

MARCH, 1959

MILTON B. SLEEPER, Publisher

PRICE 50¢

hi-fi music

AT HOME



LOS ANGELES

SAN FRANCISCO

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

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TAPE THEIR OWN RECORDINGS ON

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ORRadio Industries, Inc.
Opelika, Alabama

Export: Morhan Exporting Corp., New York, N.Y.
Canada: Atlas Radio Corp., Ltd., Toronto, Ontario

World's Largest Electronic Magnetic Tape Manufacturer



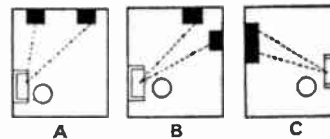
← SS-100 System

DS-100 Dual Stereo System ↑

Stereo Director mounted on shelf, behind grille, is easily rotated, for best stereo without twisting cabinet. Midrange and compression tweeter above 12" air-suspension Flexair* woofer. Two complete 3-way systems used in OS-100.

for finest stereo (and mono) high fidelity...
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With ordinary speakers, your listening position will determine whether you get a good or poor stereo effect. Careful placement of speakers is necessary. Jensen Stereo Director* speaker systems let you place cabinets anywhere on a "decorator" basis . . . you aim the sound for best stereo effect where you listen. No unsightly angling or cabinet placement problems. Wonderful for mono hi-fi too! Smooth coverage of full range from 20-15,000 cycles. Easily driven with a good 10-watt or larger amplifier. Use a pair of SS-100 systems at \$179.95 each or a DS-100 Dual Stereo System at \$369.50. Beautiful natural finished genuine Walnut, Tawny Ash or Mahogany. Write for Catalog 165-C.



- A. Two SS-100 Speakers on endwall give good stereo in otherwise poor stereo listening position.
- B. A pair of SS-100 Speakers give magnificent stereo despite otherwise serious limitations.
- C. Dual Stereo DS-100 beams the sound toward offset listening location.

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*T.M., Pat. Pend.

THE Garrard PAGE

Serving the owners of Garrard—
world's finest record playing equipment—
and other discriminating listeners

New TPA/12

Precision Stereo Arm
for optimum performance with
any stereo or monaural cartridge

\$19⁵⁰



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Knurled knob—quickly and accurately
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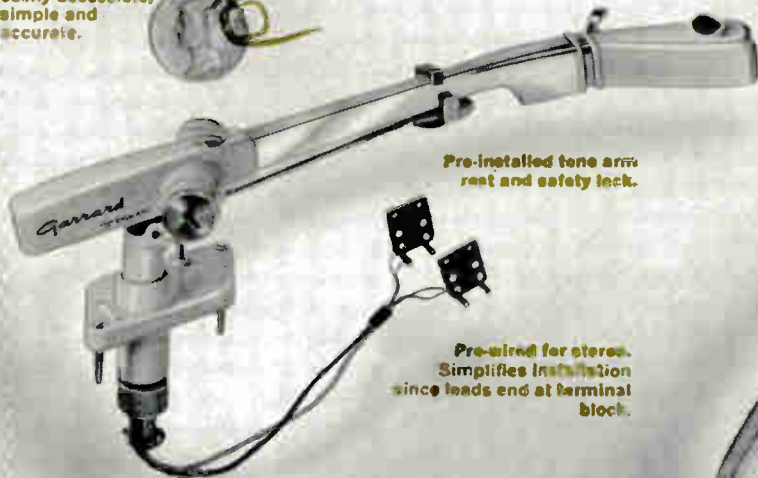
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Designed to accommodate
every stereo and monaural
pick-up.



Coin-slot stylus
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simple and
accurate.



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Simplifies installation
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block.

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needle-type ball bearing
pivots, as in the finest
chronometers.

True professional
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resonances, but it also
tracks perfectly at the
minimum pressure
specified by the cartridge
manufacturers.

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and chrome enhance your
entire record playing
installation.



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\$42.50



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Tone Arm
\$19.50



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Manual Player
\$59.50



Model T/II
Manual
Player
\$32.50

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Territories other than U.S.A. and Canada to Garrard Engineering & Mfg. Co., Ltd., Swindon, Wilts., England

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which compares all Garrard players and
their advanced features.

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

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COVER

Because of our large circulation in California, we always like to identify HI-FI MUSIC with that section of the Country. Accordingly, with the San Francisco and Los Angeles audio shows coming up in the month of February, Eli Zappert planned the cover of this issue to commemorate these important events. As you will see, she used a stereo theme for the design, in recognition of the great activity on the Coast in making use of this latest contribution in improved audio reproduction.

for Ultimate Fidelity



60 WATTS

by **SHERWOOD***

Over 200 record companies, each with its own impresario guiding variations in recording method and technique; but only one amplifier with the flexibility and capacity to give you a uniformly high plateau of reproduction:

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Model S-1060—60 Watt Amplifier, Fair Trade \$149.50; Model S-1000 II—36 Watt Amplifier, Fair Trade \$109.50; either unit readily adapted to Stereo by addition of Model S-4000—20 Watt "Add-Stereo" Amplifier, Fair Trade \$109.50.

For complete specifications, write Dept. M-3

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The "complete high fidelity home music center"—monophonic or stereophonic.



*outstanding honors bestowed, unsolicited, by most recognized testing organizations.



Hi-Fi Shows

- SAN FRANCISCO: Cow Palace, Feb. 7-10
- LOS ANGELES: Biltmore Hotel, Feb. 18-21
- NEW YORK: IRE Show, N. Y., Coliseum, March 23-26
- CHICAGO: Parts Show, Hilton Hotel, May 18-20
- CHICAGO: Hi-Fi Show, Palmer House, Sept. 18-20

State of Utter Confusion

When we first heard those Mogan David commercials, we thought the voice said "wine, wine, wine." Then we decided it was "fine, fine wine". But listening further, we decided that we heard "fine Rhine wine". That couldn't be right, though, because the wine is made of Concord grapes. We'll let you take it up from there!

Tape Magazines

Contrary to published statements concerning the tape magazine developed by Armour Research Foundation, it will not be adopted by any of the major tape or equipment manufacturers.

Record Record Sales

Sale of Columbia records in 1958, 12% above 1957, were the largest in the history of this company, with their LP sales up 25% from the '57 total.

How Many FM Stations?

Our chief scout in New England, Warren Fuller, sent in a clipping of a piece in the Boston Herald by columnist Arthur E. Fetridge, headed "FM Boom Stirs Doubt About TV." It contained the statement: "More than 30 FM stations have gone on the air since the low of 530, and 98 are now in the construction stage."

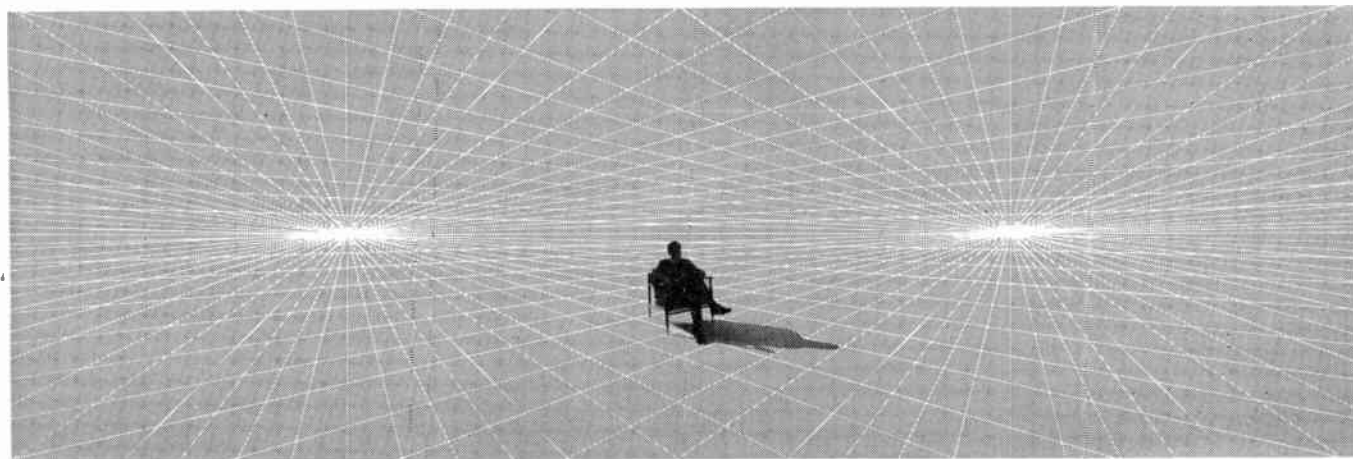
Out of curiosity, we checked those figures against the weekly reports in *Broadcasting*. To our surprise, we found that the October 13th issue of this publication showed 707 FM stations on the air, and 99 under construction, but the November 17th

Continued on page 8

Hi-Fi Music at Home

NEW! IN CAPITOL

STEREO



Front-row center performances by the nation's leading artists...
skillfully recorded by the musical industry's leading sound engineers.

New Popular Releases

LES BAXTER
Selections from South Pacific ST 1012

LES BROWN
Composer's Holiday ST 886

LOU BUSCH
Lazy Rhapsody ST 1072

JOE BUSHKIN
Blue Angels ST 1094
I Get A Kick Out Of Porter ST 1030

JUNE CHRISTY
The Song Is June! ST 1114

NAT "KING" COLE
The Very Thought Of You SW 1084
Love Is The Thing SW 824

WEBLEY EDWARDS
Fire Goddess ST 1033

THE FOUR FRESHMEN
Voices In Love ST 1074

JUDY GARLAND
Judy Garland At The Grove ST 1118
Judy In Love ST 1036

JACKIE GLEASON
The Torch With The Blue Flame SW 961

ANDY GRIFFITH
Andy Griffith Shouts The Blues
And Old Timey Songs ST 1105

GUATEMALAN MARIMBAS ST 10170

**BOBBY HACKETT
AND JACK TEAGARDEN**
Jazz Ultimate ST 933

HARRY JAMES
Wild About Harry! ST 874

GORDON JENKINS
Stolen Hours ST 884

STAN KENTON
Kenton In Hi-Fi SW 724

GUY LOMBARDO
Berlin By Lombardo ST 1019
Dancing Room Only ST 1121

GORDON MACRAE
Gordon MacRae In Concert ST 980

BILLY MAY
Jimmie Lunceford In Hi-Fi STAO 924

NORRIE PARAMOR
Zodiac Suite ST 10073

JOHN RAITT
Under Open Skies ST 1058

FRANK SINATRA
Come Dance With Me! SW 1069
Where Are You? SW 855

KEELY SMITH
I Wish You Love ST 914
Politely! ST 1073

FRED WARING
All Through The Night ST 936

MEREDITH WILLSON
Meredith Willson's Marching Band!
ST 1110

New Classical Releases

FIESTA!
Hollywood Bowl Orchestra
Carmen Dragon cond. SP 8335

NOCTURNE
Hollywood Bowl Orchestra
Carmen Dragon cond. SP 8363

**Gliere: SYMPHONY
NO. 3 IN B MINOR**
Leopold Stokowski conducts the
Houston Symphony Orchestra SP 8402

**Tchaikovsky: PIANO CONCERTO
NO. 1 IN B FLAT MINOR, OP. 23**
Leonard Pennario, pianist with
L. A. Philharmonic Orchestra,
Erich Leinsdorf cond. SP 8417

STRAUSS WALTZES
Hollywood Bowl Orchestra SP 8421

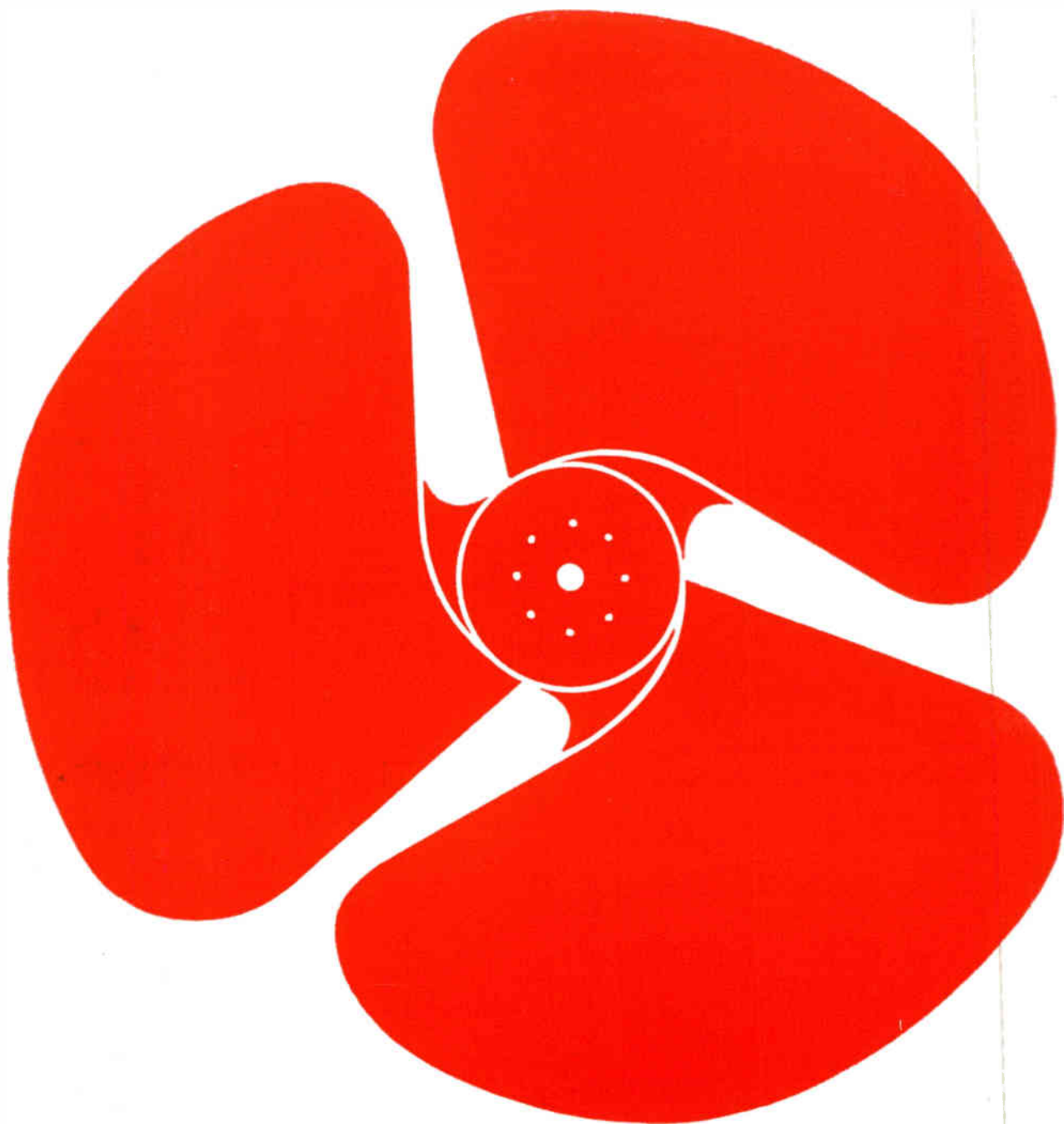
CONCERT Russe
Pittsburg Symphony Orchestra,
William Steinberg cond. SP 8450

**Dvorak: SYMPHONY NO. 5
IN E MINOR (NEW WORLD)**
Los Angeles Philharmonic Orchestra,
Erich Leinsdorf cond. SP 8454

SEA CHANTIES
Roger Wagner Chorale SP 8462

*You haven't heard
stereo until you've
heard Capitol's
Full Spectrum of Sound*





basic contributions to our culture

Invention of the screw propeller in 1836 by John Ericsson provided water transportation with a means for using steam power that was far superior to any method of propulsion previously devised. In our day radial refraction, brought to you by the laboratories of James B. Lansing Sound, Inc., provides the best—and perhaps the ultimate—method of reproducing two channel stereophonic music in your home. Radial refraction integrates two, balanced JBL precision loudspeaker systems to eliminate the “hole in the middle,” obviate “split” soloists, and to distribute the stereo effect over a wide area. The two, full-range, balanced speaker systems used reproduce all of the phenomena required for full stereo perception. Radial refraction was first used in the JBL Ranger-Paragon, a magnificent instrument that has found its way into the great homes of audio cognoscente throughout the world. Now a smaller unit, the JBL Ranger-Metregon, has been designed to bring radially refracted stereo to the usual-sized living room. No less than seven different JBL speaker systems may be used with the Metregon. You may wish to make use of JBL transducers you now own for one channel, and install matching units in the other. You may progressively upgrade your Metregon system. Write for a complete description of the JBL Ranger-Metregon and the name and address of the Authorized JBL Signature Audio Specialist in your community.





ANNOUNCING...

THE NEW AUDIO FIDELITY

1ST COMPONENT STEREO SERIES*

STATEMENT OF POLICY PLEASE READ CAREFULLY

Axiom: The first and most important component of a High Fidelity Stereophonic phonograph system is the phonograph record.

It is a little known fact that until now the dynamic range of phonograph records has been restricted by the inadequacies of certain cartridges and pick-up arms. Since this new series was successfully recorded with tremendously increased dynamic range and since Audio Fidelity does not wish to compromise the full potential of this recording project to accommodate inadequate equipment, we announce with great pleasure and infinite satisfaction the new Audio Fidelity First Component Series*.

Since Audio Fidelity desires to raise still further the high quality standards of its product and to maintain the Highest Standard of High Fidelity in this industry, we decided to increase the dynamic and frequency range, and level of sound of the records in this new series—and state therefore that we can certify *only* the highest quality cartridges and arms to track the First Component Series. We do not recommend that you buy these records unless your equipment is of the first rank. If you are in doubt, the Audio Fidelity First Component Stereo Test Record (FCS 50,000) provides a ready means of determining the tracking ability of your high fidelity stereo equipment. The following arms and cartridges have been found by Audio Fidelity to be capable of tracking its First Component Series records:

ARMS: Audax-KT16; Elac ESL-310S, P-100; Fairchild-282; Garrard-TPA/12; G. E.-TM-2G; Grado; Gray 212; Pickering 140; Rekokut: S-120, S-160; Shure Dynetic. **MAGNETIC CARTRIDGES:** Dynaco B & O Stereodyne; ESL Gyro/Jewel; Fairchild XP-4; General Electric GC-5, GC-7, CL-7; Grado; Pickering 371; Scott-London 1000 matched arm and cartridge; Shure M3D Professional "Dynetic"; Stereotwin (Elac) 200; Weathers FM Stereo Cartridge and matched tone arm.

NOTICE TO INDUSTRY: The First Component Series is original and unique. Any attempt at infringement or plagiarism will result in prompt and vigorous prosecution.

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AUDIO FIDELITY, INC. 770 Eleventh Ave., New York 19, N.Y.
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<p>MARCHES FROM OPERAS</p> <p>Best: "CARMEN"; Otha "SEASIDE MARCH"; Mozart "FIDELIO"; Rimsky Korsakov "COQ D'OR"; Verdi "MIL"; Wagner "WESTERLINGER"; Wagner "RHEINGOLD"</p> <p>conducted by <i>Arthur Winoograd</i></p>  <p>FIRST COMPONENT SERIES</p> <p>FCS 50,008</p>	<p>TCHAIKOWSKY SYMPHONY VI</p> <p>(PATHÉTIQUE) in B Minor - Opus 74</p> <p>conducted by <i>Alfred Wallenstein</i></p>  <p>FIRST COMPONENT SERIES</p> <p>FCS 50,002</p>
<p>RUSSIAN COMPOSER MASTERPIECES</p> <p>PRIMSKY-KORSAKOFF; GLIÈRE; MUSSORGSKY; BORODIN</p> <p>conducted by <i>Arthur Winoograd</i></p>  <p>FIRST COMPONENT SERIES</p> <p>FCS 50,009</p>	<p>RAVEL BOLERO BIZET CARMEN SUITE</p> <p>conducted by <i>ALFRED WALLENSTEIN</i></p>  <p>FIRST COMPONENT SERIES</p> <p>FCS 50,005</p>
<p>STRAUSS WALTZES</p> <p>TALES FROM THE VIENNA WOODS; EMPEROR WALTZ; WIGNERBLITZ; BLUE DANUBE</p> <p>conducted by <i>EMANUEL VARDI</i></p>  <p>FIRST COMPONENT SERIES</p> <p>FCS 50,013</p>	<p>FIRST COMPONENT SERIES</p> <p>STEREO TEST RECORD</p> <p>STEREO</p>  <p>FIRST COMPONENT SERIES</p> <p>FCS 50,000</p>

WHAT COLOR IS RED?

Think it's easy? Just try describing the color red or blue to someone without showing it to him. Sure, you could go into the physics of it: the length of the light waves, the bands of the spectrum and all that jazz. But you wouldn't for a minute be *describing* the color in experience terms. So what do you do? You give comparisons. Red like a sunset. Red like a beet. Red like the face of a guy trying to describe the color red.

It's the same in Stereo. If you've heard stereo, you know how good it is. If you haven't heard it, we could talk till tomorrow—you still wouldn't know. That's why everybody in the trade falls back on comparisons. Stereo is like being at a concert, it's like having the concert at your home, it's like being surrounded by the orchestra, it's like hearing the music in real life. And in fact, from point of view of pure sound, in many ways stereo is better than hearing it in real life.

Don't get us started on the technical side of it. There's nothing Kapp likes better than talking technique, because we think we've got the best stereo technique in the world, and the records to prove it. If there's an engineer in the house, we'd love to talk shop with him and show him how the Kapp recording system works. We could talk of the outputs of the custom console through Langevin line amplifiers having a gain of 55 DB feeding signals through 2 Pultec equalizers to a modified Westrex 45/45 cutting head and stuff like that.

But what we're really trying to say is that stereo is wonderful. And of all the great stereo records already being made, among the greatest, you will find, are Kapp Records.

FREE! Send for our latest full color long playing record guide and catalog. Kapp Records, 136 E. 57 St., N. Y. C.

KAPP RECORDS

RECORDS, TAPE AND FM

(Continued from page 4)

issue listed 562 on the air, and 114 under construction. So we asked our good friend Sol Taishoff, editor and publisher of *Broadcasting* about this sudden drop.

His prompt reply, dated January 5th: "What happened was that our man who took over this work in the fall began including educational fm stations in our listings and we did not immediately discover it. The November 17 issue carried the correct number of *commercial* fm licensees and cp-holders.

"For your information, the correct figures as of December 31 are: Commercial fm licensed 544; cps on the air 33; cps not on air 117. Education fm licensed 145; cps on the air 6; cps not on air 6."

This makes 577 commercial FM stations and 151 FM educational stations in operation for a total of 728. When the additional 123 authorized stations are completed, the total will be 851. It looks as if this figure will pass 1,000 by the end of 1959, judging from the rate at which new applications are being filed.

Tape Machines

Now that all the shouting about 4-track tape has died down, the 2-track machines that record and play back at 7½ and 3¾ ips. are emerging as the type most useful, most flexible, and most wanted by hi-fi enthusiasts.

Hi-Fi at Bell Laboratories

The most beautiful stereo tape reproduction we have heard anywhere was at the demonstration put on by Paul Klipsch and Don Davis for the Hi-Fi Hobbyists, a group of audio enthusiasts at Bell Laboratories. The equipment used was that which Don Davis had taken to the Brussels Fair, and described by him in our issue of January '59. Two big Klipsch speakers were used, with a model H in the center. Stereo records were played, but the quality was not equal to the tapes.

That Word!

It has stirred up considerable discussion, and brought prompt comment from our readers. Used in the editorial page of our February issue for what is probably the first time in hi-fi literature, "simulacrum" very aptly describes performance of equipment which is labeled "high fidelity" but isn't. The Merriam-Webster Dictionary gives this definition: "1. An image; something which is formed in the likeness of a being or thing. 2. A semblance having the form without the substance. 3. A phantom or shadowy likeness of something; esp. a vague, unreal semblance; a mock appearance; a sham."

More AM Interference?

Current thinking at the FCC calls for eliminating the present 24 clear channels,

Continued on page 9



INSIDE THIS ALBUM:

One of the finest motion picture scores ever recorded

Celebrated film composer Elmer Bernstein conducts a brilliant, lyric score that ranges from the driving jazz of a rowdy cafe to the deeply tender theme of an awakening love. Superb high fidelity. W1109



HYMNS OF PRAISE



The 24 hymns in this album tell the story of the Church year from Advent and Christmas through Epiphany, Lent, Easter and Ascension. They tell another story, too—the story of hymnody itself, from its beginnings to the present day. They are beautifully sung by the Choirs of the Church of the Ascension and the General Theological Seminary of New York.

Praise to the Lord

ML 5334 MS 6026 (stereo)
GUARANTEED HIGH-FIDELITY AND STEREO-FIDELITY RECORDS BY

COLUMBIA

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A division of Columbia Broadcasting System, Inc.

Hi-Fi Music at Home

RECORDS, TAPE AND FM

Continued from page 8

and authorizing another station on each of those channels, probably of 50,000 watts. "Clear channel" is something of a misnomer for, even with only one station per channel, night time reception is far from being "clear" because of fading and adjacent-channel interference at night.

Donald B. Davis

Author of "Sports Car Journey into Hi-Fi" in our January issue has joined Klipsch and Associates as vice president. He will be responsible for sales and administrative matters.

Taping off the Air

If you ordered a new or renewal subscription to Hi-Fi Music recently, you received a combination acknowledgment and questionnaire card. Data is being taken off the questionnaires as fast as the cards come in so that we can build an up-to-date picture of our readers and their interests, for the guidance of our editorial department. One fact clearly disclosed already is that a great many of our readers are building tape libraries by recording FM programs. We'll have more information on the results of this survey later.

IHFM Officers

For 1959: Joseph N. Benjamin, president of Bogen-Presto, re-elected president; George Silber, president of Rek-O-Kut, re-elected board chairman; Philip Gundy, president of Ampex Audio, vice president; Saul Marantz, president of Marantz Company, secretary; Milton Thalberg, president of Audiogersh, re-elected treasurer. Also elected directors for two years: Lawrence Epstein, University Loudspeakers; William Grommes, president Grommes Division; Walter Stanton, president Pickering & Company.

KHMS El Paso

First commercial FM station in El Paso is operating on 94.7 mc. Hi-fi programs of classical and popular concert music, and jazz are on the air weekdays from 4:00 P.M. to midnight, and on weekends from noon to midnight. This station is operated by Albert Hynes and Logan Matthews.

Louisville, Kentucky

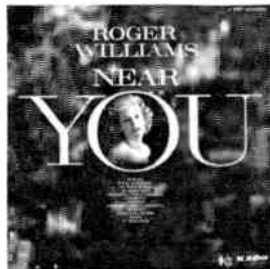
From W. F. Johnston, we learn that Louisville, one of the music centers of the Country and an active FM area, will soon have a new station operated by Fidelity Radio, Inc. Effective radiation will be 17.3 kw., adequate to provide solid coverage over a radius of 75 miles.

Unfair to Juke Boxes

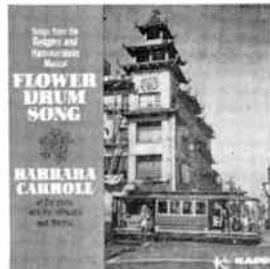
From Meyer C. Parkoff, Atlantic New York Corporation: "I have your issue of Hi-Fi Music of January, 1959. On page 5, you have a short article concerning stereo

Continued on page 10

new releases on KAPP records in regular & stereo*



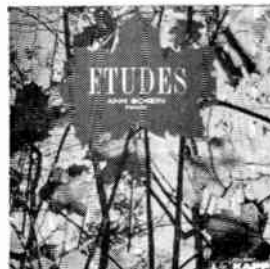
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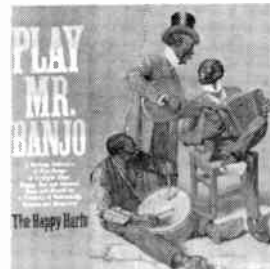
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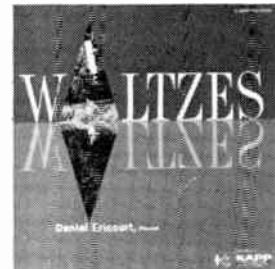
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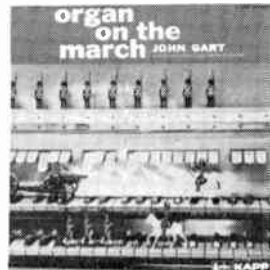
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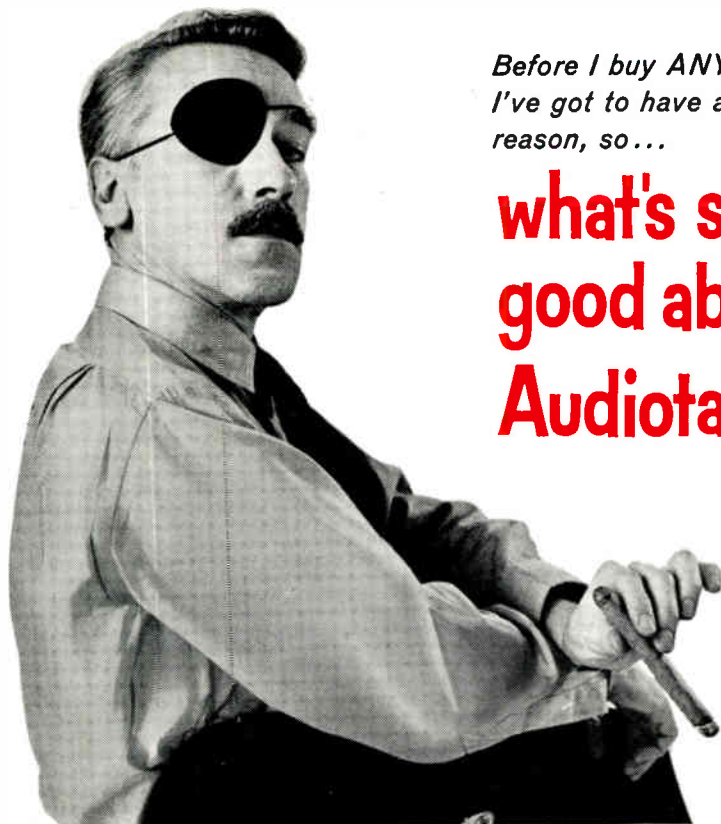
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RECORDS, TAPE AND FM

Continued from page 9

juke boxes. I regret that your remarks do not do justice to our [Seeburg] equipment.

"If you desire to find out what the juke box business is doing for stereo music for the public, I would suggest that you contact the Seeburg Corporation, and they will give you a complete story on the new Seeburg Stereo Phonograph, which plays stereo records beautifully, and will give the public a new world of living music.

"For your kind consideration, we are enclosing a new circular on the Seeburg products and ask that you consider them very carefully and then decide for yourself whether or not juke boxes are doing their share towards the promotion of music to the public."

Since the item referred to by Mr. Parkoff appeared, we learned that stereo 45 discs are being produced, so they are available for juke boxes. From the circular he sent us, handsomely printed in flashing, characteristically juke-box colors, we learned that models 220 and 222 play stereo and mono records intermixed. We also read the instructions for the "8-inch, heavy-duty high fidelity speakers" which said in large type: "Always Installed in Pairs and Directly Opposite One Another."

No one can judge audio performance by looking at pictures, so we won't comment on the "new world of living music" that Mr. Parkoff promises. The idea of installing stereo speakers "directly opposite one another", or even of installing opposed pairs of speakers in irregularly-shaped public places ranging from dog-wagons to bowling alleys and drug stores, will challenge the capabilities of our best acoustic engineers.

So far, we haven't had the opportunity of listening to a Seeburg 220 or 222, but we'd like to publish reports from any readers who have. We would like to know particularly if it was possible to hear any difference between mono and stereo records on such a system and, if so, the nature of the difference.

"Introduction to Stereo"

Next article of this series, to appear in the April issue, will be devoted to mono-stereo speaker systems, and methods of installing them.

Manufacturers' Guarantees

Last month, Harold Taplin's article "How Rolls-Royce Does It" compared that company's 3-year guarantee covering the replacement of defective parts and labor with the radio-audio guarantee of 3 months on parts only. Now we have an announcement of a 1-year guarantee for parts and labor on the Italian-made Gelose tape recorder. This company is headed by John Geloso, who was chief engineer of Pilot Radio until he returned to Italy and, in 1931, founded what has become the largest company

Continued on page 66

BIG "3D" STEREO



R813 PELE—Arthur Lyman Group creates legend of Fire Goddess Pele with tunes Ritual Dance of Fire, Cumana, etc. Startling realism.

R720 KING OF INSTRUMENTS—Thrilling organ classics played on the great Aeolian Skinner instrument at Columbia University. Dynamic.



R811 FLAMENCO ESPAÑA—Brilliant new Flamenco Artist Bernabe De Moron with 3 assisting guitarists, castanets, dancers. Big "3D" sound.



R718 ROARING 20's—The inimitable, irreplaceable George Wright tears through typical tunes of the roaring 20's on the mighty Wurlitzer Pipe Organ in the 6500 seat San Francisco Fox Theater.

R810 T TOWN—Sounds from that famous, somewhat notorious bordertown—Tijuana. Authentic Mexican music—Sensational sound!



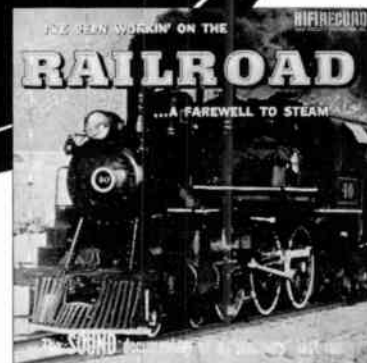
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SS-11 Symphony of the Air SS-36 Scheherazade SS-26 Boswell Sings Berlin

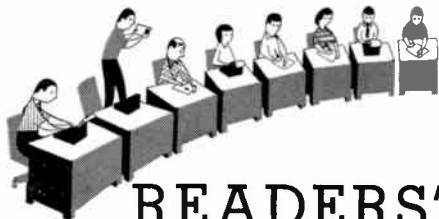
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READERS' ROUNDTABLE

Those Loudspeaker Ratings— More about Stereo Music

COMMENT in our February issue on the loud-speaker ratings published recently in *Consumer Reports* brought only one letter expressing dissent with our views. It is an interesting letter, and it is published here in full because it undoubtedly represents the attitude of others who feel the need of some source of reference to help them in making up their minds:

William Elliott

As a regular reader of both *Hi-Fi Music at Home* and *Consumer Reports*, I was frankly appalled at your "poisoned barbs" aimed at a world-famous and most respected testing organization. It strains the most charitable interpretation of your motives in calling their ratings "opinions" when all the reader of the *Consumer Reports* issue in question has to do is look on page 673 of same to view test methods involving the finest of laboratory equipment, anechoic room, batteries of meters—plus a listeners' jury. There is also the incontrovertible pledge of CU that it has no connection with any commercial interest; it accepts no advertising, and that where the opinion of experts is called into play, their opinions are rendered without bias as far as humanly possible. Would that God—or the Divine Intelligence, as you call him—allowed other publications to hit as hard in naming of names in "adverse reports" whenever and wherever necessary.

Returning to you, on behalf of what I am sure is a sizable segment of your readers, the gratuitously rendered "permission to express opinions" no matter how wrong, I would say that fair play would see not only to publishing this letter, but also an attempt on your part toward constructive rather than destructive criticism. If you feel that your test instruments tend to show any part or whole of Consumer Union's loudspeaker ratings to be in need of correction, then I am sure an analytical letter to them would bring correction or amplification. Then, too, your own publication might do a service in scientifically disputing results, on a similarly objective and documented basis as CU.

Failing this, your readers, many of whom have bought air conditioners, refrigerators, wines, and after shave lotions on the basis of CU reports—and with excellent results—will be driven elsewhere for

Continued on page 54



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TCHAIKOVSKY: CAPRICCIO ITALIEN, OP. 45. Edouard van Remoortel, conducting the Orchester der Wiener Musikgesellschaft STPL 511.210

MOZART: PIANO CONCERTO #27, B FLAT MAJOR, K. 595. Alfred Brendel, piano—Orchestra of the Wiener Volksoper—Paul Angerer, conductor STPL 511.260

MAHLER: DAS LIED VON DER ERDE. Grace Hoffmann, alto—Helmut Melchert, tenor—Symphony Orchestra of the Southwest German Radio, Baden-Baden—Hans Rosbaud, conductor (2-12") STPL 10.912

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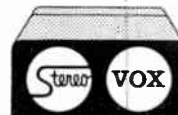
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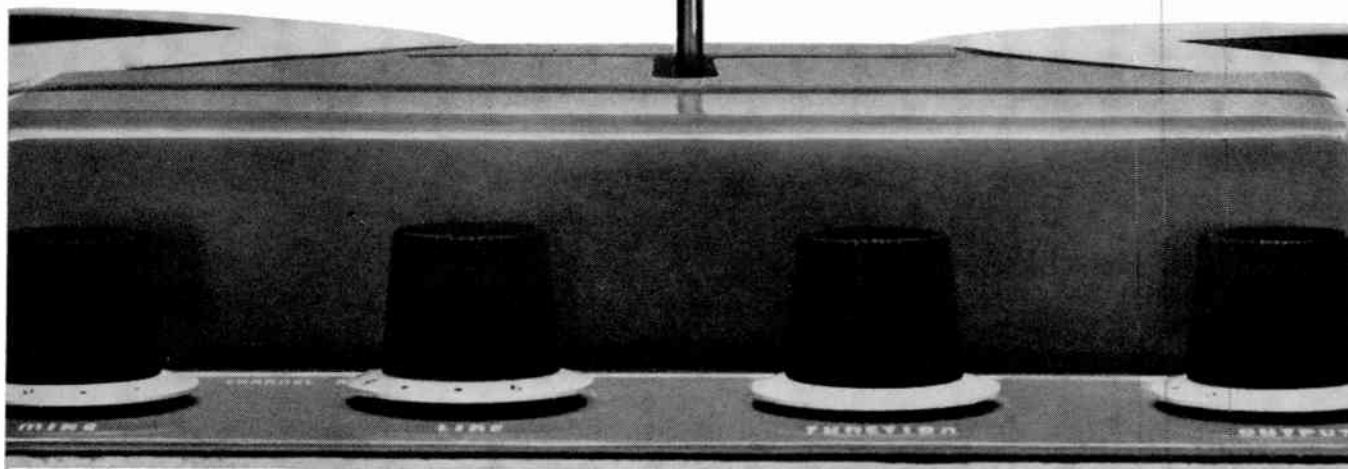
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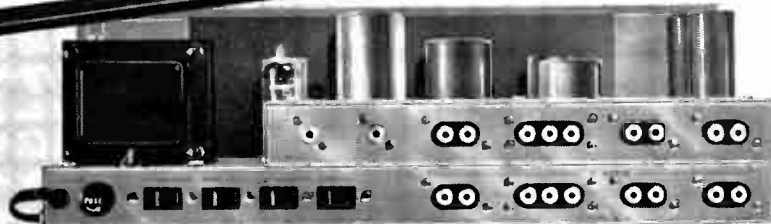
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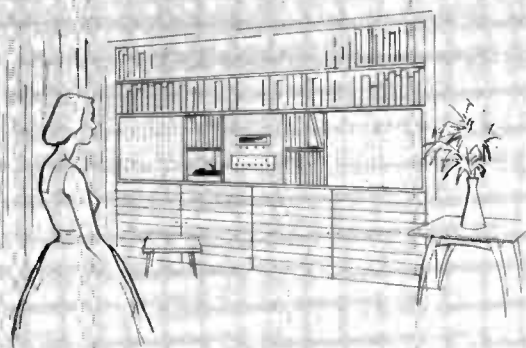


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Milton Sleeper discusses

MUSIC IN YOUR HOME

THE COVER of this issue was planned as a special salute to West Coast hi-fi enthusiasts, to the San Francisco and Los Angeles audio shows, and to those energetic individuals who have made these annual events so successful as a means of introducing more people to the enjoyment of hi-fi music at home. We expect that the attendance will break all previous records.

There will always be a difference of opinion as to the birthplace of hi-fi, but certainly California has a legitimate right to a substantial share of the credit, what with the audio activities of the motion picture sound engineers in Los Angeles, and the devotion to great music that characterizes the San Francisco Bay Area.

No clear distinction is intended, or can be made, in the contributions of these very separate scenes of hi-fi activity. In the field of recorded music, for example, tape equipment from San Francisco has made possible great improvements in recording done at Los Angeles where the finest studio facilities in the Country are located.

While top talent is drawn to the commercial recording studios of Los Angeles, the people of San Francisco are loyal and enthusiastic in supporting the performances of their Symphony Orchestra and the Opera Company at the War Memorial Opera House, and at the Municipal Auditorium, both of which are operated by the City. This accounts at least in part for the music colony in San Francisco, where many of our outstanding artists, composers, and teachers make their homes.

On the other hand, much of the audio equipment and speaker manufacturing is centered in Los Angeles, where the motion picture sound studios started some of the companies in business, and continue to be important customers. The first stereo movie, "Fantasia", and the theatre sound systems for it, were made there.

For some reason that was never clear, both cities lagged far behind the east during the earlier days of FM broadcasting. Some of the few transmitters installed after the war languished briefly and closed down. But in the last two or three years, there has been such FM activity in San Francisco and Los Angeles that all frequencies available to those cities are in use, and many stations are now operating or are under construction in the surrounding areas. FM-AM stereo broadcasting has become very popu-

lar, and a number of FM stations are ready to start multiplexed stereo transmission when and if the FCC authorizes the use of the Crosby system.

Today, while New York City ranks as the largest market for hi-fi components and music from records, tapes, and FM radio, California's growth of population and public interest in hi-fi music are making it a very close second, and it may attain the No. 1 rating.

So, in this issue, a special bow to our friends on the West Coast, once separated from the East by days and days of difficult and dangerous travel — now only as far away as the time it takes for a thorough reading of this Magazine!

We shall speed copies of the March issue to the Coast by air express, so that we can have them in our rooms at both the San Francisco and Los Angeles shows.

WITH this issue Hi-Fi Music starts its sixth year of publication. This reminds me that it is once again time to have a new photograph taken. Until Ray Robertson restyled this page in September 1955, I had always maintained that a publisher should be known only by his writings. But Ray argued that readers are curious to see those with whose names they are familiar. I finally agreed, with the reservation that the picture be kept up-to-date, and not become a fixed trade mark, like the portraits of Mr. Mennen, and the Smith Brothers.

On one occasion, I was glad of my decision. En route to Washington, I offered a check in payment of my fare at the East Side Air Terminal in New York. For the first time in my experience, the ticket agent asked me if I had my driver's license, or some other identification. To my discomfiture, I found that I had nothing to serve that purpose.

Then I had a bright idea. I walked over to the news stand, picked out a copy of Hi-Fi Music, and asked the clerk if I could borrow it for just a minute. Back at the ticket counter, I opened the magazine to this page, and asked, "Will this do for identification?" It did, and I got my ticket without any further questions. So the picture served one useful purpose for me. Beyond that, I can only say that I hope it was not a mistake to defer to Ray Robertson's judgment!



where quality starts . . .

and the music begins

Styled by Raymond Spilman

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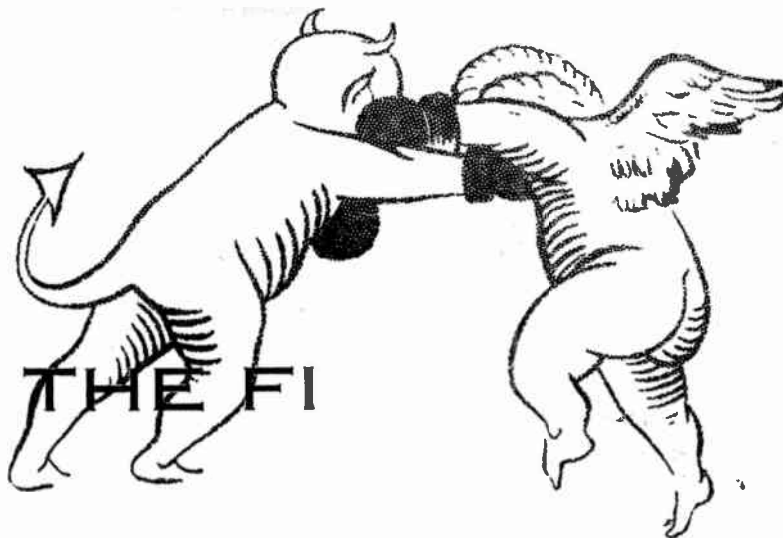
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THE HI AND THE FI



Stan Freberg and Christmas: Last December, Capitol Records did an unprecedented thing: they released a highly controversial satire on the commercialism of Christmas as promoted by those advertising and merchandising moguls who use the celebration of the birth of Christ as a sales gimmick. The recording was a sizzler, and sold 100 thousand copies in the three weeks before the holidays. It created a furor, both pro and con. The public was mostly pro, of course, and the businesses involved mostly aghast. From the opening of the 7-minute sales meeting with Stan Freberg, as Scrooge, playing the role of the Chairman of the Board, to the end when a clanging cash register bell rings counterpoint to a Christmas carol, the skit is devastating and hits where it hurts.

Disk jockeys all over the country grabbed onto the record and played it for all it was worth, but soon enough, radio stations everywhere received threats from many of their accounts that all advertising would be cancelled if the record was not suppressed; Capitol Records had the pressure put on them by the Big Boys, and *Time* Magazine reported that the recording firm had recalled all available pressings of the disc. *Time* erred. Capitol declares they have no intention of withdrawing the record from the market and intend to have plenty of copies available next Christmas. Good. The record number is F-4097 (45 rpm).

Hardly anyone objects to tasteful holiday advertising that is a genuine help to the buying public, but the wisecracking Santa Claus of the radio and TV commercials, intent upon turning Christmas into a tawdry carnival, the mammas who have been caught kissing him, and the screaming little brats who shout "I don't care who you are, get those reindeer off the roof" — as chronicled in the latest "popular" Christmas song — all should be run out of business. Stan Freberg prefers to laugh them out, and he has done a wallop job. He has turned over all his royalties from the record, by the way, to charity. May we be the first to wish Mr. Freberg a very merry 1959 Christmas.

Radio and the Spoken Idea: There has been a lot of talk lately that motion pictures — thanks to the competition of TV — have finally come of age. Not so

much attention has been paid to the fact that radio, too, is at last cultivating adult tastes. Well it is, and let us hope it is not too late. Listeners to New York City's FM station WBAI are exposed twice a week to the lectures of one of the few true humorists upon the contemporary scene: Henry Morgan.

Mr. Morgan, who has been fired from more radio programs than Arthur Godfrey can count, has apparently been given *carte blanche* by the management to hold forth on anything and everything that occurs to him. And he certainly does. Even the owner of the station is not exempt from Mr. Morgan's fiery tirades. The other night he excoriated his employer for having failed to send him a check in several weeks, explaining to his listeners that millionaires — and his boss is one — hold nothing in more contempt than the parting with of money.

But perhaps his finest hour occurred the evening he delivered himself of a scathing attack upon a local politician, one Lawrence Gerosa. According to Mr. Morgan, Mr. Gerosa was intent upon enslaving all New York school children in vermin-infested, airless dungeons for the better part of their tenderest years, and that is why Gerosa had refused publicly to support an increase in budget for the New York public school system, or allow a little imagination and modernity to be applied to the improvement of the City's sadly neglected educational edifices. And then he proceeded to outline in detail his own miserable career under the tutelage of the New York public school system. He began his address, "I don't like Mr. Gerosa", and what followed was one of the most outrageously funny moments in all the history of U.S. radio.

Conversational entertainment of a gentler nature is supplied by CBS five evenings a week when Emily Kimbrough interviews in a charming and personal fashion some of the most delightful personalities in public life. Unlike Mr. Morgan, whose *ad lib* programs sometimes fail because of what is too bitter a core to his humor, Miss Kimbrough has no ax to grind. But she is brilliant at putting her guests completely at ease, in engaging them in polite, yet probing discussion, making them sound as if they were miles away from the micro-

phone and, for once, in one's own living room taking part in the most intriguing banter imaginable.

The Displaced Orchestra: One of the strangest migrations in the history of music occurred during the 1956 Hungarian uprising, when many members of that country's foremost orchestras fled to Austria, some of them carrying their instruments above their heads as they floundered through swamps and waded across canals. During the first trying weeks after their escape they huddled in overcrowded camps until the Austrians could find better accommodations for them. Zoltan Rozsnyai, a refugee musician himself, conceived the idea of organizing an orchestra. His colleagues were enthusiastic about the plan, and soon Rozsnyai had rounded up enough homeless musicians to form a full symphony of 72 players. Sympathetic Viennese contributed instruments; others donated music scores and stands, as well as dark suits to make the orchestra presentable to paying concert-goers. Their first Viennese appearance was a huge success; while they played compositions by Bartók and Kodály — as only men who have found themselves homeless can play the music of their homeland — many members of the audience wept.

Epic has just released the Philharmonia Hungarica's first recording (LC 3513), Bartók's *Divertimento for String Orchestra* and a suite of Hungarian folk dances conducted by the Hungarian-born Antal Dorati.

Mikoyan on Music: Van Cliburn, who is almost as good a diplomat as he is a pianist, surprised and delighted Russia's First Deputy Premier Anastas I. Mikoyan by crashing the last official reception at the Russian Embassy in Washington the day before the Russian's hasty departure for Moscow. After raising his voice in song as Van accompanied, and after being moved to tears by an impromptu Cliburn recital of the Liszt *12th Hungarian Rhapsody*, Mikoyan confessed that he'd always had a secret hankering to be a dancer: "It is what is most important in bringing the people of the world together today — music and dancing".

Mr. Cliburn agreed. — DOUGLASS CROSS.



Mabel Mercer

A Legend In Popular Music

A Rare Warmth and a Very Special Style Have Made This Great Artist's Reputation Unique in Show Business—By Shirley Fleming

PHOTOGRAPHS BY ALDEN ALDRICH



THE NIGHTCLUB on East Fifty-fifth Street looked much like any other of those small semi-subterranean caverns — long, narrow, and dark — which branch off like aborted tunnels from the streets and avenues of New York City. In the warm reddish gloom inside, gregarious New Yorkers sat crowded at small tables along the wall; at the bar, lonely ones leaned on their elbows and stirred the ice cubes in their drinks. All of them seemed to be waiting patiently for something; the buzz of conversation ran in counterpoint against the quiet music from the piano, played by a slim young man seated at an unobtrusive spinet near one end of the bar.

It was well past eleven P.M. when the dim lights suddenly flickered out and the low pitched commotion of voices died as if by a signal pre-arranged and understood by all the patrons of the place. A spotlight from somewhere came on and focused its bright eye on a woman who sat in a straight wooden chair on a low dais beside the piano. She wore a black evening dress and a small gold religious medal around her neck; her hands were folded in her lap, her expression was dignified and reserved, and she had about her a quiet air of wisdom. She was as far from the typical concept of a nightclub entertainer as one could imagine.

So this was Mabel Mercer: a "singer's singer" and a legend among songwriters, with an international reputation and an intensely devoted following; the woman from whom Frank Sinatra had, he said in a *McCall's* article, learned all that he knew about singing; the artist named by Van Cliburn, when interviewed on television in Moscow after his victory in the Tchaikovsky Competition, as one of the three greatest popular singers along with Bobby Short and Sinatra, in America. Such fragments of the Mercer story are well known to many who have never heard her in person — and yet, as she began to sing in an almost deceptively casual manner, with the barest movement of a hand, or a slight half-smile or turn of her head to underline a point, it became clear that the very term



Upper left: Miss Mercer ponders a point of rhythm emphasized by conductor-arranger George Cory, before he leads the orchestra in an early "take". Third from top: Famed jazz guitarist Mundell Lowe chats with soloist; mutual admirers for years, they had never before recorded together. Lower left: Several strenuous hours later, final triumph is unmistakable

Hi-Fi Music at Home





Though Mabel Mercer feels most at home when singing to a live audience gathered close around her, her customary composure and power of communication are evident just as strongly in the recording studio. She willingly repeats a song as often as necessary to achieve a satisfactory tape

"pop singer", applied to Mabel Mercer, is not simply inadequate; it is misleading. She is a commentator on life,

a counselor with something of the philosopher mixed in. She seemed, as she sat in the smoky shaft of the spotlight, to harbor a formidable store of experience — to know more, indeed, than she would ever willingly reveal.

But from this source of understanding, whatever it is and however it came about, rises the peculiar power of her personality and her singing. When

she slips into a ballad about the regrets of a past love or the promise of a new one, or sings of the loneliness of a young girl without a beau, or launches into satirical comment on the habits of the international set, she holds her audience with the grip of fascination that a good storyteller exerts over a group of willing children. For, indeed, Mabel Mercer is part storyteller, and like all good ones she brings the situation she describes before the very eyes of her listeners, and they "cannot choose but hear".

A typical demonstration of response to Mabel's art was supplied by an exuberantly sophisticated young woman who swept into the club one night, doing the town with her escort and obviously skeptical about what he had told her of Mabel. She flaunted a go-ahead-show-me air which was unmistakable, and it was not lost on the club's star. Mabel took her seat by the piano and began to sing. Twenty-five minutes later, after the special poignancy of the Mercer interpretations had taken hold and the peculiar sadness which so often characterizes them had emanated to all corners of the room, the bright young cosmopolitan had subsided into tears. She complained mournfully, as she dabbed at her well-mascara'd eyes, that all the effects

of the glitteringly gay night spots which she had been to earlier in the evening were annihilated by the melancholy warmth of Mabel's spell.

Genuine as it is, Mabel Mercer's art is certainly more than a natural talent, but, like the best performances in any field, what she does appears to be so simple and natural that the uninitiated are apt to overlook the skill that lies behind it — as indeed they should. Perhaps only another singer can put a proper estimate on her accomplishment, and there are many of the most famous who, like Frank Sinatra, Nat Cole, Johnny Mathis, Peggy Lee and Billie Holiday, come to sit at a dark corner table until three or



Left: Atlantic Records' engineer Tom Dowd and vice president Nesuhi Ertegan confer in control room with recording manager Douglass Cross.

Below: Miss Mercer listens to her first stereo recording



four in the morning, to listen and to learn. As for Miss Mercer herself, her attitude toward what she does is thoroughly professional. "I've been in showbusiness since I was fourteen, and I've never done anything else." She deprecates any allusion to fame or to glamor. "I never think of my 'style' being anything so very special," she has said. "I just love to sing, I'm lucky enough to have a job, and I try to do it as well as I'm able." It is the viewpoint of a real trouper — which, of course, is exactly what she is.

Her career began in her native England — a birthplace which is revealed, incidentally, by the fine, precise diction with which she sings and speaks. In the early days of World War I she was taken out of the Manchester convent boarding school which she had attended for some time, and set forth on tour with members of her family who were themselves entertainers. Soon after the War she found herself on the Continent, dancing and singing in ensemble with a troupe which prospered so well that the business manager found it worth while, after a time, to disappear with the collected earnings of the group. Mabel overcame an awkward situation by forming, with three men in the troupe, a quartet which went on to a number of successful appearances. For some reason which she herself cannot quite explain, the club owner who hired them decided that a woman's presence in the ensemble might be detrimental, and so Mabel was duly outfitted in a coat and pair of pants belonging to one of her colleagues — a reasonable fit, she says. Eventually the little group, reduced to a trio, found its way to Paris and further engagements there, and Mabel put on evening gowns again.

Feminine attire was, apparently, in no way disconcerting to the Parisians who began coming to hear and see Mabel Mercer (she still danced as well as sang, sometimes in ensemble, sometimes alone). It was in 1931 that her ascent to stardom began. The famous Bricktop — hostess, singer, and personality — had opened a club of her own in the Rue Pigalle which catered to the smartest and most affluent of the international set. Mabel came to Brick's as one of the three principal performers, and for the greater part of the 30's she sang and danced there, either solo or with Brick and a colleague named Louis Cole. It was a time, to hear Miss Mercer speak of it, of full living and little sleep. As often as not, a patron of Brick's, loath to let the evening end when the club closed, would continue the party somewhere else, hiring the entire band and the stars to go along; or the host of a private party would invite Mabel to perform. It was an exciting period and, Mabel makes a point of adding candidly, "lucrative".

Miss Mercer's first appearance in the United States was in 1938. Shortly afterwards she went to the Bahamas to fulfill an engagement and was virtually stranded there. War had broken out in Europe, and Mabel, *Continued on page 62*

The series of photographs at right reveal the gamut of Miss Mercer's emotions in regard to her own recordings, as she listens to a playback in Atlantic's studio. Her opinion of the subject in general seems to be summarized in the second picture, but she begins to relent at a comment from one of the musicians and is restored to good spirits. Players enjoyed themselves, and a relaxed atmosphere prevailed at all times



March 1959



ORDER OUT OF CHAOS

Are You a "It Must Be in Here Somewhere" Collector?

Read This and Rejoice—By Henry T. McMullen

MOST record collections, like the house that Jack built, just grew. You buy a record here, and a record there, and the first thing you know you have a hodge-podge of records filling maybe two or three cabinets. Then one night you have friends over, and your wife says, "Play them that new record you have of Schwartz' *Symphony No. 6 1/4 in H minor*", and you spend the next fifteen minutes shuffling through the various cabinets searching for the requested record without success.

This need not happen to you. There's a simple and easy way to arrange your record collection so that you can put your hands on any given record (provided of course you had the foresight to acquire it first) that your wife or your guests may request. All you need is an alphabetical file box and a supply of three-by-five file cards, available at your local five and dime for less than a dollar. A typewriter would come in handy, but if you can read your own handwriting after it gets cold, you can dispense with the typewriter.

As a preliminary warm-up to the actual indexing, save the cardboards that come in your shirts for two or three weeks. Of course if your wife washes your shirts, they probably don't have cardboards in them, but you must know someone who doesn't *have* a wife, or who's wife won't or doesn't know how to wash and iron shirts. In this case lift a few cardboards from him. Act mysterious, though. Don't tell why you want them.

The next step is to place all of your records in the cabinets where they belong. Don't forget the one your wife put under the vase to keep it from making a ring on the hall table. If you want to do this the hard way, you can put all the classical records together, all the pops, and all the hill-billys, but it's better not to.

Then go through the entire collection and put a shirt cardboard after every tenth record. It doesn't matter how many records are on each shelf, as long as they are in multiples of ten. You will find that the last section will contain only three records, but this is encouraging. It gives your collection room to grow.

Then open the package of file cards, dust off the typewriter, or fill the favorite fountain-pen and you are ready to make your index.

Take the first record on the left side of the first cabinet, and on the margin of the envelope, make the figure "1", strong and bold. Then take the record out of the envelope and put a little gummed label across the record label (you should have bought these when you were buying the file cards, but never mind, go out and get some now. They cost ten cents a box at the corner drug store) and put the number "1" on this also. Now begin the indexing.

We'll say that the first record in your collection is

Sarah Fefufnik singing the George Bernstein-Harold Kelly composition *Pass the Butter Please*, to the accompaniment of Richard Lumbago and his orchestra.

First, make a title card, thus:

PASS THE BUTTER PLEASE (Bernstein-Kelly)

Sarah Fefufnik voc.

Richard Lumbago Orch.

Notice the figure "1" following the artists' name. This will identify the record as the first in the cabinet. Now it begins to dawn on you what the shirt cardboards are for!

Later on you may become the proud owner of another arrangement of *Pass the Butter Please*. In the event you were so fortunate, you would not make another card, but simply amend the first one like this:

PASS THE BUTTER PLEASE (Bernstein-Kelly)

Sarah Fefufnik voc

Richard Lumbago Orch.

Anton Shoenhorn

Waukegan Symphony Orch.

The beauty of this system is its ability to expand as your collection grows, without your having to re-file or re-shuffle the records.

File this card away behind P in your index box, and next index by performer. This is done in this manner:

FEFUFNIK, Sarah (1865-) Mule Shoe, Texas

Pass the Butter Please

Richard Lumbago Orch.

Although it is not necessary, it adds, I think, a note of interest to your index if the date and place of birth of the performer is added. These are usually found in the "World Almanac", which you should have bought when you went after the gummed labels. It costs \$1.25 plus tax if applicable.

Incidentally there is *too* a town called Mule Shoe, Texas. You'll find it in the Postal Directory, but don't go out and buy one. The postmaster will let you look at his copy free.

Now you will want to index also by orchestra. Suppose some night when the wine is flowing like water and your wife is in her most romantic mood, she'll say "Dear, play me that nice new record you have of Richard Lumbago and his orchestra." Since she didn't say please, you know this is in the nature of a direct order so, smiling, you walk to the index box and under L you find:

LUMBAGO, Richard (1776-1957) Dwarf, Kentucky conducts:

Pass the Butter Please (Bernstein-Kelly)

Sooner or later, if you keep inviting people in, some jerk is going to say: "I just love the music of George Bernstein. Do you have any of his numbers?" Proudly you walk to the file box, and under

Continued on page 67



stereo tapes

Reviews & Ratings



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

RESPIGHI: The Pines of Rome; The Fountains of Rome A
The Philadelphia Orchestra, under Eugene Ormandy A
Stereo 7½ ips. Time: about 36 mins. A
Columbia LMB 25 Respighi



Reviewer George Cory's Triple-A rave of the monophonic disc version appeared in the December issue, and his comments apply equally to the stereo tape. The performances are indeed exemplary, and the colorful, programmatic scores are glowingly enhanced by the brilliant clarity and the remarkable dimensional realism of the stereo reproduction. Highly recommended.

R. Sherman

STRAVINSKY: Le Sacre du Printemps A
New York Philharmonic under Leonard Bernstein A
Stereo 7½ ips. Time: about 38 mins. A
Columbia LMB 24 Bernstein



Bernstein has been noted for the rhythmic drive he imparts to his orchestral interpretations, especially in works from the modern repertoire. However, in this landmark from the contemporary literature, built basically upon percussive and primitive rhythmic patterns, he has subdued an emphasis on these elements and achieves thereby a revealing and rewarding cohesiveness of the whole. The performance is so unusually well thought-through that the complexities of the piece seem considerably diminished for the listener. The Philharmonic plays brilliantly, and the sound is refulgent.

G. Cory

Swing Softly A to B
Johnny Mathis with Percy Faith and his orchestra B
Stereo 7½ ips. Time: about 22 mins. B
Columbia GCB 33 Mathis



After several albums displaying his ballad style, it is refreshing to hear Mathis' easy manner with a beat. The earlier recordings employed his boyish tenor to the point of saccharinity; here this quality is minimized, and more personality emerges. The material is superior—mostly standards (*Sweet Lorraine*, *It's Delovely*, *Like Someone in Love*, *Love Walked In*); however, no writers' credits are given—an annoying and unethical practice too prevalent in tape releases. The sound is pleasing but not very venturesome into stereo territory.

G. Cory

Bob and Ray Throw a Stereo Spectacular A to B
A to B
Bob and Ray, Skitch Henderson, Lena Horne, the Melachrino Orchestra, Sauter-Finegan Orchestra, and others A
Stereo 7½ ips. Time: about 26 mins.
RCA Victor CPS-199 Horne



The tomfoolery of Bob and Ray forms the framework for this showcase of Victor's diverse offerings in stereo, and the madcaps do titivate what would otherwise be a jumble of enjoyable musical segments. Not that their continuity brings any reason or order to the selections, but their satire on the current horror-show craze is fun (with footsteps, creaking hinges, screams, *et hoc* from all sides), and the incongruity of most of the numbers only adds to the

bedlam occasion. The tape includes only one vocalist, while the disc version offers at least two others (Belafonte, Julie Andrews). Consistently lively sound.

G. Cory

Stereo Doncerama B
Mel Connor C
Stereo 3.75 ips. Time: about 28 mins. B
Livingston 1100 CX

This is typical of a certain type of "dance music". It is not that it is bad; it is merely insipid. Dorie Pierce's vocalizing matches the work of the band. It is possible to play popular dance music and give body and interest for non-dancers too but the Connor crew doesn't do it. As for sweet trumpet, Harry James and Billy Butterfield are still around. I can see this group playing on location for dancers but why preserve it on tape? The stereo didn't impress either.

I. Gittler

Oh, Lady Be Good! C
Lenny Herman C
Stereo 3.75 ips. Time: about 31 mins. B
Livingston 1106 CX

Maybe the proverbial "tired businessman" likes this kind of thing but it woke me up to the realization that bad music was still being played outside of rock 'n roll. Lenny Herman's brand of corn makes Guy Lombardo sound like Les Brown. The organ and accordion have made great strides in popular music but this group takes them several giant steps backward. If you don't have a 3¾ speed on your machine, don't get one on this tape's account. In fact, if you must have it, play it at 7½—it sounds better that way. The stereo is no help either.

I. Gittler

Fontessa A
Modern Jazz Quartet A
Stereo 7½ ips. Time: about 29 mins. A
Atlantic 3D-1 Modern Jazz Quartet



The 11-minute title number is a John Lewis suite inspired by the Renaissance Commedia dell' Arte. Along with shorter works such as Milt Jackson's *Bluesology* and Gillespie's *Woodyn' You*, it is now available in three media. The monaural LP was released last year, the stereo disc was recently made available and the same set can now be heard on stereo tape. The lads with the delicate air perform in their usual sleekly distinctive manner and the stereo separation and quality are particularly effective on the tape version which, despite its omission of two important tracks (*Angel Eyes* and *Over the Rainbow*) is highly recommended.

L. Feather

Sweet Moods of Jazz in Stereo C
Stereo 7½ ips. Time: about 30 min. A
Soundcraft B
Hawkins



An unusual assortment of characters from diverse backgrounds: Red Allen, trumpet, Coleman Hawkins, tenor, and Earl Warren (better known for his alto work) on clarinet, with Marty Napoleon, piano, Chubby Jackson, bass, and G. Wettling, drums. Worn-out standards like *Mean to Me*, *All of Me*, *Tea for Two* need a startlingly different treatment to justify their use. Here there are no arrangements, so the entire merit lies in the solos, which happily are on a high level. Clarinet presence seems a little off here and there, otherwise stereo is adequate. Notes: unsigned; vague biographies and nothing specific about the performances. This tape is not sold, but is given as a bonus with raw Soundcraft tape.

L. Feather

A Basic Jazz Library



Leonard Feather, the Distinguished Reviewer of Jazz, Selects Important Records for Your Collection — from Beiderbecke to Brubeck.



Guide to Record Collecting

SO GREAT is the number of jazz LP's now available that a reduction of the entire mass to a representative few is a task bordering on the impossible. For this reason I have confined myself for the most part to anthological records that present, in the aggregate, a reasonably large proportion of the major jazz figures.

"Battle of the Big Bands" features tracks by such stalwarts as Stan Kenton, Maynard Ferguson, Dizzy Gillespie, Benny Goodman, Woody Herman and Duke Ellington. (Capitol T-667)

Since the blues is the touchstone of all jazz and often a measure of the artist's true jazz ability, two blues-based albums provide an important clue to the craftsmanship of several dozen artists as well as to the differences in approach between California and New York musicians. "The Blues" (World Pacific) consists of west coast recordings featuring Bud Shank, Buddy Collette, Shelly Manne, Red Mitchell, Jack Sheldon, and others. "Blues for Tomorrow" (Riverside) has one side devoted to one track each by the East Coast All-Stars (Gigi Gryce, Ray Copeland, John Coltrane, and Coleman Hawkins among them) and Herbie Mann's Californians, with Jack Sheldon and Jimmy Rowles, among others. Side Two features long tracks by these three groups: Sonny Rollins' quartet, Mundell Lowe's quintet, and Bobby Jaspar's quintet. (World Pacific JWC 502; Riverside RLP 12-243)

A number of jazz pioneers can be heard in "Dixieland and New Orleans Jazz" (Camden) in numbers that were recorded as early as 1928 (Paul Whiteman's *San* featuring Bix Beiderbecke) and as late as 1946 (*Dixieland Stomp*, with such unlikely Dixielanders as Chubby Jackson, Charlie Shavers and Harry Carney). Other tracks feature numbers by King Oliver, Jelly Roll Morton, and a reunion of the Original Dixieland Jazz Band. (Camden CAL 446)

Decca's four-volume package entitled "The Encyclopedia of Jazz on Records" was compiled by this writer as a companion piece to the "Encyclopedia of Jazz" book series. "Jazz of the Twenties" is found on Vol. I with numbers by King

Oliver, the New Orleans Rhythm Kings, Johnny Dodds, Red Nichols, Pine Top Smith, Venuti-Lang orchestra, and Duke Ellington among others. Vol. II features "Jazz of the Thirties" as played by Glen Gray's Casa Loma orchestra, the Dorsey Brothers, Andy Kirk, Chick Webb (with Ella Fitzgerald), Bob Crosby, and Jimmie Lunceford, to mention a few. "Jazz of the Forties" (Vol. III) has tracks by Artie Shaw, Stan Kenton, Art Tatum, Lionel Hampton, Woody Herman, etc. Vol. IV, "Jazz of the Fifties", has Erroll Garner, Red Norvo, Charlie Ventura, John Graas, Les Brown, and others. (Decca DL 8383-6)

Another bargain (\$1.98) can be found on Camden's "Great Jazz Pianists". Several giants of the keyboard are represented here: Earl Hines, Albert Ammons, Pete Johnson, Fats Waller, Jess Stacy, Art Tatum, Mary Lou Williams, Duke Ellington, et al. (Camden CAL 328)

"A History of Classic Jazz" is a five-record package by Riverside with a 20,000-word essay on the subject by Charles Edward Smith. Vol. I, "Backgrounds", contains street cries recorded in the South, religious music, African tribal music, and an example of a brass band. Vol. II, "Ragtime", features early ragtime pianists Scott Joplin, Jelly Roll Morton, and others. Vol. III, "The Blues", has singers Ma Rainey, Bessie Smith, Chippie Hill, Big Bill Broonzy and Blind Lemon Jefferson. Vol. IV, "New Orleans Style", features the New Orleans Rhythm Kings, Jelly Roll Morton, and King Oliver's band. Vol. V, "Boogie Woogie", has piano tracks by Jimmy Yancey, Cripple Clarence Lofton, Meade Lux Lewis, Pete Johnson and Art Hodes. Vol. VI, "South Side Chicago", contains numbers by Johnny Dodds, Freddie Keppard, Lovie Austin, and others. Vol. VII, "Chicago Style", features the Wolverines, with Bix Beiderbecke and Wingy Manone's group, et al. Vol. VIII, "Harlem", contains tracks recorded in the 1920's by James P. Johnson, Clarence Williams, Duke Ellington, Fletcher Henderson, et al. Vol. IX, "New York Style", has the Original Memphis Five, the California Ramblers (Tommy and Jimmy Dorsey,

Adrian Rollini), Wild Bill Davison's group, Yank Lawson and Muggsy Spanier. Vol. X, "New Orleans Revival", features tracks by Kid Ory, Bunk Johnson, Lu Watters. (Riverside SDP11)

Capitol Records' "History of Jazz" comprises "New Orleans Origins" (Vol. I), with numbers by Sonny Terry, Leadbelly, Zutty Singleton, and others; "The Turbulent Twenties" (Vol. II) featuring Paul Whiteman, Red Nichols, Bud Freeman; "Everybody Swings" (Vol. III) with Benny Goodman, Red Norvo, Glen Gray among others; and "Enter the Cool" (Vol. IV). Since Capitol did not go into business until 1942 the early periods here are all covered through recreations but are reasonably well done. Some of the selections seem a little arbitrary, but the fourth volume particularly has some historically important sides such as Coleman Hawkins' *Stuffy*, Woody Herman's *Early Autumn* and Miles Davis' *Move*. (Capitol T793-6)

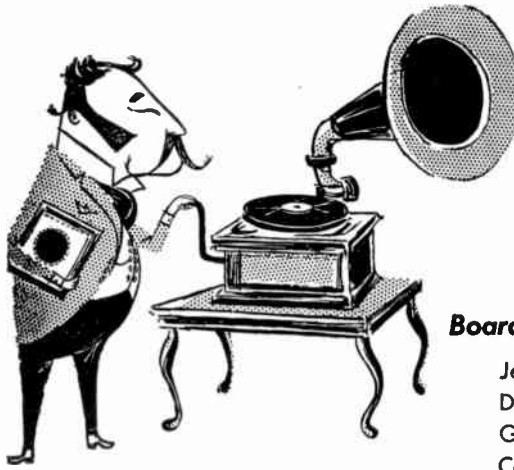
"Jazz at the Philharmonic" (Verve, Vol. 2) is included here to represent that phase of concert jazz of the forties. Almost any of the volumes would do, but this one is typical of the others. It features Charlie Parker, Lester Young, Dizzy Gillespie, et al. (Verve Vol. 2)

"Modern Jazz Concert" (Columbia) is a representative reflection of the most advanced trends in jazz thought, involving a substantial area of overlapping into the classical music field. Six long works are featured, composed by George Russell, Harold Shapero, Jimmy Giuffre, Charlie Mingus, Milton Babbitt, and Gunther Schuller. Gunther Schuller and George Russell conducted the orchestra. Whether some of these tracks are jazz is debatable, but anyone interested in a comprehensive jazz library should own at least one such album. (Columbia WL 127)

"Operation Jazz" (Roost) is a recently issued compendium offering a remarkable cross-section of this label's catalogue culled from some of the best items released singly or on other LP's during the past decade. Those represented include Bud Powell, Charlie Parker, Dizzy Gillespie, Stan Getz, and others. (Roost OJ1)

We must also mention two representative examples of the best known current jazz combos: "Modern Jazz Quartet" (Atlantic) and Brubeck's "Jazz Impressions of Eurasia". (Atlantic 1265; Columbia CL1251)

"Playboy Jazz All-Stars" has the unique advantage of having drawn its material from a variety of major labels. In an unprecedented move Victor, Columbia, Verve and others allowed their masters to be rented out in order that a complete representation of that magazine's poll winners might be incorporated in one disc. Included are tracks by Louis Armstrong, Lionel Hampton, Jack Teagarden, and Frank Sinatra, to name a few. The album is Playboy number PB1957. A new edition, PB1958, is due for release at press time, and will be more up to date.



MONO/STEREO RECORDS

Reviews & Ratings

Board of Reviewers:

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ORCHESTRAL MUSIC

BARTÓK: Concerto for Orchestra; Cantata Profana A-B
Bamberg Symphony, and Vienna Chamber Choir with the Vienna Symphony, respectively, both under Heinrich Hollreiser A-B
 Vox PL 10.480 A-A



Bartók

The brilliant *Concerto for Orchestra*, written in 1943, near the unhappy end of Bartók's life, is one of the composer's most successful works, remarkable for its energy, taut structure and inventive scoring. Bartók's genius for creating new instrumental colors is nowhere more evident than in this work in which the ever changing and fresh orchestral textures are a constant delight. Less interesting, and dated because of its anguished expressionism and murky libretto is the *Cantata Profana* (1930), for tenor, baritone, chorus and orchestra. Performances excellent, especially of the *Concerto*, which calls for much virtuoso playing. C. McPhee

truly a beautifully atmospheric work. Gould's *Spirituals* by comparison seems less genuine, but his ingenuity as a stylist and as an orchestrator compensates and manages to hold one's interest. Splendid sound, except for a bit of pre-echo in the Copland and some surface noise in general on the review copy. G. Cory

DEBUSSY: Jeux, Poème Dansé; Danse (Orch. Ravel) A-B
DUKAS: Fanfare to "La Peri"; La Peri, Poème Dansé A-A
 L'orchestre de la Suisse Romande under Ernest Ansermet A-A
 S London CS 6043 Debussy



This is yet another example of Ernest Ansermet's perceptive and refined conducting in works of the French impressionist school. *Jeux*, one of Debussy's most original scores, with its sonic lushness and its quick-changing moods, receives a definitive interpretation under the Swiss conductor. So does Dukas' "La Peri" which, though somewhat dated, becomes most rewarding when played as beautifully as it is here. The stereo sound is notable for its purity, its spaciousness and its clarity. A. Skulsky

BRAHMS: Symphony No. 1 in C minor, Op. 68 A
 Philharmonia Orchestra under Otto Klemperer A
 S Angel S-35481 B
 Brahms



Brahms

Appearing in a monaural version some months ago, this performance impressed me as being a strong, masculine and magnificently controlled statement of Brahms' monumental work—indeed, one of the best available. I wish I could say that the stereo version adds even more luster to the total effect; but such is not the case. I find only slightly added depth, with almost no spread at all. The sound is rather thin when compared with its mono counterpart. This decided lack of bass robs the version of its former richness. For the first time, I really prefer a single channel disc played over a two-speaker system. D. H. Miller

GOULD: Suite from "Declaration"; Jekyll and Hyde Variations B-C
 National Symphony Orchestra under Howard Mitchell A-B
 RCA Victor LM-2264 Gould



No honest musician denies Morton Gould's right to be ranked as one of America's best composers. His reputation stands firmly on the basis that he can out-orchestrate most of his compatriots, and that his idiom is hedonistic, though written with full seriousness. But Gould is best when he does not stylize. In the *Jekyll and Hyde* the maximum amount of technique is proposed but, with all the "know-how", the music is note-bound. On the other hand, the *Suite* is music with a rosy face. It proves that American music-making rests not only in the hands of Copland, Sessions, and Piston, etc., but also has a proper place for the art of a Morton Gould. A. Cohn

COPLAND: Appalachian Spring A-B
GOULD: Spirituals for String Choir and Orchestra A-A
 London Symphony Orchestra under Walter Susskind B-B
 Everest LPBR-6002 Copland



Copland

Two ingratiating scores exploring the field of American folklore are given a sensitive and ardent account by Susskind and the London Symphony. The tender and lyrical piece by Copland, derived from the ballet he wrote for Martha Graham, is his most fully realized venture into the folksong idiom—

Winds in Hi-Fi: A
GRAINGER: Lincolnshire Posy A
ROGERS: Three Japanese Dances A
MILHAUD: Suite Française A
STRAUSS: Serenade in E flat
 Eastman Wind Ensemble under Frederick Fennell
 Mercury MG 50173 Milhaud



Milhaud

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 an unqualified recommendation.
- B: Important**
This rating is but slightly below the A rank.
- C: Worthy**

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

PERFORMANCE (Middle Letter)

- A: Outstanding**
Indicates a superb performance. Assignment of this rating is an unqualified recommendation.
- B: Excellent**
A noteworthy performance, subject only to minor criticism.
- C: Satisfactory**
A performance not without flaws, yet deserving public notice.

RECORDING QUALITY (Bottom Letter)

- A: Outstanding Realism**

Representing the highest present attainments in acoustic and recording techniques.

B: Excellent Quality

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

C: Acceptable Quality

Slightly below the current average of the better LP records, or without convincing stereo quality.

R₁ 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

Winds in Hi-Fi:
GRAINGER: Lincolnshire Posy
ROGERS: Three Japanese Dances
MILHAUD: Suite Française
STRAUSS: Serenade in E flat Mercury MG 50173

The Concert Masters of New York Play
KREISLER: Caprice Viennois, Liebesfreud, Praeludium, others Decca DL 9986

PROKOFIEV: Scythian Suite, Op. 20; Suite from "The Love for Three Oranges", Op. 33a S Mercury SP-90006

ROSSINI-RESPIGHI: La Boutique Fantasque Capitol—EMI G7103

TCHAIKOVSKY: Symphony No. 4 in F minor, Op. 36 Capitol EMI G 7139

VAUGHAN WILLIAMS: Symphony No. 9 in E minor Everest LPBR-6006

CONCERTOS

BARTÓK: Violin Concerto S Mercury SR-90003

HANDEL: Organ Concertos Nos. 1-6, Op. 4 Columbia K2L 258 2-12"

HOVHANESS: "Lousadzak"; Concerto No. 2 for Violin and String Orchestra MGM E3674

RACHMANINOV: Piano Concerto No. 2 in C minor, Op. 18 RCA Victor LM 2259

CHAMBER MUSIC

SHOSTAKOVITCH: String Quartet No. 2, Op. 69; String Quartet No. 3, Op. 73 Vanguard VRS-6033

VOCAL MUSIC

MAHLER: Das Lied von der Erde S Vox ST-PL 10.912 2-12"

The Catch Club S Elektra 204-X
 For My True Love Capitol P 8461

OPERA

VERDI: Il Trovatore S London, OSA-1304 3-12"

The Art of Kirsten Flagstad Camden CAL-462*

Elisabeth Schwarzkopf Sings Operetta Angel 35696

KEYBOARD MUSIC

The King of Organs S Cook 1150

* Indicates a re-issue. Not graded as to sound quality.

MISCELLANY

HANSON: The Composer and His Orchestra Mercury MG50175

FOLK

Leon Bibb Sings Folk Songs Vanguard VRS 9041 (monophonic) or S VSD 2012
 On the Road to Elath Elektra EKL 156

STAGE, SCREEN & TV

I Love Movies Columbia CL 1178
 Great Songs from the Great Shows of the Century Kapp KXL 5006 2-12"

POPULAR

Germé Sings Showstoppers ABC-Paramount 254
 I'm Shooting High Capitol T 1087
 Crazy People Epic LN 3517

JAZZ

Sing Along with Basie Roulette R-52018
 The Herd Rides Again—in Stereo S Everest SDBR 1003

Fennell's group is outstanding for the quality of its performance and the individuality of its contribution to the recorded repertoire. Its playing is always artistically precise, and its music is rarely heard either live or on other discs. Most of the pieces are worthy, and dynamically illustrative of what compositions for a wind band can accomplish. In this latest release one of the most important works is that by Rogers, a composer long overdue proper consideration. The Milhaud is engaging, and Grainger's piece is dressed in its colorful folksy best. A delightful recording of four musical pieces.
 A. Cohn

KHACHATURIAN: Music from the ballet, "Spartacus" C
 State Radio Orchestra of the USSR A
 under Alexander Gauk A
 Monitor MC 2025

The spectacular four-act ballet, "Spartacus", by Aram Khachaturian, Russia's most blatant composer, was completed and first performed in 1954, and the present disc is a first recording of music from the production. It would be hard to outdo this score in sensational brassy sound, stale exoticism and general theatrical pretentiousness. While the orchestral method may derive from Rimsky-Korsakov, the musical material is straight from Hollywood. The performance is hard and brilliant, the recording excellent.
 C. McPhee

The Concert-Masters of New York Play A
KREISLER: Caprice Viennois, Liebesfreud, Praeludium and Allegro, Tambourin Chinois, others A
 The Concert Masters of New York under Emanuel Varga A
 Decca DL 9986 Kreisler



If you've been waiting for something to brighten your day, make festive your dinner-hour, charm your friends and make you feel proud of your hi-fi equipment—waste no time; order your copy at once. Here is as beautiful a recording as you've ever heard, as exhilarating a collection of pieces as were ever waxed, and as untiresome a program as you could find after

repeated playings. Really a faultless record: perfect taste, exquisite string tone, no schmaltz, and the monaural sound is a challenge to stereo. Decca has a winner, with a disc as lovable as is Kreisler's picture on the record jacket.
 W. Stegman

PROKOFIEV: Scythian Suite, Op. 20; Suite from "The Love for Three Oranges", Op. 33a A
 London Symphony Orchestra under Antal Dorati A
 S Mercury SP-90006 Dorati



As was noted in last April's issue, Dorati's acute apprehension of the diabolical and dynamic aspects of Prokofiev's earlier writing and his charged delivery of it make these presentations choice among current versions. Though the sound is crystal clear and very well balanced, I do not find the stereo reproduction any great improvement over the already excellent qualities of the monaural disc.
 A. Kaine

RACHMANINOV: Symphony No. 2 in E minor, Op. 27 A
 Detroit Symphony Orchestra under Paul Paray B
 S Mercury SR-90019 Paray



Richness of sound is the main feature of this recording. Engineers have captured a full bass here which surpasses anything I've yet heard on a stereo disc. Some have claimed that very low frequencies do not spread out, but that only the middle and high registers give the stereo effect. Such a theory is hard to believe when listening to the perfectly placed double-basses on this disc. Paray's performance is a combination of sensitivity and workmanship, but lacks that almost breathless ecstatic passion of the Leningrad

Philharmonic's version. A fault of my pressing was that spots on the final side were over-recorded, and impossible to track—a none-too-rare occurrence with Mercury, unfortunately.

D. H. Miller

ROSSINI-RESPIGHI: Lo Boutique A
Fantasque A
 The Royal Philharmonic Society A
 under Sir Eugene Goossens
 Capitol-EMI G7103
 Rossini



It is not generally known that Rossini wrote a great deal of piano music for the entertainment of his friends, some of it serious, but much that was witty and gay. For the 1919 Diaghilev production of *La Boutique Fantasque*, an amusing ballet of mechanical dolls in a toyshop, Respighi orchestrated a number of these pieces, producing a brilliant score which still appeals today for its bright tunes, lively rhythms, and generally diverting mood. Eugene Goossens is the perfect conductor for such music; the performance is crisp and the recording excellent.

C. McPhee

"Lollipops": A to B
SAINT-SAËNS: Le Bouet d'Omphale A
DEBUSSY: Prélude à L'Après-midi A
 d'un Faune

BERLIOZ: Dance of the Sylphs from
 "The Damnation of Faust"
CHABRIER: Marche Joyeuse
 Others
 Royal Philharmonic Orchestra under Sir
 Thomas Beecham
 S Angel S-35506 Beecham



"Lollipops" they are, according to Sir Thomas, and most temptingly prepared confections they turn out to be, done up in the finest Beecham manner. Included also are Suppe's *Poet and Peasant Overture*, Sibelius' *Valse Triste*, Berlioz's *Royal Hunt and Storm* from "The Trojans", and the *March in D, K. 249*, by Mozart. The real surprise for me was the limpid and altogether disarming pastel-like approach accorded *L'Après-midi d'un Faune*. A charming collection, enhanced in attractiveness by stereo.

A. Kaine

SHOSTAKOVITCH: Symphony No. 6, Op. 54 B
 A
 London Philharmonic Orchestra A
 under Sir Adrian Boult
 Everest LPBR-6007 Boult



With his *Sixth Symphony* Shostakovitch began experimenting with the large-scale form both as to content and length. In later efforts his expansion of thematic material at times seems carried to the limits of ennui, but here there is enough of his more taut and satirical style to be intriguing. As he was to do in later scores, Shostakovitch starts the symphony with an extended slow movement, and it is the most intense writing in the score; the brief scherzo and finale that follow, while lively, border on banality. As in other notable releases by Boult and the London Philharmonic on this recent label, the performance and sound are excellent.

G. Cory

TCHAIKOVSKY: Overture, "1812"; B-B-A
Marche Slave; Francesca da Rimini A
 A
 Royal Philharmonic Orchestra
 under Paul Kletzki
 Angel 35621 Kletzki



The superb performances by Kletzki of all three works offered here and the equally superb recording make this disc a memorable one. "1812" and the *Marche* take on new life through the finely balanced resonance of the orchestra, especially in the brass. Musically the most satisfying, of course, is the dramatic and pictorial *Francesca da Rimini*, and Kletzki gives this sombre tone-poem an impassioned and powerful performance. A fine disc, both for brilliant orchestral sound and vibrant recording.

C. McPhee

TCHAIKOVSKY: Symphony No. 4 in F minor, Op. 36 A
 A
 Royal Philharmonic Orchestra under
 Sir Thomas Beecham
 Capitol EMI G 7139 Tchaikovsky



While this interpretation of Tchaikovsky's famous symphony may seem strange at first, one cannot help but be impressed after a few listenings by the originality of Sir Thomas Beecham's approach. His performance is characterized by its relaxed atmosphere, by the beautiful shaping of the melodic phrases, and by careful attention to the details of bridge passages and the

slow and calculated building of climaxes. It is also apparent that Sir Thomas is always concerned with the musical logic of the work and never with any search for effect per se. The sound is beautifully clear and defined.

A. Skulsky

TCHAIKOVSKY: Symphony No. 4 in F minor, Op. 36 A
 B to C
 L'Orchestre de la Suisse Romande B to C
 under Ataulfo Argenta
 S London CS-6048 Argenta



This delineation of Tchaikovsky's *Fourth Symphony* is typical of the conscientiousness that the late Ataulfo Argenta brought to everything he did. The account, however, lacks the qualities of keen idiomatic insight and temperamental identification that made his performances in the Hispanic idiom the unequalled gems that they were. London's miking here is strangely dry, close-in, and unbalanced. One cannot call this an improvement over the monaural results.

A. Kaine

VAUGHAN WILLIAMS: Symphony No. 9 in E minor A
 A
 The London Philharmonic Orchestra A
 under Sir Adrian Boult
 Everest LPBR-6006 Vaughan Williams



This recording is a memorial tribute to the composer who died at the age of 85 some few hours before the first session took place. In fact, the record opens with a rather superfluous spoken introduction by the conductor. There is no better exemplification of Sibelius' youthfully imaginative mind than this *Ninth Symphony*, with its vast orchestral structure, enriched by the composer's experimental use of unusual instrumental colorings (the saxophone, for example, and the flugelhorn). Boult conducts with his customary understanding of the composer's intentions, and the orchestra follows with spirit. The recording is an outstanding job of engineering too. On all counts, a most impressive disc.

E. Jablonski

CONCERTOS

BARTÓK: Violin Concerto A
 Yehudi Menuhin, violin; Minneapolis A
 Symphony Orchestra under Antal A
 Dorati
 S Mercury SR-90003 Menuhin



Yehudi Menuhin and Antal Dorati were the first to record this work some eleven years ago. In this performance, both prove to be so at home with the lyrical and barbaric elements of Bartók's style that we can readily forgive some minor technical shortcomings in Menuhin's playing. The stereophonic sound is here beautifully realized.

A. Skulsky

BEETHOVEN: Concerto No. 4 in G, Op. 58 A
 A
 Wilhelm Backhaus, piano; the Vienna B
 Philharmonia Orchestra under
 Hans Schmidt-Isserstedt
 S London CS-6054 Schmidt-Isserstedt



Pianist Backhaus recorded this *Concerto* in the earlier days of LP, with the same orchestra under Krauss. This performance is similar in its sensitive, almost chamber-music effect. In this stereo version, the piano — thank heaven — stays put, instead of jumping from speaker to speaker. So many factors make this a truly great performance: Backhaus' mature sensitive approach and liquid phrasing; Schmidt-Isserstedt's splendid control of delicate textures. One fault makes the whole noble undertaking a tragedy, however. A serious pitch drop in the final movement makes the work end a full half-tone lower, and the effect is, of course, blood curdling. Engineers, how could you?

D. H. Miller

BRAHMS: Piano Concerto No. 2 in B flat, Op. 83 A
 C
 Louis Kentner, piano, the Philharmonia A
 Orchestra under Sir Adrian Boult
 Capitol EMI G-7133 Kentner



The most competent music-making here is offered in the third movement which best lends itself to the kind of expanded phrasing and softened dynamics apparently preferred by both Kentner and Boult. The three remaining portions, so grandiose in design and structure, hardly seem the places for the understatement and inflexible sluggishness adopted here. The greater power, sweep, and stature of Ashkenazy, Gilels, and Horowitz are far more in keeping with the inherent characteristics of this great work. The album is well recorded. A. Kaine

CHOPIN: Piano Concerto in F minor; F major Ballade; 2 Etudes; 2 Mazurkas; Scherzo in E major A
B
A
Vladimir Ashkenazy, piano; the Warsaw Philharmonic Orchestra under Zdzislaw Goryznski
Angel 35403 Chopin



The young Russian prizewinner demonstrates impressive but not phenomenal gifts in these several performances of both large and small scale Chopin works. Whether it is in the F minor Concerto, the etudes, or in the brilliant passage-work of the E major Scherzo, Mr. Ashkenazy's technique is always accurate and brilliant. One would not, however, single out his pianistic equipment as superior to several of his contemporaries. From the musical standpoint, there is poetry in quiet moments and a sensitive tonal texture; in louder music a lack of control frequently leads to roughness. The best complete performance is the expertly executed Etude in F major, Op. 25. Able collaboration is offered by the Warsaw Philharmonic in the Concerto B. Gabriel

CORELLI: 12 Concertos for String Orchestra and Harpsichord, Op. 5 B
B
B
Gli Accademici di Milano, with various soloists, under Dean Eckertsen
Vox DL 423 3-12'' Eckertsen



Despite the printed matter on the covers of these three albums, close inspection of the sleeve-notes on the inside reveals the fact that these are Geminiani transcriptions for small orchestra and harpsichord of original works for violin and figured bass by Corelli. The conductor, Dean Eckertsen, also contributes his share to the rearrangement of the music. The Opus 5, whether as violin "sonatas" or in this new orchestral version, are undoubtedly of considerable historical importance. If not music of the greatest inspiration and variety of mood, all dozen of the concertos make worthwhile and interesting listening. As to the performance, there is fervor, earnestness and competence throughout. What is lacking is great precision, both in dynamic levels and in instrumental synchronization. Thus, much of the music emerges minus the sparkle and infectious charm it could have. In short, performances thoroughly able but a bit dull. The sound is clear but only moderately well-balanced. B. Gabriel

HANDEL: Organ Concertos Nos. 1-6, Op. 4 A
A
A
E. Power Biggs, organ; the London Philharmonic Orchestra under Sir Adrian Boult
Columbia K2L 258 2-12'' Biggs



This record is but the first of a project which will bring us all sixteen of the organ concertos, in celebration of the forthcoming Handel Bicentennial. The instrument used is an organ that had been played by Handel himself, which was discovered by Columbia, after months of search, in St. James Church in Great Packington, a tiny village in the center of England. The difficulties of the undertaking are described in an extensive booklet which accompanies the recording. The result is well worth while. These are, in fact, performances which are notable for the authenticity of their interpretation by both soloist and orchestra, and for the beautiful sound accorded them. A. Skulsky

HOVHANESS: "Lousadzak" (Concerto No. 1 for Piano and String Orchestra); Concerto No. 2 for Violin and String Orchestra A-A
A-A
A-A
Maro Ajemian, piano; Anahid Ajemian, violin, respectively; M-G-M String Orchestra under Carlos Surinach
MGM E3674 Hovhaness



For freshness of conception, and piano writing that has the transparency of Scarlatti, the "Lousadzak" Concerto is a delight. Deriving in resonance and technique from an Armenian instrumental ensemble, the music has an authenticity that can come only through this half-Armenian composer's knowledge of his source material. Tricky to play, it is given a deft and delicate performance by Maro Ajemian. The Violin Concerto consists of a suite of seven brief movements, for the most part restrained in mood, modal in character, and exploiting unusual string resonances. This is definitely a most interesting recording, one more indication of the growing East-West trend in contemporary American music. C. McPhee

RACHMANINOV: Piano Concerto No. 2 in C minor, Op. 18 A
A
A
Alexander Brailowsky, piano; the San Francisco Symphony Orchestra under Enrique Jorda
RCA Victor LM 2259
RACHMANINOV: Piano Concerto No. 2 in C minor, Op. 18; Moment Musical in E minor, Op. 16, No. 4; Prelude in G, Op. 32, No. 5 A
A
B
Benno Moiseiwitsch, piano; the Philharmonia Orchestra under Hugo Rignold
Capitol EMI G 7143 Rachmaninov



A comparison of these performances prompts one to make these distinctions: Moiseiwitsch seems to be more of the Old World; softer, slower, deliberative, perhaps a little world-weary but with a Weltschmerz that is always poetic. Brailowsky and Jorda are more of our time in temperament and less concerned with tradition. They move faster, with greater momentum and clarity. If Rachmaninov's own performance remains the standard — and why shouldn't it? — then surely Moiseiwitsch comes closer to it. The Philharmonia, too, is the richer sounding ensemble, while the San Franciscans are the more dynamic. (And Moiseiwitsch, we must mention, does wonders with the Moment Musical and the ingratiating G major Prelude.) As for sound, it is a pity that the EMI disc does not have more of the clarity in which the Victor abounds. W. Stegman

RACHMANINOV: Piano Concerto No. 3 in D minor, Op. 30 A
A to B
A to B
Byron Janis, piano; the Boston Symphony Orchestra under Charles Munch
RCA Victor LM-2237 Janis



As was most amply demonstrated in his recording of the First Piano Concerto (with Reiner), Janis has a decided feeling for the Rachmaninov idiom. If he does not quite equal the brilliance and poetic expressivity of Horowitz in his now dated recording of this work (also with Reiner), who does — including Rachmaninov himself? Janis' fine response to the considerable challenges make this version choice among recent or current versions. Munch falls a bit short in the first movement, but the remaining two find matters much improved. Although the record turnover comes logically between the first and second movements, the reproductive quality, which is otherwise quite good, tends to become distorted toward the end of the well-filled second side. A. Kaine

TSCHAIKOVSKY: Violin Concerto in D, Op. 35 A-B
B-A
SAINT-SAËNS: Introduction and Rondo Capriccioso A-A
Igor Oistrakh, violin; Pro Arte Orchestra, London, under Wilhelm Schuechter
Angel 35517 I. Oistrakh



This performance of the Tchaikovsky Concerto is notable for its remarkable technical command, a prevailing fine-grained tone and a straight-forward musicality. However one would not single it out, among the many other recorded versions now available, for fiery temperament, subtlety or winning charm. Nor does Oistrakh play this work with any great stamp of authority. The Saint-Saëns, on the other hand, is superb. With nine other competing versions by the world's greatest violinists to choose from, the listener will find this to be one of the very top. In matters of finesse, style and buoyancy, the younger Oistrakh actually surpasses his father's recorded performance of a few seasons back. The orchestral backgrounds are adequate. B. Gabriel

CHAMBER MUSIC

Bach by Grandjany A-B
BACH, J. S.: Harp transcriptions of several short works A
A
BACH, K. P. E.: Sonata for harp
Marcel Grandjany, harp
Capitol P8459 K. P. E. Bach



A remarkably live rhythm, combined with exceptional ease of execution and a surprisingly wide dynamic range, characterize the sensitive and intelligent interpretations on this disc. Grandjany certainly upholds his preeminent position among harpists in several distinguished performances of movements which he has transcribed from violin and clavier suites of J. S. Bach. An interesting 3-movement sonata by Bach's oldest son comes in for equally sensitive treatment. At no point does the listener's interest lag, and this in itself is no small compliment, for instruments like the harp and guitar can easily try one's sustained attention. The sound is unusually clear, and catches every subtle nuance with truly high fidelity. B. Gabriel

SCHUBERT: Octet in F, Op. 166 A
 Vienna Octet A
 S London CS-6051 B
 Schubert



Try to decide, if you can, where the instruments are placed in this disc. I found stereo balance a very delicate project indeed. A slight turn of my head caused the instruments to jump all around. The clarinet was especially pesky in this respect. As to performance, there are few more sensitive chamber groups than this one, and they are right at home with Schubert. I doubt if many would object to the lushness of tone characteristic of these artists. London engineers have captured a very realistic tone, quite close-up and intimate. I do detect, however, that annoying tubbiness, or boominess, in the bass frequencies, which has plagued not a few of London's recent stereo releases.

D. H. Miller

SCHUBERT: String Quartets (Complete); Piano Quintet in A, Op. 114 ("Trout"); Quintet in C, Op. 163 A
 B
 A



Endres Quartet and Rolf Reinhardt, piano
 Vox—Boxes 4, 5, 6

Reinhardt

Schubert's string quartets and his two quintets in a complete set afford an excellent opportunity for the record collector. Unfortunately, the performances vary tremendously, almost as if several organizations participated in the project. Although the "Death and the Maiden" is effectively played, and some of the early works are well-balanced, the deliberateness of tempo, and the vital spark of movement of voices are lacking too often. The greatest factor in musical performance is flow—pulsation, rhythm, and momentum. These are only partially realized here.

A. Cohn

SHOSTAKOVITCH: Quintet for Piano and Strings, Op. 57; String Quartet No. 1, Op. 49 A-A
 A-A
 B-A

The Beethoven Quartet with Dmitri Shostakovich, piano; the Komitas Quartet, respectively
 Vanguard VRS-6032

Here is a pairing of Shostakovich's best chamber works. The quintet holds the record for the largest prize ever awarded a chamber-music composition—the equivalent of \$25,000. The major point of interest here is that Shostakovich does not concentrate on his usual creative routine in either quintet or quartet, but only lightly touches on his idiosyncrasy for the inside musical comment, the militaristic sound, and the smear of sliding sonority. Persuasiveness is certainly the mark of these pieces and further proof of the tremendous talent of the composer, whatever its political guidance. Only tinny piano sound mars the performances.

A. Cohn

SHOSTAKOVITCH: String Quartet No. 2, Op. 69; String Quartet No. 3, Op. 73 A-A
 A-A

The Beethoven Quartet; the Tchaikovsky Quartet, respectively
 Vanguard VRS-6033

Shostakovich



For this listener these quartets demolish the opinion that Shostakovich has little ability as a chamber-music composer. The overstated dogma that quartets in "orchestral" style are invalid has haunted many a composer. One can expect from this Russian no more than his style, whether it be cast for strings, orchestra, or chorus. The Opus 69 is semi-serious, contains an excellent slow movement, a waltz of individual outline, and a masterful set of variations; the third quartet is scrupulously satirical Shostakovich, and a delight. Though two different teams perform, both are good, and both understand ensemble communication.

A. Cohn

VOCAL MUSIC

DUBOIS: The Seven Lost Words of Christ B
 B

Margo Stagliano, Mac Morgan, Carl Nelson, soloists; the Boston Chorale under Willis Page

S Cook 1094

Despite the adjectives that could be applied to this music—syrupy, gushy, melodramatic, or just plain bad—I'll have to admit that a performance as devoted and intimate as this one makes Dubois' score almost convincing. Willis Page's conducting is truly expressive, and the over-all mood is one of concentrated humility. Mac Morgan sings with a relaxed, solid baritone, but the other soloists have their share of woes. Tenor Nelson possesses a fine lyric quality, but is plagued with pitch trouble, while soprano Stagliano scoops her attacks. Cook's recording is utterly stunning. Speakers lay out a

perfectly spread canvas of sound—in fact this stereo disc is, if you please, better than many tapes I've heard. Nothing but highest praise goes to the engineers.

D. H. Miller

KŘENEK: Sestina for Voice and Instrumental Ensemble; Lamentatio Jeremie Prophetæ B-A
 A-A
 A-A

Bethany Beardslee, soprano, with instrumental ensemble conducted by the composer; Choir of the Dresden State School for Church Music under Prof. Martin Fleming, respectively
 Epic LC 3509

Křenek



Commissioned in 1957 by the Fromm Music Foundation, the *Sestina* is one more example of highly involved and elaborately organized twelve-tone music, with no particular distinction, at least as far as this reviewer is concerned. Interesting sonorities, a fluid vocal line, but long, slow-paced and tedious. The *Lamentatio*, composed fifteen years earlier, is a far more appealing work with its Gregorian coloring, serenity, and beautiful choral writing. Both performances carefully prepared; recording good.

C. McPhee

MAHLER: Das Lied von der Erde A
 Grace Hoffmann, alto; Helmut Melchert, tenor; Symphony Orchestra of the Southwest German Radio, Baden-Baden, under Hans Rosbaud
 S Vox ST-PL 10.912 2-12''
 Mahler



This issue of Mahler's beautiful and despairingly sad symphony for tenor, alto and orchestra may be regarded as a major recording event. From the viewpoint of performance it supersedes, in my opinion, any previous recording of the work. Grace Hoffmann, an American singer now residing in Germany, is in possession of a beautiful voice and interprets the work with the utmost feeling for its character. Helmut Melchert, a real Wagnerian tenor, also sings flawlessly. Hans Rosbaud has so assimilated the work that every particularity of the extraordinary score is in evidence, and in addition a sharp rhythmic articulation brings out details which one rarely notices in the work. The stereophonic sound is realistic in its depth and the range of its tone.

A. Skulsky

The Catch Club A
 The Randolph Singers A
 S Elektra 204-X A
 Randolph



The Catch Clubs and other musical societies which flourished in eighteenth century England sponsored the publication of well over a hundred volumes of glees, rounds, catches, bacchanals and sundry other types of part songs. Some eighteen of these delightful works—ranging in mood from the tender simplicity of Arne's *Hush to Peace* to the sprightly good spirits of Linley's *A Bumper of Good Liquor*—are here performed by members of the David Randolph Singers with all of that group's customary artistry and sparkling precision. In a sense, though, the outstanding feature of the disc is the striking, astonishingly lifelike stereo reproduction: the sound is clear as a bell, and the spacial alignment is so perfect that the location of each singer is pin-pointed with uncanny accuracy. The disc comes with a handsome bonus in the form of a booklet containing the words and music of all the songs.

R. Sherman

For My True Love A
 Salli Terri and Laurindo Almeida A
 Capitol P 8461 A



This sparkling recital by Salli Terri and Laurindo Almeida makes a fine sequel to their equally enchanting set of "Duets with the Spanish Guitar" (P 8046). Miss Terri's singing is graceful and refined, and Mr. Almeida's guitar solos and accompaniments are models of sensitive, discerning musicianship. The two artists, and flutist Martin Ruderman, who joins them in several of the selections display an unerring sense of ensemble and style in a distinctive program which spans many nations, centuries and musical forms, and includes traditional songs as well as compositions by Dowland, Bach, Scarlatti, Fauré, Falla and others. Capitol's smooth, intimate sound complements a recording which is, in every respect, a superlative one.

R. Sherman

OPERA

CHERUBINI: Medea A
 Maria Callas, Renata Scotto, Miriam A to B
 Pirazzini, Mirto Picchi, Giuseppe A
 Modesti, and others; Orchestra and
 Chorus of La Scala under Tullio
 Serafin
 Mercury OL-3-104 3-12" Callas



CHERUBINI: Medea (scenes) A
 Eileen Farrell, Andre Turp, Ezio Fla- A to B
 gello; Columbia Symphony Orchestra B
 under Arnold Ganson
 Columbia ML 5325 Farrell



In the recent rash of revivals of rococo opera, Cherubini's "Medea" has prompted the liveliest interest because of the much-publicized championing of the work by the controversial Callas. The piece shows an exceptional grasp of dramatic values, in spite of the formal techniques of its day, much as Gluck's writing earlier overrode the limitations and restrictions of his period. Musically, this work contains some of the most sublime moments in all of opera. In her complete recording of "Medea" Callas displays an electrifying capacity for characterization, although even her most ardent fans will concede that she is not in top form vocally—there is an excess of vibrato, for one thing, that mars her performance. Farrell, in excerpts from the opera, reveals an opulence that is incomparable among contemporary singers; but the forces supporting her do not lend the illusion of an integrated presentation—they are "reading" their roles, while the real presence of the performance comes, not only artistically, but theatrically with the fuller version. One of the most moving arias of all classical literature (Act II), sung impeccably by Miriam Pirazzini, contralto, as Neris, in the complete recording is unhappily deleted from the Columbia version, leaving a void equivalent to the omission of Brangäne's Warning from Act II of "Tristan". For the full scope of the work, the Callas is certainly preferable; but for sheer beauty of tone and soloistic eloquence, the Farrell rendition is celestial, although the studio sound is somewhat dry. G. Cory

PONCHIELLI: La Gioconda B
 Anita Cerquetti, Giulietta Simonato, A
 Mario Del Monaco, Ettore Bastianini, A
 Cesare Siepi; with the Chorus and
 Orchestra of the Maggio Musicale
 Fiorentino under Gianandrea Ga-
 vazzena
 S London OSA 1302 3-12" Simonato



The magnificence of the performance of Ponchielli's somewhat dated, spectacular opera "La Gioconda" was discussed in these columns some months ago when the work was issued in its monaural version. The present stereo version adds a new dimension to an interpretation in which Anita Cerquetti and Ettore Bastianini are especially striking in their portrayals. This is, in fact, an opera which cries out for stereophonic treatment, with its numerous choruses, its large ensemble scenes and its "blood and thunder" character. The London engineers, matching their already established reputation, have succeeded in creating the utmost realism from the standpoint of depth, movement and spatiality. If anyone still needs to be converted to the idea of stereo sound, then this recording should do the trick. A. Skulsky

PUCCINI: Madama Butterfly A
 Victoria De los Angeles, Anna Maria A to B
 Canali, Giuseppe di Stefano, Tito R
 Gobbi and others; Orchestra and
 Chorus of the Opera House, Rome,
 under Gianandrea Gavazzeni
 Capitol-EMI GCR 7137 3-12" Puccini



The complexities of record manufacturers' affiliations being more baffling than interesting, it should be sufficient to state that this second edition was formerly available on an RCA Victor release. De los Angeles remains one of the most satisfying of all Butterflies. To say that she never violates musical considerations and that her vocalism is elegance itself is not enough, as Cio-Cio-San must, above all else, wring our hearts. It is her combination of skill, warmth, and poignancy that makes her performance rewarding hearing after hearing. Di Stefano and Gobbi are dramatically and vocally fine. Gavazzeni is competent but lacks real warmth and tenderness in the most lyrical parts of the score. G. L. Mayer

ROSSINI: The Barber of Seville A
 Victoria de los Angeles, Nicola Monti, A to B
 Nicola Rossi-Lemeni, Melchiorre Luise, R
 Gino Becchi; Chorus and Orchestra
 Sinfonica di Milano under Tullio
 Serafin
 Capitol-EMI GCR 7138 3-12" De los Angeles



This is a re-issue of the earlier RCA-Victor album, but the sound is surprisingly undated. De los Angeles as Rosina achieves a triumph equaled by Serafin, a fine Bartolo is Melchiorre-Luise, and Monti is excellent as the Count. Rossi-Lemeni's Don Basilio, however, is overdone to the point of discomfort and the Figaro of Becchi is loud and coarse. However Serafin carries Rossini's score with a buoyancy and zest which keep one's attention so focused on the music per se that the vocal crudities are only occasionally apparent. One can, of course, take partial exception to this and to all recordings of "The Barber" which, like the stage versions, continually cheat us out of the complete score. In this day of tape, LP's and comparatively inexpensive records, the buyer has every right to protest; 3/4ths of a masterpiece does not equal the whole. W. Stegman

VERDI: Il Trovatore A
 Mario Del Monaco, Renata Tebaldi, A
 Giulietta Simonato and others with A
 the Chorus of the Maggio Musicale
 Fiorentino and L'Orchestre de la
 Suisse Romande under Alberto Erede
 S London OSA-1304 3-12" Tebaldi



Few operas could be more stunning in stereo than this one. Especially arresting is the magnificently performed Miserere, with its distant bells, chorus, and variously placed soloists, all wonderfully spaced here. Except for occasional pitch trouble, Del Monaco and Tebaldi are truly overpowering in their roles. Though she makes frequent use of full voice, Tebaldi is amazingly liquid in her phrasing. Del Monaco's ringing tones are thrilling, as always, although he still displays a tendency toward a hard, almost brittle quality as times. Special honors in this set must go to Simonato, whose Azucena is as fine a characterization as any I've ever heard. London's recording is distant enough to give the big-stage effect, yet not so far away that details are lost. D. H. Miller

WAGNER: Brünnhilde's Immolation A
 ("Die Götterdämmerung"); Prel- B
 ude and Liebestod ("Tristan und A
 Isolde")
 Eileen Farrell, soprano; Boston Sym-
 phony Orchestra under Charles
 Munch
 RCA Victor LM-2255

Neither Farrell nor Munch can claim complete mastery of the Wagnerian idiom—their impressive talents have found more completely satisfying expression in other scores. But, even though their efforts fall short of the authority achieved by leading Wagner specialists, their music-making here is both impressive and satisfying. Farrell's top voice is somewhat less steady than usual in these performances but otherwise her vocalism is ravishing and she takes advantage of Munch's leisurely but not undramatic pace to produce effects which would be impossible in an heroic super-charged approach. The "Tristan" excerpts are the most satisfying. G. L. Mayer

WAGNER: "Die Walküre", Act III, A
 Scene 3; "Der Fliegende Hollän- B to C
 der", duet, Wie aus der Ferne A
 Birgit Nilsson, soprano, and Hans
 Hotter, bass-baritone; Philharmonia
 Orchestra under Leopold Ludwig
 Angel 35585 Hotter



Few scenes in Wagner demand such a complete psychological and dramatic grasp of phrase-by-phrase development, and the ability to transmit this understanding in terms of impassioned and convincing vocalism, as the closing of "Die Walküre". Hotter is justly celebrated for his complete mastery of these demands but Nilsson is still a novice in such matters. She is somewhat weak, too, in phrases lying below the staff but elsewhere she is vocally secure and impressive. However, she no more than hints at the full implications of this music and fails to respond to Hotter's impassioned but perfectly poised performance. Ludwig is only adequate. G. L. Mayer

The Art of Kirsten Flagstad: Arias by A
 Beethoven, Weber, and Wagner A
 Kirsten Flagstad, soprano; Orchestra R
 under Hans Lange and Philadelphia
 Orchestra under Eugene Ormandy
 Camden CAL-462 Flagstad



The contents of this re-issue constitute the results of recording sessions in October, 1935 and October, 1937 — the latter with Ormandy. This was the period directly following her triumphant American debut. Now, after almost a quarter-century of awe and adoration, it is still impossible to hear Flagstad's glorious voice without marveling. For those who accept her placid unfettered outpouring as the ultimate in heroic singing, she has no equal; others, unsatisfied by this alone, will always crave a more passionate and intense utterance in these dramatic scenes. The transfer to LP is welcome, but results are variable.

G. L. Mayer

Elisabeth Schwarzkopf Sings **A**
Operetta **A**
 Scenes from "Der Opernball" (Heuberger); "Der Vogelhändler" (Zeller); "Der Zarewitsch" (Lehár); "Der Graf von Luxembourg" (Lehár); "Casanova" (Johann Strauss-Benatsky); "Die Dubarry" (Millöcker); "Boccaccio" (Suppé); "Der Obersteiger" (Zeller); "Giuditta" (Lehár); and "Wien, Stadt Meiner Träume" (Siecynski)



Elisabeth Schwarzkopf, soprano; the Philharmonia Orchestra under Otto Ackerman
 Angel 35696 Schwarzkopf

The jeweled elegance with which Schwarzkopf sings these "Viennese bonbons" makes for sheer delight. Her realizations are complete; her diction is exemplary; her voice, sheer beguilement. Ackerman contributes tellingly to the excellence of the results. The expertly recorded album comes with an attractively prepared libretto. In sum, a must.

A. Kaine

Love Duets: Verdi, Bizet, Gounod and Mascagni **A to C**
A to B
 Rosanna Carteri, soprano, and Giuseppe de Stefano, tenor; Sinfonica di Milano under Antonio Tonini **A**
 Angel 35601 De Stefano



The program for this recital seems ill-chosen, consisting, as it does, of very Italianate performances of French opera ("Carmen", "Faust", "Pearl Fishers"), the first act "Otello" duet and the lengthy but second-rate duet from the second act of "Iris", which contains the aria *Un di, ero piccina*. Di Stefano persists in pushing his voice too strenuously and in disregarding dynamic indications but does contribute some fine quasi-lyric singing. Carteri, however, is enchanting. She uses her bright, agile, lyric voice with assurance and style and projects the meaning of her music with conviction.

G. L. Mayer

KEYBOARD MUSIC

CHOPIN: 24 Preludes, Op. 28 **A**
 Moura Lympny, piano **B**
 Capitol-EMI G 7145 Lympny **B**



The lack of sensitivity and individuality in the *Preludes* as recorded here are baffling when we consider the high degree of musicianship to which Lympny's concerts and other recordings have conditioned us. Was she aware, perhaps, that she was not getting the best of recorded reproduction? The very piano-sound itself is unappealing, frequently thudlike in the bass, clanky in the treble. At first hearing the more vigorous of these miniature tone-poems fare best, interpretively, the more poetic ones less so. Repeated hearings give the over-all impression that the pianist has expressly avoided any individuality of approach to the *Preludes*. Such an attitude may be justified by the conception and strength of the music, but Opus 28 is worthy of more than matter-of-factness.

W. Stegman

DEBUSSY: Suite Bergamasque **B-A**
RAVEL: Gaspard de la Nuit **B-B**
 Friederich Gulda, piano **B-B**
 London LL 754 Gulda



Gulda brings very little to these works of Debussy and Ravel beyond technical efficiency. Of course, the *Suite Bergamasque* is salon music of very little savor, yet *Clair de lune* at least requires a more imaginative approach. But it is in the Ravel work that Gulda is especially disappointing. *Ondine* has no atmosphere whatever; the fluid charm of the melodic line is destroyed by a rigid tempo throughout. Scarbo becomes merely an empty show-piece. If

Gulda's repertoire extends, as we are told in the liner notes, from Bach to "the jazz greats of Harlem and Tin Pan Alley", perhaps the reason lies here.

C. McPhee

LISZT: Totentanz, Die Traurige Gondel, Czardas Macabre, Malediction, Mephisto Waltz No. 1, Unstern **B-B**
A
A

Alfred Brendel, piano; Vienna Symphony under Michael Gielen
 Vox 10420

Brendel



Liszt was assuredly a many-sided composer. He could dazzle, be quietly mystical, enigmatic or fiendishly Mephistophelian. But in all cases brilliance was not far away. On this disc, featuring some lesser-known works from the macabre side of the master's nature, Alfred Brendel emerges as one of the top Liszt pianists of our day. He plays the fascinating music with great breadth of line, imposing authority and a remarkable identification with the emotional idiom. When called for, he can summon a technique of stunning brilliance. There is good support from the Vienna Symphony in the *Totentanz* and *Malediction*, and the sound is resonant and clear.

B. Gabriel

The King of Organs **A**
 Bill Floyd, organist **A**
 S Cook 1150 **A**

Organist Floyd is responsible for some mighty fine music-making here, on the gigantic Wurlitzer organ at the Paramount Theater in Times Square, New York. His arrangements are considerably better than one ordinarily hears from a theater organist; full of variety, rhythm, and interesting registrations. Selections include generous smatterings of the best songs by Gershwin, Rodgers, Porter, and others of like caliber. The sound is almost unbelievably realistic, with a spread to rival almost any stereo tape available. Cook's new groove-cutting method is, on this much evidence, an unqualified success. I have never heard a disc recording — stereo or otherwise — with less distortion. This one certainly should satisfy anyone who still harbors some scepticism toward stereo discs.

D. H. Miller

MISCELLANY

HANSON: The Composer and His Orchestra **A**
A
 Eastman Rochester Orchestra, with Howard Hanson, conductor and narrator **A**
 Mercury MG50175 Hanson



Primarily designed for the layman, this recording illustrates the instrumental colors of the orchestra and how an orchestral score is constructed, with running comment by the composer himself. For this, Dr. Hanson has chosen the suite from his opera, "Merry Mount", and methodically proceeds to show how different orchestral colors are created though instrumental combination. After analyzing passage after passage from his work, Hanson plays it through complete. A most instructive disc, useful to more than the layman. The recording is all that could be desired in clarity and fidelity.

C. McPhee

FOLK

Leon Bibb Sings Folk Songs **A**
 Vanguard VRS 9041 (monophonic) or **A**
 S VSD 2012 **A**

Leon Bibb has recorded for several other labels (under the name of Lee Charles) but never before has he seemed so comfortable with his material, and so convincing in his interpretations. His stimulating program of blues, love songs and prison ballads includes such familiar numbers as *Irene*, *Take This Hammer*, *Turtle Dove* and *Jerry*—some in subtle and unpretentious settings (by Milt Okun) for orchestra and chorus, others with the expert guitar accompaniments of Fred Hellerman. A highlight of the disc is *Rocks and Gravel*, a deeply moving work song, skillfully transcribed by Okun from the singing of convicts at the Mississippi State Penitentiary (the original version, as collected by Alan Lomax, can be heard on a Tradition disc, TLP 1020). The sonics, on both the stereo and monophonic discs, are excellent.

R. Sherman

The Cossacks! **A**
 Chorus of the Black Sea Cossacks **B**
 Vox VX 25.730 **B**



The Chorus of the Black Sea Cossacks, a robust, virile ensemble in the best tradition of Russian male choirs, is heard in a program of popular folk songs (including *Stenka Razin*, *Along the Volga*, and the inevitable *Song of the Volga Boatmen*) and somewhat less familiar liturgical songs by Borntniansky, Tchaikovsky and others. The performances, under the direction of Sergey Horbenko, are dramatic and powerful, but often fall a little short of the standards set by others of the great Russian ensembles in matters of blend and precision. The quality of sound is only fair, with some distortion in the loudest passages.

R. Sherman

Run Come Hear
The Folk Singers
Elektra EKL 157

A
B
B

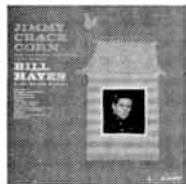


The Folk Singers, a new quartet organized by Erik Darling, is made up of Don Vogel, Dylan Todd, and Caroly Wilcox, in addition to Mr. Darling. That the group has potential is evidenced by a fine performance of a delightful children's round called *By'm By*; in general, however, the birth pangs of a new organization are too much in evidence. One is aware of four people singing, rather than of a unified choral expression; the blend is often faulty, with one or another voice "sticking out"; and in most cases the singing (with the exception of Mr. Darling's) seems too studied and lacking in spontaneity. The choice of songs is quite good: among the better selections are *Banuwa*, *Michael Row the Boat Ashore*, and the ballad which gives the collection its title.

R. Sherman

Jimmy Crack Corn
Bill Hayes
Kapp KL-1106

B
C
B



Bill Hayes, of "Davy Crockett" fame, has chosen a wonderful set of folk songs for this recording but doesn't quite know how to handle them. His voice is strong and pleasant, but his deadpan singing has little personality and virtually no sensitivity—even such sure-fire ditties as *The Old Lady Who Swallowed a Fly* and *The Little White Duck* somehow seem strangely lacking in humor. Most of the settings are Tin Pan Alleyish, with a few (*The Roving Kind*, for instance) objectionably so. Mr. Hayes' efforts are supported by an orchestra and chorus identified variously as "The Buckle Busters" on the cover, and "The Happy Harts" on the disc itself.

R. Sherman

Flamenco Festival
Carlos Montoya and His Ensemble
Victor LPM 1713

B
A
A

Montoya



Carlos Montoya, himself of Spanish Gypsy extraction, began to play the guitar at the tender age of eight, and today is widely acknowledged as one of the foremost exponents of the sensuous, flamboyant music we call flamenco. On this finely engineered disc, Senor Montoya is joined by nine dancers and vocalists (an interesting sidelight: he had never worked with, or even rehearsed with most of the members of "his ensemble" prior to the recording sessions) in a typical program of flamenco improvisations. The "B" rating, incidentally, is not intended as an adverse criticism of this particular disc; it indicates only that this and similar material has been "done to death" on scores and scores of other releases. As indicated, the performances and sonics are excellent.

R. Sherman

On the Road to Elath
The Oranim Zabar Israeli Troupe
Elektra EKL 156

A
A
A



This second Elektra album by the dynamic OZ troupe, subtitled "Songs of the Negev", contains many of the proud, forceful songs of the pioneers who are converting the barren desert area of Southern Israel into a fruitful land. The fourteen numbers—which include *Lamidbar* ("To the Desert"), *Shir Habokrim* ("Song of the Herder") and the delightful *Findjan* ("Little Coffee Pot")—are melodious and spirited, the arrangements by Amitai Neeman

and Dov Seltzer are excellent, and all the performers impart a high degree of fervor and enthusiasm to the music. Sound quality is tops, and the attractive disc comes with a booklet of Hebrew and English texts.

R. Sherman

Drinking Songs Around the World
The Revelers
S Urania USD 1008

A
B
B



The Revelers Quartet has been in continuous existence for some forty years now, and the four gentlemen who currently make up its ranks must be classed with the best of barbershop singers. Their harmonizing here is smoothly attractive (although perhaps a more robust approach would have been in order for some of the livelier numbers), and the accompaniments provided by a small combo are inventive and effective. Unfortunately, in all but three numbers, the singers are grouped on the extreme left (their voices are hardly audible from the right channel) while the instruments are assembled on the right: as a result the sound is somewhat muffled, and the voices are not heard in true stereo. The three exceptions to this unhappy rule are the *Heidelberg Stein Song*, *Auld Lang Syne*, and *The Whiffenpoof Song*: here the voices are properly aligned in both channels, and the sound is clear and well-balanced.

R. Sherman

Melody at Sunset
The Tucson Boys Chorus
Thorne TRC 101

B
B
B

Founded in 1938 by its present conductor, Eduardo Caso, the Tucson (Arizona) Boys Chorus is currently made up of thirty five youngsters between the ages of nine and fourteen. Singing with spirit and considerable finesse, if not always flawless diction, the boys present a most agreeable program of Western ballads and campfire songs (*Colorado Trail*, *Home on the Range*, *Cool Water*, and nine others). Their pure voices add an ingratiating touch to the familiar songs, which benefit also from director Caso's inventive and generally tasteful arrangements. Reasonably good sound.

R. Sherman

STAGE, SCREEN, AND TV

KAPER: *Auntie Mame*
Warner Bros. Studio Orchestra
under Ray Heindorf
Warner Bros. W 1242

A to C
B
A

The unpredictable and uninhibited personality of *Auntie Mame* is hardly evident in the score Bronislav Kaper has composed for the film production; instead she emerges more as a refugee from "Roberta"—svelte, sophisticated, but humorless. While pleasing, the music is not up to the standard Mr. Kaper has exhibited in the past, as evidenced by four selections from earlier pictures that are also included in the album (among them the main themes from "Green Dolphin Street", "Invitation" and the enchanting song *Hi-Lili, Hi-Lo*). The sound-track recording is brilliantly transferred to the disc.

G. Cory

STRAUS, OSCAR: *The Chocolate Soldier*
Risè Stevens, Robert Merrill, Jo Sullivan,
Peter Palmer, Sadie McCollum, Michael Kermoyan, and Eugene Morgan
with orchestra and chorus under
Lehman Engel
RCA Victor LOP-6005 2-12"

B
A
A
Stevens



This, one of the ancestors of our musicals, is a half-century-old product of the Viennese tradition. The music is attractive—*My Hero*, *Sympathy*, are the best known songs—but the lyrics show their age. RCA has given this operetta a most careful and elaborate production, and no doubt it is virtually complete. Under the skilled direction of Mr. Engel the music is given knowing projection, true to the traditions, and with full attention to the musical nuances. It still sounds rather stuffy to me, particularly when intoned by the likes of Risè Stevens and Robert Merrill. The singing of Peter Palmer would seem better suited to more comic proceedings. Beautifully produced, carefully made, but not truly impressive.

E. Jablonski

I Love Movies
Michel Legrand and His Orchestra
Columbia CL 1178

A
A
A
Legrand



The thirteen songs in this "history of musical movies" have been wisely chosen for mood and contrast. Legrand pays homage to the early sound tracks of Hollywood, France and Germany, beginning with *Falling In Love Again*, from the 1929 bi-lingual "The Blue Angel" which brought Marlene Dietrich to her first film audiences. Also revived for the current series: *Remember My Forgotten Man*, *Sonny Boy*, and *The Carioca*. Title tunes include *Sous Les Toits De Paris*, *High Noon*, and *River of No Return*. The Legrand talent continues to blaze as arranger and conductor, with a kaleidoscope of orchestral colors to enjoy. He is almost always full of rhythmic surprises, such as a rock and roll set-to on *Only You*, a non-science fiction horror from inner space. You can't tell the story of movie music with only thirteen tunes, but there isn't a dull note in this survey. S. Dobbins

Great Songs From the Great Shows of the Century A
Jane Morgan with orchestra and chorus under Frank Hunter A
Kapp KX 5006 2-12"

Over fifty years of musical comedy history is covered in this survey of 30 songs from 25 shows (excepting *Love Is Here to Stay*, really from the movies). Miss Morgan displays an amazing versatility, tackling as she does all the songs in this duo-record set. She is ably backed by a chorus, a two piano team and an orchestra, which prevent the proceedings from bogging down too much into sameness. Just about all the deserving composers are represented in the collection: Schwartz and Dietz, Burton Lane, E. Y. Harburg, Irving Berlin, George M. Cohon, Franz Lehor, George Gershwin, Cole Porter, and so on. No really off-beat material is included, but this is a solid collection, well presented. E. Jablonski

Great Melodies From the Operettas of the Century A
The Troubadours B
Kopp KL 1098 A

The Troubadours are a small instrumental group, something like the kind we are apt to encounter in small hotels. Whether or not they are capable of doing full justice to "great melodies from the operettas of the century" is arguable. But for sake of argument, it seems to me that they do a rather unimaginative job with Herbert's *March of the Toys* and *Tayland*; among the other Victor Herbert items is the not frequently played *Abinthe Frappé*. Other melodies are chosen from the works of Lehor, Romberg, and Karl Moschna. A nice, romantic, collection, but your liking it will depend upon what you think of the Troubadours. E. Jablonski

POPULAR

Mae Barnes
Vanguard VRS 9039

A to B
A to B
A to B
Barnes



Mae Barnes, one of the plumper imps of Showbusiness, is worth a trip to whatever *boite* she is living in. The visual and auditory combine very well in a nightclub, and what losses this album sustains might be the result of certain missing items. First of all, we miss seeing her, but even more important—the ever-so-light drop in projection is caused, I think, by the fact that Miss Barnes misses seeing us. It's a minor loss, however, for she rips through such Barnes classics as *They Raided The Joint* and *Umbrella Man*, while her quiet styling of *I Don't Want To Cry Any More* is honest and appealing. In this age of "on the floor" recordings, why not tope Moe's 2 a.m. show, proving what an appreciative audience can odd to a good performance? S. Dobbins

Young Romance
Molly Bee with orchestra
Capitol T 1097

B
B
A
Bee



This is mainly a collection of wholesome, country-flavored singing by a protégé of Tennessee Ernie, with an occasional excursion into the realm of the popular ballad. Miss Bee sings in a pretty straightforward manner, with clarity if not with much imagination. She does very well with Hoagy Carmichael's *I Get Along Without You Very Well*. The other songs, most of them anyway, are beyond my ken; the singing is good. E. Jablonski

Hello, Tiger
Sallie Blair with orchestra under Neil Hefti
MGM E 3723

B
B
A
Blair



You have got to like Miss Blair and her wayward way with a song to like this album. I am particularly disturbed with her fooling around with Harold Arlen's *Old Black Magic*, and not merely because I'm a purist. The whole thing seems too overdone. Miss Blair atones for this gaff by singing Arlen's *When The Sun Comes Out* very well. She also does several of her specialties—*Witchcraft*, *Whatever Lola Wants, Daddy*, a borrowed specialty, *Fever*, among others. Miss Blair's forte is the powerhouse approach to public sex; and perhaps she is something to see—and hear. Neil Hefti furnishes her with jazzy accompaniment. E. Jablonski

In the Heart of the Dark
Les Crosley, pianist
Jubilee 1082

A
B
B



This recording is in the "piano stylings" category. Mr. Crosley's playing is neat and tasteful, somewhat in the cocktail lounge vein, perhaps a couple of notches above. He plays some very good selections including Kern's fine *In the Heart of the Dark* (from "Very Warm For May" from which come *All the Things You Are*) and *The Folks Who Live on the Hill*. The by now inevitable *Laura* is heard, and also some Vincent Youmans tunes, which are always welcome. It seems to me that too much tope hiss may be heard, however, though the piano reproduction is quite good. E. Jablonski

The Things We Did Lest Summer A-B
The Four Preps A
Capitol T 1090 A

The age of the big band is, for all practical purposes, gone. The era of the popular singer (as a "single") continues to flourish, but it seems to me there are fewer real "stars" emerging than there used to be. Regardless of the soil from which the vocal groups spring these days, trios, quartets, and larger combinations monage to long right-side-up time and time again. The Four Preps are among the newer and better ones. The theme for the album is "summer", and the songs do seem to touch base somehow, even if the boys have to rush from *Graduation Day* to *Avalon*, *The Isle Of Capri*, and *Jamaica Farewell* to keep in the sunshine. It's a busy schedule, complete with the heavy beat so important today, but then we can recuperate all winter long. S. Dobbins

Gormé Sings Showstoppers
Eydie Gormé
ABC-Paramount 254

A
A
A
Gormé



Years ago someone in my family described a singer as having a "good, healthy voice." It was a compliment then, and, as applied to Eydie Gormé, it is most certainly equally complimentary. She has chosen twelve songs from the Broadway area that might almost be considered "singer-proof", but suffice it to say that although the songs in this group were sung originally by Ethel Merman, Celeste Holm, Mary Martin, and other top stars, Miss Gormé shows she is up there with the best. Her exuberance is generally unobated (*I Don't Care, I Cain't Say No*, and *Johnny One Note*) but she can sing quietly as well, (*Baubles, Bangles, and Beads*) and be equally effective. The arrangements by Don Costo are Broadway-bright. So, in fact, is the whole show. S. Dobbins

Things Are Swingin'
Peggy Lee
Capitol T 1049

A
B-A
B
Lee



There are really two Peggy Lees on this release. The split is not in personality, either, but in her vocal approach. I wish I could enjoy both of her, but I can't. Her breathy vocal tricks (the jacket liner calls them "sly stylings") send me back to my tweeter for corrective tuning. Miss Lee is not the only offender in her field, of course, but most of the other hush-hush gals don't dare record

a full tone. The lady in question, however, is capable of exciting sounds above whisper stage, and it should be kept in mind. Her sense of timing and of phrasing could instruct an entire nation of up-and-coming vocalists, as well as several who are up-and-going. Her best work is done on *Well, All Right*, and *Lullaby In Rhythm*. It's *Alone Together* and *It's a Wonderful World* where the lady over-does her underdoings. S. Dobbins

Businessmen's Bounce A
Eddie Le Mar, pianist, and orchestra B
Warner Bros. W 1236 A

There are a dozen fine songs in this album given the supperclub (or "cookie-cutter") treatment by Mr. Le Mar and his orchestra. One contribution Mr. Le Mar has made to the art is the retiring of the accordion from the potted palm band; for this his name should be engraved upon the ceiling of the Starlight Roof. Still his bouncy approach to each song is too familiar from number to number to be interesting musically, though highly danceable. Some of the songs are *I Only Have Eyes For You*, *Ev'ry Day*, *Remember Me*, *Why Shouldn't I*—a goodly number of which may happen to have come from Warner Bros. movies. E. Jablonski

Mary Martin Sings a Musical Love Story A
Mary Martin with orchestra under John Lesko A-C
Disneyland WDL-3031 Martin A



The selection of songs in this album, supposedly planned to tell some sort of story, is excellent: the Gershwins' *S Wonderful* and *Love Walked In*, Rodgers and Hart's *Isn't It Romantic*, *Wait Till You See Him*, and *Where Or When*, Cole Porter's *It's Delavely* and *From This Moment On*, McHugh and Field's *Exactly Like You* and *I'm In the Mood For Love*, Ray Noble's *The Touch Of Your Lips*, and *The Very Thought Of You*. In addition there are single contributions from Kern and Hammerstein (*The Song Is You*), Burke and Van Heusen (*But Beautiful*), and Nacio Herb Brown and Gus Kahn (*You Stepped Out Of a Dream*). These are all given graceful arrangements by John Lesko, who also conducts the little orchestra with a sensitive touch. But there's something so precious about Miss Martin's delivery that it mars the beautiful singing she does. As one friend observed, "she sounds as if she was singing to a mirror." Alas, too true. E. Jablonski

I'm Shooting High A
Ann Richards with orchestra under Brian Farnon A
Capitol T 1087 A

Miss Richards has a fine voice and an engaging style, and no doubt a bright future in the world of song. She projects lyrics with intelligence and musicality—which is rare these days. For her album debut Miss Richards assembled a pretty good collection of songs, among them: *The Lullaby of Broadway*, the album's title song, by Jimmy McHugh and Ted Koehler, *Moanin' Law*, Noel Coward's *Paar Little Rich Girl*, *Deep Night*, and other such moody melos. The arrangements, by Warren Barker, struck me as being at times rather overpowering, though in the main fitting. E. Jablonski

We 3 B
Frank Sinatra with Tommy Dorsey and Alex Stordahl Orchs. B
RCA Victor LPM-1632 Sinatra R



These are further gleanings from Victor's vaults, some of the first big-time recordings by Sinatra from about the Second World War period, when he had just been discovered by the bobby-soxers. Here are *Lampighter's Serenade*, *The Night We Called It a Day*, *I'll Be Seeing You*, *It Started All Over Again*, and *Faals Rush In*. How callow Sinatra sounded then! He was never as good as he is now. This collection is strictly for Frankie-philes. E. Jablonski

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.

S This symbol indicates a stereo disc.

Crazy People A
Somethin' Smith and the Redheads A
Epic LN 3517 A

Smith



This talented trio must be fun to watch as well as hear, but I have never had that pleasure. Nevertheless, there is enough jollity present in this album to explain their increasing popularity. (Listen to their frontal attack on *My Blue Heaven*, including toy siren.) The tunes of yesterday and beyond get "the treatment", but it's not Spike Jones—it's music first, heavy on guitar, an occasional harmonica, with second and third choruses added to the lyrics to bring them up to date. In addition to the title tune, the boys trot through four or five choruses of *No, No, a Thousand Times No*, *A Hundred Years From Today*, *Candy*, and it's one of the more pleasant albums of the season. S. Dobbins

JAZZ

Cherokee A
Charlie Barnet B
Everest 1008 A

Terry



Those of us who possess the original 78's of these tunes (mostly 1939-44) will continue to play them. As often happens, greater frequency range seems to have produced reduced dynamic range: in the new versions the soft moments are not as soft, while the loud passages seem brasher. The arrangements, some of them modernized but generally retaining the original spirit, are well played; solos by Barnet, C. Terry, C. Shavers, B. Byers et al. are on a high level. Barnet was a major big band figure in his day and to those for whom the originals are unavailable, this set is recommended. Stereo is good, but there should have been more complete separation of the sax and brass themes on *Skyliner*. L. Feather

Sing Along with Basie A
Count Basie A
Roulette R-52018 A

Basie



The unique vocal team of Dave Lambert, Jon Hendricks and Annie Ross is united with Basie's own singer Joe Williams, and with the Basie band itself for vocalized transmutations of some of Count's great old records, for which Hendricks has fitted all the original solos (by Buck Clayton, Lester Young et al.) with lyrics. The lyrics fly so fast that it is fortunate they are printed in their entirety on the liner. Because of the presence of Basie and his band this LP is even more successful than the previous Lambert-Hendricks-Ross item, *Sing A Song of Basie*, released last year on ABC-Paramount. The range, beat and musicianship of Miss Ross are particularly astonishing, and the presence of Williams, who assumes the old Jimmy Rushing role on *Goin' to Chicago* and *Rusty Dusty*, are striking factors, though a large portion of the credit must be allotted to Hendricks for his incredibly resourceful lyrics. L. Feather

Jazz Impressions of Eurasia A-B
Dave Brubeck Quartet A
Columbia CL 1251 A

Brubeck



Six Brubeck originals celebrating the quartet's adventures in Afghanistan (a fascinating catching *Nomad*), Germany (the Bach-like *Brandenburg Gate*), Turkey (a slightly exotic theme called *The Golden Horn*), Poland (a meditative

piece, *Thank You*, that could have been subtitled *Chopin Meets Willie The Lion Smith*), London (the mildly folksy *Marble Arch*) and India (*Calcutta Blues*, subtitled *Oriental Rag*). A well varied and attractive set, with the usual dignified Paul Desmond alto and pervasively swinging Joe Morello percussion.

L. Feather

Newport 1958
Duke Ellington
Columbia CL 1245

A-B
A-B
A



Duke Ellington
At the Cotton Club
Camden CAL 459

B
C
R
Ellington

A striking contrast here. The Newport set shows all the pros and cons of the present Ellington band. Pros: The melodic delights of *Mr. Gentle and Mr. Cool*, featuring Shorty Baker and Ray Nance; the Clark Terry fluegelhorn solo on *Juniflip*; the excellent writing and playing that teams baritone saxmen Harry Carney and Gerry Mulligan on *Prima Bara Dubla*. Cons: The screaming trumpet of Cat Anderson on *El Gato*, the tiresome drum solo on *Hi Fi Fo Fum*. The overall balance is heavily on the pro side and shows that writers Ellington and Strayhorn remain peerless in their field.

The Cotton Club set was recorded in 1929, '30 and '31. It includes the first extended jazz work ever recorded, Duke's eight-minute *Creole Rhapsody*. The entire disc, which was triple A material when first released, has dated starkly; the rhythm section is corny to present-day ears, the ensemble writing and playing crude. Only an occasional solo by Hodges, Cootie Williams et al. has withstood the test of time.

L. Feather

Take 5
Larry Fortine
S Bel Canto SR1009

C
C
A

This type of band bears the same relationship to, say, the Eddie Condon group that Lawrence Welk bears to Duke Ellington. "Dixieland seems to be an instant cue for toe-tapping, foot stamping and finger snapping," states the album notes. In this emaciated, overslick form, it may also be a cue for record snapping. Recommended only to the more naive jazz fan with a taste for the bland. The only effect of stereophonic sound on music of this kind is to make the banjo sound even more prominent.

L. Feather

Jimmy McHugh in Hi-Fi
Urbie Green
S Victor LSP 1741

A-B
A
A

Though not an out and out jazz set this succeeds admirably in creating tasteful performances of close to thirty of the great McHugh standards, most of them in medley form, with Green's extraordinarily facile trombone framed by some workmanlike Al Cohn and Irwin Kostal arrangements. The stereo is excellent, with a striking separation between brass and reed sections. The notes, written by Lovella Parsons, discourse at great length on Jimmy McHugh, but make no mention of Green or his band personnel. We do learn, however, that Miss Parsons' favorite McHugh song is *Lovella*.

L. Feather

Swing Session
Ted Heath
S London PS 138

B
B
B
Heath



A small mystery: the original monaural release stated that this set was recorded at the London Palladium April 12, 1953; now, the identical set in stereo is labeled "recorded at Kingsway Hall," with photographs to prove it. Moreover, the monaural set had liner notes and solo credits; the stereo has none. The band plays adequate jazz-tinged dance music, with some of the better moments contributed by the piano and arrangements of Frank Horrox.

L. Feather

The Herd Rides Again . . . in Stereo
Woody Herman
S Everest SDBR 1003

A
A
A

Herman's Heat & Puente's Beat
Woody Herman/Tito Puente
Everest LPBR 5010

B
B
A



Love Is the Sweetest Thing—Same-times
Woody Herman w. Frank DeVol Orchestra
Verve MGV 2096

A
B
A

Herman

Comments on the Charlie Barnet LP above apply almost in their entirety to the first Herman item listed here, with one important difference: only six of Woody's twelve tracks are re-recordings of hits made by his earlier (1945) band; the rest offer unfamiliar material by such expert arrangers as Al Cohn and Ralph Burns. The new treatment of *Bijou*, with Bob Brookmeyer in the old Bill Harris role, is surprisingly and effectively different. Such sturdy stand-

ards of the old Herman herd as *Northwest Passage*, *Wildroot*, *Blowing Up a Storm*, benefit from the voluminous excitement of stereo. The band comprises mostly alumni of various earlier Herman groups.

The title of the second set is slightly misleading, since Tito Puente's rhythm section is employed only on one side of the disc. For the rest, Woody's regular band personnel offers workmanlike but hardly soul-stirring treatments of straight jazz items such as *Lullaby of Birdland*, *Midnight Sun*, and yet another edition of his old theme, *Woodchopper's Ball*. The rhythmic contrasts on the Puente side create some moments of interest, especially in *Mambo Herd* and the climactic *Carioca*.

The Verve set consists simply of a dozen old songs sung by Woody, with a Frank DeVol orchestra accompaniment that includes Bill Harris on trombone and an otherwise uncredited personnel. Tunes include such excellent choices as *Folks Who Live on the Hill*, *Something I Dreamed Last Night*, and *Darn That Dream*. Woody's tartly sophisticated, yet occasionally tender voice has seldom been heard to better advantage.

L. Feather

Chubby Takes Over
Chubby Jackson
S Everest 1009

B
A
A
Jackson



The cover photo, showing Woody Herman offering Chubby his diploma, is the tip-off, for this is indeed a brand of big band jazz identical with what Chubby was playing in Woody's band 15 years ago. While it has not dated too badly, naturally it fails to sound as excitingly fresh as it did in 1944. The all star personnel comprises mainly Herman alumni, playing arrangements by Ernie Wilkins, Manny Albam et al; solos are by Al Cohn, Bab Brookmeyer and an underrated trumpet player named Irving Markowitz. Good stereo sound and adequate separation.

L. Feather

Boplin' at the Hop
Lawson-Haggart Rockin' Band
S Decca DL 7BB01

B
B
A
Haggart



This must rank as the curiosity of the year. Lawson and Haggart, known for their Dixieland albums, now come up with what is basically a rock and roll album with a title implying a connection with bop! The rhythm is appropriately heavy and the guitar derives extra prominence from the stereo separation. Titles include *Tequila*, *Bye, Bye, Love*, and a couple of jazz standards like *Yancey Special* and *Pine Top's Boogie Woogie*. Bob Haggart whistles on two tracks. Heartily recommended if you are 12 years old.

L. Feather

It's Magic
Abbey Lincoln
Riverside RLP 12-277

A
B
A
Golson



For her second album Miss Lincoln again employs an all-star jazz backing, with arrangements by Benny Golson. It is hard to estimate whether hers would be classed as a jazz vocal style were the same performances set off with conventional pop style accompaniments; however, the overall effect here is agreeable enough, aided by the striking cover portrait of the exceedingly handsome Miss Lincoln. Excellent example of material including *An Occasional Man*, *Love*, and the traditional *Ain't Nobody's Business*. Abbey seems to have a little trouble grappling with the Andy Weston tune *Little Niles*—understandably—as it is an unusually tricky composition and does not sound as though it was designed to be sung.

L. Feather

Mitchell-Ruff Duo
Plus Strings and Brass
S Roulette SR-52013

B
B
A

This is the type of album that should not be reviewed by a fatigued reviewer. It is difficult for anyone so thoroughly familiar with *Old Man River*, *I Got Rhythm*, *Fascinatin' Rhythm*, *Bess You Is My Woman* and *It Ain't Necessarily So* to be stunned by any performance of a medley composed of these items. This typifies the material heard here as scored by Willie Ruff, featuring his French horn and Dwiki Mitchell's piano along with a large ensemble in which strings predominate. The performances are thoroughly expert and there are moments of swinging jazz, though the fruit is too often hard to find and it wallows in all this fluffy pastry. Good stereo directionality and balance.

L. Feather



Alfred Wallenstein's Installation

One of Our Favorite Conductors Uses Records, Tapes, and FM
to Know How Music Sounds to Concert and Radio Audiences

Fig. 1. The simple lines of the speaker enclosures do not compete with the antique desk between them, but they are matched in finish and color



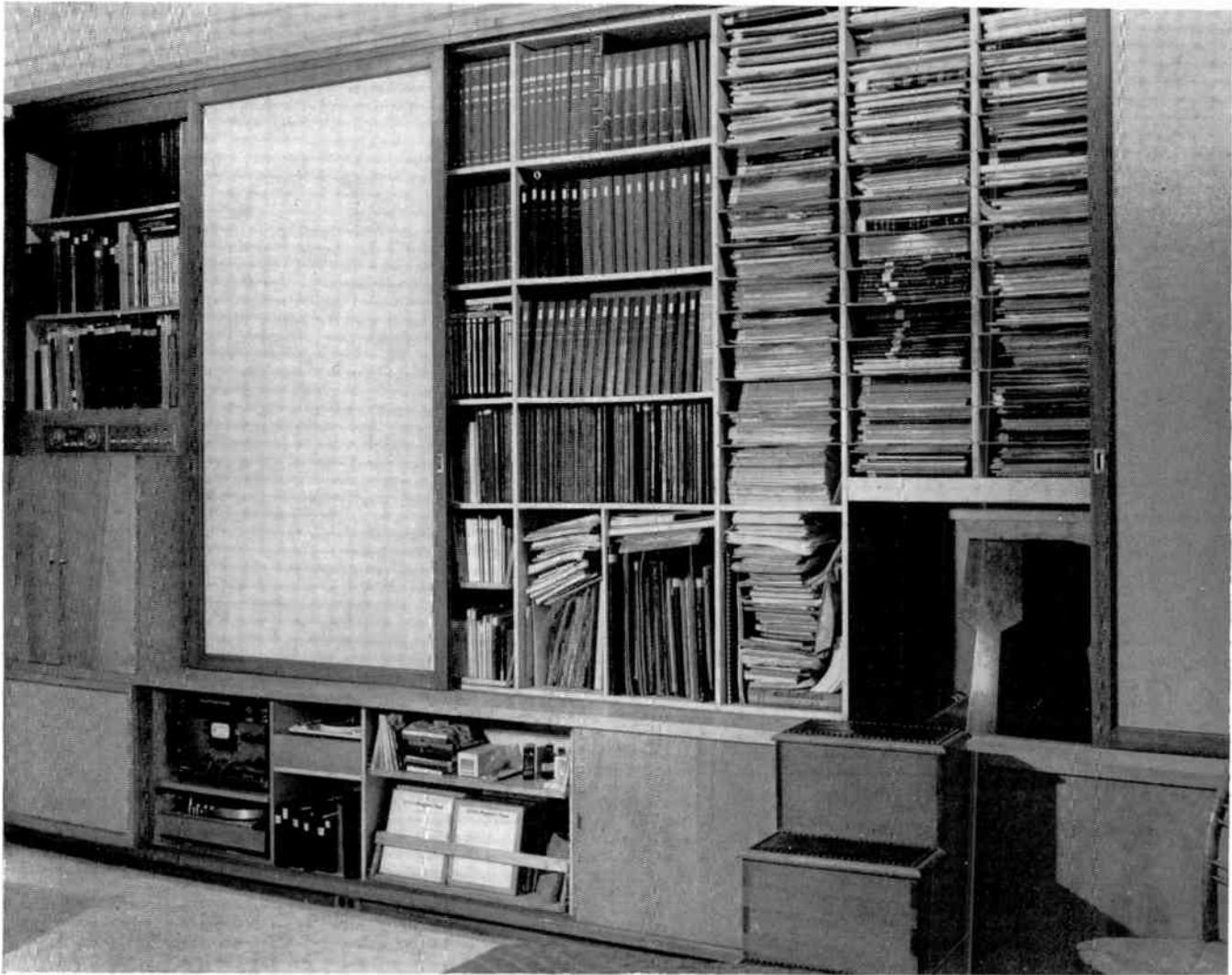


Fig. 2. The sliding doors disclose a beautiful stereo installation with an FM-AM radio, tape recorder, turntable, and record-changer, in addition to storage space for records, tapes, and the Wallenstein collection of musical scores. Behind doors at the extreme left is a large-screen TV set

IF YOUR radio listening goes back to 1930, you will remember Alfred Wallenstein as the conductor of the orchestra sponsored by National Dairy, a program which provided some of the finest musical entertainment of that time. Or you may know him as the conductor of the Firestone Hour. And if you were among the favored few who were able to get tickets for Toscanini's broadcasts, you heard him play as first cellist. But if you missed him on those performances, you can make his acquaintance through the new Audio Fidelity recordings of concerts he conducted in London just at the end of 1958.

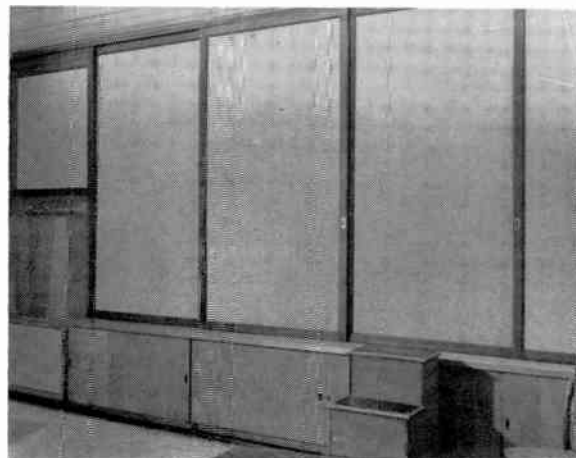
Most musicians and conductors own phonographs — usually little portable affairs — on which they can hear as much as they want of recorded music. They are not interested in hi-fi reproduction, however, because in their profession they do not hear music as it is heard by their audiences. Alfred Wall-

stein is an exception to this general rule, as you will see from the photographs of the very unusual system he has installed in the Park Avenue apartment where he and Mrs. Wallenstein make their home when they are in New York City.

As he explains it, listening to hi-fi reproduction of performances recorded on records and tapes, or broadcast by radio make it possible to correlate what he hears from the podium with the musical effects he produces for the audiences at his concerts. In this way he has gained an understanding of music from both sides of the footlights.

The equipment is in what Mr. Wallenstein calls a work-and-sleep room, where he can isolate himself when the occasion demands, as in the case of preparations for conducting the Sidney and Melbourne orchestras in Australia, where he is at this time of writing. (The pho-

Fig. 3. All the evidence of hi-fi equipment disappears when the sliding panels are closed, and the TV set is pushed back





Alfred Wallenstein explained the use of the gourd lute, an ancient instrument from Thailand, which always arouses the curiosity of his guests

tographs here were taken just before his departure.) Figs. 1 and 2 show the arrangement. John Maguire, instructor of industrial design at UCLA, designed the cabinet network without ever seeing the room for which it was to be built. He worked entirely from a plan which Mr. Wallenstein sent out to him. The original mono equipment was installed by Alfred Matthews. Later, it was changed over to stereo, and the two speakers added by Asco Sound.

With the sliding doors closed, there is no equipment in

sight except the two enclosures for Tannoy speakers. These match, in finish and color, the beautiful desk which separates them.

But with the doors open, as in Fig. 2, equipment is disclosed that would delight any hi-fi enthusiast. In addition, the shelves hold a wonderful collection of records and tapes and a priceless collection of musical scores. Also there is space for the Wallenstein cello. Not shown in the pictures is a special table that Mr. Wallenstein uses when he is working on arrangements.

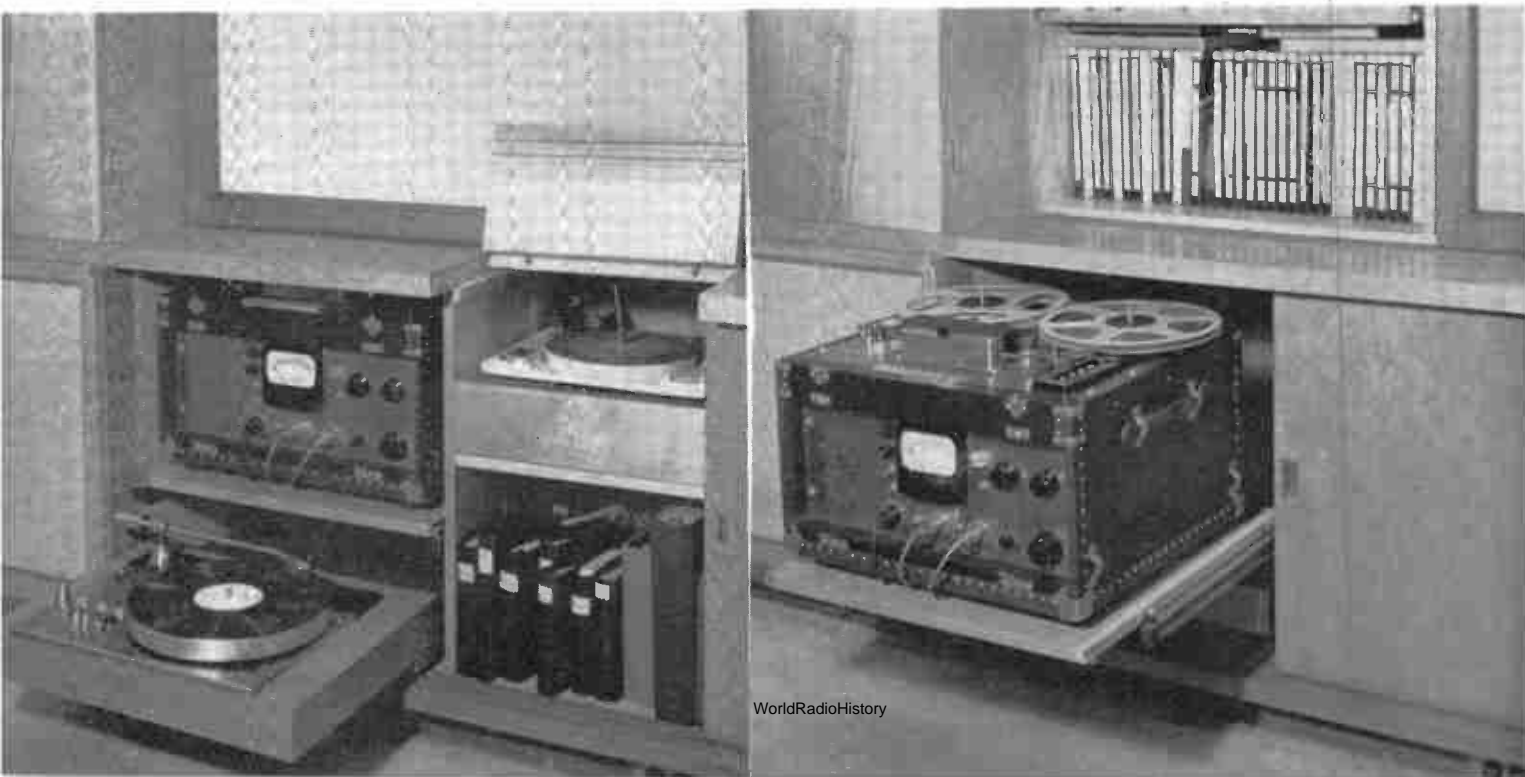
The overall view, Fig. 2, shows the Scott FM-AM tuner and stereo preamp-amplifier at the left in the middle, with the doors of the TV section below, and the TV speaker, a 15-in. Stephens model, at the bottom. Mounted vertically in a narrow space out of sight at the left is a Madison Fielding filter for Crosby multiplexed FM stereo broadcast reception.

Normally, the Ampex 350-2 tape machine and the Reko-Kut turntable are concealed by a sliding panel, but the turntable can be pulled forward on ball-bearing slides, as you will see in Fig. 4, or the tape machine can be run out, as in Fig. 5. Very heavy slides are used for these two units, rather than the lighter types usually found in phonograph cabinets. The tape machine can be pushed in and out without effort, despite the fact that it takes two men to carry it. The Garrard changer does not move. Instead, a section of the shelf is cut out and hinged so that it can be raised to allow access to the mechanism. This piece is slotted underneath for the sliding doors.

All the circuits for records, tape, and radio are controlled from the preamp, as well as the speaker switching for mono and stereo music sources. The present tape machine is a mono model, but this is to be changed to a stereo type in the near future.

The TV equipment, however, is operated separately because of the remote control. Fig. 6 shows the Conrac Fleetwood TV chassis, also mounted on slides so that it can be drawn forward. There is a pivot on the shelf which

Fig. 4. The turntable slides into playing position; a hinged panel gives access to the changer. Fig. 5. Heavy slides carry the tape machine



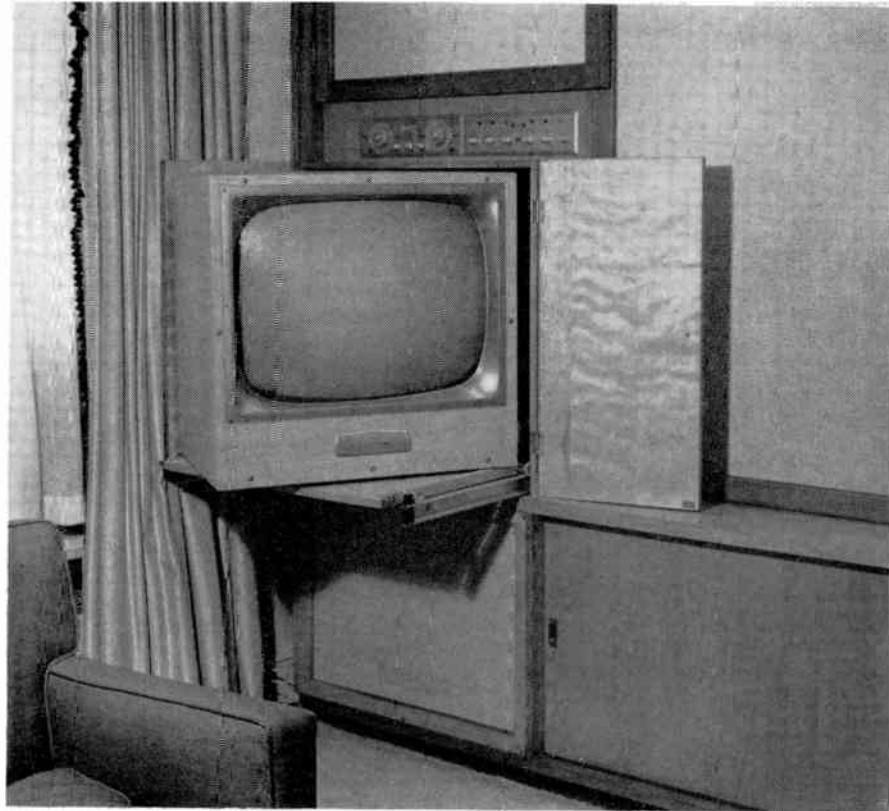


Fig. 6. The television set, moved out from behind the doors, can be turned to face any part of the room. No adjustments are in evidence, since it is operated from the remote control

supports the chassis, making it possible to swing it around to face any part of the room. The speaker below is used for TV in order that the sound will be associated with the location of the picture, since the stereo speakers are on the opposite side of the room.

Mr. Wallenstein is one of those viewers who likes to look at television when he is propped up in bed. That is why the control unit is mounted at the bedside, Fig. 7. It, too, runs out on slides, and is swivelled, so that it can be turned to a convenient angle. Pushed back, it is concealed by a sliding panel.

This remote control is ideal for any TV installation, because it is possible to adjust the picture from the viewing position, rather than immediately in front of the tube, where the picture quality on a large screen cannot be judged accurately. This control unit also provides for selecting any channel from 2 to 13. A signal light appears behind the number of the channel in use.

From the standpoint of design, the cabinetwork appears to be a simple matter of adjusting the dimensions to functional requirements. Actually, it is much more than that. The size and shape of the upper and lower sections and the sliding doors were very skillfully proportioned to give an interesting appearance to the wall when all the contents of the cabinet are out of sight. Otherwise, the wall would be broken up into a meaningless checkerboard by the vertical and horizontal lines.

Procuring plywood of stable dimensions is a serious problem in these

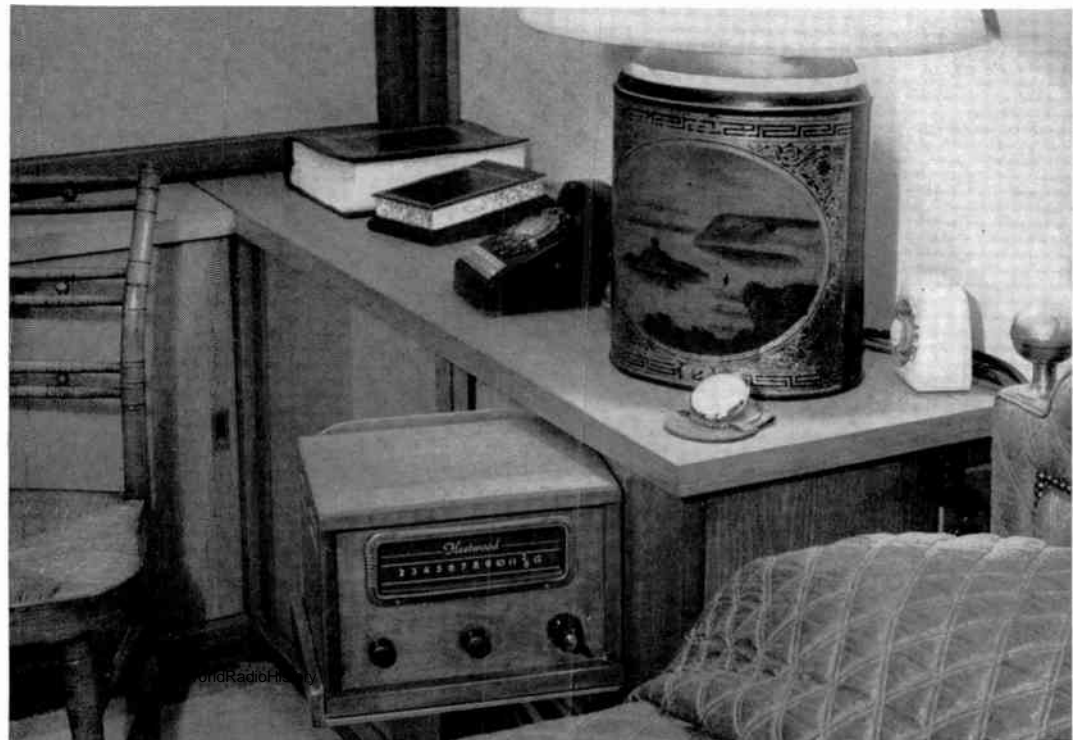
times. Run-of-the-mill boards and plywood are not suitable for this kind of cabinet construction because, all claims to the contrary, so-called selected grades swell and shrink and, what is more serious, they warp. That would be particularly bad in the case of the large sliding doors. Here the frames are braced by light plywood backing, covered with pandanus cloth.

It is possible, by dint of searching through various sources, to find dimensionally stable woods, although this may not prove to be a simple task. But it can be done, as evidenced by the fact that not the slightest defect could be found in any part of this construction, and each door slid smoothly.

Great care was taken with the wiring. It was well planned in advance with the idea that it would be permanent, but it was arranged so that wires could be replaced or added if changes should make it necessary.

One more picture calls for explanation. It shows Mr. Wallenstein with a musical instrument that invariably arouses the curiosity of his guests. It is a gourd lute, the only one of its kind in existence. Although it has been reconstructed, the original part is about 1,700 years old. The gourd lute was played by young men for their sweethearts. Because the single string emits only a soft tone, resonated by the gourd, the lovers sat with their heads together so they could both hear the music. To get the right resonance effect, the player should be naked from the waist so he can seal the gourd against his chest. "I can't demonstrate it for you that way," Mr. Wallenstein told the photographer, "for this is not Thailand but New York on a cold winter morning. Anyway, this will give you the general idea of the way it was played."

Fig. 7. Adjustment of the TV receiver and channel selection are provided by this remote unit. It can be pushed back into the bedside cabinet, and hidden by a sliding panel



Notes on Assembling and Wiring the Allied Radio Model 83YX776 Knight-Kit Preamp

By James Jewell



IT ISN'T NECESSARY to refer to the schematic diagram of Allied Radio's stereo preamp Knight-kit in order to assemble and wire this instrument, but if you look at the diagram after you have completed the work, you may wonder how you did it so quickly and easily. The answer, of course, is that you did only a part of the wiring. The really tough part is done for you on the printed-circuit panels, Figs. 1 and 2, which are supplied in the kit! These panels make it possible to build a stereo preamp with all the controls and connections required for a complete record-tape-radio system, even though you have never tackled a kit before.

As the instruction book points out, the only tools required are a pair of long-nose, side-cutting pliers, a screwdriver (it's a good idea to have two or three different

sizes), a pair of diagonal cutters, and a soldering iron. To this list I would add a medium-size steel crochet needle to push and pull the wires into place. As for the iron, I would suggest a light pencil type that can get into small places.

Connections and Controls

The 83YX776 preamp circuits follow good, conventional practice. There is no corner-cutting to over-simplify or cheapen the unit in any way. In fact, it has some features that are not found in some more expensive, factory-built types. The tube compliment is comprised of two low-noise 12AY7's, and four 12AU7's. DC is used for the filaments, which are connected in series. Two 100-milliampere selenium rectifiers supply the high voltages. Outputs of the

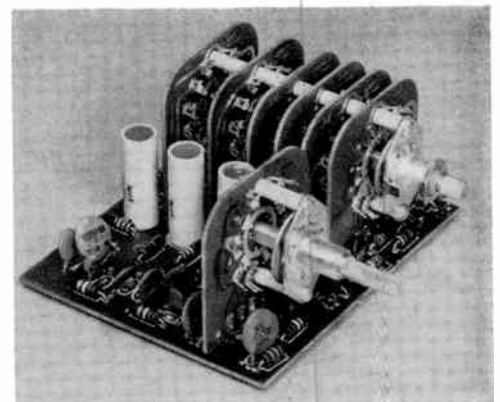
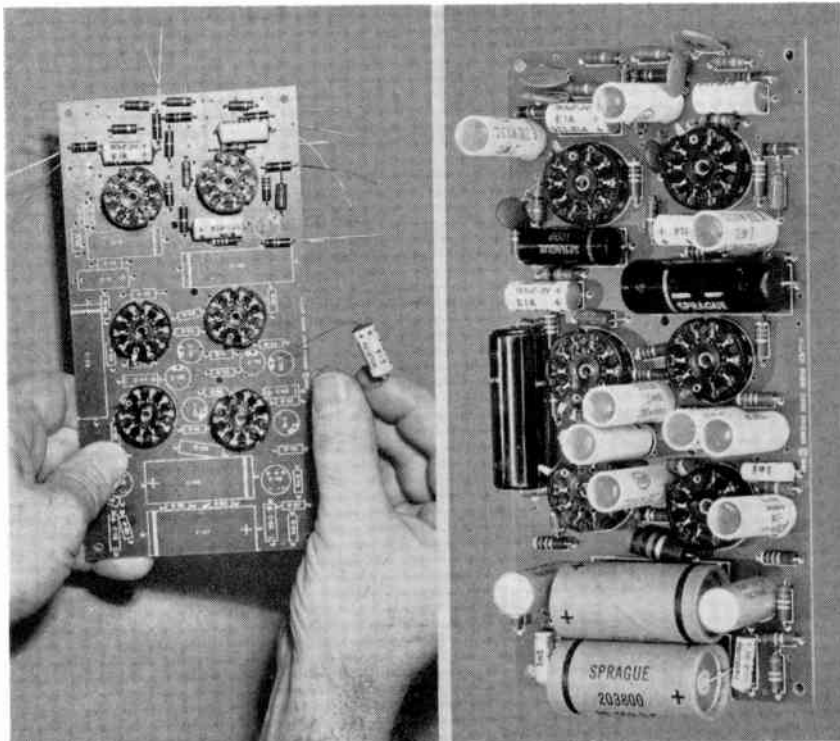


Fig. 1, left: The large printed-circuit panel at the start, and as it looks with all the parts mounted and the leads soldered. Information on the panel shows the size and identifying number of each capacitor and resistor

Fig. 2, above: An otherwise difficult and complicated job of wiring is made easy and simple by printed circuits on the switch panel

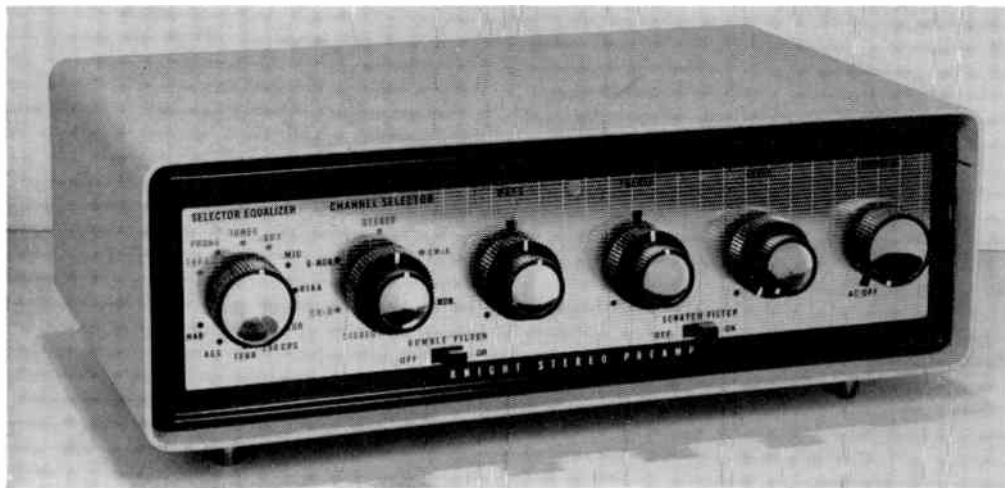


Fig. 3. This preamp can be assembled and wired successfully by any amateur who can handle a screwdriver, soldering iron, and a pair of pliers, and the final result will be a truly professional job in appearance as well as operation

two audio channels are from low-impedance cathode followers.

This preamp is of up-side-down design, as you can see from the bottom view, Fig. 4. That is, all terminals are under the chassis, and the tubes are inserted from the underside. Here is the list of five stereo and four mono inputs provided, with the input voltage in millivolts required for 1 volt output at 1,000 cycles:

Stereo	Tape Heads (NARTB)	2.5 mv.	68,000 ohms
..	Mag. Pickup (RIAA)	2.5	5,000-105,000 ohms
..	Ceramic Pickup	70.0	2.5 megohms
..	Auxiliary	500.0	3.5
..	Tuner	150.0	.5
Mono	GE Pickup	2.5	22,000 ohms
..	Pickering Pickup	5.5	49,000
..	Ceramic Pickup	150.0	2.5 megohms
..	Microphone	25.0	10.0

The selector-equalizer switch at the left in Fig. 3 has eleven positions. The first four, marked in red, are for: 1) stereo tape playback heads, with NARTB equalization; 2) stereo pickup, connecting whichever pickup is plugged in (RIAA equalization and a calibrated variable impedance for a magnetic pickup); 3) FM-AM stereo tuners or multiplex FM filter with individual level controls; and 4) auxiliary stereo high-level input. Any single signal source can be plugged in at either stereo input, of course.

Remaining selector positions, marked in black, are for inputs to channel A, but they can be played over the channel A speaker only, or over both A and B speakers. The positions are for: 5) microphone; and 6-11) compensation for the pickup plugged in at the mono pickup input.

The channel-selector switch has four stereo positions marked in red, and two mono positions marked in black: 1) normal stereo setting; 2) stereo speakers in reverse;

3) stereo channel A, with channel B disconnected; 4) stereo channel B, with channel A disconnected (3 and 4 are used for balancing the levels of the speakers); 5) any A input is fed to both A and B channels; 6) any B input is fed to both A and B channels.

From the foregoing, you can see that mono and stereo sources can be combined, or the preamp can be used in a mono starter installation that is to be expanded one step at a time to a full stereo system.

The other controls, from left to right, provide separate A and B adjustments of the bass and treble, separate volume adjustments for balancing A and B volume, and a single loudness adjustment. In addition, there are slide on-off switches for rumble and scratch filters.

Under the chassis there are two sets of main stereo outputs in parallel, and stereo outputs independent of the volume and tone controls for a mono or stereo tape recorder. Whatever input is cut in by the selector switch is fed to the tape machine. The speaker channels are in operation when the recorder is used, so that the signals to the recorder can be monitored. The second set of main outputs can be used for stereo headphones without disturbing the connections to the power amplifiers.

Assembling and wiring

The instruction book for this preamp follows the usual step-by-step plan, divided into stages corresponding to the nine large diagrams, big enough to mount on the wall behind your workbench. Two of the diagrams detail the parts mounted on the printed-circuit panels, while the other seven are devoted to the successive assembly and wiring stages.

Fig. 5, the first stage, shows the top of the chassis, with the output jacks partly wired. At Fig. 6, the power transformer was mounted on the chassis where holes permit air to circulate from underneath, and pass out from

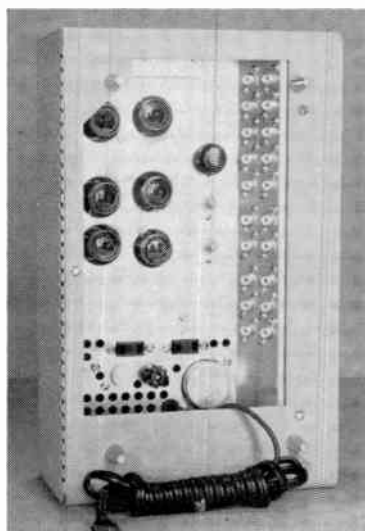
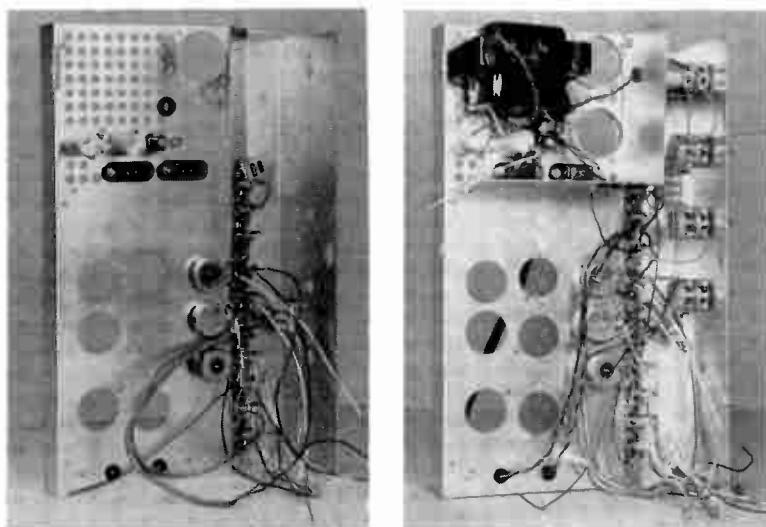


Fig. 4. All connections are plugged into pin jacks under the chassis

the open rear of the metal cabinet to provide ventilation.

When the printed-circuit panels, Figs. 1 and 2, were completed, they were mounted on the chassis as in Fig. 7. The tube sockets, which you can see in Fig. 1, line up with the six large holes in the chassis, Fig. 6, so that the tubes can be inserted from the bottom. When the smaller



Figs. 5 and 6. Preliminary stages, before the printed circuit panels are mounted

board, Fig. 2, is turned up-side-down, the switch shafts line up with holes in the front panel for the selector-equalizer and the channel-selector.

Fig. 8 shows the finished unit, with the front panel and the knobs in place, ready to slide into the metal case. There is an underside view in Fig. 4, where you can see the $\frac{3}{4}$ -in. legs which space the chassis from the table or mounting surface for ventilation and to allow the connecting wires to be brought out at the rear. The cabinet is $13\frac{1}{2}$ ins. wide, 5 high (including the legs), and 8 deep.

The assembly and wiring went along with a hitch. (I didn't make any cold-soldered joints this time!) With the resistors mounted on cards, and the code-numbering system used on the circuit boards, I was able to work quickly without hurrying. There are 56 capacitors and 106 resistors in this preamp, yet my total time to complete the preamp was only $14\frac{3}{4}$ hours! All the wires are pre-cut to length, and each length is identified by the color. This is helpful. However, I would like to see the wires coded for the different circuits, to facilitate tracing them.

In case you would like to check your work with mine, here is the record I kept:

Initial preparation	1 hour
First assembly	1 hour, 15 minutes
First assembly and wiring	1 hour, 45 minutes
Second " "	2 hours
Third " "	35 minutes
Large printed-circuit board	1 hour, 55 minutes

Small " "	2 hours, 15 minutes
Fourth assembly and wiring	1 hour, 15 minutes
Fifth & sixth assembly and wiring	2 hours, 45 minutes

I would strongly recommend that you do not try to beat my time on this project, although you probably could, since I didn't hurry. For my own part, I really enjoy

working from the instructions because they are a challenge to my ability to work in an orderly, precise manner, and I'm always sorry when the last step is done.

Notes and Suggestions

You will see from the time record I kept on the assembly and wiring stages that I spent an hour on initial preparation. There is always a temptation to jump right into the work the minute the shipping carton is opened, but it makes good sense to resist that impulse.

I have learned from experience to start slowly. It really pays. Even before you take the parts out of the box, clear away a comfortable amount of working space. Get half a dozen bowls and put the different groups of parts in them — the variable resistors in one, the knobs, pin

jacks and plugs, and similar items in another, and so on.

Don't pour the screws and nuts onto the table. Put them in a flat dish. Then they won't go astray, and you'll be able to see what is there as you fish out what you need. Put the big parts in one box, being careful that the sharp

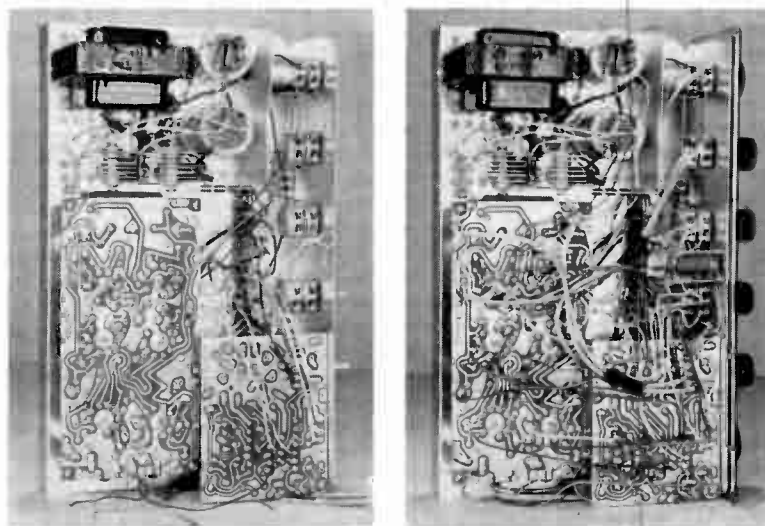


Fig. 7. Panels ready for wiring to the other circuits. Fig. 8. The job is done

corners of one won't scratch the finish on another. The main idea is to protect yourself against mislaying anything, or pushing it off on the floor or into the wastebasket. These precautions may save much aggravation!

Even though you are familiar with kits, make a preliminary study of the instructions and diagrams before you start the work. Each kit has its own special features that you haven't encountered before. If you pitch right in, it may trip you up because you didn't expect it.

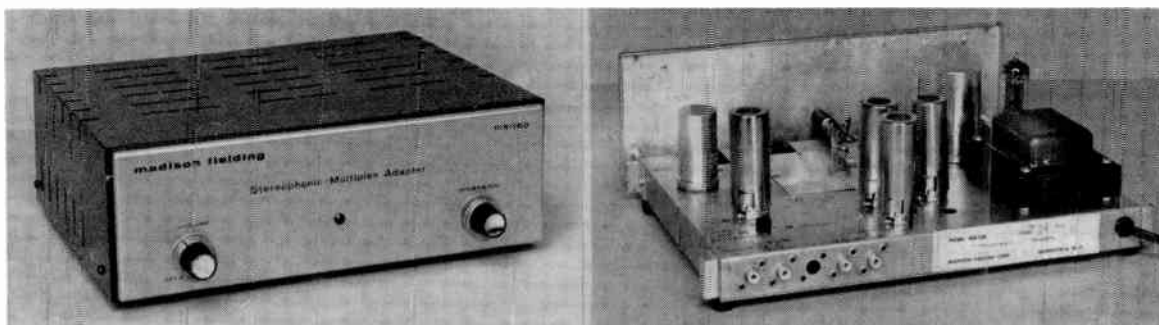


Fig. 1. Front and chassis views of the Madison Fielding model MX-100 Crosby-type filter for multiplexed FM stereo

STEREO MUSIC ON FM

Part 2: Information on Filters Now Available for Reception of the Crosby Multiplexed FM Stereo Transmissions — *By Milton B. Sleeper*

THE CONCEPT of broadcasting two stereo channels over one FM transmitter, receiving them on one FM tuner, and then separating them for stereo reproduction by the Crosby sum-and-difference method (explained in Part 1, January 1959 issue) is very interesting indeed. Yet it seems impossible of achievement, like pouring water from two bottles into one container, shaking them thoroughly, and then pouring into each bottle its original contents, molecule for molecule. But such are the capabilities of electronic circuitry!

To radio listeners, the important thing is not the means but the quality of performance. How good is the Crosby system in terms of what issues from the loudspeaker? How does the audio quality and channel separation compare with what would be heard from the same audio system if it was fed directly from the same tape or disc equipment that is used at the broadcast station. That is what counts.

Stereo Reception Quality

Expressed in terms of frequency and channel separation, there is no significant change due to radio transmission if an REL Serrasoid modulator is used for the transmitter, and a good FM tuner — not necessarily one of the most expensive types, either — for reception. That may not be a satisfactory answer, however, because our ears are not calibrated in cycles or db's. Nevertheless, it is important to know that the measured performance of the Crosby system is completely satisfactory for the requirements of hi-fi music.

From my own experience with listening to WBAI New York, I would say that no audible change is introduced by the radio transmission. In other words, I do not believe that anyone could tell whether my audio system was

being fed by multiplexed FM, or from my own phono pickup or tape machine. This has been confirmed by several others who have told me about their reception from WBAI.

The only independent variable is the quality of individual records and tapes, and the Crosby system is sufficiently perfect to make those differences clearly audible!

At one location where there was extreme and unusual man-made static, there was some interference on stereo reception that did not come through on regular one-channel FM. We know that the sub-channel is susceptible to heavy interference but, except at considerable distances from the transmitter, where reception becomes marginal, the use of a better antenna will clear up the trouble.

Operation of the Filter

Fig. 1 shows the front and inside appearance of the original Madison Fielding model MX-100 filter. Fig. 2 is a schematic diagram of the later model MX-101. The essential difference is that switching is provided in the MX-101 to select FM multiplexed stereo, FM-AM stereo, or conventional, single-channel FM.

Input terminals are marked **MPLX. IN** and **FM IN**. The first goes to the multiplex output of the tuner; the second to the regular tuner output ordinarily connected to the input of a preamp. The channel A and B outputs of the filter are connected to the inputs of a stereo preamp, or directly to the inputs of two amplifiers. It's as simple as that!

On the MX-101 there is also an input from an AM tuner for FM-AM stereo when the selector switch is in the FM-AM position. Fig. 2 shows the 3-position selector switches.

Referring back to the A+B and A-B method of separating the two channels: The volume



Fig. 3. Sherwood Electronics makes this compact filter for the Crosby system

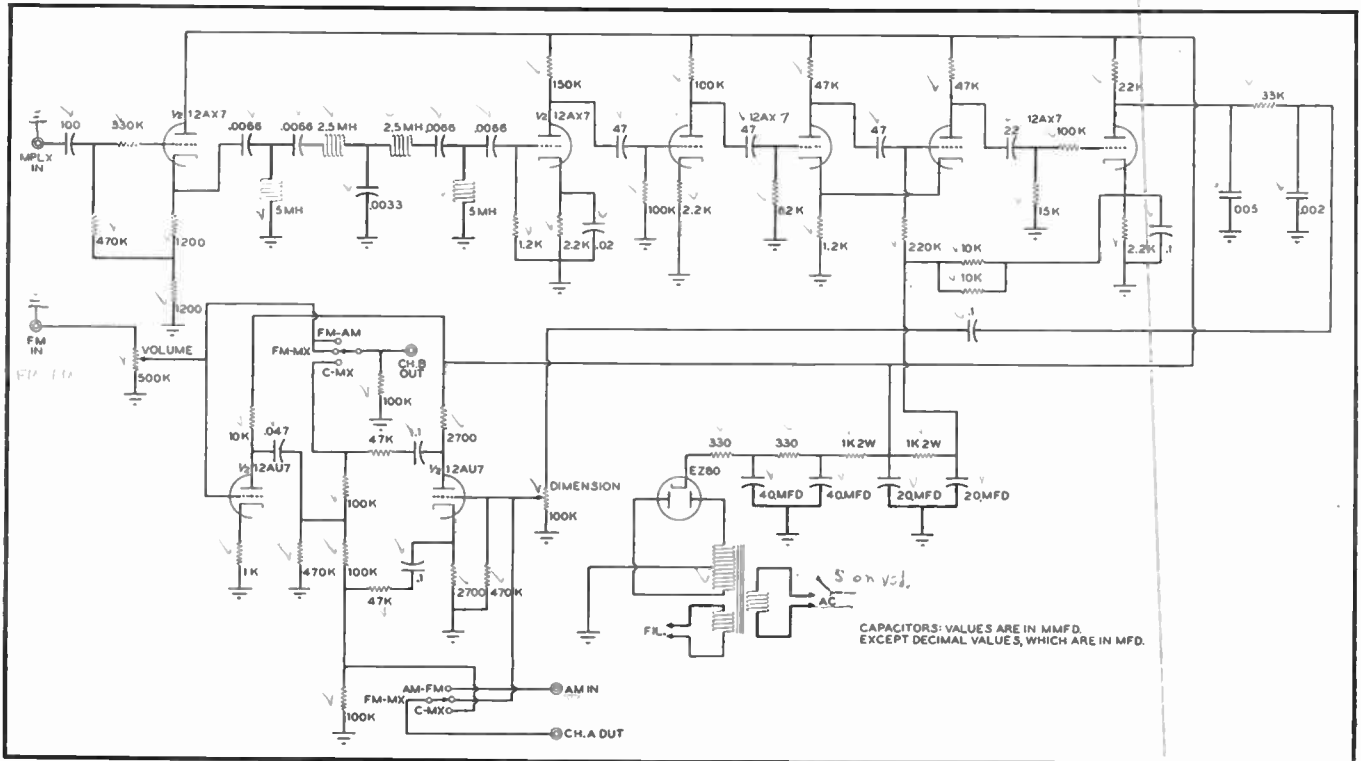


Fig. 2. Schematic diagram of the Madison Fielding MX-101 filter. It can be switched to FM-AM stereo, too

control on the filter unit sets the A+B level, and the dimension control regulates the re-injection of the A-B component. Or, to put it a little less technically, the dimension control determines the mixture of A+B and A-B.

The method of operation is as follows: With the dimension control all the way down (to the left), the volume control on the filter is turned to about the center position, and the level of the music then adjusted at the tuner. Next, the dimension control is turned up and adjusted for optimum channel separation. After these initial settings, the volume from the speakers should be adjusted at the pre-amplifier.

In actual operation, the use of the controls on the filter is almost self-explanatory. If transmission is changed to conventional single-channel programs, the dimension control is turned all the way down.

Other Types of Filters

A number of manufacturers have been licensed to make Crosby filters, but not all have them in production at this time. Three other versions are shown here. These are the

Sherwood, Fisher, and Karg models. They are basically similar in circuitry, although they differ in details of their design, and somewhat in price.

While these units are of relatively large dimensions, the complete filter could be incorporated on the chassis of an FM tuner without requiring much additional space. Meanwhile, the separate filter is a practical means for getting stereo FM reception.

Transmitting Equipment

The Crosby multiplex circuits for an FM transmitter are moderate in price, and can be added without complications to any existing transmitter that has a Serrasoid modulator. Or a Serrasoid modulator can be substituted for whatever type is now in use. It is necessary because of its extreme stability.

The only missing link now is the decision still awaited from the FCC to authorize stereo broadcasting on a commercial basis, using the Crosby method. If the decision is favorable, many stations will take it up at once.

Figs. 4 and 5. Fisher Radio and Karg also make Crosby filters



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

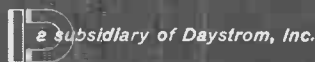
Shpg. Wt. 42 lbs. (specify R. or L. also wood desired)

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.

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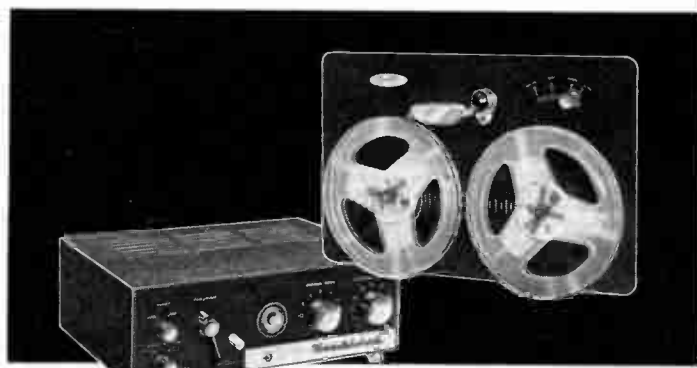
Complete control of your entire stereo system in one compact package. Special "building block" design allows you to purchase instrument in monaural version and add stereo or second channel later if desired. The SP-1 monaural preamplifier features six separate inputs with four input level controls. A 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.

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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. 7½ and 3¼ IPS tape speeds are selected by changing belt drive. Flutter and wow are held to less than 0.35%. Frequency response at 7½ IPS ±2.0 db 50-10,000 CPS, at 3¼ 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.

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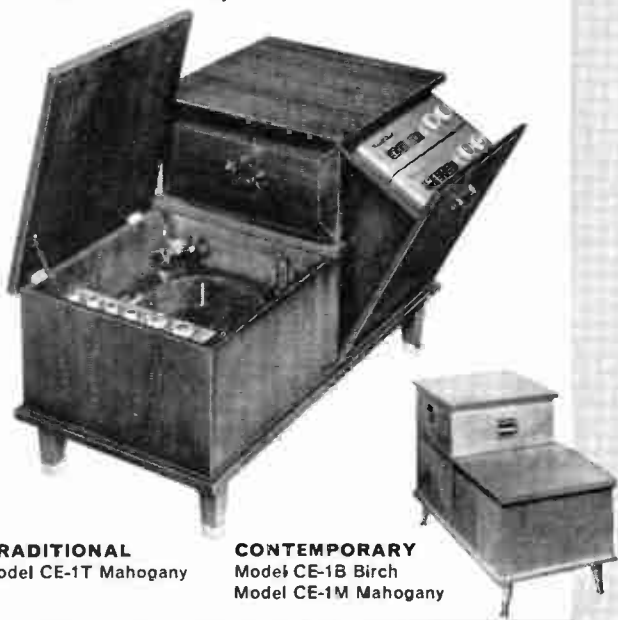


HIGH FIDELITY FM TUNER KIT

MODEL FM-3A \$26⁹⁵

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
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Model CE-1T Mahogany

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

CHAIRSIDE ENCLOSURE KIT

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

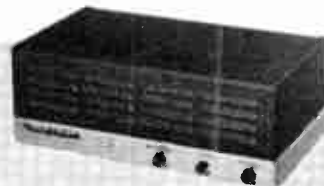
Your complete hi-fi system is right at your fingertips with this handsomely styled chairside enclosure. In addition to its convenience and utility it will complement your living room furnishings with its striking design in either traditional or contemporary models. Designed for maximum flexibility and 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 9½" 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.



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HEATH COMPANY

Benton Harbor, 5, Michigan

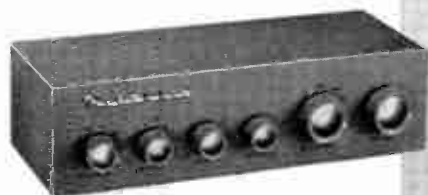
 a subsidiary of Daystrom, Inc.



"UNIVERSAL" HI-FI 12 WATT AMPLIFIER KIT

MODEL UA-1 **\$21⁹⁵**

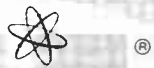
Ideal for stereo or monaural applications. Teamed with the Heathkit WA-P2 preamplifier, the UA-1 provides an economical starting point for a hi-fi system. In stereo applications two UA-1's may be used along with the Heathkit SP-2, or your present system may be converted to stereo by adding the UA-1. 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 12½" L. x 3½" H. x 5½" D. Shpg. Wt. 7 lbs.



HEATHKIT



"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.

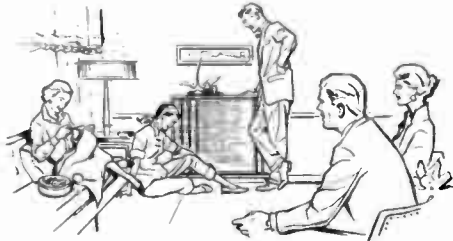
"ADVANCE DESIGN" 25 WATT HI-FI AMPLIFIER KIT

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

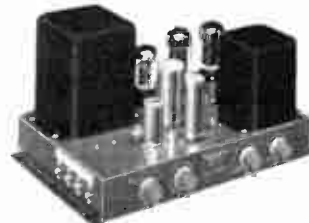
This top quality amplifier offers you full fidelity at minimum cost. Features extended frequency response, low distortion and low hum level. Harmonic distortion is less than 1.5% and IM distortion is below 2.7% at full 20 watt output. Frequency response extends from 10 CPS to 100,000 CPS within ± 1 db 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

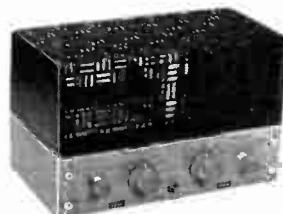
The model A9-C combines a preamplifier, main amplifier and power supply all on one chassis, providing a compact unit to fill the need for a good amplifier with a moderate cash investment. Features four separate switch-selected inputs. Separate bass and treble tone controls offer 15 db boost and cut. 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

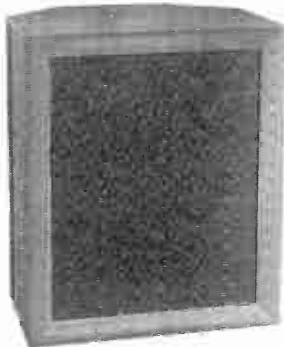
MODEL HH-1 **\$299⁹⁵**

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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- Enclosed is 25c for the Hi-Fi book.

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QUANTITY	ITEM	MODEL NO.	PRICE

1959

HI-FI YEARBOOK

IT'S THE MOST USEFUL, MOST WANTED, AND LARGEST ISSUE OF ANY HI-FI MAGAZINE. IF YOU DO NOT HAVE A COPY OF THIS SPECIAL ISSUE OF HI-FI MUSIC MAGAZINE ALREADY, ORDER YOUR COPY TODAY. PRICE IS \$2.00 POSTPAID. ADDRESS:

HI-FI MUSIC MAGAZINE

105 E. 35th Street at Park Avenue, New York 16, N. Y.

READERS' ROUNDTABLE

Continued from page 12

objective hi-fi material. The expression of opinion, like the expression of free speech, ends with your neighbor's (literary) nose, and in this case, the blow aimed thereat has damaged and set awry only your own visage. 150 W. 87th Street, New York 24

As We See It

Every once in a while, some reader asks us why there is so much talk about improvements in radios and phonographs when, as far as he has been able to hear, none of the new, expensive hi-fi equipment has the beautiful sound of his good old Silver-Marshall Masterpiece, or the Stromberg-Carlson phonograph he bought back in the early 30's and still loves to play.

Maybe Mr. Elliott of the experts at CU would undertake to tell such people how wrong they are. But we wouldn't, because we know that all the laboratory instruments, anechoic chambers, and listening juries they can muster wouldn't make those owners like their Silver-Marshalls or Stromberg-Carlsons one bit less, or any other equipment one bit more!

In our issue of March-April '57, there was an article by James Goodwillie, the very successful hi-fi dealer in Milwaukee. Describing the arrangement of demonstration equipment in the new store he had just

Continued on page 55

INTEGRITY IN

MUSIC...



ASR-444 dual-channel stereo amplifier

POWER OUTPUT: SC Rating*—
60 watts (Two 30-watt channels).
FREQUENCY RESPONSE: 20-20,000
cycles \pm .9 db.
HARMONIC DISTORTION: Less than
.7% at 30 watts each channel.
IM DISTORTION: Less than 1%
program level (60 and 7,000 cps
at 4:1 ratio).
NOISE LEVEL: 70 db down (Aux.).

READERS' ROUNDTABLE

Continued from page 54

opened, he wrote: "We found that they [the customers] would accept our recommendations as to which, for them, were the best tuners, amplifiers, changers, cartridges, and so forth but, almost without exception, they wanted to select their own speakers."

Thus, briefly, Mr. Goodwillie set forth a basic philosophy that transcends all such authoritarian pronouncements as the ratings in *Consumer Reports*. Nothing as impersonal as measurements or the opinion of a jury take into account the fact that the selection of audio components involves considerations that are personal to each buyer. The *best* is that which meets his particular needs and preferences at the time of purchase.

An item may be top-rated by a group of men who make their living by testing products in endless variety, and selling magazines in which they publish their findings, yet the rating may be altogether invalid for buyers whose interests range from those of technical hobbyists to those whose enjoyment of music is entirely esthetic.

No one selects a loudspeaker by ear alone. There are factors of dimension, shape, style, finish and, of course, price. It is even possible that the speaker selected by a man may not be acceptable to

his wife. Every dealer knows how dangerous it is to persuade a customer to buy a speaker other than what he thinks he wants, even though it is superior. He is almost sure not to like it when he gets it home! What people think sounds best is frequently determined by their confidence in a particular brand name, or lack of confidence in a name they do not know.

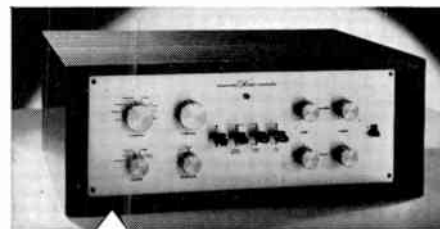
Not to be overlooked is the associated equipment they plan to buy, or already own. This basic consideration would be disregarded by anyone who accepts blindly the speaker ratings in *Consumer Report*. Incidentally, The Klipsch corner speaker was conspicuous by its omission from those ratings.

We did not mean to discount *all* CU ratings. If they should check two brands of "pure" maple syrup, and find that one contained 50% molasses, for example, we would probably make sure of buying the unadulterated kind in the future — unless we preferred the flavor of the other. Or if they compared two refrigerators of the same price and equal capacity, and found that one used twice as many kilowatt-hours as the other to maintain a given temperature, we would probably be inclined to favor the more efficient model.

But our experience from personal contact with many, many music listeners and hi-fi enthusiasts over a long period of years leads us to the conviction that such

Continued on page 56

the
choice of those
who **know***
the difference



marantz *Stereo* console

net \$225
cabinet 24
Slightly higher in West

- Simplicity itself in use
- Versatility
- Superlative reproduction
- Highest type construction
- Attractive, clean-cut appearance



Rock model available for Broadcasting and Recording Studios.

For truly unequalled performance, combine with two of the remarkable Marantz 30 watt, model 5, power Amplifiers.

At authorized Marantz dealers only.
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NEW "STEREO 60" AMPLIFIER BY STROMBERG-CARLSON

On stage and screen the name Yul Brynner means integrity in performance. In high fidelity Stromberg-Carlson means integrity in music reproduction. For example, here is a new dual-channel stereo amplifier with performance and control features that add up to the best value in the field.

Each channel gives you 30 watts of clean, balanced power. Exclusive Stromberg-Carlson "Stereo Tone Balance" lets you balance the two channels by a signal tone. You set up to

what you actually hear.

Each channel has its own complete set of controls: loudness/volume, bass and treble — plus a master gain control.

For complete details and specifications see your dealer or write to us for literature.

*Our deliberately conservative ratings will exceed published specifications, based on ASRE measurement procedures.

Find your dealer in the Yellow Pages, under "High Fidelity"

INPUTS: Magnetic Phono, Ceramic Phono, Tape Head, Tuner and Aux. Tape.

AMPLIFIER OUTPUTS: 4, 8, 16 ohms.

PRE-AMPLIFIER OUTPUTS: Dual Tape Out; Output for external second-channel amplifier.

LOUDNESS CONTROL: In-out, continuously variable.

TONE CONTROLS: Bass 15 db droop, 15 db boost; Treble 14 db droop, 12 db boost.

EQUALIZATION: RIAA Mag. Phono. NARTB Tape Head.

TUBES: 2-12AX7/7025, 2-6AV6, 2-6U8, 4-7027.

CHANNEL SELECTOR: Channel "A," Channel "B," Stereo, Monaural, Crossover (at 3000 cycles).

CHANNEL REVERSE

TWO AC CONVENIENCE OUTLETS

DIMENSIONS: 13 1/2" W, 13 3/8" D, 4 3/8" H.

PRICE: \$169.95 (Audiophile Net, Zone 1).

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Your best single source of matched components for complete systems — Stromberg-Carlson



PR-499 "Perfectempo" manual turntable

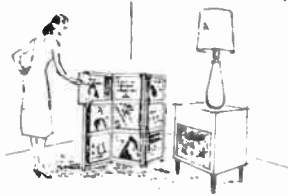


RA-498 Tone Arm



SR-440 AM-FM Tuner

FOLDRACK L-P HOME



Decorative 3-fold screen stores 54 albums safe from warping and easily accessible. Displays 9 each side for attractive color addition to any room. Wood in ebony blends with any decor. The 40-inch high panels are adjustable to fit most any space. If desired can be folded flat to store away.

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\$12.95

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BURBANK, CALIF.

READERS' ROUNDTABLE]

Continued from page 55

pronouncements as the CU ratings on loudspeakers misdirect rather than aid customers who accept them as the final authority.

Our answer to those who ask for advice on selecting speakers: Make your own choice by listening to different models. Make sure that it will work with the amplifier you own or plan to buy. Then have it understood with the dealer that after you have had the speaker at home for a week, if you are not completely satisfied, you can return it for full credit on a different type — and have this arrangement written out on the sales slip. Remember — no matter how a speaker may test out in a laboratory, or how it measures in an anechoic chamber or sounds in a dealer's store, the only thing that counts is the way it operates in your home!

Stereo Music

Answers coming back on the questionnaire cards we send to each new subscriber show an almost universal interest in stereo music, even on the part of readers who say they have only mono equipment at present. Of the three sources — records, tape, and radio — multiplexed FM is attracting the greatest attention, possibly because there is no continuing expense for records or tapes. Also, an impressive number of letters

to this Department on the subject of multiplexed FM broadcasting — more than we have ever received on any other subject — indicate a general awareness that the establishment of this service now awaits only the green light from the FCC.

Meanwhile, uneasiness is being expressed in some quarters over the fact that the Electronic Industry Association (formerly RETMA) has set up a committee to study multiplex broadcasting, and to recommend standards to the Commission.

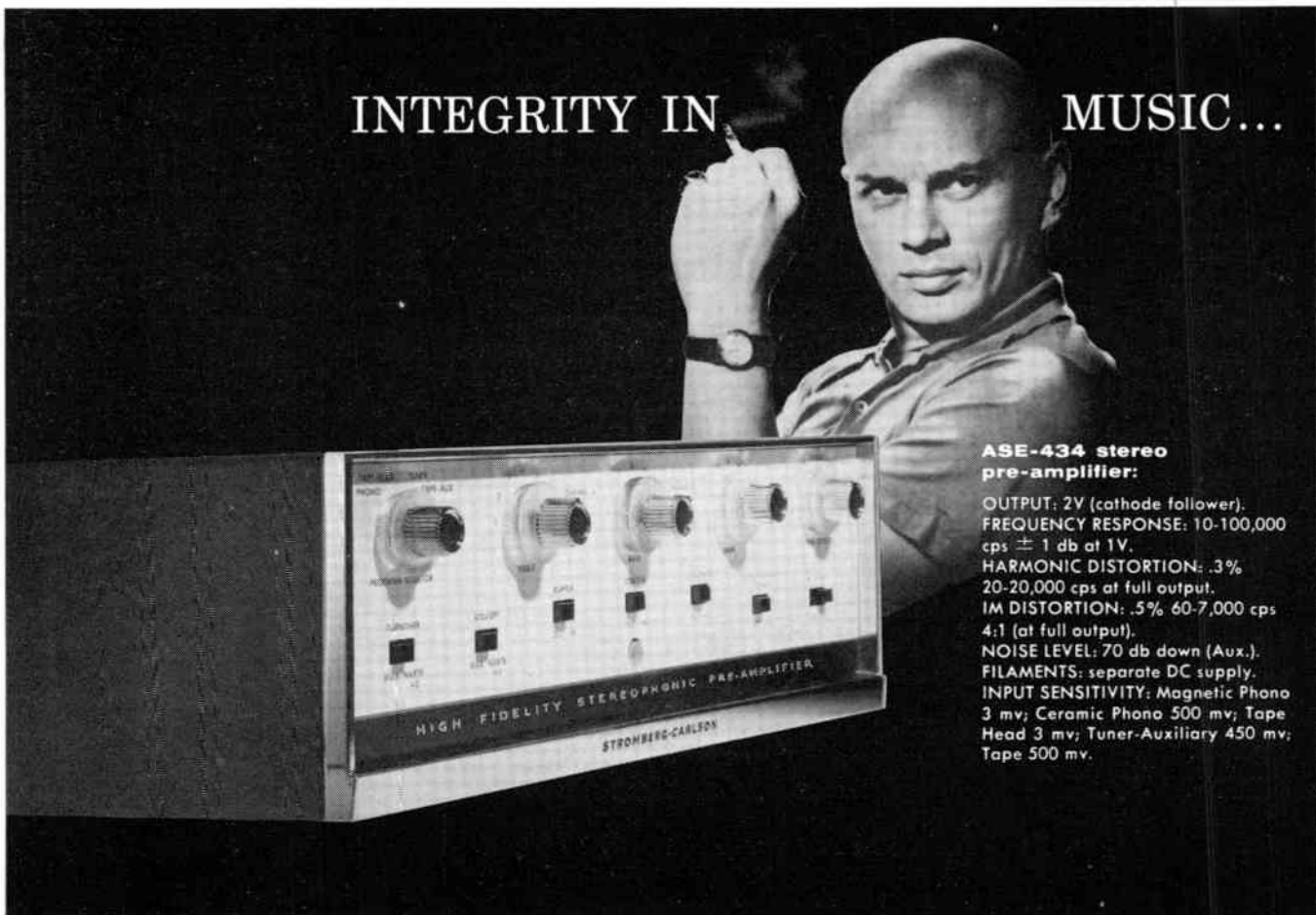
Since EIA membership is comprised principally of major manufacturers of packaged radios and phonographs, it is possible that the committee's findings will be biased by concern over the interests of that group. This, judging by the record, could mean indifference to the development of FM broadcasting. In that case, multiplexed stereo on FM could be stalled indefinitely by the failure of the committee to agree on standards to submit to the FCC.

The FCC could forestall such a delay by setting a reasonable time limit on the committee's deliberations. On the other hand, the EIA can perform a useful service to the public and to the Commission if it chooses to do so.

From letters to this Department, two have been selected for this issue — one on multiplexed stereo, and the other on the general subject of stereo music. Your opinions on views expressed here are well-

Continued on page 57

INTEGRITY IN MUSIC...



ASE-434 stereo pre-amplifier:

OUTPUT: 2V (cathode follower).
FREQUENCY RESPONSE: 10-100,000 cps \pm 1 db at 1V.
HARMONIC DISTORTION: .3% 20-20,000 cps at full output.
IM DISTORTION: .5% 60-7,000 cps 4:1 (at full output).
NOISE LEVEL: 70 db down (Aux.).
FILAMENTS: separate DC supply.
INPUT SENSITIVITY: Magnetic Phono 3 mv; Ceramic Phono 500 mv; Tape Head 3 mv; Tuner-Auxiliary 450 mv; Tape 500 mv.

READERS' ROUNDTABLE

Continued from page 56

come. As many letters as space permits will be published, each identified with the writer's name and address.

H. F. A. Sessions

Your article on hi-fi FM stereo in the 1959 Yearbook issue and the comments in the Readers' Roundtable section of the December, 1958 issue have been read with great interest. The Yearbook article, to my non-technical mind, was definitive and I should like to express the opinion that your magazine is doing a public service in this cause. Let me add also that your magazine is the only one in its field taking sufficient interest in FM stereo broadcasting.

My qualifications for writing this letter are not based on technical knowledge — I don't know a decibel from a duck-blind — but I have spent, over a period of many years, a great deal of hard-earned cash in the purchase of hi-fi components, as I enjoy listening to good music under optimum conditions. It has been my recent good fortune to have listened, while in New York, to the experimental FM stereo broadcasts from station WBAI; I have also had occasion to listen to experimental FM stereo broadcasts from station WJBR, Wilmington, Delaware. Both of these stations, I understand, broadcast under the

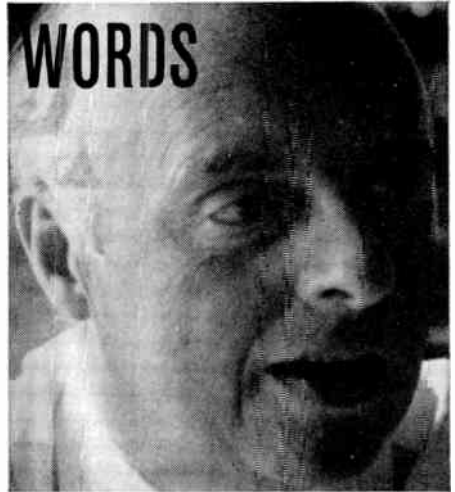
Crosby system. These experiences, plus an excellent demonstration of stereo music at my dealer's place of business, have caused me to purchase equipment in order to put together my own stereo setup; this stereo setup is now in operation. I will consider it complete only when I can receive multiplexed programs on a regular and continuing basis.

The Federal Communications Commission should authorize a stereo system which gives listeners the choice of hearing both channels combined without buying any additional equipment, or having true stereo music reception if they choose to purchase a filter and a second amplifier and speaker. This, of course, means giving approval to the Crosby system. My own feeling is that only the Crosby system should be authorized. This, of course, is in line with the stated policy of serving public interest, convenience, and necessity.

The Federal Communication Commission, by making the proper decision, can help the components industry as well as the record industry by deciding in favor of the Crosby system. Let us hope that the Commission will not botch things again as they did in the days when they changed the FM band and made a fiasco of color television. The fact that FM came back after the band change is a sure indication that a good thing will not die. This good thing can be helped immeasurably by

Continued on page 58

ARIAS WITHOUT WORDS



A few years ago Andre Kostelanetz taught his orchestra to "sing," and gave us a new way to enjoy opera—the opera-for-orchestra. In this album he turns to romantic arias from several operas, ones that generally stop the show. Name your favorite, you'll probably find it among the 14 he has chosen. The orchestra is in splendid voice.

Romantic Arias for Orchestra—Andre Kostelanetz and his orchestra CL 1263*
*available in stereo
GUARANTEED HIGH-FIDELITY AND STEREO-FIDELITY RECORDS BY

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NEW STEREO PRE-AMPLIFIER BY STROMBERG-CARLSON

A dramatic interpretation by Yul Brynner guarantees a performance outstanding in its integrity. High Fidelity engineered by Stromberg-Carlson guarantees integrity in music.

Our new stereo pre-amplifier has the exclusive Stromberg-Carlson "Stereo Tone Balance" Signal—and all the flexibility and multiplicity of operation the discerning music lover demands.

"Stereo Tone Balance" is the sure way to achieve stage effect in stereophonic reproduction . . . For a demonstration see your dealer.

TAPE OUTPUT: each channel.
PHANTOM OUTPUT (A and B): .3V out.
TUBES: 2-7025; 4-12AU7.
RECTIFIER: 2 silicon voltage doubler; 1 silicon—filament supply.
PHONO TAPE EQUALIZER:
RIAA/NARTB } operates in any input
Switched }
VOLUME/LOUDNESS: Switched, clutch type control knobs.
BASS CONTROL: 15 db droop; 15 db boost.
TREBLE: 14 db droop; 12 db boost.

RUMBLE FILTER: Switched.
SCRATCH FILTER: Switched (7500 cps).
OFF-ON SWITCH: Separate.
AC OUTLETS: 1 not switched 200 W; 2 switched 100 W.
DIMENSIONS: 4 5/8" high, 13 1/2" wide, 7 1/2" deep.
OUTPUT BALANCE SIGNAL
SELECTOR SWITCH: Phono, Tape Head, Tuner/Auxiliary, Ceramic/Tope.
CHANNEL SELECTOR: A, B, Stereo, Stereo Reverse, Monaural.
PRICE: \$99.95 (Audiophile Net, Zone 1).

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ASP-422 dual-channel power amplifier



RF-482 12" coaxial transducer



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Midnight
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The definitive survey of the Mercer repertoire: 28 songs in a de luxe, double-pocket package.
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Torch-edged ballads interpreted in Mabel Mercer's haunting, sensitive style.
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A treasury of Porter's sophisticated songs—old favorites as well as little-known gems from forgotten shows.

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READERS' ROUNDTABLE

Continued from page 57

thorization of the Crosby system. 241 Kenyon Avenue, Swarthmore, Pa.

Allen T. Hodges, Jr.

I have been a rabid hi-fi fan for several years. My wife and my friends say that my interest and dedication far exceed normalcy, and probably satisfy all requirements for my classification as a true hi-fi nut. My primary interest is, and always has been, in realistic sound — not that of railroad trains or humming birds or heart beats, but of good music of any type. My preference might be said to lie in the field of classical music because of the relatively greater presence of the type of sounds I like, although I must hasten to add that I do truly enjoy the works of the accepted master composers.

My experience with hi-fi has not been exceptional, in that I have moved through a number of progressively more expensive outfits, each aimed — although not always successfully — at improving the overall quality of sound. Most of my improvements have been achieved through trial and error, as I have seldom been able to consult experts in the field, due to my distance from metropolitan areas. As a result, many of my experiments have been expensive and somewhat frustrating, though I

Continued on page 59

INTEGRITY IN MUSIC...



ASP-422 dual-channel power amplifier:

RATED POWER: SC Rating*—40 watts (Two 20-watt channels).
INSTANTANEOUS PEAK POWER: 80 watts (Two 40-watt channels).
FREQUENCY RESPONSE: 20-20,000 cps ± 1 db.
HARMONIC DISTORTION: less than 1% at full output.

READERS' ROUNDTABLE

Continued from page 58

now have a monaural outfit that would satisfy virtually anyone who wished to invest no more than approximately \$500 in equipment.

When the stereo boom developed some months ago, I began the duplication of my system, which I completed something over a month ago. I can now handle both tapes and records, but I am not equipped for stereo radio reception because transmissions of this type are not regularly available in this area. To say that I have been disappointed with the results I have obtained would be a gross understatement. Frankly, I have lost virtually all interest in stereo, and have also experienced a discouraging decrease in my interest in monaural hi-fi.

Some of my objections to the stereo I have been able to get are a result of experiences apparently contrary to those of the experts who have written articles I have read during the last several months. For example, I have found the signal-to-noise ratio on records highly objectionable, and the directionality afforded by either records or tapes in most cases anything but satisfactory. Actually, except with absolutely optimum speaker placement that, unfortunately, varies from selection to selection, the illusion of spread is not

Continued on page 60

From the pioneer in ceramics for electronics



STERIEO

the new single ceramic element Stereophonic cartridge

DYNAMIC BALANCING MAKES THE DIFFERENCE

DYNAMIC BALANCING during manufacture provides full stereo reproduction. SINGLE ELEMENT DESIGN offers balanced outputs; excellent separation of 20 db over full audio-frequency range, with equal outputs from both channels. Compatible with stereo and monophonic discs.

SPECIFICATIONS

RESPONSE: 20 to 16,000 cps. OUTPUT VOLTAGE: 0.5 vrms at 1 KC each channel. COMPLIANCE: 3×10^{-6} cm/dyne, vertical & lateral. RECOMMENDED LOAD: 2 megohms. TRACKING PRESSURE: 5-6 grams. CHANNEL SEPARATION: 20 db. STYLII: Dual tip; 0.7 mil diamond or sapphire, and 3 mil sapphire. MOUNTING DIMENSIONS: EIA Standard $\frac{3}{16}$ " & $\frac{1}{2}$ " centers.

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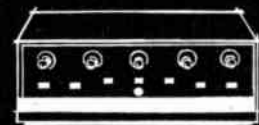
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READERS' ROUNDTABLE

Continued from page 59

materially better than afforded by good monaural reproduction. I might also add that my experience with dual speakers for mono reproduction has not supported the reports of many writers who have apparently noted a pleasing result from this practice. I have found that one speaker normally overshadows the other except when the sound from the two speakers is balanced exactly, in which case the sound appears to be coming from a point between the two.

I haven't at all got the kick from stereo that my advance reading on the subject led me to expect. I have by no means experienced the wall-of-sound that some authors have described and, with relatively few exceptions, have failed to get any convincing illusion of spread. It is possible that there is a deficiency somewhere in my equipment or in my listening area, but my study of this possibility has failed to indicate anything that could not be termed typical within reasonable tolerances. And, as I mentioned before, my monaural reproduction leaves little to be desired! In this connection, it is interesting to note that I never experienced the degree of psychological let-down with any of the several monaural systems I have assembled that I have with this stereo system.

I can only believe that my dissatisfac-

tion is due to expecting results beyond the capabilities of even a better-than-average stereo system, and that my expectations were based on articles which I had read on the subject. I am well aware of the tendency of advertising people to exaggerate, and so discount virtually everything I find in their masterpieces. I have previously, however, found no reason to question the efforts of legitimate authors writing for accepted and respected publications. Now I am beginning to wonder if maybe even they have allowed themselves to be carried away by the idea of stereo! Is my attitude unusual, or have others developed the idea that stereo is possibly being oversold? —
102 LeBlanc Street, Fort Bragg, N. C.

The Stereo Pioneers

Somebody said, "It's tough to be a pioneer, but those who are that way have a lot of fun suffering." As we read the foregoing letter, we were inclined to think that it was written by a member of that hardy group currently pioneering stereo music.

Of course, there are shades and variations of pioneering. The lowest form is represented by the man who really isn't a pioneer at all. He buys something new only because he wants to be able to say that he has it, too, but he's never willing to pay the price of qualifying for the Fraternity. Besides, he is smart. So he looks at the department store advertisements in the

Continued on page 61

INTEGRITY IN

MUSIC...



RS-461
Acoustical Labyrinth
Speaker System:

READERS' ROUNDTABLE

Continued from page 60

newspapers, or consults his friend Joe who can pick up anything and is always willing to sell it at five dollars more than his cost because it's plus business, anyway.

He winds up by paying ninety-eight ninety-five for a Fuffeldunk phonograph with a dozen Stinkaroo stereo records for free. He didn't intend to play them. But he's happy because now he can say, "Oh, sure, I have one of those."

You may know a Casper Milktoast pioneer. He's always getting his feet wet in new things, but he never goes in above the ankles. He just plays around on the edges, but stops when he has an indication of what he could do if he went all the way. He intends to; he makes plans, but he doesn't carry them out.

Even the real dyed-in-the-wool pioneers get crossed up sometimes. The members of our Board of Reviewers put aside nearly one-half of the new stereo records as not being worthy of review. It may be because of the recording techniques. In some cases they are inclined to think that a particular record was made from a mono master, with a little reverberation added for the second channel. Also, like Mr. Hodges, they complain that the balance changes from one record to another, due to lack of standardization in recording methods.

Then, too, there is the matter of pick-

ups. It is difficult enough to make a pickup that has perfect response in one plane of movement. The problems of making uniformly perfect pickups to respond in two planes at right angles to each other are multiplied by a disturbingly large factor of possible error.

It takes time to find out exactly what the problems are, and then more time to find ways to meet them. Actually, the manufacturers and their engineers have done a remarkable job in the short time since stereo records burst on the hi-fi scene. Oh, there are companies that are satisfied with good-enough-as-long-as-we-can-sell-it. There are a few phonies, too, in the packaged phonograph business, just as there are always customers who are ready to buy anything that is priced to look like a bargain, even if it falls apart before they get it home!

We would like to have some comments on Mr. Allen T. Hodges' letter from some of the other pioneers in stereo among our readers, and reports on their experiences. Our reviewers say that there is a steady improvement in the quality of stereo records from some of the companies. And we are hearing that the better pickups are getting to be consistently good in performance. Do these observations check with your results, and the information passed along by your friends?

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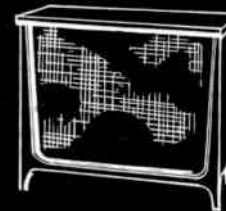
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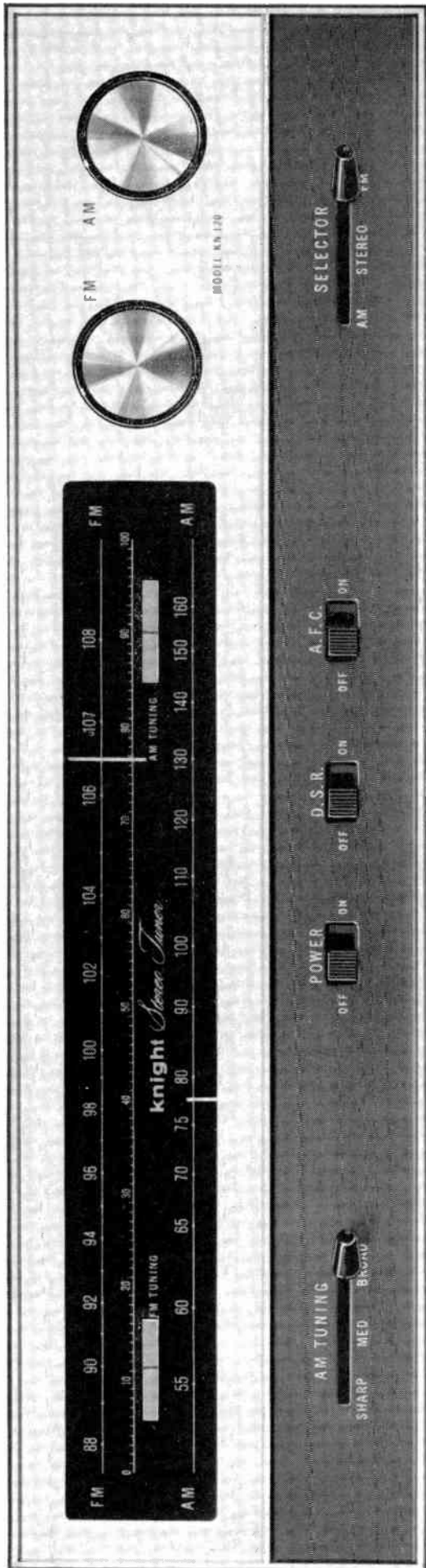
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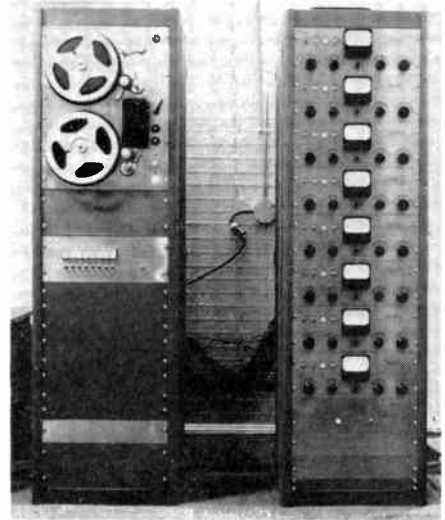
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MABEL MERCER

Continued from page 25

a British citizen at the time (she has since become an American), had neglected to take along a re-entry permit. Finally, in 1941, she gained re-admittance into this Country, and New York has claimed her as its own ever since. Her performing runs at single spots in the City have been exceptionally long, and appear to have been terminated only by acts of Fate or the somewhat lesser powers of building authorities: Tony's, on West 52nd Street, claimed her from 1942 until 1949 when the building was torn down; in November of '49 she was engaged at the Byline Room, and remained there until the place burned to the ground in 1955.

At present she is singing at the RSVP on



Atlantic uses this Ampex installation to record up to 8 channels which can be balanced precisely for cutting master discs

East 55th Street, and her well-wishers are hopefully looking forward to an extended continuance for both the singer and the building.

Miss Mercer's faithfulness to New York City has its remarkable side when one considers the equality of her allurements elsewhere: she is practically assured of a triumph wherever she chooses to appear. Chicago was the scene of a weekend of hugely successful appearances, several years ago, but so far Miss Mercer has remained untempted by offers of a return engagement. Last March she flew to Atlanta for two concerts which were sold out long in advance, and Atlantans have been hoping since then to be more successful than Chicago in enticing her back once again.

How is it that Mabel Mercer, who has remained determinedly close to home and has, miraculously, avoided television except for a few isolated appearances, finds herself with so strong a following and so

Continued on page 63

Hi-Fi Music at Home

MABEL MERCER

Continued from page 62

enduring a reputation? There are two answers, among others: one concerns her unique standing among song-writers; the other, her recording activity.

As for the first, Alec Wilder puts it best in a statement he wrote: "Mabel Mercer is possibly the only singer of popular music today who manages to thrive without kowtowing to the nervous demand for current hits. Her entire repertoire, with the exception of an occasional show tune of the past year or so, is comprised of old songs and, best of all to those of us whose efforts seldom see the sunlight, lost or unpublished songs which for one heartless reason or other have been deleted from shows, but which possess stature and beauty by themselves." Add to this the numerous songs which have been written especially for Mabel, as well as those which she has introduced and put her stamp upon, and the quality of the esteem in which songwriters hold her is not difficult to understand.

The second reason for the strength of Miss Mercer's fame, her recording projects, is a subject on which she is not exactly exuberant, for she finds it, she says, anything but pleasing to listen to her own records. She is nevertheless prevailed upon, from time to time, to go forth to do battle within the confines of a recording studio.

The pictures on these pages document a recent such session, one of three in Atlantic Record's preparation of a new album to appear soon, entitled "Once in a Blue Moon". It was an evening date, partly because that was the only time many of the musicians were available, and partly because of the peculiar but understandable affinity which entertainers have for the hours after nightfall. Miss Mercer arrived dressed for the club, which she would go on to after perhaps four hours of concentrated singing into Atlantic's mike. The musicians appeared in less formal garb, took off their coats, lit their cigarettes and settled down to work. (Mabel, who never smokes, spends most of her professional life surrounded by a thick blue haze, but endures it uncomplainingly.) Most of the players were from among the finest of New York's classical artists — members of the Symphony of the Air, the New York Woodwind Quintet, and other such organizations — men rarely involved in producing pop records, but attracted to the idea on Miss Mercer's account.

George Cory, one of the Country's most talented young composers and pianists, arranged and conducted the songs to be recorded (he and Mabel have worked together for years and she sings many of his songs). He had scored with a care for instrumentation which gave the accompaniments an almost chamber-music-like quality. A select body of winds, for example, including at one time or another a

Continued on page 64

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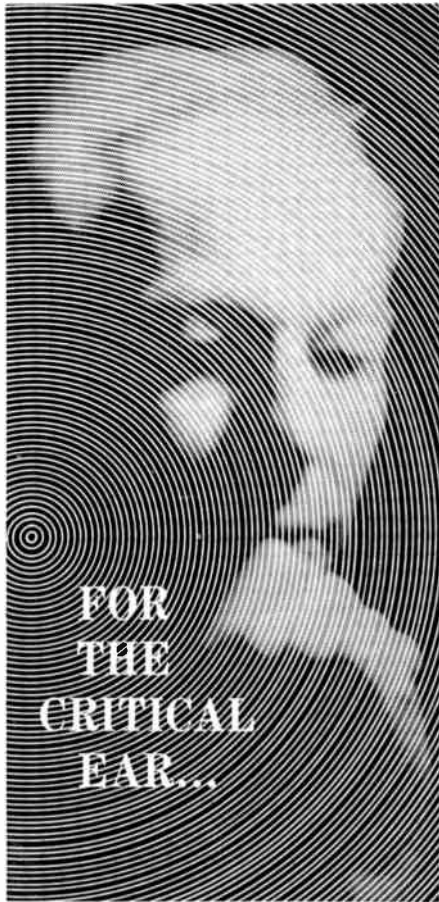
*Patent applied for by E. M. Villchur, assignor to Acoustic Research, Inc.

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.

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Literature available: Department 8-C
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MABEL MERCER

Continued from page 63

French horn, oboe, and English horn, contributed a distinctly classical color to the proceedings. So, too, did the small string section of violins, viola, cello, and bass. A solo guitar made its appearance, also, upon occasion, as well as a harp and a piano.

But instrumentation, in such an undertaking as this, was only half the battle, for accompanying so individual a singer as Mabel Mercer with so large a group of players raised problems of its own. The accompanists must follow the singer in tempo and phrasing—a relatively clear task for a solitary piano but a sizable hurdle for an orchestra. Pianist Sam Hamilton,

A Mercer Discography

The Art of Mabel Mercer
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While We're Young; The First Warm Day in May; Let Me Love You; You Will Wear Velvet; Some Fine Day; Remind Me; It Happens All Over the World; Hello, Young Lovers; Autumn Leaves; Over the Week-end; Goodbye John; Did You Ever Cross Over to Sneeden's; Thank You for the Flowers; It Was Worth It? Early Morning Blues; Ivory Tower; By Myself; Charm; Little Girl Blue; Trouble Man; The End of a Love Affair; From This Moment On; You Are Not My First Love; Just One of Those Things; The Riviera; Sunday in Savannah; Carry Me Back to Old Manhattan; Would You Believe It?

Mabel Mercer Sings Cole Porter
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Stan Freeman and Cy Walter, duo-pianists.
It's Delovely; Ev'ry Time We Say Goodbye; Experiment; Ours; After You; Where Oh Where? It's All Right with Me; So in Love; Looking At You; When Love Comes Your Way; I'm Ashamed That Women Are So Simple; Use Your Imagination; Ace in the Hole.

Midnight at Mabel Mercer's
Atlantic 12" 1244

George Cory and Sam Hamilton, duo-pianists.
Just Once Around the Clock; Poor Pierrot; Young and Foolish; It's a Lie, It's o Fokel; Walk-Up; Is It Always Like This?; Blame It On My Youth; Wait 'Til You See Her; He Was Too Good to Me; Wouldn't It Be Lovely? Lazy Afternoon; Mandy, Make Up Your Mind; Lonely Little Boy; Sonnet; Lucky to Be Me; Some Other Time.

Once in a Blue Moon
Atlantic 12" (To be released)

Conducted and arranged by George Cory.
Once in a Blue Moon; In the Spring of the Year; Look at 'im; I'm Glad I'm Not Young Anymore; My Shining Hour; The Twelve Oays of Christmas; Whenever Winds Blow; Isn't He adorable?; Isn't It o Pity?; If You Leave Paris; Sunday in New York; If Love Were All; Sail Away.

who accompanies Mabel in her nightly appearances and has done so for nearly ten years, glides easily into successive songs at a nod from the singer, and seems to know as well as she does just where she will hold back on a note or speed up a phrase. Mr. Cory's assembled players had to learn to forget the precise time-values of the notes before them, and rely almost entirely on the conductor's signals—and he, in turn, had to take his cue from the soloist. Not a simple business, to be sure, but eventually accomplished after a number of dry runs, followed by a number of takes, followed by playbacks and more takes. And at various points during these procedures an old tradition was observed which is part of every Mercer recording session: the serving of champagne.

Continued on page 65

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MABEL MERCER

Continued from page 64

The success of the session, at which the instrumentalists saw their music for the first time, depended in part on how many difficulties Mr. Cory and Miss Mercer were able to anticipate and iron out ahead of time. They had worked together closely during the preceding weeks, Mr. Cory playing his arrangements at the piano and describing the instrumentation, so that the first performance with the orchestra would not be disconcertingly novel to the soloist. Mabel, on her part, indicated tempo preferences and occasionally suggested changes in the accompaniment, preceded gently by, "That's lovely, dear, but . . ." After years of collaboration, they understand each other well, and George Cory's arrangements are tailor-made for her, with considerable musical activity and color in the accompaniments which, however, never cover up the voice or detract from it.



The Mercer retreat, a reconstructed farm house tucked away in the Berkshire Hills

After such groundwork, the evening date was almost guaranteed to be a success, and such it was. Shortly after 10 o'clock, Atlantic's president Nesuhi Ertegun walked out of the control room to say "Very nice, Mabel, very nice indeed," the musicians began to pack up their instruments, and Mabel left for the club where the night's work awaited her. The rest of the recording task rested with Mabel's recording director and with the chief engineer, Tom Dowd, who would balance and adjust the various channels of the formidable eight-track Ampex tape recorder to produce, eventually, the final record, with the proper proportion of sound from each section of the orchestra.

In considering Mabel Mercer's professional schedule — six working nights a week with occasional four-hour recording sessions thrown in, and concert engagements now and then at such spots as Greenwich Village's Cherry Lane Theatre — one may well wonder how she spends her moments of leisure. In view of the fact that during most of her working hours she is surrounded by crowds of people, most of whom are concentrating on her, it is not surprising to discover that she finds rest and amusement at home in the

Continued on page 66

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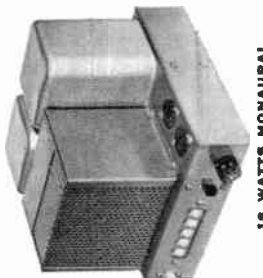
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RECORDS, TAPE, AND FM

Continued from page 10

manufacturing radio and electronic equipment in that Country.

Edgar Villchur

While we are on the subject of manufacturers' guarantees, here is a letter from the president of Acoustic Research, Inc., that we would like to share with you:

"I want to congratulate you on your article 'How Rolls-Royce Does It' in the February issue of Hi-Fi Music at Home. The estimate of the tremendous importance of quality control in production is, I think, just right. The application of Rolls-Royce practices to the manufacture of audio components is practical, and I am sure that many audio manufacturers, already moving in that direction, will be encouraged by this fine article.

"Quality control involves a good deal more than the willingness to spend time and money on inspection; field experience with a particular component helps make test procedures more sensitive to sources of potential trouble. But the nature of electronic equipment is such that *some* failures in the field must be expected, and this is where a liberal guarantee policy helps.

"You say that hi-fi equipment is generally sold with a three-month guarantee on parts, but not labor. This isn't enough, and some manufacturers, including ourselves, provide better consumer safeguards. Acoustic Research has always guaranteed its speaker systems for one year, and the guarantee includes parts, *and* labor, *plus* freight to and from the plant, as long as there has been no obvious abuse. (Speakers do get plugged into the 117-volt line once in a while.)

"Other audio manufacturers have similar guarantee policies. I hope that your comments will encourage further thinking in the industry about quality controls and effective guarantees."

Articles on Tape

Two articles in the next issue will present significant ideas on the use of tape and tape equipment. One has to do with tape for teaching foreign languages. This has been done at special classes held for military and State Department personnel. Now it is speeding language lessons for high school students. If you are a parent and a tape enthusiast, you will get some ideas in this report by a teacher who has worked out his own techniques.

The second article concerns the use of tape by the Louisville Public Library, and the equipment they have installed. As you will see from the illustrations, they have more tape machines than most commercial recording studios, and a library of tapes such as you would not expect to see except at the key station of a radio network! You would be surprised to learn what they do with them.



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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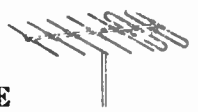
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MABEL MERCER

Continued from page 65

company of two dogs and three cats, or that most Sunday mornings, in snow or storm, she drives north with her pets to a little farmhouse in a valley of her own in the Berkshire Hills, which she bought some time ago and has been "fixing up" year by year. Two more cats await her there, along with fresh air, a beautiful view, and a stream with a marvelously high waterfall, plunging into a pool deep enough to swim in during the summertime and to fish in all year around. (Miss Mercer, however, whose love for nature is deeply ingrained, looks with little favor on pulling out trout for the mere sport of it.)

This country haven is sometimes the scene of large houseparties for which Mabel does the cooking, but most often it simply provides the opportunity for solitary days of gardening. And late on Monday afternoons, Mabel, the car filled with guests, dogs, and cats, drives back into the City to become once again, as Alec Wilder put it, "the guardian of the tenuous dreams created by the writers of songs."

RECORD INDEX

Continued from page 26

But you find:

- BERNSTEIN, George (1951-)
Adel, Georgia
composer:
Pass the Butter Please (with Harold Kelly) **1**
- Fefufnik voc. w/Lumbago Orch.
Pass the Butter Please (with Harold Kelly) **72**
Anton Shoenhorn w/-
Waukegan Symph.

Kelly would of course be given the same sort of treatment. You may argue that Kelly wrote only the lyrics for *Pass The Butter Please* and so maybe it isn't necessary to make a separate file card for him because no one ever asks to hear just the words. This is not so. My mother-in-law, for instance, is interested *only* in the lyrics. She is tone-deaf, among other things.

Since your collection will continue to grow, you will find, by using this method, that its growth will be limited only by your capacity for clean shirts and your ability to buy file cards. When your collection outgrows the first file case, add a second and put "A to M" in the old one and "N to Z" in the new one.

Of course your wife, when playing your records while you are at the office, may neglect to return the records to their proper places in the cabinet, but a lawyer friend of mine tells me this is grounds for divorce in thirty-six states.

By the way, there *is* a Dwarf, Kentucky. It's twelve miles the other side of Blue Diamond.

Sound Talk



by Dr. W. T. Fiala
Chief Physicist

LOUDSPEAKER DISTORTION AT LOW FREQUENCIES

Lord Rayleigh, in his famous "Theory of Sound," had shown that the acoustic power generated by a cone in an infinite wall is proportional to the square of the frequency and to the square of the air volume displaced per second. This relation indicates that at low frequencies considerable amplitudes are required to produce acoustic power. A 15" cone speaker, for example, has to move approximately one-half inch, peak to peak, in order to generate one acoustic watt at 40 cps.

However, it is not sufficient to design a speaker which is only able to move with the required amplitude. In order to avoid distortion, it is also necessary that this movement follows exactly the driving current in the voice coil. To achieve this, the suspension system has to be linear for the required amplitude. This means that the displacement of the cone has to be proportional to the driving force produced by the voice coil or, more specifically, if the transfer characteristic is plotted in linear coordinates, it should be represented by a straight line so that each doubling of the force on the cone also doubles the displacement. This force, generated by interaction of the current in the voice coil and a magnetic field, must also be proportional to the voice coil current. Thus, each doubling of the voice coil current should double the driving force. When these two requirements are met, the displacement of the cone is proportional to the driving current in the voice coil. In other words, the transfer characteristic of the speaker, which relates cone displacement versus voice coil current, has to be linear.

Present day technology and carefully controlled assembly techniques make it practical to build linear suspension systems for large excursions. The use of sufficient magnet to produce a long enough uniform magnetic field so that the voice coil always remains in that field for the required amplitude will secure the necessary linear force-voice coil current relation.

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Write for free catalogue: ALTEC LANSING CORPORATION, Dept. 3M, 1515 S. Manchester Avenue, Anaheim, Calif., 161 Sixth Avenue, New York 13, N. Y.

12-47

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.

BUY: Pilot 35-watt amplifier AA 905 or Pilot 35-watt tuner-amplifier HF-56. Allen Keller, 595 McLean Ave., Yonkers 4, N. Y.

BUY: Wharfedale SFB/3 custom three speaker system. Frank Hockman, 70-70 260 St., Floral Park, L. I., N. Y. Fieldstone 3-6214.

BUY: Tapes or records of NBC's Toscanini broadcasts, any date. Send details. Also wanted on LP: RCA Victor's "Masked Ball" (LCT series) "Magic Flute" and "Kipnis Sings Brahms"; Camden's "Il Trovatore". State condition and price. Albert Schlachtmeyer, 3220 Raymond Ave., Brookfield, Ill.

SELL: Webcor royal coronet stereophonic tape recorder. Mono-record, stereo-play, 8-watt amplifier, 1 year old. \$165 or stereo recorder. Tom Gentry, 2223 State, Little Rock, Ark.

SELL: Loudspeaker and amplifier: monster Klipsch-type horn designed by B. Drisko. J. Lansing D130 and D175 drivers. Two-channel amplifier, special for the speaker. Many new tubes, spares. Five years old. Cost \$560, asking \$250. F. Daniel, 4 University Road, Cambridge 38, Mass.

SWAP: 21-in. television console model 630 chassis. Brand new picture tube, for tape recorder, record changer, or what have you? Bert B. Weingarten, 5240 Broadway, New York 63, N. Y. LO 2-6485.

SELL: Pilot HF56 AM-FM tuner, 35-watt amplifier-preamplifier; inputs and outputs for every purpose, in like-new condition \$100. Rev. Boris Feldman, 320 E. 160th St., Bronx, N. Y. LU 5-1327

SELL: Scott 710A turntable with Weathers MM-1 pickup \$160 include base and .003 stylus. Added-strength Patrician bass horn with EV 18WK driver \$225. Mdatosh MC-60 \$125. Marantz consolette \$95. Wharfedale W/15/CS \$55. Free delivery Dayton Ohio area. Robert G. Watson, 632 S. Detroit St., Xenia, Ohio.

SWAP or SELL: Jensen Triplex speaker system in ¾-in. dark mahogany plywood bass ultraflex enclosure kit. Speakers, P15LL woofer, RR 201 mid-range, RP 302 tweeter, crossover A61 and A 402. \$175 or AR-1 in dark mahogany. Fisher 80C audio control, dark mahogany case, like new \$65. W. B. Hargreaves, 114 Deepwood Dr., East Aurora, N. Y.

SELL: EICO model HF20 20-watt amplifier, wired and in like new condition \$50. J. R. Wetzel, 312 Chestnut St., Mifflinburg, Pa.

SELL: EICO HF-81 stereo amplifier 14-watts each channel or 28 watts monaural, make offer; Rek-O-Kut L-34, Rek-O-Kut stereo arm S-120, Ronette stereo cartridge with diamond styli, base, \$75. Don Kottler, 3492 Severn Road, Cleveland Heights 18, Ohio.

BUY: Two Wharfedale super-3 treble speakers. Sidney Jackson, 15 Tarn Drive, Morris Plains, N. J.

SELL: Ampex A-122 tape recorder; monaural record, stereo and monaural playback. Condition is excellent. Also, microphone and tapes. Write F. Mann, R. D. Califon, N. J. or call COrtlandt 7-6615, Ext. 462 (New York City) 9 to 5.

SELL: Point One Leak amplifier and preamplifier 10-watt 1957 model for \$25. Also 10-in. Stentorian duplex speaker for \$15. Speaker is not in enclosure. Daniel Stewart, 154-22 119th Ave., Jamaica 34, N. Y.

SELL: Heath W-5M deluxe 25-watt amplifier, KT-66 tubes. Built with superior components. All resistors, and capacitors, have a 100% better rating than those supplied by Heathkit Company. Amplifier in first class condition. Sacrifice \$79.50. Sargent-Rayment 20-watt KT-66 amplifier, with Acrosound ultra-linear transformer. First class condition, \$49. Ray Balzer, 435 E. 74th St., New York 21, N. Y. LE 5-6705.

SWAP: Fairchild 225-A cartridge, used 3 or 4 hours for a Norelco 8-in. 9710 speaker only. Jerry Roberts, 200 March Place, Bronx 56, N. Y.

SELL: Brociner UL-1 30-watt power amplifier; Brociner CA-2 and A-100 control amplifier-pre-amplifier \$250 new, for \$75. Sidney Jackson, 15 Tarn Drive, Morris Plains, N. Y. Phone during business hours COrtlandt 7-6615.

SELL: Ampex 401-A tape recorder in portable case, twelve 10½-in. reels 111-A Scotch tape. Only light home use. Like-new appearance and operating condition. \$600. Dr. C. F. Tuma, 13201 Miles Avenue, Cleveland, Ohio.

BUY: Altex Western Electric 755-A 8-in. speaker. Ray Balzer, 435 E. 74th St., New York 21, N. Y. LE 5-6705.

SELL or SWAP: Goodman TC-12 co-ax, new \$17; High Fidelity Magazine 26-69, mint \$25; Audio-craft 1—December '58, mint \$15. Cash or swap for test equipment. Ronald B. Hirsch, 2178 Merokee Drive East, Merrick, New York. FR 9-9144.

SELL: For stereo match, new 25W Heath kit amplifier, A-1, \$65 or trade W/cash for 55W Fisher or buy 55W Fisher. David R. Kirman, 3172 Terrell Ct., Bakersfield, Calif.

SELL: Norelco FX995A 3 years old. Jensen tri-plex speaker system in ultra-flex corner enclosure, 6 months old, both \$800. (new \$1324) Excellent condition. Too big for new house. J. Delph, 35-37 98th St., Corona, N. Y. TW 9-3665.

SELL: Pickering 260DD cartridge, two diamond styli, just factory-inspected, \$25. Pickering 230H preamplifier \$15. Two-station Intercom \$10. **BUY:** Acrosound TO-300 or TO-330 output transformer. Lester Iverson, 418 Gregory St., Rockford, Ill.

SELL: Scott type 114A Dynaural noise suppressor \$20; Fisher 80C master audio control \$60; Scott 135 Stereomaster control center \$10 like new; Techmaster preamp, factory tested \$10; Take the lot for \$85. Thomas H. Koerner, 218 Old Kings Highway North, Darien, Conn.

SELL: Pickering 581-B Isophase electrostatic speaker. Used 10 months. Like new. Will ship in original cartons. \$150. R. J. Grist, 559 Ninth Ave., Prospect Park, Penna.

SELL: Electro-Voice 15TRX \$80; Components 33, 45 turntable on blonde base \$35; Grado stereo arm \$20; Fairchild 232 stereo cartridge \$30. Call Sunday 10 to 3 only Ingersoll 9-4793. L. Golkin, 50 Westminster Road, Brooklyn, N. Y.

SELL or SWAP: Rek-O-Kut CVS-12 turntable, variable speed from 25 to 100 rpm. Equal to new, \$38. Will swap for Altec 12-in. 601-A speaker. Broder, 98-33 64th Avenue, Rego Park 74, N. Y. TW 7-4371.

SELL: Like-new Concertone model 22ST with portable cases cost \$804. Will sacrifice \$495. Arthur J. Rogers, 59 Colonial Ave., White Horse Trenton 10, N. J. EXport 2-4834.

SELL: Wharfedale 12/FSAL speaker (original box), EV Aristocrat enclosure, together or separately.

Make offer, or as part of swap toward AR-2's. Dr. Frank Drucker, L. A. County Hospital, Los Angeles, Calif. CA 5-3131.

SELL: New 25-watt Heath basic amplifier A-1 \$65. Fisher 55W used 18 months and never used since last repaired including new output tubes, \$90.00 sent express collect. David R. Kirwan, 3172 Terrell Ct., Bakersfield, Calif.

BUY: Early jazz records, or Dixieland. Early 78's. Bix, Louie, or any 1920's or 1930's. Tom Demetrav, 1814 Judah St., San Francisco, Calif.

SELL: Bozak B-207A wide range coaxial speaker. Five months old, \$50. B. E. Glascock, New London, Missouri.

SELL: Browning RV10A FM tuner, cost \$99; Altec Lansing 604C coaxial speaker, cost \$177; in genuine Klipsch korina rebel corner horn, cost \$165; Fairchild 411 turntable mahogany base, cost \$135; ESL professional arm, cost \$59; ESL unused pro cartridge ½ mil diamond, cost \$57; ESL pro cartridge with 1-mil diamond, stylus just replaced. Best offer, all or part. Martin Gaber, 1975 Ladenburg Drive, Westbury L. I. ED 3-3320.

SELL: Electro-Voice Aristocrat III deluxe 3-way system in Aristocrat enclosure \$200. Victor Scannella, 3540 Rochambeau Ave., Bronx 67, N. Y. TU 2-2345.

SELL: Hi-Fi Music at Home, Nos. 1 to 13, all in perfect condition. Percy Williamson, 1563 Heatherdale Ave., Santa Clara, Calif.

BUY: Boogie-woogie piano records wanted. Solos or with accompaniment. Any speed. Albert Ammons, Pete Johnson, Meade Lux Lewis, or any other primitive especially wanted. Spencer Borden, Great Meadows Road, Concord, Mass.

SELL: Marantz audio consolette in walnut cabinet. Original price \$171. In perfect condition, will sell for \$115. Michael Avezzano, 1646 Weeks Ave., Bronx 57, N. Y. LUdlov 7-0834

SELL or SWAP: EICO HF-61D master control pre-amp, constructed, \$20; Heath A-7D 7-watt amplifier kit, constructed, \$15; Pickering 370-1D cartridge, \$20. All in excellent condition. Would like a Fisher PR-5, Wharfedale W/12/FS and/or Super 3. Robert W. Long, 7426 Harvard Avenue, Cleveland 5, Ohio.

SELL: Utah Concertone speaker system (12-in. woofer and three 4-in. tweeters) in mahogany cabinet, like new. Price \$100. High Fidelity Magazine, Nos. 8 through 72. Price \$30 plus shipping. F. Millard Detweiler, 375 Union St., Doylestown, Pa.

SELL: ESL C-60 cartridge, .001 diamond stylus used 10 hours \$30; Wellcor walnut base, plastic changer cover and phono drawer slides for Garrard RC-8B-4 or RC-9B-4, used for two months, \$4.00. Thomas Murphy, 3263 E. 136th St., Chicago 33, Ill.

SELL: Two Glenn Miller Limited Edition albums, plus two 12-in. and eight 10-in. LP's. Used, but in very good condition. Robert Miro, 414 St. Marks Ave., Brooklyn 38, N. Y.

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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.

Arkay Stereo Preamp-Amplifier

Supplied in kit form or completely assembled and ready for use, the Arkay model CS-28 preamp-amplifier has two 14-watt channels, with complete controls for a system including records, tape, and radio. Both channels can be switched to a mono source to give 28 watts output. *Circle letter A*

Audio Fidelity Records

An entirely new series of stereo records, identified as the "1st Component Series", is listed in a special Audio Fidelity catalog. These are records which the company recommends for playing on systems comprised of specified components. Included are selections conducted by Alfred Wallenstein during his recent trip to London. *Circle letter B*

CBS-Hytron Amplifier Tubes

Four types have been brought out in a series of beam power pentodes for high power at low screen and plate voltages. With 110 volts on the plate, and 115 volts on the screen, the output is 1.4 watts with 3 volts peak audio input. Designated as 6, 12, 25, and 50EH5, the heater currents are 1.2 amperes, and 600, 300, and 150 milliamperes respectively. Specifications and curves are given in the data sheet. *Circle letter C*

Connoisseur 3-Speed Turntable

This English-built machine has a non-ferrous turntable, fitted with an illuminated stroboscope disk on the under side that can be viewed on a mirror. Speed is adjustable up to 4%. The platform, a ribbed zinc die-casting, is 15¼ by 13½ ins. Clearance beneath is 3¾ ins. *Circle letter D*

Electro-Voice Demonstration Disk

This is a 12-in. LP, with side 1 devoted to the ABC's of hi-fi, while side 2 explains and demonstrates stereo reproduction. The disc is recommended both for the information it provides, and because of the unusual stereo music and sound effects. *Circle letter E*

Erie Stereo Pickup

A stereo pickup with only one ceramic element has been developed by the Erie Technical Ceramic Division of Erie Resistor Corp. Substantial improvement in stereo reproduction is claimed for the use of a single element. Model 1304 has a .7-mil diamond and a 3-mil sapphire, while model 1303 has two sapphires. The pickup, supplied with 2 ft. of shielded cable, can be

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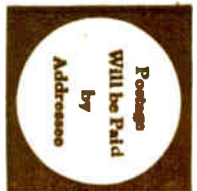
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mounted on any standard arm. Output is rated at .5 volt rms. at 1,000 cycles from each channel; stylus force is 5 to 6 grams. *Circle letter F*

Garrard Tone arm

Model TPA/2 is a new arm wired for stereo, and equipped with one or more plug-in shells to permit quick change from one pickup to another. Mono pickups can be used in this arm also. Roller bearings are used for the pivots. The arm and mounting are finished in white enamel and chrome. *Circle letter G*

General Electric Components

Specification sheets just issued cover GE tuners, stereo pickups, amplifiers, speakers, stereo balance control, and a preamp with inputs for a magnetic pickup and a tape machine. It is an inexpensive means for changing over from a ceramic to a magnetic cartridge, also. *Circle letter H*

Heath Stereo Pickup

According to advance information, Heath has a stereo pickup with a .7-mil diamond stylus. It is expected that detailed specifications will be available after February 15. *Circle letter K*

Herbach & Rademan Bulletins

An illustrated price list, generally of 24 pages, listing all kinds of surplus military components and equipment is issued by this company. Most items are in new, unused condition; some are assemblies that include valuable parts. The bulletins are issued every other month. *Circle letter L*

Jensen Coaxial Speaker

Model H223F combines a compression driver tweeter and a 12-in. woofer with a Flex-air suspension that permits the cone to travel up to 1 in. on low frequencies. This speaker is offered unmounted, or installed in a Bass-Superflex tube-loaded, vented enclosure. *Circle letter M*

Kapp Records

A catalog of Kapp stereo records is now available on request. The music covers a range from Beethoven sonatas recorded at Massachusetts Institute of Technology to Barbara Carroll singing *I Enjoy Being a Girl*. *Circle letter N*

Klipsch Stereo System Data

Information on speaker placement for stereo and mono systems is contained in a folder that show three standard Klipsch models. The circuit for connecting a center speaker in a stereo system is included. *Circle letter O*

Knight Stereo Adapter

A compact metal case contains controls for stereo balance and volume, phasing, chan-

nel reverse, and mono or stereo operation. It is connected between two amplifiers and their respective speakers. *Circle letter P*

McIntosh Stereo Preamp

Model C20 has two rows of five conveniently large knobs for the various control and compensating circuits, with the main volume control on a separate panel at the right. There are 8 inputs at the rear, plus input and output jacks on the front for a second tape machine. In addition to the tone controls on the front, there are separate rear controls for balancing the entire system. One control switches the stereo pickup from stereo to mono connections. *Circle letter Q*

Newcastle Grille Cloth

A line of materials for speaker grilles has been brought out by Newcastle Fabrics Corp., with patterns and colors correlated with decorators' requirements. Books of swatches are being supplied to dealers. You can get the name of your nearest dealer on request. *Circle letter R*

Newcomb Tape Machine

An 8-page brochure describes the model SM-130 tape machine for stereo and mono recording and playback. A portable machine intended for professional use, it is moderately priced for hi-fi enthusiasts. Operates at 3¼ and 7½ ips., with a very smooth control that can be shifted from forward to rewind without snarling the tape. *Circle letter S*

ORRadio Tape Stroboscope

A stroboscope disc marked off for 3¼, 7½, and 15 ips. is mounted with low-friction bearings on a handle. The edge of the disk is held against the tape supply reel, so that it revolves at the speed of the tape travel. If the tape is moving at the correct speed, the corresponding markings on the disc will seem to stand still. *Circle letter T*

Scott Components Catalog

An enlarged catalog contains illustrations and data on H. H. Scott tuners, turntables, Scott-London stereo pickup, preamps, preamp-amplifiers, and amplifiers, including the recently announced 40-watt model 250 Power Balance amplifier. *Circle letter U*

Shure Arm and Pickup

First deliveries are starting on Shure Brothers integrated stereo arm and pick-up. This is similar in appearance to the mono Studio Dynetic assembly introduced last year. The new stereo model is designed to be used with the surprisingly small stylus force of 1½ to 2½ grams. Specifications are available now. *Circle letter V*

NOW the Columbia  Record Club offers BOTH
STEREOPHONIC
 and **MONAURAL RECORDS**
 at Tremendous Savings!



1. Johnny sings What'll I Do, Warm, While We're Young, 9 more



2. This vivid musical painting has become an American classic



3. 16 favorites—Sweet Violets, Down by the Old Mill Stream, etc.



4. Pianistic fireworks abound in these two romantic scores



5. Where or When, The Way You Look Tonight, Be My Love, 9 more




6. 43 hits for listening and dancing—in the smooth Lanin style

FREE ANY 3

OF THESE SUPERB
COLUMBIA and EPIC RECORDS
 (AVAILABLE IN STEREOPHONIC SOUND OR MONAURAL HIGH FIDELITY)

If you join the Columbia  Record Club now—and agree to purchase 4 selections during the coming 12 months

Yes, now you can acquire the world's finest stereophonic AND high-fidelity monaural recordings — at truly substantial savings! And as a dramatic demonstration of the Columbia  Record Club's money-saving Bonus Plan — you may have, at once, ANY 3 of the sixteen records shown here, FREE . . . available in your choice of stereophonic sound DR monaural high fidelity!

HOW THE CLUB SAVES YOU MONEY

Your only membership obligation is to purchase four selections from the almost 200 Columbia and Epic records to be offered in the coming 12 months. Thus you receive seven records for the price of four — a saving of more than one-third on your record purchases.

Furthermore, after buying four selections you receive your choice of a Columbia or Epic Bonus record (stereo or monaural) free for every two additional selections you buy.

HOW THE CLUB OPERATES

You enroll in any one of the six Club Divisions: If you have stereo equipment you enroll in either the Stereo Classical or Stereo Popular Division.

If you have monaural equipment you enroll in any one of four Divisions: Classical; Listening and Dancing; Broadway, Movies, Television and Musical Comedies; Jazz.

Each month the Club's staff of musical experts selects outstanding recordings from every field of music. These selections are described in the Club Magazine, which you receive free each month.

You may accept or reject the selection for your Division, take any of the other records offered (stereo or monaural), or take NO record in any particular month. You may discontinue membership at any time after purchasing four records.

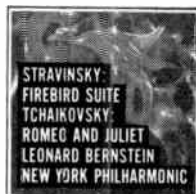
The records you want are mailed and billed to you at the regular list price: Popular Monaural Selections, \$3.98; Classical Monaural, \$4.98; all Stereo Records, \$5.98 — plus a small mailing charge.

To receive your three stereo or monaural records FREE, fill in and return the coupon today!

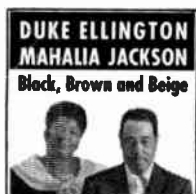
COLUMBIA  RECORD CLUB
 Terre Haute, Indiana



7. The ingratiating Miss Holliday in her biggest Broadway hit



8. Bernstein's exciting performances of two colorful scores



9. The finest performance ever of the Duke's masterpiece



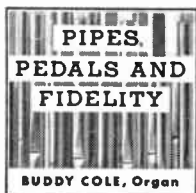
10. A truly magnificent performance of this majestic symphony



11. The great tunes from Rodgers and Hammerstein's fabulous hit



12. The two fiery Roumanian Rhapsodies—plus 2 more works



13. Organist Buddy Cole plays 11 tunes—Mine, Caravan, Carioca, etc.



14. Cugi's greatest hits—Besame Mucho, Tico-Tico, Brazil, 9 more



15. The most popular of Tchaikovsky's lovely, melodic symphonies



16. Available in stereo only. 16 popular and classical selections

FREE — ANY 3 — MAIL COUPON NOW

COLUMBIA  RECORD CLUB, Dept. 223-1
 Terre Haute, Indiana

Please send me as my FREE gift the 3 records whose numbers I have circled at the right — and enroll me in the following Division of the Club: (check one box only)

MONAURAL DIVISIONS		STEREO DIVISIONS	
<input type="checkbox"/> Classical	<input type="checkbox"/> Broadway, Movies, Television and Musical Comedies	<input type="checkbox"/> Stereo Classical	<input type="checkbox"/> Stereo Popular
<input type="checkbox"/> Listening & Dancing			
<input type="checkbox"/> Jazz			

I agree to purchase four selections from the almost 200 stereophonic and monaural records to be offered during the coming 12 months, at regular list price plus small mailing charge. For every two additional selections I accept, I am to receive a Columbia or Epic record (stereo or monaural) of my choice FREE.

Name..... (please print)
 Address.....

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

CANADA: prices slightly higher, address 11-13 Soho St., Toronto 2E
 If you want this membership credited to an established Columbia or Epic record dealer, authorized to accept subscriptions, fill in below:

Dealer's Name.....
 Dealer's Address..... 215

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CIRCLE 3 NUMBERS BELOW:

(Indicate here whether you want your 3 records in Stereo or Monaural):

STEREO L-50 MONAURAL L-49

1. Johnny Mathis — Warm
2. Grofé: Grand Canyon Suite
3. Sing Along With Mitch Miller
4. Grieg Piano Concerto; Rachmaninoff Rhapsody
5. 'S Marvelous — Ray Conniff
6. Lester Lanin at the Tiffany Ball plus two more works
7. Bells Are Ringing — Original Broadway Cast
8. Firebird; Romeo and Juliet
9. Black, Brown and Beige
10. Beethoven: Eroica Symphony
11. Percy Faith Plays "South Pacific"
12. Roumanian Rhapsodies 1, 2; plus two more works
13. Pipes, Pedals and Fidelity
14. Cugat Cavalcade
15. Tchaikovsky: Pathétique Symphony
16. Listening in Depth (Available in stereo only)

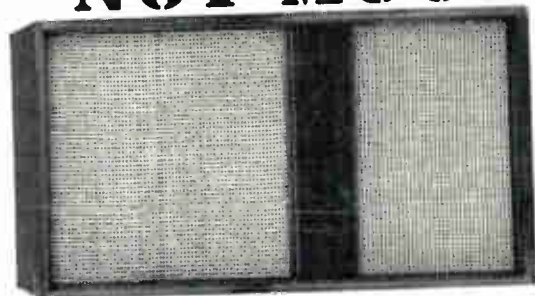
STEP-UP TO STEREO...ON A BUDGET

with  Stereo's Standard

STEREO'S STANDARD

IF THIS IS YOUR PRESENT OR PROPOSED SPEAKER SYSTEM

NOT MUCH BIGGER THAN A BREADBOX, BUT...



SIZE: 13½" deep, 14" high, 25" wide



Figure A

the amazing Electro-Voice Regal gives you bass so low you can feel it—bass sounds you'd expect from a conventional enclosure three times the size.

"OPTIMIZED BASS" is just one of the many extras in the new E-V Regal integrated speaker system. You get *balanced*, full-range flat response without attenuation or peaks, from bass-you-can-feel to beyond audibility. And, you can drive the Regal systems to concert volume with just 20 watts. (The Regal is more than 2½ times as efficient as other low-efficiency systems.) Now, double your listening area with wide, w-i-d-e dispersion, made possible by E-V's patented *Hoodwin diffraction horn. The Regal's exclusive right-up-front Presence and Brilliance controls (see A) give you infinite adjustment of treble and VHF compression-driver ranges. You will thrill to smooth, high-frequency response *without breakup* due to E-V's patented **Avedon Throat design. †The Regal's ultra-compact enclosure is finished on all four sides. You can place it *anywhere*—floor or shelf, vertically or horizontally. †Each Regal is a triumph of acoustical engineering... made up of the finest components E-V can assemble. Choose either the Regal III with separate 3-way system using precision-built E-V woofer, treble and VHF compression drivers. Just \$147.00 net. Or the Regal IA separate 2-way system with E-V woofer and VHF driver. Only \$103.00 net. Choose from luxurious tropical mahogany, limed oak or rich contemporary walnut. †Know the excitement of the E-V Regal. Compare its sound... compare its price at your franchised Electro-Voice high-fidelity showroom. †Electro-Voice also makes enclosures of every size, to meet every need, every budget... from the ultra-compact Coronet at \$35.50 to the luxurious Patrician at \$970.

*Patent No. 754,901 ** Des. Patent No. 182,351

Write Electro-Voice, Dept. HM-3, for free illustrated booklet, "Guide to High Fidelity Speakers for Stereo"



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Superb Products Through Research

Electro-Acoustics... Mono-Cartridges, High-Fidelity Loudspeakers, Enclosures, Public Address Speakers, Marine Instruments, EVI Professional Electronic Instruments and Military Material.