

FEBRUARY, 1959

MILTON B. SLEEPER, Publisher

PRICE 50¢

hi-fi music

AT HOME



devoted to **hi-fi** music from records, tape, and FM radio



there's this much difference
in tape surface too!

ONLY SOUNDCRAFT TAPES ARE MICROPOLISHED SMOOTH!

There's more to tape surface than meets the eye. Any coating process can make the surface of unpolished tape *look* smooth. However, unpolished tape surfaces contain microscopic irregularities that prevent the tape from making intimate contact with the recorder heads. With ordinary tapes, it takes about 10 plays, a "breaking in" period, before these irregularities are smoothed out and proper contact is made.

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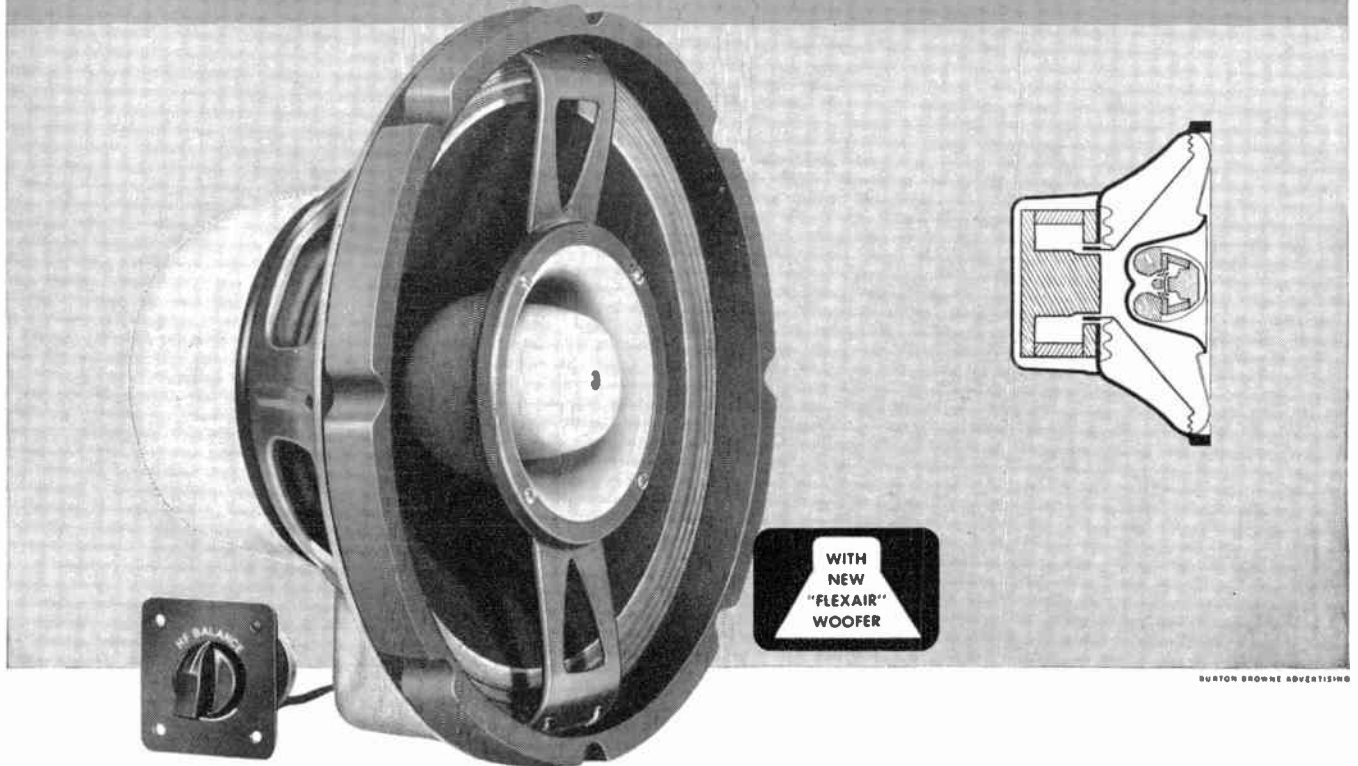
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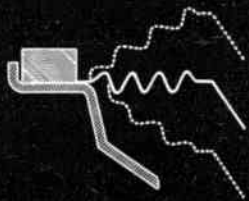
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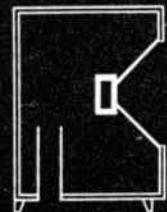
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COMPLETE GUIDE TO HI-FI REPRODUCTION FROM RECORDS, TAPE AND FM RADIO

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COVER

Elli Zappert walked in on an editorial bull session just as one of our reviewers was heatedly advocating that Mr. Bing should be carted off with the rest of the rubble when they tear down the Met. In her bright and breezy way, she asked: "What happened to the plans for the building to replace Carnegie Hall?" Someone answered: "Oh, they scrapped them." Whereupon she said: "I'll quote you on the next front cover." And sure enough, she did!

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If your choice is stereo, Sherwood offers The Ultimate— a dual 20 + 20 watt amplifier for stereo "in a single package"; or a 20 watt "add-stereo" amplifier.

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RECORDS TAPES AND FM RADIO

Hi-Fi Shows

SAN FRANCISCO: Cow Palace, Feb. 7-10
 LOS ANGELES: Biltmore Hotel, Feb. 18-21

Tuning Meters

We have come to prefer the kind that show correct tuning adjustment by the farthest swing to the right, because that type also indicates signal strength, which the center-zero type does not. Without an indication of signal strength, one may think that poor reception indicates a fault in the antenna or tuner, when the trouble is due only to weak signals.

Surprise!

If you listened to "One Man's Family" back in 1938, you may remember that Hazel's first husband joined the Royal Air Force and was shot down over the German lines. Imagine our surprise at just learning that Hazel's dear departed is none other than Douglass Cross, the very-much-alive Music Editor of this Magazine! Doug says that they almost decided to have him turn up in a prison camp, but they finally killed him off, at least in the script, because he was of draft age.

Mess of Pottage

Statement by Harold Fellows, president of the National Association of Broadcasters that the broadcaster who accepts liquor advertising is "selling his birthright for a twenty-dollar bill" brought an indignant response from Theodore Jones of WCRB Boston. He is a pioneer in accepting liquor accounts.

Cook Has a Cutter

Emory Cook has produced some outstanding stereo discs, using his new Vector-Stereo cutter. His comment on the Cook cutter: "It is clearly able to record much higher volume levels than can be played back; the electronics which lead up to its use contain a novel and most effective vertical suppression device which, in effect, lets you have your cake and eat it,

Continued on page 10

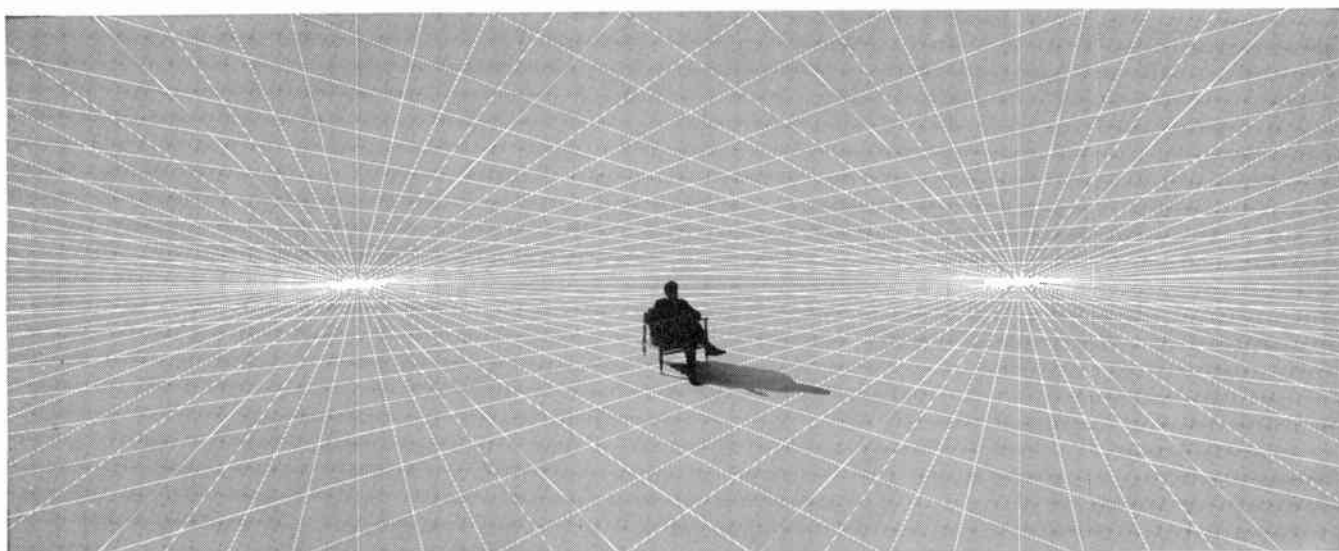
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Capitol Records—pioneer in the field of stereophonic sound—announces these new additions to its celebrated list of Stereo Records.

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- RED NICHOLS**
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- OKLAHOMA!**
Movie Soundtrack Album SWAO 595
- NORRIE PARAMOR**
My Fair Lady ST 10100
Jet Flight ST 10190
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Latin Lace ST 1082
- DAKOTA STATON**
Dynamic ST 1054
- FRED WARING**
The Music Man ST 989

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Hollywood Bowl Orchestra SP 8326
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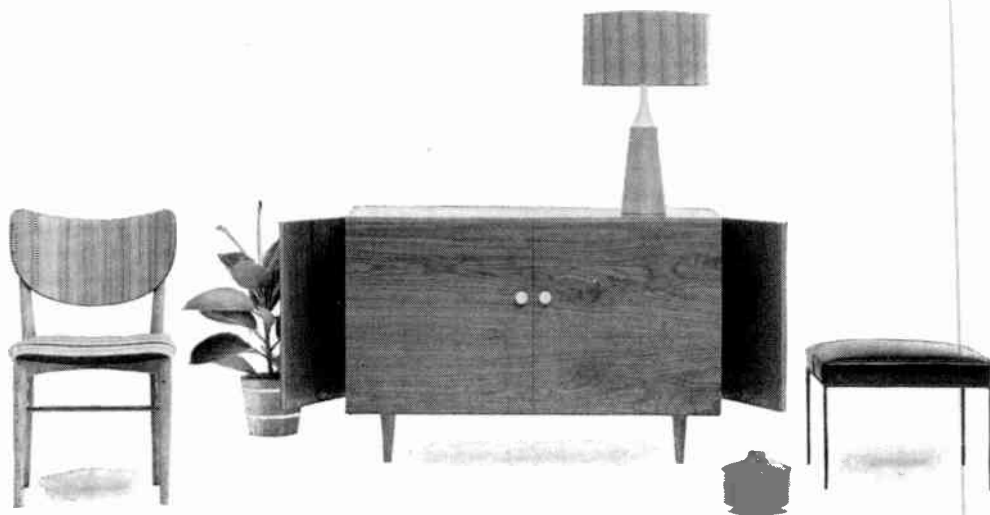
- Tchaikowski: NUTCRACKER SUITE**
- Mendelssohn: MIDSUMMER NIGHT'S DREAM**
Hollywood Bowl Orchestra
Felix Slatkin cond. SP 8404
- MUSIC FOR STRINGS**
Leopold Stokowski cond. SP 8415
- VIRTUOSO**
Roger Wagner Chorale SP 8431
- THE ORCHESTRA SINGS**
Carmen Dragon cond. SP 8440
- STRINGS BY STARLIGHT**
Hollywood Bowl Orchestra SP 8444



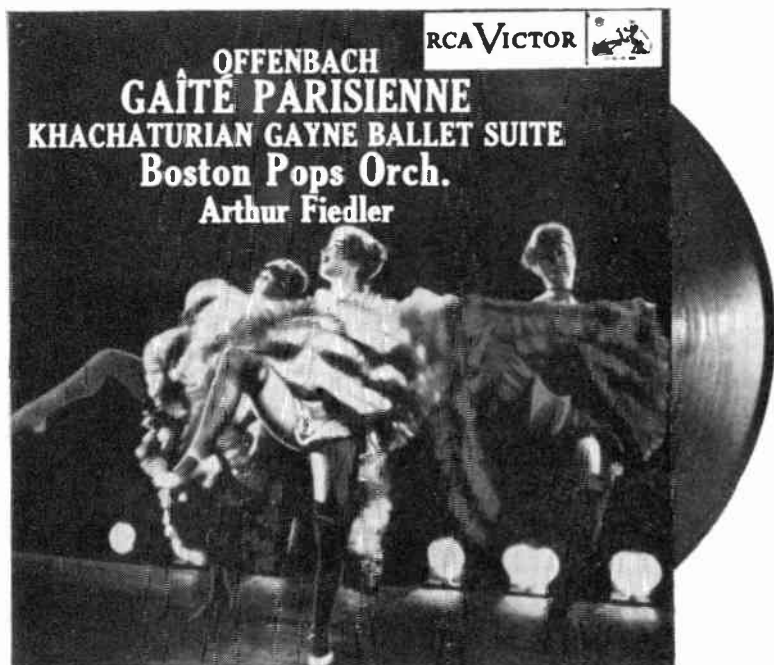
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Mono or stereo — a Bozak B-304 *Stereo-Fantasy* brings you the best of both. Its twin speaker systems, broad sound-source, and typically-Bozak musical sensitivity, reveal unsuspected beauties in your treasured LP's . . . re-create the entrancing realism inherent in fine stereo recordings without the usual limitations on speaker placement and listening area. The graceful, space-saving single-cabinet enclosure — *Contemporary* (illustrated) or *Provincial*—enhances the charm of a tasteful living room. As you stand on the threshold of stereo, take your first and longest forward step with the matchless versatility of a Bozak B-304. See a Bozak franchised dealer, or write for literature.



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Here in one recording, Kapp demonstrates stereo as it should be — at its peak best: "Everything there is to hear." "Total Sound". With this one recording, Kapp demonstrates its stereo superiority.



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ROGER WILLIAMS PLAYS SONGS OF THE FABULOUS FORTIES · Roger Williams KX-5003S	THE FABULOUS GAY NINETIES Various Artists KD-7000S
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EASY TO INSTALL!

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* Designed for reception of experimental FM stereophonic broadcasts utilizing the compatible Crosby Multiplex System.

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The AR-3 is a three-way speaker system combining an AR-1 acoustic suspension woofer with two high-frequency units developed in AR's laboratory over the last year.



Like the AR woofer, the tweeters used in the AR-3 represent a radical departure from conventional speaker design, and patent application has been made.*

These new tweeters are neither cone-type nor horn devices—they could be described technically as hemispherical direct-radiators. We believe that their uniformity and range of frequency response, their low distortion, and their transient and dispersion characteristics establish new performance standards, and that the AR tweeters make a contribution to treble reproduction similar in degree to that made by AR's acoustic suspension woofer to bass reproduction.

The AR-3 has the most musically natural sound that we were able to create in a speaker, without compromise.

* Patent applied for by E. M. Villchur, assignor to Acoustic Research, Inc.

AR-3

The AR-3 speaker system, complete with the necessary "bookshelf" size enclosure, is \$216 in mahogany or birch—prices in other woods vary slightly. Literature on the AR-3 is available for the asking.

Dept. M

ACOUSTIC RESEARCH, INC. 24 Thorndike St., Cambridge 41, Mass.

RECORDS, TAPE, AND FM

Continued from page 4

too. Result, loud clear records with beautiful separation, records that can be tracked by almost any existing cartridge." After listening to his new "Seven Last Words", we agree with what he says about his Vector-Stereo cutter.

Canadian FM Stations

From John A. Roberts, Cote St. Lue, Quebec: "I was shocked to see that the list of FM stations in your 1959 Yearbook issue omitted the Canadian FM stations." With Mr. Robert's letter was the list, which appears below, for the benefit of our Canadian readers, and those in the U. S. who live near the border. You may be surprised, as we were, to learn that Canada now has 30 FM stations.

91.1	CJRT-FM	Toronto (Ed.)	Ont.
91.9	CFRC-FM	Kingston	Ont.
92.1	CKPC-FM	Brantford	Ont.
93.9	CFRA-FM	Ottawa	Ont.
	CKLW-FM	Windsor	Ont.
94.3	CKPR-FM	Ft. William	Ont.
94.5	CKGB-FM	Timmins	Ont.
94.9	CJCB-FM	Sydney	N.S.
95.1	CBF-FM	Montreal	Que.
95.9	CFPL-FM	London	Ont.
96.1	CHNS-FM	Halifax	N.S.
96.3	CKWS-FM	Kingston	Ont.
96.7	CKCR-FM	Kitchener	Ont.
96.9	CKVL-FM	Verdun	P.Q.
97.7	CKTB-FM	St. Catharines	Ont.
98.1	CHRC-FM	Quebec	P.Q.
	CKUA-FM	Edmonton	Alta.
98.5	CKDA-FM	Victoria	B.C.
99.1	CBC-FM	Toronto	Ont.
99.5	CKLC-FM	Kingston	Ont.
	CJCA-FM	Edmonton	Alta.
99.9	CFRB-FM	Toronto	Ont.
100.3	CFRN-FM	Edmonton	Alta.
100.7	CBM-FM	Montreal	Que.
101.5	CJRB-FM	Rimbouski	Que.
103.1	CJOB-FM	Winnipeg	Man.
103.3	CBO-FM	Ottawa	Ont.
104.5	CKSF-FM	Cornwall	Ont.
105.7	CBU-FM	Vancouver	B.C.
106.5	CFCF-FM	Montreal	Que.

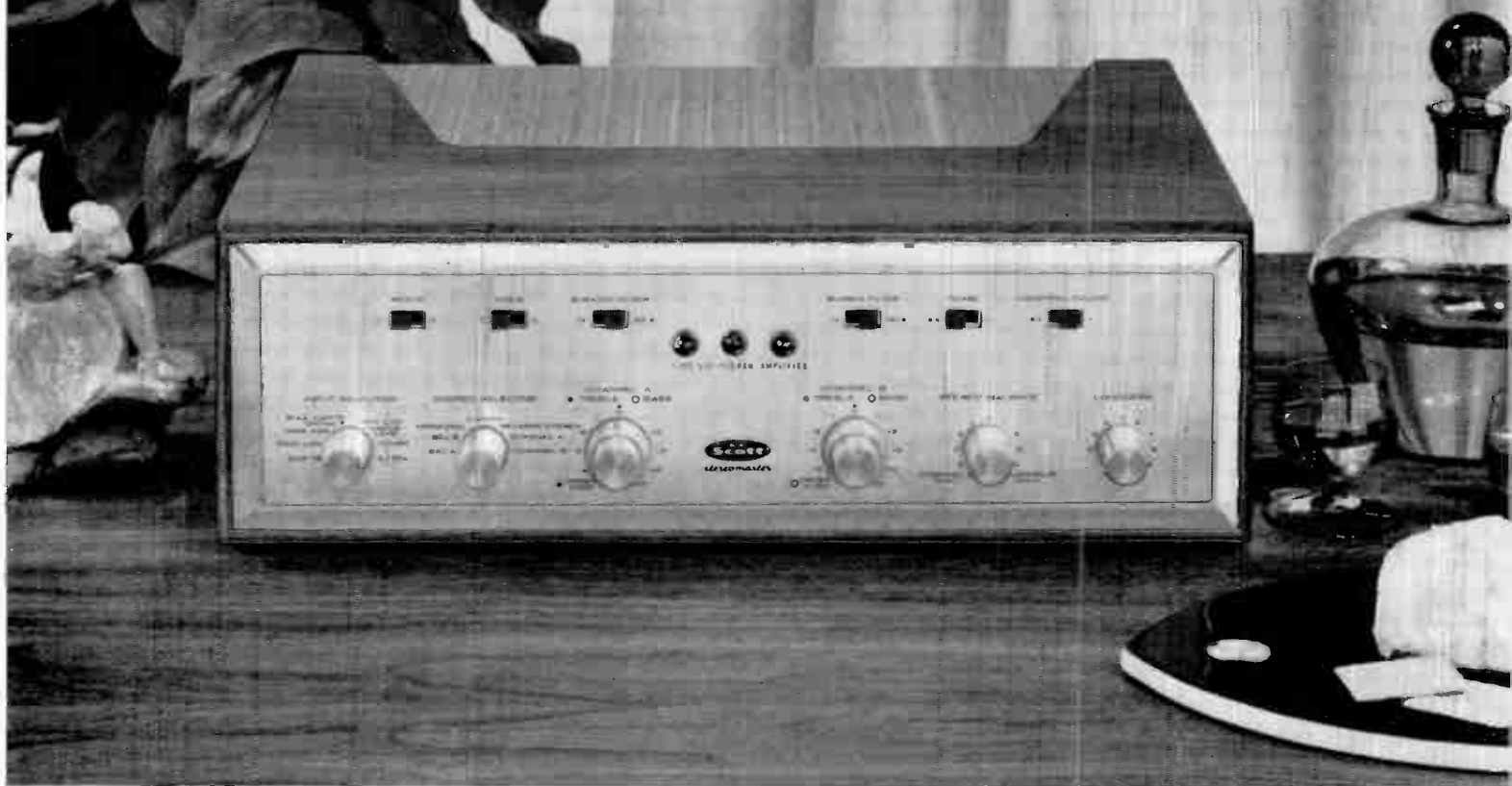
Loudspeaker Performance

Down-rating of highly-regarded speaker models in *Consumer Reports* stirred up indignant comments in hi-fi circles. Our attitude: we have never felt that their adverse reports on hi-fi equipment merited very serious consideration. Consumers Union can test sugar to determine if it is adulterated with marble dust, for example, but to come up with the right answers on products ranging from After Shave Lotions and Air Conditioners (Portable), to Wines (Imported Table) and Work Clothes (Disposable) would require nothing less than Divine Intelligence, with which their staff is not endowed. Like the rest of us, they are entitled to express their opinions, no matter how wrong they are, and anyone who wants to read what they say

Continued on page 12

Hi-Fi Music at Home

**Now! The Most Important
Product Announcement
in the History of H. H. Scott!**



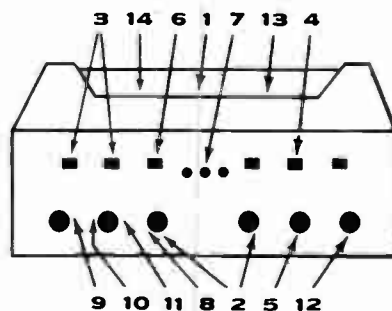
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details on

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Amplifier that
sets the
Standards for
the Next
Decade!**

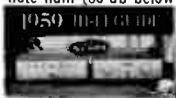


H. H. SCOTT, INC. 111 POWERMILL RD., MAYNARD, MASS.
EXPORT: TELESCO INTERNATIONAL CORP. 36 W. 40TH ST., N. Y. C.

The H. H. Scott engineering laboratories proudly introduce the new Model 299 40 watt stereophonic amplifier and control center. It contains many advance features that not only meet the needs of today's stereophonic program sources, but anticipate the requirements of the future. Check the details of this new amplifier, and see for yourself why the new 299 is superior to any other amplifier available.



1 40 watt power stage consisting of dual 20 watt power amplifiers. You need this much power to meet the requirements of today's speaker systems. 2 Completely separate Bass and Treble controls on each channel so that different speakers may be matched. 3 Provision for connecting both a stereo phono cartridge and stereo tape heads. 4 Phase reverse switch to compensate for improperly phased tape recordings or loudspeakers. 5 Special balancing circuit for quick and accurate volume balancing of both channels. 6 Separate record scratch and rumble filters. 7 Unique visual signal light control panel. Instantly indicates mode of operation. 8 Can be used as an electronic crossover (bi-amplifier) 9 Special compensation for direct connection of tape playback heads without external preamp. 10 Special switching lets you use your stereo pickup on monaural records. 11 You can play a monaural source such as an FM tuner through both channels simultaneously effectively doubling power. 12 Loudness compensation. 13 Stereo tape recorder output. 14 D.C. filament supply for preamp to virtually eliminate hum (80 db below full power output). 15 Distortion (first order difference tone) less than 0.3%.



Size in accessory walnut case: 15 1/2 w x 5 h x 12 1/2 d. Price \$199.95. (West of Rockies \$204.95)

Write for complete technical specifications and new catalog MH-2.

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created by ALLIED RADIO

advanced design, features, performance and styling
outstanding for superb musical quality
each unit guaranteed for one full year

THE KNIGHT STEREO ENSEMBLE



knight KN734 deluxe 34-watt stereo amplifier

compare these "royalty of value" features:

only
\$12950
easy terms:
\$12.95 down

Full stereophonic and monophonic controls • 17 watts per stereo channel...34 watts monophonic • Separate bass and treble controls for each channel • 5 pairs of stereo inputs...input jack for accessory remote control • DC on all preamp heaters • Wide range balance control • 3-step loudness contour • Variable input loading control for any magnetic cartridge • May be used as 34 watt add-on with special preamp output • Mar-proof vinyl-clad metal case...solid aluminum anodized front panel.

knight KN120 deluxe stereo FM-AM tuner

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Separate FM and AM sections for simultaneous or separate operation • Dynamic Sideband Regulation for minimum distortion of FM • Dual limiters on FM • Tuned RF stage on FM and AM • 3-position AM bandwidth switch • Cathode follower multiplex output jack • Four cathode follower main outputs • Dual "Microbeam" tuning indicators • Illuminated 9/16" tuning scale; inertia tuning with advanced flywheel design • High-sensitivity AM ferrite antenna • Handsome solid aluminum front panel, gold anodized, with beige leathertone case.

FREE 1959 ALLIED CATALOG

Send for your complete, money-saving guide to the world's largest selection of hi-fi systems and components. See everything in thrilling stereo; all the new KNIGHT systems and components; every famous make line. For everything in hi-fi, for everything in Electronics, get the 452-page 1959 ALLIED Catalog. FREE—write for it today.



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ALLIED RADIO

100 N. Western Ave., Dept. 76-89
Chicago 80, Illinois

RECORDS, TAPE, AND FM

Continued from page 10

is free to agree with them or say they are crazy as so many bed-bugs. Would anyone want to live in a country where editors and readers are denied that privilege?

Progress

RCA has developed machines that perform up to 15 individual tests on 2,500 tubes per hour. Four of these machines are in operation now, and others will be added. In 1916, our Publisher had the job of testing the entire daily output of tubes produced at Dr. Lee de Forest's High Bridge laboratory, and de Forest was the largest manufacturer of Audion tubes at that time!

Sherlock Holmes in the Audience?

The following tape machines were stolen from the Tandberg warehouse in Long Island City: Model 2F, No. 255071; Model 3B, Nos. 242560, 258040, 258154, 264078, 269620, 269637; Model 3F, 245057, 262831, 269526, 269588; Model 3, 265605, 267899, 258277; Model 5-2, 273313, 268301. If you come across a machine bearing one of these serial numbers, hold the machine and notify the police. In many states, it is illegal to destroy a serial number.

Stereo Balance

Frequently, visitors at Hi-Fi House, after listening to stereo music for a minute or two, ask: "Are those speakers balanced? It seems to me I hear more from the left than from the right (or visa versa)." They are correct in their observations, even though the speakers are in perfect balance. If you are experienced in listening to stereo music, you know the explanation. If not: On any stereo tape or record there may be passages when the level from instruments or performers is higher at one side than the other. This is perfectly natural, and the seeming imbalance is part of the stereo effect. A few moments later, the opposite effect may be heard, just as these shifts are heard from the original performance.

WSYR-FM Syracuse

Northeast Radio network has added WSYR-FM, on 94.5 mc., as the thirteenth station to carry WQXR programs. Operating with 10 kw. effective radiation, this transmitter is on the air from 7:30 A.M. to 1:00 A.M.

Almost Unbelievable

Most extraordinary experience we've had lately is looking at the trade paper called *Japan Electric Industry*. Sixty-odd advertisers offer tubes, parts, components, and sets so identical with our standard products that most of them can be identified with the U. S. companies that produced the original designs. They are up-to-date,

Continued on page 14

Hi-Fi Music at Home

The BEST STEREO by far

makes two speakers sound like three!!

STEREOPHONIC HIFIRECORD · HIFITAPE



R718 ROARING 20's—The inimitable, irrepressible George Wright tears through typical tunes of the roaring 20's on the mighty Wurlitzer Pipe Organ.



R806 TABOO—The fabulous exotic sounds of Arthur Lyman's Hawaiian Village Group recorded in Henry J. Kaiser's Aluminum Dome, Honolulu.



R609 WEST COAST JAZZ IN HI-FI—A true experience of jazz. No ad lib, nothing happens by chance, not too far out, but a long way from being square.

BIG "3D" STEREO SOUND

with lifelike, realistic separation!



R608—BIG DIXIE



R901—A FAREWELL TO STEAM



R203—RELAX



R405—ELSA LANCHESTER SONGS FOR A SMOKE FILLED ROOM



R607—LEIS OF JAZZ



R701—GEORGE WRIGHT PLAYS THE MIGHTY WURLITZER PIPE ORGAN



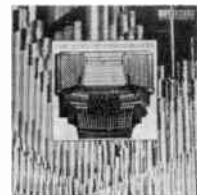
R811—FLAMENCO DE ESPAÑA



R808—BWANA A



R810—T TOWN



R720—KING OF INSTRUMENTS



R805—JAZZ'N RAZZ MA TAZZ



R602—BAND WITH A BEAT



R710—THE GEORGE WRIGHT SOUND



R801—QUARTERLODEONS



R408—ON THE ROCKS

Available at record shops and HiFi equipment dealers everywhere



"The sound that named a company"

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get
this
brilliant,
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Monaural and Stereo
12 inch LP record

just
\$1.50



Side one: *The ABC's of High Fidelity*

Side two: *A Stereo Primer*

This tremendous demonstration record, produced by the foremost manufacturer of high-fidelity loudspeaker systems, explains briefly (and simply) the wonderful world of high-fidelity and the really easy-to-understand components required for the finest home music system. You'll be startled by the thrilling sounds on this record—many of them spectacular stereo "firsts"

Write for it now: Enclose either check or money order for \$1.50 and send to:

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Buchanan, Michigan

Dept. HM-2

Enclosed is \$1.50. Please send your fascinating Stereo-monaural 12" LP record.

To:

NAME _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

RECORDS, TAPE, AND FM

Continued from page 12

too, with stereo cartridges, transistors, 4-speed turntables, and FM tuners. Whether the similarity extends to performance we cannot tell from the pictures.

WKBR-FM, Manchester, N. H.

From Warren Fuller, the No. 1 hi-fi enthusiast at Rumford Press, where Hi-Fi Music is printed: "In the 1959 Hi-Fi Yearbook issue, the frequency of WKBR Manchester was given as 100.1 mc. This station now operates on 95.7 mc."

Interested?

An advertisement in *Editor & Publisher*: "Is there one real reporter left? We'd like to talk business with him. Or her. If you're a rumpot, intellectual, college boy, union organizer, music critic, or journalist, this isn't for you. Rio Grande Valley Newspapers, Brownsville."

How Old Is Rock 'n' Roll?

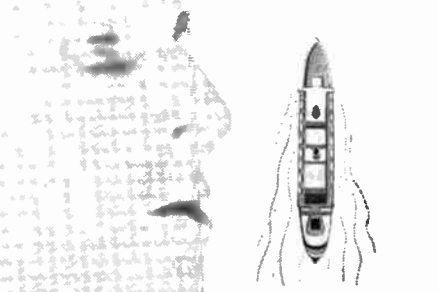
There's considerable difference of opinion on this point. While "rock 'n' roll" is a new name, the style is that of music written and recorded for meetings of the United Mine Workers some twenty years ago. The beat and the repetitious phrase were used at meetings to whip up the members to a fury of hate against the mine bosses. If we remember correctly, that music was composed and recorded in Hollywood. Any of the discs now extant would be collectors' items.

Post Office Problems

We're worried about the impending further increase in postal rates, partly on account of the increased cost, but even more because the record shows that the quality of service has deteriorated with each increment in the rates. When we recently complained to Rumford Press about damage to bundles of Hi Fi Music shipped to dealers, we received this reply: "We are getting a lot of complaints, and so are all other printers, on the handling that bundles [of magazines] get through the Post Office. They are terribly manhandled by mail. It's no wonder that the mail service is inefficient and costly. The type of man who can butcher a bundle done up as your bundles are probably couldn't be trusted to do a very good job of anything. And you can lay your bottom dollar that it costs the Post Office more for him to do it wrong than it would for a good man to do it right."

Just recently, we had an experience with the capacity of mail handlers to "do it wrong" that is probably the last word: A hi-fi enthusiast in Japan wrote us that he received a wrapper which should have contained our 1958 Hi-Fi Yearbook, but the enclosure was a copy of *Mademoiselle*, which is not even printed by our printer!

A legend crosses the Atlantic: **EDOUARD VAN REMOORTEL**



For over 15 years, European concert audiences and critics alike have hailed the conducting mastery of Edouard van Remoortel. In the United States, this 33-year-old conductor's reputation has burgeoned anew with the release of each of his VOX recordings. And now, as regular conductor of the St. Louis Symphony, this exclusive VOX recording artist is electrifying American audiences and astounding American critics with his talent. To appreciate the breadth of his artistry, introduce yourself to these VOX selections:

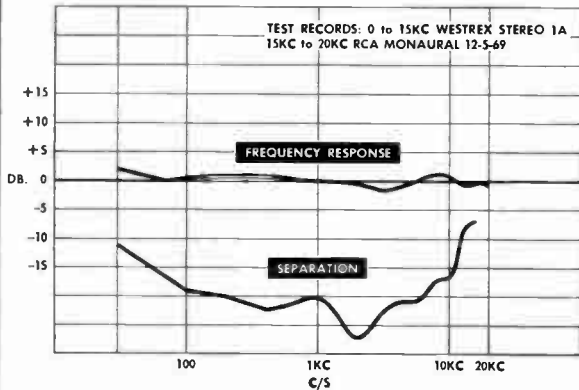
- ***BEETHOVEN:** MUSIC TO GOETHE'S "EGMONT", OP. 84 (Complete); SYMPHONY #1, C MAJOR, OP. 21. Friederike Sailer, soprano—Peter Mosbacher, narrator—Symphony Orchestra of the Southwest German Radio, Baden-Baden—Orchester der Wiener Musikgesellschaft **PL 10.870**
 - BEETHOVEN:** SYMPHONY #7, A MAJOR, OP. 92; SYMPHONY #8, F MAJOR, OP. 93. London Symphony **PL 10.970**
 - BEETHOVEN:** 12 GERMAN DANCES;
 - MOZART:** 12 GERMAN DANCES, K. 415. Pro Musica Orchestra, Stuttgart..... **PL 10.100**
 - FRANCK:** SYMPHONY, D MINOR. Pro Musica Symphony, Vienna..... **PL 10.360**
 - GRIEG:** LYRIC SUITE, OP. 54; NORWEGIAN DANCES, OP. 35; HOLBERG SUITE, OP. 40; WEDDING DAY AT TROLDHAUGEN, OP. 65, NO. 6. Bamberg Symphony **PL 9840**
 - GRIEG:** SIGURD JORSALFAR SUITE, OP. 56; *TWO ELEGIAC MELODIES, OP. 34; *SYMPHONIC DANCES, OP. 64. Bamberg Symphony—Pro Musica Symphony, Vienna **PL 10.330**
 - HAYDN:** SYMPHONY #100, G MAJOR "MILITARY"; SYMPHONY #103, E FLAT MAJOR "DRUM ROLL". Bamberg Symphony—Pro Musica Symphony, Vienna... **PL 9860**
 - ***MENDELSSOHN:** SYMPHONY #4, A MAJOR, OP. 90 "ITALIAN";
 - ***TCHAIKOVSKY:** CAPRICCIO ITALIEN, OP. 45. Orchester der Wiener Musikgesellschaft..... **PL 11.210**
 - MOZART:** SERENADES: D MAJOR, K. 320 POSTHORN; D MAJOR, K. 239 "SERENATA NOTTURNA". Pro Musica Orchestra, Stuttgart..... **PL 9890**
- *Also available on STEREOVOX records.
Write to Dept. M, for complete catalogs, specifying "Stereo" or "Monaural"



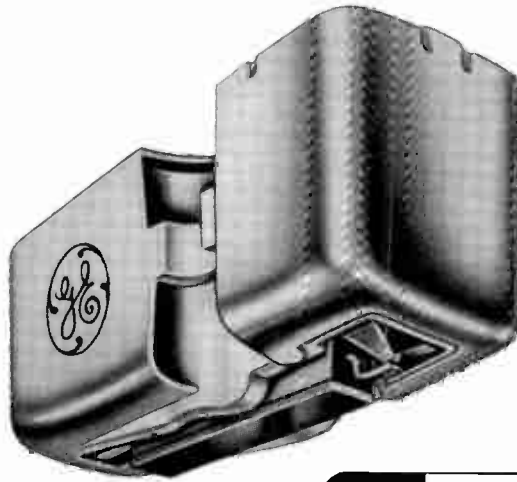
VOX PRODUCTIONS, INC.
236 WEST 55th ST., NEW YORK 19, N. Y.

Hi-Fi Music at Home

New G-E "Golden Classic" stereo-magnetic cartridge



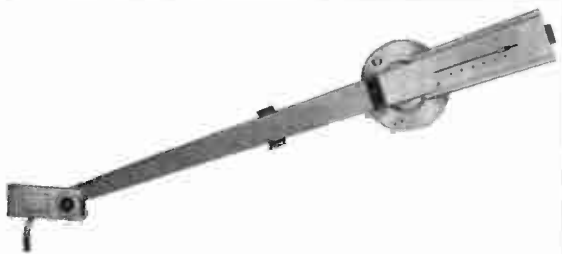
Smooth response on both stereo and monaural records. Consistently high separation between stereo channels.



- Compatible with both stereo and monaural records
- Full frequency response, 20 through 20,000 cycles
- "Floating armature" design for increased compliance and reduced record wear
- Effective mass of stylus approximately 2 milligrams
- High compliance in all directions—lateral compliance 4×10^{-6} cm/dyne; vertical compliance 2.5×10^{-6} cm/dyne
- Recommended tracking force with professional-type tone arm 2 to 4 grams
- Consistently high separation between channel signals. (Specifications for Model GC-5.)

Stereo is here! General Electric makes it official—with the new "Golden Classic" stereo-magnetic cartridge, a fitting climax to the famous line of G-E cartridges. It makes stereo a superb, practical reality—at a very realistic price. Model GC-7 (shown) with .7 mil diamond stylus, **\$23.95**. Model GC-5 (for professional-type tone arms) with .5 mil diamond stylus, **\$26.95**. Model CL-7 with .7 mil synthetic sapphire stylus, **\$16.95**. (Mfr's suggested retail prices.)

...and new "Stereo Classic" tone arm



- A professional-type arm designed for use with G-E stereo cartridges as an integrated pickup system
- Features unusual two-step adjustment for precise setting of tracking force from 0 to 6 grams
- Lightweight brushed aluminum construction minimizes inertia; statically balanced for minimum friction, reduced stylus and record wear **\$29.95**. (Mfr's suggested resale price.)

See and hear the G-E "Stereo Classic" cartridge and tone arm at your Hi-Fi dealer's now. For more information and the name of your nearest dealer, write General Electric Company, Specialty Electronic Components Dept. 33D2 W. Genesee St., Auburn, New York.

GENERAL  ELECTRIC



where quality starts . . .

and the music begins

Styled by Raymond Spilman

RIGHT at the beginnings of a stereo program . . . *the principle ingredient is quality . . . and, the finest quality is only possible with the incomparable STANTON Stereo-FLUXVALVE Pickup.*

For the music-minded—The STANTON Model 196 UNIPOISE Arm with Integrated Stereo-FLUXVALVE Pickup employs a precision, single, friction-free bearing which adds **gentleness** to quality. Hermetically sealed in lifetime polystyrene, the Model 196 performs in a way no other pickup can equal. Here for the first time is a pickup with all of the compliance, frequency response and distortion-free performance for the highest quality music reproduction . . . and, it is fully compatible for both monophonic and stereophonic microgroove records.

For the technically-minded—Hermetically sealed, it is impervious to all elements. Exclusive replaceable "T-GUARD" Stylus assembly contains all moving elements and a high quality .7 mil diamond with precision polish and contour. Frequency response is flat within 2 db over the entire stereo recording range. Two balanced outputs for connection to low mag inputs of all preamplifiers . . . no need for transformer or gain-stage device. Finger tip stylus pressure adjustment from 1 to 6 grams (recommended pressure is from 1-4 grams). Exclusive built-in magnetic discriminator uses 4 coil push-pull design—rejects hum and provides better than 20db of inter-channel separation. Entire assembly weighs only a fraction of conventional tone arms. Simple Uni-mount installation employs a single thumbscrew and bolt. Prefabricated signal wires, requires no soldering for normal installations.

Model 196 STANTON UNIPOISE Arm with Integrated Stereo-FLUXVALVE Pickup . . . \$59.85

The STANTON Model 371 Stereo-FLUXVALVE Cartridge

Identical to the Stereo-FLUXVALVE built into the Model 196 UNIPOISE, the Model 371 is of true miniature design and can be installed into all tone arms with standard 1/2" mounting centers. Four terminal design provides complete versatility as it can be strapped for 3 and 4 wire stereo systems as well as vertical and lateral monophonic transcriptions. Ideal for converting to stereo, or for new installations. Fully compatible, on monophonic records the Stereo-FLUXVALVE will outperform all other cartridges except the original FLUXVALVE . . . on stereo records it is peerless!

Model 371 STANTON Stereo-FLUXVALVE Cartridge \$29.85



*"For those who can **hear** the difference"* FINE QUALITY HIGH FIDELITY PRODUCTS BY
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Have you read "It takes Two To Stereo" by Wolter O. Stanton? Revised edition now ready. Address Dept. D29 for your Free copy



Milton Sleeper discusses

MUSIC IN YOUR HOME

THE YEAR 1950 marked the identifiable beginning of what was called "public" interest in hi-fi music. For a time, equipment of greatly improved reproduction capabilities attracted wide attention from all kinds of magazines. They referred to hi-fi as the new adjunct to the American way of life, conjuring up visions of common ordinary phonographs and radios being carted off to join discarded wash tubs, soapstone sinks, and coal ranges.

But, somehow, this change has not taken place on the grand scale predicted. Most people are still buying equipment that is only capable of pre-1950 performance. Why?

The reason seems to lie in the conviction held by so many broadcasters and manufacturers that the American people prefer to hear sounds that sound *like* music, rather than sounds that *are* music.

This conviction, currently reflected by magazine writers and newspaper reporters who have no knowledge of their own, sometimes leads them into making serious mistakes. A specific example is the recent report in *Printers' Ink* on the experimental RCA demonstration of stereo broadcasting from one AM transmitter: "Two advantages of the AM technique were cited by O. B. Hanson, RCA vice president and former chief engineer of the National Broadcasting Company.

"One advantage is that everyone would not have to buy new radios as they would if FM radio became the dominant system of broadcasting, because most people have AM radios already. However, they would have to go out and buy new AM radios if they wanted to enjoy the stereo benefit of the technique.

"Another advantage Hanson cited is AM radio's lack of high fidelity. Many people, particularly women, find it uncomfortable to attend a live concert, for example, because the extremely high notes are somewhat painful to their ears, Hanson said. FM radio has this same disadvantage because it can reproduce sound up to and beyond the range of human hearing, Hanson said. RCA's development of stereo radio has a built-in advantage, Hanson told *Printers' Ink*, because AM automatically screens out the high notes that are painful to some people."

Now, it is true that RCA has produced principally lo-fi home instruments at popular prices, and that NBC's chief concern has been with AM broadcasting. But I have known O. B. Hanson for many years, and I could not be-

lieve that *Printers' Ink* had presented his views correctly. So I went to him to find out. This is what I learned:

First of all, Mr. Hanson told me, he had not wanted to discuss the subject of stereo AM broadcasting, and only consented to talk to the reporter from *Printers' Ink* with the definite understanding that he would not be quoted, because he was apprehensive of being misquoted or misunderstood. And that is exactly what happened. In fact, part of the comments ascribed to him were on subjects he didn't discuss! As for the "advantages" of limited range on AM, and the objection to the high frequencies on the part of some people — particularly women — what he said was paraphrased in a manner that altered the meaning of the information he undertook to convey.

"What I tried to explain," Mr. Hanson told me, "was the attention-compelling effect of the high frequencies. I said that while women enjoy undistorted, full-range music reproduction as much as men when they sit down to listen attentively, they object to the attention-compelling high frequencies played at high volume when they want to talk." (That is why, on music piped to restaurants and public places, frequencies above 4,000 to 5000 cycles are deliberately attenuated.)

The particularly unfortunate thing about the misinterpretation of Mr. Hanson's remarks was that he seemed to confirm those of an unnamed "executive vice-president of one of the nation's leading firms of radio station representatives" whom *Printers' Ink* quoted as saying: "I'll tell you, I've got one of those hi-fi sets at home myself, had a custom installation put in, and I don't think it's worth all that shouting about it . . . Anyway, I understand, it mostly involves FM radio and what our clients are interested in is what we can get for them on their AM operation. FM has never gone anywhere and it never will. I don't mean to be hard about it, but that's the way it is, that's all."

With so many broadcasters, radio and phonograph manufacturers, and advertising men, that's the way it is, that's all! How explain their conviction that the public wants sounds that sound *like* music, and not sounds that *are* music? Is it possible they don't have the time or the interest in music to sit down and listen attentively?

Probably the manufacturers and advertising agency executives shrugged off the electric *Continued on page 62*

STEREO STEREO AND MONAURAL

the
experts
say...
in HI-FI
the best buys are



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EICO advantages
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- Advanced engineering • Finest quality components
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Stereo Preamplifier HF85



FM Tuner HFT90



Stereo
Amplifier-Preamp
HF81



Bookshelf
Speaker System
HFS1



Speaker System HFS2
36" H x 15 1/4" W x 11 1/2" D



Monaural Integrated Amplifiers:
50, 30, 20, and 12-Watt
(use 2 for Stereo)



Monaural Power Amplifiers:
60, 50, 35, 30, 22 and 14-Watt
(use 2 for Stereo)

Monaural Preamplifiers:
HF65, HF61
(stack 2 for Stereo)



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NEW STEREOGRAPHIC EQUIPMENT

HF85: Stereo Dual Preamplifier is a complete stereo control system in "low silhouette" design adaptable to any type of installation. Selects, preamplifies, controls any stereo source—tape, discs, broadcasts. Superb variable crossover, feedback tone controls driven by feedback amplifier pairs in each channel. Distortion borders on unmeasurable even at high output levels. Separate lo-level input in each channel for mag phono, tape head, mike. Separate hi-level inputs for AM & FM tuners & FM Multiplex. One each auxiliary A & B input in each channel. Independent level, bass & treble controls in each channel may be operated together with built-in clutch. Switched-in loudness compensator. Function Selector permits hearing each stereo channel individually, and reversing them; also use of unit for stereo or monophonic play. Full-wave rectifier tube power supply. 5-12AX7/ECC83, 1-6X4. Works with any 2 high-quality power amplifiers such as EICO, HF14, HF22, HF30, HF35, HF50, HF60. Kit \$39.95. Wired \$64.95. Includes cover.

HF81: Stereo Dual Amplifier-Preamplifier selects, amplifies & controls any stereo source—tape, discs, broadcasts—and feeds it thru self-contained dual 14W amplifiers to a pair of speakers. Monophonically: 28 watts for your speakers; complete stereo preamp. Ganged level controls, separate focus (balance) control, independent full-range bass & treble controls for each channel. Identical Williamson-type, push-pull EL84 power amplifiers, excellent output transformers. "Service Selector" switch permits one preamp-control section to drive the internal power amplifiers while other preamp-control section is left free to drive your existing external amplifier. "Its performance is excellent, and the operation is uncomplicated."—HI-FI MUSIC AT HOME. "Excellent"—SATURDAY REVIEW. Kit \$69.95. Wired \$109.95. Incl. cover.

MONAURAL PREAMPLIFIERS (stack 2 for Stereo)
NEW HF65: superb new design, inputs for tape head, microphone, mag-phono cartridge & hi-level sources. IM distortion 0.04% @ 2V out. Attractive "low silhouette" design. HF65A Kit \$29.95, Wired \$44.95. HF65 (with power supply) Kit \$33.95. Wired \$49.95.

HF61: "Rivals the most expensive preamps" — Marshall, AUDIOCRAFT. HF61A Kit \$24.95, Wired \$37.95, HF61 (with power supply) Kit \$29.95. Wired \$44.95.

MONAURAL POWER AMPLIFIERS (use 2 for STEREO)

HF60: 60-Watt Ultra Linear Power Amplifier with Acro TO-330 Output Xfmr.: "One of the best-performing amplifiers extant; an excellent buy." AUDIOCRAFT Kit Report. Kit \$72.95. Wired \$99.95. Cover E-2 \$4.50.

HF50: 50-Watt Ultra Linear Power Amplifier with extremely high quality Chicago Standard Output Transformer. Identical in every other respect to HF60, same specs at 50W. Kit \$57.95. Wired \$87.95. Cover E-2 \$4.50.

NEW HF35: 35-Watt Ultra-Linear Power Amplifier. Kit \$47.95. Wired \$72.95. Cover E-2 \$4.50.

HF30: 30-Watt Power Amplifier. Kit \$39.95. Wired \$62.95. Cover E-3 \$3.95.

NEW HF22: 22-Watt Power Amplifier. Kit \$38.95. Wired \$61.95. Cover E-2 \$4.50.

NEW HF14: 14-Watt Power Amplifier. Kit \$23.50. Wired \$41.50. Cover E-6 \$4.50.

MONAURAL INTEGRATED AMPLIFIERS (use 2 for STEREO)

HF52: 50-Watt Integrated Amplifier with complete "front end" facilities & Chicago Standard Output Transformer. "Excellent value"—Hirsch-Houck Labs. Kit \$69.95. Wired \$109.95. Cover E-1 \$4.50.

HF32: 30-Watt Integrated Amplifier. Kit \$57.95. Wired \$89.95. Both include cover.

HF20: 20-Watt Integrated Amplifier. "Well-engineered" — Stockin, RADIO TV NEWS. Kit \$49.95. Wired \$79.95. Cover E-1 \$4.50.

HF12: 12-Watt Integrated Amplifier. "Packs a wallop"—POP. ELECTRONICS. Kit \$34.95; Wired \$57.95.

SPEAKER SYSTEMS (use 2 for STEREO)

HF52: Natural bass 30-200 cps via slot-loaded 12-ft. split conical bass horn. Middles & lower highs: front radiation from 8 1/2" edge-damped cone. Distortionless spike-shaped super-tweeter radiates omni-directionally. Flat 45-20,000 cps, useful 30-40,000 cps. 16 ohms. HWD 36", 15 1/4", 11 1/2". "Eminently musical; would suggest unusual suitability for stereo."—Holt, HIGH FIDELITY. Completely factory-built: Walnut or Mahogany. \$139.95; Blonde, \$144.95.

HFS1: Bookshelf Speaker System, complete with factory-built cabinet. Jensen 8" woofer, matching Jensen compression-driver exponential horn tweeter. Smooth clean bass; crisp extended highs. 70-12,000 cps range. Capacity 25 w. 8 ohms. HWD: 11" x 23" x 9". Wiring time 15 min. Price \$39.95.

FM TUNER

HFT90: surpasses wired tuners up to 3X its cost. Pre-wired, pre-aligned, temperature-compensated "front end" — drift-free. Precision "eye-tronic" tuning. Sensitivity 1.5 uv for 20 db quieting — 6X that of other kit tuners. Response 20-20,000 cps ±1 db. K-follower & multiplex outputs. "One of the best buys you can get in high fidelity kits." — AUDIOCRAFT KIT REPORT. Kit \$39.95*. Wired \$65.95*. Cover \$3.95.

EICO, 33-00 Northern Blvd., L. I. C. T., N. Y. HH-2

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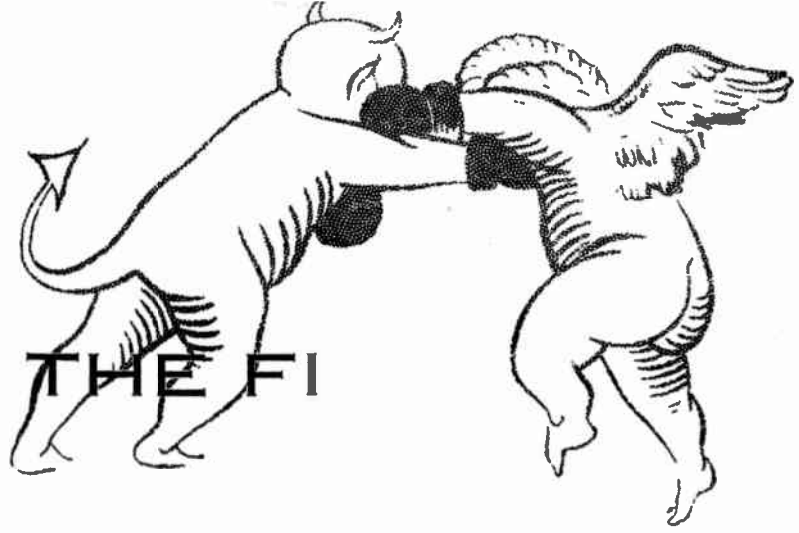
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THE HI AND THE FI

The Callas Silliness: While listening recently to a broadcast of the "Lucia di Lammermoor" recording featuring Maria Callas, it occurred to me that we should chalk up another victory for the achievements of the long-playing record — that is, the opportunity afforded the music lover of listening to the work of artists whose personal and professional relationships are such that their flesh and blood appearances before audiences are becoming increasingly infrequent. Indeed, in the case of Madame Callas, it is most fortunate that the catalogues list more than twenty of her recordings; otherwise we would perhaps not have the pleasure of hearing her at all — at least not in opera.

It is improbable that one could rig up much of an argument denying that this *diva* is temperamental, headstrong, and capricious, demanding her way on almost every occasion; but it is puzzling that our artistic way of life has become so becalmed that she is considered eccentric for being so. Her latest quarrel with the Met's Rudolf Bing is my case in point. The ruffling of feathers and throwing-about of contracts that ended in her abrupt dismissal from the house would have caused scarcely a ripple backstage when Grau or Gatti-Casazza managed the artistic destiny of the Metropolitan. As far as Mr. Bing is concerned, it seems, gone are the days when great stars could insist upon absolute control as to the repertoire in which they appeared, the colleagues with whom they sang, or the color scheme in which their dressing rooms were adorned. It is better thus, perhaps; but opera was a more beguiling Never-Never Land when a singer could stipulate in his contract that a quart of whiskey be supplied by the management every day that his contract was in force (Chaliapin) or describe in legal language the precise shade of the velvet drapes that were to enrich her private car while on tour (Patti). And it was up to the impresario concerned to indulge these whims without batting an eyelash.

While legally perhaps Madame Callas hadn't a leg to stand on when she suddenly decided that she could not, after all, sing "Traviata" in the middle of a season devoted to a "heavier repertoire", anyone who knows the first thing about vocal production would understand her trepida-

tion at once. Her voice is not, as she said, "an elevator going up and down", in spite of the fact that in an unfortunate interview released to the press the same week, she berated Madame Tebaldi for not having just such a vocal mechanism. That Mr. Bing did not consider her predicament and set about quietly readjusting and substituting her repertoire to the artist's satisfaction in order to "give to the world" (again the words of Madame Callas) her other scheduled performances, seems to me not to be discharging, acceptably, the duties demanded of a general manager of the world's leading opera house. One is sorely tempted to quote again a further lofty admonition from this tempestuous, fascinating personality: "When you get Callas, treat her properly."

Stars on the Ascendant: It is an ill wind indeed, however, that blows absolutely no good. So far, two brilliant sopranos stand to gain from Madame Callas' unhappy state of affairs: Eileen Farrell and Leonie Rysanek. The wonderful Miss Farrell, whose disposition is as benign and good-natured as Miss Callas' is tumultuous, and who possesses what has often been described as the most beautiful voice in the world, was chosen to sing Cherubini's "Medea" with the San Francisco Opera after Callas had been banished from *that* company. Farrell completely floored the critics with her performance there, and Columbia has just released scenes from the opera. This superb artist has been contentedly living in semi-retirement on Staten Island for much too long: it would seem the next logical step would be for her to appear regularly in opera in New York. As Miss Callas herself stated sportingly in protesting the claim that the Met had *all* the great singers: "They don't have Farrell". Eileen's reply: "Nobody ever asked me".

Miss Rysanek, who made her American operatic debut with the San Francisco Opera Company, as did Miss Farrell and so many other singers that the Met has later appropriated, has been chosen to replace Callas at the Met. She will appear in "Macbeth", "Aida", "The Masked Ball", and "Don Carlos", among others; however, no one has demanded so far that she sing "Traviata" also. A comment on her

new and splendid RCA Victor album of operatic arias will be found in this month's record review pages.

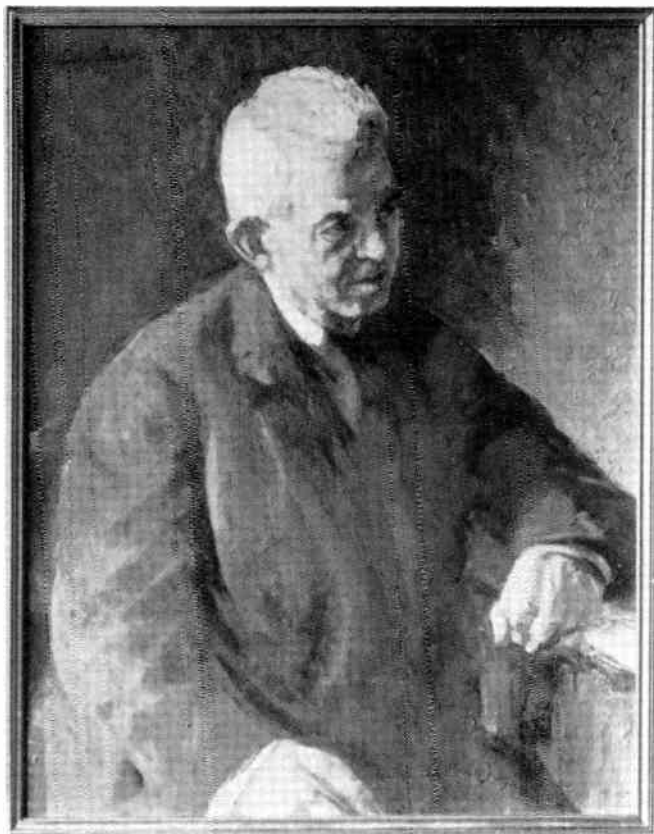
Where Are the Tapes?: For the first time since their introduction on the market, an issue of Hi-Fi Music appears without a section devoted to reviews of stereo tapes. The tremendous excitement over stereo discs has severely jeopardized the future of stereo tape, and if you are one who views this predicament with alarm, you'd better raise your voice in protest with letters to the tape companies. As a matter of fact, *we* would like to hear from you, too.

Over half a million owners of dual-track stereo players, unable to get their tapes at dealers, have turned to mail-order houses for their supply. Some firms, like Westminster-Sonotape and Livingston, have reviewed their position and have gone back into production in order to supply the demand. But other companies aren't listening, and are releasing no new tape recordings, as they claim that from a huge peak last winter, stereo tape sales dropped more than 90 per cent within less than a year's time.

It would seem wise to listen to an opinion expressed by C. J. LeBel, vice president of Audio Devices, manufacturers of both tapes and discs, which makes sense in this whole confused situation: "The public often expects miracles, but the engineer knows that if you emphasize one advantage, you are almost certain to have to give a bit somewhere else. I believe that each of the three principal methods — 7½-ips. tape, cartridge tape, and the stereo disc — will find its own devoted public, responding to its particular advantages of price and performance."

What's Cooking in Hi-Fi?: One of the truly dedicated pioneers of hi-fi recording, Emory Cook, has released a fascinating pair of records entitled "The ABC's of Hi-Fi" (Cook 5022). He is characteristically frank and outspoken in his answers to many basic questions asked by every hi-fi enthusiast concerned with mono and stereo records and stereo tapes. The set costs \$4.98, and is worth it. If your dealer doesn't have it, send to Cook Laboratories, 101 Second St., Stamford, Conn.

DOUGLASS CROSS



Left: The disillusionment of Nielsen's final years is captured in this portrait painted in 1931

Right: The composer at the peak of his career, in the early 1920's



*The Big Fist
from the North*

CARL NIELSEN

Denmark's Major Composer of Modern Music Has Been Much Neglected Outside His Own Country. Hi-Fi Records May Bring Him the Recognition He Deserves — *By John H. Yoell*

BEFORE the days of the long-playing record, it could be safely assumed that the name of Carl August Nielsen meant little to anyone in the United States except a handful of our most erudite musicologists. Now, thanks to the LP, anyone with a phonograph can enjoy many of the major achievements of this great Danish composer. While a few of his works have already penetrated our concert halls, Nielsen has yet to make the shattering

impression in this country that he has in Britain. Yet more and more Americans are discovering that Nielsen's compositions make refreshing additions to their record libraries. Now that it has finally dawned on our critics that he was indeed a "big league" symphonist, his reputation here is certain to expand. This account of Nielsen is offered to entice those as yet unfamiliar with his work to sample it, and to assist those who are already admirers of his music to become

The Royal Theatre in Copenhagen houses frequent productions of Nielsen's operas today. He spent many years here as violinist and conductor

The tours and recordings of the Danish State Radio Symphony have done much to bring Nielsen's music to the attention of other countries



better acquainted with the remarkable artist who composed it.

Scandinavian music has more to offer the adventurous discophile than Grieg, Sibelius, and Alfvén's *Swedish Rhapsody*. While all these nations have spawned past and present composers of merit, the collector who turns his musical ear toward this corner of the world will come face to face with one figure of commanding significance, Denmark's Carl Nielsen. Although the patriarchs of Danish serious music were usually of German extraction in centuries past, the native music tradition is a venerable one. Dowland, Schütz, Gluck, and Buxtehude are but a few of the renowned musicians who resided in this country at some time in their careers. In the nineteenth century the Danes evolved a distinctive brand of romantic nationalism with Niels Gade and Johann Peter Hartmann as key figures. Less concerned with the nationalist movement was that pioneer of "champagne music" Hans Lumbye, whose lilting waltzes and virile marches mirror the Tivoli Gardens as effectively as Johann Strauss does "old Vienna". Copenhagen, the "Paris of the North", has long upheld the highest standards of opera, symphony, and the ballet. Her Royal Conservatory of Music can take justifiable pride in the composers and performing artists who trained there. In addition Denmark possesses a repository of indigenous folk music as rich as any in Europe. They are an exceptionally musical people. Sophisticated audiences are found in Denmark's other cities as well as the capital and they have demanded and received the best. It should surprise no one, therefore, that at least once in her history Denmark should produce one composer of towering stature. Yet when her musical messiah, Nielsen, arrived, there were few outside Denmark aware of what he was actually accomplishing. The true story did not become apparent to the world until 1950, nineteen years after his death. In that year, at the Edinburgh Festival, the Danish State Radio Orchestra unleashed Nielsen's *Fifth Symphony* before an audience which reacted as if struck by lightning. British critics had no inkling that this touring orchestra would create such a sensation with an hitherto unknown work. This sudden discovery of a major composer some forty years late has few parallels in the history of music.

Reasons for Nielsen's relative obscurity are not the ones usually assigned to other neglected composers. His was no struggle for local recognition, performance, or publication, for his countrymen appreciated him from the outset. His music is not particularly difficult to grasp; as a matter of fact much



Artist sketches Nielsen's birthplace, a national shrine, at Nørre-Lyndelse, on the Isle of Fyn

of it is downright congenial. His scores are not of inordinate length or unusual structure. It is true, however, that as his works became more ambitious he incorporated most of the now familiar devices and textures of "modern music", notably polytonality. Yet he is no adherent of atonalism or other rigid harmonic systems. As an orchestrator he ranks with the finest, scoring with clarity and, when it is called for, sheer power. For those who insist on this criterion for acceptable music, his symphonies are hi-fi plus! The possessor of originality, invention, taste, and genius, Nielsen had all the qualifications of a truly great composer.

Granting that these observations be true, how can the lack of interest in his music for so many years, everywhere save Denmark, be explained?

The foremost reason is the gigantic shadow cast over recent Nordic music by Jan Sibelius. It did not help Nielsen's cause to be born in exactly the same year and almost next door to the last great symphonist of the Romantic tradition. The Finns, finally rid of Russian domination, took justifiable pride in this patriot-composer whose music had played an actual role in their struggle for independence. Sibelius was more than a composer; he was a national institution. Starting his career as the musical voice of Finland he was soon being labeled with the sweeping phrase, "The Bard of the North". Humor and a cosmopolitan spirit, both characteristic of the Danes, are incompatible with Sibelius' devotion to raw nature. It is exactly these two elements, a warm outgoing worldliness and frisky humor, which characterize the music of Nielsen, who represents the "southern wing" of the northern tradition. Because the Danes are so easygoing, Nielsen's music never established a foothold outside their borders. Comfortable in their orderly little country they found little cause to shout his name abroad.

The Nazi occupation of 1940-1945 changed this attitude of domestic self-containment. For the first time in centuries their civilized way of life was threatened with extinction. A renewed devotion to their culture was aroused. As soon as wartime isolation ended, they hastened to rebuild their orchestras and music publishing business. An acoustically perfect hall was constructed for the State Radio Orchestra and recordings of large scale Danish compositions undertaken. At last Nielsen became an item for export.

It is rather crudely appropriate that Nielsen, whose music finds its roots in the Danish soil, should literally have been born on it. He *Continued on page 57*



A monument to the composer, the work of his wife Anne Marie, stands in Copenhagen

HI-FI MUSIC LESSONS

Bernard Gabriel Explains How He
Teaches Pupils from 8 to 80



Above: The author turns page for a grandmother making her first tape

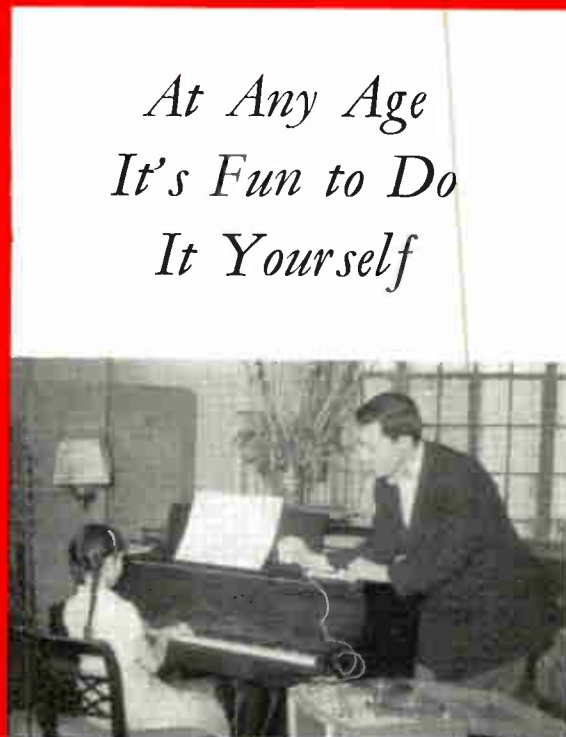
Right: Two young pupils admire a very special record — a present for a very special person



Right: A prominent doctor, taking time off from a busy practice, relaxes at the keyboard



Extreme right: A young student about to have the excitement of hearing her first playback



*At Any Age
It's Fun to Do
It Yourself*

CHALK UP another virtue for high fidelity! It can be more than just a medium to bring pleasure to millions; more than an education in musical appreciation. Credit hi-fi with inducing the music lover to become a music maker. The inspiration of listening to great music in such life-like reality has spurred the dormant ambitions and thwarted desires of thousands to active musical participation. To know that the results of their labors may be so easily preserved on tape these days provides a further temptation. Indeed, many a person well on in years is now acquiring a new skill for the very first time in his life — the sort of skill no elderly person would have dreamed of half a century ago. Gone are the old-fashioned notions that with advancing years fingers grow too stiff to cope with the rapid, intricate motions necessary for playing the violin or piano — or, for that matter, for wielding a sculptor's chisel or a paint brush with ease and abandon. No longer do the mature fear that their minds are too set to contemplate new activities formerly assumed to be only the province of the young. And what rewards these cou-

rageous students reap for their change in attitude!

In my own experience, recent seasons have found more and more 50, 60, and even 70-year-old people knocking at my studio door with the intention of beginning piano study with me, entirely from "scratch". It has been fascinating to observe their progress, to compare the results with the 7- and 8-year-old beginners to whom I have devoted so much of my time in the past, and to notice the different attitudes and problems encountered by each age-group as well as by myself, the teacher.

Consider the goals, for instance. How different they are for the youngster and the mature adult. With the child, of course, it is often the fond parents rather than the youngster who have the say; and their goals may not always be the best suited to the particular boy or girl. But surely any plan for a child beginning music study must depend largely on his talent; certainly upon his innate love for music. Still, one may safely say that in general, a good grounding in all the essentials that make up the "grammar" of music and piano technique are requisites for the

young. Not so at all with the adult! No fond parent takes him to a lesson with some preconceived idea in mind. He comes alone — after much thought, sometimes at considerable sacrifice of time and money. And above all, he comes because his desire to play an instrument is greater than any deterrent he can think of.

The adult student usually has quite a definite objective in mind, and oddly enough, almost never seeks the "good grounding in essentials" that seem so important for a child's musical development. He has no illusions about playing in Carnegie Hall, and he knows it takes long, long study to become an all-around pianist with a large repertoire. It takes more energy and time than he feels he can spare. But — all his life perhaps — he has wanted to play the "Moonlight" Sonata or *Clair de Lune*, or maybe a favorite Bach Fugue. And the accomplishment of this in itself can give him the greatest pleasure. Or, he may number many musicians among his friends — violinists, cellists, singers — and to be able to sight-read well, accompany them, participate in ensembles; this may be the driving force that sends him to a piano studio. Some find genuine relaxation and a welcome change of pace from the busy cares of the day in learning simple works of Bach, Mozart, Beethoven or Bartók. Many a Wall Street tycoon has come to me with just such an object in mind. And how many thwarted persons, denied music when they were young, determine in their later years to fulfill this want!

I recall one busy interior decorator whose split-second day allowed about 15 minutes to "forget it all". This quarter of an hour she happily spent at the keyboard with her favorite composer: Schubert. Psychiatrists too, find music study a form of therapy for many of their patients. There is a particular gratification for a teacher to work with nervous people, and to find that music is not only an end in itself, but may also benefit the entire psyche. I remember a famed New York night club entrepreneur who had no patience for learning to read notes, but he was blessed with a very good ear and loved to improvise for hours at the keyboard. What he needed, and badly, was a better knowledge of chords and some variety for his left hand, which was maddeningly repetitive no matter what he played. While he never became a second George Shearing, his tonal coloring certainly did improve! And I must mention one lady, well past 60 when she appeared at my studio with a plaintive story. Years ago, it seems, her daughter — then a young girl — was practicing the piano in the next room. Her mother, though no musician, could not help but detect obvious mistakes and a certain carelessness in her daughter's playing. She would reprimand the girl, who, in a moment of anger would challenge her mother to "do better yourself if you think you can". And this the mother never forgot. Many years later, with time and money to spare, she decided to prove to her daughter that she *could* do better. And she did.

The goals of the youthful piano student do indeed differ from those of the mature adult. And so do the attitudes toward practice and toward the teacher at the lessons. The child, for example, often suffers from a curious allergy when confronted with piano practice. At such times he may get a far-away look in his eye; his mind may wander

to thoughts of baseball; he may suddenly remember an urgent telephone call that must be made immediately; or he may get hungry, thirsty or even sleepy. And of course, the television set exerts a positively irresistible appeal and just cannot be denied. And all of this must be countered by the teacher, by encouragement, even bribery of sorts at times!

When an adult finally gets to the point of taking lessons, however, he is usually only too anxious to practice. His problem is to find the time — and what time he *can* find doesn't seem half enough. He has an instinctive feeling that anything less than an hour a day is the sheerest waste of energy.

It may be well here to explode that widely held notion that hours and hours a day of toil are necessary to accomplish worthwhile progress at the piano. It is true enough that professional artists must spend 4 or 5 hours a day — even more at times — at their instrument. But when this is analyzed a bit, one finds that it is the keeping up of a large repertoire and learning many new works that is so time consuming. The late Josef Hofmann once told me that he found an hour a day sufficient to keep him in top form — and that when on tour, neither he nor Kreisler ever practiced except on stage the night of a performance. Hofmann felt that the trouble with so many young pianists and violinists of today is "too *much* practice"! Performances are apt to turn stale by interpretations which become too set, and the vital quality of spontaneity may be lost. If one is satisfied with a small but select repertoire — and is not in too great a hurry to "amaze one's friends after 10 easy lessons", even a scant twenty minutes a day may produce truly dramatic results. So much for practice time!

It is a strange experience indeed for a grandfather to sit down before a piano, and for the first time in a great many years, feel much like a young child. How self-conscious he is — how embarrassed when he makes the sort of error any beginner is bound to make. And how the teacher must encourage and assure him that absolutely anyone of any age, starting a new activity, must expect something of the sort. But the children — oh no! No qualms at all! Wrong notes, wrong counting, bad fingering — they seldom cause a flutter or embarrassment or chagrin. And then the teacher must try and inculcate just a *little* remorse in a child's soul.

And what of the teacher in all of this? Though he must make an adult feel comfortable, relaxed and unembarrassed at a lesson, adapting goals and methods to each special situation, he has the difficult task of making a child's first encounters with music study a combination of real fun (utilizing musical games and some humor to enhance the enjoyment) with the necessary discipline, technical exercises and the imparting of correct study habits so vital to his future. While the teacher must try to persuade the young student to practice as long as may be compatible with the youngster's good will, he should paradoxically show the adult what considerable accomplishment may result from just a few minutes of concentrated daily study.

What of the results? How do the grown-ups really stack up against the youngsters after a year or so of application? I should say, in most cases, the grown-ups win; and by several lengths. It is easy to see why. *Continued on page 56*

TOO MUCH, TOO FAST

The Record Reviewer's Problem: He Doesn't Have Time to React to Jazz in the Manner of the Average Jazz Fan — *By Leonard Feather*

TWENTY-FOUR DAYS on a bus and twenty-four nights onstage with a concert unit for which I served as master of ceremonies last November provided me with a reminder of a basic but frequently forgotten fact. Familiarity breeds knowledge, not contempt.

During those three and a half weeks with the "Jazz for Moderns" show, which played concert halls, college auditoriums and assembly rooms all the way from Boston to Minneapolis, the big band music of Maynard Ferguson's orchestra, the quartet sounds of Dave Brubeck, the solo message of Sonny Rollins and the comedy-studded vocalisms of the Four Freshmen became as familiar to me as the mailman who knocks at my door so many times a day bringing new loads of LP releases.

The important difference is that what the mailman brings leads only to confusion born of overproduction; what the tour brought was a thorough insight into the music of these groups, the kind of continued opportunity for analysis that cannot be attained under the conditions in which jazz critics now live.

Several months ago in these pages, in commenting on the glut of jazz LP's, I neglected, because of space limitation, to discuss the effect on the critic. It is important that you should be aware of his position, which in essence is as follows. Given an average total of fifty LP's and/or stereo tapes arriving per week, close to one half of which are jazz of one kind or another, the aggregate listening time is well over thirty hours. This is based on only one hearing for each record. Unless the critic spends practically all his working day, five days a week, listening to records, and the rest of the time writing his reviews, there is no way in the world that he can be cognizant of everything that is going on. And unless he can do considerably better than give each record a once-over-lightly treatment, he cannot acquire toward it the attitude of the typical fan or musician who will buy the record, familiarize himself with it thoroughly and perhaps acquire a deeper understanding of and respect for the artists.

This is a weakness inherent in record reviewing. Even the most conscientious reviewer cannot compensate for the need to keep up with deadlines by reviewing records of comparatively recent origin. Under no circumstances can he be as thoroughly acquainted with every nuance of the music as I was with the performances of Brubeck, Ferguson *et al.* by the time the tour came to an end. The need for selectivity, in cutting down to a reasonable number the total of records heard each month, is coupled with an urgent need for topicality; for today the jazz LP's roll off the production line so fast that items of considerable merit, unless immediate attention is drawn to them, may in effect be lost forever. The retail record dealer cannot afford nowadays to keep in stock even a single copy of every item

released; he too is forced to a degree of selectivity, and unless a demand is created for a record by customers who have read about it in one of the magazines, there is considerable danger that many items of artistic value will be lost.

In discussing the situation earlier I suggested a four-point plan. Record companies, I suggested, should send engineers to many key cities so that recording might not be limited to the small number of musicians located within reach of New York or Los Angeles. The only recent move in this direction has been a welcome spurt in the percentage of recording activity in Chicago, largely due to a series of highly successful jazz records taped there for the Argo label by Ahmad Jamal and others. As a result there are now *three* main areas to which jazzmen can gravitate with a chance at a record reputation. This, though far from adequate, represents a welcome advance.

My second suggestion, that the A. F. of M. should increase its recording scale to deter excessive recording, shows no signs of achieving reality. Neither do the third and fourth points, that the 10-in. LP and the EP be re-established as major media for jazz talent, and that record companies encourage the development of jazz disc jockeys instead of working in cahoots with those who continue to seek the lowest common denominator in public musical taste.

The most significant change in the situation since my original column (which appeared last April in these pages) was, of course, the establishment of stereo discs, which during 1959 probably will do a great deal to revive and consolidate what might have become a stagnant market. This means, I fear, that the improvement in the quality of sound reproduction will involve an increase in the quantity of releases, or at least the maintenance of the present excessive level of output.

Little do friends and strangers know, when they visit my apartment and find themselves surrounded by endless rows of records on all walls, what my feelings are when they react with some comments such as "Gee, it must be wonderful to have thousands of records like this to choose from."

Among other things, they don't know that the endless array of 78's, some of them collectors' items bought during my schooldays, are still in my possession not because I ever have a spare moment to play them, but because an attempt to sell them a year or two ago proved that the 78 disc now has virtually no market value.

There are many moments when, instead of thousands, I wish my entire collection numbered a few dozen treasured records, of which I could sing you every note of each track. As a critic, I'd be happy to trade places anytime with the average selective fan.



MONO/STEREO RECORDS

Reviews & Ratings

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ORCHESTRAL MUSIC

ALBENIZ: Iberia (Arr. Arbos) A-B
SCRIABIN: Poème de l'Extase, Op. S4; Reverie, Op. 24 B-B
 Philharmonia Orchestra under Sir Eugene Goossens B-B
 EMI Capitol G 7129 Scriabin



The coupling of these two very dissimilar works is somewhat surprising, for the colorful and zestful tone pictures by Albeniz, masterfully orchestrated by Arbos, have nothing in common with the mystical and exalted views of Scriabin as expressed in the romantic language of his Poème. Scriabin's orchestral work, however, is sometimes quite impressive. Both pieces need a warm and even fiery approach to do them full justice. This requirement Goossens does not fulfill. He demonstrates a technical mastery of the scores' difficulties, but his performances are somewhat detached and impersonal. Sound is good, though not the best possible. *A. Skulsky*

BEETHOVEN: Symphony No. 3 in E Flat, Op. 55 A
 Boston Symphony Orchestra under Charles Munch B
 S Omega Disc OSL-9 RCA Victor LSC-2233 A

The intensely dramatic elements of the score are somewhat underplayed in this version, which stresses lyricism. Sharp percussive chords are present in the first movement, but the overall mood is one of relaxation. This robs the second movement of some of its pathos, but its textural beauty is stunningly preserved. An unfortunate side-break spoils the continuity, however. The Scherzo is beautifully controlled, but again lacks intensity. The quality of serenity is especially valid in the last movement, which emerges with Schubertian grace. The performance does not penetrate so profoundly as do those by Markevitch and Klemperer, but it sounds glorious; Victor's stereo is as vivid as any disc I have yet heard. *D. H. Miller*

BEETHOVEN: Symphony No. 9 in D minor, "Choral"; "Egmont" Incidental Music A-A
 A to B A
 Hans Hotter, baritone; Aase Loevberg, soprano; Christa Ludwig, mezzo-soprano; Waldemar Knemtt, tenor; in "Egmont": Birgit Nilsson, soprano; Philharmonia Orchestra under Otto Klemperer
 Angel 3577B 2-12'' Hotter



Whatever its shortcomings (and there are almost inevitably a few in any Ninth), this performance as a whole is big-scaled and impressive, and in most respects gives the work its due. The tempos in the first two movements seem to me a shade on the slow side, and the rhythms more relaxed than electric. On the other hand, this broadness of concept permits some heroic build-up of crescendos (one especial segment of the Vivace comes to mind), with telling effect. The finale, however, is taken at a brisk clip in the choral sections; the soloists cope rather admirably with their notoriously demanding parts, though both Loevberg and Hotter are under strain at the top and bottom of their respective melodic lines, and the solo ensemble is un-blended in tone. The "Egmont" Incidental Music is a pleasing addition to the set, especially in Birgit Nilsson's singing of *Die Trommel Geruhret* and *Freudvoll und Leidvoll*. Her voice is rich in quality, with the high registers in particular free and clear. Sound throughout is excellent. *S. Fleming*

BERLIOZ: Symphonie Fantastique A
 Cento Soli Orchestra of Paris under Louis Fourestier B
 S Omega Disc OSL-9 Berlioz B



This work demands a conductor of enormous imagination and insight, as well as a superbly flexible and virtuosic orchestra. Unfortunately, we have neither here, and long passages sound like endless, dull sequences instead of the inspired musical structures they really are. However, this is one of the most difficult works, from every standpoint, in symphonic literature. The stereo is solid, but the recording lacks resonance, and something less than a concert-hall effect results. This fact also makes the orchestra sound smaller than it really is. *D. H. Miller*

BRUCKNER: Symphony No. 8 A
 Berlin Philharmonic under Herbert von Karajan A
 Angel 35616/35617 Karajan A



The massive and controversial 8th Symphony of Bruckner, which the composer himself considered to be his finest, is given a performance of grandeur and remarkable comprehension by von Karajan and the excellent Berlin Philharmonic. The very helpful discussion of the composer and his work in the accompanying leaflet suggests that Bruckner was a kind of musical descendant of Schubert, and this lineage does seem apparent in the hearing. Great depths and exalted heights have been found in the pages of the four lengthy

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 right of each review heading.

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 on 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 on 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.
Rt 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.

S This symbol indicates a stereo disc.

Reviewers'



Raves

All the compositions, performances, and recording techniques on the following discs have been given unqualified recommendation

ORCHESTRAL MUSIC

- BRUCKNER:** Symphony No. 8 Angel 35616/35617
- DELIBES:** *Coppélia* (complete) S London CSA-2201 2-12"
- DELIBES:** *Coppélia* (complete) Mercury OL 2-105 2-12"
- HAYDN:** The Salomon Symphonies, Vol. 1 Capitol EMI GCR 7127 3-12"
- RIMSKY-KORSAKOV:** Suite from Le Coq D'or
- PROKOFIEV:** Suite from The Lave for Three Oranges Capitol P 8445
- STRAUSS:** Don Quixote, Op. 35 Columbia ML 5292
- TCHAIKOVSKY:** Nutcracker Suite
- PROKOFIEV:** Love for Three Oranges Suite
- LIADOV:** Eight Russian Folk Songs Angel 35594

CONCERTOS

- BEETHOVEN:** Piano Concerto No. 1 in C, Op. 15
- BACH:** Piano Concerto No. 5 in F minor Columbia ML 5298

BRAHMS: Piano Concerto No. 2 in B flat Angel 35649

HANDEL: Four Concertos for Organ, Orchestra and Continuo, Op. 4 Decca Archive ARC 3100

VOCAL MUSIC

- BUXTEHUDE:** Two sacred cantatas; two Christmas cantatas; Sonata in D; Sùite Op. 1 in B flat; Sonata Op. 2, No. 2 in D Decca Archive ARC 3103
- MUSSORGSKY:** Songs (complete) Angel 3575 D/LX 4-12"
- Richard Strauss Songs Angel 35600

OPERA

- DONIZETTI:** Lucia di Lammermoor RCA Victor LM-6055 2-12"
- GIORDANO:** Andrea Chénier S London OSA-1303 3-12"
- GLUCK:** Alceste S London OSA 1403 4-12"
- MOZART:** Le Nozze di Figaro S London OSA 1402 4-12"
- Leonie Rysanek: Operatic Arias RCA Victor LM-2262

Operatic Arias by Verdi and Bellini Capitol-EMI G 7125

KEYBOARD

BACH: Goldberg Variations Capitol-EMI GBR 7134 2-12"

MISCELLANY

- Newport 1958: Mahalia Jackson Columbia CL 1244
- STAGE, SCREEN AND TV**
- I Want to Live United Artists UAL 4006
- Waltzing Down Broadway Warner Bros. 1218

POPULAR

- The Very Thought of You Capitol W1084
- Ella Fitzgerald Sings the Irving Berlin Song Book Verve MGV-4019 2-12"
- Judy In Love Capitol T 1036
- Sing Me a Swing Song Atlantic 1285

JAZZ

- New Bottle, Old Wine World Pacific 1246
- Sonny Rollins and the Big Brass Metrojazz E 1002
- Interviews of Our Time Fantasy 7001

movements, and many repeated hearings confirm the claim that this work is a "titanic struggle, a mingled expression of intense ecstasy and agony of the spirit." An album worth having and listening to many many times.

B. Gabriel

- DEBUSSY:** La Mer A
- RAVEL:** Daphnis et Chloé Suite No. 2 B
- Los Angeles Philharmonic Orchestra under Erich Leinsdorf B
- S Capitol SP-8395

What is lacking here is the luminous, breathless quality which makes this music come shimmeringly to life. Leinsdorf's conception is just too heavy. One cannot help comparing these versions with those by Ansermet, which are as French as these are German. The results of this disc are disappointing in the Ravel, and absolutely devastating in the Debussy, which actually sounds here more like a work by Richard Strauss. Capitol's recording is a bit diffused as to instrumental placement, but spreads out nicely. When the volume level is high enough to hear soft passages, loud ones will practically blast you out of your chair.

D. H. Miller

- DEBUSSY:** Printemps; Danse A to B
- TURINA:** Danzas Fantasticas; La A
- Procesion del Raco A
- Royal Philharmonia Orchestra under Robert Irving A
- Capitol EMI G7130 Irving



The interesting work presented here is Debussy's early symphonic suite, *Printemps*. Written at the age of 24, the music is unmistakable Debussy with the opening note with its special orchestral color and poetic mood, foreshadowing the Faune and other great orchestral works to come. Danse is an early piano piece of lesser interest, orchestrated by Ravel. Side II of this disc is devoted to the music of Turina, one of Spain's lesser but by no means negligible composers of the nineteenth century. Irving conducts the music of both men with warmth and rhythmic vitality. Excellent recording. C. McPhee

- DELIBES:** *Coppélia* (complete) A
- L'Orchestre de la Suisse Romande A
- under Ernest Ansermet A
- S London CSA-2201 2-12" A

Delibes' happy venture into the mysteries and magic theme that dominated the ballet stage during the last half of the nineteenth century produced the beguiling *Coppélia*. Ansermet's infectious reading of it was a pleasure on monaural discs. With the improved acoustics of stereo sound, it is a sheer delight.

A. Kaime

- DELIBES:** *Coppélia* (complete) A
- Minneapolis Symphony under Antal A
- Dorati A
- Mercury OL 2-105 2-12" A
- Dorati



Coppélia, first produced at the Paris Opera in 1870, still retains its popularity as a light comedy ballet of great musical charm and novelty of plot. Ballet fans and music lovers alike will welcome this recording of the work in its entirety. So often, in the suites arranged from stage works, many delightful "scenes" and little episodes which link one episode to the next are left out, to the great detriment of the musical continuity. I am thinking here especially of the recent Stokowski recording of *Petrouchka* which offers only the high spots. In *Coppélia*, Delibes is musically at his best in the workshop scene, with its animated automata and general Hoffmannesque atmosphere of bizarre fantasy. Dorati gives an imaginative performance, especially in the delicate and pianissimo passages of the second act. Recording excellent. C. McPhee

- DVOŘÁK:** Symphonic Variations, B-A
- Op. 78 A-A
- TCHAIKOVSKY:** Variations on a A-A
- Theme, from Suite No. 3 in G, Op. 55
- The Philharmonia Orchestra under Sir Malcolm Sargent
- Capitol-EMI G-7131 Sargent



Variation technique is quite often a disguise for a composer's lack of creativity, but on the other hand, it can be the stimulus for a great deal of irresistible music. Tchaikovsky's variants on an engaging theme prove how much better a composer he is outside the overplayed symphonies. The Dvořák work has more breadth than excitement, yet it deserves attention by our conductors. This disc is a good addition to anyone's record library, for the performances are virtuosic, and the sound excellent. **A. Cohn**

GROFÉ: Grand Canyon Suite; Mississippi Suite **A-B**
A-A
 Eastman-Rochester Symphony Orchestra under Howard Hanson **A-A**
 Mercury MG 50049 **Hanson**



Considering the long lives, comparatively, of these "tone poems" (the "Grand Canyon Suite" dates from 1929 and "Mississippi" from '24) there must be some explanation for their popularity. Direct appeal is the most simple. Certainly the once striking orchestrations sound dated now, and originality is not a salient factor; yet these pieces are appealing and musically interesting in their way. The Mardi Gras movement of "Mississippi Suite" is still a good melody. Hanson and his orchestra again do their usual fine job; Mercury's engineers likewise. **E. Jablonski**

HAYDN: The Salomon Symphonies, Vol. 1 **A**
A
 The Royal Philharmonic Orchestra under Sir Thomas Beecham **A**
 Capitol EMI GCR 7127 3-12'' **Haydn**



What a wonderfully complete chapter in the story of symphonic development are the twelve works which Haydn wrote for his London public! The six in this set (B.&H. Nos. 93-98) are so full of joyous music, unexpected turns of thought and twists of humor that this listener finished them with a sense of having taken Haydn too much for granted, lately. There is nothing matter-of-course about the occasional passages for solo instruments, accomplishing such different purposes (witness the straightforward solo cello in the Trio of No. 95, and the really uproarious intrusions of the solo violin in the finale of No. 98); in fact, the scoring of all these works continually fills one with new pleasure and admiration. The performances are just about perfect. Beecham does not tear through the vivaces at breakneck pace, and as a result one's thoughts remain on Haydn and not on the conductor's speedometer. The phrasing is eloquent, the accents just right, and the texture is clarity itself. In short, a triumph for everyone concerned, including EMI's engineers. **S. Fleming**

D'INDY: Symphony on a French Mountain Air, Op. 25 **A-B-B**
C-B-B
FAURÉ: Fantasia, Op. 111 **A to B**
SAINT-SAËNS: "Wedding Cake" (Valse-Caprice), Op. 76
 Grant Johannesen, piano, with the London Symphony under Sir Eugene Goossens (D'Indy and Fauré) and Lawrence Collingwood (Saint-Saëns)
 Capitol EMI G-7132



While Johannesen plays with impressive fluency and assured control, the rather unadventurous performance of D'Indy's *Symphony on a French Mountain Air* is one of understatement throughout, not beginning to equal the vivid coloration and sweep of the Casadesu-Munch collaboration on Columbia, and that by Maxim Shapiro and Monteux on Victor. Both of these, however, are sonically outdated (new ones are coming from both companies), but they still represent the best standards in this work. The more lyric Fauré *Fantasia* (of which this is now the only version in the LP catalogue) and Saint-Saëns *Valse-Caprice* are more agreeably propounded. The reproduction is acceptable. **A. Kaine**

RIMSKY-KORSAKOV: Suite from "Le Coq d'or" **A-A**
A-A
PROKOFIEV: Suite from "The Love for Three Oranges" **A-A**
 Pittsburgh Symphony Orchestra under William Steinberg
 Capitol P 8445 **Steinberg**



Rimsky-Korsakov's last opera, "Le Coq d'or", is probably his finest stage work, marked especially by its exotic lyricism and its super brilliant orchestral texture. The suite unites four different episodes from the opera to form an extended symphonic piece without breaks. Prokofiev, on the other hand, arranges the suite from his own opera as a set of six separated pieces. It is interesting to compare the orchestral procedures of the two composers. Rimsky is highly original but always scientific in method; Prokofiev depends greatly on bizarre and sensational effects. Both works are given dazzling performances by the Pittsburgh Orchestra. **C. McPhee**

SIBELIUS: Symphony No. 2 in D **A**
 The BBC Symphony Orchestra under Sir Malcolm Sargent **B**
 Capitol EMI G-7124 **C**
Sibelius



Whether a fault of my review copy or of the original tape, this recording almost totally lacks bass, and Sargent's admirable efforts are practically wasted. If there is any warmth in Sir Malcolm's interpretation — and I suspect there is — it is difficult to detect under the icy and over-brilliant sound. Many feel that Ormandy's is supreme among the recorded versions of this work, but in concept, at least, Sargent's is as noble, if somewhat less tender. Unfortunately, brass snarl bitterly, and strings cut like knives; not at all like Capitol's usually rich and mellow recording textures. **D. H. Miller**

STRAUSS: Don Quixote, Op. 35 **A**
 Lorne Monroe, cello; Harry Zaratzian, viola; the Philadelphia Orchestra under Eugene Ormandy **A**
 Columbia ML 5292 **Ormandy**



The classic concept of comedy fuses the clashing qualities of humor and pathos, and Strauss manages this difficult blend masterfully in *Don Quixote*, probably his most eloquent orchestral work. Because of their long association with the piece, Ormandy and the Philadelphia musicians show a rare empathy for it, recreating the adventures and the visions of the bold knight with great poetry and imagination. The solo parts are usually recorded by established virtuosos (Feuermann and Lifschey, for instance, on an earlier version by the Philadelphia), but Monroe and Zaratzian are in full command here. First-rate sound. **G. Cory**

TCHAIKOVSKY: Nutcracker Suite **A-A-A**
PROKOFIEV: Love for Three Oranges Suite **A-A-A**
LIADOV: Eight Russian Folk Songs **A-A-A**
 Philharmonia Orchestra under Nicolai Malko
 Angel 35594 **Malko**



have always had a special fondness for Tchaikovsky's *Nutcracker Suite*, with its delicate scoring, bright fantasy, and deftly miniature proportions. The performance here is utterly delightful for its lightness and transparency, above all for the wonderful clarity of the solo work. Prokofiev's sardonic and mordantly scored *Three Oranges* suite is given a brilliantly exuberant reading. Liadov achieves a wide variety of color in his setting of Russian folk songs, at times employing unusual instrumental combinations such as piccolo, tambourine and pizzicato strings or writing for divided cellos alone. All has been recorded with fine realism. **C. McPhee**

TCHAIKOVSKY: The Sleeping Beauty **A**
C
 The Philharmonia Orchestra under George Weldon **A**
 Angel 3579 B 2-12'' **Weldon**



Weldon's previous ballet recordings have revealed him to be an earth-bound and pedestrian ballet conductor. This latest "substantially" complete *Sleeping Beauty* is no exception. Despite his service as principal conductor of the Royal Ballet his reading nowhere recalls the elegance and beauty of the company's amazing performances. Exasperatingly, he misses the essence of this music scene after scene. Moments of tension and excitement are pale and bloodless, and sections of ethereal delicacy are heavy and dull. This score demands a much more imaginative approach to weave its spell. Mere competence is fatal. **G. L. Mayer**

CONCERTOS

BACH: Brandenburg Concertos **A**
 Various instrumental soloists, with the Schola Cantorum Basiliensis under August Weinzinger **A-B**
 Decca Archive ARC 3105/06 **B**

The 6 *Brandenburg Concertos* have been described as the peak of all pre-Classical orchestral music — and with justification. Though they do not con-

tain the most profound music Bach has written, their rhythmic vitality and endless variety are cause for never-ceasing wonder. The performances under consideration here are all very thoughtfully and carefully prepared. With the exception of the Concerto No. 2, which contains much difficult, high-flying passage work for flute and oboe, and which fares less happily than the others in matters of precision and control, they are sturdily and satisfyingly presented. The one drawback for this listener is the rather heavy and constant rhythmic pulse, which tends to deaden the exhilaration of much of this wonderful music. Greater recorded clarity in the strings than in the winds.

B. Gabriel

BEETHOVEN: Piano Concerto No. 1 A
in C, Op. 15 A
BACH: Piano Concerto No. 5 in F A
minor
Glenn Gould, piano; Columbia Sym-
phony Orchestra under Vladimir
Golschmann
Columbia ML 5298 Gould



Few pianists of our day can compare with Gould in his ability to infuse familiar works with fresh spirit. So determinedly are his impeccable taste and pianistic prowess at the service of the music that only in retrospect does one recall what it takes in keyboard command to convey the proper mood of these two concertos. The scintillating piano tone emerges handsomely from the recording and Golschmann proves a sympathetic collaborator; the orchestra is most able. The Beethoven rivals Serkin's and the Bach, Fischer's — no more need be said.

W. Stegman

BRAHMS: Piano Concerto No. 2 in B A
flat A
Vladimir Ashkenazy, piano; Berlin Op- A
era Orchestra under Leopold Ludwig
Angel 35649 Ashkenazy



Noteworthy here is the understanding by soloist and conductor that the B Flat major is less a concerto than a symphony with piano obbligato; the keyboard functioning as part of the orchestra. Grandeur and drama alternate with warm lyricism, an interpretative challenge which is met with virtuosity and conviction by Ashkenazy, Ludwig, and the fine orchestra. Never do the dark harmonies sound turgid. The collaborators are appropriately serious-minded but not unremittingly so. Well done indeed, and with credit to the sound engineers.

W. Stegman

HANDEL: Four Concertos for Organ, A
Orchestra and Continuo, Op. 4 A
Eduard Müller, organ; Schola Can- A
torum Basiliensis under August Wen-
zinger
Decca Archive ARC 3100 Handel



A superb version of the first four concertos of the six that comprise the opus. In its particular way this recording is a monograph on what one should expect in terms of type of instrument, performance, registration, and general musical understanding of an organ composition. Balance of design, proper contrasts and stylistic appropriateness are essential for Handel — all present in the truthful performances available here.

A. Cohn

CHAMBER MUSIC

KODÁLY: Sonata for Solo Cello, Op. A-B
8 A-A
DOHNÁNYI: Cello Concerto, Op. 12 A-A
Janos Starker, cello; Philharmonia Or-
chestra under Walter Susskind (in the
Dohnányi)
Angel 35627 Starker



Though both Kodály and Dohnányi are still alive today, it is difficult to think of them as contemporaries. Kodály's writing is filled with bold harmonic and rhythmic inventiveness, while making extensive use of the rich folk material jointly gathered with his fellow Hungarian Bela Bartók. Dohnányi's output is steeped in the German romantic tradition of the late nineteenth century with strong French overtones. Though it could hardly have a finer presentation, Dohnányi's Concerto is not one of the more interesting works to emerge from this style of composition. The Kodály Sonata, which is alive with color and bristles with excitement, is brilliantly set forth by Starker. Susskind does his work ably, and the sonics are all that they should be.

A. Kaine

The Cellist's Hour A-B
Pierre Fournier, cello; Gerald Moore, A
piano A
Angel 35599

The cello has wings in these varied interpretations by Fournier. Thirteen short works (many transcribed) by Bach, Chopin, Fauré, Grahados, Haydn, Kreisler, and a half-dozen others, make up the substance of the great French cellist's performances. All the attributes of fine cello playing are present: a comprehensive technique, discerning musicianship, appropriate style and a fine-textured tone. What is especially outstanding, however, is the airy lightness of tone which he can make this ponderous instrument produce. Such numbers as the Kreisler *La Gitana* and the Rimsky-Korsakov *Flight of the Bumblebee* and *Hymn to the Sun* profit immeasurably from such treatment. Gerald Moore is an invaluable collaborator.

B. Gabriel

VOCAL MUSIC

BACH: Cantatas Nos. 152, 200, 158, A to B
53 B
Hanni Mack, soprano; Hildegard Hen- A
necke, contralto; Walter Hauck and
Horst Günter, baritones; Various in-
strumental groups and choruses un-
der Carl Gorvin and August Wen-
zinger
Decca Archive ARC 3104 Bach



To those who associate Bach's church music with large, rather sluggish choruses, these solo cantatas will be something of a revelation. Their delicate balances and rich instrumental colors are a delight, and their endless formal variety is a constant reminder of Bach's musical resourcefulness. As presented here, however, they are rather disappointing, chiefly because of the undistinguished work of the vocal soloists. This is a pity, since some of the instrumental solos (particularly in *Cantata 152*) are beautifully performed, and there is a high degree of stylistic unity. Sound is good.

J. Bowen

BUXTEHUDE: Two sacred cantatas: A
"Laudate Dominum" and "Schaffe A
in mir, Gott, ein rein Herz"; two A
Christmas cantatas: "Das Neuge-
borne Kindelein" and "In dulci
Jubilo". Sonata in D; Suite Op. 1
in B flat; Sonata Op. 2, No. 2 in D
Lisa Schwarzweiler, soprano; various
instrumental soloists; instrumental en-
semble of the Archive Production;
Norddeutscher Singkreis under Gott-
fried Wolters
Decca Archive ARC 3103

The two Sonatas and the Suite are the first recorded examples of purely instrumental writing by Bach's famous predecessor. These works are not only beautiful but also musically edifying. Buxtehude's style is indeed notable for its sad and grey undertones, contrasting sharply with the style of the Italian violinistic school of the same period. This is especially true of the first *Sonata in D* which is written entirely for low instruments, the viola da gamba being the highest. With the vocal works recorded here we are on more familiar ground. The two sacred cantatas have a kind of angelic quality while the two Christmas cantatas are atmospheric and also naive in spirit. The performances are almost perfect from every aspect, and so, for that matter, is the sound.

A. Skulsky

MUSSORGSKY: Songs (complete) A
Boris Christoff, bass; Alexandre Labin- A
sky, piano; Orchestra National de A
la Radiodiffusion Française under
Georges Tzipine
Angel 3575 D/LX 4-12" Christoff



Occasionally a monumental recording assignment falls into the right hands. Christoff's Mussorgsky recordings are a case in point. His natural affinity for these songs, his understanding of their own inimitable idiom, his years of exhaustive and creative study and his amazing vocal resources combined with his impeccably controlled artistry make this a formidable accomplishment. He commands an enormous variety of vocal color and an equally vast dynamic range throughout this recital but he never overloads any individual song. Not all of the songs are great and the chronological order groups, the weak and experimental ones in lumps, but the standard is high enough to warrant this completeness. The cycles, and such taxing songs as *The Puppet-show* overshadow all weaknesses. Christoff himself provides the excellent notes.

G. L. Mayer

VICTORIA: Requiem Mass A
Choir of the Abbey of Mount Angel A-B
under Dom David Nicholson, O. S. B.; A
Portland Symphonic Choir under C.
Robert Zimmerman
R. C. A. Victor LM-2254

This is a lovely work at first hearing, and one that generates considerable excitement as the lower voices weave a web of sound around the plainsong melody sung by the sopranos. It is difficult, without access to the score, to

evaluate the performance. The polyphonic singing is very good indeed. There is excellent balance among voices, good intonation, and a generally adequate tone that is somewhat pushed in climaxes. The Abbey choir, which sings the plainchant that introduces each large section, is less successful musically; one could wish from it a more pleasing tone and better pitch.

J. Bowen

Songs by Grieg and Strauss A to B
 Aase Nordmo Loevberg, soprano; Robert Levin, Gerald Moore, pianists A
 Angel 35590

Aase Nordmo Loevberg, the Norwegian soprano scheduled to sing Elsa at the Metropolitan this season, is a soprano of Rethberg rather than Flagstad proportions. Apart from occasional hardness on top, it is a lovely bright instrument, surely and easily produced and handled with skill and good taste. The most striking feature of her voice is its great femininity and the surprisingly effective manner in which she conveys warmth and tenderness — rare in such a bright voice. Such songs as *Du meines Herzens Krönelein* benefit from this but others, such as *Cécélie*, suffer from reticence and even detachment. The songs are all quite familiar ones.

G. L. Mayer

Richard Strauss Songs A
 Dietrich Fischer-Dieskau, baritone; Gerald Moore, piano A
 Angel 35600 Fischer-Dieskau



It is apparent that the masterful Fischer-Dieskau has inherited the mantle of the great Heinrich Schliussus. Indeed, his voice is more beautiful in quality, and the interpretive range he traverses even more extraordinary, revealing all the glories of which the male voice is capable, and for which, after all, most German *Lieder* were originally written. Here he has recorded sixteen of Strauss' loveliest songs; *Traum Durch die Dämmerung*, *Ständchen*, *Morgen*, *Die Nacht*, *Ruhe Meine Seele*, *Zueignung*, are the most well known. He sings them all supremely (surely his *Morgen* is the most serenely beautiful performance of this wondrous song yet recorded!), although he takes the *Zueignung* at the customary *moderato tempo*, rather than the *allegro* finally decided upon by Strauss. He shares the triumphs of this recital equally with the matchless pianist, Gerald Moore.

D. Crass

OPERA

BANFIELD: Lord Byron's Love Letter B
 Astrid Varnay, Gertrude Ribla, Mario Carlin, Nicoletta Carruba; Academy Symphony Orchestra of Rome under Nicola Rescigno A to C
 RCA Victor LM-2258 Banfield



The promise of a rhapsodic theatrical piece is soon belabored by excessive emphasis on trivial passages of the text, thus weakening the dramatic climaxes, and is somewhat dimmed by familiar echoes (Ravel, Strauss, Menotti). But there are moments of intensity and affecting simplicity. The libretto by Tennessee Williams, again dealing with musty ladies of the Old South, has undeniable charm. Victor's production of the album is slipshod, omitting, for one thing, proper cast credits; I assume Miss Varnay sings *The Old Woman* and Miss Ribla *The Spinster*, and they do their roles expertly. The other supporting talents are competent. Good sound, but a few pre-echoes result from overcrowding the grooves.

G. Cory

DONIZETTI: Lucia di Lammermoor A
 Roberta Peters, Jan Pearce, Philip Maero, Giorgio Tozzi and others; Orchestra and chorus of the Rome Opera House under Erich Leinsdorf A
 RCA Victor LM-6055 2-12" Peters



It would be difficult to find a more beautifully sung Lucia than Peters offers here. Her performance is one of unerring intonation and radiant tone. Her characterization of the hapless heroine is not as strongly etched as Callas', nor so forcefully dramatic, but it is nonetheless an entirely valid one. Pearce presents as convincing and powerfully sung an Edgardo as one could wish, but his voice has lost some of the color of old. Maero and Tozzi as Enrico and Raimondo respectively, communicate their richly sung parts with high effectiveness. The excisions, arrangements and curtailments are all intelligently conceived. Leinsdorf's command is total. His keen dramatic flair keeps things moving along tautly and at a crisp pace with sharp attention to dramatic verity. The reproduction is sensitively balanced and brightly clear.

A. Kaine

GIORDANO: Andrea Chénier A
 Mario Del Monaco, Renata Tebaldi, Ettore Bastianini, Fernando Corena and others A
 Orchestra and chorus of L'Accademia di Santa Cecilia under the direction of Gianandrea Gavazzeni A
 S London OSA-1303 3-12" Del Monaco



This disc is in every way exemplary. For Tebaldi, whose capacities as a singing actress have grown tremendously, the improvement over her previous recorded characterization of this role (Maddalena) on Cetra is immeasurable. With few exceptions, Del Monaco has learned to make dramatic points without shouting. His projection of the title role suffers no loss of fervidness as a result, and gains considerably in sensitivity. Bastianini contributes an extraordinarily effective portrayal of Gérard, the footman who turns revolutionary. Fernando Corena is also excellent as Mathieu. The supporting cast is of uniformly high caliber. Conductor Gavazzeni molds the entirety into a presentation of vital dramatic conviction in which the orchestral elements are given their full say. A memorable performance!

A. Kaine

GLUCK: Alceste A
 Kirsten Flagstad, Raoul Jobin, Alexander Young, Marion Lowe, Thomas Hemsley, Joan Clark; Geraint Jones Orchestra and Singers under Geraint Jones A
 S London OSA 1403 4-12" Flagstad



The present stereophonic version of this superbly sung opera greatly enhances the sound (which was already quite outstanding in the monaural set), and reminds us once again that *Alceste* is one of Flagstad's best and most favored roles. "Alceste" is not what I would call an active opera. It is static and imposing in its classic greatness. What stereophonic sound affords us here is not movement so much as spaciousness and depth to an extraordinary degree. The engineers have created most realistically the effect of diversified distance from the viewpoint of singers and chorus. All in all, a recording not to be missed.

A. Skulsky

MOZART: Don Giovanni A
 Lisa Della Casa, Suzanne Danco, Hilde Gueden, Anton Dermota, Cesare Siepi and others; the Vienna State Opera Chorus and the Vienna Philharmonic Orchestra under Joseph Krips B
 S London OSA 1401 4-12" Della Casa



If this performance had more dramatic focus, it would be excellent indeed. As it is, however, most of these singers respond to the situations Mozart wrote for them correctly but unconvincingly. Perhaps this lack of focus stems from the need for a more sharply-defined reading of the title role; for without a commanding dramatic personality as the Don, the opera becomes decentralized. The stereo sound here shows something of what it can do to give the illusion of stage depth and direction, but there are many scenes that would profit from a still greater multi-dimensional effect.

J. Bowen

MOZART: Le Nozze di Figaro A
 Cesare Siepi, Hilde Gueden, Lisa Della Casa, Alfred Poell and others with the Vienna State Opera Chorus and the Vienna Philharmonic Orchestra under Erich Kleiber A
 S London OSA 1402 4-12" Siepi



When this recording was released in its monaural version, most critics agreed that it was one of the three or four greatest operatic performances of recent years. This stereo version is nothing short of overwhelming. What other orchestra can realize the delicacy, warmth and tenderness of Mozart's music as can the Vienna Philharmonic? All voices are excellent, but special honors must go to the golden, flute-like tones of Hilde Gueden, who can move a listener almost to tears with the simple turn of a phrase. Siepi is rich, resonant and wonderfully flexible, with expertly controlled high tones of a velvety quality almost unheard of in basses of the profundo category. Except for the fact that singers are occasionally ambiguously placed in space, and some high tones are slightly edgy, London's recording is exemplary, with the spread-out effect being especially complimentary to this gem of the operatic repertoire.

D. H. Miller

PONCHIELLI: Lo Gioconda C
 Zinka Milanov, Giuseppe di Stefano, Leonard Warren, Rosalind Elias, Belen Amaran, Plinio Clabassi and others with the Orchestra and Chorus of the Accademia di Santa Cecilia, Rome, under Fernando Previtali A to C
 RCA Victor LM-6139 3-12" Milanov



The success of "La Gioconda" depends, precariously, upon the ability of a half-dozen opulent singers to show off their best points despite the fact that Panchielli has given them every opportunity for revealing their weaknesses. This cast meets the challenge with the inevitable variable results. Had Previtali not allowed the singers quite so much freedom the results might have been better. Warren rates top honors. After a somewhat tentative beginning he hits his stride and is consistently first-rate. Milanov's performance is characteristic, and so long as the pace is slow and the vocal line grateful she sings beautifully but as soon as the pace quickens she becomes awkward and ineffective. Di Stefano does some atrocious things, indulging in the worst possible "tenorizing". Elias is stylistically weak but vocally strong, Amparan often wants additional support, and Clabassi is hopelessly inadequate. Uneven and often unmusical but never dull. G. L. Mayer

PUCCHINI: Tosca A
 Antonietta Stella, Gianni Poggi, Giuseppe Taddei and others; Chorus and Orchestra of the Teatro di San Carlo di Napoli under Tullio Serafin B to C
 Columbia M2L 402 2-12" C

With the exception of "The Girl of the Golden West", "Tosca" is the most perilous of all Puccini's operas to recreate convincingly. Without a prima donna capable of flashing exactly the right passion, fire and fear, and a tenor able to appear ardent, romantically detached, and youthfully fanatic practically at one and the same time, the opera's stagy and antiquated melodramatics are always unhappily exposed. The two principals involved in this recording seem to lack these qualities almost totally. From Madame Stella's listless entrance on, her voice is cold, veiled and distant, and the engineering distorts many of her top notes and exaggerates her vibrato. Mr. Poggi is also in indifferent, almost hoarse, voice; and his delivery of much of the tessitura is just approximate. Taddei's Scarpia strikes a dramatic spark for a moment but is soon bogged down by Serafin's lugubrious tempi. The last act which must be delivered with an all but impossible blend of tenderness, frenzy, and hysterical humor falls apart completely. The supposedly mock execution is played "straight" and with the placidity that has pervaded the entire performance. All in all, a great disappointment. D. Cross



Leonie Rysanek: Operatic Arias A
 Orchestra under Arturo Basile A
 RCA Victor LM-2262 A
 Rysanek

Rysanek's voice is unique from several aspects. It is not particularly beautiful in quality, but it can be immensely moving. It lacks the fire and focus of so-called "Italian production" (she is Austrian), but it can be intense and powerful as well as veiled and mysterious. Her technique is uneven and she has no "chest tone" at all (so necessary in Italian opera, contrary to the school of teaching that frowns upon it as a vocal vulgarity), but her musical and dramatic resources somehow triumph over all adversities. In this collection of operatic soprano showpieces she is especially impressive in *Ritorna Vincitor* and *O Patria Mia* from "Aida", "Turandot's *In Questa Reggio*, and the *Willow Song* and *Ave Maria* from "Otello." In short, Rysanek requires a little listening to, but is well worth the extra attention. An Italian orchestra is admirably conducted by Arturo Basile, and the sound is excellent. D. Cross

Operatic arias by Verdi and Bellini A
 Boris Christoff, bass; Orchestra and Chorus of the Opera House, Rome, under Vittorio Gui A
 Capitol-EMI G-7125 A

Christoff's striking dramatic ability and his sonorous bass voice have made his interpretations of such roles as Boris well-known here. Less familiar but no less excellent is his way with the Italian repertory. He can project both majesty and misery without sacrificing the nobility and poise of the Verdi and Bellini melodic lines. Indeed, many Italian singers could well emulate his stylistic assurance in this repertory. There is nothing spectacular in this recital of arias from "La Forza del Destino", "Nabucco", "Simon Boccanegra", "Norma" and "La Sonnambula", but its excellence and sincerity will give lasting pleasure. G. L. Mayer

KEYBOARD MUSIC

BACH: Goldberg Variations A
 Rosalyn Tureck, piano A
 Capitol-EMI GBR 7134 2-12" A
 Tureck



A satisfactory presentation of this great work requires an artist of both technical mastery and rare musical understanding. Such an artist is Rosalyn Tureck, and this (her second recording of the Variations) is indeed an achieve-

ment of the highest order. Miss Tureck, while performing on a modern grand piano, succeeds in recreating the spirit of Bach's own time. All the elements of this music—phrasing, rhythmic pulse and timing, tonal color, the problems of ornamentation—are handled with impeccable musicianship. She plays all the repeats, but it is evident that she does not consider them as mere formalisms; instead, they appear in this case as structural necessities. The total impact of this recording is one of both repose and timeless beauty. Sound is very satisfactory indeed. A. Skulsky

CHOPIN: Sonata No. 2 in B flat minor, Op. 35 A-C
SHOSTAKOVITCH: Preludes and Fugues Op. 87: No. 24 in D minor, No. 1 in C, No. 5 in D A-A
 Emil Gilels, piano
 Angel 35308 Gilels



The Chopin is an unforgettable performance—a probing, dynamic communication of a work so often merely gently scanned. Gilels is a master of piano sound and the Angel disc has caught each and every nuance of this superb artist. In this day of publicized dogmatism one may well overlook the proven artist for the young over-advertised virtuoso. Listening to this record can well set the record (no pun intended) straight. As for the Preludes and Fugues—brilliantly played, but Shostakovitch's idea of contrapuntalism leaves this reviewer cold. A. Cohn

MOZART: Sonata for Piano Duet in F, K.497; Andante with Five Variations for Piano Duet in G, K.501; Adagio and Allegro in F minor, K. 594 A to B
 Lilly Berger and Fritz Neumeyer, pianos C
 Decca Archive ARC 3101 Mozart A



Despite the graphic reproduction of Mozart's music made possible by utilizing a "Mozart" piano (circa 1780, restored in 1936), the rewards of this release are minimal. Authenticity is important, but it can restrict aural delight. Mozart's piano is neither fish nor fowl for present-day listening appetites; the modern piano provides sustenance without harm to the Mozartian menu. The performances are styled in a cold, detached manner that makes this great composer sound academic. And if authenticity is the sole point of view, why then offer a transcription of a work for mechanical organ? A. Cohn

The First International Congress of Organists, Vol. IV A-C
 Ralph Downes, Gordon Jeffery, Francis Jackson, organists; The Harvey Phillips Orchestra under Geoffrey Waddington B-C
 Mirrosonic DRE 1008 A-C

A documentary product, of interest mainly to organists, but with values for anyone who takes the time to dig through the eighteen works that range from Byrd, Gibbons, and Tomkins to Leo Sowerby and Malcolm Williamson. The opportunity of hearing different organs is not the least value of the set of six albums that comprise the recorded record of the Congress. But what skill an organist must have in regard to registration! The contemporary works fail to obtain their fullest effect because of lack of coloration. Two of the Mozart and one of the Handel works for organ and strings are fairly produced, but here again the greyness that pervades the music is annoying. A. Cohn

Paraphrases, Transcriptions and Improvisations B-C
 Georgy Cziffra, piano A-C
 Angel 35610 A-A

Cziffra possesses a million dollar piano technique—and he doesn't let you forget it for an instant. In all likelihood there are more notes per record revolution on this disc than on any other piano recording extant. Runs, arpeggios, passages in thirds, octaves and chords swirl and cascade about in unending profusion at jet-propelled speeds in Cziffra's own arrangements of favorites by Rimsky-Korsakov, Brahms, Rossini, Strauss and others. Yet, the remarkable digital display adds up to no more than that, for there is little charm, rhythmic bounce or even brilliance in the playing, and all the fancy decorations fail to compensate. B. Gabriel

MISCELLANY

Dances of the Maiseyev and Beryozka Companies B
 Monitor MF 311 A
 A

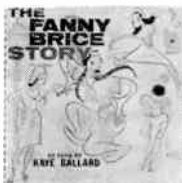


The release date of this tuneful new recording coincided almost exactly with the start of the Beryozka Folk Dancers' American tour this past November, and the disc will serve admirably as a souvenir of their program, as well as that of the Moiseyev company. The album contains a half dozen of the lilting Moiseyev dances, including the famous *Partisans* number, and seventeen of the charming Beryozka pieces, the best known of which is the Reel which gave the troupe its name (and, incidentally, Tchaikovsky a theme for his *Fourth Symphony*). All are expertly played by musicians of the respective ensembles, and the only fault of the disc is the lack of variety in the tonal coloring—all the selections, excepting two which utilize a balalaika, have been arranged for accordion quartet.

R. Sherman

The Fanny Brice Story
Kaye Ballard
MGM E 3704

A
A
B



Incongruity is still the mother of laughter. The sight of Fanny Brice as an Indian must have been shatteringly funny, when accompanied by the accent she made famous. The great personality which made audiences cheer fabulous Fanny, and cry with her, too, should stand Kaye Ballard in equally good stead. These older-than-Springtime eyes remember little of Miss Brice other than the monster, Snooks, and her brief appearance in the film, "The Great Ziegfeld," but a badly damaged record of "Mrs. Cohen at the Beach" is still close at hand. Similar records must have been made available to Miss Ballard, for her timing, vocal inflection, and that Second Avenue accent add up to a near perfect illusion . . . a fine comic talent, evoking the likeness of a great comedy star with a few deft comic strokes. Perhaps it's not so incongruous after all.

S. Dobbins

Gospel Concert
Clara Ward
Dot DLP 3138

B to C
B
B



The walls of Town Hall must have all but tumbled when Clara Ward and her ensemble took over for this on-the-spot recording, which builds in excitement by its rhythmic insistence and sheer exuberance; indeed, instrumental interludes give it the abandon of a jam session. However, a simultaneous release of Mahalia Jackson's Newport appearance and duplication of some of the songs in each album (*Didn't It Rain*, *Joshua Fit the Battle of Jericho*) invite comparison, and while Miss Ward sings her material (some of it her own) feelingly, she does not match, even with fuller support, the moving sincerity of Mahalia. Vibrant sound.

G. Cory

Music of the African Arab, Vol. III
Mohammed El-Bakkar and his Oriental Ensemble
Audio Fidelity AFLP 1858

C
B
B



According to the effusive liner notes, the music in this album should conjure up visions of "voluptuous dancing girls whose lithe bodies twist and turn like writhing serpents about to strike", not to mention "secluded harems where luscious fruits are constant reminders of fertility"! I must confess though, even at the risk of being a wet blanket, that about all it conjured up for me were visions of those smoky, Casbah cafe scenes in grade-B spy movies. Assuredly the music has a relentless drive, and the chanting voices and frenzied rhythmic accompaniments maintain a fever pitch of excitement from beginning to end, but I find it all a little too contrived for comfort. Good sound, although Audio Fidelity has done better.

R. Sherman

Newport 1958
Mahalia Jackson with Trio
Columbia, CL 1244

A
A
A
Jackson



Columbia has captured the full glory of a "Gospel Sing" Mahalia Jackson gave in the rain on a July midnight at the Newport Jazz Festival. Before a drenched and sometimes obstreperous audience, she sang like a lyric colossus, and it is overwhelming to hear. Her unidentified accompanists—Hammond organ, bass, and pure tabernacle piano with its unvarying arpeggios in the dominant key—are swept along, too, with this great artist's dedication to her music. After many hearings, I am still moved almost to tears by her quiet yet fervently transcendental renditions of *My God Is Real* and *His Eye*

is on the Sparrow. The album is ornamented with an arresting portrait of the singer by Bob Parker, and the sound, considering the handicaps of recording under such conditions, is remarkable for its presence. One of the truly monumental records of our time.

D. Cross

Terribly Sophisticated Songs: A Collection of Unpopular Songs For Popular People

C
A
A

Original Compositions by Irving Taylor
Vocalists and Orchestra conducted by Henry Mancini
Warner Bros. B 1210

Dressed up to kill, with elaborate sound effects and orchestrations possible only in Hollywood, these expertly sung ditties turn out to be embarrassingly amateurish efforts, for at least one listener. The music seems trivial, banal and derivative, and the lyrics, with an attempt at off-beat satire, just miss fire. Possibly the superior presentation of these trifles, and the very hi-fi sound achieved may be sufficient to give pleasure to some.

B. Gabriel

FOLK

Die Engelkinder from Tyrol
Vox VX 25.650

B
A
A

The Engels—mother, father, and seven children—are quite reminiscent of another celebrated musical family from Austria, the Trapp Family Singers. Hailing from a little mountain village near Innsbruck, the Engelkinder sing, dance, and between them play a bewildering assortment of some one hundred and twenty folk and native instruments with an assurance and polish that must be the envy of many a professional adult ensemble. The program on this disc consists of nine Austrian folk melodies and as many Christmas songs, all in sophisticated but pleasantly unpretentious arrangements. The overall effect of the children's delicate voices and the quaint-sounding instruments is most beguiling, and the fine performances are complemented by crisp, well-balanced sound.

R. Sherman

Jewish Folk Songs from Russia
Emil Horowitz
Monitor MF 309

B
B
B



Of this, the first LP recording of Yiddish songs made in Russia, Emil Horowitz is heard in sympathetic performances, most of which do not, however, convey fully the essential warmth and intimacy of the ballads. Mr. Horowitz, singing with piano accompaniment, takes basically a concert approach to these songs (and to be sure, such artists as Jan Peerce have shown that such an approach can be a valid and musically satisfying one), but his voice lacks the flexibility and intensity to make his interpretations entirely convincing. The disc also includes two nostalgic songs pleasantly performed by Anna Guzik.

R. Sherman

Jungle Mating Rhythms
Chaino
Verve MG V-2104

C
A
A

A most unusual album, this, with a dynamic musician identified only as "Chaino" presenting an exciting percussion recital on all sorts of instruments, ranging from African bongos to Trinidadian steel drums. Chaino and his colleagues dish up a wide variety of primitive chants and rhythms, mostly of African origin, and intersperse them with occasional singing as well as sundry moans, grunts, laughs, sighs, and a few blood-curdling screams. I can't vouch for the authenticity of all this, but it's well done, and audiophiles will revel in the clarity and brilliance of the sound reproduction.

R. Sherman

Songs and Dances of the Ukraine, Vol. 2
Ivan Kozlovsky, Boris Hmirya,
the Bandura Players, others
Monitor MF 308

A
A
B



Another entry in Monitor's rapidly expanding catalogue of music from Eastern Europe, this collection of Ukrainian songs ranks as one of the most appealing in the entire series. As was the case with Volume 1 (MF 301), variety is the keynote, with many top-notch soloists and ensembles contributing to a stimulating and always enjoyable program. The fourteen numbers (half of which

are traditional songs, the rest contemporary compositions in folk style) have a warmth and charm which is often irresistible, and the quality of the sound reproduction is quite good. The only drawback to complete appreciation of this delightful music is the unforgivable absence of any explanatory notes or translations. R. Sherman

STAGE, SCREEN, AND TV

After Theatre at The Little Club B
Kurt Maier, pianist, and Rhythm B
Decca DL 8699 A

It is not through any complexity or novelty of arrangement, or by astonishing command of technique that Kurt Maier beguiles the listener. It is by a sophisticated, pleasant style, aided by a fresh and infectious rhythm that his piano versions of favorite tunes from "Kiss Me Kate", "South Pacific", "Silk Stockings", "My Fair Lady" and other Broadway musicals are made attractive. When one's attention is otherwise occupied, such playing can make a very pleasing background; on the other hand, should one wish to listen intently, there is also much to interest and intrigue. B. Gabriel

Broadway Cavalcade A
Fred Waring and his Pennsylvanians B
Capitol WBO 1079 2-12' A



Here are rather non-idiomatic presentations (orchestra, chorus, soloists) of some fifty years of Broadway song, twenty-nine of them by as many composers. These latter include the expected representatives: Herbert, Berlin, Kern, Gershwin, Porter, Rodgers, etc., and some of the lesser known or neglected—Fritz Kreisler, George M. Cohan, Harry Tierney, Herman Hupfield—as well as members of the younger generation, Hugh Martin and Ralph Blane, Leonard Bernstein, Adler and Ross et al. A well conceived set, but also characteristically overarranged in the Waring manner. There are excellent soloists, among them Chuck Nelson, Jane Wilson, Patti Beems, Joe Maine, Gordon Goodman, Eleanor Forgiore, Frank Davis, Leonard Kranedonk, and Joanne Wheatley. Good songs, good singers, but ponderous handling. For Waring fans more than show tune fanciers. E. Jablonski

Damn Yankees C
Gwen Verdon, Tab Hunter, Ray Walston, and other artists of the original soundtrack recording; orchestra and chorus under Ray Heindorf B to C
RCA Victor LOC-1047 B



After "Pajama Game" Adler and Ross repeated the successful formula of combining a sure-fire commercial subject with an obvious and superficial score in "Damn Yankees". This is not show-music as we've come to know it, but the intrusion of Tin Pan Alley hack-work upon a venerable tradition. Musical characterization is slight, and integration of material within the storyline is meager. The result is ordinary, monotonous, and as wanting as the empty chair lamented by Shannon Bolin in a ballad (by Adler) interpolated into this film version. Broadway cast members (except for Tab Hunter) are heard—all are noble in their efforts to sell their numbers, although none has what one might call a voice. Even the sound tends to be raucous. G. Cory

FANTASIA: Toccata and Fugue in D minor (Bach); Nutcracker Suite (Tchaikovsky); Sorcerer's Apprentice (Dukas); Rite of Spring (Stravinsky); Pastoral Symphony (Beethoven); Dance of the Hours (Ponchielli); Night on Bald Mountain (Mussorgsky); Ave Maria (Schubert) A
Philadelphia Orchestra under Leopold Stokowski —
Disneyland Stereophonic WDX-101, 3-12' Stokowski



As an historic document, this is a priceless recording. The engineers have condensed the original nine-channel film recording into two channels—a difficult task, considering the sonic limitations involved. Stereo? Well, I'm not so sure—placement of instruments is non-existent, but considerable depth is evident. Naturally, we can't expect a hi-fi recording, but the sound is surprisingly good considering its vintage (1938!). Except for the fact that the softs are very soft, and the louds are world-shaking, the sound is quite comfortable. The selections are arranged, cut, twisted and souped up to fit the cartoon sequences which they accompanied: no musician would take these "interpretations" very seriously, from a strictly musical standpoint. Even Stokowski himself, in later recorded versions of this music, did not subscribe to the over-emotional excesses indulged in here. But it's a tremendous experience to hear the Philadelphia Orchestra in its heyday, whatever the sonic and interpretive conditions may be. D. H. Miller

I Want to Live A
Gerry Mulligan A
United Artists UAL 4006 A
Mulligan



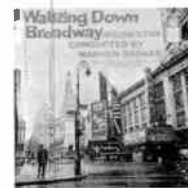
One of the high spots of this generally fascinating (and terrifying) motion picture is the musical background, which includes the performances heard here played by a small jazz combo (Gerry Mulligan, baritone; Art Farmer, trumpet; Bud Shank, alto sax and flute; Frank Rosolino, trombone; Pete Jolly, piano; Shelly Manne, drums; Red Mitchell, bass) and some large orchestra jazz scoring skillfully devised by Johnny Mandel. The latter is also available on UAL 4005, which is also recommended as one of the best movie sound track LP's to date. Though devised in the main to sustain and underline the various moods of the story, everything played has its own validity as first class modern jazz. L. Feather

Spellbound B
Ray Heindorf conducting studio orchestra A
Warner Bros. 1213 A



The film score was composed by Miklos Rozsa, and it proved a most effective one—in the theater. It runs the gamut from syrupy tenderness to sound and fury, not to mention the eerie effects of the theremin at the proper dramatic moment. Your wanting this record will depend upon your general attitude toward film music ("Spellbound" starred Ingrid Bergman and Gregory Peck, if that will help). E. Jablonski

Waltzing Down Broadway A
Warren Barker and Orchestra A
Warner Bros. 1218 A



A tasteful and tastefully presented collection of waltzes from current and recent Broadway musicals. There is a remarkable lack of mood music schmaltz in this album, the orchestra under Mr. Barker's direction playing impeccably and with sound musicianship. The composers represented are Frederick Loewe (Show Me and Come to Me, Bend to Me), Richard Rodgers (Oh What a Beautiful Morning and A Wonderful Guy), Cole Porter (Wonderbar and Allez Vous En), Irving Berlin (Let's Take an Old Fashioned Walk and The Girl That I Marry) and other tuneful melodies from Burton Lane (When I'm Not Near the Girl I Love), and Jule Styne (Just a Kiss Apart), etc. No off the beaten three-quarter time path here, but what is here, is excellently presented. E. Jablonski

POPULAR

The Very Thought of You A
Nat "King" Cole A
Capitol W1084 A
Cole



Descriptions of Nat Cole's vocal performances have exhausted the lexicons—and with good reason, for his way with a melody and lyric line is well known. The twelve songs in this album are not all as familiar as the title song. *This Is All I Ask* is sung to a little girl, and gives the listener a chance to hear the Cole touch with a new tune before familiarity dulcs the senses into submission. From the popular catalogue the "King" offers, *But Beautiful*, *Paradise*, and *The More I See You*. Gordon Jenkins and his fine orchestra provide the backing for this set, and they're among his best. S. Dobbins

The King Plays Some Aces A-B
Xavier Cugat and his Orchestra A
Victor LPM 1882 A
Cugat



The market for Latin music continues to be infinite and expanding. Dancers, singers, and musicians all rush to build their fortunes on a solid foundation of maracas, bongo drums, and romantically inclined listeners. One reason for this phenomenon of the mambo, cha-cha-cha, and other exponents of the thrown hip and slipped disc is the personal success of Señor Cugat. He is not alone, but his peculiar brand of music and Spanish charm has become a household word . . . whether the house contains a ballroom or not. The Latin beat generation has shown its interest in such favorites as *Green Eyes*, *Carioca*, and two *White Russian* visitors from Tchaikovsky's *Nutcracker*. It appears likely that this exotic form of rhythmic expression will always be with us, so we might as well have the best, even if we only listen. S. Dobbins

Dancing with the Smart Set A
Meyer Davis and his Orchestra B
RCA Victor LPM-1756 A

This album is for the dancing older generation—those who still respond to what was once called a "peppy" beat. The Davis approach hasn't changed much in years, and while his arrangements have a sewing-machine quality, the beat is there and is most certainly danceable. The orchestra is somewhat larger than the standard "potted palm" band. The selections come from the cream of Broadway and Tin Pan Alley, with a side excursion into ruralities with *Turkey in the Straw*, *Dixie*, *Campdown Races*, etc. The rest mostly come from the catalogues of the Gershwins, Porter, Rodgers and Hart, Lerner and Loewe, and Kern. Hordly interpretations for the ages, but fine for a night's dancing—which was the primary intention. E. Jablonski

Ella Fitzgerald Sings the Irving Berlin Song Book A
Ella Fitzgerald with Paul Weston and his Orchestra A
Verve MG V-4019 2-12" Fitzgerald



A superior selection of Berliniano, adroitly balancing the oft performed and the not so well-known songs written by the composer over nearly a half century. Miss Fitzgerald sings these songs beautifully—with clear projection of the lyrics, faultless phrasing, haunting intonation, and an incredible sense of pitch; in short, quite perfectly. She seems unable to do wrong: any other vocalist doing what she often does (note-bending, scat-singing) would prompt me to reach for my deadliest invective, but not Miss Fitzgerald. She has fine material to work with, too, in the more than thirty songs included. I am especially grateful for the inclusion of my long time favorite *New I Can Be Told*, as well as other lesser known songs, the wonderful *Get Thee Behind Me Satan*, the touching *How About Me?*, and so on, including *You're Laughing at Me*, *I've Got My Love to Keep Me Warm*, *Change Partners*, *Let's Face the Music and Dance*, as well as the Berlin staples, *Alexander's Ragtime Band*, *Russian Lullaby*, *The Song Is Ended*, etc. Paul Weston furnishes generally imaginative accompaniment. E. Jablonski

Judy in Love A
Judy Garland A
Capitol T 1036 A
Garland



This reviewer has a strong urge to send this album to a colleague—any colleague, who might listen to this great performer and not be prejudiced in her favor. Perhaps then we'd be able to get an unbiased opinion of the contents within. Several of the bands are certainly not in "good voice"—the Garland voice is occasionally hoarse when it once was merely husky. (I would not have allowed Capitol to release *Zing! Went the Strings of My Heart* under any circumstances.) However, it is Judy Garland all the way—I concentrate on *You, Do I Love You*, and *Day In—Day Out*, eleven reasons for my inability to resist the appeal of her songs and her ability to "get in there and sing". If idolatry is blind, it may also be a bit deaf, where Judy is concerned. (Note to editor: don't you touch those ratings, either.) S. Dobbins

Jackie Gleason Presents Rebound A
Orchestra conducted by Jackie Gleason C
Capitol W 1075 A
Gleason



It says here that Mr. Gleason conducts the orchestra in this, his fourteenth album of the some sort of thing. Possibly. Who's to argue—and who's to

care? The entire production is done with careful attention to sleep inducement and musical non-thinking. Not that I deny anyone the right to fall asleep to music, nor is listening necessarily to be always considered an intellectually stimulating exercise, but—to quote, in part, the liner notes—"the sheer mood" of these albums is too sheer and too moody for one man's stomach. And it seems to me that some excellent tunes suffer along the way, e.g., the distinction of so fine a song as DeSylva-Brown-Henderson's *Without Love* is completely lost in the slush. E. Jablonski

Music for People with \$3.98 A-B
Ira Ironstrings A-B
Warner Bros. 1204 A



The brothers Warner, in an all-out effort to continue their beach-head on the sands (shifting) of the record industry, have produced this frankly reminiscent musical "inextravaganza" of what I would describe as a talented street corner saloon group of the 20's. Recorded, it is noted, with the aid of a million dollars worth of hi-fi equipment, Mr. Ironstrings (I wish it were his real name, but it ain't) offers banjos, drums, trumpets, and a Dixieland orientation for such oldies as *San, Bye Bye Blues*, *Angry*, and *Carolina in the Morning*. (Out of Dixieland, by *Minstrel Days*.) It's all good clean fun, and I wish I could handle o banjo like that. S. Dobbins

Sing Me a Swing Song A
Bobby Short with orchestra under Phil Moore A
Atlantic 1285 Short



Bobby Short has a wonderful affinity for off-beat songs which he sings and plays with originality, spirit and great good humor. In his latest album he has concentrated mainly on rhythmic songs backed by jazz musicians, including such neglected Cole Porter items as *It's Bad For Me*, *From Now On*, *For No Rhyme Or Reason*, and *Ace in the Hole*. There is, too, a rare Rodgers and Hart: *How Can You Forget?*, a couple of Duke Ellingtons, and a fine Willard Robison-Jo Trent song, *Wake Up, Chillun, Wake Up*. For the information of all concerned, the delightful spoof, *Lydia, the Tattooed Lady* was written by E. Y. Harburg and Harold Arlen and not by Miklos Rozsa as noted on the label and in the liner notes. (Rozsa did write background music for a film called "Lydia"—I think—wherein the confusion was compounded.) E. Jablonski

Politely! A to B
Keely Smith with Billy May and his Orchestra A
Capitol T 1073 Smith



This kid can sing! This may have been obvious to others, but it is a fact I was unaware of till I heard this album. Miss Smith has a warmth and richness, a wonderful control (which enables her to phrase a song intelligently and us to hear the lyric). The songs in this album are, with few exceptions, well chosen, the best of them being such as *Sweet And Lovely*, *Cocktails For Two*, *The Song Is You*, *Lullaby of The Leaves* (haven't heard this one in years), *I Can't Get Started*, *I'll Never Smile Again*, *S'posin'* and *East of the Sun*. Billy May's backing is excellent also. I could do with more of Miss Smith in this vein! E. Jablonski

A Thousand and One Notes B
John Scott Trotter A
Warner Bros. 122 A



Here in NYC chestnuts can be bought on every corner, roasted and warm to the touch, pleasant to savor briefly again. "Uncle John", caught up in the season, has assembled an even dozen of his favorite musical chestnuts, and offers them in excellent and varied array. It's a good job, and proves that although each has had many previous presentations there is enough left for at least one more go round. From Andersonville (Leroy) come *Fiddle Faddle*, and *Blue Tango*; from Ellingtonia, *Sophisticated Lady*; and Raymond Scott's low bow to W. A. Mozart, in an *18th Century Drawing Room*. Also included is the invitation to fun and madness, *Gobelues*, George Gobel's theme song, which Mr. Trotter whipped up himself. I think it's my favorite. S. Dobbins

That Certain Feeling
 Felicia Sanders, with Orchestra
 under Irving Joseph
 Decca DL 8762

A
 A to B
 A
 Sanders



Miss Sanders has a beautiful, flexible voice, and an unusual singing intelligence. She also has an unusual ear for good songs. Among the latter I would include Weill's *It Never Was You*, the Schwartz-Dietz *Dancing in the Dark*, one of the songs from Leonard Bernstein's "La Bonne Cuisine", *Rabbit at Top Speed*, an exciting rendition of Cole Porter's *I Happen To Like New York*, the Arlen-Mercer *I Had Myself a True Love*, Kern's "last" song *Nobody Else But Me*. Gershwin supplies the title number, lyrics by Ira, and *Summertime*, lyrics by DuBose Heyward. Possibly Mr. Joseph's arrangements are a bit too cluttered—and the interjections of the chorus sometimes only serve to add a ludicrous note.
 E. Jablonski

June's Got Rhythm
 June Christy
 Capitol T1076

B
 B
 A
 Christy



The title is misleading, since some of the best tracks are ballads. June is well served by a modern jazz group under the direction of her husband, Bob Cooper, with such sidemen as guitarist Laurindo Almeida and trombonist Frank Rosolino. Interesting to hear the rare verse of *It Don't Mean a Thing*, and a relief to catch June singing the true release of Benny Carter's tune *When Lights Are Low*, which most musicians play incorrectly. June also does well with *Easy Living*, and *My One and Only Love*. In fact, she seems more at ease on the less rhythmic titles, which contribute to the overall value of this album and make it one of her best. Notes: Unsigned but adequate.
 L. Feather

JAZZ

Basie Plays Hefti
 Count Basie
 Roulette R-52011

B
 A
 A
 Basie



Some of these eleven instruments could have attained national popularity in the dance band era; in our mass-production disc days Neal Hefti's themes will be forgotten overnight. Nevertheless they provide grist for another beat-rich session with Basie's irresistible sections and soloists. The pretty *Late Date*, with Frank Wess' flute, and *Pony Tail*, featuring Thad Jones' trumpet, stand out. It's easy to see why the Count is of a popularity peak; he is to big bond jazz what Garner is to the piano—easy on the ears and, by the yardstick of Miles and Mingus and Monk, junior-high jazz. Notes: B. Ulanov. Fewer objectives and more track-by-track data would have helped. L. Feather

Look Out For Evans Bradshaw
 Riverside RLP 12-263

B
 B
 A

Bradshaw, 25, was a Memphis friend of pianist Phineas Newborn, whose work his own closely resembles in two respects: on the slower tunes he has warmth and a beat, on the up-tempos he is merely technical. Accompanied by G. Joyner, bass, and Philly Joe Jones, drums, he tackles *Georgia* and *Hallelujah* with all the soul and subtlety of an IBM machine. His *Angel Eyes* is gawky and gauche, but *Blueinet* and *The Prophet* have a satisfactorily funky quality. There's plenty of promise here but not too much fulfillment. Notes: Orrin Keepnews. Imperfectly proofread (who's Philly Jone Jones?), otherwise fine.
 L. Feather

Blue Lights
 Kenny Burrell
 Blue Note 1596

B to C
 A
 A
 Burrell



Compositional B is for the B side, comprising the pretty Burrell guitar solo *Autumn* in New York and the lengthy workout on Caravan with fleet Louis Smith, trumpet. Though the A side uses material that is immaterial (only two tracks, a slow blues and a medium blues) the solo level is high, with two impressive young tenor men, Junior Cook and Tino Brooks, and some comely cute Coleonianisms in *Scotch Blues*, written by the pianist, Duke Jordan. Art Blakey's drums are a gratifyingly omnipresent element. Notes: Robert Levin, plus an indispensable rundown of solo credits.
 L. Feather

New Bottle, Old Wine
 Gil Evans
 World Pacific 1246

A
 A
 A

Gil Evans here heads a large band in eight standards varying in age from 12 to 50 years. The superb orchestrations remind us again that Evans is one of our great jazz arrangers, along with Duke Ellington. High spots are Cannonball Addeney's alto throughout, the shouting lyrical treatment of Gillespie's *Manteca*, and the amazing use of John Barber's tuba in *Struttin' with Some Barbecue*. Evans himself is heard at the piano in *St. Louis Blues* and *Round Midnight*. Don't miss this! Except for the misspelling of Adderley's name throughout, the notes by Woody Woodward and Ed Michel are fine.
 L. Feather

Cross Country Suite
 Buddy De Franco Plays Nelson Riddle
 Dot 9006

B
 A
 A
 De Franco



Riddle's portrait of America is pointed on three canvases: a large semi-symphonic orchestra, a small group with strings, and a 16-piece dance band. The four tracks by this last, in addition to De Franco's peerless clarinet, feature Don Fagerquist on trumpet, Herb Geller on alto, Pete Jolly on piano and Milt Bernhart on trombone. Though some of the orchestrations have the flavor of conventional movie background music, the overall effect is agreeable and the more jazz-oriented tracks are particularly felicitous. Notes: Unsigned; rather short, and without complete personnel.
 L. Feather

Rodgers & Hammerstein A La Dixie
 Pee Wee Hunt
 Capitol T 1065

A
 C
 A
 Hunt



O tempora, o mores, o Pee-Weel

L. Feather

Cookin'
 Paul Gonsalves
 Argo 626

B
 B
 A

Gonsalves achieved much of his success through a performance with Ellington at Newport that aroused the audience to a frenzy. As a result he seems to have a tendency, at least on fast tempos, to try to create the same mood again. Actually he is at his best in a more relaxed groove, at slow tempos in which his horn is pleasantly reminiscent of Ben Webster. His teammates here are three fellow Ellingtonians, all of whom offer first class first-aid: Jimmy Woode, bass; Sam Woodyard, drums; and trumpeter Clark Terry,
 L. Feather

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.

who also wrote most of the original tunes. The group is completed by Chicago pianist Willie Jones, who seems to have been frightened by Milt Buckner. Notes: Don Gold. Good. L. Feather

Krupa Rocks
Gene Krupa
Verve MGV 8276

B
C
A
Krupa



Gene Krupa regrettably seems to have reached a dead end in his recording career. He has said so much, for so long, that it seems slightly meaningless for him to record, as he does here, an indifferent series of quartet performances of standard tunes (*Gone with the Wind*, *Avalon*, *Indiana*, etc.). The other men are Gail Curtis, a clarinetist of no outstanding virtues; Teddy Napoleon, piano and Mort Herbert, bass. The results can only be recommended to endlessly hungry Krupa collectors. Notes: Nat Hentoff, who sounds understandably disinterested and makes no reference to any specific tracks. L. Feather

Beauties of 1918
Charlie Mariano/Jerry Dodgion
Sextet
World Pacific 1245

B
A
A

There is a good premise here. The leaders are both capable alto men who double on recorder and flute respectively. They are backed by four of the best West Coast musicians — Vic Feldman, vibes; Jimmy Rowles, piano; Monty Budwig, bass; Shelly Manne, drums. The tunes, all published in 1918, make excellent happy-jazz material and the buoyant performances of *After You've Gone*, *When Johnny Comes Marching Home*, *K-K-K-Katy*, *Jada*, etc. will bring joy to the nostalgic hearts of those who were around during World War I, as well as to those for whom this set represents a prehistoric reconnaissance. Notes: Pat Henry. Spirited and genial. L. Feather

Stan Getz and the Oscar Peterson
Trio
Verve MGV 8251

B
A
A
Getz



There is something about the Peterson rhythmic magic that brings out, in musicians of every school, qualities that are often less apparent in their regular settings. This happens again with Getz, who has abandoned his own rhythm section for this album. His tenor never swings more effectively than when he's on tour with the Granz unit and, consequently, recording with Oscar. A fine sample track is *Tour's End*, based on *Sweet Georgia Brown*. Notes: Nat Hentoff. What little need be said is said well. L. Feather

Sonny Rollins and the Big Brass
Metrojazz E 1002

A
A
A
Rollins



One of the top jazzmen in the world is the creative tenor sax soloist, Sonny Rollins. In this, the first release by Metrojazz, he further justifies his reputation. The "Big Brass" side features Sonny's robust improvisations set off by a brass ensemble (cornet, three trumpets, three trombones and a tuba) and a rhythm section which includes the talented Canadian (via Belgium) guitarist, René Thomas. Conductor and arranger is Ernie Wilkins. Rollins' *Grand Street* is a provocative piece; Gershwin's *Who Cares?* a stunner. The other side is done with bass and drums backing except for a completely unaccompanied *Body and Soul*. Notes: Leonard Feather. Excellent, as is his supervision job for the entire production. I. Gitler

Percussion At Work
Pete Rugolo and his Orchestra
S Mercury SR80003

B
A
A
Rugolo



The notes for this set state, "Pete prefers to think of this as an abstract album of interesting sounds rather than specifically as a jazz set." Judged on this basis, it is a definite success. With an orchestra made up of many ex-Kentonites (Frank Rosolino, Shelly Manne, Jack Costanzo, Milt Bernhart and

Buddy Childers), Rugolo has redone some of his famous compositions from his period with Stan's band like *Bongo Riff*, *Artistry in Percussion*, etc. The main percussion soloists are Manne and Larry Bunker on tympani. There are also occasional jazz solos by Don Fagerquist (trumpet), Rosolino (trombone) and pianist Andre Previn. The stereo is exciting; recommended to audiophiles and Kenton-Rugolo fans. Notes: Leonard Feather. Professional, as usual. I. Gitler

2.38 A.M.
Ralph Sharon Quartet & Friend
Argo 635

B
A
A
Bennett



"Friend" is Tony Bennett, by whom Sharon is regularly employed as accompanist. Tony anonymously wrote the very short liner notes (misspelling the name of his drummer, Billy Exiner) and sings wordlessly, somewhat ineffectually, on *Friend's Blues*. For the rest, though, it's an exceptionally well integrated piano combo LP by two imports from England (Sharon and bassist Allan Mack), one from Cuba (Candido) and a U.S. native (Exiner). Sharon's gently swinging ballad piano on *I'll Never Be the Same* and his rapport with Candido on *Love Me or Leave Me* are admirable. It's to be hoped that this label, which put Ahmad Jamal on the best-seller map, may do the same for Sharon. L. Feather

United Nations
Toshiko
Metrojazz E 1001

B
B
A
Toshiko



Producer-annotator Leonard Feather claims that Toshiko "has outstripped the idol she once tried to emulate". It is more that her idol, Bud Powell, has fallen on evil days rather than a case of outstripping. This is not to say that Toshiko is not an accomplished young pianist. She and her International Jazz Sextet, composed of musicians culled from seven different countries, are all excellent, but many reflect their idols; Rolf Kuhn (Buddy De Franco), Bobby Jaspar (Zoot Sims, Stan Getz), René Thomas (Jimmy Raney). However Jaspar's tenor and Thomas' guitar are outstanding and the group handles seven tunes (mostly originals) in fine fashion. Notes: Leonard Feather. Well written, as usual, but I disagree with his extravagant claim that Toshiko is "one of the half-dozen most expressively dynamic pianists in all of jazz". I. Gitler

Mal/3 — Sounds
Mal Waldron
Prestige 8201

A
B
A
Waldron



Portrait of a Young Mother, sung by pianist Waldron's wife in a wordless, beckoning yawn, has solo strength in lesser-known sources: Calo Scott, jazz cello; Julian Euell, bass; Eric Dixon, flute. With the flute running along beside her in parallel lines, Mrs. Waldron makes a dark gray pastiche of *For Every Man There's a Woman* before the horns double the tempo, whereupon Art Farmer et al. assume the spotlight. Overleaf are long workouts on three Waldron instrumentals. An A for effort and at least a B-plus for effect. Notes: I. Gitler. Very thorough. L. Feather

Interviews of Our Time
Fantasy 7001

A
A
A



Jazz fans with an eccentric sense of humor will flip. Included here are the classic interviews with Shorty Patterstein and Dr. Sholem Stein (hitherto available only on EP) as well as an hilarious satire on Lawrence Welk and a heart-searing story of the man who got hooked on hi-fi, *The March of High Fidelity*. The liner notes include an essay on jazz, just close enough to the actual verbiage of the typical stiff-necked critic to embarrass the devil out of him; the front cover, showing Fantasy's president with his mother and grandmother, assures us that "This is a New Orthopaedic Sound Recording". No mention is made of the fact that the role of Maria Ouspenskaya is played by Patsy Ruth Miller. L. Feather



Pride of Achievement Is Fostered in This Norwegian Factory

By Gilda A. Motina

ASK THE average American to picture a Norwegian in his natural habitat and he will conjure up a vision of a lithe, graceful skier shussing down a snowy mountainside. Few would place him comfortably at home listening to a tape of his favorite symphony. Yet Norway has the highest density of tape machines of any country in the world.

In a country where the ratio of engineers per capita is extremely high, the love of music traditional, and industrial design quite advanced, it took an unusually good tape machine to capture 60% of the market. Yet the Tandberg machine has done just that. It is an unusual accomplishment, but Vebjørn Tandberg, who designed it, is an unusual man in many respects.

A brilliant engineer in his early fifties, Mr. Tandberg modestly guides conversation away from himself. He'll say quite simply that he graduated from Trondheim Technical University and, in 1933, started a small radio factory. Perhaps he'll add that he now has a much larger plant,

Above, tape machines and radios are assembled in this spacious section of the plant. Below, Vebjørn Tandberg, who plans and guides the policies

dedicating the bulk of its production to tape recorders. His engineers, however, most of whom have been with him for over 25 years, are less reticent, and eagerly fill in





MADE IN NORWAY

the details of Mr. Tandberg's methods and accomplishments during that time.

Tandbergs Radiofabrikk is one of the most modern and best-equipped factories in Norway, perhaps in all Europe. Paradoxically, it is the culmination of a dream and a philosophy that is almost medieval in concept. Mr. Tandberg believed that he could design an excellent tape recorder, use the finest materials, and set the highest standards of quality control, yet this alone would not make a better product. It was his contention, however, that happy, well-paid workers, inspired by beautiful surroundings in a modern, functionally designed plant would add that extra, essential quantity — pride of achievement to their work — which makes the difference between better and best.

Determined to excel as a manufacturer of tape recorders, his first step was to build a beautiful factory. The idea in theory is not new; in practice it is rare.

One of Europe's leading architects, Thorleif Jensen, was commissioned to draw up the plans. He conceived three buildings, a factory, laboratory and administrative offices, and a recreation hall to be erected in a garden spot on the outskirts of Oslo, easily accessible from the business

section of the city. The site was found, ten acres on the slope of a hill where the serene countryside would become an integral part of the plant.

The production building, a huge, hangar-shaped structure, has one wall made entirely of glass, specifically designed to afford every worker a view of the breathtaking sight beyond. The curved roof is supported by a series of arches providing unobstructed floor space, with every working station positioned at right *Continued on page 62*



Located in a rural area outside the city of Oslo, the Tandberg plant consists of three buildings: employee recreation hall and canteen, left, production section, and the administration offices and laboratory

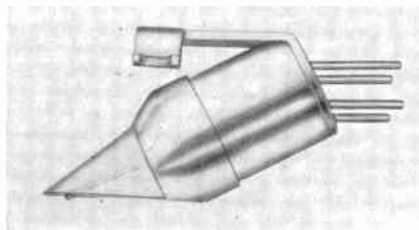
Above: the spacious entrance reflects the co-ordination of precision and order which characterize the operation of this Norwegian plant

Left: these are the grounds outside the plant where employees can relax and have their lunch in the summertime. The outdoor stage is equipped to accommodate special concerts and performances of the employees' dramatic society

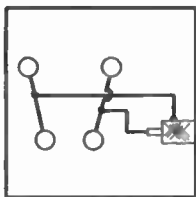


INTRODUCTION TO STEREO

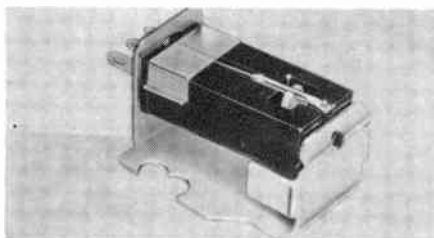
Part 1: To Convert from Mono to Stereo, or to Start a Mono System to Be Converted Later, the First Step Is to Install a Stereo Pickup



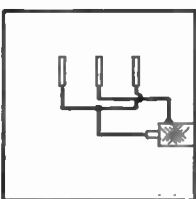
DYNA



These illustrations show typical stereo pickups, each with a diagram showing how to connect the terminals to a shielded lead to be plugged into a mono preamp or amplifier



ELECTRO-VOICE

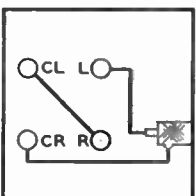


IF you are seriously interested in hi-fi music at home, you will want to have a stereo system sooner or later. There's no doubt about it — a good stereo installation can add greatly to your listening pleasure. But good stereo equipment is not cheap, and if you are going to convert a system you now own, or if you are planning an entirely new one, the extra expense of stereo reproduction may amount to more than you want to spend right now.

However, you can shift from mono to stereo in easy stages, taking each step as your budget permits, without spending a large amount at any one time. The steps will be detailed in this series of articles.



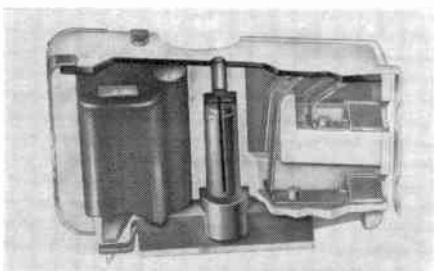
FAIRCHILD



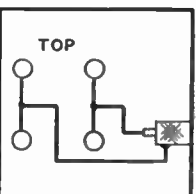
Buy Stereo Records Now

Although many new discs are being released in both mono and stereo editions, it is wise to buy stereo records now, even though you play them on mono equipment. Then, when you eventually change completely to a stereo system, you will be able to take full advantage of that improvement. Meanwhile, the first step toward conversion will enable you to play mono and stereo records using mono equipment without any injury to either kind.

After you have shifted to stereo, you will have the advantage of playing mono discs over both speakers. This is a definite improvement, too, and once you have heard your mono records on two speakers, you will never be satisfied with a one-speaker system! But that is getting ahead of the first step.



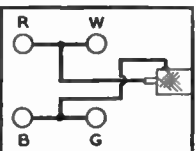
GENERAL ELECTRIC



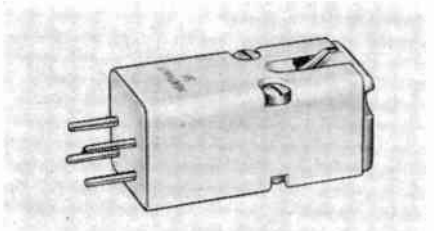
Stereo Pickup for Mono Music

The first step to take in changing, or planning for eventual change, from mono to stereo is to install a stereo pickup on your changer or turntable. Any of the standard stereo types, such as those illustrated here, can be connected for use in a mono system. With a stereo pickup, you can play both stereo and mono records, or intermix them on a record-changer without making any adjustments other than, perhaps, of your volume control.

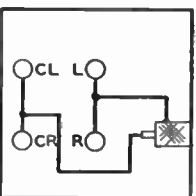
GRADO
DIAGRAM AT RIGHT



If you are going to replace a mono pickup with a stereo model, you can use the same leads from the tone arm that you have already. There may be two separate wires, or one lead that has a center wire and an outside shield. In the former case, you will find that the two wires are connected to a shielded lead. Be sure to find out which wire goes to the shield, and which to the center conductor.



HEATH



The accompanying illustrations show how the pins on each make of stereo pickup must be connected to the shielded lead that plugs into the preamp if you have one, or into the amplifier if you do not. In either case, the lead should go to the very same place that the mono pickup would be plugged in.

Here is one very important word of caution: do not solder any wires directly to the terminal pins of the stereo pickup. If you do, the pickup may be damaged seriously by heat carried into it from the pins. Each pickup is furnished with little connectors. Solder the wires to the connectors **BEFORE** you put them on the terminal pins. Use a small soldering iron for this, with rosin-core solder. **NEVER** use soldering paste! Use the very minimum amount of solder, but be sure it flows freely on the connectors and the wires. Otherwise, you will have a rosin joint, and rosin is a good insulator.

The pickups illustrated here can be mounted in any of the standard tone arms for turntables or changers, and each is supplied with an assortment of screws and pillars that may be needed. It is very important to adjust the arm to the exact stylus pressure specified in the instructions which accompany each pickup. A gauge is well worth its small cost, for too much pressure will damage the records, and too little will result in poor performance. On a changer, if the pressure is less than it should be, the mechanism will not be tripped at the end of the record.

For the Perfectionists

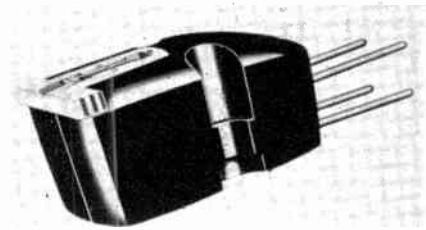
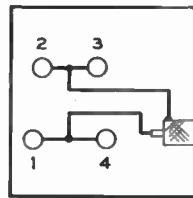
Some of the more critical listeners insist that mono records sound better when played with a high-quality mono pickup than with a stereo type. If you feel that way about it, you probably own a turntable, or perhaps you have a turntable and a changer, too. In the former case, the solution is to mount a second arm on the base of the turntable for the stereo pickup. Then make up a small terminal board with two pin jacks on it. Connect the mono pickup to one jack, and the stereo pickup to the other. Put a pin plug on the lead to your amplifier. With this simple arrangement, you can connect the amplifier to which ever pickup you want to use. This makes it possible to compare stereo and mono discs of the same music.

If you have a turntable as well as a changer, you can put a stereo cartridge in one, and a mono type in the other. Some preamps will take connections from two pickups, and have a switch to change from one to the other. If yours does not, use the terminal board and two pin jacks.

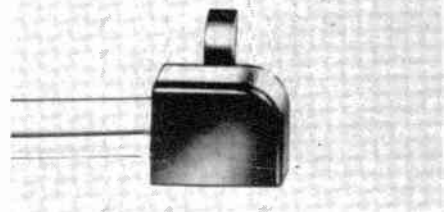
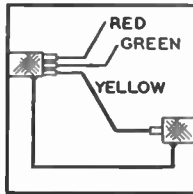
High and Low Outputs

Of the pickups shown here, the Electro-Voice, Sonotone, and Weathers have sufficient output to work directly into an amplifier. The others require the use of a preamp. For a very inexpensive start, you can make up a system with one of the three pickups specified above, a changer or turntable, an amplifier with volume and tone controls, and a loudspeaker. It will enable you to play mono and stereo records from the beginning. Then you can expand this simple setup for stereo reproduction later on.

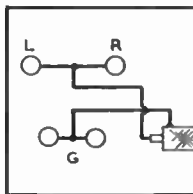
The second article in this series will take up the addition of a second speaker, and the various types available for this purpose.



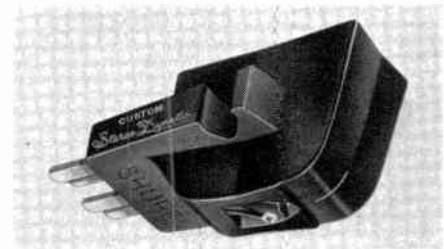
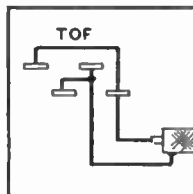
PICKERING



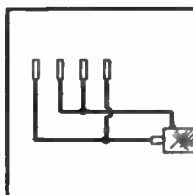
SCOTT-LONDON



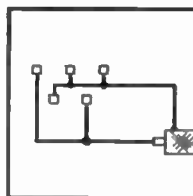
SHURE



SHURE



SONOTONE



WEATHERS

HOW ROLLS-ROYCE DOES IT

The Author Asks If Methods Used to Produce the "Best" Automobile Would Give Us the "Best" Hi-Fi Components — *By Harold Taplin*

WHATEVER else happened in 1958, many of us will remember this as the Year of Stereo Records. It was also the year when the advertising claims for packaged instruments (factory-assembled in cabinets) almost duplicated those of the components manufacturers. Between them, they put a considerable segment of the public into such a state of confusion that many people think that stereo has somehow superseded hi-fi! To make matters still worse, prospective purchasers, after listening to stereo (of lo-fi quality) are deciding against it because: "That stereo music doesn't sound any better, if as good, as what I get from my present phonograph." This may be accurate criticism, too, for poor stereo is definitely inferior to the best mono reproduction.

Some of the stereo components are coming in for a share of criticism, also. Necessarily more expensive than the mono counterparts, it seems as if there may be cost-corner cutting in order to keep prices down, or too much stress on increasing production. As a result, the line of demarcation between packaged instruments and hi-fi components, which should be sharply defined by differences in audio performance and quality of electrical design and mechanical construction, is less distinct than in the past.

1959 Trends in Hi-Fi Components

Will this trend be reversed in 1959, as more people learn how much fine stereo music can add to their listening pleasure, and how little is contributed by cheap instruments? Three recent articles provide food for thought on this question.

First were the remarks about hi-fi components and European automobiles, and "the difference between designing for appearance and sales promotion features, and for performance and intrinsic value" in the editorial for the 1959 Hi-Fi Yearbook issue of *Hi-Fi Music*.

Next, in *The New York Times*, I came across an article that contained these comments: "There is no disputing that high style sells cars and that the new models reflect the wishes of the public as interpreted by the various makers. But today's models are designed for style over repairability . . .

"Power equipment, brakes, steering, automatic transmissions, and all of the other items that add to the convenience of motoring are more expensive to repair than the manual equipment of yesteryear. Intricate engines that must be fitted under the hood, along with many other items that were not in the basic transportation package ten years ago, add to the repair bills. Changing a spark plug is no harder than a decade ago, but getting at the plug can call for as much as two hours of disassembly — at \$5 an hour."

The third article was in *Fortune* with this heading: "There's a tidy boom in Rolls-Royce cars. Americans who used to associate them with dukes and dowagers, sheiks and chauffeurs, are discovering that they make fine 'economical' family cars — even at \$13,443 or more."

The Economy of Quality

I don't mean to project the Rolls-Royce idea into a proposal that we ought to have audio equipment at still higher prices, but I do wish that some of their thinking and their methods could be applied in our field.

For example, basic Rolls-Royce philosophy requires that its cars must operate indefinitely without developing undue stress on any part. The same approach can be applied to the design of hi-fi components. It should be, too, because even the partial failure of an overloaded tube, transformer, resistor, or capacitor can throw a whole system out of balance. Unfortunately, a minor fault in a fine installation is more evident, and therefore more annoying, than when something really goes wrong in a cheap radio or phonograph.

Defects develop in the production of audio equipment just as they do in automobiles, even though the initial models were perfect. Rolls-Royce gives each engine a shakedown run at top speed for two hours before it is put into a chassis. Running audio components for two hours before final inspection would eliminate most tube troubles that develop prior to ripe old age, because most tubes that will be short-lived fail within this brief period of time.

If that were done, and the reasonable life-expectancy of the tubes determined, owners could be advised to connect timers¹ to their equipment, and replace all the tubes after a certain number of hours of use, rather than running them until "something" is wrong with the system.

At the Rolls-Royce plant, every twentieth engine is run for twenty-five hours, and is then taken down and the parts inspected for any signs of potential trouble. If a defect is discovered, the preceding nineteen engines are given the same treatment. This procedure is carried a step farther by periodically selecting an engine to be run until it fails, and the cause of failure is then determined. Applying the same practice to audio components would weed out trouble-making parts, and disclose information that might be extremely valuable to parts manufacturers who could improve their products if they were apprised of their weaknesses.

Would this practice be too expensive for application to hi-fi components? There have been some classic examples of disastrous equipment failures in the hands of customers — not because of faults in the design or circuitry, but

¹ Lafayette Radio has a small 1,000-hour timer, the audio equivalent of a speedometer.

because the supplier of some particular part did not keep within specified tolerances, or made some unfortunate modification. The expense of repairs and replacements resulting from such failures can be determined, but there is no way to tell how much, in dollars and cents, they cost in loss of confidence and prestige. That may be the larger item, however, for hi-fi enthusiasts are equally voluble in praise and fault-finding.

To maintain its reputation as the producer of the "best" cars, 800 Rolls-Royce workers out of about 2,500 total are employed in the inspection and testing of materials, fabricated parts, and finished automobiles. Equivalent quality control of audio equipment would be far less expensive in manpower, for parts and finished products can be checked and tested by relatively simple procedures, they are smaller and easier to handle, and much less space is required. Life-testing or operation to destruction can be handled on small fixtures, compared to the setup that Rolls-Royce uses to test catches on a door that is opened and closed 100,000 times!

Hi-fi equipment is generally sold with a three months guarantee covering parts, but not labor. The Rolls-Royce guarantee is for three years, and covers labor as well as parts. They can afford to make good on such a guarantee, even at great expense in some instances, by eliminating sources of trouble. In fact, failures are so rare that they capitalize on them as an opportunity to prove the individual interest the company takes in each customer.

Rolls-Royce leans over backwards in their conservative rejection of annual models, both as to appearance and construction. Changes are made only as they can be proved to be actual improvements. This is an economy that undoubtedly offsets a substantial part of what might be prohibitively expensive quality-control procedures, as well as evidence of the stability that built world-wide confidence, loyalty, and the willingness to make a large but long-term investment.

Some manufacturers of audio components have followed this policy, but they have not made capital of it as they could and should do. If this were common practice, the advent of stereo records might not have upset the entire hi-fi industry and confused the public as it did so thoroughly in 1958.

Application to Hi-Fi Components

The fact that something can be done successfully by one company does not mean that it can be done by a competitor, or by a company in a totally different industry. After 55 years in the automobile business, Rolls-Royce claims, and without contradiction, to build the "best" cars in the world. Their output in 1957 of 2,400 cars is only a drop in the U.S. bucket of 5 to 6 million a year, although their sales volume, about \$20 million, is a tidy sum. Production by some of the well-known hi-fi concerns bears about the same relation to the 7.5 million packaged radios projected for the full year of 1958. Only there is no one company that is generally conceded to occupy a position of pre-eminence in the hi-fi components field.

It is a long way from automobiles to audio equipment although, by inference, truly hi-fi components should be

the "best", too. But can savings be made through the elimination of failures and goods returned to the factory sufficient to offset a substantial part of the added cost of rigid quality control? If so, the remainder could be charged to building good will.

The explanation is sometimes offered that, while thousands of cheap AM radios are still working satisfactorily after ten or more years of use, their deterioration is not noticeable because the quality was so poor in the first place, but the slightest change in the tone of a hi-fi system shows up at once because it was so perfect initially. Against this, it can be argued that a Rolls-Royce can outperform standard American-made cars in speed, comfort, and roadability, yet deliver a normal expectancy of 150,000 miles without a major repair bill.

In this connection, it should be pointed out that the most expensive custom hi-fi installations are as subject to trouble as those of much lower cost, for the reason that the same components may be used, the difference being largely in the cabinet work. Irving Rose, who headed the famous Voice and Vision Company, probably made more of the very expensive installations in the U. S. than any other custom designer. But, excellent as his installation work was, and he spared no expense, it was not a profitable business because it cost so much to make good on minor faults that developed in the standard components he used. If he could have bought components on which the manufacturers spent an additional twenty-five dollars extra per system for more exacting quality control, he could have probably made a handsome profit on every one of his many installations!

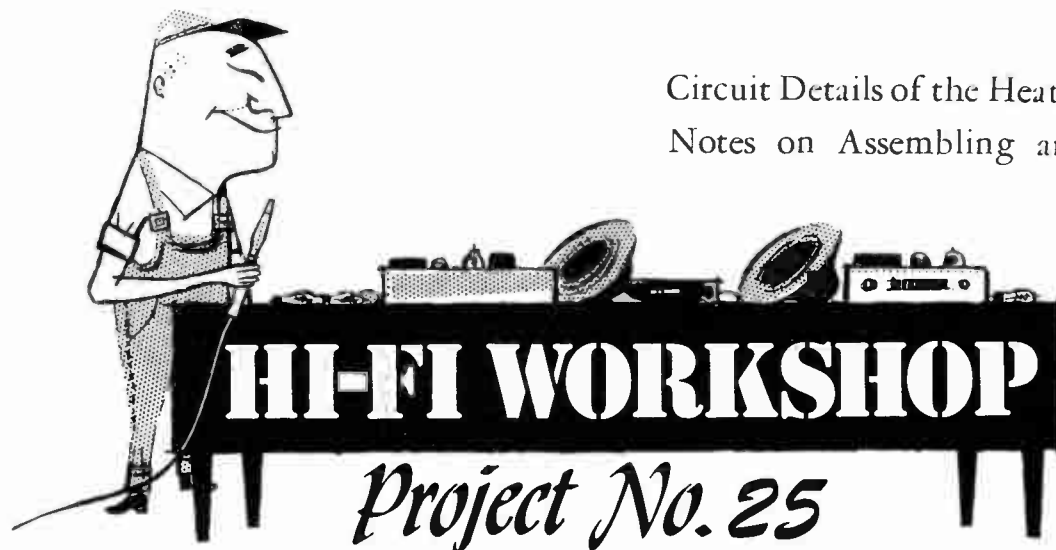
It just takes a batch of variable resistor contacts stamped from a roll of wrong-formula strip, a few hundred switches assembled on a slightly defective rivetting machine, or a new operator using the wrong adjustment of a testing machine to shorten the trouble-free life of an expensive audio component to a matter of days or weeks — if the defect is not discovered before the finished instrument leaves the factory. Unless it is, some considerable number of chain reactions, perhaps a hundred or more, may take place, starting in the home of each customer unfortunate enough to have one of those defective units:

The whole audio system becomes unsatisfactory in performance. Use of the system is stopped for fear of causing further damage. Cause of the failure is investigated, possibly involving expensive service calls. The defective component is returned to the dealer or mail order house. If the latter, it will be repaired or replaced; if dealer cannot make the repair, he must return the component to the manufacturer. Add up the shipping charges, clerical work, and the cost of the repair, and the total may be 50% of the original cost — not including the possible loss of a sale or two as a result of complaints expressed by the owner to his friends!

Altogether, there are practical reasons for applying Rolls-Royce practices to hi-fi components, and it can be argued that the economy of Rolls-Royce quality could be achieved at a small increase in the present total cost of a hi-fi system. It is an interesting subject for speculation, to say the least.

Circuit Details of the Heath SP-2 Preamp, with Notes on Assembling and Wiring the Kit

By James Jewell



Now that I am familiar with the Heath SP-2 stereo preamp as a result of having built one, I can imagine that their engineers made a list of every operating feature that could be wanted in a preamp for both stereo and mono use; then they laid down very strict performance specifications; and finally undertook to simplify the mechanical design and electrical circuits to a sort of least-common-denominator that would be easy to assemble and convenient to adjust and install.

That may not have been the way exactly, but the result is a beautiful preamp to build and operate. The SP-2, Fig. 1, has everything that can be put into such a unit, yet for all its flexibility, it is not complicated. This is due in large measure to the use of three independent sections — channel A, channel B, and the power supply — as you can see in Fig. 2. Instead of carrying all the input and output cir-

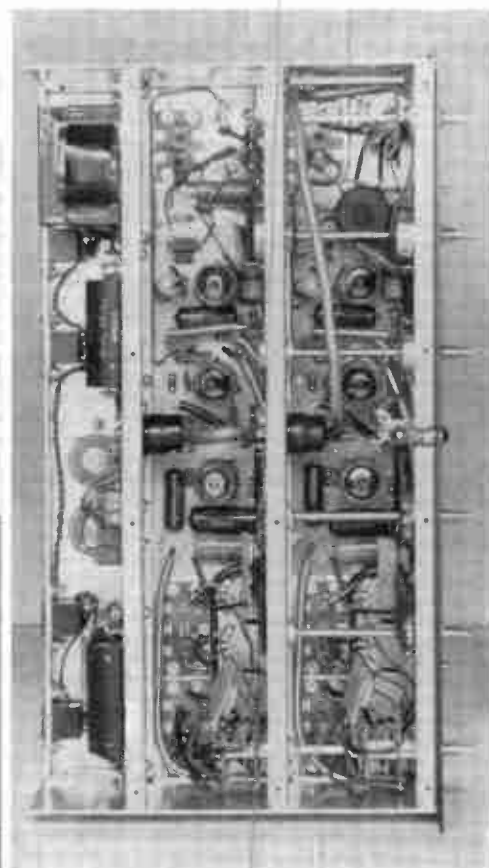
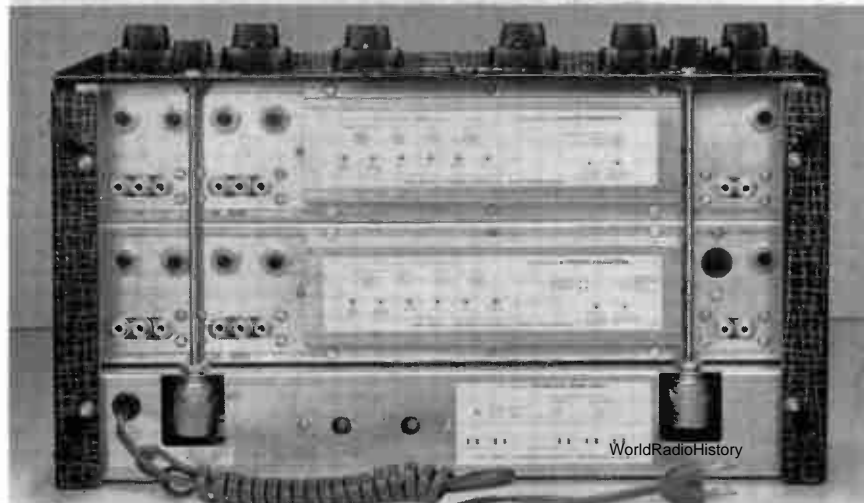
cuits to the rear, each unit has its own terminals, Fig. 3, and the only inter-wiring is done with plug-in connections for filament current and plate voltage from the power supply section, while the shafts of the variable resistors and switches for channel B come out to concentric knobs on the front panel.

There are, to be sure, certain advantages in having all the input and output terminals and the level adjustments on one panel at the rear, but against this is the simplicity of wiring and assembly of unit construction.

Controls, Inputs, and Outputs

Very complete data is set forth in the 72-page instruction book. Suffice it to say here that the hum level, distortion, and the equalization and loudness control characteristics are excellent.

Fig. 1, above: The preamp, and one of the printed-circuit boards. Fig. 2, right: top view of the finished preamp. Fig. 3, below: Under side, showing the terminals and level sets



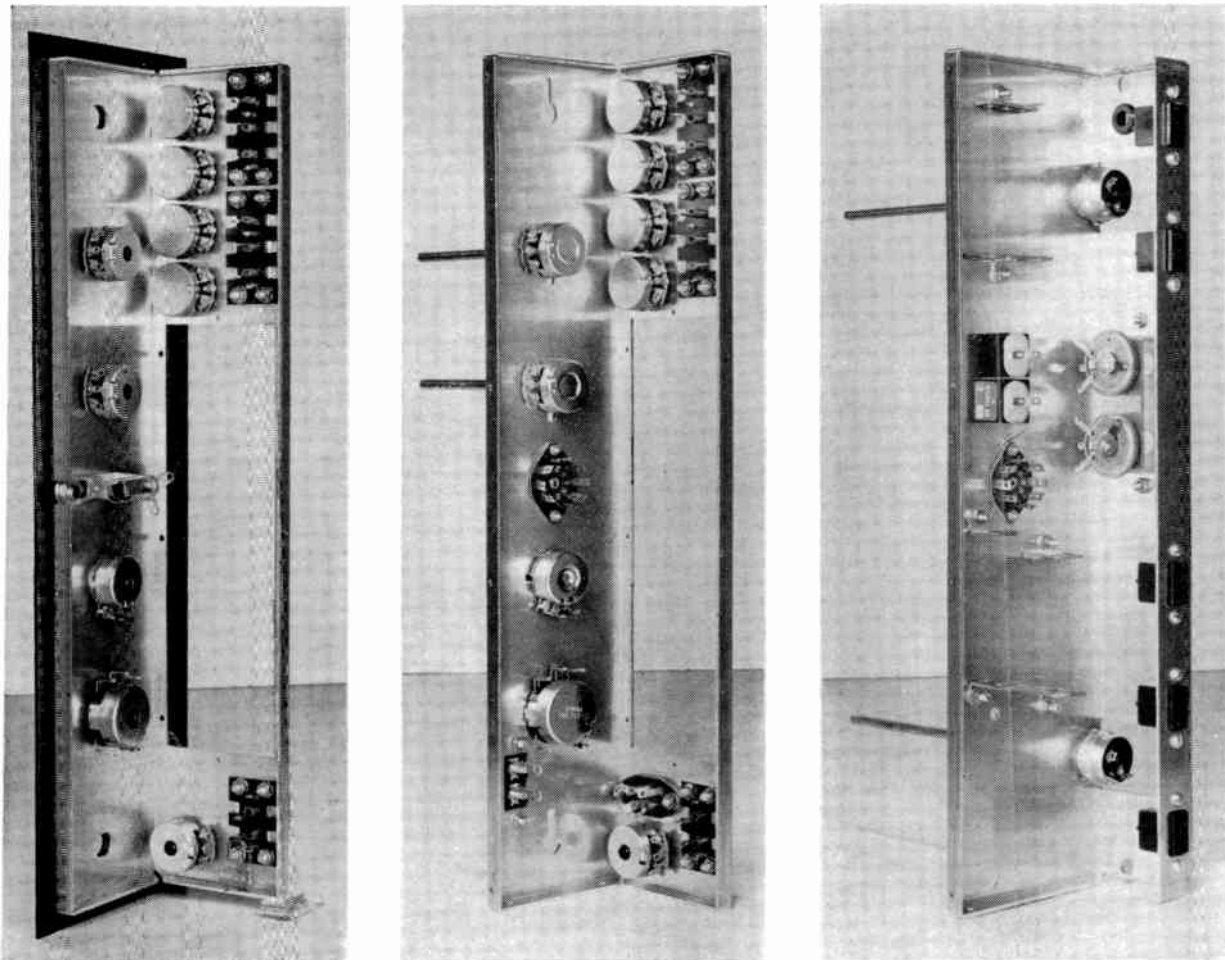


Fig. 4. First chassis assembly stages for channel A, channel B, and the power supply. Note the shaft extensions running to the front panel

On the front panel there are concentric channel A and B controls for selecting tape head, microphone, RIAA, LP, and 78 phono equalization, and three auxiliary inputs; bass, treble, level, and loudness; a large knob for the 4-position function selector to connect the outputs for stereo, both to the channel A input, both to the channel B input, or to combine the A and B inputs and to connect them to both outputs; and a small knob for a scratch filter in channel A only, since it would be used for 78 monaural records. The left-hand power switch controls the preamp and three AC outlets at the rear. The right-hand switch controls one AC outlet at the rear. Fig. 1 shows the external balance control, supplied with a 20-ft. cable.

Under the preamps, Fig. 3, there are six input jacks for tape head, magnetic pickup, microphone, and auxiliary inputs 1, 2, and 3. Above them are level sets for the magnetic pickup and the auxiliary inputs. At the right are the tape output and output to the power amplifier with its level control. The channel B section has a 4-contact jack for plugging in the external speaker-balance control. On the power supply there are hum-balance controls for the A and B channels.

The labels which identify the A and B terminals are carried on metal plates which protect the printed-circuit boards, one of which is shown in Fig. 1.

Circuit Data and Specifications

There are two versions of this preamp. It can be bought

as the SP-2 stereo kit, or the monaural SP-1. The SP-1 is comprised of channel A and the power supply sections, with a metal case large enough to take a channel B section if it is added later in the form of conversion kit CSP-1. If this is done, no rewiring is necessary.

Each preamp has an EF86 amplifier for the tape input, pickup, and mike, followed by an encapsulated compensating network feeding the 12AU7. The tape output is taken off that point. Next in succession are the encapsulated tone-control network, 12AX7 amplifier, encapsulated loudness-control network, and the second half of the 12AX7 used as a cathode follower output. Two selenium rectifiers supply the high voltages; the filament current is AC.

Following are the input voltages required to give 2.5 volts output from each channel:

- Tape head 0.002 volt at 1 kc.
- Microphone 0.015 volt
- Magnetic phono . 0.002 volt at 1 kc. (level control at max.)
- Auxiliary 1, 2, 3 . 0.25 volt (level controls at max.)

Assembly and Wiring

In the notes I made as I proceeded into the SP-2, there is this comment on the instruction book: "The instructions couldn't be improved, for every detail has been made so clear in words and drawings that there is no chance for making mistakes." I was pleased to find that the specified lengths of the leads were exactly right in every case, so that they fitted exactly.

Everything went together as neatly as the pieces of a jig-saw puzzle, but no searching around for the correct parts was necessary, since they were so clearly identified. Nevertheless, I must admit that, when I connected the preamp to the other components of a stereo system, it did not work. For the first time in all my experience with kits, I sent this preamp to the factory. They checked it out and sent it back to me with the report that the wiring was perfect, but I had made some cold-solder connections on the

excessive heating. Try to develop a technique to 'solder it and get off.' Well, I used my gun because I'm accustomed to it, and in avoiding excessive heat, I didn't use enough. Next time, I shall use a soldering pencil!

Assembly steps are divided into four parts in the instruction book. Here is my time check:

Channel A section, assembly and wiring 9 hours, 30 minutes
 Channel B section, assembly and wiring 7 hours

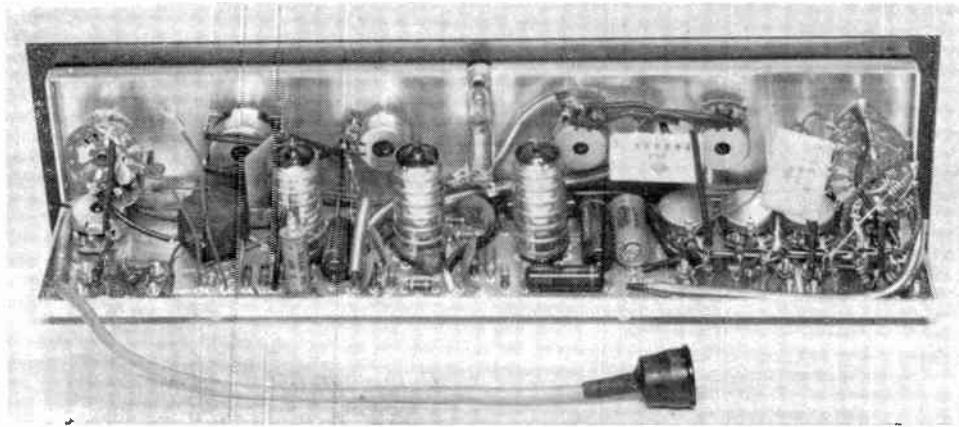


Fig. 5. Channel A is assembled and wired as an independent unit. For mono use, the power cable is plugged into the socket on the upper center of the power supply panel, or into channel B for stereo operation

Fig. 6. Channel B, ready to be mounted as shown at the center in Fig. 2. It has a plug, also, which is inserted in the socket on the power supply panel. The four shafts go through hollow shafts of the controls on the channel A chassis

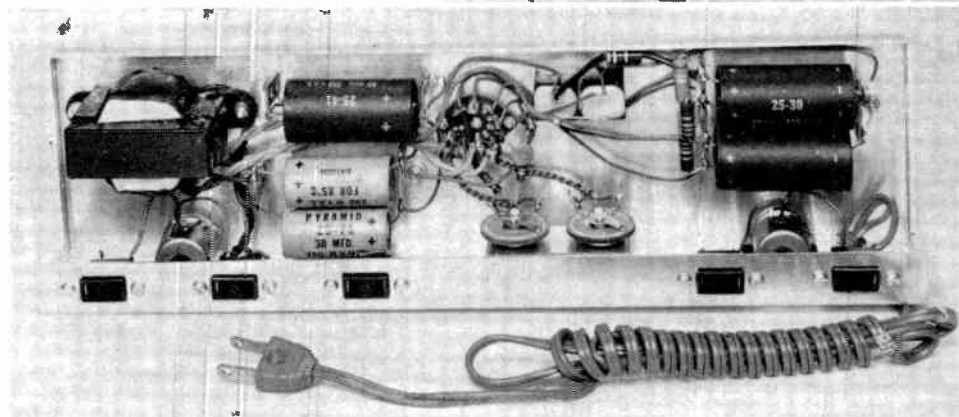
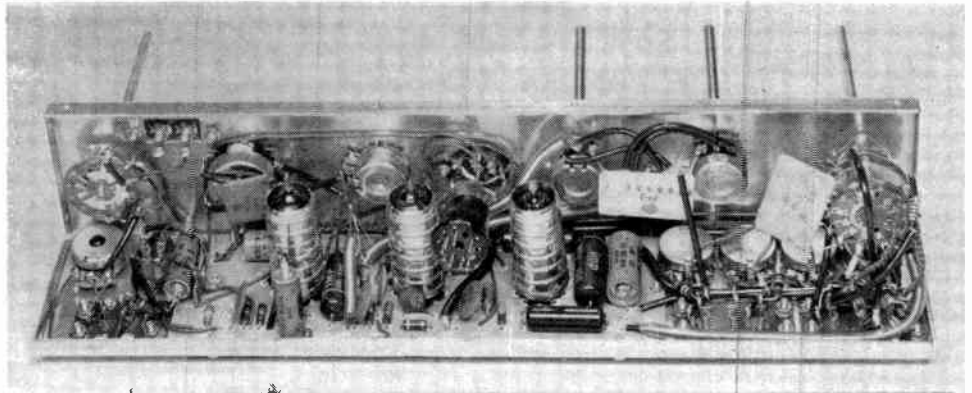


Fig. 7. Although AC is used on the tube filaments, hum is minimized by assembling the power supply on a separate, shielded chassis. All power connections to channels A and B are made through the socket at the center of the vertical panel

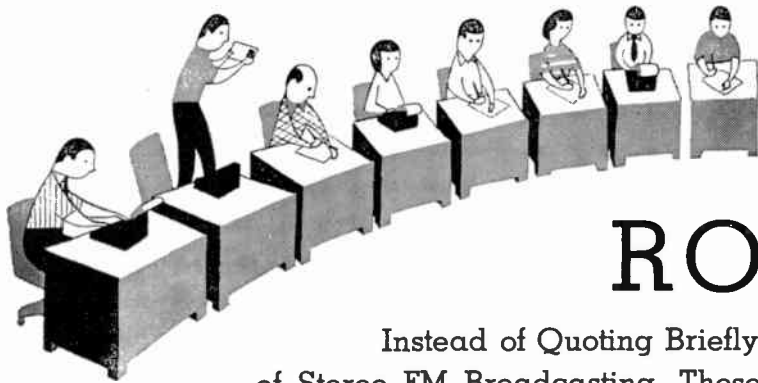
printed-circuit boards! You can imagine my embarrassment.

I'll explain the reason for this, as it may be helpful to others: I used a gun-type soldering iron. It has a rather heavy tip, and because it spreads the heat on the rather delicate printed wiring, I tried to work very quickly so as not to harm the foil which connects the various terminals.

The instructions on page 23 are very clear: "Do NOT OVERHEAT THE CONNECTION. A 20 to 60-watt iron is entirely adequate for circuit board wiring. A soldering pencil is ideal. If a soldering gun is used, be very careful to avoid

Power supply, assembly and wiring	3 hours, 55 minutes
Final assembly, assembly and wiring	1 hour, 10 minutes
TOTAL TIME	21 hours, 35 minutes

I worked at an unhurried rate because I wanted to be sure that the preamp would work perfectly when I finished it. Well, it did — after the Heath service department fixed my cold-solder connections. In fact, I think it is a beautiful preamp, and one I shall long remember for the lesson that it taught me.



READERS' ROUNDTABLE

Instead of Quoting Briefly from a Number of Letters on the Subject of Stereo FM Broadcasting, These Were Chosen to Be Published in Full

RESPONSE to the Readers' Roundtable discussion of stereo FM broadcasting has exceeded that from any subject ever taken up in this department. It confirms and underlines the widespread interest in both stereo music and FM reception that we had presumed to exist among the readers of *HI-FI MUSIC*.

Questions about AM Stereo

At the same time, we have had a considerable number of comments on and questions about AM stereo broadcasting, particularly concerning its merits compared to FM. Here are the important points of difference:

While it is true that AM stations *can* transmit up to 10,000 cycles, and some of them do, this fact has no significance because it is not possible, except in a few instances, to get interference-free AM reception at night on receivers capable of responding above 4,500 cycles.

AM channels are only 10,000 cycles wide. Thus, if two stations on adjacent channels put out more than 5,000 cycles on each side of their center frequencies, frequencies above 5,000 cycles will overlap, causing squeals or chatter. To avoid interference from this overlapping, AM sets are so designed that the higher audio frequencies are deliberately attenuated, starting at about 3,500 cycles, with no response at all at a point somewhat under 5,000 cycles.

In other words, to avoid interference on the over-crowded AM band at night, AM sets are limited to response at the low end, where there is little advantage in stereo over mono reproduction! You can check this if you have a stereo system by emphasizing the bass and cutting down the treble with your tone controls. Voices and instruments sound muddy, they lose the distinction that hi-fi stereo contributes, and there is no dimensional effect, because that comes from the higher frequencies.

With a special wide-band AM receiver, located so near the transmitter as to blank out other stations on the same or adjacent channels, quite decent stereo reproduction could be obtained on AM during *daylight* hours. Such limited service, however, would not make it worthwhile for AM stations to install the equipment necessary for stereo broadcasting.

Comments on FM Stereo

Many different points of view were expressed in letters on FM stereo broadcasting. There isn't space available for all the letters, but we have selected for publication, in full, such letters as represent the different interests and attitudes of our readers.

Hi-fi enthusiasts being generally impatient people, nearly every letter expressed the hope that the FCC will reach a decision on FM stereo in the near future and, in the meantime, liberalize their attitude toward granting developmental authorizations so that more listeners can experiment and gain experience with stereo reception.

It seems to be well understood that anyone who purchases a Crosby-type filter for stereo FM has no assurance at this time that the Crosby system will be adopted by the FCC, and that developmental authorizations for stereo broadcasting are only temporary. The Commission has stressed this point because they do not want to encourage listeners to buy filters under any representation that they can take it for granted that transmission of Crosby stereo will be authorized on a permanent basis.

WBAI New York and WJBR Baltimore are on the air with experimental Crosby transmission, and it is hoped that at least one West Coast station will have a developmental authorization for this system. A considerable number of FM stations have indicated that they are ready to go ahead as soon as they can do so on a commercial basis. One West Coast station reports that they have already signed up \$30,000 of compatible stereo programs on an if, as, and when plan.

At the same time, some applications for new FM stations are being filed with the stipulation that they are to be withdrawn if the licenses are granted without specific authorization to transmit multiplexed background music. In other words, the applicants want to go on the air with background music, using public service broadcasting only as a subterfuge for getting the license.

Furthermore, it appears that in some cases FM stations have virtually turned over their present multiplex channels to independent concessionaires (contrary to

FCC Rules) who are unalterably opposed to *any* form of stereo transmission for fear that such public service programming will interfere with their sale of background music service — which is a commercial, point-to-point operation conducted on broadcast channels.

Up to this time of writing, no date has been set for the stereo hearing at Washington, although it is expected to come early in 1959. Meanwhile, the Electronic Industry Association (formerly RETMA and originally RMA) has set up a committee to study stereo broadcasting and reception, and to make recommendations on standards to the FCC.

These notes cover the situation up to date. Now for the letters to the Readers' Roundtable:

John E. Laynor

I believe that much of the confusion on this question could be eliminated if it were recognized that there are two distinct problems involved which are only indirectly related.

The first problem: how many multiplexed sub-channels can be transmitted from a single FM station, what should they be used for, and what should their characteristics be (audible frequency range on each channel, power distribution between main channel and sub-channels, etc.)?

The second problem: assuming that there are two channels available for stereo broadcasting over a single FM station (main channel and multiplexed sub-channel), should the stereo information be transmitted intact — left channel over the main FM channel and right channel over the multiplex sub-channel — or should the stereo information be integrated (summed) for transmission on the main channel and differenced for transmission on the multiplex sub-channel, thus requiring not only a multiplex adapter with the FM receiver but also a matrixing circuit to reconstitute the two stereo channels for stereo reception?

In attacking the first problem, I think the primary consideration should be that the quality of the main channel should be maintained at the present level (frequency response to 15,000 cycles and same signal-

to-noise ratio). These are the distinguishing features which make FM superior to AM broadcasting.

If it is technically possible to develop a multiplex system with a 15-kc. main channel, a high quality multiplex sub-channel (preferably with 15-kc. band pass, but definitely not less than 12-kc.) for stereo transmission, and a second good multiplex sub-channel for background subscription music service, and if the system has characteristics of negligible cross-talk and distortion between the main and multiplex channels, and if simple multiplex adapters can be built which will produce *only* either the stereo sub-channel or the subscription service sub-channel, then the FM station management can decide which service it would like to provide to the public and/or subscribers, and broadcast in that mode without any pirating of subscription services.

Stereo broadcasting would interfere with subscription service only to the extent that the total power distribution between the three channels affects the effective area of coverage of the station. The station management would have to decide whether the addition of public service stereo broadcasting through the stereo sub-channel would offset the decreased coverage due to transfer of part of the transmitted power from the main channel (and the subscription service sub-channel, if used) to the stereo sub-channel.

If it is not technically possible to have two independent sub-channels as described above, then the system should be arranged so that only one multiplexed sub-channel could be used by a station, for *either* stereo or subscription service but not both. The sub-channel carrier frequencies would be two different values, depending on which service was being broadcast. Then a stereo multiplex adapter could be designed *not* to respond properly to a subscription service sub-channel and vice versa, thus eliminating pirating of subscription services. The station management would have to decide on either monophonic public service, stereo public service, or monophonic public service and multiplex subscription service.

I would much prefer to see this type of arrangement prevail than to see a two-sub-channel multiplex system in which the stereo sub-channel was severely limited in frequency response or signal-to-noise ratio. I believe it is very important that the second channel used for stereo broadcasting have substantially the same characteristics as the main channel. This is the major drawback of FM-AM stereo-casting. I personally find that I prefer to listen to only the FM channel of an FM-AM stereo-cast with both of my amplifier-speaker channels, than to the two stereo channels, because of the disparity between the characteristics of the two transmission media.

This leads us to the second problem. If it were not for the prevalence of FM-AM stereocasting, there would be no problem

here because the best FM stereo broadcasting system compatible with monophonic reception is the one in which the integrated (summed) stereo program is transmitted over the main channel (thus allowing normal monophonic reception from standard FM receivers) and the stereo information (difference) transmitted over the multiplex sub-channel. If this system became widespread, then FM tuners with built-in multiplex filters would be available, thus reducing the overall cost. Of course, FM-AM stereocasters would like to transmit one stereo channel over their FM main channel so they could then transmit the other stereo channel over both their FM multiplex sub-channel and their AM transmitter, thus providing stereo reception for people with and without multiplex adapters. Because of the limitations of AM broadcasting and the inherent lack of completeness in listening to one channel of a stereo program, I am opposed to this system of stereo broadcast. *Dept. of Electrical Engineering, Mass. Institute of Technology, Cambridge, Mass.*

Benjamin Edelstein

From what I have read in *Hi-Fi Music Magazine* with respect to the merits of the Crosby system and the Halstead system there seems to be no question but that the Crosby system is the better of the two insofar as the listening public is concerned.

As a general proposition, broadcasting channels belong to the public. Especially, the channels in question are assigned to public service broadcasting. Under the circumstances, it appears to me there is no reason why the public interest should not be the paramount factor in the determination of the system to be adopted. As a member of the general public with a desire for the best which can be obtained over the public airways, and with the best of equipment designed to receive the best offered in hi-fi, I urge that the Commission authorize the Crosby system of multiplexed FM transmission.

The adoption of the Crosby system will not only make available the best to the listening public, but will also be a boon to the equipment manufacturers, and consequently to our economy, since it will create a demand for hi-fi equipment as more true stereo becomes available as a result of FM multiplexing.

The attempts at AM and FM stereo such as Channel 13 Jazz Party and the CBS broadcasts were to me dismal failures. The WQXR efforts are impossible due to the excessive noise on the AM portion, even though I am only 50 miles from New York City. The FM portion of the broadcasts were more enjoyable than the stereo effort.

If the adoption of the Crosby system should cause inconvenience or financial burden to those FM stations which have gone into commercial background music, it is only fair that they should assume that burden since they have appropriated public

service frequencies to their own use. *Morris Building, Asbury Park, N. J.*

Ernest R. Spinney

I would like to express strong interest in the subject, purely from the home consumption point of view, and I have followed your writings with pleasure.

While not an electronics engineer, I believe that if other considerations were equal, the Halstead method of multiplexing would probably be simpler and more economical.

Apart from design and operation of equipment, other factors appear now to be far from equal, however. From this listener's point of view, the quality of the broadcast is of vital importance, and you may define the term "quality" about as broadly as you wish. For example, I am, having heard many, no longer interested in picking up just one channel of a stereo broadcast, regardless of the fidelity. The second channel should include *at least* the 30 to 15,000-cycle range, flat within plus or minus 1 db. In all other aspects quality must be comparable.

In order of acceptability I would first place stereo reception with both channels of top quality in order to justify good stereo listening equipment; second, reception of two top-quality stereo channels mixed for monaural listening when stereo listening is undesirable, not feasible, or not possible; third, reception of top quality monaural broadcasts; unacceptable, reception of one channel of a stereo broadcast regardless of quality.

I should like to see the continuance of the broadcasting of background music for its present class of customers, but this *must not* be permitted to the detriment of top-quality stereo for public service broadcasting. *14 Assabet Avenue, West Concord, Mass.*

Ronald V. Vopicka

AM must be given up insofar as high fidelity reproduction is concerned. The Crosby system seems to be the only one worthy of consideration for stereocasts. The unequipped listeners receive an A+B broadcast, in high fidelity. The equipped receive the A and B channels separated. And the extremist can be equipped for stereo and also have a second FM tuner (receiving A+B) for a pseudo 3-channel type system filling in the hole in the middle. If one channel were transmitted on AM, one could still receive an off-center type of stereo combining AM and Crosby's FM. The possibility is at least worth consideration. *441 Beacon Street, Boston, Mass.*

Arthur P. Felton

The alleged controversy revolving around the Halstead versus the Crosby system of multiplexing seems to be stirring up a lot of pros and cons about a subject to which the answer should be very obvious by

Continued on page 53

Easy-to-build



- style
- performance
- quality

costs you less!



PROFESSIONAL STEREO-MONAUURAL AM-FM TUNER KIT

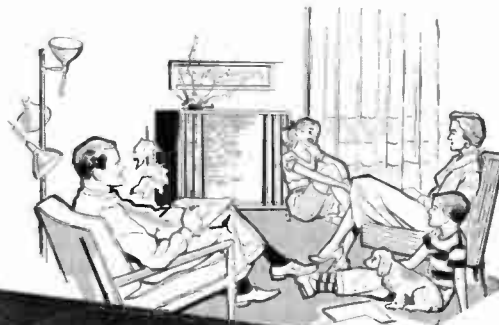
MODEL PT-1 \$89⁹⁵

The 10-tube FM circuit features AFC as well as AGC. An accurate tuning meter operates on both AM and FM while a 3-position switch selects meter functions without disturbing stereo or monaural listening. The 3-tube front end is prewired and prealigned, and the entire AM circuit is on one printed circuit board for ease of construction. Shpg. Wt. 20 lbs.

MODEL SP-2 (stereo)
\$56⁹⁵ Shpg. Wt. 15 lbs.

MODEL SP-1 (monaural)
\$37⁹⁵ Shpg. Wt. 13 lbs.

MODEL C-SP-1
(converts SP-1 to SP-2)
\$21⁹⁵ Shpg. Wt. 5 lbs.



STEREO EQUIPMENT CABINET KIT

MODEL SE-1 (center unit) \$149⁹⁵

Shpg. Wt. 162 lbs. (specify wood desired)

MODEL SC-1 (speaker enclosure) \$39⁹⁵ each

Shpg. Wt. 42 lbs. (specify R. or L. also wood desired)

Superbly designed cabinetry to house your complete stereo system. Delivered with pre-cut panels to fit Heathkit AM-FM tuner (PT-1), stereo preamplifier (SP-1 & 2) and record changer (RP-3). Blank panels also supplied to cut out for any other equipment you may now own. Adequate space is also provided for tape deck, speakers, record storage and amplifiers. Speaker wings will hold Heathkit SS-2 or other speaker units of similar size. Available in 3/4" solid core Philippine mahogany or select birch plywood suitable for finish of your choice. Entire top features a shaped edge. Hardware and trim are of brushed brass and gold finish. Rich tone grille cloth is flecked in gold and black. Maximum overall dimensions (all three pieces); 82 3/4" W. x 36 1/2" H. x 20" D.

World's largest manufacturer of electronic instruments in kit form

HEATH COMPANY

Benton Harbor, 5, Michigan



MONAUURAL-STEREO PREAMPLIFIER KIT (TWO CHANNEL MIXER)

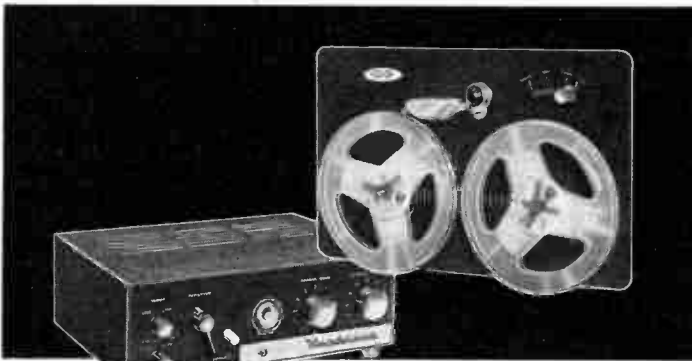
Complete control of your entire stereo system in one compact package. Special "building block" design allows you to purchase instrument in monaural version and add stereo or second channel later if desired. The SP-1 monaural preamplifier features six separate inputs with four input level controls. A function selector switch on the SP-2 provides two channel mixing as well as single or dual channel monaural and dual channel stereo. A 20' remote balance control is provided.

HIGH FIDELITY RECORD CHANGER KIT

MODEL RP-3 \$64.95

Every outstanding feature you could ask for in a record changer is provided in the Heathkit RP-3, the most advanced changer on the market today. A unique turntable pause during the change cycle saves wear and tear on your records by eliminating grinding action caused by records dropping on a moving turntable or disc. Record groove and stylus wear are also practically eliminated through proper weight distribution and low pivot point friction of the tone arm, which minimizes arm resonance and tracking error. Clean mechanical simplicity and precision parts give you turntable performance with the automatic convenience of a record changer. Flutter and wow, a major problem with automatic changers, is held to less than 0.18% RMS. An automatic speed selector position allows intermixing 33 $\frac{1}{3}$ and 45 RPM records regardless of their sequence. Four speeds provided: 16, 33 $\frac{1}{3}$, 45 and 78 RPM. Other features include RC filter across the power switch preventing pop when turned off and muting switch to prevent noise on automatic or manual change cycle. Changer is supplied complete with GE-VR-II cartridge with diamond LP and sapphire 78 stylus, changer base, stylus pressure gauge and 45 RPM spindle. Extremely easy to assemble. You simply mount a few mechanical components and connect the motor, switches and pickup leads. Shpg. Wt. 19 lbs.

Model RP-3-LP with MF-1 Pickup Cartridge \$74.95



HIGH FIDELITY TAPE RECORDER KIT

MODEL TR-1A \$99.95 Includes tape deck assembly, preamplifier (TE-1) and roll of tape.

The model TR-1A Tape Deck and Preamplifier, combination provides all the facilities you need for top quality monaural record/playback with fast forward and rewind functions. 7 $\frac{1}{2}$ and 3 $\frac{3}{4}$ IPS tape speeds are selected by changing belt drive. Flutter and wow are held to less than 0.35%. Frequency response at 7 $\frac{1}{2}$ IPS ± 2.0 db 50-10,000 CPS, at 3 $\frac{3}{4}$ IPS ± 2.0 db 50-6,500 CPS. Features include NARTB playback equalization—separate record and playback gain controls—cathode follower output and provision for mike or line input. Signal-to-noise ratio is better than 45 db below normal recording level with less than 1% total harmonic distortion. Complete instructions provided for easy assembly. (Tape mechanism not sold separately). Shpg. Wt. 24 lb. Model TE-1 Tape Preamplifier sold separately if desired. Shpg. Wt. 10 lbs. \$39.95.

IT'S EASY . . . IT'S FUN And You Save Up To $\frac{1}{2}$ With Do-It-Yourself Heathkits

Putting together your own Heathkit can be one of the most exciting hobbies you ever enjoyed. Simple step-by-step instructions and large pictorial diagrams show you where every part goes. You can't possibly go wrong. No previous electronic or kit building experience is required. You'll learn a lot about your equipment as you build it, and, of course, you will experience the pride and satisfaction of having done it yourself.



HIGH FIDELITY AM TUNER KIT

MODEL BC-1A \$26.95

Designed especially for high fidelity applications this AM tuner will give you reception close to FM. A special detector is incorporated and the IF circuits are "broadbanded" for low signal distortion. Sensitivity and selectivity are excellent and quiet performance is assured by high signal-to-noise ratio. All tunable components are prealigned. Your "best buy" in an AM tuner. Shpg. Wt. 9 lbs.



HIGH FIDELITY FM TUNER KIT

MODEL FM-3A \$26.95

For noise and static-free sound reception, this FM tuner is your least expensive source of high fidelity material. Efficient circuit design features stabilized oscillator circuit to eliminate drift after warm-up and broadband IF circuits for full fidelity with high sensitivity. All tunable components are prealigned and front end is preassembled. Edge-illuminated slide rule dial is clearly marked and covers complete FM band from 88 to 108 mc. Shpg. Wt. 8 lbs.

- No Woodworking Experience Required For Construction
- All Parts Precut and Pre drilled For Ease of Assembly



TRADITIONAL
Model CE-1T Mahogany

CONTEMPORARY
Model CE-1B Birch
Model CE-1M Mahogany

CHAIRSIDE ENCLOSURE KIT

MODEL CE-1 \$43⁹⁵ each (Specify model and wood desired when ordering.)

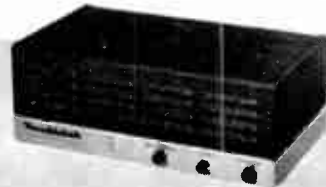
Your complete hi-fi system is right at your fingertips with this handsomely styled chairside enclosure. In addition to its convenience and utility it will complement your living room furnishings with its striking design in either traditional or contemporary models. Designed for maximum flexibility and compactness consistent with attractive appearance, this enclosure is intended to house the Heathkit AM and FM tuners (BC-1A and FM-3A) and the WA-P2 preamplifier, along with the RP-3 or majority of record changers which will fit in the space provided. Well ventilated space is provided in the rear of the enclosure for any of the Heathkit amplifiers designed to operate with the WA-P2. The tilt-out shelf can be installed on either right or left side as desired during construction, and a lift-top lid in front can also be reversed. Both tuners may be installed in tilt-out shelf, with preamp mounted in front of changer . . . or tuner and preamp combined with other tuner in changer area. Overall dimensions are 18" W. x 24" H. x 35½" D. Changer compartment measures 17¼" L. x 16" W. x 9¾" D. All parts are precut and pre-drilled for easy assembly. The Contemporary cabinet is available in either mahogany or birch, and the Traditional cabinet is available in mahogany suitable for the finish of your choice. All hardware supplied. Shpg. Wt. 46 lbs.



"BOOKSHELF" HI-FI 12 WATT AMPLIFIER KIT

MODEL EA-2 \$28⁹⁵

An amplifier and preamplifier in one compact unit, the EA-2 has more than enough power for the average home hi-fi system and provides full range frequency response from 20 to 20,000 CPS within ± 1 db, with less than 2% harmonic distortion at full power over the entire range. RIAA equalization, separate bass and treble controls and hum balance control are featured. An outstanding performer for the size and price. Shpg. Wt. 15 lbs.



"EXTRA PERFORMANCE" 55 WATT HI-FI AMPLIFIER KIT

MODEL W7-M \$54⁹⁵

This hi-fi amplifier represents a remarkable value at less than a dollar a watt. Full audio output and maximum damping is a true 55 watts from 20 to 20,000 CPS with less than 2% total harmonic distortion throughout the entire audio range. Features include level control and "on-off" switch right on the chassis, plus provision for remote control. Pilot light on chassis. Modern, functional design. Shpg. Wt. 28 lbs.

World's largest manufacturer of electronic instruments in kit form

HEATH COMPANY

Benton Harbor, 5, Michigan

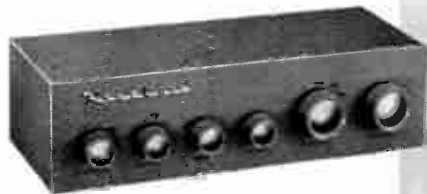
a subsidiary of Daystrom, Inc.



"UNIVERSAL" HI-FI 12 WATT AMPLIFIER KIT

MODEL UA-1 \$21⁹⁵

Ideal for stereo or monaural applications. Teamed with the Heathkit WA-P2 preamplifier, the UA-1 provides an economical starting point for a hi-fi system. In stereo applications two UA-1's may be used along with the Heathkit SP-2, or your present system may be converted to stereo by adding the UA-1. Harmonic distortion is less than 2% from 20 to 20,000 CPS at full 12 watt output. "On-off" switch located on chassis and an octal plug is also provided to connect preamplifier for remote control operation. Shpg. Wt. 13 lbs.



"MASTER CONTROL" PREAMPLIFIER KIT

MODEL WA-P2 \$19⁷⁵

All the controls you need to master a complete high fidelity home music system are incorporated in this versatile instrument. Featuring five switch-selected inputs, each with level control. Provides tape recorder and cathode-follower outputs. Full frequency response is obtained within ± 1½ db from 15 to 35,000 CPS and will do full justice to the finest available program sources. Equalization is provided for LP, RIAA, AES and early 78 records. Dimensions are 12¼" L. x 3¾" H. x 5¾" D. Shpg. Wt. 7 lbs.





"HEAVY DUTY" 70 WATT HI-FI AMPLIFIER KIT
MODEL W6-M \$109⁹⁵

For real rugged duty called for by advance hi-fi systems or P.A. networks, this high powered amplifier more than fills the bill. Silicon-diode rectifiers are used to assure long life and a heavy duty transformer gives you extremely good power supply regulation. Variable damping control provides optimum performance with any speaker system. Quick change plug selects 4, 8 and 16 ohm or 70 volt output and the correct feedback resistance. Frequency response at 1 watt is ± 1 db from 5 CPS to 80 kc with controlled HF rolloff above 100 kc. At 70 watts output harmonic distortion is below 2%, 20 to 20,000 CPS and IM distortion below 1% 60 and 6,000 CPS. Hum and noise 88 db below full output. Shpg. Wt. 52 lbs.

"ADVANCE DESIGN" 25 WATT HI-FI AMPLIFIER KIT

MODEL W5-M \$59⁷⁵

Enjoy the distortion-free high fidelity sound reproduction from this outstanding hi-fi amplifier. The W5-M incorporates advanced design features for the super critical listener. Features include specially designed Peerless output transformer and KT66 tubes. The circuit is rated at 25 watts and will follow instantaneous power peaks of a full orchestra up to 42 watts. A "tweeter saver" suppresses high frequency oscillation and a unique balancing circuit facilitates adjustment of output tubes. Frequency response is ± 1 db from 5 to 160,000 CPS at 1 watt and within ± 2 db 20 to 20,000 CPS at full 25 watts output. Harmonic distortion is less than 1% at 25 watts and IM distortion is 1% at 20 watts (60 and 3,000 CPS, 4:1). Hum and noise are 99 db below 25 watts for truly quiet performance. Shpg. Wt. 31 lbs.



YOU'RE NEVER OUT OF DATE WITH HEATHKITS



Heathkit hi-fi systems are designed for maximum flexibility. Simple conversion from basic to complex systems or from monaural to stereo is easily accomplished by adding to already existing units. Heathkit engineering skill is your guarantee against obsolescence. Expand your hi-fi as your budget permits . . . and, if you like, spread the payments over easy monthly installments with the Heath Time Payment Plan.

20 WATT HI-FI AMPLIFIER KIT

MODEL W4-AM \$39⁷⁵

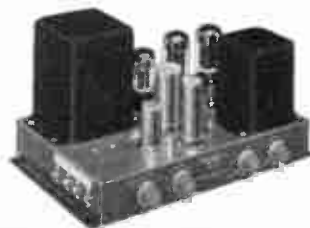
This top quality amplifier offers you full fidelity at minimum cost. Features extended frequency response, low distortion and low hum level. Harmonic distortion is less than 1.5% and IM distortion is below 2.7% at full 20 watt output. Frequency response extends from 10 CPS to 100,000 CPS within ± 1 db at 1 watt. Output transformer tapped at 4, 8 and 16 ohms. Easy to build and a pleasure to use. Shpg. Wt. 28 lbs.



GENERAL-PURPOSE 20 WATT AMPLIFIER KIT

MODEL A9-C \$35⁵⁰

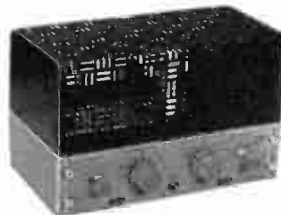
The model A9-C combines a preamplifier, main amplifier and power supply all on one chassis, providing a compact unit to fill the need for a good amplifier with a moderate cash investment. Features four separate switch-selected inputs. Separate bass and treble tone controls offer 15 db boost and cut. Covers 20 to 20,000 CPS within ± 1 db. A fine unit with which to start your own hi-fi system. Shpg. Wt. 23 lbs.



ELECTRONIC CROSSOVER KIT

MODEL XO-1 \$18⁹⁵

This unique instrument separates high and low frequencies and feeds them through two amplifiers to separate speakers. It is located ahead of the main amplifiers, thus, virtually eliminating IM distortion and matching problems. Crossover frequencies for each channel are at 100, 200, 400, 700, 1200, 2,000 and 3,500 CPS. This unit eliminates the need for conventional crossover circuits and provides amazing versatility at low cost. A unique answer to frequency division problems. Shpg. Wt. 6 lbs.





"BASIC RANGE" HI-FI SPEAKER SYSTEM KIT

MODEL SS-2 **\$39⁹⁵**

Legs optional extra. **\$4.95**

Outstanding performance at modest cost make this speaker system a spectacular buy for any hi-fi enthusiast. The specially designed enclosure and high quality 8" mid-range woofer and compression-type tweeter cover the frequency range of 50 to 12,000 CPS. Crossover circuit is built in with balance control. Impedance is 16 ohms, power rating 25 watts. Cabinet is constructed of veneer-surfaced furniture-grade 1/2" plywood suitable for light or dark finish. Shpg. Wt. 26 lbs.



"LEGATO" HI-FI SPEAKER SYSTEM KIT

MODEL HH-1 **\$299⁹⁵**

Words cannot describe the true magnificence of the "Legato" speaker system . . . it's simply the nearest thing to perfection in reproduced sound yet developed. Perfect balance, precise phasing, and adequate driver design all combine to produce startling realism long sought after by the hi-fi perfectionist. Two 15" Altec Lansing low frequency drivers and a specially designed exponential horn with high frequency driver cover 25 to 20,000 CPS. A unique crossover network is built in. Impedance is 16 ohms, power rating 50 watts. Cabinet is constructed of 3/4" veneer-surfaced plywood in either African mahogany or imported white birch suitable for the finish of your choice. All parts are precut and predrilled for easy assembly. Shpg. Wt. 195 lbs.

"RANGE EXTENDING" HI-FI SPEAKER SYSTEM KIT

MODEL SS-1B **\$99⁹⁵**

Not a complete speaker system in itself, the SS-1B is designed to extend the range of the basic SS-2 (or SS-1) speaker system. Employs a 15" woofer

and a super tweeter to extend overall response from 35 to 16,000 CPS ± 5 db. Crossover circuit is built-in with balance control. Impedance is 16 ohms, power rating 35 watts. Constructed of 3/4" veneer-surfaced plywood suitable for light or dark finish. All parts precut and predrilled for easy assembly. Shpg. Wt. 80 lbs.



DIAMOND STYLUS HI-FI PICKUP CARTRIDGE

MODEL MF-1

\$26⁹⁵

Replace your present pickup with the MF-1 and enjoy the fullest fidelity your library of LP's has to offer. Designed to Heath specifications to offer you one of the finest cartridges available today. Nominally flat response from 20 to 20,000 CPS. Shpg. Wt. 1 lb.

SPEEDWINDER KIT

MODEL SW-1 **\$24⁹⁵**

Rewind tape and film at the rate of 1200' in 40 seconds. Saves wear on tape and recorder. Handles up to 10 1/2" tape reels and 800' reels of 8 or 16 millimeter film. Incorporates automatic shutoff and braking device. Shpg. Wt. 12 lbs.

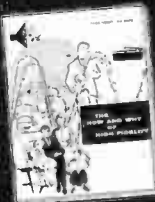


NEW! "DOWN-TO-EARTH" High-Fidelity Book

The "HOW AND WHY OF HIGH FIDELITY", by Milton Sleeper explains what high fidelity is, and how you can select and plan your own system. This liberally-illustrated 48-page book tells you the hi-fi story without fancy technical jargon or high-sounding terminology. **25c.**

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Write today for free catalog describing over 100 easy-to-build kits in hi-fi—test—marine and amateur radio fields. Complete specifications, schematics, and detailed information to help you in your selection.



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- Please send the Free Heathkit catalog.
- Enclosed is 25c for the Hi-Fi book.

Enclosed find \$..... Please enclose postage for parcel post—express orders are shipped delivery charges collect. All prices F.O.B. Benton Harbor, Mich. A 20% deposit is required on all C.O.D. orders. Prices subject to change without notice.

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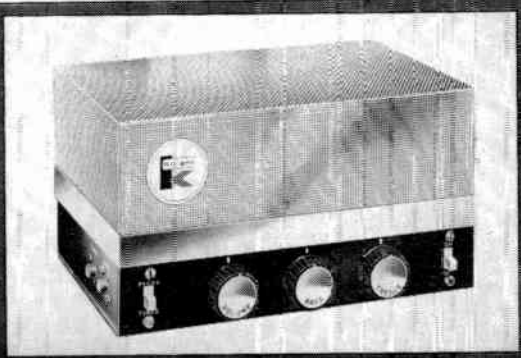
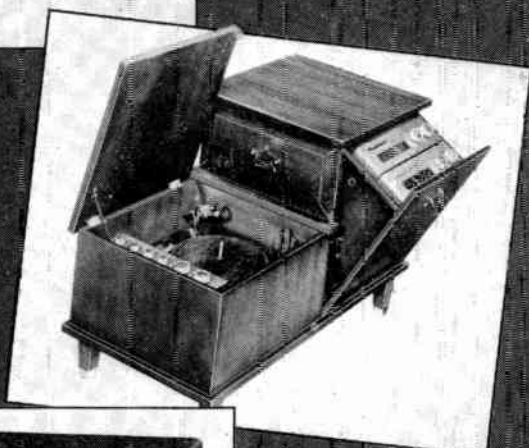
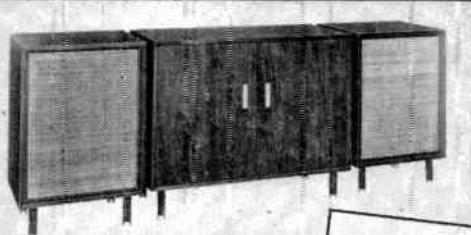
address _____

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QUANTITY	ITEM	MODEL NO.	PRICE



**you ought
to know
about...**



Sherwood: For stereo or monaural systems, Sherwood has a new series of matching cabinets. There are speaker enclosures 18 or 36 ins. wide, 29 high, and 16 deep; and equipment cabinets of those same dimensions. The latter have movable shelves to accommodate a preamp, amplifiers, tuner, turntable or changer, and a tape deck. Finish is either mahogany or walnut. Circle letters AA on the Literature Request Card.

Heath: A chairside radio-phonograph cabinet in traditional or contemporary design is offered in kit form. All the pieces are cut to finished size, and the holes pre-drilled. As illustrated, the cabinet would go at the right of a chair, but the lid of the changer section can be reversed, and the tilt-front section turned around if the cabinet is to be used at the left. Although any components can be fitted into this cabinet, it is intended specifically to take the Heath WA-P2 preamp with the Heath changer, the Heath FM and AM tuners and, at the rear of the tilt-front section, any of the amplifiers. Overall dimensions are 35½ ins. wide, 24 high, and 18 deep. Circle letters BB on the Literature Request Card.

General Electric: This is an FM-AM receiver styled to match the G.E. stereo preamp-amplifiers (YOTK Jan. '59). Controls are for switching to AM, FM, or FM-AFC, and far tuning. Volume is adjusted by a level-set at the rear, so that it can be controlled at the preamp. The tuning meter operates as a center-zero type on FM, and for maximum swing on AM. There is a jack for plugging in a multiplex stereo adapter. Performance test gave excellent results with the Crosby-type adapter. Circle letters CC on the Literature Request Card.

H. H. Scott: A new 40-watt amplifier model 250 is offered to by critical hi-fi listeners for use in mono installations, or paired for stereo systems. Harmonic distortion is rated by the manufacturer at less than .5% on full output, with hum level far below audibility. The 6CA7 output tubes operate conservatively at 40 watts output. Only 5 volt input is required for 40 watts out. Dimensions are 13 ins. wide, 7 high, 9½ deep. Circle letters DD on the Literature Request Card.

Fisher: Model 101-R tuner has independent FM and AM, with separate dials, pointers, and knobs. Of the other two controls, the first has three positions is for FM off, silent tuning, and listening, while the second, with four positions, is for all power off, AM off, broad tuning, and sharp tuning. FM and AM level sets are at the rear. There are separate micro-ray tuning indicators adjacent to the scales. Cabinet is 15¾ ins. wide, 6 high, and 12½ deep, available in mahogany, walnut, or blonde finish. Circle letters EE on the Literature Request Card.

Allied Radio: Parts supplied in the Knight-kit model 83Y784 are for constructing a 12-watt preamp-amplifier, useful for many purposes from a phonograph for the children (to keep them away from father's hi-fi installation) to paired operation in a stereo system employing high-efficiency loudspeakers. A phono-tuner switch, with corresponding input jacks, has equalization for a magnetic pickup, or a ceramic cartridge can be plugged in at the TUNER input. Dimensions over the metal cover are 9¾ ins. wide, 7 high, and 5 deep. Circle letters FF on the Literature Request Card.

G. A. Briggs: British Industries has announced a revised and greatly enlarged edition of G. A. Briggs' "Loudspeakers" now with 336 pages and 190 added illustrations. Written in the clear and understandable style with which the famous author has helped so many beginners to grasp the essentials of music reproduction, the new book explains the workings of speakers and enclosures, and such related subjects as frequency response, distortion, room acoustics, stereo speaker systems, and output transformers. The first two chapters, dealing with the ups and downs and final success of the author's twenty-five years as a manufacturer of loudspeakers in England, are worth the price of the book! Circle letter GG on the Literature Request Card.

READERS' ROUNDTABLE

Continued from page 46

now. The FCC would appear to have only one logical solution.

I am writing this letter as a man who has an interest in the subject from several viewpoints. First, as a hi-fi fan with a very substantial investment in a stereo hi-fi home music system; second, as a former manufacturer who had to make a profit; and, third, as an advertising executive very much interested in the commercial aspects of the broadcast medium.

There are three basic groups who will be affected by this decision, all of whom can be satisfied in such a way as to keep everybody happy. First, there are the fine-music and hi-fi buffs who have a personal and financial interest in the finest possible quality of FM stereo broadcast reception. This is a group who look forward to the finest in opera, symphony, jazz, and all other types of music.

In the second group are the FM station operators who, while they may be equally interested personally in the aesthetic enjoyment of fine music, are also confronted with the mundane problem of making a profit.

The third group, the electronics manufacturers, is primarily interested in the volume sales of their products, also at a handsome profit. At first glance, if you pour them all into the same beaker and stir them up, you might expect to find a combination that doesn't mix.

Without a deep technical background in electronics circuitry involved, it is my understanding that the Crosby system permits only one auxiliary channel, but it offers equal distance coverage and audio range to the main channel. On the other hand, the Halstead system permits several auxiliary channels, but allows as little as half the distance range with an audio quality that might well be poorer than the current AM restricted tonal range. If this is true, it would appear quite obvious that a large majority of the commercial FM stations who are finding a lucrative low-fidelity market for their background music to stores and cocktail lounges might plump vigorously for the Halstead system which would permit them to service both the background music business *and* two-channel stereo for the general public. An FM station using the Crosby system would have to forego the income from background music at least while utilizing the two bands for stereo music to the music lovers.

The crass commercial considerations of the electronics manufacturer make a serious situation which confronts the FCC. As we all know, this astute group of businessmen have, over the years, shown a tremendous ability to degrade the quality of equipment while improving the salability of their products through superficial gimmicks, including furniture design. Witness the annual decrease in quality

Continued on page 54

*whether your plans are modest
or unlimited...*

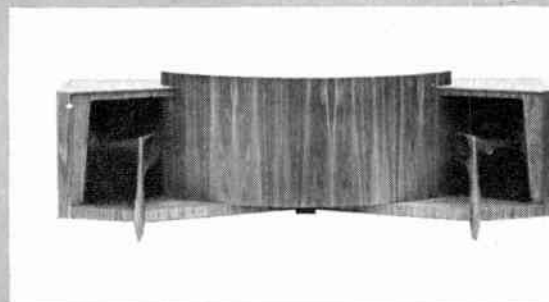


Compact, proportioned for bookshelf or table top, JBL Bel-Aires—a pair with components in mirror-image arrangement—will give you the clean, exquisitely detailed stereo reproduction that can only be achieved with transducers of the highest precision.

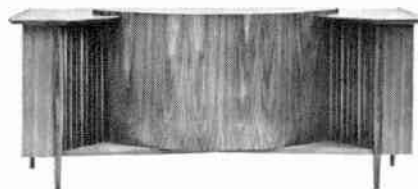
you can
build
your ideal
stereo system
with the
finest
loudspeakers...



Now JBL enclosures are matched for stereo. If you own a JBL C34, C35, C37, C39, or C40, you can add a matching enclosure with speaker units arranged in a pattern that is a mirror image of your present system.



The JBL Ranger-Paragon is the ultimate stereo speaker system. Developed as a master monitor for use in perfecting stereo recording techniques, the Paragon adds to twin folded horns and professional driver units a radial refraction panel which integrates the two sound sources and disperses true stereo throughout the room.

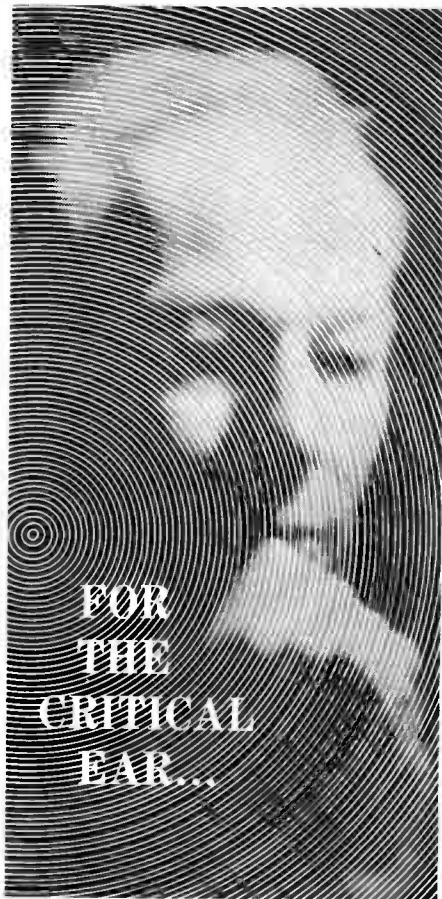


The JBL Ranger-Metregon incorporates the virtues of radial refraction in an enclosure of acceptable size for the average living room. No hole in the middle, no split soloists, but sound reproduction spatially proportional to its original source. The Metregon accepts seven different speaker system combinations; can be upgraded progressively.

Write for free catalog and data sheets.

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PROFESSIONAL

Stereo Dynamic
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The Shure Stereo Dynamic Cartridge is designed and made specifically for the listener who appreciates accuracy and honesty of sound. It separates disc stereo sound channels with incisive clarity. It is singularly smooth throughout the normally audible spectrum . . . and is without equal in the recreation of clean lows, brilliant highs, and true-to-performance mid-range. Completely compatible . . . plays monaural or stereo records. It is manufactured in limited quantities for the music lover—is available through responsible high fidelity consultants and dealers at \$45.00, audiophile net, complete with 0.7 mil diamond stereo stylus.

**A NOTE TO THE
TECHNICALLY INCLINED**

Individually tested . . . Frequency response: 20 to 15,000 cps. . . . Output level: 5 mv per channel at 1000 cps. . . . Compliance: 4.0×10^{-6} centimeters per dyne . . . Channel separation: More than 20 db throughout the critical stereo frequency range . . . Recommended Tracking Force: 3 to 6 grams . . . Fits all 4-lead and 3-lead stereo record changers and transcription-type arms . . . 10 second stylus replacement.

Literature available: Department 8-B
SHURE BROTHERS, INC.
222 Hartrey Avenue, Evanston, Illinois

READERS' ROUNDTABLE

Continued from page 53

of TV sets since 1948 and the current "Hi Fidelity" radio-record players selling for \$49.50. The whole industry might as well face the fact that history indicates that over the next several years, stereo sets for the mass market will be produced at lower and lower prices, primarily by reducing the number of tubes, circuits, parts, quality, and the like — while upgrading the performance claims and the styling.

As a matter of fact, we probably won't have to wait for the set manufacturers to do this for us, because just last weekend I visited a friend's house to listen to his new "Hi-Fi Stereo" rig. This was composed of a \$49.50 record player with built-in amplifier and speaker, which he converted with a stereo ceramic cartridge, plus a \$10.95 2-watt amplifier driving a \$3.98 8-in. speaker in a hospital-paging system baffle — for a total conversion cost of under \$35. He thought it was great!

What difference in this case whether the FM station broadcasts Boston Pops over the Halstead system with a tonal range of 6,000 cycles or less, or over the Crosby circuit with its 20-20,000 cycles range? After all, a chain is no stronger than its weakest link, and if the 20 to 20,000-cycle original music is going to be eventually squirted through a bass-less 6,000-cycle amplifier and speaker system, why worry about quality at the FM station level?

If we are going to face the business facts of life, we have to reconcile ourselves to the fact that in all probability the vast volume of so-called stereo home reproducers are going to be manufactured at the lowest cost regardless of quality. There would seem to be no commercial advantage to casting pearls before swine. Doesn't this, therefore, call for the practical decision (at the present state of the art) of giving the go-ahead to the Halstead system as being of the greatest commercial benefit to the greatest number of people?

The answer is obviously "no"!

Things haven't got this bad in America yet. There is still a place for quality — and quality at a profit. It may not mean tapping the mass market but, as WPAT in Paterson, N. J. and a few other stations have found, there is still a highly selective and conceivably profitable audience for quality music. With an estimated 14 million FM sets now in homes, there still will be a profitable market for a few quality FM stereo broadcast stations in each of the major markets.

I don't believe the decision can be made on the basis of the "rights" of the hi-fi fan; that is, whether or not he is *entitled* to the opportunity to hear good music. I believe it can be based upon the profitability of quality broadcast music, if handled on a selective basis.

In other words, this is a long-winded

Continued on page 55

the incomparable
Ferrograph
STEREO
tape recorder

finest
hi-fi tape
recorder
in all the
world



Read these exciting excerpts from
the **AUDIO LEAGUE** Report:

"...lives up to its claims in full measure, delivering superb performance."

"...does not degrade or change the quality of an LP dubbed on tape."

"...S/N ratio agrees exactly with advertised claims."

"...performance fully up to professional standard in many respects."

Ferrograph Stereo equipment is designed to meet traditionally exacting high quality standards.

Two superb models are available:

The Ferrograph Stereo 88 is designed for both recording and playback of stereo tapes. Professional quality twin-recording amplifiers and playback pre-amplifiers are inbuilt. Monaural recording/playback on both tracks is also possible.

The Ferrograph Stereo 35 is designed for the playback of stereo tapes and also offers all the features monaurally of the popular Ferrograph 3A Series. While it is possible to employ auxiliary amplifiers, the Ferrograph "Stere-ad" unit offers the ultimate in matched amplifiers resulting in superb stereo reproduction.

Conversion kits to permit stereo replay are now available in limited quantities to owners of non-stereo tape recorders.

ERCONA CORPORATION

(Electronic Division)

16 W. 46 Street, Dept. 14, New York 36, N. Y.
In Canada: Astral Electric Co., Ltd.
44 Danforth Road, Toronto 13

READERS' ROUNDTABLE

Continued from page 54

way of saying that the very obvious answer to this alleged controversy is for the FCC to authorize both systems and let each FM station and each set owner make his own choice on which way he wants to go; a low-quality "stereo effect" for the musical slob or a few high-quality program broadcasters serving those who want to invest their money in fine components, and who will show their appreciation through the purchase of the advertised products sponsoring the quality music. c/o Cunningham & Walsh, Inc., 260 Madison Avenue, New York 16.

Mario Du Peale

I have been following all of your articles about the FM multiplex situation and I must say that your coverage of all the aspects is admirable. I have an FM tuner and live about sixty miles from New York City. I don't have multiplex equipment but upon tuning in WBAI during one of its multiplexed programs I did notice a slight deterioration of signal strength. This is offset though by the fact that I get a well-balanced monaural signal.

I have listened to WQXR repeatedly with disappointment. I personally can derive no pleasure from having the left side of the orchestra only. I think the Crosby system would be the truly compatible solution to this problem.

As to the background music, some ruling could be made, if it already hasn't, to make it illegal to use this music for public entertainment unless a royalty of some sort is paid to the radio station.

I certainly hope that this situation is cleared up soon. I know many people who listen to FM on Long Island and we all think this state of indecision should not be continued much longer. 20 Pleasant Street, Ronkonkomo, N. Y.

John E. D'Errico

The crux of the whole multiplex controversy is the background musicasters' fear of "pirating."

These people are going to have to wake up, and understand that "pirating" is going to go on, whether or not multiplex receivers are widely available. There are plenty of electronic technicians who will gladly bootleg multiplex gear for a price.

Accordingly, the musicasters' only defense is to have their background music ruled as a privileged, private communication. This puts it in a class with telephone and telegraph services. Anyone can eavesdrop on these services, but if he sets up a receiver in a public place, let him beware!

My vote is for the FCC to let FM stations multiplex in any way they wish. The musicasters can then scramble, change, and do what they will, as they control the transmitters. Other stations would proba-

Continued on page 56

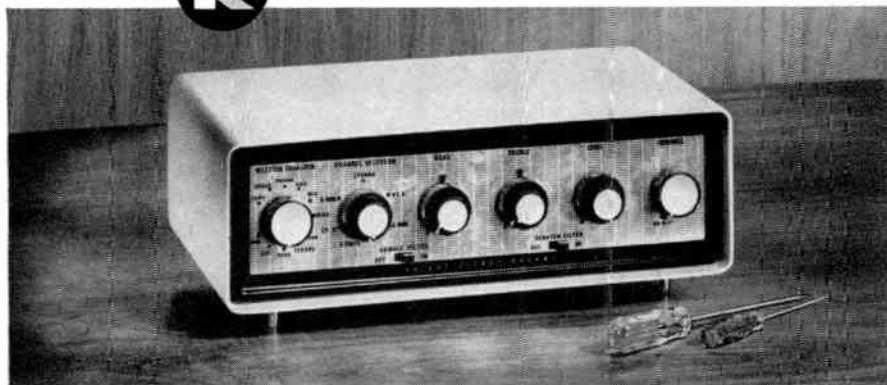
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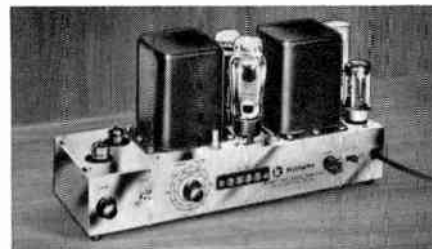
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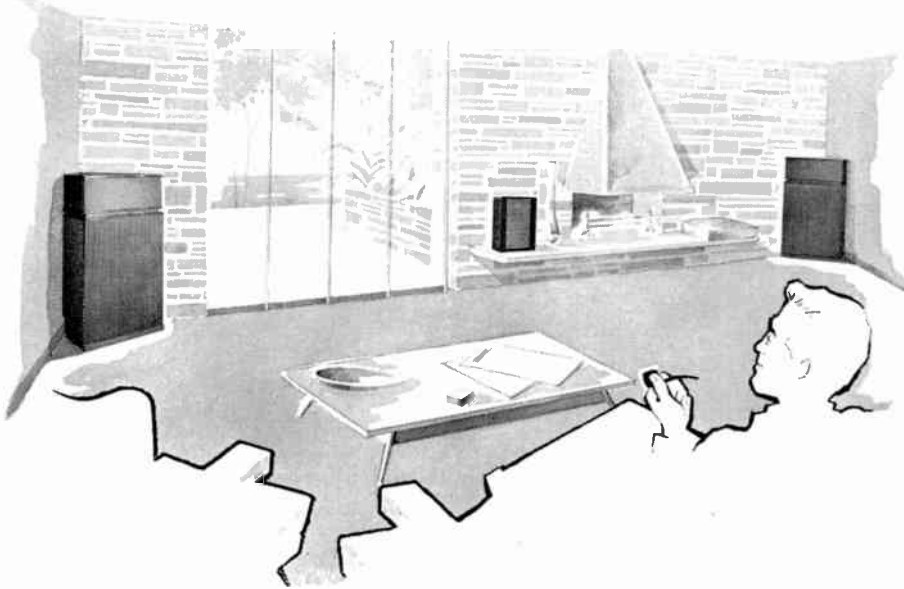
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READERS' ROUNDTABLE

Continued from page 55

bly all adopt the Crosby technique. 3006 Wilshire Boulevard, Santa Monica, Calif.

Further Discussion

This presentation of opinions on stereo FM broadcasting will be continued in the Readers' Roundtable. Favorable comments on the Halstead system are conspicuous by their absence in this issue, not because they were deliberately omitted, but because none was received.

We hope to have some comments from the FM broadcasters, both those who have and those who have not been able to operate on a competitive basis with AM stations which prosper without benefit of being permitted to perform some secondary service in order to stay in business.

Letters received prior to the 22nd of January will be in time for the coming issue. Those which come after that date will be held for the next issue.

If you want to make your fuse known to the Commissioners at the FCC, address your letter to Federal Communications Commission, New Post Office Building, Washington, D. C. At the top of your letter, put: Subject, FM Stereo Broadcasting. All such letters are given very careful study.

Next Month

"STEREO MUSIC ON FM", CONTINUED FROM JANUARY, WILL EXPLAIN THE OPERATION OF THE CROSBY FILTER, AND SHOW THE TYPES NOW AVAILABLE.

HI-FI MUSIC LESSONS

Continued from page 23

For one thing, they know *how* to study. Their years at schools and universities have taught them efficient study habits, and surely their maturity is a distinct advantage where any sustained concentration is required. They do not dawdle and waste time as even the most gifted child is bound to do. Above all, they study because a great desire impels them, and they are anxious to achieve their goals.

Different as the aims, problems, attitudes and results of the youthful and mature may be as they apply themselves to the keyboard, the vast world of hi-fi may prove of the greatest service and inspiration to both. What treasures exist in LP recordings for the adult! He may listen to contrasting interpretations by great artists of works that he studies. Interesting points of technique and dynamics may be discussed with the teacher. There is no better way to become acquainted with new compositions than he may wish to study.

Continued on page 57

Hi-Fi Music at Home

HI-FI MUSIC LESSONS

Continued from page 56

And the library of appropriate discs for children is ever widening, becoming more varied and complete. What comparable way is there to awaken a musical response in boys and girls; to stimulate and excite an interest in music study; to educate, enlighten and provide a source of greater emotional experience?

And of equal importance is that adjunct of hi-fi, the tape recorder. It can be enormous fun for a child to assemble several numbers with possibly some verbal presentation on a tape, transfer it to a disc, and as a sort of art project, combine it all in an album. With the child's picture at the keyboard, and a title such as "SALLY JONES PLAYS — 1958", what a wonderful Christmas, birthday or anniversary gift! Such tapes, from time to time present a graphic illustration of a student's progress, showing up faults (of which a student may be unaware), as well as pointing up virtues, too, which might be passed by. A satisfactory performance on tape may be a wonderful tonic for moments of discouragement or doubt. For the grown-up too, the tape recorder provides a kind of tangible evidence of the quality of his playing, and is often a great spur to self-confidence.

Indeed, it is in the field of recorded music, in which the student may be both active and passive, that we find a common denominator for the aspirations, development and inspiration of music students of all ages — from 8 to 80. Great is the pleasure hi-fi may give to those who but love music; its value to those who pursue its study and those who teach is well-nigh incalculable!

CARL NIELSEN

Continued from page 21

was delivered by his unassisted mother in a pasture beside the family's two-room cottage at Nørre-Lyndelse on the isle of Fyn, June 9, 1865. A housepainter by trade, Nielsen's father augmented his meager income by playing the violin at local weddings and festivals. Although none of Nielsen's ancestors seem to have ever displayed more than modest musical ability, music played a large share in the home life of this family. Even before he was old enough to receive lessons on the violin and cornet, Nielsen took to music with gusto. While only a tot he would amuse passers-by with "recitals" beating out original "compositions" with a hammer on tonally arranged logs from the woodshed. At thirteen he had sufficiently mastered the cornet to win a post with the battalion band in garrison at nearby Odense. Here, in this town hallowed with memories of Hans Christian Andersen, Nielsen was able to receive expert instruction on the violin as well as to become familiar with the classics. The busy schedule of the army

Continued on page 58



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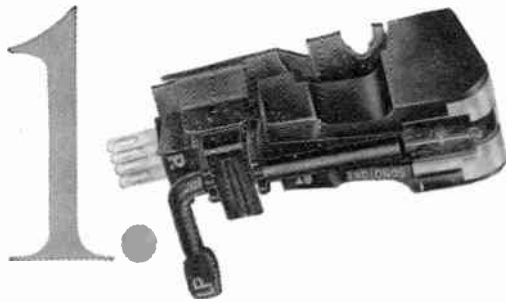
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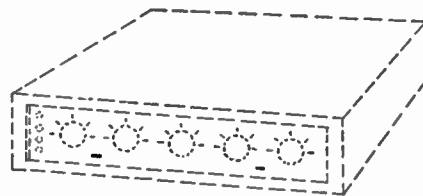
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CARL NIELSEN

Continued from page 57

band also gave him broad and valuable experience. While yet in his teens Nielsen had composed some creditable music for brass instruments as well as for chamber ensemble. Although this early work is strictly juvenalia, his teachers were sufficiently impressed, and they urged matriculation at the Royal Conservatory. The faculty at Copenhagen came to the same conclusion as those at Odense and granted him a four year scholarship. His record here was not one of exceptional brilliance but he applied himself hard and upon graduation (1888) he was a solidly trained musician. This same year also witnessed the first public performance of a Nielsen opus, the well mannered *Little Suite for Strings* which was cordially received at the Tivoli Theater. This inauspicious debut gave little hint of things to come. By 1890, following an extended period of travel about the Continent, he settled in Copenhagen with a gifted sculptress as his bride and a chair as second violinist in the Orchestra of the Royal Theater. Nielsen might have passed his life in bourgeois contentment, but he happened to be one of those rare musicians touched with the insistent wand of Orpheus.

A Nielsen Discography

Concerto for Clarinet and Orchestra, Op. 57 (1928)	Ib Erikson, clarinet; Danish State Radio Symphony under Mogens Woldike • London LL-1124
Concerto for Flute and Orchestra (1926)	Gilbert Jespersen, flute; Danish State Radio Symphony under Thomas Jensen • London LL-1124
Little Suite for String Orchestra, Op. 1 (1888)	Winograd String Orchestra under Arthur Winograd • MGM 3335
Maskerade (excerpts)	Danish State Radio Symphony under Thomas Jensen • London LL-1314
Maskerade Overture	Danish State Radio Symphony under Thomas Jensen • London LL-1143
Quintet for Winds, Op. 43 (1922)	New Art Wind Quintet • Classic 2001
Symphony No. 1 in G minor, Op. 7 (1892-94)	Danish State Radio Symphony under Thomas Jensen • London LL-635
Symphony No. 3, Op. 27 "Espansive" (1911-12)	Danish National Orchestra under John Frandsen • Epic LC-3225 Copenhagen Radio Symphony under Erik Tuxen • London LL-100
Symphony No. 5, Op. 50 (1922)	Danish State Radio Symphony under Thomas Jensen • London LL-1143

Tremendous enthusiasm for new composition welled up. His aesthetic creed was contained in a remark he made about this time: "It is a fact that he who brandishes the biggest fist will be remembered longest. Beethoven, Bach, Rembrandt, Goethe, Henrik Ibsen and the like have all given their time a black eye." While perhaps not quite having the knuckle measurements of his artistic idols, the young composer did succeed in making prompt impact on the northern musical scene. Within fifteen years he had become Denmark's outstand-

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Hi-Fi Music at Home

CARL NIELSEN

Continued from page 58

ing creative artist. Into this period fall some of his most characteristic works: the first two symphonies, the last two string quartets, the only two operas — the serious "Saul and David" and "Maskarade," after a comedy by Holberg. The *First Symphony* is a remarkable work for a young man of twenty-six, which shows no trace of amateurism. It recalls the influence of others, notably Brahms, yet there is sufficient originality here to convince the listener that a major voice is being raised. The *Second Symphony* (The Four Temperaments) is another story, for here Nielsen was no longer just proving his capabilities in handling a form as complex as a symphony, but was creating music of great contrast and vitality. There is an inherent healthiness in this symphony with its razor-sharp *tutti* and crystal-clear orchestral colors, which is Nielsen at his best. The operas still remain virtually unknown off the Danish stage. "Maskarade" is somewhat of a rarity, being a completely successful opera by a Scandinavian composer. Greig, among others of the older generation, was extremely enthusiastic about it and the public followed suit. It was hailed, as it is to this day, "Denmark's National Opera".

Despite acclaim for his first series of mature works, Nielsen was only flexing his muscles. As his musical personality developed beyond the lines laid down in works such as the *Second Symphony* he anticipated some adverse reaction, and he was correct. Critics did not argue that here was the man best fitted to carry on their nation's musical heritage, but they had expected music more compatible with that of his predecessors. They feared he was turning into another "modern" composer. Nielsen, of course, was no more trying to be another "modernist" anymore than he wanted to be another Grieg. While he maintained respect for the past generation he was also aware that Danish music was about to become no more than sugar-coated pleasantness if it insisted in clinging to Nordic mythology for inspiration. Nielsen believed that truly Danish music could be universal as well. Since the symphony remains the ideal form for "big" musical abstractions it was here that he concentrated his most eloquent moments. He decried terms such as "absolute music" or "program music" which were meaningless to him. There was only music, which meant simply the transformation of life experience into tone. This attitude materialized with works like the full-blooded *Third Symphony* (Sinfonia Espansiva) which is music for music's sake, a depiction of the joys of sonority. The companion *Violin Concerto* is cut from the same cloth.

Nielsen's firm belief in the decency of the human spirit was sorely tried when he beheld the supposedly civilized nations plunge into the blood-bath of 1914-1918.

Continued on page 60



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12-45

CARL NIELSEN

Continued from page 59

Though Denmark was not an actual combatant, the agonies of others moved him deeply. The confident, self-assured style of his earlier work seemed no longer adequate to express his new ideas, hence a major switch in direction was necessary. The altered Nielsen appears explosively with the *Fourth Symphony* (1916) which is a hyperkinetic score not easy to comprehend when first heard. This Nielsen is a tougher, stronger individual, speaking violent language and for the first time locked in conflict. Nielsen's search for a more mature form of expression culminated six years later in what is unquestionably his supreme accomplishment.

The *Fifth Symphony* argues a monolithic context which falls flat on its face unless handled by a true master. To give more than a hint of the inherent power of this symphony in words is impossible. Aesthetically speaking, Nielsen here makes his most emphatic statement on the durability of the human spirit after its trial by strife. Technically speaking the work is complex, but a few repeated hearings bring great dividends. The *Fifth Symphony* stands as an original and effective epic which deserves to rank as one of the few truly great symphonies of the twentieth century.

If one has heard enough of Nielsen's music and accepted such admittedly difficult pieces as the *Fourth* and *Fifth* symphonies, there comes a point when some of his subsequent music sounds frankly weird—one might even say "un-Nielsenian". Obviously some profound changes took place in his personality during his later years. In 1923, shortly after the completion of the *Fifth Symphony*, Nielsen was on the verge of a nervous breakdown. His intense labors on this score had left him exhausted. On top of this he was stricken with heart disease from which he never recovered. Although occasionally capable of foreign travel, especially to the Mediterranean which he loved as a second home, his precarious health forced him into the life of a semi-invalid. There exists a photograph taken at this time of a family gathering in the garden of his home which shows Nielsen wrapped in a bathrobe wearing a half-hearted, tired smile. He cuts a pathetic figure here when contrasted to portraits taken but a few years earlier. His usually gregarious nature departed and he tended to sink into moods of prolonged depression. It was in this atmosphere of self-reproach that Nielsen completed his sixth and final symphony. This was an effort to make another major statement, but it misses the mark and bears the dubious distinction of being the only one of his important works that can be considered a failure. While the first movement contains some arresting moments, there is so much cynicism in the remainder that it is almost a caricature of the great symphonist

Continued on page 61

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CARL NIELSEN

Continued from page 60

he had already proven himself to be. Yet the *Sixth Symphony* seemed to be the therapy Nielsen required; one might speculate that in it he vented his spleen. Little by little he recovered from depression. Although but a few years of life remained, he was far from finished as a major composer. His former good humor crept back, and twinkles from the wonderful pages of the *Flute Concerto*. The subsequent *Clarinet Concerto* is less amiable. It momentarily revives the spirit of the *Fifth Symphony* but closes in a more mellow vein. The final important works are beautiful creations: *Three Motets* for acappella mixed choir and the neo-Gothic *Commotio* for organ find Nielsen occupied with modal styles of expression and in a serene frame of mind. He was composing actively almost to the day of his terminal heart attack, October 2, 1931. He died still full of plans for new music.


Nielsen made well-fashioned contributions to almost every branch of the art of music. He was continually writing, and while some of his output is little more than "occasional music", there is much of interest in his catalogue besides the symphonies and concertos. In the field of chamber music it is unfortunate that he did not continue development, for most of this was written fairly early in his career. The puckish *Wind Quintet*, however, is a later work which shows the hand of a master. Aksel Schiotz recorded several of Nielsen's lovely songs at one time for HMV (78 rpm.). Unfortunately these discs are now collectors' items.

Carl Nielsen died fearing that his life's labors had been in vain. Yet now we see him emerge as one of the truly original voices in recent music, a twentieth century symphonist second to none. Those who have become weary of the neuroticism in so much contemporary music will find him a clear-headed champion of the positive side of human existence. Although he founded no actual "school", it is not surprising that many of the younger group of Scandinavian composers such as Dag Wirén, Vagn Holmboe, Knudaage Riisager, and Svend Schultz count themselves within his orbit, rather than that of Sibelius.

By combining the clean open-air spirit of his native Denmark with a highly trained musical intelligence, Nielsen succeeded in creating a distinctive and refreshing style of composition. Such music was intended to be enjoyed far beyond Danish borders. The often written label "Denmark's greatest composer" hardly describes his contribution. The quintessence of Carl Nielsen is his magnificent tonal expression of everything alive. "Music is life," he once wrote, "and like it, inextinguishable."

Dr. Yoell, a pathologist and a native San Franciscan, has been an avid record collector since the age of 14, and has made a particular study of "neglected" composers.

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Weathers Technical Magic has produced the lightest, quietest, and smoothest turntable ever made . . . no mechanical noises, no outside vibrations, and practically no rumble or feedback. Its cool running 12 pole synchronous motor maintains constant speed regardless of variations in line voltage or load. Noise level is below that of today's finest records.

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The Weathers StereoRamic Systems use the famous Weathers Tonearm and the amazing Weathers StereoRamic Cartridge which tracks at only 2 grams and outperforms any magnetic cartridge at any price.

The K-601 system gives you the Famous Weathers Tonearm, Turntable and StereoRamic Cartridge complete—ready to plug into your amplifier . . . with diamond stylus \$119.50 . . . with sapphire stylus \$111.75.

The MC-1 system combines the Famous Tonearm and the StereoRamic Cartridge ready for mounting on your turntable . . . with diamond stylus \$55.95 . . . with sapphire stylus \$48.25.

Ask your dealer for a demonstration or write for booklet No. 659M.



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WEATHERS TECHNICAL MAGIC IS SOUND

* audiofacts

The case of the vanishing ghost

To the TV viewer, a "ghost" is a faint, unwanted image, slightly displaced from the main picture. But although many home recordists are not aware of it, tape recording has its phantoms, too. In this case the "ghost" is a faint sound or "echo," displaced from the main signal. The audio engineer, who is very sensitive to even the slightest imperfections in recorded sound, calls this *print-through*—the magnetic echo that is induced from one layer of tape to the next on recorded tapes during storage. These print-through signals increase gradually with time and are accelerated by unfavorable storage conditions. Eventually, they can build up to annoying proportions.

Audio Devices engineers have been working on this problem for several years and have come up with *two* very effective solutions which can be used separately or in combination, to dispel the elusive "ghosts" of tape recording.

The first solution, pioneered by Audio Devices and announced to the trade last year, was the introduction of a new tape formulation which is highly impervious to print-through. This Master Audiotape reduces print-through by 8 db compared to ordinary tape—making it entirely negligible to even the most critical ear after years of storage.

The second solution, first "unveiled" at the Audio Show in New York, is the new Audio "ECHO-RASER"—a simple, inexpensive device which attaches to a tape recorder and removes up to 9 db of print-through from any recorded tape without affecting the recorded signals. Mounted between the supply reel and playback heads, it automatically wipes off the echo while the tape is being played back—adding new brilliance and clarity and reducing background noise.

For complete information on this new development, write to Dept. AR, Audio Devices, Inc., 444 Madison Avenue, New York 22, N. Y. Ask for Bulletin 500.

*one of a series

MUSIC IN YOUR HOME

Continued from page 17

refrigerator thirty-odd years ago as an idea that had never gone anywhere and never would, and so was not worth all the shouting about it. They may have given the same treatment to prototypes of the washing machines that whir, the stainless steel sinks that gleam, and the automatic stoves that do the cooking in American homes today.

So we can be encouraged to expect that, before too long, the sounds that sound *like* music will be recognized as nothing more than a simulacrum, and that equipment capable of producing sounds that *are* music will become an acknowledged adjunct to the American way of life.

MADE IN NORWAY

Continued from page 37

angles to the huge north window. This window has double panes, and in the winter warm, dry air is pumped into the space between the panes, so as to keep them free of frost.

Illumination, of primary importance in a plant of this type where most of the work consists of assembling small and intricate parts, is provided by 452 fluorescent lamps mounted in seven rows on the ceiling. Carefully tested and selected colors reduce eyestrain and glare.

Color again, with a different purpose, is strikingly used in the employee recreation hall and canteen. This gaily decorated hall does double duty. It is a restaurant accommodating 250 employees at one time, and a fully equipped theatre, with a modern stage, a 24-speaker sound system, and a projection booth. It is used by the employees' talented dramatic group for their productions, for exhibition of educational films, company parties, and employee committee meetings. Mr. Tandberg fosters the social activities of his employees, believing that they result in good morale, efficiency, higher production, and low labor turnover.

Mr. Tandberg's personal unconcern for money is manifested by the fact that he actually draws less salary than several of his engineers. He lives simply, his needs are few, and that has permitted him to carry his philosophy still further. He has literally turned over his factory to his employees. Although the firm bears his name it is in fact owned, under the terms of a grant made by Mr. Tandberg, by the Tandbergs Radiofabrikk Foundation.

The Foundation's purpose is two-fold. In a broad sense, its goal is to foster and support the research and development of new techniques in the electronic field in Norway, for the ultimate benefit of the general public. More directly, it is charged with the responsibility of securing and assuring effective leadership of the firm. It is headed by a board of directors, all employees of the firm. Policies of the Foundation stress, above all, benefits for the employees which are far beyond the most

Continued on page 63



Once upon a time, there was a giant who had two heads:

One head was a long-hair who loved the classics; the other was a crew-cut hipster who liked his jazz hot, and his popular music sweet and lowdown. Long-hair found the LP's he wanted in

The Long Player

the comprehensive catalog of recorded classical music. In this 232-page volume, records are listed according to composer, and Long-hair was able to flip it open to the proper place quick as lightning.

Crew-cut on the other hand, turned to

JAZZ 'n POPS

168-page catalog that lists practically every popular and jazz longplay. He liked the way listings were arranged according to *artists*—and he liked the title-by-title breakdown of *every* selection on *every* record by hundreds of recording stars.

Both fellows liked the fact that each catalog was the most complete in its field, and that they contained sections on folk music, international popular music, dance music, film and theater music, and the spoken word...and the new STEREO RECORDS!

THE LONG PLAYER costs only \$4.00 a year for 12 big issues. JAZZ 'N POPS is priced at \$3.00 a year. Single copies of each are regularly 35¢. But being an economy-minded giant, our friend put his heads together and subscribed to *both* for a year for just \$6.00.

MORAL: Two heads are better than one.

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MADE IN NORWAY

Continued from page 62

optimistic goals of most advanced social reformers.

The wages paid are higher than standards set by unions in Norway. There is a non-contributory pension plan of generous proportions, regular increases, sick benefits paying up to 90% of salary for six months depending on length of service, and periodical bonuses for sundry reasons. For example, each new arrival in the family of an employee represents a 50-kroner monthly increase in his pay envelope.

The Foundation encourages Tandberg engineers to travel abroad at company expense to observe new techniques and developments in electronics. No effort is spared to maintain the high standards set for the company's products.

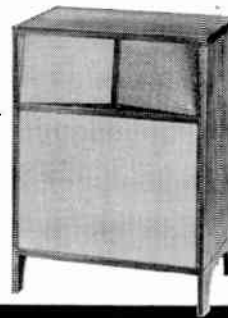
Needless to say, his staff and workers are devoted to Mr. Tandberg. They have a difficult time, however, expressing their appreciation. He shies away from any sort of demonstration, going to almost extreme lengths to avoid the homage so many are eager to pay him.

Four years ago, he suddenly noticed that too many conversations stopped abruptly as he entered the plant. The same thing occurred in the laboratory and the canteen. This may not be unusual in most places when the head of a company joins his employees unannounced, but at Tandberg's Radiofabrikk it was an innovation. Since his 50th birthday was approaching, he soon suspected that plans were afoot to commemorate the occasion. In a frenzy of embarrassment and discomfiture, he felt he would not be able to cope with the speeches, presentations, and celebration. Without a word to anyone, he tucked a passport in his breastpocket and, carrying only a well-worn brief case as his luggage, he escaped! He boarded a plane for the United States and arrived here before his absence was noticed, advising his non-plussed employees of his whereabouts by cable.

His talent for self-effacement is illustrated by an amusing story told by Eric Darmstaedter, president of Tandberg of America, Inc., which represents Tandberg in this hemisphere. He had been invited by Mr. Tandberg to attend a Norwegian radio convention of engineers in Hanko, a small island in the Oslofjord section of Norway. Having heard a great deal about Tandberg's brilliant work in the field of acoustics, he accepted primarily to meet him.

The little boat that joins the island with the mainland was met by a group of engineers, and after hands were shaken all around they started to walk towards the hotel. When Mr. Darmstaedter inquired if Mr. Tandberg were present, one engineer said, "Why yes," and looking around pointed to a solitary figure lagging a few yards behind them. "That's he carrying your suitcase."

NEW
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Z-300



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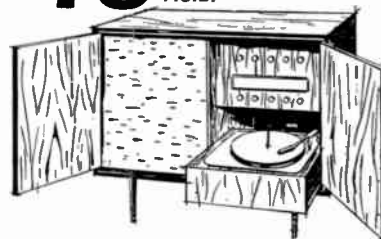
The new JansZen Z-300 console is definitely not for those who've been listening to shrilling trebles and booming basses for so long they've forgotten what "live" music is really like. On the other hand, should your ears be uncalledous by these frequent electronic exaggerations, then the Z-300 holds some exceptionally pleasant surprises.

Briefly, the Z-300 achieves unusual musical clarity by blending the superb JansZen Electrostatic Tweeter with a new JansZen 11" cone woofer. In spite of its small size, response is uncannily uniform and distortion-free from an honest 30 to 30,000 cycles/second. Prices start at \$199.75. Send for full details and name of nearest dealer.

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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 HI-FI MUSIC without charge. Copy should be limited to 35 words. Items from dealers will be rejected.

Receipt of items will not be acknowledged unless an addressed postcard is enclosed.

SELL: Two new professional tape recorders at the price of one. Still in unopened cartons. Three motors, hysteresis motor drive, three heads, meter. Sacrifice \$692.75 for both, with accessories. Walter Bruskiwicz, 5536 Wilson Ave., Chicago 30, Ill.

SWAP: ESL Concert cartridge, 201-F transformer, factory checked, restored to new condition, November 1958, not used since. Both for Heath EA-2 or EICO HF12. Must be in perfect condition completely assembled or complete kit in perfect condition. T. B. Looney, Apt. 9B, 276 Engle St., Englewood, N. J.

SELL: Fisher laboratory standard audio amplifier model 55-A. Harold Stout, 5670 Pfeiffer Road, Cincinnati 42, Ohio.

SELL: Glaser-Steers GL-77. Four month used. Wired for stereo with beautiful ebony base. \$70 value for only \$50. Luis Rodriguez, 12 Underhill Ave., Brooklyn, N. Y. UL 7-3793.

SELL: Acoustic Research AR1 walnut \$145. AR2 walnut \$80. Both units brand new in factory sealed cartons. Urban Le Jeune, 416 N. 15th St., Kenilworth, N. J.

SELL: Fisher preamp 50C. Perfect condition \$29. Pickering 240D pickup cartridge. Diamond perfect \$10. Also Recaton Goldring 500 SS magnetic turn-over cartridge. Used one month, \$6. Harvey Kongsgaard, 2927 Upton Avenue No., Minneapolis, Minn. JA 9-0879.

SELL: Bogen R775 AM-FM tuner-preamp and D070 power amplifier, original list \$379, for only \$185; Altec 604 speaker \$90; Brush stereo earphones \$12; R. Campbell, 134-20 87th Ave., Jamaica 18, N. Y. JA 6-6992.

SELL: James Lansing Harkness 40001 speaker system, mahogany finish, \$225. R. Forster, 1976 E. 16th St., Brooklyn 29, N. Y. ES 6-3523.

SELL: Janszen Z-200 speaker system, walnut. Perfect, three months old. List \$333, sell for \$245. Pickering stereo cartridge, \$20. P. Davis, 406 Hammond, Durham, N. C.

SELL: Jensen N22 coaxial in 39-in. corner cabinet; Heathkit AM tuner wired; Bogen DB20 DF with cage. All A1 condition. H. F. Weiss, 595 Union St., Brooklyn 17, N. Y.

SELL: Hensen G-610 Tri-axial \$168. Like new in performance and appearance. Smooth and musical all over the audible range. New \$253. Reber G. Nelson, 333 East Main St., Fremont, Michigan.

SELL: University 6303 speaker in blonde Welcor enclosure, Scott 99D amplifier in case, Garrard RC88 changer on blonde base, VRII General Electric cartridge, 8 months old. \$225. M. Horen, 155-15 Jewel Ave., Flushing 67, N. Y.

BUY: Fisher 50-R AM-FM tuner, RCA, X-label Blue-nate LP's. Please quote price, condition and use. W. D. Little, 1129 St. Paul St., Baltimore 2, Md.

SELL: Jensen type BL bass ultraflex mahogany corner enclosure with Triplex 3-way system. Cost

over \$350, sell for \$250. Call evenings Allen Lubitz, 1840 East 13th St., Brooklyn, N. Y. ES 6-2358.

SELL: AR-1 speaker system 6 months old, like new, mahogany \$129. Lafayette HW-7 tweeter, new \$10. Fred Breidbart, 1725 Broadway, Brooklyn 7, N. Y. GL 5-2222 before noon.

SELL or SWAP: What have you to swap for McIntosh amplifier 20W-2; Craftsman FM-AM tuner and preamp C-10; Garrard RC80 changer with Audak DL-6 cartridge and diamond needle. Or best cash offer. Nicholas Fleury, 133 Lexington Avenue, Cresskill, N. J.

SELL: Set of Hi-Fi Music at Home 1-31 (7 and 27 missing). All magazines in excellent shape, best offer takes them. Also High Fidelity issues 1-61 (4 and 15 missing). Charles H. Anthony, 22 Embankment Rd., Boston, Mass.

BUY: Quality microphones, such as American D-33, Electro-Voice 655-C, or RCA 77DX. Also Berland 4-channel mixer or Bogen model 10 M. A. Saknit, Box 37125, Los Angeles, Calif.

SELL: Mahogany record cabinet with door. Contains compartment for amplifier or record player. A1 condition. Measures 22 ins. wide, 27 ins. high, 16 ins. depth. Cost \$27, sell for \$14. Frank Damico, 86-75 Midland Pky, Jamaica 32, N. Y.

SELL: Altec Lansing 604C duplex speaker, used a few times, \$110. Jay W. Layer, 11 Elliot Ave., Bryn Mawr Rd, Pa.

SELL: University C15W woofer, H5206 tweeter, Cobreflex with T30 driver midrange, N3 crossover network. All \$100. Dynakit Mark II 50-watt \$50. Garrard R380 with GE RPX 052 \$20. Heathkit BC1A AM tuner wired and aligned \$25. Russ Talley, 417 East 89th St., New York 28, N. Y. Lehigh 4-6486.

SELL OR SWAP: Pentron TM-56 and P-4 in X-5 case, foot control, mike cables, new condition, for AM80 Fisher tuner. M. A. Richard, 60 Pearl St., Springfield 5, Mass.

SELL: EICO HF-12 amplifier. Completely wired, four months old, excellent condition. Will sell for price of kit \$34.95. Jerry Goldner, 3033-W. 23 St., Brooklyn 24, N. Y. ES 3-9450.

SELL: Rek-O-Kut L-34 turntable, Rek-O-Kut A-160 arm, Pickering 370-1D cartridge. In excellent condition. All for \$85 including express. Douglas P. Margolis, 15 Holmes Dale, Albany 3, N. Y.

SELL: Presto 6N overhead cutting mechanism with Audax cutter, two feedscrews, hot-stylus equipment and complete suction device \$130; two Fairchild transcriptions arms 12-in. and 16-in. \$6 each; Proctor Soundex 16-in. arm \$4; emission tube tester \$23. All in excellent condition. Jac Holzman, 115 West 16th St., New York, N. Y. OR 5-7137.

BUY: Fisher preamp equalizer model 50PRC with control, excellent condition. Altec corner cabinet 606A for 15-in. speaker (mahogany) excellent condition. Dr. John Sabritt, 545 S. 46th St., Philadelphia 43, Pa.

SELL: High Fidelity Magazine Nos. 2-61, less No. 4. All in binders. \$35 plus shipping. Leon Hoffman, 616 Belgrove Drive, Arlington, N. J. WY 8-8229.

SELL: Browning RV10A FM tuner; ESL professional arm with 1-mil and 1/2-mil diamond cartridges; Rek-O-Kut 12-in. arm; Fairchild 220A diamond cartridge; Fairchild 411 turntable, mahogany base; Altec 604C coaxial speaker in genuine Klipsch rebel corner horn, korina satin finish; all in perfect operating condition. Best cash offer, separately or together. M. Gaber, 1975 Ladenburg Dr., Westbury, L.I., ED 3-3320.

SELL: Bell tape deck T-201, needs plastic take up wheel, cost \$107.95—will sell \$50. Fisher 80AZ 30-watt power amplifier \$55. Bell 2315 12-watt

amplifier and preamp \$35. Electro-Voice Regency III cost \$393, \$225 in mahogany. Garrard RC98 arm wired for stereo with Pickering 371D cartridge on mahogany base \$75. All prices plus freight. L. T. Bann, 507 W. 10th St., Muncie, Indiana.

SELL: Fairchild 225A cartridge and/or Rek-O-Kut 16-in. arm. Any reasonable offer. Albert Ludwig, 1933 Gerritsen Ave., Brooklyn 29, N. Y. ES 5-0542.

SELL: V. M. 714 tape recorder, stereo playback, purchased April 1958; like new condition, complete with accessories and 22 rolls tape \$140. Mahogany base for RC-88 \$3. Local only. H. Allen Johnson, 8218 10th Avenue, Brooklyn 28, N. Y.

SELL: Fairchild model 275 65-watt amplifier. Just factory checked. \$100. Also, Air-Coupler \$15. Hugh McGaffin, 32-37 Steinway St., Astoria 3, N. Y. RA 8-3624.

SELL: Speaker system, Heath SS-1 and range extender, 35 watts, professional walnut finish, like new, best offer over \$125. S. N. Vastola, 47 Carol Rd., Middletown, N. J. MI 5-1684.

SELL: Perfect condition Viking 75 stereo tape player with 2 matching Viking preamps (original \$30 each preamp) all on control panel with earphone jacks. All for \$85. Frank Casanova, 485 Lexington Ave., New York, N. Y. OX 7-6650.

SELL: Ampex A-122 portable tape recorder and stereo playback \$325. Like new. S. J. Kaminga, 2445 Fletcher Drive, NE, Grand Rapids, Michigan.

SELL: Metzner turntable, speed variable 16-83 rpm; Metzner tone arm; Pickering 350 cartridge; blonde base. Originally cost \$115, will sell for \$55. Lt. Arthur C. Joy, 932 S. Buchanan St., Apt. 104, Arlington 4, Virginia.

SELL: Electro-Voice Aristocrat III de luxe 3-way speaker system, Electro-Voice SP12 coaxial speaker \$225. Victor Scannella, 3540 Rochambeau Ave., Bronx 67, N. Y. TU 2-2345.

SELL: Lowther TP1 with PM 3 unit recently rechecked and modified by Mr. Chaves himself at the Lowther Factory. Unit better than new, \$350. Greenburgh, 112 Belmont Ave., Long Beach, N. Y. GE 2-8880.

SELL: Dynamic quadraural 550 amplifier, Dynamic 4-speaker QS45L system, Sonotone 8T stereo cartridge—all for \$40. Used several months for stereo experimentation. I. C. Whittemore, Jr., 92 Carlson Drive, Milford, Conn.

BUY and SWAP: Stereo tape recorder and/or second hi-fi amplifier and speaker channel. Will trade 4 by 5-in. Anniversary Speedgraphic outfit in mint condition plus cash, depending on deal. M. Gerber, 146-41 58th Rd., Flushing, N. Y. IN 3-0515.

BUY: Tapes of Judy Garland with Crosby, Hope, or on Lux Radio Theatre, 7 1/2 or 3 1/4 ips. Charles Berwick, 872 Macon St., Brooklyn 33, N. Y. Phone GL 3-3561 weekday evenings.

SELL: High Fidelity magazines, January 1954 to date \$7.00. Norelco 8-in. speaker in custom enclosure, suitable for stereo \$15.00. Charles Leigh, 10 S. Lanning Ave., Hopewell, N. J.

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When you move, be sure to give us your old address, as well as your new one. Reason: our records are filed by states and cities, not by names. And please remember that the Post Office does not forward magazines!

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Literature Available on NEW PRODUCTS

To obtain literature or catalogs on the products described here, circle the corresponding letters on the Literature Request Card at the right, below.

Acro 60-Watt Amplifier

The Acro Ultra-Linear II is a compact 60-watt amplifier of very fine performance, offered as a kit, or completely assembled and wired. Although there are special adjustments for optimum quality, the overall design and the use of a printed-circuit board make the assembly of the kit very simple. Input of 1.5 volts drives the amplifier to full 60 watts output. *Circle letter A*

Allied Radio Stereo Catalog

A new catalog of stereo records and tapes from the major companies is available from Allied Radio. Over 200 stereo records and 500 stereo tapes are indexed. Companies represented include ABC Paramount, Audio Fidelity, Bel Canto, Concert, Contemporary, Cook, Hi Fi, London, Mercury, Omega, "Q", Stereo Fidelity, Urania, and Westminster. Listings are divided by categories of music for ready reference. *Circle letter B*

Altec Speaker System

The new Monterey model contains two 8-in. speakers, a tweeter with a sectoral horn, and a 3,000-cycle network in an enclosure 26 ins. wide, 14 high, and 14½ deep. Available in walnut, blonde, or mahogany, the enclosure is finished on all four sides, so that it can be mounted vertically or horizontally. *Circle letter C*

Artizans Cabinets

Artizans of New England is producing a wide variety of speaker enclosures and equipment cabinets in finished and knocked-down form. Using fine hard woods such as teak, koa, limba, and walnut, they range from early American, French provincial, and traditional to contemporary designs. Sturdy construction and fine workmanship characterize all these models. *Circle letter D*

Conrac TV Chassis

For use in conjunction with hi-fi audio systems, Conrac has a series of Fleetwood TV chassis for 21, 24, and 27-in. tubes. These models, and the electronic remote control unit are described in a booklet that also shows various methods of mounting the TV chassis. *Circle letter E*

Isophon Speakers

A 12-page catalog lists woofers and mid-range speakers, and cone-type and electrostatic tweeters manufactured in West Germany. In addition, several enclosure de-

signs are shown for various speaker combinations. A series of detailed illustrations explain the construction and design of Isophon speakers. *Circle letter F*

Jensen Speaker Systems

In addition to models with enclosures of relatively large size, Jensen has three speaker systems in enclosures intended for stereo installations in rooms where space is limited. In addition, there is a Stereo Director model, with the mid-range speaker and tweeter mounted together so that they can be turned after the cabinet is in place, to obtain the optimum effect from each channel. *Circle letter G*

Knight Stereo Amplifier Kit

Allied Radio's KN-1515 Knight amplifier kit can be assembled into a stereo amplifier with two 15-watt channels. A switch control combines the two channels for 30-watt mono operation. Outputs are of 4, 8, 16, and 32 ohms impedance. The black aluminum chassis has a gold-color metal cover. *Circle letter H*

Lansing Ranger-Metregon

Lansing Sound has a simplified version of the Ranger-Paragon stereo enclosure, called the Ranger-Metregon. It employs the same curved refracting surface to integrate the left and right speakers and eliminate hole-in-the-middle effects. Any of seven combinations of Lansing speakers can be mounted in this enclosure, or one of the less expensive systems can be used at the start, to be upgraded later. *Circle letter K*

Nuclear Products Brush

The Staticmaster, manufactured by Nuclear Products Company, is a wide brush with a poloneum strip that has proved highly effective in removing dust from phonograph records. Although it is more expensive than other devices, it is highly regarded by record collectors. *Circle letter L*

Pilot Radio Stereo Preamp

Model 216 is an unusually complete stereo preamp for radio, phonograph, and tape. There are inputs for stereo microphones, tape, phonograph, FM-AM radio, multiplex stereo FM filter, and tape recording. Separate meters show the output of each pair of channels cut in by the selector switch. A lever switch at the center of the panel connects the meters to show the tape recording level of each channel, as adjusted by associated level controls. Additional controls are for speaker switching, volume, loudness, balance, bass, and treble. Input required for 1 volt output is 3 millivolts for pickup, tape head, and microphone, and 110 microvolts for FM-AM, multiplex filter, and recorder. Bass and treble controls are calibrated for RIAA, LP, NAB, and AES equalization. *Circle letter M*

Precise Development Components

New components include an FM-AM tuner and a 40-watt preamp-amplifier offered as factory-built instruments or in kit form, and a stereo preamp-amplifier with 7 watts output from each channel. *Circle letter N*

Rek-O-Kut One-Speed Turntable

Because so many people are buying only 33-rpm. records, Rek-O-Kut has introduced a model N-33H single-speed turntable. Eliminating the speed-change mechanism has made it possible to furnish a hysteresis-type synchronous motor at a modest price. Aluminum turntable is belt-driven. Deck, also of aluminum, is 15¼ by 15 ins. *Circle letter O*

Shure Stereo Cartridge

In addition to the M3D Professional Dynetic stereo cartridge, Shure has brought out a Custom Dynetic stereo cartridge, model M7D. It has a .7-mil diamond carried on a shaft that can be drawn out with the fingernail for replacement. Output is 5 millivolts per channel; stylus force 4 to 7 grams, with 5 grams recommended as optimum. Mounting screws are on ¼-in. centers, to fit any standard tone arm for a turntable or changer. *Circle letter P*

TeleMatic Speaker

Employing what is described as a new, patented design, the TeleMatic Minstrel speaker system, in a cabinet only 16 ins. wide, 9 high, and 9 deep, can almost be described as a miniature design, yet the performance is surprisingly fine, particularly when two are used for stereo reproduction. The quality is definitely superior to that from some of the expensive packaged instruments offered at this time! Cabinets are finished in a choice of mahogany, blonde, walnut, and ebony. *Circle letter Q*

Terminal Radio Catalog

An 88-page catalog of hi-fi equipment and accessories has been issued by Terminal Radio for their local and mail order customers. Practically all standard mono and stereo items are listed for playing records, tapes, and radio music. *Circle letter R*

University Mono-Stereo Speaker

Model TMS-2 speaker system, in a cabinet 30 ins. wide, 25 high, and 12½ deep, contains one woofer with a dual voice coil connected to two channels, each with a mid-range speaker and tweeter. The woofer faces the front of the cabinet, with the mid-range and tweeter channels mounted on the left and right ends of the enclosure. Doors on the front swing to the side, acting as deflectors for stereo, or they are closed for mono operation. *Circle letter S*

HALF TRACK? QUARTER TRACK?

The Choice is Yours!



VIKING ESQ HEAD ASSEMBLY

We believe it is time for a factual statement on quarter track tapes and tape recording. As a novelty, and in keeping with the constant trend toward miniaturization, there is today a considerable interest in home recording of quarter track (four track) tapes.

The laminated quarter track heads used on Viking decks may be used interchangeably with the half track heads for recording, and will provide for proper bias and equalization at $3\frac{3}{4}$ ips tape speed. On special order, Viking will provide quarter track erase heads, permitting monaural and stereo erase and recording of four track tapes.

However, the serious audio recordist will weigh these factors:

*Quarter track heads provide a track width of only 43 mils as compared to eighty mils—equivalent to almost six db of absolute signal-to-noise ratio.**

Reduction of tape speed to $3\frac{3}{4}$ ips, instead of $7\frac{1}{2}$ ips, does not result in again halving the maximum possible tape output, but does necessitate a shorter head gap to produce equivalent frequency response. Such a head is less suitable for recording applications.

These are the reasons why you will find full-size, maximum-performance, half track heads on Viking recording models. Use the quarter track heads for the one thing they are designed to do best—playback of quarter track (or half track music tapes).

For your own serious music recording we recommend consistent use of the half track heads available on Viking recording decks, permitting maximum frequency response and dynamic range. Your added tape cost (for raw tape) is your best insurance of professional recording performance.

*Based on residual system hum, tube noise, etc.

Viking tape components are sold through high fidelity dealers, exclusively. Further technical information may be obtained by writing directly to Viking's Customer Service Department.



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