORD GUIDE SUPPLEMENT**. 191 pp. \$2.50.

As indicated, these are of British origin. The joint listing should not be taken as evidence of our tardiness; both books were received within the same fortnight, the Supplement having been assembled while the larger volume was in production. The truly dedicated collector cannot get along without them, as most of us so afflicted have found out long since. More casually interested buyers are perhaps unconcerned about overseas catalogs, and of course these Guides cover only European issues. Altogether, the critical comments are of a very high order — somewhat higher than America is used to.

FREDDIE THE GOUL

Continued from page 28

apparently Gerry Mulligan-inspired music he had written for his men. The results will be heard on two RCA Victor LP's.

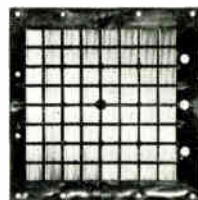
Shortly afterward, Gulda offered this reporter a summation of his views on jazz, which already had been widely interpreted and misinterpreted in the lay press. The following is a transcript of our conversation:

FEATHER: How did you first get interested in jazz? Was Count Basie's *Red Bank Boogie* really the first jazz record you heard?

GULDA: Well, they squeezed that out of me in the interviews because they were so

Continued on page 71

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FREDDIE THE GOUL

Continued from page 70

anxious to know the first jazz record I listened to. I don't know if it was, but *Red Bank Boogie* was the first one I enjoyed and listened to over and over. I used to play it when I didn't understand a thing about it.

FEATHER: Was the first thing that really made you start in jazz something you heard by Dizzy Gillespie?

GULDA: This was a little journalistic exaggeration, too, but the first who won my respect was Dizzy. He really knocked me out. If you can judge your interest by the condition of records, Dizzy's *Good Dues Blues* was one that really impressed me. It's in terrible shape from my playing it so much.

FEATHER: What was the first American jazz you heard in person?

GULDA: Before I came to this country, I hadn't had a chance to hear American musicians playing in Europe. The first jazz I heard here in person was, I think, Duke Ellington and Sarah Vaughan at the Paramount Theater.

FEATHER: Did you know anything of the Ellington legend?

GULDA: Yes, I had quite a good knowledge of Ellington records by then.

FEATHER: How do you rate Ellington?

GULDA: He is in my highest esteem.

FEATHER: How many jazz records do you have?

GULDA: At home in Vienna, I have about 60 to 70 LP's and maybe 300 seventy-eights.

FEATHER: Who was the first jazz pianist to interest you?

GULDA: Oscar Peterson was the first one I went wild about. I learned later that Bud Powell is the greater of the two, but it took a little development of my taste. I prefer Bud Powell now, by far, but about four years ago I was crazy about Peterson. I still like him—he is much the better pianist. After Tatum, he is the best jazz pianist technically. As a jazz musician I would rate him very high, but as an inventor, Powell is the greatest.

FEATHER: Did you find this interest in jazz opened up an entirely new world to you?

GULDA: Yes, absolutely.

FEATHER: When did you start fooling around trying to see if you had a feeling for jazz?

GULDA: In about 1949 I began playing a little jazz. I always had an imagination for what the feeling of the jazz beat was, but I found it hard to produce.

FEATHER: Did you understand the chord system?

GULDA: I learned jazz chords not methodically, but by walking around jazz circles listening and learning what to add to it to make it sound good if they call out a sev-

Continued on page 72



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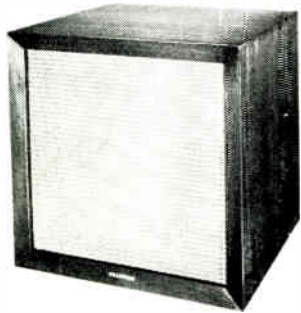
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FREDDIE THE GOUL

Continued from page 71

enth. I have lots to learn in this respect — I'm not even half-way. I understand harmonization, but my fingers don't march quick enough.

FEATHER: When a musician calls out changes like B-flat minor seventh, do you feel that?

GULDA: Yes, I can do that, but what I have to learn is speed. When somebody shouts the changes at me, I could play them better if I had speed.

FEATHER: Your association with Beethoven's music would lead one to expect that your parallel jazz interest would be around the Dixieland period, but if one knew you only by the type of jazz you play, they would expect you to specialize in Bartók or Stravinsky.

GULDA: I see what you mean, but I think both assumptions are wrong. These are prejudices, that modern jazz has more to do with Bartók and older jazz has more to do with classical music. I don't think this is true.

FEATHER: It's more that modern jazz musicians tend to be interested in the modern classical musicians.

GULDA: Yes, but I wish they wouldn't.

FEATHER: By the same token, Dixieland musicians are more likely to be interested in Bach and Beethoven.

GULDA: Jazz musicians' knowledge of classical music is terribly superficial. However, I have been told that one who really knows is Gerry Mulligan. I don't know if it's true, but I was told this. All the jazz musicians I know have a really superficial knowledge of classical music. They may know something of Liszt and may have heard some Bartók, but attempts made at the digestion of classical music by a jazz musician seem ridiculous and childish. A pupil in his third year at the Academy in Vienna knows much more about classical music than the greatest jazz people there are. That doesn't affect their value as jazz musicians, though. On the other hand, the ear and natural musicianship of the average jazz musician are much better than the ear and musicianship of an average academy student.

FEATHER: Particularly in regard to extemporization, I suppose?

GULDA: Yes, and harmonic understanding, even though they don't know how to write. The musical ability among jazz youngsters is much better. I am sorry to say that an accomplished classical musician has no jazz knowledge at all.

FEATHER: Don't you think the tendency of jazz to merge more and more with classical music might be considered dangerous?

GULDA: Yes, classical music is something these people must digest.

Continued on page 73

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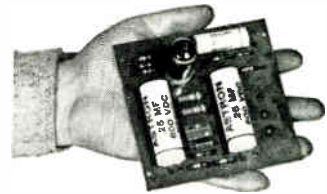
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FREDDIE THE GOUL

Continued from page 72

FEATHER: Do you think atonality and jazz are incompatible?

GULDA: Yes, I think so. I wonder why these people have to spend fifty years to get the real good system of harmonic changes and then throw it all overboard.

FEATHER: Who are some of the other jazz writers who impress you?

GULDA: I was very much impressed with Bill Holman. I like his arrangements in the Stan Kenton Showcase album. My knowledge of jazz is only partial. I know more or less what's going on, but I couldn't expect to know all about everything. Of these I know, I think the greatest arranger who has pushed music forward as a person, player, and arranger, and as a general influence, is Gerry Mulligan.

FEATHER: How does the life of a working jazz musician feel to you?

GULDA: Very hard. I don't like the hours, but I do like the environment very much. The jazz musicians I know best are the guys I'm working with right now, but I think they're all the best people in the world. I say this because I really feel this way. Very rarely do you find sincerity and goodness in men as much as you do among jazz musicians. Everybody tries to co-operate and when they tell you something they mean it. They don't hesitate to tell you you stink and, on the contrary, they let you know when you're good.

FEATHER: Do you think you will occasionally come back to the jazz field?

GULDA: Why, certainly. I don't know when I will be back in New York again, but I am sure that some time I will play another engagement at Birdland. In any case, spiritually I am *always* in the jazz field!

BROADWAY BEAT

Continued from page 43

For one thing, along with the producers, authors, director, choreographer, and stage manager, he maintains a veto over the choice of members of the chorus. He attends all three audition calls, diligently looking for the singers who will give him the vocal quality he wants, and also fit the pre-conceived physical type being sought for the show. "Sometimes," Allers says, "it's heartbreaking to hear someone who could well be sent to Bing at the Met, and then reject him because he's the wrong type. In "My Fair Lady", those who didn't meet physical specifications were eliminated before being asked to sing, a procedure which was much easier on all concerned."

During the initial rehearsal period, Allers worked very closely with the director and choreographer, in this case Moss Hart and Hanya Holm respectively, each checking the other on almost every move.

Continued on page 74

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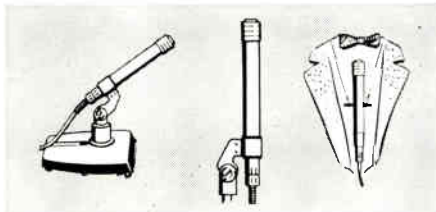
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BROADWAY BEAT

Continued from page 73

Allers, for example, groups singers strategically in different parts of the stage, keeping tenors in one place, baritones in another, and so on, as they must be choreographed and still function effectively as a balanced vocal chorus. He arranges for various members of the chorus to be assigned to the same dressing rooms so that he can stage impromptu rehearsals *sans* piano before performances. Himself the possessor of perfect pitch, he maintains that anyone with enough discipline can memorize perfect pitch.

There is one spot in "My Fair Lady" which he rehearses, *a capella*, with the four male singers before every single performance. On the Columbia original-cast recording of the show it can be heard at the beginning of the second band on Side One: "Wouldn't It Be Lovely". The finished form of the number resulted from improvisations during rehearsals, involving not only the male quartet, Julie Andrews, and the conductor, but also composer Loewe and lyricist Lerner. Orchestrator Robert Russell Bennett had to revise his arrangements accordingly. The delicate, difficult moment comes at the very beginning, when the quartet begins the introduction, *a capella*. Then Julie Andrews comes in and they sing together, with the refrain broken up by whistling to help avoid a glee club effect. "With two minutes of rehearsal in the dressing room first," said Allers, "they start it right at every performance."

Pre-opening rehearsals with singers, both principals, and chorus precede those with the orchestra, and last as much as seven to ten hours a day. For "My Fair Lady", Allers trained the chorus to speak in unison before singing. This was to build up perfect unison on their consonants. For this musical, with its emphasis on modes of English speech, phonetics expert Alfred Dixon was called in by the producers to help the cast work out their Cockney and Oxford British accents. Dixon was delighted to find that although Allers himself speaks with a non-erasable Czech accent, his ear is so good that he was able to transmit and insist on Dixon's instructions to the cast down to the last inflection!

Allers has also developed a system of appointing assistant conductors, teaming a singer with a dancer to teach him or her the music for the ensemble numbers. Dancers, incidentally, are usually most anxious to learn to sing since it sends their own future market value up considerably. Principals for a Broadway show generally rehearse for four weeks, the singing chorus rehearses for four weeks, the dancing chorus for five. In the case of "My Fair Lady", everything went as scheduled and, by the time the show left town, Bennett was ready with the orchestrations. With such a master orchestrator, that meant

Continued on page 75



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BROADWAY BEAT

Continued from page 74

that the only changes necessary would be where there were actual changes in the material. *Without You*, for example, was originally very catty, but gradually the number was modified and the orchestrations had to be changed to suit the new feeling.

Judging from the sneak previews in New Haven, there were remarkably few changes. The major alteration was dropping a ballet which followed the ball sequence, and replacing it by a humorous scene between Rex Harrison and Robert Coote for a better change of pace. Also, a French waltz, Ravel-ish in style, didn't fit as it was too sophisticated for the mood of the show at that point (although composed with the feeling of the same 1912 period) and Loewe had to substitute a Viennese waltz. But that was all.

The process of assembling the musicians for the show is fairly complex. When a show goes to New Haven, it must employ 50% of its musicians from the New Haven area for the time it remains there. If fifteen men come from New York, another fifteen must be put on in New Haven. (In Philadelphia or Boston, a one to two ratio applies; bring ten musicians, hire twenty.) Consequently, Allers travels with a set of key men who help train the new ones in setting style in the try-out towns. Then, in New York, a third orchestra is made up.

In the early out-of-town stages, Allers calls three-part rehearsals: one for the strings, one for brass, and one for woodwinds, later putting them all together at a full orchestra rehearsal. This takes enormous concentration, for the conductor has to hear the future balance as he listens to each section, and further compensate for the acoustics when rehearsing in a lobby or ballroom or even in the orchestra pit of the empty theatre. Incidentally, few people realize that a pit orchestra is inherently one of the most difficult to conduct, because the musicians are so spread out so they can't hear each other.

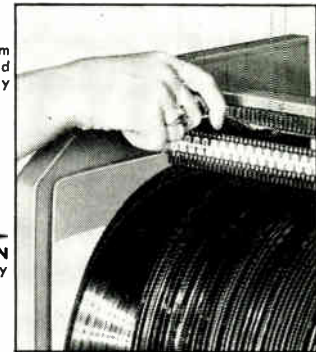
But complications, emergencies, tensions, decisions, and all the excitements that finally add up to an evening of theatre magic, these are a part of a way of living to this "long hair" conductor who's very happily at home on Broadway. By now everyone almost everywhere knows that "My Fair Lady" is a remarkable show, one that really lives up to all the raves that have been heaped upon it. The conductor, no less than its stars Rex Harrison and Julie Andrews, never fails to enjoy it. And the feeling communicates itself to the audience.

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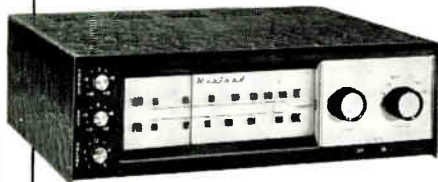
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TV55 TELEVISION
SOUND TUNER

Designed for use with the "Golden Ensemble". Makes your TV sound "come alive" for thrilling listening or tape recording. Just plug in, tune and enjoy Hi-Fi audio on any VHF channel, played through your RAULAND music system! See it—hear it now.

Visit your Hi-Fi dealer for a personal RAULAND Hi-Fi audition. See and hear the "Golden Ensemble" and TV 55 Sound Tuner—and you'll know you're getting the very best for less.

Rauland

Write for full details covering the complete RAULAND Hi-Fi line

RAULAND-BORG CORPORATION
3515 W. Addison St., Dept. M, Chicago 18, Ill.

CRITICAL LISTENERS

Continued from page 27

and advertising dollars has actually increased since the advent of television, the fact remains that our capable sales staff has more competition for our share of the clients' budgets. Therefore, we can seldom take chances with untried announcer talent. Usually, what we need we cannot take time to develop; it must be there at the outset.

Now, let's consider the subject of programming, and scheduling the various types of music. Achieving exceptional success as a music station obviously demands managerial astuteness and a firm policy of commercial and program rationality. At KFAC, for example, the unvarying policies are not the result of any individual's whim or caprice. Trial-and-error experience over the years has dictated a few simple and practical principles:

1. The true classics must be presented at certain times of the day only.
2. Works characterized by atonality and dissonance should be kept to a minimum.
3. The amount of art song, classical organ, and chamber music programmed should be proportionately small.
4. Heavier fare should be lightened by lighter melodious programmatic music, especially during the daytime hours.
5. Music from Broadway shows and motion pictures, tuneful works of the Romantic era are the catalysts which make the formula work, but they must not be over-used. A repetition-separation of ten days is vitally important and must be observed in these fields as it is with all other music.

6. Commercial messages must be presented in a manner thoroughly in keeping with the type of music featured.

The foregoing is not a digression from our initial subject matter. Like the plot of a good novel, the structural components of a commercial hi-fi music station are so interwoven and so interdependent that one factor influences another.

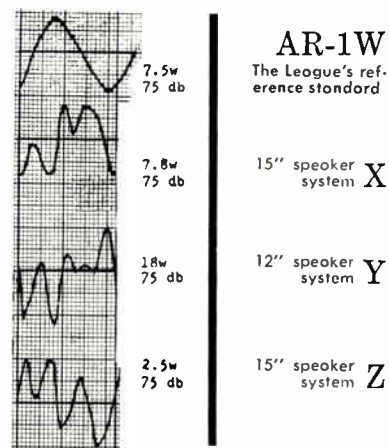
A graphic demonstration came to pass just four years ago at KFAC. We invited a professor of speech and drama at one of the two large local universities to join our staff as an announcer. His experience at that time consisted primarily of non-commercial radio at educational stations. We hired him not only as a feature personality, but also as a journeyman AFTRA announcer who would deliver the station breaks, read commercials, keep the log up to date, and spin platters. For awhile, his superior intellect and beautiful voice didn't help a bit. He had a difficult time adjusting his work habits to the demands of commercial radio. We were patient because he had in great degree so many of the other elements we needed but he learned in the best and hardest possible way the dramatic difference between his activities as a capable teacher of speech and the responsibilities of a com-

Continued on page 77

AR-1

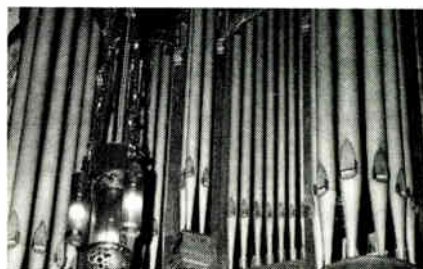
Report from the LABORATORY The Audio League Report*

Fig. 5
Acoustic Output at 30 CPS



*Vol. 1 No. 9, Oct., '55. Authorized quotation #28. For the complete technical and subjective report on the AR-1 consult Vol. 1 No. 11, The Audio League Report, Pleasantville, N. Y.

Report from the WORLD OF MUSIC



The Aeolian-Skinner Organ Co. uses an AR woofer (with a Janszen electrostatic tweeter) in their sound studio. Joseph S. Whiteford, vice-pres., writes us:

"Your AR-1W speaker has been of inestimable value in the production of our recording series 'The King of Instruments'. No other system I have ever heard does justice to the intent of our recordings. Your speaker, with its even bass line and lack of distortion, has so closely approached 'the truth' that it validates itself immediately to those who are concerned with musical values."

AR speaker systems (2-way, or woofer-only) are priced from \$132 to \$185. Cabinet size 14" x 11 $\frac{3}{8}$ " x 25"; suggested driving power 30 watts or more. Illustrated brochure on request.

ACOUSTIC RESEARCH, INC.
25 Thorndike St., Cambridge 41, Mass.
Room 544 N. Y. High Fidelity Show



THE MOST POPULAR PROTECTION ON RECORD...

WALCO
DISCOVERS

Plastic Record Sleeves

Used and Re-used by All Leading Critics and Fans.

Critics and collectors agree — *Record protection begins with a Walco Discover.* Tough, rear-resistant DISCOVERS completely enclose your records — keep out destructive dust and moisture — protect against fingermarks, scratches, accidental spillage of liquids.

DISCOVERS exclusive contoured bottoms allow your record to slide in and out of the original record jacket quickly, easily — and *without binding!* Durable polyethylene sides protect against chips and grit . . . in the jacket itself!

Try DISCOVERS today . . . see for yourself why they've become the most popular protection on record. Available in 10" and 12" sizes.

Made by Electrovox Co. — originators of the modern jewel-tip needle and world's largest manufacturers of phonograph needles.

FOR FREE SAMPLE DISCOVER AND 33-45 STROBE DISC, WRITE:

Walco PRODUCTS, INC.
60-M Franklin St., E. Orange, N. J.

CRITICAL LISTENERS

Continued from page 76

mercial announcer. He is now a highly valued and well paid member of our staff, and probably will admit gladly that he is a better instructor for the baptism of commercial fire to which he was subjected.

For reasons which by now are probably obvious, it should be evident why the management of our station becomes disenchanted upon being exposed to specious criticisms by self-appointed authorities who observe either in print or vocally to any audience, captive or otherwise, that one of our announcers might pronounce the word *Strändchen* with a northern instead of a southern German accent. We believe such carping criticism places undue emphasis upon only one phase of the complex total operation.

Are you ready to quit the program director's job, or do you want to consider some of the other problems which must come to your attention if you are to continue in that capacity? There is the matter of AM and FM broadcasting, how the two types of operation will affect programming and advertising and, of course, the subject of advertising as a whole. It will prove illuminating, perhaps, for you to know how these problems are handled at KFAC.

Some writers for hi-fi publications would by implication lead their readers to believe that all so-called "good music stations" (a phrase we avoid assiduously at KFAC) are exclusively FM. The KFAC operation is a twenty-four hour duplication on AM and FM, which we consider to be the ideal technical arrangement. We know our mass audience is on AM, but in answer to demands from fringe-area listeners, and in order to increase coverage, our FM transmitter was moved two years ago to Mount Wilson, which is also the site of seven television transmitters covering this Southern California area. For the benefit of the hi-fi contingent, we transmit a strong, technically superior signal on FM.

Our programming, however, is designed to appeal to the widest possible audience at practically every hour of the day. We believe that most of our listeners are more interested in program content than in the number of cycles reproduced on the high end of a broadcast signal. Our listeners still seem to consider Schnabel's interpretations of the Beethoven piano sonatas as performance criteria of this imperishable music. Do with them what you will, most of them were recorded *circa* 1930. Not once during the past eight years has a typical listener called or written about the quality of such recordings, which of course do not compare technically with the miraculous results being achieved today in recording all types of music.

The field of the subscription station certainly deserves mention here. The probable opinion of most commercial broadcasters is that in operating at all, such a station

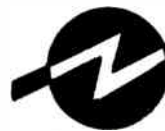
Concluded on page 78



Reports from all of our branches indicate that Garrard Record Changers meet all of the qualifications for a fine high fidelity record changer . . . regardless of budget. Because of recognizable quality, unsurpassed craftsmanship, and adherence to rigid engineering standards... the changer that impresses every type of customer is the GARRARD "World's Finest Record Changer". As low as \$42.50 at

Radio Electric
SERVICE CO. OF PENNA., INC.

HIGH FIDELITY & COMMERCIAL SOUND STUDIO



701 Arch Street, Philadelphia, Pa.
Branches in Allentown and Easton.
1042 Hamilton Street, Allentown, Pa.
916 Northampton, Easton, Pa.

When it comes to record changers, there's only one for us . . . the **GARRARD**.

We feature it on the cover of our catalogue! Our experts say that for constant speed, lowest rumble and hum, highest all-around performance, the standout changer continues to be the **GARRARD** "World's Finest Record Changer" Check it and hear it at

RADIO SHACK CORP.

Our 32nd year of leadership.
167 Washington Street,
Boston, Mass.
LAfayette 3-3700
and 230 Crown Street,
New Haven, Conn.



QUOTE

"Startling, full-bodied bass . . . crisp, clear mid-range . . . vibrant shimmering treble."
Leading Hi-Fi Magazines, May 1956

NEW! TRI-CHANNEL HI-FI Sound System

Frankly, only about 12 people who read this ad will be interested enough in the majestic sound reproduction to plunk down \$795.00 for the unit. You are one of them . . . only if you sincerely want the truest depth and dimension possible in an audio system. This is a radical departure from conventional Hi-Fi . . . featuring a 3 channel Tone Colour mixer (preamp) feeding 3 separate amplifiers and driving 4 speakers—all acoustically matched! Flat frequency response from below 25 to above 25,000 cycles. Distortion below recordable measurement.

Don't get excited about it unless you can afford the price. Have your sound specialist arrange a demonstration write today for independent, unbiased performance test reports.

ERCONA CORPORATION
(Electronic Division)
551 Fifth Ave., Dept. M-9, New York 17

Our city is an important musical center . . . and our people enjoy their listening on the **GARRARD Record Changer**. Regardless of the other components they may use, we find that our best informed "musical" families build their audio systems around a **GARRARD "World's Finest Record Changer"**. This is the changer to buy at

S. F. Radio & Supply Co.

1284 Market Street San Francisco 2, Calif.
Underhill 3-6000
The West's largest high fidelity supplier.

CRITICAL LISTENERS

Continued from page 77

displays highly commendable courage. KFAC, while its appeal is frankly to a minority, flourishes because the minority to which it appeals is numerically strong in Los Angeles and environs. Most of the subscription stations, however, seem to be self-consciously *avant garde*, and make a point of appealing to a minority within a minority, according to their varying conceptions of what constitutes the intellectual mind. With no commercialism to distract them, they seem intent on approximating the B.B.C. Third Programme. In some cases they succeed in satisfying a limited audience with a pastiche of Britanitic erudition.

At KFAC, our administrative personnel finds the commercial activities a stimulating aspect of broadcasting concert music. It's a distinct challenge to operate a successful concert music station, for here commercialism creates problems duplicated in no other broadcasting medium. We have been especially gratified by the farsighted attitudes of the advertising agencies with which we do business. They have as a rule been remarkably astute in planning their overall campaigns so as to take advantage of our audience potential and listener loyalty. As a result, the advertiser who uses the disc jockey formula so popular with a certain segment of the Southern California listening audience is often heard on our station, too. Although much of the basic material in the average campaign is also used on KFAC, the manner of presentation is usually somewhat different. Our agencies realize that the advertising jingle must not be placed in juxtaposition to the three B's; therefore, they prepare special "live" copy for us. They realize that the degree of intimacy in delivery which does not seem to be essential on the conventional station is a must with us. Hence, they do not insist that we use transcribed commercials which might sound over-aggressive in the tempo of our program structure. In recent years, agencies have come to recognize that omission of KFAC in their planning means that they will miss a vital, hard core of buying potential.

As you can see, there is no shortage of complex problems which you as program director might be called upon to meet during the course of a normal day. There would even be times that would make you think of the relative tranquility of Holy Orders. In fact, you might possibly do something about embracing the contemplative life if only the job were not so unceasingly fascinating and continually stimulating. Moreover, you would enjoy the satisfaction of contributing to the operation of a music station which has proved successful as an advertising medium, and has also evolved a program structure affording pleasure twenty-four hours a day to a steadily growing segment of an ever increasing population.



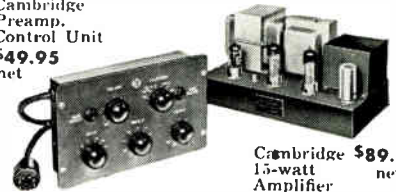
Heavenly music . . . with all its rich color and original lustre . . . as it flows through the faithful reproduction channels of



Custom-Built HI-FI AMPLIFICATION SYSTEMS by Rogers of England

You capture all the thunder of the pure bass . . . all the shimmer of the high treble—virtually flat frequency response from 20 to 20,000 cycles with minimum distortion and phase shift. Modest in size as well as price.

Cambridge Preamp. Control Unit
\$49.95 net



Cambridge 15-watt Amplifier \$89.95 net

Higher powered models available. Write for unbiased performance reports and literature.

AT LEADING HI-FI MUSIC CENTERS
ERCONA CORPORATION
(Electronic Division)

551 Fifth Ave., Dept. M-9, New York, N. Y.

When a music lover comes into our studio and wants a hi-fi system worth listening to, and without unnecessary, costly gadgets, we always recommend the **GARRARD**. For quiet performance, ease of operation, and years of dependability . . . we know we can tell our customers with confidence to buy the **GARRARD "World's Finest Record Changer"**. Come in and hear it at

Terminal
— RADIO CORP —

One of the nation's leading sound studios — open 'till 6:15 P.M. daily
85 Cortlandt Street, N. Y.
Worth 4-3311

BUY HI-FI HERE

4 ALLIED HIGH FIDELITY STUDIOS

ALLIED RADIO CORP.
100 N. Western Ave., Chicago 80, Ill., Haymarket 1-6800
ALLIED HIGH FIDELITY STORES, INC.
602 Davis St., Evanston, Ill., Davis 9-8822
EVERGREEN ALLIED HIGH FIDELITY, INC.
2025 W. 95th St., Chicago 43, Ill., Beverly 8-1067
WEST SUBURBAN ALLIED HIGH FIDELITY, INC.
7055 W. North Ave., Oak Park, Ill., EStebrook 9-4281



High gain Broadband Yagi for max. sensitivity to both 72 and 300 ohm tuner input. Designed for fringe FM.
APPARATUS DEVELOPMENT CO.
FM Dept. Wethersfield 9, Connecticut

EVERYTHING IN HIGH FIDELITY . . .
from pickup to speaker. Try and compare your choice of hi-fi components on the "AUDIOMAT" in ASCO's air-conditioned demonstration studio.
ASCO SOUND CORPORATION
115 W. 45th St., 3rd floor, New York 36, N. Y.
Write for free catalog, or phone JUdsan 2-1750

AUDIO EXCHANGE

The Trading Organization in the HI-FI FIELD

Write department MH-1 for free catalog of used, fully-guaranteed equipment
159-19 Hillside Ave., Jamaica 32, N. Y. AXtel 7-7577
367 Mamaroneck Ave., White Plains WH 8-3380

STEREOPHONIC TAPES

Now in stock (all of them) send 30 cents for tape catalog. Latest stereo equipment lists and details of stereo conversion kits. See our ad on next page.

BOSLEY HI FI AND STEREOPHONIC
316 N. Glendale Ave., Glendale 6, Calif.

LISTEN TO POLICE & FIRE CALLS

Complete Registry of police and fire radio stations in the U. S., showing location, call letters, and frequencies—Postpaid, \$2.00

COMMUNICATION ENGINEERING BOOKS
Radio Hill, Monterey, Massachusetts

PROFESSIONAL RECORDING SERVICE

Tapes made, copied, masters cut, processed, pressings made — short runs our specialty — all AMPEX 306's Telefunken & Altec, HYDROFEED Lathes, monofusion presses. Components Corporation, 166 Main St., Denville, N. J. Phone: Rockaway 9-0290

IN CANADA —

There's one place where you can find — and hear — all your high-fidelity equipment needs. We carry a complete stock . . . come in, or write in, for a chat, a look, and a listen.

ELECTRO-VOICE
SOUND SYSTEMS
141 Dundas St., West, TORONTO

HARVEY RADIO CO., Inc.

The best place to see, hear, and buy the newest and finest in hi-fi equipment. Out-of-towners — make Harvey Radio your audio headquarters. One block from Times Square. Phone JU 2-1500
103 W. 43rd St., New York 36
1123 Ave. of the Americas, New York 36

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BUY HI-FI HERE

HIGH-FIDELITY HOUSE

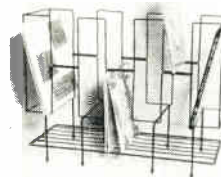
Largest distributor in the West
specializing in custom sound equipment
Phone: RYan 1-8171
536 S. Fair Oaks, Pasadena 1, Calif.

HOLLYWOOD ELECTRONICS

"HI-FI COMPONENTS EXCLUSIVELY"
Since 1944
7460 MELROSE AVE., L. A. 46. WEB 3-8208

EVERYTHING IN *ElectroVoice*

HI-FI EQUIPMENT & SOUND SYSTEMS
KIERULFF SOUND CORP.
820 W. Olympic Blvd., Los Angeles 15
Tel. Richmond 7-0271



RECORD CABINET
Wrought-Iron; holds over 200 albums in 10 sections. 25" x 22" x 10". Please remit \$9.95-express charges collect. Money-Back-Guarantee
© LESLIE CREATIONS
Lafayette Hill 6, Pa.

Recordings on Disc

Made from your tape. PROFESSIONAL QUALITY, recorded on 33 1/3 rpm microgroove long lasting vinylite disc. Hi-Fidelity full frequency range. Up to 45 minutes both sides of your favorite or important tape recorded expertly to your requirements.

NOWAK OPTICAL CO., INC.
1105 Broadway Buffalo 12, N. Y.

in the PHILADELPHIA area

YOUR COMPLETE **Radio Electric** SUPPLIER IS **SERVICE CO. OF PENNA., INC.**

HI-FI & COMMERCIAL SOUND STUDIO
709 Arch Street, Philadelphia 6, Pennsylvania
Phone: Lombard 3-7390

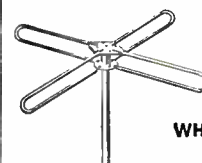
FREE 224-PAGE CATALOG

LARGEST STOCKS in the EAST

Cook and Audiophile Records, Too

RADIO SHACK CORPORATION

Boston 8, Mass., 167 Washington St.
New Haven 10, Conn., 230 Crown St.



FM RECEIVING ANTENNAS

Standard and Special Designs
WHOLESALE SUPPLY CO.
Lunenburg, Mass.

For Highly Profitable
Low-Cost Advertising
Use a Space in This Section

Cost for a full year is only \$72

ALL STEREO TAPES NOW IN STOCK

(Send \$2.00 per tape with order (balance C.O.D.). See catalog for selections and prices. Monoral tapes also available.

STEREO CONVERSION KITS

CONVERT YOUR RECORDER
TO PLAY STEREO

Stereo Kit for V.M. Recorders (Staggered).....	\$16.95
Stereo Kit for most other recorders (Stacked).....	68.00
Stereophonic Dual Pre-amplifier (in case).....	38.00
Stereophonic 2 channel (14 watt each) Amplifier.....	155.00

(Send 25% with Kit or Amplifier orders. Balance C.O.D.)

Send 30 cents for tape catalog and latest stereo reports

We ship anywhere. We pay the freight. All correspondence answered.

Bosley Hi Fi & Stereo

316 N. Glendale Ave., Glendale 6, Calif.
OPEN EVERY NIGHT UNTIL MIDNITE

BUY, SELL or SWAP

The opportunity to buy, sell, or swap items of equipment or records through the use of this department is made available as a service to readers of MUSIC at HOME without charge.

Copy should be limited to 35 words. Items are not accepted from business firms. The Publisher reserves the right to reject copy which, in his opinion, does not conform with the standards of this Magazine. No box numbers, please.

SELL or SWAP: Heath 5-in. oscilloscope model O-6 A-1 condition, Wilcox-Gay radio and disc recorder, AM-FM tuner kit, Eico battery eliminator and charger model 1050 6 & 12 volts factory wired and one month old. Jack Fives, 2916 Rockrose Ave., Baltimore 15, Md.

SELL: Webster Chicago wire recorder, Model 80. 12 spools of wire included. P. Kessler, 2282 E. 23 St., Brooklyn, N. Y.

SWAP: Pickering cartridge S-120M (new) for R-150 (both are for 78 rpm) or sell the S-120M for \$10. D. J. McKean, 8490 Golf Links Road, Oakland, Calif.

BUY: Orchestra medleys and single-record numbers recorded in Europe on 78 rpm. Marek Weber and his orchestra. Victor and Odeon records. Rev. Frank J. Burger, 107 E. Delaware St., Decatur, Michigan.

SELL: Lincoln three speed automatic record changer with GE diamond stylus, \$150. J. M. Edelman, M.D., Commerce Bldg., Baton Rouge, La.

SELL: Fisher tuner, amp. and audio control; G.E. and Recoton diamond pickups; Thorens changer; Berlant broadcast recorder. All like new and fully guaranteed. Please send stamped, addressed envelope for reply. Philip R. Li Calzi, Greenwich, N. J.

SELL or SWAP: Livingston binaural pickup arm, two G.E. cartridges, 6 binaural records. Sell for \$40 or swap for good 10-watt amplifier. Russ Bothie, Tuxedo 9-0166, 4119 N. Pittsburgh Ave., Chicago 34, Ill.

SELL: Shure 300 microphone, 1 month old, like new. List \$150, sell for \$85. Webcor 2110 tape recorder very good condition. 1 year old. Only \$90. Both complete with accessories. Ray Townsend, 115-42 204 St., St. Albans 12, N. Y.

BUY: 10-in. speaker, Hartley or equivalent. Must be in perfect condition. Also interested in information on converting Wilcox-Gay model S-F to stereo. E. F. White, 351 West 84 St., New York 24, N. Y.

SELL: Any or all, new condition, G.E. RPX052A cartridge, University N-1 hi-pass filter, Stephens 814H horn with 108A driver, Presto 15G-2 turntable, Craftsmen C800 tuner. Best offer. Vernon Schroeder, 522 Park St., Batavia, Ill.

SELL: Lansing Hartsfield tweeter, woofer, crossover. Lansing D175H, crossover. Goodman Axiom 80 (two). Klipschorn woofer cabinet unfinished. Fisher 50AZ. Excellent conditions guaranteed. Best offer. Thomas Groom, 324 N. Spring St., Murfreesboro, Tenn.

SELL: Magnacordette PT6-BGAH binaural tape recorder and playback complete with dual preamps in beautiful blonde cabinet. Perfect condition, make offer. Mrs. G. Babcock, 2441 Webb Ave., Bronx 68, N. Y.

SELL: Audak DL-6 Polyphase cartridge and 16-in. arm. General Industries 33-78 turntable. General Apparatus 175 cycle crossover equipped with additional matching transformer. All equipment slightly used, reasonable. E. D. Dupre, 36 Glendale St., Worcester, Mass.

SELL: Jensen "Monster" back-loaded folded horn enclosure 5 by 3 by 2 ft. Fine finish, front screen. See Weiler: "Hi-Fi Simplified", pages 80, 82, and Jensen "Tech. Bulletin No. 1". Only \$245, with speakers \$315, and with 20 watt amplifier, turntable, base, new GE diamond \$397. Dave Gorlin, 737 Levering, Los Angeles 24, GR. 83210.

SELL: Stereo system. Cook control unit for tape, disc and multiplex FM, with Scott power supply, Livingston dual arm, plus 22 select stereo recordings — all different. Checked and guaranteed. Sicketown Road, Pearl River, N. Y.

SELL: Garrard RC-90, with base, 45 rpm spindle, dust cover, and other accessories. Extremely good condition, used only one month. Inspection invited. Best offer over \$50. Contact G. J. Smith, 1258 Buccaneer Drive, Abilene, Texas, OR 2-7575.

NOW! The tone arm never need be touched or lifted from the record.

NEW 5-BUTTON

MIRACORD XA-100

with PUSHBUTTON CONTROL
and the "MAGIC WAND" SPINDLE

PERFECTION



TWO in ONE!

- (1) Pushbutton Automatic Changer
- (2) Pushbutton Manual Player

No Other Changer Like It! Unique "MAGIC WAND" Spindle changes records with gentle care — no pusher arms, no stabilizing plates! INTERMIXES 10" and 12" records.

At All High Fidelity Dealers

AUDIOGERSH CORP. 514 Broadway, New York 12, N. Y.

Sonotape

THE FINEST IN PRE-RECORDED TAPES..
MADE FROM MASTERS BY Westminster. HI-FI

Write for listing.
SONOTAPE CORPORATION
185 Madison Ave.
New York 16, N. Y.



NEW 7 1/4" ARM (Model #100)

RETAINS 10 INCOMPARABLE FEATURES OF PROFESSIONAL TRANSCRIPTION MODEL #200

ONLY
\$35.95

PLAYS ALL RECORDS UP TO AND INCLUDING 12"

Embodies ALL the revolutionary ORTHO-SONIC V-4 engineering principles which eliminate distortion due to tracking error.

MAKES WORN RECORDS SOUND LIKE NEW! The ORTHO-SONIC V-4 is for those who want perfection in sound reproduction.

Model #100 \$35.95 Model #200 \$44.50
If Your Hi-Fi Dealer Cannot Supply You
Order Direct From

ORTHO-SONIC INSTRUMENTS, Inc.
66E Mechanic Street, New Rochelle, N. Y.

New

LP Classical records

Special catalog of L.P.'s at UP TO 65% DISCOUNT

RCA VICTOR
COLUMBIA
LONDON
CAPITOL
MERCURY
DECCA
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C.O.D. ORDERS FILLED

For free catalog write:
Disk-count Dept.,
7 V Specialties

1133 BROADWAY NEW YORK 10, N. Y.

A HI-FI MUST!
NEW! Nylon-ized
STATICLOTH
RECORD CLEANING CLOTH 89c

- PROTECTS
- CLEANS
- LUBRICATES

Prevent slow ruin of precious records from ground-in grit attracted by static. Ends annoying static "clicks" and "pops." Never softens record surface like sprays. Only STATICLOTH is permanently "charged" — never loses its "charge." Play the clean groove—faultlessly—enjoy music at its best. Insist on the genuine! Look for STATICLOTH branded on the cloth. GET AMERICA'S LEADING RECORD CLEANING CLOTH TODAY—AT ALL GOOD RECORD SHOPS.

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Balanced, heavy 4-pole motor . . .
balanced pulley and coupler reduce
rumble to an inaudible minimum.
Automatic muting switch and R/C
network eliminate 'clicks.'

Accurate Speed & Pitch

Collaro quality control limits for the
RC-456 are .25% wow and flutter
. . . unmatched by any other
record changer.

Jam-Proof

Collaro safety-clutch prevents
damage even if tone-arm is held
or moved during change cycle.

Four Speeds

Plays all 78, 45 and 33 $\frac{1}{3}$ rpm
records . . . plus new types designed
for 16 $\frac{2}{3}$ rpm speed.

Automatic Intermix

Plays 7, 10 and 12-inch records
stacked in any order —
automatically.

Manual Operation

For playing records individually or
for selecting and playing specific
bands and parts of a record.

Simple Installation

Prewired power and audio connections
eliminate soldering. Pre-cut
mounting board available.

...Plus

- ★ Rapid change cycle independent of record speed.
- ★ Automatic 'shut-off' after last record.
- ★ Simple, one-knob speed selection.
- ★ Gentle, straight-spindle record handling.
- ★ Interchangeable, plug-in cartridge shells.
- ★ Heavy, rim-weighted turntable for flywheel action.
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THE PATRICIAN IV KIT

THE CENTURION KIT

THE GEORGIAN KIT

THE REGENCY KIT

THE EMPIRE KIT

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