Men Behind The Music
ALAN LOMAX
Folk Songs
SID RAMIN
Show Tunes

• New Phono Needles
  Spark HiFi
• Super-Performance Kits
NEW

The Viking Stereo Compact

SMALLER, designed for furniture mounting.

Big — VERY BIG — in stereo performance.

In the Stereo-Compact, Viking offers for the first time, all the performance capabilities of the famous 85 deck, plus integrated stereo recording amplifiers. Amplifiers are the equivalent of the new RA72 Record Amplifiers, with VU-meter level indicators and "hot-spot" erase and record bias peaking adjustments. Front of panel selector provides for selection of stereo, monaural, or sound-on-sound (cross channel) recording modes.

The Stereo-Compact provides amplifiers for recording only. Utilizes the music system stereo preamplifier for playback and monitoring during recording.

Available in quarter-track recording model with exclusive wide-gap record head and short-gap play heads. (Ask for the Viking Stereo-Compact RMQ.)

Available with half-track erase and record heads and short-gap quarter-track play heads. (Ask for the Stereo-Compact ESQ.)

Both models employ high performance laminated heads and feature head shift for use with either half-track or quarter-track tapes.

The perfect memory for your music system. Sold through high fidelity dealers.

Viking OF MINNEAPOLIS
9600 Aldrich Avenue South, Minneapolis 20, Minnesota

head and short-gap play heads. (Ask for the Viking Stereo-Compact RMQ.)
The United Audio DUAL-1006 combination turntable/changer

Few components have ever been welcomed with the enthusiasm accorded the Dual-1006 upon its introduction early in 1959. The reasons? Few turntables and no automatic changers had been able to meet the higher performance standards imposed by the stereophonic record. Because the stereo cartridge tracked vertically as well as horizontally, it transmitted noises and vibrations of both motor and turntable to which the monophonic cartridge was not responsive. Even more critical, the tonearm had to track as never before ... with less force, greater sensitivity and less distortion ... problems which were not solved by merely rewiring the arm to accommodate a second signal.

The answer was the Dual-1006 ... a totally new machine, endowed with every design and engineering feature needed to meet or exceed the stringent requirements of stereo. A precision machine, offering quality and reliability ... in its motor, turntable, tonearm, transmission and in every other important respect ... hitherto known only to the finest of professional equipment. The rest is history. Many consumer and technical publications, cartridge and amplifier manufacturers, and noted consumer reporting organizations have all subjected the Dual-1006 to exacting performance tests under both home and laboratory conditions. Their findings: as a manual or automatic turntable, and as an automatic changer truly capable of high fidelity stereo and mono reproduction ... the Dual-1006 is in a class by itself.

At Authorized United Audio Dealers, $69.95 (slightly higher in west). For brochure, write...
Now, joining the Garrard family...

this entirely new four-speed player combining an advanced automatic internmix changer and single-play turntable, developed to meet and surpass today’s stereophonic requirements. This truly beautiful unit, sparkling in white, black and chrome, incorporates the most distinguished qualities of Garrard engineering and provides sensitive performance with any stereophonic cartridge, regardless of type. Compact in size, the new 210 is easily mounted in any cabinet space; and conveniently levelled and adjusted from the top with Garrard’s exclusive snap-spring assembly.

1. New stylus pressure adjustment, to within a fraction of a gram, with knurled chrome knob conveniently set on top of arm. Garrard’s arm suspension keeps variation in pressure from one record to full slack less than 0.5 gram.
2. New cast aluminum tone arm, a Garrard exclusive, assures freedom from resonance, vibration and structural distortion. Plug-in shells accept all stereo cartridges.
3. New protective tone arm lock prevents accidental damage to cartridge or record.
4. New selector controls, completely separate for manual and automatic operation. Instantaneous, convenient and positive.
5. Garrard’s True-Turret Drive with oversized “soft-tread”, self-neutralizing idler, eliminates wobble and flutter caused by flat spots. Sensitiviti feature makes this changer track and trip at pressures far lower than required by any cartridge.
6. Garrard-built four-pole induction-burge motor minimizes vibration and rumble. This is an essential for stereo reproduction. Dynamically balanced rotor—no hum even with the most sensitive pick-ups.

For the best in Stereo, insist on The World’s Finest, the

Garrard CHANGER

Send for free Garrard compactor guide

Name ____________________________
City ______________________________
State ______________________________

Garrard Sales Division, British Industries Corp., Port Washington, New York

HiFi/Stereo
**THE EQUIPMENT**

The Shape of a Point  
Will this new theory pin down the old "bullet" problem?  
50  
H. H. Fantel

Stereo Powerhouse  
New approach to kit design  
Achieves high output performance  
52  
Herbert Reid

**THE PEOPLE**

Saga of a Folk Song Hunter  
A world-renowned folklore collector revisits his adventures  
38  
Alan Lomax

Sid Ramin—Man About Music  
Backstage story of a hitonde music  
Broadway show tune orchestrator  
47  
Fred Reynolds

**THE MUSIC**

The 1959 Louisville Recordings  
Recent commissions and recorded performances are reviewed  
58  
David Hall

Be Our Guest  
The critical view from  
Albany, Georgia  
77  
Marjory Rutherford

**THE REVIEWS**

HiFi/Stereo Classics  
59  
Martin Bookspan, Warren DeMotte, David Hall, George Jellinek, David Randolph, John Thornton

HiFi/Stereo Jazz  
72  
Ralph J. Gleason, Nat Hentoff

HiFi/Stereo Reel & Cartridge  
79  
David Hall, John Thornton

HiFi/Stereo Entertainment  
84  
Ralph J. Gleason, Stanley Green, Nat Hentoff

**THE REGULARS**

HiFi Soundings  
6  
Musical Oddentities  
30

Letters  
8  
The Sound and the Query  
32

The Basic Repertoire  
18  
Book Review  
56

Just Looking  
26  
Index of Advertisers  
101

The Flip Side  
102

Cover: Illustration by James Frankfort. Photo Credits—Page 30: (top) Libbey-Owens-Ford. (bottom) Opera News: pages 28, 57, 53, 54, 56; Alan Lomax: page 29; John Cohen; page 50: (top) Shirley Collins; others Alan Lomax: page 58; Columbia Records; page 59; RCA Victor; pages 52, 53, 55, 56, 0, P. Ferrall

HiFi/Stereo Review is published monthly by Ziff-Davis Publishing Company, William B. Ziff, Chairman of the Board (1939-1955), at 434 South Wabash Ave., Chicago 5, III. Second class postage paid at Chicago, Illinois. Authorized by the Post Office Department, Ottawa, Ont., Canada as second class matter. Subscription Rates: One year U.S. and possessions, and Canada $4.00; Pan-American Union countries $4.50, all other foreign countries $5.00.

Copyright © 1960 by ZIFF-DAVIS PUBLISHING Company. All rights reserved.
The impact of the stereo revolution, together with ever-sharpening competition in the marketplace, has forced deletion of several hundred eminently worthwhile recorded performances out of the Schumann Long Playing Record Catalog—which means that most of them are no longer available in any form, save in secondhand record shops catering to connoisseur collectors.

While it has been unfortunate enough to have big companies like Columbia deprive us of major works like Schoenberg's Erwartung (Metropolitan—New York Philharmonic), William Schuman's Third Symphony (Ormandy—Philadelphia Orchestra), the two Charles Ives Piano Sonatas (Masselos, Kirkpatrick), Samuel Barber's Knoxville, Summer of 1915 (Eleanor Steber) and the celebrated Juilliard Quartet recording of the Alban Berg Lyric Suite; and while RCA Victor shows no inclination to make available again on LP Stravinsky conducting his own Mass and Orpheus ballet or Virgil Thomson conducting his own delightful opera, Four Saints in Three Acts, the "unavailability" situation by no means stops here. Indeed, whole record company outputs or sections of them have been consigned to oblivion. The Haydn Society, Concert Hall, WFUV (later WNYC), Dイル, Philadelphia, American Recording Society, the American repertoire recorded by MGM, Remington and Decca represent instances in point.

Since most record companies must make some profit in order to survive, it is understandable that specialty labels, as well as concerted repertoire issued by the major record companies have tough going in today's market. By the same token, it is easy to see why "unprofitable" records are taken off or forced out of the market under conditions of normal disc merchandising.

Nevertheless, I have been of the opinion for quite some time that a salvage formula can be devised whereby certain "first and only" recordings of significant musical repertoire can be kept available to the interested record buyer. A possible solution, as I see it, would be to establish the consolidation of two or three non-profit record companies which could turn to such cultural-philanthropic foundations as Ford, Rockefeller, Guggenheim, Koussevitzky or Fromm, for help in these salvage projects.

At this writing, a pilot project following this general pattern is under development by the Contemporary Music Society of New York City, using as its producer Composers Recordings, Inc. (CRI). With foundation assistance, it is hoped that a substantial number of presently unavailable recordings of American music will be added to the CRI catalog, which presently offers some three-dozen discs of works by nearly twice that many American composers. Agreements between CRI and the original producers presumably would call for re-issue by CRI of such recordings on a percentage royalty basis, with the proviso that the original producers could recover any item that they might choose to re-issue themselves at a later date.

Since the foundations mentioned above have done remarkable work over the years on behalf of the American composer through fellowships, commissions, and subsidy of live and recorded performances, why should one or more of them lend a hand in seeing that "first and only" recordings of major American works are kept available, despite their being removed from the market by the original producers?

The Contemporary Music Society-CRI project, it seems to me, is deserving of foundation support as a pilot operation. If it works over a period of years, then steps should be taken to expand the formula to include eventually all recorded performances of major artistic or documentary significance that have been withdrawn from circulation for commercial reasons. As I understand it, present plans call for New York's forthcoming Lincoln Square Center project to include a Museum of the Performing Arts, a substantial part of which would include a recordings archive of major scope. A non-profit record producing operation established under itsegis, devoted to the re-issue of "cut-out" of major artistic or documentary worth, would go a long way toward making the proposed archive a genuine service to the musical public rather than a mere repository wherein the recordings remain unheard except by a handful of scholars and specialists.

Let us hope that the Contemporary Music Society-CRI project becomes an actuality, and soon. It may pave the way for bigger and better things to come.
Killing the "double exposure" of print-through

Has your enjoyment of a recorded tape ever been marred by an occasional, annoying "echo"? This so-called "print-through" is sometimes found in recorded tapes that have been stored for a long time. The longer the storage, the more magnetism is transferred from one layer of tape to another. Where recorded signals are unusually loud, print-through can become audible on conventional tapes after about two weeks of storage, but is seldom loud enough to be bothersome until stored for much longer periods. Up to about 18 months ago, professional recordists had found only one way to avoid print-through: reduce the recording level to the point where the print level dropped below the noise level inherent in the recorder. This meant sacrificing 6 to 8 db in signal-to-noise ratio.

Then Audio Devices introduced "Master Audiotape"—the solution to the print-through problem. By the use of specially developed magnetic oxides and special processing techniques, print-through has been reduced 8 db in Master Audiotape—without changing any other performance characteristics. Laboratory studies indicate that stored Master Audiotape will take decades to reach the same print-through level that now mars ordinary tape in one week! So print-through is "killed" for even the most critical ear.

Master Audiotape is available in 1200- and 2500-foot lengths in two types—on 1 ½-mil acetate and on 1 ½-mil "Mylar." These are part of the most complete line of professional-quality recording tapes in the industry. Ask your dealer for Audiotape—made by audio engineers for audio engineers—and backed by over 20 years of experience in sound-recording materials.

Take your recorder on vacation

It's almost second nature for a vacationing family to take their camera with them. Why not do the same with your tape recorder? Seaside sounds, church bells, barnyard noises, square dances, a sound track for your home movies—there are literally dozens of "priceless" sounds you'll hear, and want to record, on your vacation. Your best bet for tape recording of this kind is Audiotape on 1 ½-mil acetate, type 1251. This economical, dependable tape is the most popular type of Audiotape.
DYNACO B&O
STEREODYNE PICKUP
FOR THE
AUDIO PERFECTIONIST

UNEQUALLED PERFORMANCE
* lowest distortion with exclusive magnetic push-pull design
* greatest channel separation, smoothest response
* superior tracking—no groove chatter

OUTSTANDING ENGINEERING
* DYNA-BALANCED arm for perfect 2 gram tracking at any angle
* true free-running gyro gimbal suspension
* uniquely simple, accurate stylus force adjustment
* quick, easy single hole mounting

UNSURPASSED VALUE . . . with diamond stylus
* TA-12 matched arm and plug-in cartridge $49.95
* STEREODYNE II cartridge only $29.95

BEST IN EVERY WAY
These guaranteed specs prove it!
. . . Your ears will confirm it!
✓ SMOOTHER RESPONSE: 2 db from 30 cps to 1.5 KC.
   (Standard Westrex 1A test record.)
✓ TRUE STEREO: Channel separation in excess of 22 db effectively maintained throughout the audio-spectrum. Precision stereo balance and accurate phase relationship carefully controlled at all frequencies.
✓ NATURAL SOUND: Highest compliance in all directions, plus low moving mass, plus patent pending symmetrical push-pull design provide perfect tracking with negligible record wear.
✓ NO HUM: Balanced coil structure, plus low internal impedance, plus complete metal cartridge shielding, plus individually shielded leads eliminates external hum pickup.
✓ HIGH OUTPUT: 7 mv at 5 cm/sec at 1000 cps—sufficient to drive any preamplifier without transformers.

DYNACO B&O
STEREODYNE II
The identical cartridge with standard mounting for any tone arm

DYNACO, INC., 3916 POWELTON AVENUE, PHILA. 4, PA:
CABLE ADDRESS: DYNACO, PHILA.

LETTERS

"Tracking" Errors

● Your tape recorder chart (March 1960, p. 46) states that the Ampex Model 960 features 4-track stereo recording. This is not so. This model does not record 4-track.
   George W. Lurtridge
   Delray Beach, Florida

No use trying to cover our tracks. We evidently got detailed.

● We would like to point out that the Ekotape Stereo Suite can be used for 4-track monaural recording and playback, a fact not evident from the information we supplied you and therefore omitted from your listing through no fault of yours.
   C. W. Stacey
   Webster Electric Co.
   Racine, Wisc.

Confused

● YES! The Electrostatic loudspeaker system does have a fuse (contrary to the report in HiFi/Stereo Review) but it is hidden inside the cabinet. Now that you mention it, it would seem more sensible to make it accessible. I'll pass the suggestion along to the factory, where such a minor change can be easily put into effect on future models.
   Louis Kornfeld
   Radio Shack Corp.
   Boston, Mass.

Genius loci

● "I enjoyed Joan Peyser's account of the paucity of indigenous music in Barbados. My own travel experience shows a similar effect of ubiquitous radio on local music.
   Pisa: a tourist bus rounding the magnificent 12th century cathedral to the tune of St. George's Brown.
   Trinidad: Calypso eclipsed by Presley in the native haunts.
   The Black Forest: Jazz dominates the radio dial.
   Nothing but discord between the sound and the scenery.
   W. Dale McElroy

Fantasia Fan

● I was delighted with the superb article on maestro Leopold Stokowski in your February 1960 issue. Even when in Stokowski performances the tempi are (supposedly) polled out of shape, dynamics changed from the original, and phrasing altered, the music becomes a refreshingly new experience for the often jaded and musically overfed listener.
   One complaint: any listing of "Vintage HiFi/Stereo"
COLUMBIA RECORD CLUB offers with pride the greatest musical achievement since the introduction of stereo records

The first complete recordings of the 9 SYMPHONIES of BEETHOVEN conducted by BRUNO WALTER with the Columbia Symphony Orchestra reproduced in glorious STEREO in a deluxe package of seven 12-inch long-playing records

ALL FOR ONLY $5.98

If you join the club now and agree to purchase as few as six selections from the more than 150 to be made available during the coming 12 months

DELUXE PACKAGE
Seven 12” Columbia stereo records in a luxurious box, covered with white leather-like Fabricoid and lustrous black-and-gold cloth. Also includes 48-page booklet with previously unpublished photographs, program notes, anecdotes and reviews by Beethoven's contemporaries and present day critics.

THE CORNERSTONE OF ANY STEREO LIBRARY...

If you now own a stereo phonograph, or plan to purchase one soon, here is a unique opportunity to own - for only $5.98 - this magnificent Columbia T-Record Set containing all nine Beethoven Symphonies ... in glowing performances by one of his greatest interpreters, Dr. Bruno Walter ... and reproduced with amazingly realistic “concert hall” fidelity through the miracle of stereophonic sound!

TO RECEIVE YOUR BEETHOVEN SET FOR ONLY $5.98 - simply fill in and mail the coupon now. Be sure to indicate which one of the Club's two Divisions you wish to join: Stereo Classical or Stereo Popular - whichever one best suits your musical taste.

HOW THE CLUB OPERATES: Each month the club's staff of music 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 the monthly selection for your Division ... take any of the other records offered (classical or popular) ... or take NO record in any particular month.

Your only membership obligation is to purchase six selections from the more than 150 Columbia and Epic records to be offered in the coming 12 months. You may discontinue your membership at any time thereafter.

The records you want are mailed to you at the regular list price of $5.98 (Classical and Original Cast selections, $5.98), plus a small mailing and handling charge. FREE BONUS RECORDS GIVEN REGULARLY: If you wish to continue as a member after purchasing six records, you will receive a Columbia or Epic stereo Bonus record of your choice free for every two selections you buy.

MAIL THE COUPON TODAY! Since the number of Beethoven Sets we can distribute on this special offer is limited - we sincerely urge you to mail the coupon at once.

ALSO AVAILABLE IN REGULAR HIGH FIDELITY!

If you have a standard phonograph, you may receive the regular high-fidelity versions of this Deluxe Beethoven Set for only $5.98. The plan is exactly the same as outlined above - except that you join any one of the Club's four regular musical Divisions, and you pay only $5.98 (Classical) or $6.98 (Popular) for the regular high-fidelity records you accept. Check appropriate box in coupon.

MORE THAN 1,000,000 FAMILIES NOW ENJOY THE MUSIC PROGRAM OF COLUMBIA RECORD CLUB TERRE HAUTE, IND.

SEND NO MONEY - Mail this coupon now to receive the 9 Beethoven Symphonies for only $5.98

COLUMBIA RECORD CLUB, Dept. 213-6 Terre Haute, Indiana

Please send me, at once, the Deluxe T-Record Stereo Set of Beethoven Symphonies, for which I am to be billed only $5.98, plus a small mailing and handling charge. Enroll me in the following Division of the Club: (check one box only)

☐ Stereo Classical ☐ Stereo Popular

I agree to purchase six selections from the more than 150 records to be offered during the coming 12 months, at regular list price plus small mailing and handling charge. Therefore, if I decide to continue my membership, I am to receive a Columbia or Epic Stereo Bonus record of my choice FREE for every two selections I buy.

If you wish to receive your Beethoven Set in regular high fidelity, check below the musical Division of your choice. You agree to purchase six selections from more than 150 regular high-fidelity records to be offered in the next 12 months.

☐ Classical ☐ Popular ☐ Show Music ☐ Jazz

Name:

Address:

City: ZONE . . . State:

ALASKA and HAWAII: write for special membership plan
CANADA: address 1111 Eagle St., Don Mills, Ontario

If you want this membership credited to an established Columbia or Epic record dealer, authorized to accept subscriptions, fill in below:

Dealer's Name and Address:

MAY 1960

BRUNO WALTER 213-6 DEPT. 2136
introducing the world's
MOST BOUNTIFUL
stereo cartridge

the Norelco®
(AG3400)

MAGNETO-DYNAMIC
DESIGNED to provide ultimate fidelity, stereophonic and monophonic... DESIGNED for highest vertical compliance... DESIGNED for instant compatibility with almost any system, any tone-arm... DESIGNED to completely safeguard the full fidelity of your records.

Because of its extremely high vertical compliance, the Norelco Magneto-Dynamic cannot impair the quality of your valuable stereo records. Because of its high output and the correspondingly lower gain demanded from your pre-amplifier, the Norelco Magneto-Dynamic can be expected to eliminate the problem of hum and noise in your system. Because the replacement stylus is completely self-contained with its own damping blocks and self-aligning, you can, if you wish, change the stylus at home in a matter of seconds.

These are only a few of the abundant features and advantages which combine to make the Norelco Magneto-Dynamic the world's most bountiful stereo cartridge... ONLY $39.95 (including 0.7 mil diamond stylus). For additional literature, write to: North American Philips Co., Inc., High Fidelity Products Division, 230 Duffy Ave., Hicksville, N.Y.

Vox Populi

It would be rewarding to publish reader opinions about what should be recorded and by whom. Sometimes in the past, public demand has led to the making or the re-issue of a disc. Perhaps HiFi/Stravu Rvrv could offer a forum where readers would make their wishes known.

Robert C. Dodge
Chicago, Ill.

Our minds and our mailbox are open and promising suggestions will be passed on to the record companies.

Solid Diet

Please advise author Herbert Reid of Silent Partners that if he will find and remove the spring responsible fortracking pressure in the Shure Studio Dynamic tone arm and send it to me, I will eat it.

Chrisy Brown, Jr.
Mt. Dora, Florida

Sorry to have reader Brown go hungry, but author Reid has already eaten the spring as a side dish to crow.

Merit Award

The genius on your staff who conceived the idea of combining mono and stereo reviews has saved us mono fans from the ignominy of second-rate page thumbing. Whoever he is, he deserves a raise and the thanks of all of us who like your magazine.

Edward N. Shanshan
Jackson Heights, N.Y.

Thanks for the compliment, but let's not give the guy any big ideas.

Historic Note

With regard to Doron Antrim's article on Theodore Thomas, a few minor points of error and clarification might interest your readers.

Frederick Stock, Thomas' successor at Chicago, was not a violinist but a violist with the orchestra. Although Stock was Thomas' personal choice as successor... it was not until Felix Moul, Felix Wein-gartner and Hans Richter declined the position of orchestral director that the post was awarded to Stock on a permanent basis.

Karl Gwisada
Indianapolis, Ind.

Your article on Theodore Thomas reminds me of an incident related to me by the late Captain Oberlin M. Carter.

Thomas was conducting and two women in the audience kept on talking, much to his annoyance. He made the orchestra play louder, but the women kept right up with him. Instantly he stopped the orchestra, leaving one of the women to solo the

HIFI/STEREO
Combine THE FISHER 800, and XP-1, and You Have...

The Most Extraordinary COMPACT STEREO SYSTEM In EXISTENCE

World's Most Sensitive and Most Powerful Stereo FM-AM Receiver

THE FISHER 800

THE FISHER 800 is twice as sensitive as any other receiver in the over $400 price-range—and one-and-a-half times more powerful! The STEREO AMPLIFIER produces 60 WATTS of Music Power, totally free of audible hum, noise and distortion! The FM TUNER provides one microvolt sensitivity for 20 db quieting. The AM TUNER delivers a signal of FM calibre! The STEREO MASTER AUDIO CONTROL has 24 controls, including an exclusive Center Channel Volume Control! Before you buy any receiver, protect your investment—remove the bottom cover from the 800 and from all other brands. Then compare the 800 to the others. The difference will amaze you! No other receiver can match the quality, finger-tip simplicity and grand-organ flexibility of the new 800. Size: 17” x 13½” x 4-13/16” high. 35½ pounds. $429.50

World’s Most Efficient Compact Speaker System

THE FISHER XP-1

You can pay more for a compact speaker system—but you cannot buy better! The XP-1 Free-Piston Three-Way System combines the best features of high compliance, with those of high efficiency! It offers a magnet assembly that is 92% more efficient than the best conventional ring magnet, with 100% concentration of magnetic flux in the air gap. The result—unexcelled bass and transient response, topped by beautifully transparent highs from the free-edge tweeter—big-speaker performance from a bookshelf enclosure! Response: 30 to 18,000 cps. Power-Handling Capacity—any amplifier from ten to sixty watts. In MAHOGANY, WALNUT, CHERRY and unfinished BIRCH. Size: 13¼” x 24” x 11¾” deep. 40 pounds. Ready For Staining, $124.50. Finished, $129.50

WRITE TODAY for complete specifications on the fabulous 800/XP-1 System!

FISHER RADIO CORPORATION
21-37 44th DRIVE • LONG ISLAND CITY 1, N. Y.
Export: Morhan Exporting Corp., 458 Broadway, N.Y.C. 13, N.Y.
cybernetically engineered

intuitive operation with central joystick
takes 10 1/4" reels
straight-line tape loading
mixing controls

NEWCOMB PRESENTS MODEL SM-310, WORLD'S MOST ADVANCED PORTABLE STEREO TAPE RECORDER

Virtually a studio in a suitcase, the Newcomb SM-310 combines all the features wanted by professional and enthusiast in a compact stereo tape recorder. Each channel has two inputs, each input its own mixing control. There is a lighted recording level meter for each channel, and these are arranged pointer-to-pointer for instant comparison. All pre-amplification needed for recording and playback is built in. You may monitor through Brush binaural headphones while recording. A four-digit counter pinpoints tape position. Precious tape is handled with extraordinary gentleness. A single, powerful, cool running, fully synchronous motor drives the transport. Tape movement is controlled through a joystick that is completely logical in its operation. The SM-310 is a half track, two channel, two speed machine for either stereo or monophonic recording and playback. The SM-310-4 is a quarter-track model. On both you will find a ganged volume control for outputs and a balance control to adjust playback levels when needed. A new, portable, two channel power amplifier for use with Newcomb tape recorders is now in production.

For the complete story of the most wanted tape machine on the market, write for Bulletin No. SM-4.

NEWCOMB AUDIO PRODUCTS CO., Department HF-5
6324 Lexington Avenue, Hollywood 36, California

A four-digit counter pinpoints tape position. Precious tape is handled with extraordinary gentleness. A single, powerful, cool running, fully synchronous motor drives the transport. Tape movement is controlled through a joystick that is completely logical in its operation. The SM-310 is a half track, two channel, two speed machine for either stereo or monophonic recording and playback. The SM-310-4 is a quarter-track model. On both you will find a ganged volume control for outputs and a balance control to adjust playback levels when needed. A new, portable, two channel power amplifier for use with Newcomb tape recorders is now in production.

end of her sentence in house-filling volume... "we always try ours in hard!"

James W. Beckman
Cincinnati, Ohio

Captain Carter, who was in the audience at the time, became famous as the "American Dreyfus" convicted in a fraudulent court martial in 1900. It was Oliver Beckman who in his lifetime fought for court martial reform finally had Carter exonerated in 1940.

Canine Woof
- W.D. In his review of Piston's Incredible Flute in the recording directed by Howard Hanson (February, 1960) says he misses the dog's "air, air" included in the Boston Pops recording of the work. Although the barking was not part of the original score, it has now become common to embellish performances with canine attendance, a custom enjoying the composer's approval.

According to Piston, the bark came about during a Boston rehearsal. A number of Harvard students were on hand to supply the cheering and yelling during the Circus March. Someone had brought a dog along, and it became so excited that it yelped in perfect syncopation at the end.

Like so many others, this tradition was continued in Boston.

Robert Sawyer
Boston, Mass.

Smarting from Scratch
- Some of my forty brand new stereo discs sound like they were recorded during a hail storm. Evidently some record makers do not take the trouble to produce discs with quiet surfaces.

Why can some companies consistently produce noise-free records and others consistently make noisy discs? I refuse to listen to premium-priced surface noise and have already returned many discs to their respective manufacturers.

Stuart Sylvester
Brooklyn, N.Y.

In our April issue (p. 6) David Hall comes to grips with the problem of quality control and surface noise "where the stereo disc buyer gets short-changed too many times for aural comfort."

Air Defense
- As a charter subscriber, I think your magazine is unchallenged as the leading and most thoughtful publication in the audio and music field.

As regards broadcasting, however, you are an ignoramus, in my humble opinion, to make such statements as "it has become sadly evident that commercial radio and TV rarely function as the public service for which, supposedly, they are chartered by Congress..."

If you take time to research the top 100 markets, you may be a bit shaken. Broadcasting is peopled by intelligent, worthy, dedicated, sensitive, enlightened and humble individuals. They give of themselves
Knowledge is power. The more you know about stereo high fidelity, the more discriminating your standards and your ear, the more you will want stereo components by FISHER. Here are three FISHER components—actually, a complete stereo system—every one of which exceeds its published specifications!

**THE FISHER 100-T Stereo FM-AM Control/Tuner.**
The 100-T is in the great tradition of the FISHER tuners now relied on by many broadcast stations for remote pickups and monitoring, the Satellite Tracking Project of Ohio State University and other exacting users. Cascode RF stage on FM with 1.6 microvolt sensitivity for 20 db quieting. Its AM has FM-calibre sound (free of hiss and birdies.)

Nineteen controls and switches. Sixteen tubes. $214.50
$249.50

**THE FISHER SA-100 Stereo 50-Watt Amplifier.**
Moderately-priced version of the FISHER 300, editorially acclaimed as “The Aristocrat of stereo power amplifiers!” IM distortion inaudible (only 0.1% at full power!) Hum and noise inaudible. New Center Channel output. Nine damping factor connections for all types of speakers. Seven tubes. $119.50

**THE FISHER XP-1 Free-Piston 3-Way Speaker System.**
Most efficient bookshelf system made! Response: 30 to 18,000 cps. In Mahogany, Walnut, Cherry and unfinished Birch. 24” x 11 1/2” x 13 1/4” high. 40 pounds.

Prices Slightly Higher in the Far West. 100-T Cabinet is Optional.

WRITE TODAY FOR COMPLETE FISHER STEREO LITERATURE

FISHER RADIO CORPORATION • 21-37 44th DRIVE • LONG ISLAND CITY I, NEW YORK

MAY 1960

Export: Morhan Exporting Corp., 450 Broadway, New York 13, N.Y.
Uniform tape...
Uniform recording

GETTING THE SOUND YOU WANT from your recordings depends greatly on the tape you use. For consistently high quality recording, you need a tape with unquestioned uniformity ... namely, "SCOTCH" BRAND Magnetic Tape.

UNIFORMITY MEANS constant thickness in tape backing and oxide coating. If these thicknesses vary, sound quality will vary, too.

TOO THICK an oxide coating, of course, will play up low frequencies. Too thin a coating will lose them.

DYNAMIC RANGE is identical throughout each reel of "SCOTCH" BRAND Tape and from one reel to another. That's because 3M makes sure these tapes are held to microscopic tolerances of backing and oxide thickness. In other words, performance is always exact with "SCOTCH" BRAND.

PROFESSIONAL BROADCASTERS have long recognized this uniform quality and have made "SCOTCH" BRAND Tapes the standard of the broadcast industry.

SILICONE LUBRICATION, an exclusive "SCOTCH" BRAND Tape feature, is another reason these tapes are preferred by people who really care about quality recording.

RESEARCH AND EXPERIENCE by 3M are responsible. This is the company that pioneered in magnetic tapes, the only company able to make a commercially practical video tape.

YOUR RECORDING requires the best tape ... all the time. That's why it pays to play the favorite ...
WHY JERRY NEMEROFF OF BRYCE AUDIO IN N. Y. C. RECOMMENDS & SELLS MORE WEATHERS TURNTABLES THAN ANY OTHER!

JERRY NEMEROFF
Bryce Audio, New York City

"I T is not often a retailer finds a turntable he can recommend to his customers with such enthusiasm and assurance of performance as the Weathers turntable. What makes the Weathers turntable so popular? Many reasons...and here are just a few.

"For one thing, because of the manner in which the turntable is spring mounted, plus its extreme light weight, the complete unit is almost impervious to dancing, walking on the floor, and other adjacent vibrations which cause stylus bouncing. This is a problem not overcome in other well-known players.

"Secondly, if you place your ear near the motor of a running Weathers turntable, in almost all cases you cannot hear it at all. In comparison, other turntables are noisy.

"Then, too, the overall height of the Weathers turntable is extremely low. This allows for easy installation in cramped quarters.

"Another important advantage of the Weathers turntable is that its motor is unaffected by voltage changes. You'll find you can use other electrical appliances in your house at the same time your Weathers turntable is running without disturbing the speed of the turntable.

"These are just some of the many reasons why I confidently recommend the Weathers turntable to every stereophile."
THE LATEST DEVELOPMENT IN KIT DESIGN . . . WITH

THE ALL-NEW, ALL-EXCELLENT STEREO AMPLIFIER-PREAMPLIFIER IN ONE LOW-COST PACKAGE!

AA-50
$7995
$8.00 de., $8.00 mb.

Every modern feature and convenience has been incorporated into this new stereo amplifier—a truly remarkable instrument at its low, low Heathkit price. A complete 25/25 watt stereo power and control center (50 watts mono) . . . 5 switch-selected inputs for each channel including tape head input . . . new mixed center speaker output . . . stereo reverse and balance controls . . . special channel separation control . . . separate tone controls for each channel with ganged volume controls . . . all of these deluxe elements assure you of quality performance for years to come. With the AA-50 you have these five inputs for each 25 watt channel: stereo channel for magnetic phono cartridge, RIAA equalized; three high level auxiliary inputs for tuners, TV, etc. There is also an input for a monophonic magnetic phono cartridge, so switched that monophonic records can be played through either or both amplifiers. The special center speaker output fills the "hole in the middle" sound sometimes encountered, or lets you add an extra speaker in the basement, recreation room, etc., through which the automatically "mixed" stereo program material is reproduced monophonically. Nearly all of the components are mounted on two circuit boards, simplifying assembly, minimizing possibility of wiring errors. 30 lbs.

QUALITY FM PERFORMANCE . . . WITH PROVISION FOR MULTIPLEX STEREO

FM-4
$3995

Bring the magic of FM programming into your home with this low cost, easy to assemble Heathkit FM Tuner. A multiplex adapter output jack makes the FM-4 instantly convertible to stereo by plugging-in the style-matched MX-1 FM Multiplex Adapter kit (below). Design features include: better than 2.5 microvolt sensitivity for reliable fringe area reception; automatic frequency control (AFC), eliminating station "drift"; flywheel tuning for fast, effortless station selection; and pre-wired, prealigned and pretested, shielded tuning unit for easy construction and dependable performance of finished kit. The clean-lined design will enhance the appearance of any room of your home. 8 lbs.

FOR YOU WHO WANT A FINE QUALITY, LOW COST MANUAL STEREO RECORD PLAYER . . .

AD-10
$3395

Made by famous Garrard of England, the AD-10 is a compact 4-speed player designed to provide trouble-free performance with low rumble, flutter and wow figures. "Plug-in" cartridge feature. Rubber matted heavy turntable is shock-mounted, and idler wheels retract when turned off to prevent flat spots. Powered by line-filtered, four-pole induction motor at 16, 33 1/3, 45 and 78 rpm. Supplied with Sophite STA4-SD ceramic stereo turnover cartridge with .7 mil diamond and 3 mil sapphire stylus. Mechanism and vinyl covered mounting base pre-assembled, arm pre-wired; just attach audio and power cables, install cartridge and mount on base. With 12" record on table, requires 15" W. x 13" D. x 6" H. Color styled in cocoa brown and beige. 10 lbs.

HEATHKIT AD-30: Mechanism only; less cartridge, base, cables. 8 lbs. $22.55

LISTEN TO FM IN STEREO!

MX-1
$3195

Listen to the treasures of FM programming in STEREO! An ideal companion for the Heathkit FM-4 Tuner (left), the MX-1 Multiplex adapter may also be used with any other FM tuner to receive FM stereo programs transmitted in accordance with the Crosby system of stereo broadcasting. If your present FM tuner does not have a multiplex adapter output, it can be easily modified following the simple instructions given in the MX-1 manual. Features include a built-in power supply, plus versatile stereo controls. The function selector switch offers choice of Stereo operation; main (FM) channel operation; and multiplex (sub-channel) operation. Also included are a "dimension" control for adjusting channel separation, "channel balance" control to compensate for different speaker efficiencies, and a phase-reversal switch. 8 lbs.
WHY JERRY NEMEROFF OF BRYCE AUDIO IN N.Y.C. RECOMMENDS & SELLS MORE WEATHERS TURNTABLES THAN ANY OTHER!

JERRY NEMEROFF
Bryce Audio, New York City

"I T IS NOT often a retailer finds a turntable he can recommend to his customers with such enthusiasm and assurance of performance as the Weathers turntable. What makes the Weathers turntable so popular? Many reasons...and here are just a few.

For one thing, because of the manner in which the turntable is spring mounted, plus its extreme light weight, the complete unit is almost impervious to dancing, walking on the floor, and other adjacent vibrations which cause stylus bouncing. This is a problem not overcome in other well-known players.

Secondly, if you place your ear near the motor of a running Weathers turntable, in almost all cases you cannot hear it at all. In comparison, other turntables are noisy.

Then, too, the overall height of the Weathers turntable is extremely low. This allows for easy installation in cramped quarters.

Another important advantage of the Weathers turntable is that its motor is unaffected by voltage changes. You'll find you can use other electrical appliances in your house at the same time your Weathers turntable is running without disturbing the speed of the turntable.

These are just some of the many reasons why I confidently recommend the Weathers turntable to every stereophile.

Weathers Nationally Known for Many Firsts in Turntables

Through years of research and development, Weathers has produced the most advanced turntable on the market, introducing many "first of its kind" features! Weathers was the first to use the small motor concept. A tiny, precision, 12 pole synchronous motor is the heart of the whole mechanical system in the Weathers turntable. Its perfection of performance assures constant, correct speed regardless of variations in line voltage. And by eliminating the need for a large, inherently noisy motor, the Weathers turntable gets rid of rumble at its source!

Weathers was the first to use a light Bass wood tone arm. This Micro-Touch tone arm, the first to accomplish up-hill tracking, is balanced so accurately turntable leveling is absolutely unnecessary. Also, Weathers was first to produce a pickup which virtually eliminated record wear. Superbly constructed for cueing ease, with a 1 gram tracking force, it eliminates all danger of damage to valuable records. Even if pressure is exerted on the arm, the stylus will retract into the cartridge.

Weathers superb technical know-how has achieved the world's first lightweight turntable... smooth, flawless, and unbelievably quiet! Because of this light construction, Weathers turntable eliminates the mechanical noises inherent in weight and mass...to a noise level which is 25 db less than the noise recorded on the best phonograph records available today! It is suspended on the quietest and most friction-free bearing yet devised. Therefore, the platter requires so little torque that a big, noisy motor is unnecessary.

Floor vibrations of any kind have no affect whatever on the Weathers turntable. Speaker enclosure vibration is totally isolated from the tone arm. This eliminates any form of acoustic feedback, even when the turntable is mounted in the same cabinet with the loudspeaker.

Another Weathers "first"...and an entirely new development in ceramics is the StereOmatic cartridge. This amazing cartridge successfully combines low cost with high quality reproduction, and is the first ceramic cartridge which outperforms even the finest magnetic pickup!

Weathers Perfects Turntable Kit That is Fast and Easy to Assemble

More and more people are seeking the enjoyment and satisfaction of building their own turntables. For these "do-it-yourself" stereophiles, Weathers has developed the turntable kit, which offers the incomparable performance of the Weathers Turntable at valuable dollar savings. This kit is identical with Weathers pre-assembled Synchronous Turntable, but is without the motor board. However, the motor board can be supplied if desired. It can be put together with only pliers and a screw driver...quickly and simply. No soldering necessary...no engineering background needed. And in a matter of hours you'll be enjoying the finest sound reproduction in your home!

For more information on Weathers Turntables, write today to Weathers Industries, a Division of Advance Industries, Inc., 6 East Gloucester Pike, Barrington, New Jersey. Dept. K16-6.
THE LATEST DEVELOPMENT IN KIT DESIGN . . . WITH
THE ALL-NEW, ALL-EXCELLENT
STEREO AMPLIFIER-PREAMPLIFIER IN ONE
LOW-COST PACKAGE!

Every modern feature and convenience has been incorporated into this new stereo amplifier—a truly remarkable instrument at its low, low Heathkit price. A complete 25/25 watt stereo power and control center (50 watts mono) . . . 5 switch-selected inputs for each channel including tape head input . . . new mixed center speaker output . . . stereo reverse and balance controls . . . special channel separation control . . . separate tone controls for each channel with ganged volume controls . . . all of these deluxe elements assure you of quality performance for years to come. With the AA-50 you have these five inputs for each: 25 watt channel: stereo channel for magnetic phono cartridge, RIAA equalized; three high level auxiliary inputs for tuners, TV, etc., there is also an input for a monophonic magnetic phono cartridge, so switched that monophonic records can be played through either or both amplifiers. The special center speaker output fills the “hole in the middle” sound sometimes encountered, or lets you add an extra speaker in the basement, recreation room, etc., through which the automatically “mixed” stereo program material is reproduced monophonically. Nearly all of the components are mounted on two circuit boards, simplifying assembly, minimizing possibility of wiring errors. 30 lbs.

QUALITY FM PERFORMANCE . . .
WITH PROVISION FOR
MULTIPLEX STEREO

Bring the magic of FM programming into your home with this low cost, easy to assemble Heathkit FM Tuner. A multiplex adapter output jack makes the FM-4 instantly convertible to stereo by plugging-in the style-matched MX-1 FM Multiplex Adapter kit (below). Design features include: better than 2.5 microvolt sensitivity for reliable fringe area reception; automatic frequency control (AFC), eliminating station "drift"; flywheel tuning for fast, effortless station selection; and pre-wired, prealigned and pretested, shielded tuning unit for easy construction and dependable performance of finished kit. The clean-lined design will enhance the appearance of any room of your home. 8 lbs.

FOR YOU WHO WANT A FINE QUALITY,
LOW COST MANUAL
STEREO RECORD PLAYER . . .

Made by famous Garrard of England, the AD-10 is a compact 4-speed player designed to provide trouble-free performance with low rumble, flutter and wow figures. “Plug-in” cartridge feature. Rubber matted heavy turntable is shock-mounted, and idler wheels retract when turned off to prevent flat spots. Powered by line-filtered, four-pole induction motor at 16, 33 1/3, 45 and 78 rpm. Supplied with Sonotone STA4-SD ceramic stereo turnover cartridge with 7.7 mil diamond and 3 mil sapphire stylus. Mechanism and vinyl covered mounting base pre-assembled, arm pre-wired; just attach audio and power cables, install cartridge and mount on base. With 12" record on table, requires 15" W. x 13" D. x 6" H. Color styled in cocoa brown and beige. 10 lbs.

HEATHKIT AD-30: Mechanism only; less cartridge, base, cables. 8 lbs. $22.95

LISTEN TO FM
IN STEREO!

Enjoy the treasures of FM programming in STEREO! An ideal companion for the Heathkit FM-4 Tuner (left), the MX-1 Multiplex adapter may also be used with any other FM tuner to receive FM stereo programs transmitted in accordance with the Crosby system of stereo broadcasting. If your present FM tuner does not have a multiplex adapter output, it can be easily modified following the simple instructions given in the MX-1 manual. Features include a built-in power supply, plus versatile stereo controls. The function selector switch offers choice of: Stereo operation; main (FM) channel operation; and multiplex (sub-channel) operation. Also included are a “dimension” control for adjusting channel separation, “channel balance” control to compensate for different speaker efficiencies, and a phase-reversal switch. 8 lbs.

HIFI/STEREO
A precision instrument performs flawlessly. It blends naturally into its proper setting and imparts a special distinction to that setting. A sports car on the open road; a fine camera in the hands of a skilled photographer; a high fidelity instrument in the home. The new Harman-Kardon Stereo Festival is just such an instrument. It is simple and precise in its operation. It is straightforward and logical in its design. Its reproduction of music is incomparable. The Stereo Festival, timeless in its styling, free of frills or faddishness—adds distinction and beauty to any home.

**THE STEREO FESTIVAL**

**Species:** Stereo Festival — member of a family of precision-built stereo high fidelity instruments. A 30 watt stereo power amplifier, dual preamplifiers and stereo AM/FM tuner all on one handsome chassis.

**Genus:** Harman-Kardon — manufacturer of the finest quality stereo high fidelity instruments for your home.

**Natural Habitat:** Your home.

**Distinguishing Characteristics:** Brushed copper, satin chrome or brass sculptured escutcheon. Optional walnut, fruitwood or copper and black enclosure. Especially noted for ease of operation, functional design, unsurpassed reproduction of music.

**Additional Features:** Harman-Kardon Friction Clutch Tone Controls: permit adjustment of bass and treble tone controls separately for each channel. Once adjusted, controls lock automatically to provide convenience of ganged operation. Illuminated Push-Button On/Off Switch: Permits Stereo Festival to be turned on and off without upsetting careful prior setting of controls. Separate Electronic Tuning Bars for AM and FM; Automatic Frequency Control to insure accurate FM tuning every time; Rumble and Scratch Filters to eliminate annoying phonograph rumble and record hiss; Contour Selector, Mode Switch, Balance Control, Record-Tape Equalization Switch and two high gain magnetic inputs for each channel.

The Stereo Festival, Model TA230...$259.95, Copper and Black Enclosure, Model AC30...$129.95, Walnut or Fruitwood Enclosure...$29.95. All prices slightly higher in the West. For free catalog of all H-K high fidelity instruments write: Dept. R-5, Harman-Kardon, Inc., Westbury, N. Y.
Frenzied and frenetic—
Mitropoulos with the New York Philharmonic (Columbia ML 9253, MS 6006)
Silvestri with the Philharmonia Orchestra (Angel 35487, S 53487)

Straightforward with no monkeyshines—
Goldschmidt with the Vienna State Opera Orchestra (Vanguard 112, 112-SD)
Kempe with the Philharmonia Orchestra (Capitol G 7128)
Monteux with the Boston Symphony Orchestra (RCA Victor LM/LSC 1901)
Reiner with the Chicago Symphony Orchestra (RCA Victor LM/LSC 2216)
Rodzinski with the Philharmonic Symphony Orchestra of London (Westminster 18018)
Wallenstein with the Virtuoso Symphony Orchestra (Audio Fidelity 50002)

Hysterical and yet detached—
Ansermet with the Suisse Romande Orchestra (London LL 1633, CS 6108)
Kubelik with the Chicago Symphony Orchestra (Mercury MG 50066)
Markievitch with the Berlin Philharmonic Orchestra (Decca DL 9811)
Martinson with the Vienna Philharmonic Orchestra (London CS 6052)

Antiseptic and unmoving—
Boult with the London Philharmonic Orchestra (Somerset/Stereo Fidelity 10100)

From the above listings it should be perfectly clear that of all the available "Pathétique" recordings those by Evgeny Mravinsky of Leningrad and by Vaclav Talich of Prague are the ones which find the greatest favor with me. Both performances have a strength and cumulative impact which can come only from deeply personal involvement with the music and firm belief in its great and unique qualities. Both recordings sound well, too. Neither, alas, exists in stereo, but the Talich, at $1.98, is a sensational bargain.

Of the stereo versions, Reiner's is my preference. If his performance doesn't have the overwhelming impact of either Mravinsky's or Talich's, it is nevertheless vital and direct, superbly played and with good stereo sound.

Some readers may have glanced at my consigning the Toscanini recording to the "antiseptic and unmoving" category. There are some who find this a deeply satisfying account of the score, pointing out that Toscanini approaches the music with the same seriousness of purpose and purity of re-creation as he would a Beethoven symphony. This is true, but the character of the "Pathétique" is so thoroughly different from that of the Beethoven Symphonies that I find the Toscanini approach so incompatible with the essence of the "Pathétique."

Martin Bussman

---

**Basic Repertoire Choice To Date**

1. Tchaikovsky's First Piano Concerto
   - Nov. '58

2. Beethoven's Fifth Symphony
   - Dec. '59

3. Beethoven's "Moonlight" Sonata
   - Jan. '59

4. Dvořák's "New World" Symphony
   - Feb. '59

5. Beethoven's "Eroica" Symphony
   - March '59

6. Bach's Chaconne for Solo Violin
   - April '59

7. Schubert's "Unfinished" Symphony
   - May '59

8. Beethoven's "Emperor" Concerto
   - June '59

9. Mozart's G Minor Symphony (No. 40)
   - July '59

10. Sibelius' Second Symphony
    - Aug. '59
    - Revived, Dec. '59

11. Tchaikovsky's Fourth Symphony
    - Sept. '59

12. Berlioz' Symphonie Fantastique
    - Oct. '59
    - Revisited, Dec. '59

13. Brahms' Third Symphony
    - Nov. '59

14. Tchaikovsky's Violin Concerto in D Major
    - Jan. '60

15. Mendelssohn's "Italian" Symphony
    - Feb. '60

16. Stravinsky's Le Sacre du printemps
    - Mar. '60

17. Brahms' Second Piano Concerto
    - April '60

---

**HiFi/Stereo**
José Ferrer is an Irish-man! José Ferrer, distinguished actor, director, and producer, is a faithful Irish-man! Because he chooses everything in his life... his plays... his words... his music... with particular care, he selects Irish as the perfect tape for his recordings. For only Irish offers the ultimate in fidelity and sonic brilliance. And only Irish has the exclusive Ferro-Sheen process that makes it the best-engineered tape in the world! José Ferrer is more concerned with quality than price but, happily, Irish Tape costs no more than ordinary brands.

Irish high fidelity recording tape

Manufactured by Orr Industries Company, Opelika, Alabama

May 1960
Now... from Sonotone—

4 Big Improvements

in the quality stereo cartridge

Sonotone 8TA cartridge... higher than ever quality

The new Sonotone 8TA cartridge gives greater than ever stereo performance... has 4 big extras:

- fuller, smoother frequency response
- higher compliance than ever before
- lighter tracking pressure
- practically eliminates dust pile-up

New 10T cartridge at lowest price ever—easiest to install

The 10T sells at record low price of $14.50. And it covers the complete high fidelity range. 10T's unitized construction makes it easiest to install, even for the person with ten thumbs. Snaps right in or out. Cuts stereo conversion costs, too.

**SPECIFICATIONS**

<table>
<thead>
<tr>
<th>8TA</th>
<th>10T</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frequency Response</td>
<td>Flat from 20 to 15,000 cycles</td>
</tr>
<tr>
<td>Channel Isolation</td>
<td>25 decibels</td>
</tr>
<tr>
<td>Compliance</td>
<td>3.0 x 10^-6 cm/dyne</td>
</tr>
<tr>
<td>Tracking Pressure</td>
<td>3.5 grams in professional arms</td>
</tr>
<tr>
<td>Output Voltage</td>
<td>4.6 grams in changers</td>
</tr>
<tr>
<td>Cartridge Weight</td>
<td>0.5 volt</td>
</tr>
<tr>
<td>Recommended Load</td>
<td>7.5 grams</td>
</tr>
<tr>
<td>Stylus</td>
<td>15-megohms</td>
</tr>
<tr>
<td></td>
<td>Dual jewel tips, sapphire or diamond</td>
</tr>
</tbody>
</table>

*S including mounting brackets

Sonotone ceramic cartridges have more than impressive specifications...always give brilliant performance. You'll hear the difference with Sonotone. For highest stereo fidelity, use genuine Sonotone needles.

**just looking**

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

- **Astatic's** new series of microphones includes two dynamic models—$335H and $351 (high and low impedance respectively)—which may interest tape recording fans. Their characteristics other than impedance, are similar and both have a frequency response from 15 to 12,000 cycles.
- The output of the high impedance model is —56 db, of the low impedance model —75 db. Eight feet of cable come supplied with these microphones. They can be mounted on stands by means of a 1/4" —27 thread adapter, and also lend themselves to lavalier use. Price: $33.50 ($39.5), $26.50 ($33.51). (The Astatic Corporation, Cinnamint, Ohio.)

- **Fisher,** following the line taken with its Model 606 stereo receiver, has introduced a new Model 800 receiver of greater output and higher sensitivity. A stereo amplifier with a total power of 60 watts and a frequency response of 19 to 32,000 cycles is combined on a single chassis with an FM-AM stereo tuner of 1 uw FM sensitivity for 20 db of quieting and a signal-to-noise ratio of 62 db at 100 uw input. Other FM features include Fisher's "Golden Cascode" front end circuit and automatic suppression of interstation noise.
- The AM section offers the choice of three bandwidths to assure a favorable signal-to-noise ratio for a variety of receiving conditions. A total of 22 controls offers great flexibility of operation and includes a front-mounted center-channel volume control. Dimensions: 17 x 4 1/2 x 13 7/8 inches. Price: $425.00. (Fisher Radio Corp., 21-21 44th Drive, Long Island City 1, N. Y.)

- **Hallmark** speaker systems, manufactured by Vitavox of London, are now distributed in the United States by Eirena Corporation.
- Based on an enclosure design employing a resistance-loaded port to obtain low resonance in a cabinet of modest proportions, the Hallmark system uses the Vitavox DU-120 "Duplex Coaxial" full-range speaker as its driver.
- With a power rating of 15 watts, the system offers high efficiency and is therefore particularly suitable for use with low-powered amplifiers. The overall frequency response is 50 to 15,000 cycles, the impedance 15 ohms, which may be connected to any standard 16-ohm amplifier output without any difficulty.
- The Hallmark system comes in two shapes: the Tallboy and the Lowboy, each...
EVERYONE can now enjoy Stereo Tape Music this newest of all ways

- New Stereo Tape Cartridge handles easier than a record
- Plays up to a full hour of Stereo Music
- Lets you make your own Stereo Recordings, too
- The lifetime fidelity of tape ... but no tape to handle

enjoy all this... with New Bell

STEREO TAPE CARTRIDGE PLAYER RECORDER

easily added to your music system

With the Bell Tape Cartridge Player/Recorder you can enjoy stereo music on new stereo tape cartridges. Loads in 2 seconds! Plays up to an hour of stereo music! Hands never touch the tape because it's completely contained in a protective plastic shell. Hundreds of 4-track tape cartridge selections to choose from... classical, jazz, popular, big bands, combos ... take your pick.

Stereo Recording, too
It's fun to make your own stereo recordings with a Bell Stereo Tape Cartridge Player/Recorder. Record stereo broadcasts, copy stereo records and other stereo tapes on inexpensive blank tape cartridges.

There's a true hi-fi stereo amplifier in the Bell Tape Cartridge Player. With it you can plug in a Stereo Record Changer and FM-AM/Stereo Tuner to make your Bell a complete home entertainment center.

6 Beautiful Models
Only Bell offers you a choice of 6 stereo tape cartridge player/recorder models ... table models and portables with matching stereo speakers ... and add-on units (as illustrated at right) to play through your present music system, priced from $99.95. See your Bell music dealer or write us for descriptive literature.
measuring 24 x 20 x 16 1/4 inches, but one standing up vertically while the other lies on its side.

Either model is available in a choice of hand-rubbed mahogany, walnut, or beech. Price: $199.50 (floor finish $20.00 extra).

(Ecroona Corp., Electronics Division, 16 West 46th Street, New York 36, N. Y.)

- Harman-Kardon accesses the growing demand for lower cost "utilized" stereo with their Model TA-124 "Stereo Recital" receiver which combines on a single chassis two 12-watt amplifiers, dual preamps, AM and FM tuners, and ample control facilities, including a blend control to vary the amount of stereo separation according to the acoustic requirements of either the room or the record.

FM sensitivity is 3.5 µv for 30 db quieting (2.5 µv for 20 db), the bandwidth is 240 kc at the 6 db points, the circuit features AFC, a Foster-Seeley discriminator and a single stage of limiting. The AM bandwidth is 8 kc at the 6 db points.

The audio section employs four 7408 beam pentodes as output tubes, rated at 12 watts per channel. The frequency response is within 0.5 db from 15 to 30,000 cycles at normal listening levels, 7 db rated between 60 and 70 db (depending on the input used) below 10 watts output. Only standard RIAA record equalization is provided. Dimensions: 12 x 12 1/4 x 6 1/4 inches. Choice of brushed copper or gold in front plate finish. Price: $199.95 (metal enclosure $115.50, walnut or fruitwood $299.95). (Harman-Kardon Inc., 320 Main Street, Westbury, N. Y.)

- Isophon, Germany's largest loudspeaker maker, wows the American market with a four-speaker system consisting of a 12-inch woofer, two 4-inch tweeters angled outward for broad sound spread, and a midrange horn speaker. Overall response is from 17 to 17,000 cycles. Dimensions: 30 x 32 x 18 inches. Price: $198.50. (Isophon Speaker Div., Arnold Ceramics, 1 East 57th St., New York 2, N. Y.)

- Jensen, unlike most other manufacturers, tells you exactly where its new Stereo 53 cartridge develops its resonant peak. It is said to be at 25,000 cycles, surprisingly high for a ceramic model, and sufficiently far beyond the range of hearing to avoid distortion. Bass response is claimed down to 10 cycles, and the separation is stated at 24 db at 1000 cycles.

The Stereo 53 is designed as a turnover model, playing microgroove discs on one side, 78s on the others. Price: $109.95-$229.95 (depending on choice of finish or diamond stylus). ( Jensen Industries, 7333 West Harrison Street, Forest Park, Ill.)

- Knight augments its line of stereo tuners with the Model KN-135, a low-cost item claiming FM sensitivity of 4 µv for 20 db quieting and FM frequency response within 0.5 db from 20 to 20,000 cycles. The sensitivity of the AM section is 10 µv for 20 db signal-to-noise ratio. Dimensions: 11 3/4 x 9 x 3 3/4 inches. Price: $79.95. (Allied Radio Corp., 100 N. Western Ave., Chicago 80, Ill.)

- Lafayette's new RK-100 tape recorder is small both in size and price. Its specifications are convincingly modest, stating frequency response from 60 to 8000 cycles at 7 1/2 ips tape speed. The machine also operates at 3 3/4 ips with response adequate for speech recording. A 5-inch playback speaker is built into the scuff-resistant portable case, but an output jack permits the use of a larger external loudspeaker. A neon bulb indicates the recording level and a crystal microphone comes with the unit. Dimensions: 11 3/4 x 22 1/2 x 7 inches. Price: $34.50. ( Lafayette Radio, 108 Liberty Ave., Jamaica 33, N. Y.)

- Precise makes provision for a multiplex accessory unit on their "Integra Mark XXI" amplifier to permit reception of FM stereo broadcasts when the amplifier is used with any FM tuner. Placing the multiplex adapter into the amplifier (instead of the tuner, as usual) may be a convenience where the existing FM tuner has no connections for multiplex. The Integra delivers 20 watts per channel with a frequency response from 18 to 20,000 cycles. Price: $39.95. (Precise Development Corporation, Oceanside, N. Y.)
BOGEN-PRESTO

studio-standard turntables

Consider the record you are about to hear. The original recording may very well have been made with a Presto professional tape recorder. It is also likely that the master was made on a Presto disc recorder, using a Presto turntable, a Presto recording lathe and a Presto cutting head. Presto has been serving the recording and broadcast industries for many years, and is the only manufacturer of both—professional tape and disc recording equipment.

It's logical that the people who make the equipment—that puts the quality into the records—are most likely to make equipment that will preserve this quality in playback. Which is probably why there are so many Presto turntables in professional use.

The quality of a modern home music system need be no different from that of a professional studio. The same records are played, and the quality of the amplifier and speaker components can be quite comparable. Bogen-Presto offers you this professional studio quality in the record playback equipment, as well.

Whatever other equipment you now own, the addition of a Bogen-Presto turntable and arm will produce an immediate and marked improvement in the playback quality of your stereo and monophonic records. And you will find the compactness of these units particularly convenient where space is limited.

Here are some of the Bogen-Presto turntables:

**MODEL TT4** (illustrated above) 3 speeds • precision-ground aluminum turntable • planetary, inner-rim drive • independent idler for each speed • hysteresis-synchronous motor • positive smooth lever-operated speed change • turntable shaft automatically distributes cylinder-wall lubricant for friction-free motion • built-in strobe disc • 'snap-action' 45 rpm record spindle • 'radial-ridged' mat for improved record traction and ease in cleaning. Less arm, $99.50.

**MODEL TT5** Powered by heavy-duty, recordingle for type hysteresis-synchronous motor— otherwise identical to TT4. Less arm, $129.50.

**MODEL TT2** Single speed (33 1/3 rpm)—belt- driven by hysteresis-synchronous motor—same turntable material and shaft- bearing design as TT4 and TT5. Less arm, $59.95.

**MODEL PA1** Professional Tone-Arm, $24.95.

**MODEL B60** Speeds continuously variable—click-stops for 16, 33 1/3, 45 and 78 rpm— 4-pole heavy-duty motor—heavy steel turntable—cueing device automatically raises and lowers arm to assure gentle contact between stylus and record groove. With modified PA1 Studio Arm, $49.95.

**MODEL B61** 75 pound non-turntable—otherwise identical to Model B60. With modified PA1 Studio Arm, $54.95.

All prices are slightly higher in West.

BOGEN-PRESTO

SERVES THE NATION WITH BETTER SOUND

IN INDUSTRY, EDUCATION, THE STUDIO AND IN THE HOME.

BOGEN-PRESTO COMPANY

P. O. BOX 500, PARAMUS, NEW JERSEY. A DIVISION OF THE SIEGLER CORPORATION

playback quality is only half the Bogen-Presto story!
Musical Oddentities

Collected by Nicolas Stokinsky

Vladimir de Pachmann, who toured America in 1907, was a superlative interpreter of Chopin; in fact, one of the greatest of all time. But he is remembered chiefly as a "Chopinizer" (as Hanke declared him)—a piano virtuoso who indulged in the most extraordinary antics on the stage. Pachmann took it for granted that his concerts should be sold out. He seemed horror-stricken when at one of his American concerts he spotted several empty seats. He pointed at the vacancies, and to a state of utter despair crawled under the piano, gesticulating and grimacing like a monkey. The manager then decided on a drastic measure—he turned off the stage lights, so that Pachmann's antics went undetected. Pachmann suddenly calmed himself, sat at the piano, and played the entire concert without making any extraneous noises or gestures.

For Pachmann, the piano was not an instrument, but a living thing. Once while playing over a difficult passage, he kept hitting a wrong note, which sent him into convulsions. He whacked the piano in childish fury. Suddenly, a smile appeared on his face. He tried the same passage with a different fingering. It went off perfectly. "My dear piano! You showed me how to play it right!" he cried, sank to the floor, and embraced the pedals and piano legs in an ecstasy of appreciation.

In his interviews, Pachmann never concealed his high opinion of himself and his uncertainty about the talent of other pianists. "Am I not absolutely unique?" he asked an interviewer in 1923, when he was seventy-five. "Who compares with Vladimir de Pachmann? I admit that Paderewski once played a Chopin mazurka pretty well. But there is only one Pachmann!"

When Theodore Thomas conducted the American Opera Company in 1886, he demanded the greatest degree of realism on the stage. In the first act of Faust, when Méphistophéles gives Faust the magic potion, Thomas insisted that the liquid should sizzl audibly. His desire was satisfied. He carefully toned down the orchestra during the scene to enable the audience to hear the hissing sound.

Though Liszt became an abbé, he wore his clerical garb rather awkwardly. As he descended the stairs from his apartment one day, a young woman looked at him with surprise. "He reassured," Liszt said, "under this austere vestment the man is still the same."

THE GREAT CONCERT MODEL meets specifications of American Guild of Organists

The role of the horse Grane in the final scene of Wagner's Göttterdammerung, when Brünnhilde puts Valkyrja to the torch, is very important. The horse must be ready for action the moment Brünnhilde cries out to the familiar Valkyrian augmented triads in the orchestra, "Hei! Hei! Hei! Then, as the maiden gives out the final cry: "Siegfried! selig grüsst dich dein Weib!" the horse with Brünnhilde in the saddle must leap across the stage straight into the artificial flames of the funeral pyre where Siegfried lies.

The most perfect Wagnerian horse who performed all these motions with super-aimed alacrity was formerly the favorite charger of the ill-fated Emperor Maximilian of Mexico. Wagner's manager Angelo Neu mann secured permission to take the horse to Berlin for the first integral production of the Ring in the spring of 1881, but the animal suddenly fell ill, and died. The manager was as distressed as if he had lost his best tenor, and appealed to the equity of Kaiser William I for help. The Berlin court was cooperative, and the current Brünnhilde, Frau Therese Vogl (who was an excellent horsewoman) was allowed to select a horse from the court stables. After trying a dozen steeds, she found a fairly good substitute, but it always lacked the fiery spirit that distinguished the original Grane.
General Electric VR-22 Stereo Cartridge—Superior in the four vital areas

Stop to think for a moment of all the jobs required of a stereo cartridge: It must track, with utmost precision, in not one but two directions. It must separate the two stereo channels inscribed in a single record groove. It must perform smoothly in mid-range and at both ends of the audible frequency spectrum. And it must do all these things without producing noticeable hum or noise. Only a fantastically sensitive and precise instrument like the General Electric VR-22 can do all these jobs successfully.

General Electric's VR-22 is superior in the four vital areas of stereo cartridge performance: (1) Compliance—it tracks precisely, without the least trace of stiffness. (2) Channel separation—Up to 28 db for maximum stereo effect. (3) Response—Smooth and flat for superior sound from 20 to 20,000 cycles (VR-22.5), 20 to 17,000 cycles (VR-22.7). (4) Freedom from hum—The VR-22 is triple-shielded against stray currents.

VR-22.5 with .5 mil diamond stylus for professional quality tone arms, $27.95*. VR-22.7 with .7 mil diamond stylus for professional arms and record changers, $24.95*. Both are excellent for monophonic records, too. TM-2G Tone Arm—designed for use with General Electric stereo cartridges as an integrated pickup system, $29.95*.

*Manufacturer's suggested resale prices.

General Electric Co., Audio Products Section, Auburn, N. Y.
SOUND and the QUERY

Elusive Rumble
My turntable rumbles, and will be replaced as soon as I can afford to buy a better one. But the thing that puzzles me is that this rumble is audible only from certain parts of my living room. In some locations, it is completely inaudible; in others, it can be heard grinding away through most musical passages.

Can you hazard a guess as to why this should be the case?

Dwight Fearon
New York, N. Y.

Yes, you're sitting among standing waves.
Every room, unless specially treated with acoustical baffles and so forth and so on, will support resonances at certain frequencies. These tones, whose wavelengths are equal to the dimensions of the room, will bounce back and forth between parallel surfaces wherever the room is stimulated with these frequencies (by the speaker system). Each one of these standing waves will exhibit, at certain points along its length, what are called nodes and antinodes—points where the sound pressure varies to its maximum extent and, between these points, other points where the variations are completely cancelled.

Evidently your room supports some standing waves of the same frequency as your turntable rumble so that, as you move into different parts of the standing waves (from antinodes to nodes), you pass from high-pressure to low-pressure (or no-pressure) points and seem to hear the rumble ebbing in and out.

The easiest solution is to repair or replace your turntable. Meanwhile, you might try some different speaker locations. You may find a spot from which the speaker is incapable of exciting that particular standing wave in the room.

Stylus Sizes

Pickup cartridges are now available with all sizes of stylus, from 3-mil to 0.3-mil, which is probably all well and good. What I would like to know, though, is what these figures represent.

Do they refer to the diameter of the tip, the radius of the tip, the distance the stylus rides up the groove walls, or what?

Also, what's a milli-

H. K. Forest
St. Louis, Mo.

Stylus sizes are expressed as the radius of the tip, in thousandths of an inch (mils).
The distance a stylus of a certain size will ride down in the groove depends upon

PHONO CARTRIDGES

Shure
Stereo Dynetic

PROFESSIONAL
MODEL M3D
AT $45.00*

*Audible net.
with 0.7 mil diamond

Incomparable quality—the overwhelming choice of independent critics and experts. Flattens in pressure of only 3 grams in transcription tone arms. Distortion-free response from 50 to 15,000 cps. Unmatched compliance. Superbly designed and built to perfection in tolerances.

CUSTOM
MODEL M3D
AT $34.00*

*Audible net.
with 0.7 mil diamond

Outclasses every cartridge except the Shure M3D—by actual listening tests! Tracks perfectly at minimum pressure available in record changer arms. Smooth from 40 to 15,000 cps.

When Replacing Your Stylus:

Don't accept inferior imitations. They can seriously degrade the performance of your cartridge.

PHONO CARTRIDGES

Shure Brothers, Inc.
222 Hartley Avenue, Evanston, Illinois

HiFi/STEREO

HiFi/STEREO

the elasticity of the record material, the included angle of the groove (standardized as 90 degrees for stereo discs), and the downward force applied to the stylus.

Setting Level Settings

I am confused by all of the "level-set" controls in my system, and since I understand that you answer reader queries, I thought you might be able to shed some light on my darkness.

My tuner has an output level-set control on it, my preamp-control unit has a level set on each channel as well as a loudness control and volume control on the front panel, and my power amplifier has its own input level-set control.

Now, how do I go about setting these things where they will give the best results from my components? Or aren't their settings critical, as long as I get all the volume I need?

Murray Brown
Hyattsville, Md.

The settings of level-set controls are not what could be called critical, but they do affect the distortion and noise that are produced by the system. They should be set as follows:

First, turn all level-sets and the front-panel volume control all the way down. If there is a separate loudness control, turn this off or set it for minimum loudness compensation.

Turn the system on, let it warm up, and then advance the power amplifier's input level set (if any) until hum or hiss is heard or until it is all the way up. If noise becomes audible, back off the control until the noise disappears.

With the loudness compensation still deactivated, set the front-panel volume control to its 1-o'clock position, play a recording of average volume, and advance the phono channel level-set control (if any) until the sound is a shade louder than it will usually be heard. If there is a choice of magnetic phono inputs (one for HI-LEVEL and the other for LOW-LEVEL pickups), try the HI-LEVEL input first. If background noise becomes objectionable, or if you can't get adequate volume at the full setting of the level-set control, use the LOW-LEVEL magnetic input.

Leave the control unit's front-panel level controls as they are, and switch to each of the other inputs in turn, adjusting their level sets until their volume matches that from the phono channel. If both the input source and the control unit have level-set controls (Continued on page 34)
General Electric Bookshelf Speaker System—Superior in the four vital areas

No matter how good your other components, what you ultimately hear from your stereo system will be no better than your speakers. For this reason, exceptional care should be exercised in speaker selection. The important things to watch for are size (remember, you'll need two), bass sound power level, high frequency performance, and appearance. Appearance is especially important in speakers because they form an integral part of your room decor.

Size: General Electric's Model G-501 Bookshelf Speaker System brings you G.E.'s famous Extended Bass performance in an ultra-compact one cubic foot enclosure ideal for stereo. It measures only 9 1/4" x 13" x 22".

Bass: This dramatic new design provides up to four times the bass power output of conventional speakers in comparable enclosures. Low frequency response is unusually full and clean, thanks to the G-501's sealed enclosure and high-compliance woofer.

Treble: A new 3-inch tweeter achieves maximum dispersion of highs for full stereo effect. A special cone and voice coil extend response, while the dome improves reproduction at high volume levels.

Appearance: The compact, distinctively-styled enclosure is handsomely finished on all four sides so that it may be used on either end or either side to fit almost any room setting. Grille cloth designs are individually patterned for each of four genuine wood veneer finishes—walnut, ebony and walnut, mahogany, cherry. $85.00 (manufacturer's suggested resale price, slightly higher in the West). Other complete speaker systems at $57.95 and $129.95. General Electric Company, Audio Products Section, Auburn, N. Y.
Mirror-finish Diamonds by Fidelitone

The moment your Fidelitone Diamond falls into the first groove, you have — in a flash - all the thrills of a live performance right in your own home. And you can choose your needle from Fidelitone’s quality line — one just right for you.

Why Fidelitone? Because Fidelitone Diamonds are designed and manufactured for the highest quality reproduction. Each is hand-crafted; precision ground on Fidelitone-designed machinery. Then carefully polished to a mirror finish.assures perfect reproduction, and protects your records. You always can count on a Fidelitone Diamond to add an entirely new dimension of quality to stereo as well as monaural reproduction.

New Pyramid® Diamond — Fidelitone’s finest
The only needle shaped to simulate the recording stylus — reduces distortion by as much as 85%. The full, pure tones of all original recorded sound — stereo and monaural are faithfully reproduced. And the greater surface contact area between the needle and record prolongs the needle and record life.

New Compatible Standard Diamond
Reproduces both stereo and monaural. Gives the best possible combination of a high quality needle and extra hours of true high fidelity reproduction.

Whether you’re a serious audiophile or a stack ‘em and listen fan — there’s a Fidelitone quality diamond for you — stereo or monaural. Demand the very best — it costs no more. Ask your dealer for a Fidelitone Diamond today!

Please send me the complete Pyramid Diamond story.

Name
Address
City Zone State

Fidelitone
“Best buy on records”
Chicago 36, Illinois

controls, set the control unit’s input control as high as possible (without incurring noise) and use the source’s volume control to match the level of the phono channel.

Tape Tracks
On a two-track stereo tape, which track carries the left-hand channel and which one has the right-hand channel? And which one will come through if I play the stereo tape on a half-track recorder?

D. L. Horner
Washington, D. C.

With the tape moving from left to right, and with its coated surface facing away from you, the upper track carries the left hand signal and the lower track carries the right-hand one.

A half-track tape recorder will record and play back on the upper track, which corresponds to the left-hand channel of a stereo tape.

Phono Pickup Hum
I replaced my magnetic stereo cartridge with a highly-touted ceramic unit in an attempt to get rid of the hum that’s plagued my system ever since I installed it. Now that particular hum has gone, but it has been replaced by another kind of hum that’s just as annoying as what I had before.

The magnetic cartridge was reasonably quiet at one point directly above the rim of the turntable, but its hum would get louder the nearer it moved toward the center of the record. My dealer told me I needed a cartridge that was less sensitive to hum coming from the turntable, so I bought the ceramic because its manufacturer claimed it was completely immune to turntable hum. The trouble with the ceramic is that it hums all the time, regardless of its position above the platter.

Why should the ceramic pickup hum too? I connected it according to the instructions sent with it.

Larry Welsh
Bronx, N. Y.

It is true that ceramic cartridges are not susceptible to hum from the alternating magnetic field radiated by a poorly shielded turntable motor, but their very high impedance makes them susceptible to so-called electrostatic or capacitive hum interference. Electrostatic hum is almost exclusively a matter of improper shielding or grounding. To obtain minimum hum from any very high-impedance pickup, every inch of its signal leads should be completely shielded. The pickup case, the tone arm (if of metal), and the turntable assembly should all be grounded to the preamplifier chassis if these items are not already connected into the system’s common ground circuit.
Another factor in “Integrity in Music”
does your speaker system change the music?

When a speaker system has the unique facility of reproducing every sound within the effective hearing range without adding or subtracting from the music—you enjoy “Integrity in Music.” This facility in Stromberg-Carlson’s Acoustical Labyrinth—a famous quarter wave length duct enclosure—results in five systems which offer you maximum performance.

Most popular of the five is model RS-406. It has a 12" soft skiver woofer, a 5" mid-range and an induction tweeter—all Stromberg-Carlson products. Its effective frequency range is 30 to 20,000 cps. Over the range of 48 to 18,000 cps its IM distortion is 0.8%. It’s shelf size, too—22 3/4" x 13 3/4" face, 12 7/8" deep. Complete with crossover network, set up and prewired at the factory for only $119.95.*

Other Acoustical Labyrinth systems range from the RS-401 with 8" woofer plus cone tweeter, at $44.95,* to the RS-424, a superb system featuring a 15" woofer, for $199.95.* Decorator cabinets in contemporary, period and traditional styles and finishes are available for all Acoustical Labyrinth systems.

Stromberg-Carlson now offers 16 equipment cabinets in a wide variety of styles and finishes. They are designed to house complete Stromberg-Carlson stereo component systems and are factory assembled. They reproduce as faithfully as separately mounted components because of a unique mounting method that isolates the speaker systems from the other sensitive components.

See your dealer (in Yellow Pages) or write for a complete component and cabinet catalog to: 1448-05 North Goodman St., Rochester 3, New York.

*Prices audiophile net, Zone 1, subject to change. Decorator cabinets extra.

“There is nothing finer than a Stromberg-Carlson”

STROMBERG-CARLSON
A DIVISION OF GENERAL DYNAMICS
Stereo Amplifier-Preamplifier HF81

FM Tuner HF100: Prewired, prealigned, temperature-compensated "front end" is drift-free. Prewired exclusive precision eye-tronics travelling tuning indicator. Sensitivity: 0.5 μv for 40 db quieting. 2.5 μv for 70 db quieting, full filtering from 20 kHz. IF bandwidth 250 kh at 6 db points. Both cathode follower & FM-multiplex stereo outputs, prevent oscillation. Very low distortion. "One of the best buys in high fidelity kits." - AUDION HI-FI. Kit $39.95. Wired $65.95. Cover $3.95. Less cover, F.E.T. incl.

AM Tuner HF104: Matched HF 50. Selects "hi-fi" wide (20,000 cps @ -3 db) or weak-station narrow (20,5000 cps @ -3 db) bandpass. Tuned RF stage for FM/multiplex sensitivity. Preselection eye-tronics tuning. "One of the best available." - HI-FI SYSTEMS. Kit $39.95. Wired $65.95. Incl. cover & F.E.T.

New FM/M AM Tuner HF102 combines renowned EICO HF100 FM Tuner with excellent AM Tuning facilities. Kit $39.95. Wired $44.95. Incl. cover & F.E.T.

New AF-4 Economy Stereo Integrated Amplifier provides clean 4W per channel or 8W total output. Kit $39.95. Wired $64.95. Incl. cover. New HF80 100-Watt Stereo Power Amplifier: Dual 50W highest quality power amplifiers, 200W peak power output. Uses superlative ultra-linear connected output transformers for undistorted response across the entire audio range at full power, assures utmost clarity on orchestral & organ 60 db channel separation. IM distortion 0.1% at 1 watt. Harmonic distortion less than 1% from 20-20,000 cps within 1 db of 100W. Kit $59.95. Wired $109.95.

HF87 70-Watt Stereo Power Amplifier: Dual 35W power amplifiers, identical circuit-wise to the 100W, differing only in rating of the output transformers. FM distortion 1% at 10W, harmonic distortion less than 5% from 20-20,000 cps within 1 db of 100W. Kit $59.95. Wired $114.95.

HF86 28-Watt Stereo Power Amp. Flawless reproduction at modest price. Kit $43.95. Wired $74.95.

HWD: 24", 125/4", 105/4", Unfinished birch $47.50. Walnut, mahogany or teak $56.50.

HF85 Bookshelf Speaker System complete with factory-built cabinet. Jensen 5" woofer, matching Jensen compression-driver exponential horn tweeter. Smooth clean bass; crisp extended highs. 70-12,000 cps range, 8 ohms. HWD: 23" x 11" x 9.5". Price $19.95.

HF83 Omnidirectional Speaker System (not illus.) HWD: 30", 155/4", 115/4", "Fleas for stereo" - MODERN Hi-Fi. Completely factory-built, Mahogany or walnut $139.95. Birch $144.95.

New Stereo Automatic Changer/Player: The first & only LUXURY unit at a popular price! New unique engineering advances no other unit can offer regardless of price: overall integrated design, published frequency response, stylus pressure precision-adjusted by factory, advanced design cartridge. Compo: 10½" x 13½". Model 1007: 0.7 mil diamond, 3 mil sapphire dual stylus $59.75. Model 1007B: 0.7 mil diamond & 3 mil sapphire $48.75. Includes F.E.T.

1Shown in optional Furniture Wood Cabinet W771: Unfinished Birch, $5.95; Walnut or Mahogany, $13.95.

11Shown in optional Furniture Wood Cabinet W775: Unfinished Birch, $8.95; Walnut or Mahogany, $12.95.

Listening to the EICO music, WABC-FM, N.Y., 95.5 M.C., Mon. to Fri. 7:15-8 P.M., Sat. 12-1 P.M.

© 1960 by EICO, 33-30 N. Blvd., L. I. C., I. Y.
TORONTO TAXIS regale their fares with high fidelity music received via FM and reproduced over two quality loudspeakers mounted behind the back seat. The growing number of cars so equipped are marked by lit insignia of three musical notes. Reporting this latest advance toward the omnipresence of music, Jack Gould observes in The New York Times: "In the electronic age the Canadian nation has a new man of distinction: the hi-fi hackle."

DAVID SARNOFF, RCA top man, predicted improvements in broadcast transmitting techniques through the use of extremely high radio frequencies to permit maximum utilization of the radio spectrum. This, Sarnoff expects, will create many more channels and will open the way for a whole range of new radio services for those with "specialized minority tastes and interests, be they cultural or scientific."

Sarnoff foresees similar technical developments in television where additional channels will provide special services to small audiences. As for the financing of such programs, Sarnoff notes that "Foundations, private companies, commercial networks, stations, endowments, and universities are pouring funds and creative effort into educational and experimental television... Television is in a stage of technological and creative ferment."

THE JOY OF MUSIC, Leonard Bernstein's book of essays and TV scripts, seems to be settling for a prolonged stay on the national best seller list. For any music book to hit the list at all would be unusual; to habituate itself on the list as a durable item is downright unheard of.

Mr. Bernstein's undisputed flair as a popularizer only partly explains this phenomenon. Possibly it indicates a wholly new climate of acceptance for writings about music on the American literary scene. Publishers, we hope, will take note.

READERS CAN HELP our contributing editor George Jellinek to put finishing touches on his biography of Maria Callas, to be published in the fall. Surely, some of our readers have had personal contact with the great singer or her associates and would oblige us deeply by bringing hitherto unrecorded anecdotal material to our attention.

IMPULSIVE ITALIAN TENOR Franco Corelli stood hand in hand with his leading lady for curtain calls after a performance of II Trovatore in Naples when a spectator called "Brava" to the soprano without giving equal vocal billing to Corelli. Ungallantly begrudging the lady her compliment, Corelli swung himself from the stage, drew his costume sword and was about to hack the partisan to pieces when he himself was felled in the melee.

On a previous occasion, raging Corelli mounted a saucy attack on stage against famed basso Boris Christoff when he felt that the quality of Mr. Christoff's voice invited comparison unfavorable to himself.

As Signor Corelli is booked at the Met next season, singers and spectators alike should perhaps be cautioned to revive the old American frontier custom of arming themselves for visits to the "opry house."

PRESIDENT EISENHOWER adamantly pulled the chair out from under Chairman Doerfer of the FCC when it appeared that simple and innocent laziness may not have been the only reason for the agency's notorious inaction on just about everything.

We hope the command shift will effectively end abuse of the air, increase the proportion of intelligent TV programs and raise AM radio from its present low state as a preserve for lout discs jockeys and mindless shouters of fragmented news snippets. High fidelity listeners should write to new Chairman Frederick W. Ford, urging encouragement of FM broadcasting, particularly of stations specializing in "good music" and cultural fare, and request an early decision on the future of multiplex stereo.

RECORD LISTENING becomes a more vital experience through comparison with live performance. Acting on this tenet, the Fine Arts Quartet recently played part of their recorded repertory in a New York concert series, inviting comparison with the discs by attaching to each concert ticket a coupon redeemable for the record at reduced price. Granted, this smacks slightly of a box-top promotion scheme. But what's wrong with employing proven merchandising methods for the wider dissemination and deeper understanding of Beethoven and Bartók?

DEMOCRACY EMERGES VICTORIOUS on England's jive boxes, where customers can now buy sixpence worth of silence. This protects the rights of the minority wanting a "quiet" cup of tea. At last report, silence is maintaining a steady place on the British hit parade.

In the U.S., where for a dime anyone can impose his musical taste or lack thereof on everybody else, the gentility of the jive box trade may find it surprisingly profitable to grant the public an equal opportunity at unaccompanied hamburgers. Must we have captive audiences in this free country where, after all, one dine is as good as another?

"A FLEA BALLET could be danced on the diaphragm of a condenser microphone" as a source of spontaneous musical patterns, suggests French musicologist Abrahem Moles, a fervent evangelist of the Stockhausen sect.

Monsieur Moles' flebitten notion signifies to us the musical stagnancy of Stockhausen's electronic bandwagon. Ever since Heisenberg turned science into a game of chance, art has been eagerly trilling into the barren realm of randomness. Moles' fleas, hopping irregularly on a microphone, may still the new ideal of deliberate disorder in art, but if Bach or Mozart ever had fleas, they got rid of them fast.

A BREAKTHROUGH in communications was achieved by two 17-year old radio hams, R. Solfer and P. Klein, the first to use satellites as a radio communications link. Their success in bouncing signals off the ion tail of a passing spuntik to ricochet beyond their normal range foreshadows the possibility of worldwide TV and FM broadcasts.
To the musicologist of the 21st century our epoch may not be known by the name of a school of composers or of a musical style. It may well be called the period of the phonograph or the age of the golden car, when, for a time, a passionate aural curiosity overshadowed the ability to create music. Tape decks and turntables spun out swing and symphony; pop and primitive with equal fidelity; and the hi-fi LP brought the music of the whole world to mankind's pad. It became more important to give all music a hearing than to get on with the somewhat stale tasks of the symphonic tradition. The naked Australian mooing into his djeribangari and Heifetz noodling away at his cat-gut were both brilliantly recorded. The human race listened, ruminating, not sure whether there should be a universal, cosmopolitan musical language, or whether we should go back to the old-fashioned ways of our ancestors, with a different music in every village. This, at least, is what happened to me.

In the summer of 1933, Thomas A. Edison's widow gave my father an old-fashioned Edison cylinder machine so that he might record Negro tunes for a forthcoming book of American ballads. For us, this instrument was a way of taking down tunes quickly and accurately; but to the singers themselves, the squeaky, scratchy voice that emerged from the speaking tube meant that they had made communicative contact with a bigger world than their own. A Tennessee convict did some fancy drumming on the top of a little lard pail. When he listened to his record, he sighed and said, "When that man in the White House hear how sweet I can drum, he sho' gonna send down here and turn me loose." Leadbelly, then serving life in the Louisiana pen, recorded a pardon-appeal ballad to Governor O. K. Allen, persuaded my father to take the disc to the Governor, and was, in fact, paroled within six months.

I remember one evening on a South Texas sharecropper plantation. The fields were white with cotton, but the Negro families wore rags. In the evening they gathered at a little ramshackle church to sing for our machine. After a few spirituals, the crowd called for Blue—"Come on up and sing-

"Come and get me, Rosie, ain' take me home!" . . . Convicts swing their axes and sing their work song in the wood yard of the Parchman Penitentiary, Mississippi.
Alan Lomax, like any true ballad hunter, sings the songs he collects. He can be heard on Folkways, Kapp, Tradition, and HMV discs.
Wade Ward, famed banjo picker of Independence, Va., thrilled to hear himself in stereo.

Quills (panpipes) and banjo sound ante-bellum tools under the hands of Sitt Hemphill and Lucius Smith of Panola County, Miss.

Elmeda Reynolds, fine singer of traditional Ozark ballads, was brought to Lomax's notice by colleague John Q. Wolf.

Charlie Everidge of Timbo, Ark., plays the mouth bow, a plectral instrument that came to the Ozarks by way of Mexico and Africa.

own group—the intellectuals of the middle class. I remember how my father and I used to talk, back in those far-off days twenty-five years ago, about how a great composer might use our stuff as the basis for an American opera. We were a bit vague about the matter because we were Texans and had never seen a live composer.

I kept on talking about that American-opera-based-off-folk-themes, until one year the Columbia Broadcasting System commissioned a group of America's leading serious composers to write settings for the folk songs presented on my series for CBS's School of the Air. The formula was simple. First you had the charming folk tune, simply and crudely performed by myself or one of my friends. Then it was to be transmutated by the magic of symphonic technique into big music, just as it was supposed to have happened with Bach and Haydn and the boys. This was music education.

I recall the day I took all our best field recordings of John Henry to one of our top-ranking composers, a very bright and busy man who genuinely thought he liked folk songs. I played him all sorts of variants of John Henry, exciting enough to make a modern folk fan climb the walls. But as soon as my singer would finish a stanza or so, the composer would say, "Fine—Now let's hear the next tune." It took him about a half-hour to learn all that John Henry, our finest ballad, had to say to him, and I departed with my treasured records, not sure whether I was more impressed by hisfacility, or angry because he had never really listened to John Henry.

When his piece was played on the air, I was unsure no longer. My composer friend had written the tunes down accurately, but his composition spoke for the Paris of Nadia Boulanger, and not for the wild land and the heart-torn people who had made the song. The spirit and the emotion of John Henry shone nowhere in this score because he had never heard, much less experienced them. And this same pattern held true for all the folk-symphonic suites for twenty boring weeks. The experiment, which must have cost CBS a small fortune, was a colossal failure, and had failed to produce a single bar of music worthy of association with the folk tradition. As the years have gone by, I have found less and less value in the symphonizing of folk song. Each tradition has its own place in the scheme of mankind's needs, but their forced marriage produces putrid offspring. Perhaps our American folk operas will come from the sources we least expect, maybe from some college kid who has learned to play the five-string banjo and guitar, folk-style, or from some yet unknown hillbilly genius who develops a genuine American folk-style orchestra.

In the early days, when we were taking notes with our recording machine for that imaginary American opera or for our own books, we normally recorded only a stanza or two of a song. The Edison recorder of that first summer was succeeded by a portable disc machine that embossed a sound track on a well-pressed aluminum platter; but the surface scratch was thunderous, and besides, we were too hard-pressed for money to be prodigal with discs. Now, the recollection of all the full-bodied performances we cut short still gives me twinges of conscience. Even more painful is the thought that many of the finest things we gathered for the Library of Congress are on these cursed aluminum records; they will probably outlast the century, complete with accoustic properties that render them unlistenable to all but the hardiest ears.

This barbaric practice of recording sample tunes did not continue for long, for our work had found a home in the Archive of American Folk Song, established in the Library
gancy. It not only cut the appropriation for the Archive out of the bill, but along with it a million dollars earmarked for the increase of the entire Library. Our national Library would have to go along without the purchase of books, technical journals and manuscripts for a year—but at least that poet would also have to stop doing whatever he was doing with those “itinerant songs.”

I was hardly the most popular man in the Library of Congress during the ensuing week. My name had not been mentioned in Committee, but the blame for what happened fell on me—for my noisy round objects had never fitted into the quiet rectangular world of my librarian colleagues. For a few days I walked down those marble corridors in a pool of silence. Then legs were rolled and the million dollars for the Library were restored, apparently, though, with the understanding that the folk song Archive should get none of it—ever. To the best of my knowledge, no further government funds since that day have been appropriated for the pursuit of “itinerant” songs. Although the Archive has continued to grow, thanks to gifts and exchanges, it has ceased to be the active center for systematic collecting that we so desperately need in this unknown folksy nation of ours.

To the best of my knowledge, I say, because when it became plain that the Archive was no longer to be a center for field trips, I sadly shook the marble dust of the Library off my shoes, and have paid only occasional visits there since. However, once the field recording habit takes hold of you, it is hard to break. One remembers those times when the moment in a field recording situation is just right. There arises an intimacy close to love. The performer gives you his strongest and deepest feeling, and, if he is a folk singer, this emotion can reveal the character of his whole community. A practiced folk song collector can bring about communication on this level wherever he chooses to set up his machine. Ask him how he does this, and he can no more tell you than a minister can tell you how to preach a great sermon. It takes practice and it takes a deep need on the part of the field collector—which the singer can sense and want to fulfill.

I swore I would never touch another recording machine after I left the Library of Congress; but then, somehow, I found myself the owner of the first good portable tape machine to become available after World War Two. Gone the needle rasp of the aluminum disc; gone the worry with the chip and delicate surface of the acetates. Here was a quiet sound track with better fidelity than I had imagined ever possible; and a machine that virtually ran itself, so that I could give my full attention to the musicians.

I rushed the machine and myself back to the Parchman (Mississippi) Penitentiary where my father and I had found the finest, wildest and most complex folk singing in the South. The great blizzard of 1947 struck during the recording sessions, and the convicts stood in the wood yard in six inches of snow, while their axe blades glittered blue in the wintry light and they bawled out their ironic complaint to Rosie, the feminine deity of the Mississippi Pen—

“ Ain’t but the one thing I done wrong,
I stayed in Mississippi just a day too long.
Come and get me, Rosie, an’ take me home,
These life-time devils, they won’t leave me alone.”

Although my primitive tape recorder disintegrated after that first trip, it sang the songs of my convict friends so faithfully that it married me to tape recording. I was then innocent of the nervous torments of tape splicing and of the years I was to spend in airless dubbing studios in the endless pursuit of higher and higher “fi” for my folk musicians. The development of the long-playing record—a near perfect means for publishing a folk song collection—provided a further incentive; for one LP encompasses as much folk music as a normal printed monograph and presents the vital reality of an exotic song style as written musical notation never can. At a summer conference dealing with the problems of international folk lore, held in 1949, I proposed to my technically innocent colleagues that we set up a committee to publish the best of all our folk song findings as a series of LPs that would map the whole world of folk music. Exactly one person—and he was a close friend of mine—voted in favor of my proposal.

The myopia of the academics was still a favorite topic of mine, when one morning, a few weeks later, I happened to meet Goddard Lieberson, President of Columbia Records, in a Broadway coffee shop. His reaction to my story was to agree on the spot that it would be an interesting idea to publish a World Library of Folk Music on LP—if I could assemble it for him at a modest cost. Out of my past there arose a shade to lend a helping hand in my project.

The first song recorded for the Library of Congress, Leadbelly’s Goodnight Irene, had just become one of the big popular hits of the year; and it seemed to me, in all fairness, that my share of the royalties should be spent on more folk-
song research. Thus, within ten days of my chat with Liebermann, I was sailing for Europe with a new Magnetec tape machine in my cabin and the folk music of the world as my destination. I loftily assured my friends at the dock that, by collaborating with the folk music experts of Europe and drawing upon their archives, the job would take me no more than a year. That was in October of 1950.

It was July, 1958, before I actually returned home, with 20 of the promised 40 tapes complete. Seventeen LPs in all, each one encapsulating the folk music of many different areas and edited by the foremost expert in his particular field, were released on Columbia: and eleven LPs on the folk music of Spain were edited for and released by Westminster. "Irene" had long since ceased to pay my song-hunting bills. As a matter of fact, for several years I had supported my dream of an international "vox humana" for several years by doing broadcasts on the British Broadcasting Corporation's Third Programme. I had also become a past master in wrangling my recorder and accompanying bales of tapes through customs, as well as by a dyed-in-the-wool European tyrant in the dining room of a continental hotel.

There were several reasons why my efficient American planning of 1950 had gone awry. For one thing, only a few European archives of folksong recordings existed which were both broad enough in scope and sufficiently "hi-fi" to produce a good hour of tape that would acceptably represent an entire country. For another, not every scholar or archivist responded with pleasure to my offer to publish his work in fine style and with a good American royalty. There was the eminent musicologist who demanded all his royalties (whatever they were to be) in advance because he did not trust big American corporations (he was a violent anti-communist as well). Yet another was opposed to release his recordings prior to publication of his own musical analysis of them. Others, as curators of state museums, were tied down by red tape. In one instance, despite unanimous agreement in favor of my recording project, it took a year for the contract to be approved by the Department of Fine Arts and then a year more for the final selection of the tracks to be made. As for the folklorists of Soviet Russia, ten years of letter writing has yet to bring an answer to my invitation for them to contribute to the "World Library" project.

I simply could not afford to go everywhere myself. Much "World Library" material had to be gathered by correspondence--and that in a multitude of languages. So a huge file of letters accompanied me wherever I went, and inevitably there were a number of painful misunderstandings. One well-meaning gentleman hired a fine soprano to record his country's best folk songs. Another scholar, from the Antipodes and more anthropologist than musician, sent me beautiful tapes of hitherto unknown music--all recorded consistently at wrong speeds, but with no information to indicate the variations. The most painful incident, and one which still gives me nightmares, concerns a lady who, on the strength of my contract, made a six month field trip and then sent me tapes of such poor technical quality that all the sound engineers in Paris were unable to put them right. I had no choice but to return the tapes, and the lady soon found herself with no choice but to leave her native land to escape her creditors.

Despite such problems, the job as a whole went smoothly, for the Library of Congress Archive records had preceded me and made friends for me everywhere. My European colleagues must have enjoyed leading their provincial American co-worker through land after unknown land of music, and

Calabrian tuna fishermen sing their capstan shanties as they haul in the nets.

though I had sworn to stay away from field recording and to act merely in the capacity of editor, the temptation posed by unexplored or inadequately recorded areas of folk music in the heart of the continent from which our civilization sprang was simply too much for me.

It so happened that mine was the first high-fidelity portable tape recorder to be made available in Europe for folk song collecting. So I soon put it to work in the interest of the music that my new-found colleagues loved. The winter of 1950 I spent in Western Ireland, where the songs have such a jeweled beauty that one soon believes, along with the Irish themselves, that music is a gift of the Faries. The next summer, in Scotland, I recorded border ballads among the plowmen of Aberdeenshire, and later the pre-Christian choral songs of the Hebrides--some of them among the noblest folk tunes of Western Europe.

In the summer of 1958, I was informed by Columbia that publication of my series depended on my assembling a record of Spanish folk music, and so, swallowing my dislike for El Caudillo and his works, I betook myself to a folklore conference on the island of Mallorca with the aim of finding myself a Spanish editor. At that time, I did not know that my Dutch travelling companion was the son of the man who had headed the underground in Holland during the German occupation; but he was recognized at once by the professor who ran the conference. This man was a refugee Nazi, who had taken over the Berlin folk song archive after Hitler had removed its Jewish chief and who, after the war, had fled to Spain and was there placed in charge of folk music research at the Institute for Higher Studies in Madrid. When I told him about my project, he let me know that he personally would see to it that no Spanish musicologist would help me. He also suggested that I leave Spain.

I had not really intended to stay. I had only a few reels of tape on hand, and I had made no study of Spanish ethnology. This, however, was my first experience with a Nazi and, as I looked across the luncheon table at this authoritarian idiosyncratic, I promised myself that I would record the music of this bloodied country if it took me the rest of my life. Down deep, I was also delighted at the prospect of adventure in a landscape that reminded me so much of my native Texas.

For a month or so I wandered erratically, sunstruck by the grave beauty of the land, faint and sick at the sight of this noble people, ground down by poverty and a police state. I said that in Spain, folklore was not mere fantasy and entertainment. Each Spanish village was a self-contained cultural system with tradition penetrating every aspect of life;
Left: Primitive pipe and psaltery for Pyrenees stick dance.

Below, left: Castilian friction drums mean Christmas joy.

Below: Anastasio, a villager of Bormujo, near Seville, reached the climax of a flamenco *copla*. He sang unaccompanied, as his fellow townsmen were too poor to afford guitars.

Right: A Balearic islander from Ibiza sings an ancient melody.

Below, right: Ballad singers in the streets of a Murcian town.

Below, left: The *rabo*, medieval 1-string fiddle, is still played as part of the Christmas music of Extramadura.

Below, center: The *dulzaina* player rouses a Valencian village on fiesta morning.

Right: A Valencian girl shows off her fiesta dress as she dances a *Valenciana*.
and it was this system of traditional, often pagan mores, that had been the spiritual armor of the Spanish people against the many forms of tyranny imposed upon them through the centuries. It was in their inherited folklore that the peasants, the fishermen, the muleteers and the shepherds I met, found their models for that noble behavior and that sense of the beautiful which made them such satisfactory friends.

It was never hard to find the best singers in Spain, because everyone in their neighborhood knew them and understood how and why they were the finest stylists in their particular idiom. Nor, except in the hungry South, did people ask for money in exchange for their balls. I was their guest, and more than that, a kindred spirit who appreciated the things they found beautiful. Thus, a folklorist in Spain finds more than song; he makes life-long friendships and renews his belief in mankind.

The Spain that was richest in both music and fine people was not the hot-blooded gypsy South with its flamenco, but the quiet, somber plains of the west, the highlands of Northern Castile, and the green tangle of the Pyrenees where Spain faces the Atlantic and the Bay of Biscay. I remember the night I spent in the straw hut of a shepherd on the moonlit plains of Extramadura. He played the one-string vihuela, the instrument of the medieval minstrels, and sang ballads of the wars of Charlemagne, while his two ancient crones sighed over the woes of courtly lovers now five hundred years in the dust. I remember the head of the history department at the University of Oviedo, who, when he heard my story, cancelled all his engagements for a week so that he might guide me to the finest singers in his beloved mountain province. I remember a night in a Basque whaling port, when the fleet came in and the sailors found their women in a little bar, and, raising their glasses began to sing in robust harmony that few trained choruses could match.

Seven months of wine-drenched adventure passed. The tires on my Citroën had worn so smooth that on one rainy winter day in Galicia I had nine punctures. The black-hatted and dreadful Guardia Civil had me on their lists—I will never know why, for they never arrested me. But apparently, they always knew where I was. No matter in what God-forsaken, unlikely spot in the mountains I would set up my gear, they would appear like so many black buzzards carrying with them the stink of fear—and then the musicians would lose heart. It was time to leave Spain. I had seventy-five hours of tapes with beautiful songs from every province, and, rising to my mind's eye, a new idea—a map of Spanish folk song style—the old choral North, the solo-voiced and oriental South, and the hard-voiced modern center, land of the ballad and of the modern lyrics. Spain, in spite of my Nazi professor, was on tape.* I now looked forward to a stay in England which would give me a chance to air my Iberian musical treasures over the BBC.

In the days before the hostility of the tabloid press and the Conservative Party had combined to denature the BBC's Third Programme, it was probably the freest and most influential cultural forum in the Western world. If you had something interesting to say, if the music you had composed or discovered was fresh and original, you got a hearing on the "Third." Some of the best poets in England lived mainly on the income gotten from their Third Programme broadcasts, which was calculated on the princely basis of a guinea a line. Censorship was minimal—and if a literary work demanded it, all the four-letter Anglo-Saxon words were used. You could also be sure, if your talk was on the "Third," that it would be heard by intelligent people, seriously interested in your subject.

My broadcast audience in Britain was around a million, not large by American buckshot standards, but one really worth talking to. I could not discuss politics—my announced subject being Spanish folk music—but I was still so angry about the misery and the political oppression I had seen in Spain that my feelings came through between the lines and my listeners were—or so they wrote me—deeply moved. At any rate, the Spanish broadcasts created a stir and the heads of the Third Programme then commissioned me to go to Italy to make a similar survey of the folk music there.

That year was to be the happiest of my life. Most Italians, no matter who they are or how they live, are concerned about aesthetic matters. They may have only a rocky hillside and their bare hands to work with, but on that hillside they will build a house or a whole village whose lines superbly fit its setting. So, too, a community may have a folk tradition confined to just one or two melodies, but there is passionate concern that these be sung in exactly the right way.

I remember one day when I set up the battered old Magnecord on a tuna fishing barge, fifteen miles out on the glassy, blue Mediterranean. No tuna had come into the underwater trap for months, and the fishermen had not been paid for almost a year. Yet, they bawled out their capstan shanties as if they were actually hauling in a rich catch, and at a certain point slapped their bare feet on the deck, simulating exactly the dying convulsions of a dozen tuna. Then, on hearing the playback, they applauded their own performance like so many opera singers. Their shanties—the first, I believe, ever to be recorded in situ—dealt exclusively with two subjects: the pleasures of the bed which awaited them on shore, and the villains of the tuna fishery owner, whom they referred to as the pesce cane (dog-fish or shark).

In the mountains above San Remo I recorded French medieval ballads, sung as I believe ballads originally were, in counterpoint and in a rhythm which showed that they were once choral dances. In a Genoese waterfront bar I heard the longshoremen roll their five-part trasaleras—in the most complex polyphonic choral folk style west of the Caucasus—one completely scorned by the respectable citizens of the rich Italian port. In Venice I found still in use the plie-driving chants that once accompanied the work of the battipali, who long ago had sunk millions of oak logs into the mud and thus laid the foundation of the most beautiful city in Europe. High in the Apennines I watched villagers perform a three-hour folk opera based on Carolingian legends and called maggi (May plays)—all this in a style that was fashionable in Florence before the rise of opera there. These players sang in a kind of folk bel canto which led me to suppose that the roots of this kind of vocalizing as we know it in the opera house may well have had their origin somewhere in old Tuscany. Along the Napolitan coast I discovered communities whose music was North African in feeling—a folk tradition dating back to the Moorish domination of Naples in the ninth century. Then, a few miles away in the hills, I heard a troupe of small town artisans, close kin to Shakespeare's Snug and Bottom, wobble through a hilarious musical lark straight out of the commedia dell'arte.

The rugged and lovely Italian peninsula turned out, in fact, to be a museum of musical antiquities, where day after day...
day I turned up ancient folk song genres totally unknown to my colleagues in Rome. By chance I happened to be the first person to record in the field over the whole Italian countryside, and I began to understand how the men of the Renaissance must have felt upon discovering the buried and hidden treasure of classical Greek and Roman antiquity. In a sense, I was a kind of musical Columbus in reverse. Nor had I arrived on the scene a moment too soon.

Most Italian city musicians regard the songs of their country neighbors with an aversion every bit as strong as that which middle-class American Negroes feel for the genuine folk songs of the Deep South. These urban Italians want everything to be "bella,"—that is, pretty, or prettified. Thus (in the fashion of most of our own American so-called folk singers active in the entertainment field) the professional purveyors of folk music in Italy leave out from their performances all that is angry, disturbing or strange. And the Radio Italiana, faithful in its obligations to Tin Pan Alley, plug Neapolitan pop fare and American jazz day after day on its best hours. It is only natural that village folk musicians, after a certain amount of exposure to the TV screens and loudspeakers of RAI should begin to lose confidence in their own tradition.

One hot day, in the office of the program director of Radio Roma, I lost my temper and accused him of being directly responsible for destroying the folk music of his own country, the richest heritage of its kind in Western Europe. At this really charming fellow I directed all the hopeless rage I felt at our so-called civilization—the hard sell that is wiping the world slate clean of all non-conformist culture patterns.

To my surprise, he took up my suggestion that a daily folk-song broadcast be scheduled for noon, when the sheepherds and farmers of Italy are home and at leisure. I then wrote a romantic article for the radio daily, called The Hills Are Listening, in which I envisioned my friends and neighbors taking new heart as they heard their own voices coming out of the loudspeakers. Then, months later, I learned to my embarrassment that my piece had finally seen publication in an obscure learned journal and that the broadcasts were put on late in the evening, well after working class Italy is in bed—and on Italy's "Third Program" to boot, which only a small minority of intellectuals ever listen to.

When are we going to realize that the world's richest resource is mankind itself, and that all of his creations, his culture is the most valuable? And by this I do not mean culture with a capital "C"—that body of art which the critics have selected out of the literate traditions of Western Europe—but rather the total accumulation of man's fantasy and wisdom, taking form as it does in images, tunes, rhythms, figures of speech, recipes, dances, religious beliefs and ways of making love that still persist in full vitality in the folk and primitive places of our planet. Every smallest branch of the human family at one time or another has carved its dreams out of the rock on which it has lived—true and sometimes pain-filled dreams, but still wholly appropriate to their particular bit of earth. Each of these ways of expressing emotion has been the handiwork of generations of unknown poets, musicians and human hearts. Now, we of the jets, the wireless and the atomblast are on the verge of sweeping completely off the globe what unspoiled folklore is left, at least wherever it cannot quickly conform to the success-motivated standards of our urban-conditioned consumer economy. What was once an ancient tropical garden of immense color and variety is in danger of being replaced by a comfortable but sterile and sleep-inducing system of cultural super-highways—with just one type of diet and one available kind of music. It is only a few sentimental folklorists like myself who seem to be disturbed by this prospect today, but tomorrow, when it will be too late—when the whole world is bored with automated mass-distributed video-music, our descendants will despise us for having thrown away the best of our culture.

The small triumph referred to in the early part of this article—the growing recognition of the importance of folk and sometimes primitive music on long-playing records—is a good step in the right direction. But it is only a first step. It still remains for us to learn how we can put our magnificent mass communication technology at the service of each and every branch of the human family. If it continues to be aimed in only one direction—from our semi-literate western urban society to all the "underdeveloped" billions who still speak and sing in their many special languages and dialects, the effect in the end can only mean a catastrophic cultural disaster for us all.

As a student at the University of Texas, Alan Lomax collaborated with his father—the renowned American folk-songs pioneer, Avery Lomax—and their first books, Cowboy Songs, American Ballads and Folk Songs, Our Singing Country and Negro Folk Songs as Sung by Leadbelly, are classics of their kind. Since establishing the Archive of American Folk Music at the Library of Congress, Lomax has traveled the world over as recording folklorist, radio producer, lecturer, and writer. His most recent books include Minstrel Jelly Roll and The Rainbow Sign, as well as Folk Songs of North America and the Penguin Book of American Folk Song to be published this year.
SID RAMIN

—MAN ABOUT MUSIC

Broadway orchestration demands creative talent, stamina, and sympathetic cooperation with the producer. This is what it was like to orchestrate "West Side Story," "Gypsy," and "Say, Darling."

Fred Reynolds

Somewhere between that mythical time when a composer writes his songs and an orchestra plays them, there is an intricate and highly imaginative business of creating and notating orchestration that too often goes without any recognition whatsoever. As a matter of fact, the average person rarely realizes that an orchestration has taken place. To his knowledge, Rodgers and Hammerstein write a song and then suddenly, without any further work, Mary Martin is singing it on stage to the accompaniment of the orchestra in the pit. In reality, however, such is not the case.

While many similarities exist in all avenues of orchestrating, the matter of writing orchestrations for the Broadway theater is an art unto its own. Four, possibly five, gentlemen are looked upon as the giants in this particular business—Robert Russell Bennett, Phil Lang, Don Walker, Irwin Kostal, and the youngest and most modern, Sid Ramin. What about Sid Ramin and his contributions to the profession?

Ramin was born an January 22, 1924 in Boston, Massachusetts, the son of an advertising man who also played the violin. One of his childhood friends was Leonard Bernstein, whom Ramin describes as "the most important person in my entire musical career. Growing up with Lennie was the best break of good fortune I've ever had."

But Ramin's parents wanted him to prepare for a career in business and the lad dutifully majored in economics at Boston University "until my family relented and let me continue studying music seriously. Thereafter, they were most helpful to me." From B. U. Sid went on to further studies at Columbia University, and on weekends he jobbed around playing piano with various small dance orchestras. These groups normally played stock arrangements, arrangements made and sold by the publishers of the songs and patterned generally after a successful recording. Sid spent much time trying to improve the stocks, at first changing little more than a few bars but venturing further afield as he became more skilled. He soon discovered that arranging was more enjoyable than playing.

Within a matter of months he was writing complete arrangements of new numbers and attempting to sell them on speculation to various dance bands. Invariably he was successful in his attempts.

Then, in 1946, Ramin was hired to do arrangements for the Three Suns, the enormously popular instrumental group. Though this was interesting, Ramin eventually found himself more and more interested in getting into arranging for television shows. When he met musical conductor Allen Roth he made a hard sales pitch. Roth engaged Ramin as orches-
ductor determines the size of the orchestra that will be available to him—say, 26 men and 10 doubles. If a saxophonist plays a flute passage, he earns his regular scale plus an extra fee for doubling; if he also plays a few bars of English horn, he gets still another doubling fee. The strength and prestige of the composer has much to do with determining the size of the orchestra—a Jule Styne or a Richard Rodgers can command more men from a producer than can a comparative unknown. Thus, knowing how many men he has to work with, the orchestrator in conference with the composer and the conductor determines exactly what his instrumentation will be.

If the show is of a warm, romantic nature, then the orchestra will be heavy on strings and reeds; if it is brash and exciting the brass will predominate.

What now? The orchestrator attends as many rehearsals as his time allows, observing the routines, sitting closely with the director and choreographer to capture their feelings as much as possible. (A Broadway musical, employing only a piano player, normally has a month of rehearsals in a New York theater prior to the out-of-town opening.) He listens to the principals sing, so that he can familiarize himself thoroughly with their style and manner of delivery. Occasionally a star will make suggestions on what type of accompaniment he or she would like, but the orchestrator must beware—more often than not the star’s notions may be wrong. Finally, the show gets to that point in rehearsals when it is set enough so the producer can tell the orchestrator to begin pencilling his notes on paper. This he does, utilizing all the skills and ideas at his command, and at the same time attempting to please everyone. In a very real sense, the orchestrator is under severe economic pressure from the producer, for each note he writes comes within a specified union scale and must be paid for. Since out-of-town rates are considerably higher, the producer is terribly anxious to see the orchestrator do as finished a job as is possible before leaving New York, so there will be a minimum of changes during the show’s pre-Broadway tryout, most often in New Haven, Boston, and Philadelphia.

From this point on, the orchestrator is in the same frantic boat as the choreographer, the composer, the director, the writer, the scenic designer, etc. From the moment the show opens out of town, he is always available to make and suggest changes, doing everything imaginable to improve his work, to express in music what is called for by others, striving assiduously towards the betterment of the production. He, like all the others, takes his orders from the director. He juggles, he rewrites, he shifts around, he softens and loudens as is necessary right up to that terminal out-of-town week when the show is finally frozen (no more changes). Then comes the New York opening, when the orchestrator and everyone else awaits with enormous anticipation the verdict of the critics. However, in all fairness, it must be pointed out that his concern with the success of the show can’t help being less than that of the stars or the producers or the composers: His reputation by a show’s failure or success suffers or gains commensurately less than that of the principals. He has been wholly paid for his work to date; he stands to receive no more money from the show he hit or flop, unless he happens to have been given a small percentage, and such an arrangement is generally not the case.

As I pointed out before, the craft of writing theatrical orchestrations is an art unto its own. When orchestrating for recording, for instance, the orchestrator, if given his head, can go completely wild, as he has at his command all of the modern electronic marvels. But the theater has its own peculiar sound, a sound that has evolved throughout the years, and it is proving more and more difficult to break with this tradition. The orchestrator is hemmed in by theater limite-
Determining how large an orchestra to use, one must remember that all of the men and all of the instruments must fit into an orchestra pit of a certain size, and that this size will vary from theater to theater. He must keep in mind the fact that he is faced with one of the most bewildering rhythm setups imaginable—the bass fiddle at one end of the pit, the drums at the other, and the piano in the middle. In recording, I always try to group the rhythm as close together as possible, for the tighter the rhythm the better the tempo and the more the band can swing, but such ideal groupings are almost impossible in the theater.

We left Sid Ramin taking bows for his brilliant work in making West Side Story the smash hit that it was. Because of this show, Sid's reputation as a smart and capable arranger was the talk of the trade. Directors in TV, records, and advertising (for spot commercials) were making more demands for his services than he could handle. That was when I first met him, and ridiculously soon we were working together on such RCA Victor albums as Destination Moon and Swingin' Time for the Ames Brothers and The Lady in Red and Where There's a Man for Abbe Lane.

Certainly one of the most fascinating and different projects on which we have worked together is the original cast recording of the David Wayne-Vivian Blaine-Johnny Desmond comedy about a musical, Say, Darling, with songs by Jule Styne to lyrics by Betty Comden and Adolph Green. This, as perhaps you know, was a show concerned with the behind-the-scenes activities in producing and putting on a Broadway musical. So, in true tradition all of its music was presented on stage with only a piano (bass was occasionally added) as accompaniment. However, when the time came to translate this to recording, I felt the whole affair would become more vitally alive if we had full orchestrations to support the various numbers, if we created especially for the record an overture and a finale. To do this job I hired Sid Ramin. And, for the first time in the history of the Broadway theater, arrangements were custom made for a Broadway show with only the recording in mind—no theater or pit limitations to consider. Excitement at the recording sessions was rampant, believe me. All the songs suddenly took on a thrilling new dimension as they were sung to sharp, modern, superior arrangements played by a 35-piece orchestra. The cast could hardly believe its collective ears. Jule Styne and I were delighted with the results, and we suggest you try the recording (RCA Victor LSO/LOC 1045) if for no other reason than to listen to the orchestrations and compare them to those done for the usual Broadway show.

1959 was a banner year for the multi-talented Sid Ramin. In February he made a special arrangement (Pick Pocket Tango) for the original cast recording of the Gene Verdon musical, Redhead, and stuck by me throughout the lengthy recording sessions to help in the overall production of the album. In April, RCA Victor released the first Sid Ramin LP, Love Is a Swingin' Word (LSP/LPM-1924) and it's a honey, as Ramin's large, colorful orchestra swings through such favorites as I Can't Give You Anything But Love, I Wish I Were In Love Again, Love Is A Simple Thing, Love Is Here To Stay, and Comes Love. His next album, Love Without Tears, was recorded in May and is ready for release. And finally, came a resounding climax, when Ramin was signed as sole orchestrator for the smash Ethel Merman musical, Gypsy, where once again he found himself working with two of his greatest friends in the music business, Stephen Sondheim, the lyricist of West Side Story, and composer Jule Styne.

Ramin now frankly looks forward to spending more time at home with his beautiful wife, Gloria, and their 7-year-old son, Ronnie. But it is extremely doubtful that this will happen, for he is already working hard on his third album, where he wrote the orchestrations for the ill-fated musical revue, The Boys Against The Girls, starring Bert Lahr, Nancy Walker, and Shelley Berman. And very soon now he will begin creating the orchestrations for the forthcoming production of Subways Are For Sleeping, with music by Jule Styne and lyrics by Betty Comden and Adolph Green.

So, if in all of this you have come to know better a talented man and his unique field of work, that is good. I can only urge that the next time you attend the musical theater you tune your ear to the orchestrations as well as the lyrics and the melodies and the dancing. See how integral a part they play in your overall enjoyment of the entire production. And Sid Ramin, I know, would like it very much if you would pick up at your favorite music store a copy of one of his latest and best albums, Love Is A Swingin' Word (RCA Victor LSP/LPM 1924).

A free-lance author with considerable professional background in entertainment, Fred Reynolds can refer to more than fifteen years as radio DJ, director, and producer, (WGN-Chicago Tribune) and Music Editor (Hi-Fi Music at Home). In addition, when A&R Director for RCA Victor, he specialized in producing such Broadway show albums as Take Me Along and Redhead, and albums by Lena Horne, the Ames Brothers, and Sid Ramin.

---

Orchestrator Ramin, composer Styne and leading lady Vivian Blaine discuss the SAY, DARLING score, while lyricists Comden and Green wait apprehensively in the background.
Phono styli seem subject to changing fashions which, as a rule, are simply rationalized by plenty of hot argument and an occasional bit of cool mathematics. Back in the 78 rpm days the loyal partisans of the "cactus needle" kept next to their phonographs a fantastic crank-handled rotary grinder with which they vigorously sharpened the cactus every 5 minutes. These worthies were opposed in bitter controversy by the steel needle clan, who vindicated the Old Testament prophecy about beating their swords into plowshares by letting the pointed steel wear down to a flat blade that it reamed the music right out of a disc. Those were the days of maring needle scratch that forced the pre-hi-fi record fan to turn down the treble control to a cutoff of around 3000 to 4000 cycles.

Then followed the era of what was hopefully called the "permanent needle" in blithe disregard of the simple fact that there isn't and never was any such animal. Tungsten and chromium wracked cruel destruction upon discs under the false promise of permanence. The introduction of sapphire tips only delayed this ruin for about 30 playing hours. But since the sapphire popularity was presumed to last forever, this brief respite did not alter the ultimate fate of the disc, and gouged-out sound prevailed.

The merciless massacre by blunt instruments of delicate microgrooves in the newly developed LP discs forced a new investigation of the pointed relations between stylus and record groove. The outcome of such drastic reappraisal was the universal adoption of the compliantly mounted diamond as the universal instrument for groove tracing in quality disc reproduction.

The diamond, thanks to its enormous hardness, is the only known material able to withstand the pressures to which a phono stylus is subjected. "What pressures?" you might well ask, thinking of modern tone arms that touch so lightly upon the disc. But the fact remains that even under the best of conditions the stylus is said to sustain pressures of tons per square inch. The key to the seeming paradox lies in the tiny contact area between stylus and disc. Even if the stylus pressure of a sensitive pickup mounted in a good arm is only about two grams, this weight concentrated on the point contact of the stylus with the groove would amount to several thousands of pounds per square inch. This fact alone dramatically emphasizes the importance of light stylus pressure, high pickup compliance, low stylus mass, and correct stylus shape, free from worn spots.

The standard shape of diamond styli is a hemispheric tip rounded to a radius of 0.001 inch, a dimension which machinists usually call "1 mil." The idea of the rounded tip is to let the stylus glide through the groove in the manner of a dry ball bearing.

As we all know from the excellence of modern disc reproduction, this works quite well. But disc playback in its present advanced state, still leaves room for improvement—as we readily notice in a comparison of the sonic qualities of disc and tape. Some of the technical limitations that now beset the disc medium are the direct result of stylus action in the groove.

The width of the stereo record groove is never uniform—at some points, it is narrower than at others, particularly in heavily recorded passages where sudden sideward swings are required. Whenever the stylus with the hemispheric tip (which we might call a "ball-point stylus") gets to one of those tight places, it is naturally pushed upward by the narrowing side walls of the groove. As a result, the stylus motion no longer exactly represents the sound pattern of the groove. An extraneous factor that is not part of the music is introduced by the stylus being squeezed upward by narrow groove sections. This is known as the "pinch effect."

In stereo, this pinch effect is particularly bothersome because it distorts some of the vertical signal contained in the
disc. The amount of distortion so created can be considerable. On wide-range equipment it becomes noticeable, sometimes causing a kind of fuzziness in loud passages at the inner record grooves and especially on stereo discs.

One recent attempt to deal with this problem is to reduce the diameter of the "ball-point" from 1 mil to 0.7 mil and, in some cases to 0.5 mil. True, this somewhat diminished the tendency of the stylus to ride up on the groove walls in the narrow passages. But at the same time it decreased the stylus surface, so that the downward force was concentrated on an even smaller area, producing even more enormous point pressures. The life span of the 0.5-mil styli, other factors being equal, is obviously shorter than that of the standard 1-mil stylus. Moreover, the high pressure concentration tends to push the elastic disc material out of shape in the very process of tracing the groove contours. For this reason, the small-diameter ball-point styli can be effective only in highly compliant cartridges tracking at less than 3 grams.

The most recent and most radical attempt to deal with these micromechanical details of record groove tracing comes from Fidelitone, Inc., who are creating quite a stir in hi-fi.

Pyramidal point, resting on broader areas of the groove wall, widely distributes stylus weight, avoiding excessive contact pressures, reducing frictional heat and mechanical wear.

Square contour allows pyramid point to trace accurately even extreme modulations incised into the groove. The distorting vertical motion of the "pinch effect" is thereby eliminated.

H. H. Fantel

Circles with a new stylus of basically altered shape. Instead of rounding the stylus tip to the standard hemispheric ball point, Fidelitone cuts their diamonds to a pyramidal apex.

The inverted pyramid then nestles point-down into the groove borne on the length of its ridges struggling tight against the groove walls. This increased weight-carrying surface reduces the pressure per unit of area, with resultant reduction of wear. This is in basic contrast to the hemispheric stylus, which engages the disc at only two tangential points on which the total weight is concentrated.

The reason why it is possible to accommodate the additional area in the groove is that the pyramid point forms a wedge exactly like the triangular recording chisel that originally cut the groove in the recording studio. Because the wedge-shaped pyramid playback stylus traces the troublesome sideward swings of the groove exactly the same way as the wedge-shaped recording cutter, the narrow parts of the groove reportedly no longer "pinch" the point in playback (see illustration). Consequently, it is not hoisted upward in the "narrow," and distortion is eliminated.

It is as yet too early to form final judgment on the merits of the pyramid point. "On paper" it looks very good indeed, especially in the closely reasoned research monograph by C. D. O'Neil, Fidelitone's Director of Electronic Research. Whether it will bear out in actual practice the promise of its theory will depend to a large extent upon the mechanical accuracy of its manufacture and the precision of its geometric alignment in the cartridge and tone arm.

These two factors are vitally important. It is far more difficult to lap a diamond to a pyramidal shape than into a round contour. The necessary precision of micromechanical work will probably add to cost and necessitate the most rigorous production quality control.

Stringent quality control is necessary for the proper functioning of the pyramid stylus. The alignment of the stylus in its mount is also more critical than the alignment of a cylindrical stylus. For if the pyramid point were to ride askew, its ridges would no longer lie flat against the groove walls and the resultant advantage would be forfeited. Moreover, the records themselves must adhere within extremely close tolerances to the prescribed groove dimensions to assure proper contact between the stylus and the groove walls. But it can be expected that the expenditure of extra care and accuracy is well repaid in the potential advantages of the pyramid tip when it is working under optimum conditions. The pyramid point therefore appears to have put us on the threshold of still another significant advance in the development of that amazing focal point of phonographic sound: the tip of the stylus.
Stereo Powerhouse

A batch of unorthodox notions went in—and 120 clean-scrubbed watts come out

by Herbert Reid

Saving money is the usual purpose in building kits. But this traditional concept was thrown to the winds with Harman-Kardon's rather dramatic entry into kit business. Their new Citation stereo amplifier and preamplifier kits make no concession to economy. Their avowed aim is to embody the highest level of technical refinement attainable at the present state of the audio art—regardless of cost.

Yet in a significant sense, these kits still represent a saving. By contributing his own labor, the kit builder can afford to own equipment of a quality that would otherwise be beyond his reach. This has been Harman-Kardon's essential reason for making the Citation available in kit form. For those more adept at signing checks than soldering chokes, both the Citation amplifier and preamplifier are available in factory-finished form.

The specifications published by the manufacturer (see box) are so astonishing that our sister publication, Electronics World, has subjected them to critical examination and found performance wholly consistent with claims.

Many of the design concepts of the Citation series reflect the highly individualistic views of Stewart Hegeman, an engineer who left his creative mark on nearly every area of audio and who is currently heading the engineering department of Harman-Kardon's Citation Division. There is no argument with the measurable performance of the Citation units. But one may justifiably object that it is "too much of a good thing"—that the specifications too far exceed practical needs and that, therefore, the margin in quality is not commensurate to the added cost.

Whether or not such objections are valid depends on whether you agree or disagree with Hegeman's all-out philosophy of audio design. In this sense, the personal prejudices of the designer are part and parcel of the product.

Granted, that Hegeman's unrelenting perfectionism is impressive, but the sensible question arises: Is it necessary? Who needs 120 watts? Possibly such enormous power reserve may be justifiable by the same logic that results in 350 HP Cadillacs. Nothing can fake it—and we have heard this particular amplifier loaded with four big speaker systems, glide over the steepest orchestral hurdles without the slightest trace of strain.

Why, one might ask, do we need frequency response from "2 cycles to 80,000 cycles" when we know that musical sounds are mostly confined to the 50-15,000 cycle range? Let Hegeman speak in defense of his brainchild.

"We found that by extending our stringent specifications several octaves above and below the range of human hearing we produced a definite improvement within the audible spectrum. Particularly, we discovered that a wide frequency response at useable power levels to below 5 cycles gave us a cleaner and more clearly defined low end, particularly in the 40-100 cycles region." The reason for this, as Hegeman explains it, is that the characteristics of an amplifier below and beyond the audible range affect its performance within the normal range. He is also convinced that amplifiers limiting...
their high frequency response too close to the audible spectrum tend toward strident treble and poor differentiation between instruments in the high overtones. By extending the Citation's response to 80,000 cycles without evidence of “ringing” (a common form of high frequency distortion) or other instability (even under reactive loads, such as electrostatic tweeters) he claims to gain a noticeable margin in tonal transparency and instrumental separation.

We questioned Mr. Hegeman why he goes to such efforts to reduce distortion far below the accepted norms. What is the sense, we asked, in building an amplifier so far superior to the distortion characteristics of other components. We even wondered whether such far-out perfectionism might not be a symptom of a sort of hi-fi hypochondria. But Hegeman’s argument for amplifier standards beyond those of the associated equipment seems both cogent and rational. To wit:

Distortion in records, pickups and speakers does not mark distortion in the amplifier. Whatever distortion exists in an amplifier is added to distortion originating elsewhere. Hence, says Hegeman, a really good amplifier, even if hampered by inferior speakers and program sources, will inevitably sound better than a poorer amplifier under the same set of circumstances. And with program sources and speakers of top quality, the merit of a superior amplifier will be even more dramatically evident.

Circuitry
To achieve the unusual performance specifications of the Citation, Hegeman and his Harman-Kardon engineering group resorted to some rather adventurous circuitry.

Instead of employing the conventional single feedback loop, the Citation II introduces “multiple loop” methods to permit the various amplifier stages to be individually stabilized according to their particular needs.

To extend high frequency response beyond the customary limits, circuitry was developed around 12AY7A video power pentodes in the driver stages. As a result of such borrowing from the technology of television, the frequency response of the amplifier, exclusive of the audio transformer, actually extends way up into the video-signal range of millions of cycles per second.

A special output transformer had to be designed to take advantage of this broadband circuitry. Transformer resonance was pushed up beyond 200,000 cycles to minimize any possible effect in the audio range. The extreme mass and high-grade core material of the transformer allow ample power reserve for low bass. These transformers won’t budge into distortion even under full load, which contributes markedly to clear bass definition.

Technically minded readers will appreciate the fact that phase shift has been kept to a minimum not merely in the output transformer but throughout the entire design. Hegeman claims this to be essential to good transient response and overall tonal clarity.

To maintain stability in an amplifier capable of response down to 2 cycles, the power supply had to be regulated by means of a silicon rectifier voltage doubler circuit to handle the unusual power surges involved at such low frequencies.

In the preamplifier, all equalization is accomplished by passive networks,* wholly dissociated from the amplifying circuitry. These equalization networks are designed for minimum phase shift. With the tone controls in “flat” position, the control circuits are completely out of the circuit, eliminating even the possibility of phase shift and transient distortion from these circuit elements.

The amplifying stages of the preamp are arranged in pairs, each of which is separately stabilized by its own feedback loop, keeping the IM distortion to far below 0.1% as to be virtually unmeasurable and harmonic distortion at less than 0.5% at the rated 2-volt output.

Operating Features
The logical arrangement of the controls on the preamp makes the Citation very simple to operate. The four controls most frequently used in everyday operation (volume, mode, function and balance) are conveniently grouped together on one nearly set-off brass panel. Another panel combines the tone controls for both channels and still another accommodates turnover, roll-off, blend and low-frequency filter controls. The remaining controls comprise a row of slide switches. These are grouped in what might be called a “don’t touch” area. Once set, they usually stay put in ordinary use. Such grouping of the controls relieves the less technically-minded members of the family of the necessity of coping with all the knobs.

The tone controls are stepped switches so that identical settings can be obtained time after time without guessing. Their characteristics produce frequency curves with a variable “hinge point” at which boost or cut becomes effective. This is particularly advantageous for bass reinforcement, allowing the low bass to be heard more prominently without at the same time boosting the frequencies around 100 cycles that might give rise to boominess. There are 4 positions of boost, 5 of attenuation, and one “flat” which takes the entire circuit out of the system. As you turn the tone controls from the “flat” position, the action on the first “notch” is extremely mild. The boost or cut increment

* An arrangement of circuit elements not involved in or affected by the tube circuit.
per step increases as you approach the extreme positions of the controls.

For installations with both a record changer and a turntable, the function switches conveniently permits alternate selection of either. The blend control also serves as volume control for the center channel output, and the mode switch as an A + B position in which the two channels are added for mono material.

Separate fusing of the power transformer in the preamp permits the four convenience AC outlets to furnish a total of 10 amperes. Three of these outlets are switched; one remains “live.”

The power amplifier permits individual bias adjustments on each of the four ET88 output tubes so that proper balance can be maintained even after the tubes have aged. A built-in plate current meter gives direct indication of tube balance. The same meter is also calibrated for AC balance tests with external test signals applied to specially provided test jacks. The pertinent instructions are given in the operation manual.

**Kit Construction**

No less remarkable than the technical features of the Citation series are the ingenious devices employed to simplify their assembly. Despite the relatively complex circuitry of the preamp, a kit builder may find the 30 to 40 hours spent on the project surprisingly free from difficulty or harrassment. Military-type subassemblies and neatly laid-out terminal boards eliminate possible wiring confusion, as does a template on which wires may be shaped into professional-type harness arrangement that falls into proper place in the chassis. Moreover, the rather complex multi-wafer switches come fully preassembled, and small components, such as resistors and capacitors, are filed individually on special component cards so they can be easily found and identified. Thanks to the same kind of construction aids, the assembly of the power amplifier may be completed in about fifteen hours. With its massive transformers, the power amplifier weighs a back-breaking 60 pounds.

**Listening Tests**

Our test rig employed, as a program source, 15 ips studio tape, and two Hegeman Professional Speakers, though equally impressive results may be attained with any top-notch speakers and program source. It is pointless to waste superlatives on what we heard. The realism of the virtually distortion-free music was nothing less than startling. Our initial amazement soon gave way to an easy, relaxed enjoyment that was sustained for hours without a trace of that tension known as “listening fatigue.” Here was a sound system that fulfilled the most difficult of all high-fidelity requirements: To provide an awareness only of the music, and oblivion of technicalities.

Certain tonal characteristics of the Citation appeared especially noteworthy and held true even when ordinary commercial stereo records and tapes were used as sound sources: 1) There was never a single moment of strain, regardless of volume level or complexity of orchestral texture. The pervasive clarity and sweetness of sound in even the most thunderous passages contributed much to the musical enjoyment; 2) The amplifier sounded as well at less than normal volume as it did at ordinary listening levels. There was a comfortable presence of low bass even at low volume, removing all temptation to turn up the loudness control; 3) Strings sounded without stridency; percussive transients without unnatural hardness, thanks to the peak-free response and the uncommonly low distortion.

Over and above the details of design and performance, we felt that the Citation group bore eloquent witness to the one vital aspect of audio that for so many of us has elevated high fidelity from a casual hobby to a lifelong interest: the earnest attempt to reach an ideal—not for the sake of technical showmanship—but for the sake of music and our demanding love of it.
## TECHNICAL SPECIFICATIONS
(as stated by the manufacturer)

### Citation I Stereo Preamplifier

**Frequency Response:**
+0.5 db, 5-80,000 cycles per second.

**Distortion:**
Less than 0.05% at 2 volts.

**Total Noise:**
High-Level Input: 85 db below rated output.
Low-Level Input: Less than 1.5 microvolts referred to input terminals.

**Rated Output:**
Main Outputs: 2 volts.
Tape Outputs: 0.3 volts.

**Controls:**
Mode selector, blend control, separate equalization for treble "roll-off" and bass "turnover," balance, phase, channel reverse, contour, tape monitor, dual-position rumble filter, and master volume control.

**Dimensions:**
14 7/8" W x 12 1/4" D x 6" H.

**Weight:**
20 lbs.

**Price:**
513.95 (kit)
239.95 (factory-assembled)
29.95 (optional walnut enclosure)

### Citation II Stereo Power Amplifier

**Power Output Per Channel:**
60 watts, 130 watt peaks.

**Harmonic Distortion:**
Less than 0.5%, 20-20,000 cycles per second at 60 watts. Unmeasurable at normal listening level.

**Intermodulation Distortion:**
Less than 0.5% at 60 watts. Unmeasurable at normal listening level.

**Frequency Range:**
18-40,000 cycles per second, +0 -1.0 db at 60 watts.
2-40,000 cycles per second, +0 -1.0 db at 1 watt.

**Sensitivity:**
1.0 volt RMS input for 60 watts.

**Damping Factor:**
Greater than 18.

**Feedback:**
30 db achieved through multiple loops.

**Hum and Noise:**
90 db below 60 watts.

**Output Impedance:**
4, 8 and 16 ohms.

**Power Consumption:**
350 watts.

**Dimensions:**
16 5/8" W x 9" H x 11 1/2" D.

**Weight:**
60 lbs.

**Price:**
519.95 (kit)
219.95 (factory-assembled)
29.95 (optional metal cage)
A CHRONICLE OF RECORDED SOUND

A newly published history of the phonograph unfolds the whole rich panorama of the audio art.

FROM TIN FOIL TO STEREO—The Evolution of the Phonograph by Oliver Read and Walter L. Welch (524 pp.). Howard Sams & Co., Inc., Indianapolis ($9.95)

What may begin as a rather casual interest in their hobby has for many audiophiles often deepened into a genuine and absorbing avocation. As their knowledge of sound reproduction expands, they will inevitably feel themselves involved not only with the present technology of audio but also with the history of the subject.

At this point in their quest for information, nothing could prove more rewarding than "From Tin Foil to Stereo—The Evolution of the Phonograph"—a compendium on the history of sound recording compiled by Oliver Read in collaboration with Walter L. Welch. This hefty volume, just published by Howard W. Sams & Co., Indianapolis, traces the facts of and the fancies surrounding the phonograph from its prenatal manifestations in the minds of visionary would-be inventors through its Edisonian period of gestation and birth, its tinhorn adolescence and eventual marriage to electronics, to its current twin-channeled maturity as the most influential medium in the entire history of music.

In their twenty-nine chapters, Read and Welch range from the technicalities of early and late phonographs to entertaining anecdotes about the many picturesque personalities in the industry, thereby giving this basically technical history a consistently human touch. Exchanges of letters are quoted, and the authors have delved into the popular magazines of the past seventy years for some priceless morsels of public reaction to the art of phonography at its various stages.

Particularly interesting is the period of emergence of the electric phonograph, when traditional acoustic concepts were fertilized by knowledge gained more recently in the field of radio and telephony. It is strange to discover that the concept of impedance matching, developed by telephone engineers, was not—as one might think—first applied to electric phonographs. As the authors point out, these electronic insights first served to improve the old acoustical phonograph by calling attention to the need for acoustic impedance matching throughout the internal sound passages. Equally fascinating is the genealogy of the automatic coin phonograph, now known as the "juke box"—a term which appropriately conveys the stigma of abomination.

The authors have tackled the heroic task of unraveling the intricate patent situation of the early years of phonography. The original patent papers and drawings of the more important inventions are reproduced here, as are several crucial pages of Edison's personal notebooks, revealing the growth of his essential ideas. This section alone represents a scholarly contribution of lasting value to the literature of this field.

A later chapter unfolds the amazing story of the emergence of high fidelity in the sense of component-type sound systems. This multimillion-dollar, space-setting industry that has completely revolutionized quality sound reproduction in the home did not emerge from any concerted industrial effort but came into being chiefly through the devoted activities of individual hobbyists.

The authors also deal at length with such related topics as disc copyright, the perennial question of a national phonographic archive, and—traced for the first time anywhere—a corporate family tree of the various firms internationally linked in the phonograph and record trade.

The reader is sure to derive special pleasure from the wealth of illustrative material, including many period pictures now privately owned and shown here for the first time in print.

As a reference work, "From Tin Foil to Stereo" gains immeasurably from its 8-page bibliography, one of the most exhaustive feats of research ever accomplished in this area, and a superbly organized 22-page subject index.

In summary, here is a book to bear out the chronicler's contention that the most interesting aspect of any subject is its history.

H. H. F.

"HIFI/STEREO"
only for those who want the ultimate

SHERWOOD
"TOP RATED"
again and again-
and NOW AGAIN!

Model S-5000 20+20 watt "stereo"
Dual Amplifier-Preamplifier, Fair Trade Price—$189.50

Model S-2200 FM-AM-MX Stereo tuner,
Fair Trade Price—$179.50

AMERICAN AUDIO INSTITUTE
4300 North California Avenue
Chicago 18, Illinois

October 27, 1959

Gentlemen:

We find that the incorporation of a center-channel output and a damping factor selector in July, 1959, increases the Summary Rating of the Sherwood S-5000 to the highest of all 19 Stereo Amplifiers tested in the AAI Evaluation Test Reports.

Sincerely,

Felix R. Breny
Executive Director

The "Most honored of them all" S-5000 stereo amplifier-preamplifier is joined by the S-2200 stereo tuner. As with its "Top Rated" predecessors, the S-2200 features FM "Interchannel Hush" plus push button selector, internal plug-in adapter for Stereo FM Multiplex, 2 "Acro-beam" tuning indicators, simulcast FM/AM stereo. All Sherwood tuners feature FM sensitivity below 0.95 microvolts and ½% distortion @ 100% FM.

For further details write: Sherwood Electronic Laboratories, Inc., 4300 N. California Avenue, Chicago 18, Illinois.
LOUISVILLE RECORDINGS—
The 1959 Series

An opera about Rasputin, three symphonies, and a work of Japanese inspiration, highlight the latest releases

David Hall

591 Copland, Aaron [U.S.A., b. 1900]: Variations for Orchestra. Letelier, Alfonso [Chile, b. 1912]: Aculeo—Suite for Orchestra.

592 Elies, Sir Arthur [England, b. 1891]: Discourse for Orchestra; McPhee, Colin [Canada-U.S.A., b. 1901]: Symphony No. 2 ("Pastoral").

593 Elwell, Herbert [U.S.A., b. 1908]: Concert Suite for Violin and Orchestra; Stevens, Halsey [U.S.A., b. 1908]: Sinfonia Breve. Like Elwell's Concert Suite for Violin and Orchestra (593) in standard modern-romantic manner, but in the slow movement he achieves genuine eloquence, and in the finale a fine display of virtuoso brilliance. Sidney Harth, now concertmaster-designate of the Cleveland Orchestra, does superbly by the solo part which was written especially for him.

Fahy Stevens, the Bartók biographer, has fulfilled his second Louisville commission in thoroughly workmanlike manner with his Sinfonia Breve. The idiom is standard American modern, terse and taut, alma Copland with touches of Schuman. This is most evident in the opening movement. The middle movement is more personal in expression and the last movement more dissonant in texture.

Russian-born Nicolas Nabokov contributed in his Symboli Chrestiani for baritone and orchestra (581) one of the prize packages of the whole Louisville series. Unfortunately, he fails to repeat with his opera, The Holy Devil, dealing with the death of the monk-intriguer Rasputin during the last days of Czarist Russia. The style is neo-Moussorgsiski with overtones of Stravinsky and Kuri Well. There are a few gripping moments; but the whole fails to jell, despite noble efforts on the part of the Kentucky Opera Association singers, Robert Pickett, Robert Fischer and others under Moritz Bohnard's direction. Since this recording was done, an expanded version of the opera has been staged in Germany with mixed reception. Like Antheil's The Witch, commissioned by Louisville and recorded on 564, The Holy Devil has about it a distinctly TV aura with none of the genuine intensification of speech and drama through music that constitutes first-rate opera, as is the case with Britten's Peter Grimes (London).

Henry Cowell, one of the "grand old men" of American music, continues to make the tunes and sonorities of the whole world grist for his creative mill. Ongaku in its first movement makes for a fine meeting of East and West, taking its inspiration from Japanese ceremonial court music. The more obviously dance-like second half of the piece is not quite as convincing. Benjamint Les' Second Symphony, on the opposite side of 595, is a turbulently neo-romantic score by this California-bred composer now in his middle thirties.

One of the last works to come from Czech-born Bohuslav Martinu was the Estampes, a three-movement piece in modern impressionist style. The bucolic element predominates, with echoes of "Smetana thirds" in the harmonic texture. The whole is agreeable, but lightweight as compared to such major Martinu scores as the Fantasies Symphoniques of 1953 (RCA Victor LM 2803). Nikolai Lopatnikoff, whose Music for Orchestra is featured on the other side of 596, is one of the most skillful of the Russian emigré composers long resident in this country. This particular piece is done in the best eclectic-Neo-classic manner but with immense know-how and real heart and humor. The end result is thoroughly agreeable and stimulating.

Like the Ohio River on which its city borders, the Louisville Commissioning Series (See HiFi Review, June, 1959) for the performance and recording of new music with the Louisville Orchestra still "keeps rollin' along." The six LPs for 1959 steer, in terms of musical offerings, a fairly moderate stylistic course but they also offer a high degree of craftsmanship in almost every instance. There are a few disappointments. One of which, in fact, is the very first release, for Aaron Copland's Variations for Orchestra is merely a re-working of his Piano Variations of 1931—music of stunning, granitic power in its original form (Walden 101) but unnecessarily softened in contour and weighted down in its orchestral version as recorded here. Chilean composer Alfonso Letelier in his Aculeo Suite offers two movements, one neo-classic, the other impressionistic, both evocative of a Chilean valley in the midst of the Andes. The resulting music is pleasant but not especially memorable.

England's Sir Arthur Bliss has contributed a well-crafted but over-lengthy Discourse in free variation form on record 592. What makes this record worth the acquiring, however, is Colin McPhee's exquisitely poetic Pastoral Symphony recorded on the opposite side. The thematic materials are Balinese-inspired, but McPhee's musical treatment and orchestral coloration of them are wholly personal and hold up superbly well on repeated hearings. This is music to be lived with over a period of time, not to be assessed in the course of a single quick hearing.

Herbert Elwell of Cleveland begins his Concert Suite for Violin and Orchestra (593) in standard modern-romantic manner, but in the slow movement he achieves genuine eloquence, and in the finale a fine display of virtuoso brilliance. Sidney Harth, now concertmaster-designate of the Cleveland Orchestra, does superbly by the solo part which was written especially for him.

Fahy Stevens, the Bartók biographer, has fulfilled his second Louisville commission in thoroughly workmanlike manner with his Sinfonia Breve. The idiom is standard American modern, terse and taut, alma Copland with touches of Schuman. This is most evident in the opening movement. The middle movement is more personal in expression and the last movement more dissonant in texture.
BEST OF THE MONTH...

△ △
RCA Victor’s Reiner-Chicago Symphony album of Bartók’s Music for Strings, Percussion and Celesta turns out to be the long-awaited “definitive” version of this “stereo-scored” masterpiece... “(They have) done full justice to this score in recorded performance. . . . The result is a joy to the ear.” (see p. 60)

△ △
RCA Victor’s contribution to the Chopin sesqui-centenary is a first Rubinstein recording of the Ballades... “It is difficult to realize that Artur Rubinstein has long passed his threescore-and-ten... These are magnificent interpretations of magnificent music.” (see p. 61)

△ △
American Society, a new label, has a real find in the Claremont Quartet’s playing of Mozart and Haydn—the “Hunt” and Op. 76, No. 5 in D Major... “Not since the early days of the Juilliard Quartet have I heard a new American group of such brilliant talent.” (see p. 70)

MAY 1960

Records reviewed in this section are both stereo and monaural. Versions received for review are identified by closed (△) and open (△) triangles respectively. All records are 33 1/3 rpm and should be played with the RIAA amplifier setting or its equivalent. Monaural recordings (△) may be played also on stereo equipment with resulting improvement in sound distribution quality. Stereo recordings (△), however, must not be played on monaural phonographs and hi-fi systems.

△ △ BACH: Cantata No. 4—Christ lag in Todesbanden; Motet No. 3—Jesu meine Freude. Robert Shaw Chorale with RCA Victor Orchestra, Robert Shaw cond, RCA Victor LSC 2773 $5.98; Mono LM 2773 $4.98

Interest: Masterpieces both
Performance: Tender loving care
Recording: Flawless
Stereo Directionality: Good
Stereo Depth: Good

Robert Shaw’s recorded performance of Bach’s celebrated Easter Cantata more than a dozen years ago marked a milestone in the recorded repertoire of that day; and so too, in its own way, does this first stereo recording of Christ lag in Todesbanden, to that one feels every element of music, performance and recording has been treated with utmost care and taste.

Shaw’s earlier performance stressed the drama and rhythmic vitality of Bach’s music, while this one emphasizes the fluidity and lyrical beauty of melodic line and harmonic texture. This approach is even more fruitful when Shaw turns to the touching funeral motet, Jesu, meine Freude, which he makes a genuinely moving experience.

The stereo recording offers a wide spread of choral sonority, which is all to the good in antiphonal episodes. The balances are beautifully worked out, both as between sections of the chorus and between chorus and orchestra.

All told, this is a richly satisfying disc on every level, one that takes its place with Vanguard’s recording of the Magnificat as a “must” item for the discriminating

△ △
buyer of stereo discs who also likes Bach. Full German texts and English translations are included.

**D. H.**

**BACH:** Mass in B Minor, Vienna Academy Choir and Vienna State Opera Orch., Fieschi (soprano), Nan Merriman (alto), Leopold Simoneau (tenor), Gustav Neidlinger (bass). Hermann Scherchen cond. Westminster WST 304 3 12" $17.94

Interest: Monumental masterwork Performance: Mostly good Recording: Good Stereo Directivity: Mostly good Stereo Depth: Good

At last long, we have a stereo recorded performance of the Bach B Minor Mass which begins to do justice to this mighty fresco-mosaic that the Leipzig master developed in such large measure and magnificent fashion from earlier materials in his workshop.

Because the B Minor Mass is not as tightly unified as the *St. Matthew Passion*, the problems of pacing and dynamics become much more critical. Save for an excessively slow pace in the *Kyrie*, Hermann Scherchen solves most of these problems admirably in his Westminster recording dating from a decade ago (XWN 3300). He also had a first-rate set of soloists and he saw to it that the forces were used approximately those of Bach's own day — thus adding to the element of authenticity to the generally viral and altogether stimulating interpretation.

In this new recording, Scherchen follows substantially the same procedure. The *Kyrie* is modest in size, and if anything even better trained, so that Bach's polyphonic high points in the *Innecratus* lines have not only clarity and rhythmic vitality, but wonderful fluidity of dynamics as well. Indeed, in the *Innecratus*, *Crucifixus*, *Et resur-"", and *Confiteor* sections of the *Creeds*, Scherchen and the Vienna Academy Chor-"us achieve a level of artistry that can stand with the finest of any Bach put on records. At these points, nothing stands between the listener and his realization of what it means to be face-to-face with a supreme masterpiece of musical-emotional expression. The recording was one of the two best mono LP versions of the B Minor Mass: and despite some inevitable shortcomings, this new one will probably remain near the top of the available stereo performances for a good many years to come.

A definitive Bach B Minor Mass on records is a virtual impossibility, shot of a miracle; and so the shortcomings of this one must be touched upon, mostly as they relate to the earlier Scherchen effort. In general, Scherchen tends in this new recording to take the fast sections faster and the slow sections slower. The *Kyrie* is the one major exception, where his pacing is now much more comfortable than the slow one of 1950. On the other hand, the *Sine die* in the *Innecratus* is slowed down very considerably; and with a few more rehearsals, he might have been able to sustain the line of this majestically festive movement. Unfortunately, things come perilously close to falling apart, and cracks in the transfer even when the most perfect equipment don't help, either. The *Quo tollis*, *Et innecratus*, *Crucifixus* and *Confiteor* are all taken more slowly and with a resultant gain in expressiveness and flexibility of choral phrasing.

The one great weakness in the new Scherchen recording stems from the soloists. Alarie is the only improvement, with a nicely done *Laudamus te*; but Nan Merriman is troubled with a wide vibrato, while Gustav Neidlinger is certainly no match for Alfred Poell in the earlier recording. The *Et in Spiritum Sanctum* as done by Neidlinger is pretty close to pain-ful. Simoneau does creditably in the *Benedi-"catur*, but his renditions little of the resi-lence and vocal coloration of Anton Den-"mota in 1950. The orchestral support ranges from cap-able to excellent, the latter quality being most notable in the solo departments. The big moments, calling for the high trumpet work are the ones which lack a last full measure of assurance.

The recorded sound as such is very pleasing and in good balance. The chorus is nicely spread out and the antiphonal give-and-take in the *Osanna* comes off brilliantly in stereo. Unless Robert Shaw's Chorale or some comparable European group essays yet an other B Minor Mass recording for stereo in the near future, this Scherchen West-"minster album is likely to be the best we are going to have for awhile.

**D. H.**

**BACH:** Trio Soneta (secup 70)

**BARBER:** Summer Music (see NIEN-"SEN)

**BERTO-**


Interest: Top drawer stereo Bartok Performance: This is "it" Recording: Fine and dandy Stereo Directility: Just right Stereo Depth: Good

Bel Bela Bartok's Concerto for Orchestra may be the most popular work of the late Hun-"garian master, but it is the Music for Strings, Percussion and Celesta (1936) that has shown itself as the peak in the art of large-scale orchestral composition compar-"able to that of the Fourth and Fifth string quartets. This is a great and intense music, re-"lieved in logic, yet musical and exhilar-"ating in expressive content. It would have been nice if RCA Victor's liner notes had included at least a skeleton analysis of the music instead of being devoted in their entirety wholly to an essay on the personal relationship of Fritz Reiner to Bartok and his music.

Even so, Reiner together with RCA Vic-"tor's stereo engineering team have at last done full justice to this score in recorded performance. Reiner has abiled scrupu-"lously to Bartok's carefully timed tempi and seen to it that the slow movements have their own special atmosphere, a touch-"ing coloration. On the other hand he has brought to the fast second and fourth movements wonderful fire and rhythmic agility, combined with utter clarity of text-ure—quite a feat when we recall the com-"plexity and density of Bartok's polyphony.

Since Music for Strings, Percussion and Celesta is laid out for opposed string groups with piano, celesta and percussion more or less in the middle, the engineers had their work cut out for them in spell-"ing it out for home stereo listening. Let it be said that they have done their job with taste and know-how. The result is a joy to the ear and a delight to the eye of anyone who chooses to follow with his score in hand. Everything is there and in its proper place; and I could detect only one momentary bit of orchestral in-"security, shortly after the beginning of the finale. The dark intensity of the slow opening logic, the jazzy rhythms of the first allegro, the insistent night music of the Adagio and the breathtaking Tran-"sylvanian dances of the finale—all have been marvelously captured on this disc, complete with every percussive overture and transition.

The Hungarian Sketches, slight and charming transcriptions of piano pieces, come as something of an anti-climax; but are gorgeously played and recorded. No doubt about it, this disc is a richly satis-"fying achievement!

**BEETHOVEN:** Piano-and-Wind Quintet (see p. 70)

**BEETHOVEN:** Violin Concerto in D Major, Op. 61. David Oistrakh with the Franck National Radio Orchestra, Andre Cluytens cond. Angel S 35780 $5.98

Interest: Absolutely Perfect Performance: Good Recording: Good Stereo Directility: OK Stereo Depth: Good

Oistrakh's performance is an introspective, personal one and he is ably partnered by Chryten and the orchestra. Yet I find the recent Columbia release by Stern and Bernstein a more penetrating, probing account of the music.

Angelo's recorded sound is good, with fine balance between soloist and orchestra. One small complaint: on two separate copies that I tried there were two spots of really bad groove modulation in the opening orchestral tutti.

**BEETHOVEN:** Wind Octet in E-flat (see MOZART)


Interest: Romantic landmark Performance: Almost ideal Recording: Impressive Stereo Directility: Good Stereo Depth: Excellent

Back in 1953, I wandered into the RCA Victor recording booth at the Chicago World's Fair and I heard in an audition booth album 81-111, Side 10—the March to the Seafool from the Berliner Symphonie Fantastique as played by Pierre Monteux conducting the Paris Symphony Orchestra. The DH glee club and there I became a Monteux worshipper and a devotee, in particular of his way with Berlioz; for as I was later able to articulate, only Monteux (and the late Sir Hamilton Harty) was able to achieve a perfect balance between the Schubertian classicism and Byronic fire that went into the making of the special Berliozian musical language.

**HIFI/STERO**
This, Monteux's third recording of the "Fantastique," shows that the 85-year-old Maitre still has his special Berlioz touch, even with such an "alien" ensemble as the Vienna Philharmonic.

A little more of a cutting edge to the orchestral sonority would have been welcome at climactic moments, but even this does not detract from the strength and magnificently controlled momentum of the Monteux reading. The waltz of the ballroom scene has a wonderful sweep to it and the two final movements communicate in this reading a very real sense of terror and hallucination.

Recorded sound is thoroughly good throughout and the stereo depth illusion is particularly impressive. The Berlioz "Fantastique" has fared well at the hands of Monteux, Goossens, Wallenstein and Dorati, but it is still the interpretation of Monteux that I would choose to live with over the long run.

D. H.

BOYCE: Symphony No. 8  (see p. 70)


\( \Delta \) CHOPIN: Scherzos—No. 1 in B Minor, Op. 20; No. 2 in B-flat Minor, Op. 31; No. 3 in C-sharp Minor, Op. 39; No. 4 in E Major, Op. 54; Artur Rubinstein (piano). RCA Victor LSC 2368 $5.98; Mono LM 2368 $4.98

**Interest:** Piano masterpieces

**Performance:** Magnificent

**Recording:** Excellent

**Stereo Directionality:** Not needed

**Stereo Depth:** Good

As the notes cascade up and down the keyboard and through the loudspeakers, it is difficult to realize that Artur Rubinstein has long passed his three-score-and-ten. What is more amazing, perhaps, is that his age does not come to mind at all. There is such vitality in his playing, such virility, such enthusiasm, that it is easier—and more just—to think of him as a man in his physical and mental prime.

On the sesquicentenary of Chopin's birthday, last February 22, Rubinstein was interviewed on New York station WQXR by Abram Chasins. In the course of their conversation, I heard him state that he had always avoided recording Chopin's Ballades until now because he never before was satisfied with his ability to play them well, that he always found new things in them to cause him to study them further. Now, in this Chopin 150th Anniversary Year, he has had the courage (I give the ghist; I can't quote exactly) to put his interpretations of these four masterpieces on record for the first time.

I was struck by the great pianist's modesty and humility. This is not a pose. Rubinstein has been playing the Ballades for a half century, and had he recorded them thirty years ago, they would have met with critical favor and enjoyed a substantial sale. No; I believe he means it when he says that he never felt adequately prepared to record them. And even now, he went on to say, he would like to record them again soon, just as he has re-recorded so many other compositions because he has

---

**EVEREST**

The priceless sound of Everest at one price for stereo and monaural

Leopold Stokowski • William Steinberg and the Pittsburgh Symphony Orchestra • Sir Eugene Goossens • Theodore Bloomfield, Rochester Philharmonic Orchestra • Sir Adrian Boult • Aaron Copland • Anatole Fistoulari • The Houston Symphony Orchestra • Newell Jenkins

Enrique Jorda • Josef Krips • The London Symphony Orchestra • Leopold Ludwig

Sir Malcolm Sargent • The Stadium Symphony Orchestra of New York • Tossy Spivokovsky

Heitor Villa Lobos • Ernst Von Dohnanyi

---

**Now, William Steinberg conducting the Pittsburgh Symphony Orchestra**

**Exclusive on Everest Records!**

Premiere Recording

**A Commemoration Symphony “Stephen Foster”** by Robert Russell Bennett with the Pittsburgh Symphony Orchestra and Mendelssohn Choir conducted by William Steinberg and

**A Symphonic Story of Jerome Kern** by Robert Russell Bennett with the Pittsburgh Symphony Orchestra conducted by William Steinberg.

LPBR 6063 SDBR 3063 (Stereo)

**Other new Everest classical album releases:**


---

**INSIST ON THE SOUND OF EVEREST**

FREE CATALOGUE: WRITE EVEREST RECORDS, DEPT. HS-5 360 LEXINGTON AVE., N.Y.C.

---

**EVEREST RECORDS**

DIVISION OF BELL-OFFICE RECORDING, INC.

MAY 1960

---

**Other new Everest classical album releases:**


LPBR 6071 SDBR 3071 (Stereo)

LPBR 6072 SDBR 3072 (Stereo)
felt that he could offer newer, fresher viewpoints from a vantage of increasing maturity. Yet, he believes his interpretations mature constantly.

The Ballades are played with poetry and temperament. Based perhaps on the verses of a fellow Pole, these pieces, nevertheless, are pure music, entirely independent of any program. The tales they tell are of the imagination, and the composer's musical devices are filled with invention and emotion. Their technical requirements do not daunt Rubinstein. He plays with power and fluency, with delicate nuances and a gleaming display. These are magnificent interpretations of magnificent music.

As much can be said of his renditions of the Scherzos. If he had not made recordings of them before, perhaps this disc would be even more impressive than the one with the Ballades. The Scherzos are more technical, more difficult to play poetically than the Ballades. Yet, play them poetically he does, and without diluting their virtuosesss brilliance one whit.

These are the outstanding performances of the Ballades and the Scherzos in the catalog. To round out a happy story, RCA Victor has accorded Rubinstein the best recording he has ever enjoyed. The piano tone is rich and full. It rings solidly, and sounds like piano tone throughout the scale. Stereo adds a medium of air around the instrument, but the mono is so fine, the choice can be made one way or the other without qualms. W. D.

**Δ**


Interest: Considerable
Performance: Impressive
Recording: Excellent
Stereo Directionality: Not needed
Stereo Depth: Good

Born in Rhêmes, France, on June 7, 1934, Philippe Entremont has come a long way in a short time. Unlike Rubinstein, he has no hesitancy in committing these pieces to permanence in recorded form. He gets along well, with particular polish and flair. He does not get as much out of them as Rubinstein, but then, who does?

More important, at this moment, is that this is very good Chopin playing—a happy, patient—and again excepting the unique Rubinstein disc, this is the most satisfactory rendition of the Ballades currently available. W. D.

**Δ**

**DERUBUSY:** Images for Orchestra—Gigues; IbáHla; Rondas de Primtemps. New York Philharmonic, Leonard Bernstein cond. Columbia MS 6097 $5.98

Interest: Considerable
Performance: Perceptive
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Fine

And so now there are three first-class stereo recordings of the three Debussy Images—Argenie's. (London CS 6015) and Munich's (RCA Victor, LSC 2282) having preceded the present one. Bernstein pays meticulous attention to the inner fabric of these scores and produces readings of transparency and buoyancy. The orchestral playing is excellent, and Columbia's engineers have contributed fine recording. Everyone concerned can be proud. M.B.

**Δ**

**DONIZETTI:** L'Elixir d'Amore (complete with traditional cuts). Giuseppe di Stano (tenor)—Haydn Gueden (soprano)—Adina; Fernando Corena (bass)—Dulcamara; Renato Capacci (baritone)—Belcore; Luisa Mandelli (soprano)—Gianetta. Chorus and Orchestra di Fiorentino, Francesco Molinari-Pradelli cond. London Opera 0131 3 12 $17.94

Interest: One of the best in the genre
Performance: Very good
Recording: Angel better
Stereo Directionality: Both slight
Stereo Depth: Both adequate

The Met's forthcoming revival of this delightful comic opera was one of the highlights of the 1960-61 season lends special timeliness to this pair of releases. Only the Angel set is new—London's version is a stereo issue of a performance released in mono in 1956. Both sets are good without quite saying the last word on the subject.

In neither version is the opera given in its entirety. London's cuts (except for 20 score pages in Act II) are on the moderate side and correspond to the "traditional" treatment. Angel, to present the opera on two discs, has devoted, however, doing serious damage to dramatic continuity. If economy is a factor, the Angel set will be preferred, particularly since it also has the better over-all sound and Serafin's more vigorous leadership.

In the vocal department, however, the superiority is London's. Listening to the two Adinas side by side, one starts with the impression that Rosanna Carteri's vivacity effectively counters Gueden's limpid, but temperamentally somewhat restrained performance. But every passing minute adds to the admiration for Gueden's effortless musicality, neatness of phrasing and consistent tonal loneliness, besides which the rival effort pales in comparison. The same is true of the tenors, though in different ways: Angel's Luigi Alva is an artist of unusual musicality, graceful style and flawless taste, but, obviously, limited vocal resources. Neminor is not a part, however, that calls for aristocratic manners. Di Stefano plays it perfectly in character and his singing is near top form, just as standard for any tenor to surpass today.

Both Dulcamaras are masters of the buffo style. If Taddei (Angel) seems to stand out more it is probably due to the relative passiveness of his Adina and Neminor. He has a baritone tessitura, rasping up to F, more comfortably than does Corena. There is little to choose between the Belcores—both are competent, with Panerai supplying the smoother vocalism and Cappelli the more characteristic swagger.

Stereo directionality is not prominent in these sets. Angel's overall engineering is better. Note the crisper, fuller sound of the overture, the liveliness of the martial music in the first act (where both London's conductor and engineers appear to have been asleep at the switch) and the better presence and definition of Angel's chorus. Still, Di Stefano's delicate vocalizing and, above all, Gueden's rare virtuosity lifts the balance to London. G.J.

**Δ**

**DVORAK:** Slavonic Dances, Op. 46 and 72 (complete). Czech Philharmonic Orch., Václav Talich cond. Parliament PLP 121 $3.96

Interest: Brilliant masterpieces at bargain price
Performance: A classic
Recording: Still good enough

Artia's low-price label. Parliament, has brought back into circulation the memorable recorded performances of the Dvorák Slavonic Dances with Václav Talich conducting the Czech Philharmonic.

The Urania label first issued these performances, at which time they were justly acclaimed as "definitive;" now we have them in a more brilliant re-mastering and at a fantastic bargain price. There have been other distinguished disc versions of these marvelous dances issued since Talich's recording—notably by Szel and the Cleveland Orchestra (Epic) and by Dorati and the Minneapolis Orchestra (Mercury—stereo and mono), but none have quite equaled the lift or the sizzling rhythmic impact that the Czechs bring to this music.

Some bass boost will be needed to play these Parliament discs with best results. If you don't already own a Talich version of the Slavonic Dances, grab this one. At such a price, you can't lose! D.H.

**FRANCK:** Symphonic Variations (see GRIEG)

**GEMINIANI:** Concerto Grosso in C Minor (see p. 70)

**Δ**

**GERSHWIN:** Rhapsody in Blue; An American in Paris. Elf Wild (piano) with the Boston Pops, Fred Reiner cond. RCA Victor LSC 2367 $5.98; Mono LM 2364 $4.98

Interest: Gershwin favorites
Performance: Good, not outstanding
Recording: Fine
Stereo Directionality: Evenly balanced
Stereo Depth: Remote

RCA Victor has issued its umpteenth account of this favored Gershwin pairing, and except for the fact that the Boston Pops has now recorded it for stereo posterity, the album as such is not outstanding. The mike pickup is too distant and the readings without much personality. The playing of the Pops is very good, the rendering by the soloist adequate.

Columbia in its recent album of the same music—with Bernstein and the New York Philharmonic (MS 6001; Mono ML 5413) is better all around. The music is so familiar that it takes an exceptional reading these days to command attention. And while Bernstein's effort was better than this, a truly great performance of these Gershwin scores has yet to appear on stereo disc.

J. T.

**Δ**

**GLUCK:** Der Betrogene Kadi (complete opera). Ruth Nuss (Zelmire); Zdenka Dijar (Zelmire); Elizabeth Schonauer (Omega); Richard van Vroomen (Naradin);
Wladimir Smid-Kowar [Omar]; Hans von Wels [Kadi]; and the Camerata Academica des Schwaben-Muziektheaters; Barnard Page, cond. Epic Stereo BC 1062 $5.98

Interest: Charming curiosity
Performance: Completely winning
Recording: Magnificent
Stereo Directionality: Fine
Stereo Depth: Good

Here is a completely delightful excursion into less-trdden musical paths; a comic opera in one act by the same man who wrote the classic tragedy "Orpheus and Euridice." The slight-weight plot has to do with a Turkish kadi—or judge—and his attempt to take on another wife. The story need not detain us here; suffice it to say that the German text is printed on the jacket, together with a side-by-side English translation, so that one is never in doubt as to what is taking place.

The music is completely charming, with a flavor suggesting Mozart. All the singers have splendid voices, and seem to be enjoying themselves. The role of Fatime, the aggrieved wife, might be sung with a little greater suggestion of personal involvement, rather than with its concentration on purely musical values. However, this is a minor complaint, since most of the time the singers throw themselves into the proceedings with zest. Especially appealing is the magnificent speaking voice of Hans von Wels as the Kadi, and the humorous acting of Elizabeth Schneider in the brief, but telling role of Omega.

The performance is a beautifully integrated one, on the part of the orchestra as well as the singers. The recording is one of the finest I have heard, with remarkably effective stereo qualities, and wonderful fidelity.

D. R.

GRIEG: Piano Concerto In A Minor, Op. 16; FRANCK: Symphonic Variations;
LITOLFF: Concerto Symphonique—Scherzo. Clifford Curzon with the London Symphony Orchestra, Gévin Fjeldstad cond. (Grieg), with London Philharmonic Orchestra, Sir Adrian Boult cond. [Frank and Litolf]. London CS 6157 $4.98

Interest: Warhorses
Performance: A superb Grieg, less good Franck and Litolf
Recording: Good
Stereo Directionality: Good
Stereo Depth: OK

Curzon gives a superb account of the Grieg Concerto, one that treats the music with respect and dignity. The result is that the old warhorse emerges with a freshness and vitality that are most winning. The Norwegian conductor, Fjeldstad, gives Curzon sympathetic orchestral support and the whole thing emerges as the finest recorded account of the Grieg Concerto since the classic one by Lipatti more than a decade ago (Columbia ML 4525).

The Franck and Litolf on the other side emerge somewhat less successfully. They both suffer from a certain rigidity in approach, especially the Litolf, a bubbling little piece which here seems to have lost some of its sparkle. In contrast to Fjeldstad's fine support in the Grieg, Boult in these two pieces seems to be bored with his assignment and contributes lachustre orchestral backing to Curzon's playing.

The recorded sound is fine. M. B.

**HANDEL: Concerto a 4 (see p. 70)**

**HANDEL: Double Wind Choir Concerto No. 3 (see p. 70)**

**HANDEL: Larger: Arias No. 1 & 2 (see p. 70)**


Interest: Handelian delight
Performance: Neatly turned
Recording: Intimate
Stereo Directionality: OK
Stereo Depth: Sufficient

**HANDEL: Water Music Suite; Royal Fireworks Music Suite (both arr. Harty); Overture in C Major (arr. Seifert); Overture (arr. Sargent), Royal Philharmonic Orchestra, Sir Malcolm Sargent cond. Capitol SG 7102 $5.98**


Interest: Handel with trimmings
Performance: Sargent best
Recording: Sargent best
Stereo Directionality: There for all
Stereo Depth: Sargent best

Let's face it, today there is no substitute for Handel's Water Music in its complete and original form. The late Sir Hamilton Harty's tastefully arranged suite has served its purpose of giving us a "Reader's Digest" version of Handel's delightful score; and while it remains a deserving standby in the concert hall—as an opening item, record buyers have available no less than five mono versions of the complete 20 movements, notwithanting with Westminster and Lehmann on DG Archive. Now we have a first-rate stereo version in the new Olsoe-Lyra disc with Thurston Dart at the conductorial helm. He is a masterful technical approach to the music, and he has a splendid view of the orchestral fabric; and viewed in its own frame of reference, it would be hard to imagine a more captivating performance. It would have been nice to have had just a little more room tone around the several horn and trumpet movements, though.

As for the various suite recordings listed above, Sir Malcolm Sargent would have had a great disc from every point of view if he had (a) put a little more zest and fire on the Water Music and Royal Fireworks scores and (b) if he had omitted the impossibly inflated Elgar scoring of the D Minor Overture to the Second Chandos Anthems. Indeed Handel's own scoring of this imposing piece can be heard on HMV's Op. 3 Concerti Grossi (London LL 1180). On the other hand, Sargent's arrangement of the splendid Samson Overture is a delight and it also gets the best playing on the record. The sound is brilliant and the stereo perspective imposing to a degree.

Neither the Vanguard nor the Ormandy discs of suites from the Water Music and Royal Fireworks Music rate serious consideration on musical grounds. The Vanguard, recorded performances are thin in sound and routine in execution (no arrangement credit given, as we have done our own, while Ormandy's disc offers hopelessly unsatisfying readings and rather opaque sound.

By the way, the Pye label in England has issued a recording of the Royal Fireworks Music in its complete scoring—26 oboes, 14 bassoons, 2 serpents, 9 trumpets, 9 horns, 3 sets of timpani, 6 snare drums. The result, is some of the most glorious martial noise ever recorded. When you're a some American company get the rights to issue this disc for domestic consumption? D. H.


Interest: Unquestioned
Performance: Unaven
Recording: Mostly good

Generally speaking, this is a spirited and nicely paced German-language performance of a very commercial masterpiece of the oratorio literature.

Curiously, the three soloists can be graded in accordance with their range. The soprano is outstandingly good; the tenor is acceptable. The bass, with his "beery" tone quality and excessively wide vibrato, is quite unsatisfactory. His vibrato is so wide, in fact, that at times, it is difficult to know which note is being sung. One must give him credit for a beautifully low D that the end of the recitative Straight Opening Her Fertile Womb, (an octave below the written note, by the way) but this is not enough to compensate for his other inadequacies.

On the other hand, the soprano, Mimi Coertse, invests everything she does with a wonderful intensity of feeling. Her big aria "On Mighty Pens," is one of the outstanding features of the album, although it is unfair to single out any one of her contributions above the others.

The first appearance of the chorus, with its beautifully controlled pianissimo, is nothing short of exquisite. It sounds like a rather small group, but that in no way lessens its effectiveness in the opening section. It is excellently trained and responsive, with fine tone quality. However, whether because of its small size, or because of poor microphone placement, the chorus tends to get lost later in the work. Following with the score, as I did, reveals the fact that the ear misses a lot that the eye sees, especially in the keynote voices. This is particularly true in the trio and chorus The Lord Is Great—an exciting portion of the work, involving all the participants. Unfortunately, because of the placement, it emerges almost as a soprano solo, with the other two soloists and the chorus lost somewhere in the background.

Horenstein's approach to the famous chorus The Healing Are Telling is unsatisfactory. It is presented at a rather slow tempo, and remains at the same tempo throughout its length. True, this gives it a breadth and grandeur at the beginning, however, it sacifies the

MAY 1960

63
in commemorating the Mahler centennial year, what with this performance, the Forrest-Munch recordings of the Songs of a Wayfarer and Kindertotenlieder (reviewed on this page) and Reiner's forthcoming edition of Das Lied von der Erde. The Fourth Symphony is perhaps the most immediately winning of all Mahler's scores. It has an innocence and straightforwardness that are thoroughly beguiling, at the same time that it reveals, in the slow movement, a depth of emotion that is fully characteristic of this composer.

Reiner gives us a performance of marvelously transparent orchestral textures—every strand of Mahler's crystalline orchestra stands out beautifully (and here the RCA Victor engineers must take credit for a splendid job of recording). But I have reservations about the conductor's rigid beat. One of the secrets in Mahler interpretation, it seems to me, is the need for a really instinctive feeling for the subtle rhythmic elasticity which is built into the music. A performance which observes the letter of the printed page, rather than coming to grips with its spirit, tells only half the story. Such, I fear, is the case here.

I am also not too happy with Della Casa's performance of the final movement. Beautifully sung, it is true, but I fear that there is no real penetration into the spirit of the thoroughly naive vision of heaven as seen through the eyes of a child.

A conductor who is thoroughly en rapport with the music of Mahler is Leonard Bernstein, and I look forward to Columbia's forthcoming release of this Bernstein conducting the New York Philharmonic.


Interest: Early and late Mozart, both soloists
Performance: Excellent
Recording: Close-to
Stereo Directionality: Good
Stereo Depth: Good

Brymer and Brooke apparently are the leaders of their respective sections in Sir Thomas Beecham's Royal Philharmonic Orchestra. Both are superb instrumentalists who play with solid musicianship and sensitive insight. The sound of Brooke's bassoon is the biggest, fattest bassoon noise I've ever heard; I like the microphone inside the bassoon or does Brooke really have this enormous a sound? In any case, both works are played con amore and Beecham enlivens the whole splendidly. I recommend this disc highly.

MOZART: Quartet in B-flat "Hunt" [K. 575] p. 70

MOZART: Symphony No. 40 in G Minor [see SCHUBERT]

Since the Mozart Serenade No. 11 is the work common to both discs, a direct comparison of the two versions is in order. First, let it be said that all the playing on both discs is first class. The technical adroitness, ensemble and tonal felicity of both groups leave nothing to be desired. The comparison is based, therefore, on matters of tempo and, because of the different acoustic properties, on matters having to do with the recording itself.

Jenkins favors faster tempi, which give the music greater forward thrust, and therefore, more excitement. While the slower approach gives the music a certain amount of lyrical poise, my choice favors the vitality of the faster tempo. This is most in evidence, of course, in the opening and closing moments of the work, which have much more appeal for me in the Everest rendition.

The Vanguard engineers have recorded their players in an acoustical envelope suggesting a large, empty hall. This gives a greater amount of echo, and a certain tonal warmth, but at the expense of the clarity of line. Once again, my choice is for the Everest approach, which records the group in a much smaller room. Even though it reduces the amount of echo, I prefer the "closer to" sound, with its attendant increase in clarity.

The one slight disadvantage of the Everest recording, however, is the rather high amount of "hiss." (I hesitate to call it "tape hiss," in view of the fact that they point with evident pride to the fact that their recordings are made on 33mm magnetic film.) While the recorded sound is good, it is in no way superior to that of other companies, and the hiss is higher than one would expect in the better present-day recordings.

The stereo characteristics are present in both versions to a very satisfactory degree, with nothing exaggerated. The mono versions preserve the characteristics mentioned above, and are well-recorded.

The companion pieces on both discs are both admirably played. Despite its high opus number, incidentally, the Beethoven is an early work.

D. R.

A. NIELSEN: Wind Quintet, Op. 43

Interest: 20th century woodwind gems
Performance: Flawless
Recording: You are there
Stereo Directionality: Excellent
Stereo Depth: Excellent

A brief flurry of interest in Denmark's major symphonist, Carl Nielsen (1865-1931) seems to have come to naught; for most of the fine recordings of his best work seem to be disappearing from the catalog (only the Third and Fifth symphonies are left) and it may be too much to hope for stereo replacement, despite the fact that the Third, Fourth and Fifth symphonies are stereo "naturals," intensely dramatic

DECCA DISTRIBUTING CORPORATION
WHAT DO YOU WANT TO KNOW ABOUT BUYING A SPORTS CAR?

How fast will the new Triumph go? How much does the Borgward station wagon cost? What's the braking efficiency of the new Jaguar? How does the Anglia stack up against the Volkswagen—and how do both rate against the Dauphine?

You'll find out in the 1960 SPORTS CARS ILLUSTRATED DIRECTORY! Now On Sale at your favorite newsstand or by handy coupon below today. Only $1.00

HIGHLIGHTS:
- ROAD TESTS GALORE:
  Abarth Fiat; Austin Healy 3000; Ferrari 250 GT;
  Berlinetta Coupe; Maserati 3500 GT; MGA 1600;
  Corvette; Austin A-40; Rambler; Lark Sedan VI;
  many others!
- COMPLETE BUYERS GUIDE—
  All data, specifications, latest prices!
- TIRE CATALOG
- SERVICE DIRECTORY
- Much, much more!

Ziff-Davis Publishing Company
434 S. Wabash Avenue
Chicago 5, Illinois
AT&T, Dist. H85

Please send me a copy of the 1960 Sports Cars Illustrated Directory. I enclose $1.00, the cost of the Directory, plus 96¢ to cover mailing and handling charges. (Canada and foreign, $1.85 plus 96¢ postage.)

Name
Address
City State

Ziff-Davis Publishing Company
434 S. Wabash Avenue
Chicago 5, Illinois
AT&T, Dist. H85

The cymbals which appear too rarely in the orchestral repertoire, are almost buried under strings and woodwinds—but they are too bad, as it adds wonderful nationalistic color to Kodaly's little masterpiece.

Bass-boost must be applied, and slight attenuation of the upper frequencies in order to realize a smooth response. J. T.

△ PROKOFIEV: Symphony No. 5 in B-flat, Op. 100. London Symphony Orchestra, Sir Malcolm Sargent cond. Everest SDBR 3034 $4.40; Mono LPBR 6034 $4.40

Interest: Modern masterpiece
Performance: Lack fire
Recording: Impressionistic
Stereo Directionality: Good
Stereo Depth: Splendid

Prokofiev's wartime Fifth Symphony "about the spirit of man" is the newest thing this Russian has given us to a symphony of the stature of Beethoven's "Eroica." Accordingly, it deserves that kind of a performance—dedicated, intense, spacious, monumental. The late Serge Koussevitzky and Artur Rodzinski could deliver this kind of reading and did on early LPs transferred from 78s. Eugene Ormandy has come close with the Philadelphi on Capitol's stereo MS 6040, but we still hope that each new recording of the Prokofiev "Fifth" will be it.

For all the magnificently live and solid sound of this latest Everest recording, we have to mark up still another goose egg on the Prokofiev "Fifth" scoreboard for Sargent just fails to bring the necessary urgency and fire to bear on Prokofiev's monumental score. Usually, it's the other way about—most conductors are so intent on "expression" and "excitement" that they let the spacious formal musical edifice fall into ruins.

For the time being, Ormandy still remains the choice as a modern recording of this work.

△ PUCCINI: Tosca (complete opera). Renata Tebaldi (Soprano), Plácido Domingo, Mario del Monaco (tenor) — George London (baritone) — London Symphony Orchestra, Eugene Ormandy cond. Capitol SLP 2624 $9.96

Interest: High
Performance: First rate
Recording: Full and lively
Stereo Directionality: Good
Stereo Depth: Good

Quickest of all record makers to retool and to replace its "behind the times" production with new models displaying the forward look of stereophony, the new version has come up with a vivid and well-performed Tosca of familiar virtues, negligible faults and no surprises. Its primary attraction, of course, is the added dimension and occasionally heightened sense of theatricalism made possible by stereo. The technical production shows thoughtful care, but there are some misguided efforts. For example, Angelotti's keys, as he fumbles for the lock, jingle with more presence than is strictly in keeping. And in Act 2, Scarpia's opening monologue comes up to us from a central source, while the sound of...
the bell--as he rings for Sciarone--emerges clearly from stage left, suggesting remote control, a novel method for 1800.

In this respect the present Tosca is characteristic of an ever strengthening trend. Whether this is right or wrong for home listening is hardly the subject for this review. But it is evident that a re-evaluation of what constitutes ideal balance for operatic recordings is becoming an issue of considerable urgency.

The three principals of this performance are in characteristic form. Tébaldi sings beautifully throughout, with exquisite phrasing and silky pianissimi. This time her upper tones are so firm and assured that even the permissible shrieks are clothed in an appealing musical sound. Her "Visto d'una," a prayer sung with more tenderness than intensity, trails off in a delicate diminuendo. The beauty of her singing can make one forget a certain lack of passion and intensity in her interpretation. Only in the very end did I wish that her outbreak of grief had been a little more convincingly heart-rending.

Del Monaco's best moments are in the third act, with a meditative and finely controlled "E lucevan le stelle" and an affectingly lyrical "O dolci mani." Nowhere is he putting forth anything less than his best effort, though his voice is not sufficiently malleable for the first act love duet. Unsupported by the visual appeal of his intelligent characterization, the Scarpia of George London loses in effecting the suavity, elegance--they are all there, but imprisoned by tones that for all their range and amplitude are either cloudily over-resonant or affiliated with a waver.

The supporting roles are above reproach. Piero di Palma should be given another palma for singing Spoleta's music in defiance of the "traditional" squeak and shriek. Molinari-Pradelli's direction is well-paced and well-controlled, if not nearly as affecting as De Sabata's on Angel 5508, the set to which my opinion, still offers the best Tosca on records. G. J.

PURCELL: The Gordan Knot Untied (see p. 70)

QUANTZ: Duett [see COLLECTIONS]


Interest: Perennial
Performance: Both good
Recording: Technical nod to Everest
Stereo Directionality: Both excellent
Stereo Depth: Everest best

Two new Scheherazades in the same month make a total of 80 editions to choose from, more than a dozen of them available in stereo. Rimsky-Korsakov's celebrated score has always been a recording favorite, the excuse being that another advance in engineering technique must be exploited. New conductors should commit his version of this splendidly sounding opus.

May 1960

Speaking of technical achievement, the Everest disc is a wonder, with smooth, silken string sound, crisp winds, clean-cut, crystal clear percussion, and a nice warm bass line. Concerning initial pacing is rather slow, but the London Symphony provides a lush sonority. Matacic's reading is much more exciting in its tempos, but is handicapped by engineering that cannot match the Everest standard. The Philharmonia version in the Tale of the Kalender Prince will stand your hair on end. However, the distant pickup used for the Angel disc places the high percussion instruments for the slow movement too far in the background, and the coloration of its middle section is almost lost. It is too bad that Everest's engineering was not accorded to Matacic, for if that were the case, then the Philharmonia record would be the choice of the entire catalog. Vanguard's excellent set with Rossi and the Vienna State Opera Orchestra (a fine stereo tape by the way), and the former Angel release with Beecham and his Royal Philharmonic still tops all available recordings for my taste; but for sheer Everett's job is hard to beat. J. T.

△ △ SAINT-SAENS: Symphony No. 3 in C Minor, Op. 78 ("Organ"), Boston Symphony Orchestra, Kirchschlager org.], Charles Munch cond. RCA Victor LSC 2341 $5.98; Mono LM 2341 $4.98

Interest: High showpiece
Performance: Brilliant
Recording: Excellent
Stereo Directionality: Yestir
Stereo Depth: Plenty

The "spectacular" tag on the album cover tells the story so far as this disc is concerned--and speaking as one who heard the broadcast that preceded the recording, I can hardly blame RCA Victor for going all-out on the showpiece aspects of this performance. I have heard Munch do this "Organ" Symphony a good half-dozen times, but never with the fire that he brought to the broadcast with the Boston Symphony a few months ago. So far as this recording goes, the Munch tempi are taut but reasonable (not like the horse race with Ormandy and Biggs on Columbia) and brilliant in the extreme. Only at the end do things get rather out of hand; for organ and brass overwhelm the strings in general and the violins in particular to an almost embarrassing degree.

The sound, in terms of overwhelming dynamics and frequency range, is strictly for those with strong speakers, the finest cartridges and plenty of space (wall thickness or acreage) between themselves and their neighbors. D. H.

SARASTATE: Zigeunерweisen; Carmen Fantasy (see SIBELIUS)

A △ SCHUBERT: Quartet in D Minor ("Death and the Maiden");Quartetsatz in C Minor. Juliet, RCA Victor for LSC 2378 $5.98; Mono LM 2378 $4.98

Interest: Chamber music masterpieces
Performance: Excellent
Recording: Excellent
Stereo Directionality: Reasonable
Stereo Depth: Good

For sheer dramatic intensity there is hardly another Quartet in the literature to rival "Death and the Maiden." All four movements have moments of almost frightening anguish. The Juilliard players interpret it with biting vigor and searching comprehension. Their performance is exciting, and it is broad sounding. The instrumental tone is powerful without coarseness and the ensemble is in sensitive balance throughout.

This recording of the composition is the only one that shares a disc with other music. The Quartetsatz is a single movement, all that Schubert wrote for a projected full-length Quartet. It is a mature work, having been composed after the Trout Quintet, and then perhaps forgotten. But the two movements of the Unfinished Symphony. It is given a vigorous performance.

W. D.

△ SCHUBERT: Die schöne Müllerin--Song Cycle (complete), Aksel Schiitz (tenor) and Gerald Moore (piano). Odense MOAK I $5.95

Interest: Lieder cycle masterpiece
Performance: Moving
Recording: Good

This is the same performance of these twenty Lieder that once appeared as RCA Victor LCT 1048, but this release is a new dubbing from the original 78's, which were recorded in 1945. Fortunately, more success has attended this transfer than the previous one, and no apology need be made for the sound here. It is almost as good as a good current recording.

The performance is a distinguished one. Schiitz—who now teaches at the Royal Conservatory in Toronto—had a flexible tenor voice in his prime which he used with high intelligence. He delved deeply into every score he sang, expressing the essence of the words and the music. His musical sensitivity is complemented by the vocal sensitivity of Gerald Moore's pianism. They made an excellent musical partnership, of which this cycle is a notable product. Schubert's romantic outpourings are projected with tenderness, grace, and warmth. Full texts and English translation are included on the record sleeve.

Harry Goldman, Inc. distributes this disc in the United States. The company has arranged to import in LP format virtually all of the nearly 300 '78 rpm sides comprising all of Aksel Schiitz's recordings for general distribution here. This is news that fanciers of fine singing will surely welcome.

W. D.

△ SCHUBERT: Symphony No. 8 in B Minor ("Unfinished"); Rosamunde—Overture; Ballad, Music Nos. 1 & 2. The Royal Danish Orchestra, George Hurst cond. Forum SF 70019 $2.98

Interest: Standard symphony masterpiece
Performance: Interesting
Recording: Rather coarse
Stereo Directionality: Reasonable
Stereo Depth: Good

△ SCHUBERT: Symphony No. 8 in B Minor ("Unfinished"); Rosamunde—Overture; Entr' acts No. 2; Ballad No. 2. Royal Philharmonic Orchestra, Paul Kletzki cond. Angel S 53779 $5.98

Performance: Excellent
Recording: Warm
Stereo Directionality: Reasonable
Stereo Depth: Good

△ SCHUBERT: Symphony No. 8 in B Minor
or ("Unfinished"): MOZART: Symphony No. 40 in G Minor (K. 550), London Symphony Orchestra, Leopold Ludwig cond., Everest LPBR 6046 $4.40
Performance: Very good
Recording: Excellent
\* SCHUBERT: Symphony No. 8 in B Minor ("Unfinished"); Symphony No. 2 in B-flat, Vienna Philharmonic Orchestra, Karl Munchinger cond. London GS 6131 $4.98
Performance: 2nd excellent; 8th good
Recording: Wide dynamic range
Stereo Direction: Reasonable
Stereo Depth: Good
Interest: Three potboilers and a premiere
Performance: Good
Recording: Close-to
Sibelius composed a considerable amount of music for the violin, but about all we ever hear is the Concerto. These six Humoresques and the Carmen Fantasy are among the most beautiful works he wrote. Sibelius recorded them with the violinist Yehudi Menuhin, and there is no better record available, but this is no real drawback here.

The other three items are right out of the virtuoso violinist's bag of display vehicles. Rosand does them justice and the orchestral parts are discretely handled. Again, the violin is right out front, but to no real detriment.

Performance: Good
Recording: Good
Stereo Directionality: Reasonable
Stereo Depth: Good

By leaving his Symphony in B Minor unfinished, Schubert unwittingly assured it of undying popularity, with legends twined around it like garlands. Fortunately, its two movements have stamina, for they have taken to take, and will continue to take, endless punishment from well-intentioned interpreters.

Five new recordings of the work in one month is probably some sort of record-breaker (no pun). Of course, the end is not yet in view, but the future will have to fend for itself.

Munchinger and Otterloo are the slowest paced among these recordings. The Vienna Philharmonic plays beautifully, but Munchinger's dynamics are so extreme that the performance takes on a stop-and-go character. This seems to result from an attempt at expression that overreaches itself; in the B-flat Symphony, Munchinger achieves a more natural flow.

Otterloo, Klezki and Ludwig give convincing renditions, and Klezki's is the most polished and Ludwig's has the most transparency. Van Otterloo has a tendency to get lumpy, in the Beethoven as well as the Schubert. Ludwig's Mozart is played with no attempt at special interpretative effects, and it comes off very well.

Hurt is the only conductor of the five who takes the tempo marking of the second movement of the Unfinished seriously. Schubert labeled it Andante con moto, but not one of the other conductors plays it fast enough or accurately. (The second movement of Beethoven's Fifth is also Andante con moto.) Unfortunately, Hurt goes too far the other way and the music sounds hurried. I pulled out the Toscanini (RCA Victor LM 90229) for comparison. Hurt's second movement is only about a half-minute faster than the Maestro's, but the latter's flows serenely, with no sign of hurry at all.

Regardless of this result, the incident indicates that Hurt is thinking out his interpretations. The Vienna Philharmoniker orchestra does not match the others and the recording he receives is sonically less pleasing (Klezki's Rosenmunde has much more refinement of tone), but he exhibits a distinct personality, and that is to the good.

\* SCHULTZE: Sonatà (see COLLECTIONS)

Performance: Good
Recording: Close to
Stereo Direction: Reasonable
Stereo Depth: Good

Interest: Mixed
Performances: Ludwig—bold and affirmative; Karajan—forced and finicky
Recording: Ludwig—brilliant; Karajan—subdued
Stereo Directionality: Both good, with Ludwig's more vivid
Stereo Depth: Ludwig—excellent; Karajan—distant
The Karajan is the stereo edition of the performance which found little favor with me when its mono counterpart was released a couple of months ago. I still find it a sterile and impersonal account of the music, but the sound now is a little better than Anthony Lewis' recording of this performance.

Ludwig's reading of the music, on the other hand, is a bold and vital one, exploiting to the full the many changing moods of this uneven but still fascinatingly exhilarating score. And he benefits from a brilliant recording job by the Everest engineers, who have captured in these grooves much more of the impinging mass of sound that Strauss calls for than is the case in the rival edition from the Deutsche Grammophon crew.

\* STRAVINSKY: The Firebird (complete ballet), London Symphony Orchestra, Antal Dorati cond. Mercury SR 90226 $5.98; Mone MG 50556 $4.98
Performance: Early Stravinsky in rare complete reading
Recording: Precise
Stereo Directionality: Good
Stereo Depth: Slightly shallow
This, the second complete recording to be done of Stravinsky's Firebird score, offers more momentum, excitement and orchestral precision under Dorati's baton than in Ernest Ansermet's London recording. There is a good deal of dull "scenic shifting and furniture moving" music in the complete Firebird and it takes firm pacing to keep the record listener from becoming too aware of that fact.

From this point of view, the new Dorati-London Symphony disc has much to recommend it. All the "brilliant" scenes, like the dance of the Firebird and the Kaschel episode, are superbly played, but the moments of tenderness don't have much of that. The recording is partly to blame—it seems a bit bass-shy and distinctly over-brilliant in the 1000-3000-cycle range. The final festival pages are almost unfilamentable on the stereo disc; for they come at virtually the center limit of the record, with resplendent harshness and distortion. I should like to hear a 4-track tape of this performance one day.

\* STRAVINSKY: Petrouchka (complete ballet—original version), London Symphony Orch, Sir Eugene Goossens cond. Everest SDBR 3033 $4.40; Mono LPRB 3033 $4.40
Performance: Could be sharper
Recording: Full-bodied
Stereo Directionality: Good
Stereo Depth: Good

Goossens is a first-rate Stravinsky conductor, as can be heard in his Everest recordings of the Symphony in C minor, Petrouchka, and Le Sacre du printemps. Evidently, he gives us in his complete Petrouchka the 1911 scoring for large orchestra as against the 1947 reduced version currently in use in this country. Even so, I fear that the competition from Ansermet's London and Dorati on Mercury—to cite just the stereo discs available—is distinctly formidable, especially as regards precision ensemble. In Petrouchka, rhythms, attacks and releases must be razor-sharp, and here is where Goossens misses out, to my way of thinking, for all his command of the Stravinsky style. Ansermet and Dorati are no slouches in this field either and both get better playing from their orchestras, as well as recording not noticeably inferior to the Everest product in this instance. Dorati's Petrouchka is still of irony and brilliance, while Ansermet brings to his reading much of the magic and sentiment of the theater. I would pick either of these two in preference to Goossens.

\* STRAVINSKY: Le Sacre du printemps (complete ballet), London Symphony Orchestra, Sir Eugene Goossens cond. Everest STBR 3047 $4.40; Mono LPRB 6047 $4.40
Performance: Very fine
Recording: Packed with punch
Stereo Directionality: Good
Stereo Depth: Excellent
The Goossens reading and performance of "Le Sacre" is top-drawer. His pace is a trifle slower than some; but he brings tremendous orchestral weight to bear in his phrasing, thereby warming the atmosphere of solemn ritual as opposed to mere frenetic excitement for its own sake. There is something to be said for this way of looking at Stravinsky's great score, which in its evocation of raw life-force could almost be a "sacred" one.

The Everest recording packs tremendous punch, yet is remarkably free from dis-
TELEMANN: Don Quixote (see p. 70)

TELEMANN: Sonata (see p. 70)

TELEMANN: Trio Sonata (see p. 70)

COLLECTIONS

TELEMANN: Overture 1812, Op. 49; BERLIOZ: Rákoczy March from The Damnation of Faust; LISZT: Hungarian Rhapsody No. 2; SIBELIUS: Valse Triste; WEBER: Invitation to the Dance; Philharmonia Orchestra, Herbert von Karajan cond. Angel S 35614 $6.98

Interest: Top pops Performance: Solid Recording: Good Stereo Directionality: Good Stereo Depth: Fair

MAY 1960

TELEMANN: Trio Sonata (see p. 70)

A Springtime World of Light Opera...on

Pick yourself a romantic "perennial"—
from Angel's lulling Light Opera Crop—blossoming out in Stereo
for the first time and all sung in English!

Franz Lehar's winsome widow hasn't stopped waltzing since her first appearance in Vienna, in 1905. Here's the world's most popular operetta—Tchaikovsky. In this reading of the music by the Sadler's Wells Opera Company and Orchestra. Angel (S) 35816

"I'll See You Again", "Zigeuner"..."Takay!"...hardly a melody in this musical that hasn't become a standard! Noel Coward called Bitter Sweet his personal favorite among all his shows. In this first extended recording, British musical comedy stars Vanessa Lee, Roberto Cardinali, Julie Dawn are featured.

Angel (S) 35817

Remember "Blossom Time"? Here are all the lovely Schubert melodies—with lyrics translated from the original German—that have kept this operetta in bloom since 1883. Among them, the famous "Serenade," "Hark, Hark! The Lark!", "Under the Lilac Bough" and others.

Angel (S) 35815

More GILBERT & SULLIVAN on Angel: Iolanthe

Whether you're a "little Lib-er-al or a little Con-serv-a-tive", you'll want to own this newest Gilbert and Sullivan on Angel.

SIR MALCOLM SARGENT conducts the Glyndebourne Festival Chorus and Pro Arte Orchestra in a buoyant performance. And "something extra for Gilbert & Sullivan...really excellent voices!" (N.Y. Herald-Tribune) (S) 3597 B/L

Also in Angel's fabulous G & S Series: H.M.S. Pinafore (S) 3589 B/L • The Mikado (S) 3573 B/L • The Gondoliers (S) 3576 B/L • Yeomen of the Guard (S) 3596 B/L

You have heard ELISABETH SCHWARZKOPF SING OPERETTA?

"Her exquisite voice and personality give special radiance to any song she touches." (High Fidelity)

Schwarzkopf Sings Viennese Operetta / Songs by Strauss, Lehar, Suppe, etc. (S) 35696 Lehar: Merry Widow (Sung in German) Angel 3501 B/L (complete)

Strauss: Die Fledermäus Angel 3539 B/L •Strauss: Gypsy Baron Angel 3566 B/L Lehar: Land of Smiles Angel 3597 B/L

Prefix (S) indicates stereo version available.
You can now choose from more than a dozen labels for the performance of "1812," that will create your picture window.Karajan's treatment places this new Angel near the top, and he uses real cannon, too, with a little more boom than the others. As for the rest, he takes a hair-raising pace with the Berlioz, daudles with most of the Liszt, delivers a delightful "Valve Triaire," and a tuneful, fine reading of the Weber score.

Everything is perfectly satisfactory, etched in moderately good sound, nothing exceptional in this department, but musically mostly very fine.  

J. T.


Interest: Rarities
Performance: Absolute perfection
Recording: Good

I cannot imagine how it would be humanly possible to improve upon these performances. Listen to the delightful fast movement of the Schultze Sonata and notice the magnificent teamwork of the two players. Notice also, in the finale of the Quantz Duet, the beautiful articulation of all the rapidly-moving fast passages, as well as the identity of phrasing and tonguing. The subtle gradations in volume are also wonderful to behold, with the two players seeming to think as one. This is superb musicianship.

Aside from the slight suggestion of a "studio" sound, the recording as such is quite good.

D. R.

\[\text{\textbf{AL HANDEL: Concerto No. 3 in F Major for Two Wind Chairs and Strings; VI-}
\text{VALDI: Flute Concerto D Major, Op. 10, No. 3 ("Bullfinch"); GEMINIANI: Concerto Grosso In C Minor, Op. 2, No. 2; Saignden Little Symphony, Samuel Baron (flute), Daniel Saignden, cond. American Society SAS 1001 $5.98; Mono MAS 1003 $4.98}}\]

Interest: 18th Century delights
Performance: Clean, a bit straightforward
Recording: Good
Stereo Directionality: Not much
Stereo Depth: Fair

\[\text{\textbf{AL TELEMANN: Don Quixote Suite; HANDEL: Oboe Concerto No. 3 in G Minor; Largo for 2 Horns and Strings; Arias No. 1 & 2 for Winds, Saignden Little Symphony, Harry Shulman (oboe), Samuel Baron (flute), Richard Dunn and James Buffington (French horns). American Society SAS 1002 $5.98; Mono MAS 1002 $4.98}}\]

Interest: Off-beat 18th century fare
Performance: Good
Recording: Good
Stereo Directionality: Fair
Stereo Depth: Fair

\[\text{\textbf{AL PURCELL: The Gordian Knot United—Suites 1 & 2; PERGOLESI: Trio Sonata in G Major; BOYCE: Symphony No. 8}}\]

Something new and interesting in record packages is "The Royal Music of Europe," whose contents are listed below, and the individual records of which are enclosed in sleeves illustrated with strikingly beautiful and appropriate Picasso color sketches, all gorgeously reproduced. To our surprise, these records are (a) available individually and (b) sold at regular prices. However, the concept of this American Society packaging is built around the idea of each consecutive pair of records representing a "program."

Regardless of the original concept, the fact remains that these six records offer a veritable treasure trove of musical pleasure, most of it recorded for the first time in stereo. Presumably the excellent taste of musical directors in Saignden has governed not only the choice of artists and repertoire, but the choice of illustrations as well (he is associated with his wife in the Saignden Art Gallery, one of New York's finest). While we may take exception to the labeling of this fine American Society release, we say in general principle, "Let's have more of the same and expand the program to include contemporary as well as early music."

Of the six records comprising this initial set, the two stand out as major contributions to the disc repertoire from every point of view—musical content, quality of performance and fine recording. The Claremont Quartet, as I suspected from hearing them on tour in Copenhagen in 1957, is a musical find of the very first order. Not since the early days of the Juilliard Quartet have I heard a new American group of such brilliant talent. Where the Juilliard overwhelmed the listener with its sheer dynamism and precision, this ensemble captivates with finesse, flexibility and awesome musicality. Not in years have I heard such an exciting performance of Mozart's delectable "Hunt Quartet" or such an elegant one of Haydn's Op. 76 No. 5 with its wonderful Largo and gossipy Minuet. Furthermore, this disc offers some of the best chamber music recording I have heard anywhere at any time.

Paul Maynard is a new name to me in the field of keyboard performance, but he makes the disc of French keyboard music from the time of Louis XIV a complete and fascinating delight. His playing has vitality, sweep and immediacy. The harpsichord sound as recorded here is ideal and the Holltamp baroque-style organ at New York's General Theological Seminary is a pleasure to the ear. This ball sounds like a splendid recording locale for all future albums of the American Society series.

I mention this because it is recording locale that becomes a drawback to the four other discs in this first release, however fine their musical content. Carnegie Recital Hall is too small for the recording of even a chamber orchestra, and every one of the Saignden Little Symphony's sides suffers from this acoustic construction caused by "impening walls on all sides. For this reason, stereo spaciousness and meaningful directionality become all but impossible of attainment. Only the Bach and Handel items on disc 1004 seem to escape this bane and they sound as though they were recorded at the General Theological Seminary. Perhaps if Mr. Saignden's Little Symphony could record in an "airier" environment, their playing would take on more flexibility than it has here. The two sonata performances, as noted in the listings above, are almost all of first quality and mostly very well recorded.

To sum up, if you want a fine collection of music beautifully packaged to get a start on a library of 20th century music, this first American Society release makes for an excellent starting point. On the other hand, if you are a discriminating collector, I would stick to the last two records of the first release 1005 and 1006. These two records of the discs are absolute "must" items for any discriminating discophile.

D. H.

\[\text{\textbf{HIFI/STEREO}}\]
MONAURAL CONSOLE OWNER — WHY DON'T YOU RELEGATE THAT ANTIQUE RELIC TO THE ATTIC AND GET INTO STEREO THE EASY WAY WITH THE PILOT “602”? MONAURAL COMPONENT OWNER — YOU’LL NEVER BE ABLE TO PERFECTLY MATCH YOUR PRESENT EQUIPMENT. GET INTO TRUE STEREO WITH THE PILOT “602”. MONAURAL EAVESDROPPER — STOP LISTENING TO YOUR NEIGHBOR’S STEREO WITH ONE EAR. GET A STEREO SYSTEM OF YOUR OWN WITH A PILOT “602”.

GET INTO STEREO THE EASY WAY WITH THE AMAZING NEW PILOT “602” ■ IT’S A STEREO FM/AM TUNER ■ IT’S A STEREO PRE-AMPLIFIER ■ IT’S A 30-WATT STEREO AMPLIFIER ■ IT REPRODUCES STEREO OR MONOPHONIC SOUND ■ IT FEATURES PILOT’S NEW SIMPLIMATIC TEST PANEL — BALANCE OUTPUT TUBES USING YOUR SPEAKER SYSTEM — WITHOUT EXTERNAL METERS ■ IT FEATURES PILOT STEREO-PLUS FOR CENTER FILL ■ IT’S ONLY 239.50 ■ IT’S THE PILOT 602

ONLY PILOT COULD HAVE BUILT THE NEW “602”

FOUNDED 1919 ■ PILOT RADIO CORPORATION, 37-08 36 STREET, LONG ISLAND CITY 1, NEW YORK
MAY 1960
BEST OF THE MONTH...

Atlantic excels in the jazz field with a major new LP from tenor saxman John Coltrane—Giant Steps... "Coltrane is one of the few artists in jazz whose every LP is worth owning... Syeelda's Song Flute... named for Coltrane's daughter, sticks in the ear long after the LP has been played through." (see p. 73)

Riverside's new Wes Montgomery Trio album brings a brilliant young jazzman to the fore... "Not since the legendary Charlie Christian has there been a guitarist who... possesses (such an) instinctive sense of phrasing which makes everything he does swing in the best sense of the word." (see p. 74)

Time Records is rapidly assuming major significance as a jazz label, and the Award Winning Drummer LP starring Max Roach stands as a milestone along the way... "possibly one of the very best recorded examples of modern jazz drumming... You can hear everything down to the most subtle overtones." (see p. 75)

Records reviewed in this section are both stereo and monaural. Versions received for review are identified by closed (△) and open (△) triangles respectively. All records are 33 1/3 rpm and should be played with the RIAA amplifier setting or its equivalent. Monaural recordings (△) may be played also on stereo equipment with resulting improvement in sound distribution quality. Stereo recordings (△), however, must not be played on monaural phonographs and hi-fi systems.

EAST MEETS WEST featuring MUSIQUE OF AHMED ABDUL-MALIK. La Iby; Searchin'; Moharem; El Ghada & 4 others. RCA Victor LPM 2055 $3.98

BASIE'S BASEMENT featuring COUNT BASIE and his Orchestra with JIMMY RUSHING. Hey, Pretty Baby; Seventh Avenue Express; Don't You Want A Man Like Me; South & 7 others. Camden CAL 497 $1.98

Almost everything Basie has cut over the years is of interest, but this particular collection contains a lower percentage than usual of good work. It was done at a low point in the Basie history and it shows. There are some good moments from singer Jimmy Rushing—3 on Brand New Waggon and Hey, Pretty Baby—but aside from these and the swinging feeling of Seventh Avenue Express, this is not Basie as we usually hear him. R. J. G.
**A GIANT STEPS** featuring JOHN COLTRANE. **Countdown; Syed's Song Flute; Mr. P. C. & 4 others. Atlantic SD 1311 $5.98**

Interest: First rank modern jazz
Performance: Sensitive
Recording: Excellent
Stereo Directionality: OK
Stereo Depth: Adequate

Tenor sax-man John Coltrane is one of the few artists in jazz whose every LP is worth owning. This one, the first devoted entirely to his own compositions, shows him to be a composer of earthy, almost folksy melodies on which he displays a very inventive improvisatory ability. Into everything he does, even when he is being more lyric than usual—as is the case in this album—Coltrane injects a high degree of personal feeling. No matter how complicated his improvisations may become, he always keeps the basic rhythm in a swinging mode, and always manages to make his soaring lines and almost breathtaking intensity sound logical. The accompaniment from bassist Paul Chambers is particularly sympathetic and Wynton Kelly, on Naima shows the flash of subdued fire that has made him an important member of the Miles Davis Quintet this past year. Of all the tunes on the LP, Syed's Song Flute, a handsomely designed short melody named for Coltrane's daughter, sticks in the ear long after the LP has been played through. A good sign. R. J. G.

**A DOWN BY THE RIVERSIDE AND OTHER SPIRITUALS—PEE WEWERN'S DIXIE STRUTTERS—Pee Wee Erwin (trumpet), Lou McGarity (trombone), Kenny Davern (clarinet), Dick Hyman (piano and organ), Milt Hinton (bass), Osie Johnson (drums). United Artists Stereo UAS 6071 $4.98**

Interest: Fair Dixieland
Performance: Rather detached
Recording: Needs more presence
Stereo Directionality: Competent
Stereo Depth: Very good

Despite the "hard sell" liner notes, this is a largely unsatisfactory Dixieland session. All the musicians are capable—although Dick Hyman's piano playing is unnecessarily heavy-handed. Erwin's trumpet is strong, clear, but not especially imaginative. Davern is a solid but unoriginal clarinetist. Lou McGarity, the best jazz horn on the date, doesn't have nearly enough solo space.

The rhythm section is capable although I think Osie Johnson fails to realize how flexible a Dixieland beat can be. Hyman, incidentally, swings much more tastefully on the organ than in what he conceives to be Dixieland piano style. Most of the arrangements are bland or routine. Even on the up-tempo, the ensemble never really becomes ignited. One factor might be that twelve tunes are too much for one jazz album. Erwin would have been wiser to have just let the musicians improvise on simple "head" treatments of the spirituals—with another pianist. N. H.

**A THE THUMPER—JIMMY HEATH SEXTET—Jimmy Heath (tenor saxophone), Nat Adderley (cornet), Curtis Fuller (trombone), Wynton Kelly (piano), Paul Chambers (bass), Albert Heath (bass). For Minors Only; Newkeep: Nice People & others. Riverside RLP 12-314 $4.98**

M A Y 1 9 6 0

to be Dixieland piano style. Most of the arrangements are bland or routine. Even on the up-tempo, the ensemble never really becomes ignited. One factor might be that twelve tunes are too much for one jazz album. Erwin would have been wiser to have just let the musicians improvise on simple "head" treatments of the spirituals—with another pianist. N. H.

**PURCHASING A HI-FI SYSTEM?**

Now you can charge it! Up to 12 months to pay. No down payment necessary. Just say you want to charge it. We'll do the rest.

Send us your list of components for a package quotation. We won't be undersold. All merchandise is brand new, factory fresh, & guaranteed.

**AIREX RADIO CORPORATION**

64-MR Cortlandt St., N. Y., N. Y. 7-2317

**ATCO RECORDS**

157 West 57th Street, New York 19, New York

**WE WON'T BE**

**QUAD AMP & SPEAKERS**

**DUAL CHANGER**

**BOPES & LEAK**

**ATCO 33-115**

**RICHARD WESS**

**$3.98**

**$14.98**

**ATCO RECORDS**

157 West 57th Street, New York 19, New York

**for any one of which can be 1960's**

**"Mack The Knife"**

**"This is DARIN"**

**THIS IS DARIN"**

is a dramatic collection of 12 swing singles, any one of which can be 1960's "Mack The Knife".

**"This is DARIN"**

is Bobby at his talented, showmanly best.

is available monaural

**$3.98**

& stereo

**$14.98**

**ATCO RECORDS**

157 West 57th Street, New York 19, New York

**75**
Tenor saxophonist Jimmy Heath, 33, is a member of the Philadelphia family that includes bassist Percy Heath, (of the Modern Jazz Quartet) and drummer Al Heath. Jimmy is well regarded by musicians, but his first album as a leader somehow rarely takes off. His plays with vigor but with little truly personal conception. The other soloists are substantial although Fuller has been more impressive on other sessions. The original tunes are generally interesting, but the ensemble playing often sounds as if a few notes would not have been amiss. I am increasingly disinterested with Riverside's sound—it's too often gutless and the balance is occasionally questionable. On three numbers, incidentally, Heath is heard with just the rhythm section. 

A GOOD GIT-TOGETHER—JON HENDRICKS with Piano, Poinsett and the Montgomery Brothers (and others). Everything Shines, From the House Of The Lord! Fatty Strange; Social Call; Out Of The Post & 6 others. World Pacific 1223 $4.98

Interest: Broad
Performance: Spirited
Recording: Spotty
Stereo Quality: OK
Stereo Depth: OK

Jon Hendricks is one of the most important people in jazz today because he expresses his lyrics and his vocal performances such a close approximation to the total reality of jazz music. This LP contains a collection of jazz tunes by various writers (including Hendricks) with lyrics by Jon and sung by him with assistance from Poinsett, himself a scat singer of no small ability. Poinsett also takes several interesting alto saxophone solos and the accompanying band includes the Montgomery Brothers, Budley & Monk and the Adderley Brothers (Nat and Julian). It also has a fine pianist in Gilto Mahones. There are first-rate tracks here, Social Call and Music in the Air. But the whole LP, while not up to the standard of these two, is well worth having because of the spirit of jazz pervades it completely. Notes, by the way, are by Hendricks and are delightful.

A SHOWCASE featuring PHILLY JOE JONES. Battery Blues; Minor Mode; Gone; I'll Never Be The Same & 5 others. Riverside RLP 12-313 $4.98

Interest: Good
dained jazz
Performance: Good
Recording: OK

Jones (who is called Philly Joe to differentiate between him and the Joe Jones of the Count Basie band) is without question the most influential and important (as well as the most exciting) drummer in modern jazz. Not everyone can listen to drum playing, but if you can, he is utterly delightful throughout. At no point, however, are the collaborating soloists of equal stature, thus the best moments, from the group standpoint occur in the piano-bass-drum track, Green. Blue Mitchell, a good second line trumpet player, is heard in some nice solos and so is baritone Pepper Adams, but this album's message stems from the exciting drumming of Jones, who manages to swing magnificently while still utilizing all the timbres of the drum set to produce a melodic conception. Listen to My Love Is the Same with the words in mind as Jones plays. He is a remarkable musician to arrange and compose as well as plays.

A VYA KENTON! Stan Kenton Orchestra with a Latin percussion group. Mexican Jumping Bean; Cha Cha Sambora; Adios; Artistry In Rhythm & 6 others. Capitol SW 1305 $2.98; Mono W 1305 $4.98

Interest: New-jazz instrumental Performance: Spirited
Recording: Excellent
Stereo Direction: Good
Stereo Depth: OK

The basic formula applied here is a jazz arrangement with Latin rhythm and where Kenton does this he is at his most successful because the Latin rhythmic base lightens the entire high density of the Kenton band. It becomes rhythmically a great deal more interesting and pleasant. This LP is quite good dance music as well as being interesting from a jazz standpoint. There is not, however, one really top notch jazz soloist in the band that was not used on these sides. In that sense it is weak; but in overall sound it is fast rate and of interest to more than Kenton fans.

A THE SOUL SOUTH featuring the DEANE KINCAIDE QUINTET. Tennessee Waltz; Swanne River; Louisiana; Carolina Moon & 8 others. Everest LPR 5064 $3.98

Interest: Quite Limited
Performance: Slick
Recording: Excellent

There is no reason for this LP. It could have been done as well by dozens of other combinations of musicians and better by several. A feeling of lazy, hackadocious playing sometimes seems to characterize this studio dixieland and there's a nice clean, swinging beat most of the time. However, the tenor is a bit on the heavy side.

A BLUE SOUL—BLUE MITCHELL SEXTET—Richard "Blue" Mitchell (trumpet), Curtis Fuller (trombone), Jimmy Heath (tenor saxophone), Wytton Kelly (piano), Sam Jones (bass), Philly Joe Jones (drums). Minor Vamp; Wasouly Sheaf Nice's Dream & 6 others. Riverside 12-309 $4.98

Interest: Above average jazz Performance: Blending
Recording: Adequate

As annotation-producer Orrin Keepnews notes, Blue Mitchell shows a striking improvement here over his previous two albums as leader. He plays with considerably more authority and consistency of invention. The album as a whole is interesting: it takes no chances by the Blue and the excellent rhythm section. On the others, there is warm, supple trombone by Fuller: and tenor saxophonist Heath plays more impressively than on his own first Riverside album (RLP 12-314). There are also sparkling, swinging solos by Wytton Kelly. There is also a welcome diversity of writers. Benny Golson is represented by two of his better tunes—Minor Vamp and Park Avenue Pete, a frivolous title for so beautifully formed a melody. Golson also has contributed attractive if not striking arrangements of Palm Dots and Moonbeams and Horace Silver's Nice's Dream. The rest of the writing—by Jimmy Heath and Mitchell—is less developed but is moderately challenging.

A THE WES MONTGOMERY TRIO featuring Wes Montgomery (guitar), Melvin Rynge (organ), Paul Parker (drums). Round Midnight: Whisper Not; Satin Doll & 6 others. Riverside RLP 12-310 $4.98

Interest: A great new guitarist
Performance: Frequently inspired
Recording: Adequate

Not since the legendary Charlie Christian has there been a guitarist who has excited jazz musicians and listeners to the degree that Wes Montgomery has. To begin with, he possesses that instinctive sense of phrasing which makes everything he does swing in the best sense of the word. He also has a rare gift for form so that his solo lines are constructed in such a way that they build rhythmically, as well as melodically, to some climax which enhances the performance. Here he is accompanied by a drummer (Paul Parker) and an organist (Melvin Rynge) who may eventually be up to the task of providing him with the very finest of backing. They have not reached this point as yet but like all other major jazz soloists, he rides majestically on through and is not one whit concerned. Clearly his work is of the first rank and any album he appears on is of interest.

A MR. JELLY LORD—JELLY ROLL MORTON PLAYING HIS OWN COMPOSITIONS FROM THE CELEBRATED LIBRARY OF CONGRESS RECORDINGS—Jelly Roll Morton (piano), King Porter Stomps; The Pea Pickers; Spanish Swat & 9 others. Riverside RLP 12-132 $4.98

Interest: A major composer
Performance: Intriguing
Recording: Originals were faulty

Riverside has excerpted from its 12-volume Jelly Roll Morton Library of Congress series (RLP 9001 through 9012, available singly) a set of piano solos. The compositions include several of the most imaginatively structured in jazz literature. The performances are among his best on record because, as Orrin Keepnews observes, "although Morton was not well when these records were made, he occasionally makes mistakes in fingering which show it - at the same time he was clearly showing off for posterity. He had plenty of time; he had only to interrupt himself while the acetate blanks were changed on the portable recorder. And he could pick his tempos as be wished, not in order to get everything in three minutes."

This is not a total collection if you don't already own the whole series as originally recorded in the late 1930s by Alan Lomax. (see p. 46.)

A RED NICHOLS AND THE FIVE PENNIES—DIXIELAND DINNER DANCE—Red Nichols (cornet), Bill Wood (clarinet), Pete Beilman, Sr. (trombone), Joe Rushdon, Jr. (bass saxophone), Bobby Hammack (piano), Rollie Culver (drums). Satan DINNER DANCE

HIFI/Stereo
The most superfusious jazz album in several years is this attempt by Dave Pell and colleagues to imitate as closely as possible a number of the better known small band jazz recordings. The basic idea of jazz is individuality, and these results—when moderately successful—are no substitute for the original combo recordings, even though the latter are not in stereo. On occasion, Pell and his men come close to the sound and style of some of the originals, but to what purpose? By contrast, when Gil Evans interprets an important jazz standard, he re-creates the piece, adding his own ideas. To do otherwise is to misunderstand the essence of the jazz idiom.

Even if Pell's project were to be accepted as worthwhile, he has chosen several remarkably second and third-rate originals to copy—Raymond Scott's *In an 18th Century Drawing Room*, Tommy Dorsey's *At the Codfish Ball*, the Lighthouse All-Stars' *Five Zapate*, and the Gene Krupa Trio's *Dark Eyes*. The rest of the selections are better, but what is the point of Pell, for example imitating Lester Young when the original recording is still available?

**N.H.**

**△ THE BIG SMALL BANDS—A MUSICAL RECREATION—DAVE PELL—**

Dave Pell, Abe Most, Martin Berman, Ronnie Lang, Art Pepper (sax), Frank Beach, Don Fagerquist, Cappy Lewis, Jack Sheldon (trumpets), Hoyt Bohannon, Bob Enevoldsen (trombones), Arthur Manche (French horn), Phil Stephens (tuba), Marty Paich, Art Fickreiter, John Williams (piano), Buddy Clark, Red Mitchell (bass), Frank Capp, Mel Lewis, Keats Enman (drums), Joe Gibbons, Tony Rizzi (guitar). Not all are on each number. Summit Ridge Drive; Boplicity; Walking Shoes & 9 others. Capitol ST 1309 $4.98; Mono T 1309 $3.98

*Interest: Useful concept
Performance: Skillful
Recording: Excellent
Stereo Directionality: Very good
Stereo Depth: Superior*

Previn, who has technical equipment as a pianist that makes him the envy of all his contemporaries, has struggled with the aesthetic requirements of jazz playing for almost a decade. He has progressed from a mere imitator of Art Tatum without any of the solid jazz roots, to a very practiced exponent of the modern jazz idiom. It is all here; all that is, except the total artistic commitment that marks the true jazz artist. What is left is a sort of popular or light jazz music which is quite pleasant, very tricky and sometimes delightful to listen to. On the ballads, such as *It's a Blue April*, Previn is a fine interpreter. On a blues such as *Much Too Late* (which is really *Things Ain't What They Used To Be* redone), there is missing the smoldering fire of 100-percent jazz music. However, all of this is quite well known to the hard core of jazz fans. For those who are sampling jazz here and there, this is a good slice of the Previn style—you can have fun with it and perhaps acquire a taste for more meaningful jazz by educating your ear via this LP.

**R. J. G.**

**△ AWARD WINNING DRUMMER featuring MAX ROACH. Tuba De Nod; Variations On The Scene; Old Folks & 4 others. Time 70003 $3.98

*Interest: Solid modern jazz
Performance: Excellent
Recording: Brilliant*

This is possibly one of the very best recorded examples of modern jazz drumming. The sound is superb throughout and the balance is excellent. Roach, a

---

**NOW WOLVERINE by Electro-Voice adds a great new 15 INCH Full-Range LOUDSPEAKER**

By popular demand! You have asked your dealers for Wolverine quality in this authoritative size. Here it is! And look what you get—only in Wolverine—where both price and quality still amaze the experts.

**FIVE OUTSTANDING FEATURES!**

1. Rugged, one piece Die Cast Frame gives maximum durability.
2. Long Throw Voice Coil overcomes distortion characteristic of wide diameter, short throw coils.
3. Edgewise Wound Copper Voice Coil is 18% more efficient.
4. Reinforced Fiberglass Coil Form provides rigid circular assembly.
5. Dual Cone Construction produces extended high frequency response.

**NOW, a complete selection of 8", 12" and 15" models in the unequaled value of WOLVERINE**

**Electro-Voice®**

**BUCHANAN, MICHIGAN**

---

**MAY 1960**
lyrical drummer with an unusual personal style, is heard here in very good form (perhaps the best recorded in some time) and gets the benefit of really fine engineering. You can hear everything down to the most subtle overtones. The group is well integrated in sound and style and the tenor soloist (George Coleman) comes through in warm swinging fashion. Booker Little is a trumpet player with extraordinary technique and a style that tends more toward improvisation in clusters of notes than in sweeping lines, but which remains interesting throughout. The use of the tuba by Ray Draper lends an unusual tune to the entire record; but at this point, it leaves this reviewer somewhat cool towards its solo possibilities. 

R. J. G.

A LATIN CONTRASTS: BUD SHANK—Bud Shank (alto saxophone and flute), Lau- rindo Almeida (guitar), Gary Peacock (bass), Chuck Flores (drums). Sonset Biaon: Serrado To An Angel, Here From Color & 7 others. Columbia CL 1364 $4.98

Interest: Inadequate blending  
Performance: Not enough Almeida  
Recording: Good  
Stereo Directionality: Very good  
Stereo Depth: Adequate

A previous meeting between American jazzman Bud Shank and Latin-American guitarist Almeida (Laurindo Almeida Quintet, World Pacific 1964) was more fruitful than this. Here, while the themes are attractive, they are thinly developed (a few less tracks might have helped).

Also, in the previous session, as I recall, Almeida had a more equal part in the proceedings. The majority of the solo space is Shank's. Basically, the problem is with Shank's playing. He is technically skilful on alto saxophone and flute, but lacks the sensitivity and strength of personal conception that Almeida has. Shank's weakness as a jazzman has also been due to insufficiently developed individuality; and when in such an exposed context as this, his rather faceless work becomes all the more unsatisfying. It should be noted, however, that his flute playing fits in especially well in these settings. These are by Almeida and most of the originals are by either Almeida or Shank.

N. H.

A JACK TEAGARDEN AT THE ROUNDTABLE—Jack Teagarden (trombone), Don Goldie (trumpet), Harry Cuesta (clarinet), Don Ewell (piano), Stan Puls (bass), Ronnie Greb (drums). South Rampart Street Pa- reds, Holiday Inn, Stardust & 5 others. Roulette SR 25091 $4.98

Interest: Mostly for Big T  
Performance: Teagarden's core  
Recording: Good  
Stereo Directionality: Well-balanced  
Stereo Depth: Competent

Recorded at New York's Roundtable, this representative set by Jack Teagarden's newest all-star edition, pulled from the leader and pianist Ewell-an efficient but hardly outstanding Dixieland program. Teagarden, however, raises the value of the album strikingly. He is now easily the leading traditional trombonist (Vic Dickenson is unrepresentative) and Teagarden's unparallelled warmth and mellowness of tone are complemented by a fluent technique and a full-drowning beat. Moreover, Teagarden is entirely at ease in all tempos.

Teagarden is also one of the most released and instrumentalized of jazz singers, and it's too bad he only has two vocals in this set. As for the rest of the front line, the clarinettist's tone is edgy and his ideas unimpressive. The trumpeter plays cleanly and economically. Don Ewell, a revivalist pianist who has retained much personal vigor and individuality while emulating the classic jazz pianists, plays joyfully two-handed piano that sounds more like a contemporary James P. Johnson than Fats Waller (Johnson's pupil) to whom Ewell is compared in the notes. If Teagarden and Ewell had equally invigorating colleagues, this could have been a brilliant Dixieland set. Even so, Teagarden is al- ways worth hearing. 

N. H.

A SIR CHARLES THOMPSON AND THE SWING ORGAN—Sir Charles Thomp- son (organ and piano), Percy France (tenor saxophone), J. C. Heard (clarinet), Aaron Bell (bass), J. C. Heard (drums). Robbins' Nest; Jumpin' At Bosio's; What's Now & 9 others. Columbia CL 1364 $3.98

Interest: Best in small doses  
Performance: Swinging  
Recording: Good

Sir Charles Thompson is one of the very few Hammond organists who can make the instrument sound bearable to this reviewer. He is capable of a light touch; and even when he bears down, as he does often for climax in this program, his sound is not nearly so insistently aggressive as that of Jimmy Smith, the best-known of the contemporary jazz organists.

Sir Charles, however, is a still better jazz pianist than organist and his occasional Count Basie-like piano solos here are a relief from the weight of the organ, even in his hands. On several tracks, the fat tenor saxophone sound of Percy France complements Sir Charles well.

Thompson is more stimulating on the blues and riff-tunes than on ballads. On the latter, he is occasionally afflicted with excessive romanticism. All in all, it's an entertaining album but one that is diffi- cult to listen to all once. Columbia might have increased the piano space and devoted only half the proceedings to the organ.

N. H.

A SOUNDS DIFFERENT—JOE VE- NUTO & HIS QUARTET WITH SANDI BLAINE—Joe Venuto (marimba and vibes), Howard Collins (guitar), Julie Ruggiero (bass), Warran Hard (percussion), Sandi Blaine (vocals). Two Of A Kind; Alexander's Yard-Time Band; Stars And Stripes Forever & 9 others. Everest LPR 5063 $3.98

Interest: Marshmallow jazz  
Performance: Slick  
Recording: Excellent

Joe Venuto has been most impressed by his exquisite trio and their current saxophonist, the Sauter-Finegan band, and his own album proves it. As in the Sauter-Finegan scores, Venu- to's arrangements play with the music. There is little depth of self-expression and the invention is surface clever rather than urgent. The result is smooth, bland, and stereotyped. There are several vocals by Sandi Blaine, who is attractive in vocal-

ly passages with the other instruments (as in Stars And Stripes Forever) but she is undistinguished as a straight singer. A thoroughly enjoyable album. 

N. H.

COLLECTIONS

A SOMETHING NEW, SOMETHING BLUE—Tin Roof Blues; St. Louis Blues; Blues In the Night; Davenport Blues & 4 others. Columbia CL 1369 $3.98

Interest: Provocative modern jazz  
Performance: Excellent  
Recording: First rate

A quartet of excellent arrangers and composers of modern jazz (Manny Amal, Teddy Charles, Bill Russo and Teo Maceo) were given 9 and 10 piece studio orchestras with which to work out a selec- tion of original numbers and modern ar- ranged arrangements of jazz classics. The result is a consistently provocative LP in which such a well worn ancient tune as St. Louis Blues or Davenport Blues turns out to have unexpected depths and with a great deal of adept writing is displayed in the original numbers. The studio bands included such men as Bill Evans (piano), Donald Byrd (trumpet) and Al Cohn (tenor) and the entire LP is laced with good solo statements. There is more to be gained by playing one of these tracks dur- ing an evening's record playing session than by playing the whole LP at one sitting. If done the latter way, there's too much trickery to take at once. But taken one at a time, the tracks are interesting, provocative and sometimes-as in When-Port Enters-downright unusual. 

R. J. G.

A KINGS OF CLASSIC JAZZ featuring selections by great traditional jazz artists. Louis Armstrong, Johnnie Dodds, Jack Teagarden, Joe Venuto and More. See Rider Blues; FREDDIE KEPPARD; Stock- yard Strut; KING OLIVER; BIX BEIDERBECKE; Lazy Daddy & 8 others. Riv- erdale RLP 12-121 $4.98

Interest: Sampling of jazz origins  
Performance: Authentic  
Recording: Pre-hi-fi

If one has the patience and adaptability to listen to acoustic recordings of 35 years ago, there are some remarkable examples of jazz playing available. This album of- fers a fine selection of the work of much early jazz ranging from Ma Rainey (who was the blues singer when Bessie Smith started) right down to such classic jazz survivors as Kid Ory and George Lewis as recorded within the past 15 or 20 years. Some working knowledge of what these people did is really essential to any thorough grasp of jazz. The pianists Morton, Johnson and Yancey, who are represented here, are among the most authentic jazz voices in the entire his- tory of the music. King Oliver and Freddie Keppard pre-date Louis Arm- strong and the strong influence of these musicians on the New Orleans and Chicago white musicians of the Twenties is clearly shown by the New Orleans Rhythm Kings and the Bix Beiderbecke selections. Some day there may be a truly representative anthology of recorded jazz available. Meanwhile, for those who have a hankering to hear the early days again, and for those who want to learn the origins of the modern jazz styles, this album is a fine introduction. 

R. J. G.

HIFI/Stereo
Be Our Guest...

Wherein the reader is invited to be a Guest Critic of new record releases

A musical performance brings out the critic in all of us. We like or dislike the music; we are attracted or repelled by the performer; we are moved or bored by the interpretation. Perhaps our positive and negative reactions are not so extreme, but they do exist in varying degrees.

The opportunity is usually present to voice opinions after a concert performance. With recordings, however, there is a difference. If you have people in to listen to your latest purchase, they will be inhibited in their opinions by the host-guest relationship, and you probably will, too. If you are invited to hear another collector’s records, the same negative situation will prevail.

In these “Be Our Guest” columns, there are no inhibiting factors. This is your forum, where your tastes and opinions need not be diluted by personalities or irrelevant sensibilities.

A while ago, we bemoaned the lack of lady record critics. No more lack. The ladies are being heard from.

Our Guest Critic this month is Texas-born Marjory Rutherford, a general assignment reporter on the Atlanta Constitution. She came to the Georgia metropolis from Texas Women’s University School of Journalism. In Atlanta, she met and married Robert E. Rutherford, then a newspaperman and now in public relations. They have a 9-month-old son, Robert Shelton, called Robin by all.

When Marjory took time off to have her baby, the Rutherfords went stereo—and it was her doing. With savings originally earmarked for a European trip, she bought Stromberg-Carlson speakers, stereo tuner and stereo amplifier. The deferred trip was memorialized in an imported record changer, a Miracord. These components are housed in a treasured living room buffet.

Just two months before Robin’s arrival, Marjory won the Associated Press annual state newspaper award for feature writing. She was the only woman to take a prize. “I waddled up with the male prize-winners,” she wrote us, “to receive my check and citation and, since they had called for ‘Miss Rutherford,’ asked them please to re-announce the winner as Mrs. Rutherford. I split the prize money between layette items and new records.”

Comparing Mrs. Rutherford’s reviews with those of Messrs. Booksan, Randolph and Gleason, we must observe that good taste is not the monopoly of either sex, although opinions can have male or female coloration.

Your opinions of the new releases are of decided interest to all our readers. Accept our invitation to become a Guest Critic and air your personal impressions, pro and con. Write to:

Guest Critic
HiFi/Stereo Review
One Park Avenue
New York 16, N. Y.

Everyone is eligible. The “applicanta” who are chosen as Guest Critics will be sent the records for review, no holds barred. Write now, won’t you?

MAY 1960

MAHARRY RUTHERFORD, Guest Reviewer—May, 1960

MAHLER: Symphony No. 4 in G Major. Chicago Symphony Orchestra, Fritz Reiner cond. with Lisa Della Casa (soprano). RCA Victor LSC 2364 $5.98; Mono LM 2364 $4.98

Interest: High and topical
Performance: Brilliant
Recording: Suparb
Stereo Directionality: Good
Stereo Depth: Excellent

This fine recording is of wider-than-usual interest for two reasons: it marks the first Mahler recording by Reiner and the Chicago Symphony, and it comes along in the “Mahler Year.”

Aside from its timeliness, the disc is a tribute to delight the discerning listener. It is true, as Reiner points out in some intriguing program notes, that Mahler’s 4th is uneven. However, the juxtaposition of what Reiner calls “folksy tunes” with grandiloquent passages makes for many interesting contrasts.

Lisa Della Casa is in excellent voice and she assits the conductor and his orchestra in bringing out all the mystic qualities inherent in the score. The sum total is more than satisfactory.

Reiner’s sensitive conducting reflects his study of the controversial Austrian composer, whose 100th anniversary is currently being celebrated. Reiner admits he once rejected Mahler’s music “largely due to my youthful ignorance.” Later, he felt “confused admiration,” and now, he is a con-


Interest: Wind instrument masterpieces
Performance: Masterly
Recording: Good
Stereo Directionality: Good
Stereo Depth: Adequate

Here is a happy combination—Newell Jenkins, a windwood octet of high order, and two of the supreme examples of music for wind instruments. Record collectors are luckier than concert-goers, who rarely have the chance to hear programs devoted solely to woodwind in the concert hall.

Jenkins’ musical scholarship and distinguished conducting are reflected in his excellent interpretations. The contrast between the two compositions is dramatic. No. 11—originally written for only six instruments and later rescored by Mozart with two additional oboe parts—ranges from stately and graceful to a champagne-textured allegro. No. 12 is stormy, striking, compact, powerful and foreboding.

Both Serenades provide the gifted players opportunities to display many facets of musicianship. The result is a blend of vitality and formal substance.

BALLADS FOR NIGHT PEOPLE. JUNE CHRISTY with Orchestra, Bob Cooper, arranger-conductor. Bewitched: Do Not Nin’ Till You Hear From Me; I Had A Little Sorrow; Shadow Woman; Night People & 5 others. Capitol ST 1308 $4.98; Mono T 1308 $3.98

Interest: Christy and/or ballad aficionados
Performance: Topnotch
Recording: Good
Stereo Directionality: OK
Stereo Depth: Good

That throaty thrush, June Christy, shares her wistful vista with her listeners in a choice selection of favorites from her nightclub repertoire. Each ballad—from Kissing Bug to the selection from a short-lived Broadway show, The Nervous Set, which gives this collection its name—bears her individual stamp.

The singer’s unique, introspective treatment of the lyrics is sensitively projected. Arranger-conductor Bob Cooper supplies some fine reed work in a contemporary instrumental backing that is uniformly good. This is a program that wears well, with the listener finding fresh delights in succeeding re-plays. Both day and night people can easily imagine their listening room transformed into a smoke-filled bistro, the perfect setting for Christy mood-making, particularly in realistic stereo.
4-TRACK how it works. Four-track tapes are recorded with a two-channel stereo signal in each direction. Thus a reel of 4-track tape can contain fully twice as much music as previously available with 2-track tape.

In the drawing at left, the left-hand segment shows how 2-track tapes are recorded, and the right-hand segment shows how, by utilizing the tape more efficiently, twice as many tracks may be recorded.

Note in the diagrams below that simply by turning the reel over the alternate tracks on the tapes are brought into contact with the playback head.

For latest catalog of music on 4-track tapes from the libraries of 26 leading recording companies, write 1021 Kifer Road, Sunnyvale, California.

UNITED STEREO TAPES

Only the required two stereo tracks are heard (1 and 3) - the other two tracks are silent.

The tape is turned over and the other two stereo tracks (4 and 2) are played.

Magnetic recording industry responsible.

4-TRACK economy. Because 4-track recording doubles the efficiency of the recording medium, only half as much tape is required. Thus 4-track tapes are priced competitively with stereo discs.

With 4-track tape's ability to provide up to 45 minutes in each direction, a single reel can contain the equivalent of two stereo discs, enabling the playing of complete musical compositions up to 1½ hours in length.

The frequency response obtainable from modern, 4-track 7½ l.p.s. tapes is essentially the same after many hundreds of plays as after the first play. The playback response curve here is typical (played back on an Ampex recorder/reproducer), showing frequency response within one decibel throughout the range to 15,000 cycles per second.

4-TRACK quality. Magnetic tape is an exceptionally durable medium, with no grooves to wear out or delicate surfaces to scratch. Its strength, like its fidelity, remains unchanged even after thousands of hours of use.

Tape is acknowledged as the most perfect recording medium, and preserves music indefinitely without deterioration or degradation, no matter how many times it may be played. For this reason, tape is universally used today as the master recording medium for all the world's greatest music, whether for LP's, stereo discs, or stereo tapes. This same music—indistinguishable from the master recordings—is available for your own music library on 4-track stereo tapes.

The frequency response obtainable from modern, 4-track 7½ l.p.s. tapes is essentially the same after many hundreds of plays as after the first play. The playback response curve here is typical (played back on an Ampex recorder/reproducer), showing frequency response within one decibel throughout the range to 15,000 cycles per second.
Reviewed by
D. HALL
JOHN THORNTON
4 TRACK REELS

Interest: Basic Beethoven
Performance: Classic
Recording: Good
Stereo Directionality: Accurate
Stereo Depth: Good

Two of Beethoven’s finest piano concertos on a single tape more than an hour in total length represent good value anywhere; and if you like Beethoven concertos played in ruggedly classic veins, the Backhaus-Schmidt-Isserstedt team is for you. Personally, I’d like just a wee bit more romantic warmth, especially in the beautiful G Major score.

Piano sound is notably realistic and well centered between the speakers. Striking, too, is the give-and-take between basses and violins as it emerges from separate channels via this very cleanly recorded and well processed tape. D. H.

Grieg: Peer Gynt—Incidental Music—Prelude; Morning Mood; Asta’s Death; Anitra’s Dance; In the Hall of the Mountain King; Ingrid’s Lament; Arab Dance; Peer Gynt’s Home-Coming; Solveig’s Song; Dance of the Mountain King’s Daughter. London Symphony Orchestra, Olavinfieldstad cond. London LCL 80020 $7.95
Interest: A bonus Peer Gynt
Performance: Spirited
Recording: Over-bright
Stereo Directionality: Good
Stereo Depth: OK

The opening theme of the delightful and seldom-heard Peer Gynt prelude is associated with the youthful protagonist, and worth noting is the angry transformation it undergoes at the beginning of the Ingrid Lament episode. Amusing, too, is the grotesque Dance of the Mountain King’s Daughter. To have this in addition to the usual suite is a pleasure; but since the total tape takes only forty minutes, it would have been even better to have had both of Svolveig’s songs sung in Norwegian and to have had the music arranged in the dramatic sequence of Ibsen’s play.

Be that as it may, fieldstad gives that and spirited performances, but he is undone by over-bright, harrassy recording. This was the case with the disc, and I’m surprised that it wasn’t corrected on the tape with a bit of re- equalization! D. H.

Haydn: Symphonies No. 94 in G Major (“Surprise”); No. 99 in E-Flat. Vienna Philharmonic Orchestra, Josef Krips cond. London LCL 80017 $7.95
Interest: Expert
Performance: Great
Recording: Excellent
Stereo Directionality: Excellent
Stereo Depth: Good

The Krips renditions of these scores are even-tempered and inspired, not at all in the class with his approach to Don Giovanni (London disc A 4106). He does not obtain rugged strength from the opening movement of the “Surprise.” The slow movement of this Symphony contains some of the most sublime writing in all Mozart, but it takes a “just-right” tempo to make the music sing. Krips takes a moderate to slow-soft tempo, so that the cantabile line becomes almost funereal. The rest is not much better, except that he quickens the pace sufficiently in the last movement to finish with at least a little of the needed sparkle.

The same approach holds throughout the delightful Hoffner Symphony, where the tempo drags, and where everything is carefully articulated, evenly rendered, but totally lacking in force or forward motion. In both symphonies there is a “small” sound and lack of orchestral weight.

Engineering is well high perfect, and stereo balance beyond criticism. Qualitatively, there is nothing whatever wrong with the sound. If you like your Mozart small-scaled, and on the slow, deliberate side, this reading will do.

Liszt: Piano Concertos—No. 1 in E-Flat; No. 2 in A Major. Julius Katchen with the London Philharmonic Orchestra, Attilio Argento cond. London LCL 80030 $7.95
Interest: Splendiferous
Performance: Splendid
Recording: Very good
Stereo Directionality: Just right
Stereo Depth: Very good

Liszt’s splendiferous piano concertos, with their show-pieces, splash with bright sound and filled with brooding melody, are brilliantly recorded and brilliantly played on this new London tape. Aside from the fact that Katchen gives such a strong, muscular account of both pieces (and that the engineering brings the piano too close), the album is made really outstanding by the great accompaniment under Argento’s direction.

Where the rapport between conductor and Katchen is especially good is in the little scherzo of the First Concerto, played with high humor and with tongue-in-cheek attitude bordering on the mischievous. The triangle is well-placed.

In the A Major neither conductor nor soloist over-do the melancholy of the opening pages. Katchen’s piano in this Concerto seems somewhat too metallic in the upper, part of the keyboard, nor do the string basses have quite as much presence as they should. But the engineering is still very good, favoring the E-Flat Concerto somewhat. A fine tape on all counts, in spite of its stereo “age.” J.T.

Mozart: Symphonies No. 41 in C Major (K. 551) (“Jupiter”); No. 35 in D Major (K. 385) (“Haffner”). Israel Philharmonic Orchestra, Josef Krips cond. London LCL 80025 $7.95
Interest: Great
Performance: Even, uninspired
Recording: Excellent
Stereo Directionality: Expert balance
Stereo Depth: Good acoustically

The Krips readings of these scores are even-tempered and uninspired, not at all in the class with his approach to Don Giovanni (London disc A 4106). He does not obtain rugged strength from the opening movement of the “Jupiter.” The slow movement of this Symphony contains some of the most sublime writing in all Mozart, but it takes a “just-right” tempo to make the music sing. Krips takes a moderate to slow-soft tempo, so that the cantabile line becomes almost funereal. The rest is not much better, except that he quickens the pace sufficiently in the last movement to finish with at least a little of the needed sparkle.

The same approach holds throughout the delightful Hoffner Symphony, where the tempo drags, and where everything is carefully articulated, evenly rendered, but totally lacking in force or forward motion. In both symphonies there is a “small” sound and lack of orchestral weight.

Engineering is well high perfect, and stereo balance beyond criticism. Qualitatively, there is nothing whatever wrong with the sound. If you like your Mozart small-scaled, and on the slow, deliberate side, this reading will do.

Mozart: Symphonies No. 41 in C Major (K. 551) (“Jupiter”); No. 35 in D Major (K. 385) (“Haffner”). Israel Philharmonic Orchestra, Josef Krips cond. London LCL 80025 $7.95
Interest: Great
Performance: Even, uninspired
Recording: Excellent
Stereo Directionality: Expert balance
Stereo Depth: Good acoustically

The Krips readings of these scores are even-tempered and uninspired, not at all in the class with his approach to Don Giovanni (London disc A 4106). He does not obtain rugged strength from the opening movement of the “Jupiter.” The slow movement of this Symphony contains some of the most sublime writing in all Mozart, but it takes a “just-right” tempo to make the music sing. Krips takes a moderate to slow-soft tempo, so that the cantabile line becomes almost funereal. The rest is not much better, except that he quickens the pace sufficiently in the last movement to finish with at least a little of the needed sparkle.

The same approach holds throughout the delightful Hoffner Symphony, where the tempo drags, and where everything is carefully articulated, evenly rendered, but totally lacking in force or forward motion. In both symphonies there is a “small” sound and lack of orchestral weight.

Engineering is well high perfect, and stereo balance beyond criticism. Qualitatively, there is nothing whatever wrong with the sound. If you like your Mozart small-scaled, and on the slow, deliberate side, this reading will do.

J.T.
The ferocity of Stravinsky's Rite of Spring ballet just does not seem to be
Ansermet's meat; for his reading lacks the special conviction of his Petroushka; and
his orchestra seems to cope well
with the rhythmic difficulties of "Le Sacre." London's recording is a little below
par also, a trifle murky as compared to the absolute clarity and brilliance of the
Petroushka. One might think that of this last on first-rate equipment should
be enough to convert the most adamant discophile to the virtues of tape! D.H.

TA CHAIKOVSKY: Overture 1812, Op. 49; Capriccio Italian, Op. 45. London Sym-
phony Orchestra with Orson and Bond of the Grenadier Guards, Kenneth Alwyn cond.
London LCL 80019 $7.95

Interest: For disturbing the peace
Performance: Loud!
Stereo Directionality: Yes, indeed!
Stereo Depth: Variable

To cannons, bells and brass hand is added
an organ in this recording of the "1812."
The racker is something fierce; and if the
canon shots don't come in as Tchaikov-
sky so precisely indicated in the score,
I suppose that's no matter. Alwyn's read-
ing of "1812" is massive and
the mixing of the multiple variety with plenty of mon-
itoring apparent, as well as consider-
able phase distortion in the closing
pages. The cannon sound much more like
let some booms than honest-goodness field pieces.
The Capriccio Italian faces better, a nice
and lively reading, well recorded for
the most part.
D.H.

TA CHAIKOVSKY: Swan Lake, Op. 20
[nearly complete ballet]. Suisse Romande
Orchestra, Ernest Ansermet cond.
London LCL 80028 $11.95

Interest: Ballet masterwork
Performance: Brilliant
Recording: Superb
Stereo Directionality: Just right
Stereo Depth: Perfect

The long awaited London stereo tapes
are arriving, and if Swan Lake can be taken as
an example of things still to come, then
the tape can take off his hat and throw
it in the air. On this one seven inch reel
of 4-track issue is contained substantially
the whole score, opaquely recorded with
a splendid realization of dynamic range.
Ansermet gives a brilliant performance with
his celebrated Suisse Romande players.
The stereo disc album released some time
ago was a lulu, and its tape counterpart
is even better, and in all departments.
A running A-B comparison test, from tun-
able to tape deck, measure by measure,
and skip-checking, revealed that the tape
was superior on all counts, especially when
the stylus began to transmit the customary
distortions, and the attacks are not
consistent. It is astonishing that so much
more pleasure can be derived from music
when distortion factors are minimized.
Even the spatial effect on the tape is much
more apparent.

United Stereo Tapes has done a mag-
ificent job of production, and there is no
loss of frequency or dynamic range as
compared to the disc (there is no notice-
able increase in these departments either).

London's characteristic "sound," that silken
string tone, is well implanted on the
tape. There appears to be no cramping
or restriction of any of the extreme ends of the fre-
quency spectrum, although the high end
was improved by slight treble boost which
yet did not bring out much tape hiss.

Where much fussing and adjusting is
often necessary to balance out both chan-
es for stereo, the distribution was
quickly and easily established with the
tape. The most obvious improvement is in
the smoothness of the stereo effect, and
the middle-fill detail. Even when a posi-
tion was taken at extreme ends of the
room, far removed from a normal listen-
ing area, the stereo effect was strongly
in evidence. From the technical viewpoint,
as the product came in the box, after all
processing and duplication had been com-
pleted, this tape is top quality, as good as
the best two-track stereo, and a great deal
better than the majority of quarter-track tape
I've reviewed to date.

On the interpretive side, Ansermet gives
an unusually vivid reading to this great
ballet masterwork. He is sometimes ac-
cused of being too cold in his readings,
too metronomic in his beat, too reserved.
But this time, under his baton, the score
is alive and vibrant. He does not conduct
Swan Lake with the explosive force
of Donati on Mercury but he gets plenty of
effect and some ravishing woodwind playing
from the Suisse Romande.

Swan Lake becomes one of the most im-
portant additions to the quarter-track
stereo tape catalog, heralding a signifi-
cant new era for the medium.
J.T.

TA CHAIKOVSKY: Symphonies No. 5 in
E Minor, Op. 64; No. 4 in F Minor, Op. 36.
Bamberg Symphony Orchestra, Heinrich
Hollreiser cond. Vox XTP 707 $11.95

Interest: For romantics
Performance: Good Fifth
Recording: Spotty
Stereo Directionality: In fine balance
Stereo Depth: Spotty

Hollreiser's reading of the lengthy E Mi-
nor score is creditable, well conducted, a
singing, mellow performance, not sonically
overwhelming, but a good, solid account
from start to finish. His pace is just right
for the Bambergs, and there are only a
few moments where things are not to-
gether. There are times when the wind-
winds are too strong, and some of the
small string figurations are lost in the
shadows. Percussion thumps rather than
sounding with a real skin-tone, but these
are not serious complaints.

The Fourth Symphony is another mat-
ter entirely, and here the engineering
makes the first string body too prominent.
Things get very "edgy" and wavy as soon
as the orchestra plays forte. Rhythmically
this F Minor interpretation is loose, not
well tied together, as the tracks are not
well disciplined. However, the Fifth Sym-
phony is so well done, that it's worth own-
ing the tape. The woodwinds of the Bam-
berg Ensemble have a deep, rich character,
and the score of the Fifth Symphony con-
tains plenty of beautiful writing for winds.
Vox has turned out some of its best tech-
ical effort throughout half of this album.
The stereo effect is broad and in good
balance.
J.T.

HIFI/STEREO
A Note on New Reviewing Equipment

Since HiFi/Stereo Review began its coverage of 4-track 3½ ips magazine-load tape cartridges, your reviewer has been using Bell tape cartridge players for the purpose, beginning with the Model 405, (player-pre-amp), then moving on to the Model 403 (player-recorder).

This month’s batch of tape cartridges were reviewed from a greatly improved version of the Bell Model 403, a frequency test of which showed the rather astounding range of 50-50,000 cps ± 2 db. This, plus a continued improvement in the quality of the pre-recorded cartridge tapes received for review has meant a considerable reduction of the tape background noise that plagued the earlier cartridge tapes of classical repertoire, as well as a standard of audio fidelity surprisingly close to that current on 7½ ips 4-track reel-to-reel tape. —ED.

**BRAHMS:** Piano Concerto No. 1 in D Minor, Op. 15. Gary Graffman with the Boston Symphony Orchestra, Charles Munch cond. RCA Victor KCS 4017 $8.95

**INTEREST:** Youthful Brahms masterwork
**Performance:** A bit strained
**Recording:** Somewhat lumpy
**Stereo Directionality:** Reasonable
**Stereo Depth:** Not quite enough

The Brahms D Minor Concerto, that craggy, almost ungainly giant of a work, needs a solo-conductor combination in perfect rapport with each other and with the music. Rubinstein-Reiner (RCA Victor mono), Backhaus-Böhm (London mono) and Fleisher-Szell (Epic stereo and mono) are notable instances in point on records today.

For all Graffman’s remarkable gifts as musician and pianist, it seems that the lack of this all-important element for purposes of this recorded performance may be responsible for the curious ineffectiveness of the final result. This is music that can sound uncomfortably lumpy unless conductor and pianist know just how to keep things sustained and moving. I hear little evidence of it here. The recorded sound is no great help either; for it sounds wooden (the piano especially, and choked when played against the Ravel’s " Indy" tape reviewed below. Sorry! I can’t recommend this one. —D.H.

**RAVEL:** Piano Concerto in G Major
**D’INDY:** Symphony on a French Mountain Air with Piano, Op. 25. Nicolai Richter, Schmitzer with the Boston Symphony Orchestra, Charles Munch cond. RCA Victor KCS 4016 $8.95

**INTEREST:** French masterpieces
**Performance:** Vital
**Recording:** Full-blooded
**Stereo Directionality:** Fine
**Stereo Depth:** Realistic

Ravel’s nostalgic, blues-tinged Piano Concerto and D’Indy’s red-blooded "Mountain Air" Symphony make a fine couple and it’s hard to imagine finer performances than these on or off discs. The Ravel can often be made to sound precious; the virile approach adopted by Mr. Richter-Schmitzer and Munch is all to the good. The D’Indy is also due to perfection and its more climactic moments emerge from the stereo speakers with imping grandeur. This is some of the best recorded sound I’ve heard from the BSO in recent years. —D.H.

**TCHAIKOVSKY:** Overture 1812, Op. 49; RAVEL: Bolero. Morton Gould Orchestra and Band. RCA Victor KCS 3004 $6.95

**INTEREST:** HiFi warhorse
**Performance:** Slick
**Recording:** Loud
**Stereo Directionality:** Precise
**Stereo Depth:** Spotty

RCA Victor in designating this recording as a "sound spectacular" shows deadly seriousness in trying to out-do certain other famous versions of the "1812" complete with authentic cannon and church bells; but not all the orchestral know-how of Morton Gould or the ingenuity of RCA Victor’s engineers can lick the acoustic deficiencies of New York’s Manhattan Center and what they do to muddy-up bass transients (i.e. timpani, bass drum, cannon effects).

Too bad—for otherwise, the undertaking is sonically quite a success. The individual orchestra choirs are clearly miked in separate fashion. This works fine until reverberation from the bass percussion instrument begins to confuse the sonic issue. Gould does well musically in Bolero and the phrasing in Bolero are curiously over-intense, tending to destroy the full effect of the final climax. —D.H.

**CHET ATKINS IN HOLLYWOOD** with Dennis Faronn Orchestra. Arn’m Theme; Estrellita; Santa Lucia; Greensleeves & 8 others. RCA Victor KPS 3068 $6.95

**INTEREST:** Guitar mood stuff
**Performance:** Slick
**Recording:** Good
**Stereo Directionality:** OK
**Stereo Depth:** Tasteful

Mr. Atkins knows his way around an amplified guitar and is thoroughly pro in his musical styling. The result is pleasant mood music with emphasis on guitar, distinctly backed by Mr. Faronn’s orchestra. Excellent sound tasteful stereo. —D.H.

**MISTER GUITAR** featuring CHET ATKINS. I Know That You Know: Show Me The Way To Go Home: I’m Forever Blowing Bubbles; Tchaikovsky Concerto & 8 others. RCA Victor KPS 2012 $4.95

**INTEREST:** Minimal
**Performance:** Slick
**Recording:** Tricky
**Stereo Directionality:** Contrived
**Stereo Depth:** As needed

The ubiquitous Mr. Atkins gives his electronic guitar technique a thorough workout here, presumably via a good deal of multiple tape tracking. It’s all good
enough for those who like this kind of gimmickry. The Tchaikovsky Concerto track is labeled "Concerto in C Minor (Rachmaninoff)" on tape cartridge, liner notes and box—musical evidence to the contrary notwithstanding... not that Rachmaninoff or Tchaikovsky would really care!

D. H.

**CHET ATKINS' TENNESVILLE**

featuring CHET ATKINS & Orch. Night Train; Slinky; Sleep Walk; Boo Boo Stick Beat; Teensville & 7 others. RCA Victor KPS 3084 $6.95

Interest: For medium fry only Performance: Commercial Recording: Good Stereo Directionality: All there Stereo Depth: As needed

The "Big Beat" plus electric guitar has the upper hand here, complete with vocal ensemble at strategic intervals. Boo Boo Stick Beat is intriguing for its amusing sonorities; but for the most part this is strictly for the audience at which it's aimed. Good sound.

D. H.

**BELAFONTE AT CARNEGIE HALL**

with Orchestra conducted by Robert Com- man. Darlin' Cora; Sylve; John Henry; Den- ny Boy; Matilda & 5 others. RCA Victor KPS 6002 $9.95

Interest: Personalized folk fare Performance: Highly charged Recording: Very class solo mixing Stereo Directionality: Leftish Stereo Depth: Not much

In numbers like Darlin' Cora and John Henry, you can tell that Belafonte has made a very close study of the way the late, great Huddie Ladehitter ("Lead- bell") used to sing these numbers; and to this he has added elements of the most polished "showbiz" production techniques, and does so superbly well. The comical Calypso pieces come off nicely; and the whole Belafonte gets the entire Carnegie Hall audience to participate in Matilda's wit witness to his remarkable personal magnetism and showmanship.

The stereo sound is mostly left channel; but this is not as bothersome as the closeness with which Belafonte works to his solo mike—one almost expects the fillings of his teeth to emerge from the loudspeakers. Nevertheless, this tape is a fine souvenir for Belafonte fans.

D. H.

**COMO SWINGS—PERRY COMO**

with Mitchell Ayres and His Orchestra. St. Louis Blues; Mood Indigo; Donkey Serenade; Linda; Begin the Beguine & 7 others. RCA Victor KPS 3070 $6.95

Interest: Top pops Performance: Old pro in fine form Recording: Clear and clean Stereo Directionality: Tasteful Stereo Depth: Not much

Old pops pro Perry Como is in top form here—at his best in the more lyrical standards. He is not able to belt out the up-tempo numbers the way Sinatra does; but his own style is plenty good enough. Enjoyable pops fare, tastefully done and nicely recorded for intimate living room listening.

D. H.

**LARRY ELGART and His Orchestra. Quincy Hoppers; That Old Feeling; Mid-**

ight Sun; Dreambeat & 6 others. RCA Victor KPS 3056 $6.95

Interest: Big dance band pops Performance: Pro Recording: Good Stereo Directionality: Tasteful Stereo Depth: Reasonable

This is strictly for dancing—big band, moderately styled jazz in plush yet tasteful arrangement. Sound is big.

D. H.

**AN EVENING WITH LERNER AND LOEWE—Highlights from MY FAIR LADY, BRIGADOON, GIIGI, PAINT YOUR WAG- ON. Robert Merrill, Jan Peerce, Jane Powell, Phil Harris, RCA Victor Symphony Orchestra and Chorus; Johnny Green con. RCA Vic- tor KPS 4011/12 2 cartridges. $8.95 each

Interest: Top music comedy fare Performance: Plush Recording: Plush Stereo Directionality: It's there Stereo Depth: It's there

Lanish is the word for this Hollywood-recorded collection of Lerner-Loewe riches of chiefly Broadway vintage; but for this listener it's too much of a good thing—the difference between all-out Westy Hill luxury and the down-to-earthiness of a real Broadway show. Jan Peerce's Met-Opera-styled English doesn't help much either. Phil Harris is a real trooper; but Jane Powell's voice seems smallish in such opulent company. It's Robert Mer- rill who does the most intelligent job of all; for even his present Met Opera status hasn't let him forget the early years of singing pop and musical dozens on the NBC network. The sound is luxuriously a turn but I'd still go for the original cast albums of these shows, a stereo considerations notwithstanding.

D. H.

**EXPLORING NEW SOUNDS IN STEREO—ESQUIVEL and His Orchestra. Bella Maria; My Blue Heaven; Spellbound; 3rd Man Theme & 6 others. RCA Victor KPS 3060 $6.95

Interest: Stereo gimmickry Performance: Slick Recording: Bright Stereo Directionality: All you can get Stereo Depth: So-so

Esquivel treats us to a moderately enter- taining exhibition of stereo trickery with emphasis on ping-pong effects. It's all pleasantly amusing up to a point, but doesn't measure up to the Markko Polo Orienta tape reviewed elsewhere.

D. H.

**GEORGE FEYER takes you to Rodgers & Hammerstein's SOUTH PACIFIC & OKLA- HOMA! George Feyer (piano) with rhythm accompaniment. RCA Victor KPS 3046 $6.95

Interest: For the cocktail hour Performance: Not bad but not gaudy Recording: Intimate Stereo Directionality: Minimal Stereo Depth: Not much

George Feyer's cocktail-styled pianism ignores the highlights of the two famous R & H shows in wholly humorous fashion. The result is recorded with clarity and good taste.

D. H.

**STICKS AND BONES**

featuring MARTY GOLD and His Orchestra. Lime- house Blues; Star of Evening; Ramona; Sticks and Bones & 8 others. RCA Victor KPS 6.95

Interest: For dancers only Performance: Slick Recording: Studioish Stereo Directionality: All there Stereo Depth: Not much

As the title implies, vibes, marimba, xylo- phone and glockenspiel are the order of the day here. The arrangements are sufficiently "pro" to get by but hardly the last word in imagination. Star of Evening will give Richard Wagner a fast turn in his great. Competent sound.

D. H.

**SONGS OF BATTLE—22 Famous American War Songs from the Revolution to the Present Day. Ralph Hunter Choir with Orchestra; Sid Bass con. RCA Victor KPS 3047 $6.95.

Interest: Tops of its kind Performance: Superb Recording: Superb Stereo Directionality: OK Stereo Depth: Effective

The Ralph Hunter Choir of male voices has made a fine pick of American war songs from Chestier and Yankee Doodle, through When Johnny Comes Marching Home and The Caissons Go Rolling Along to Camin' In on a Wing and a Prayer. There seems little doubt that the more primitive the fighting conditions, the better the songs—for those from the Revolution and the Civil War are the ones that make this tape (or its corresponding disc) worth buying. After hearing the magnificent Revolutionary War hymn Chestier—the work of Paul Revere's composer-friend, William Billings, this reviewer feels like embarking on a cam- paign to have it replace The Star Spangled Banner. The performances are virile, superbly backed by Sid Bass' orchestra and re- corded to perfection. Buy it for the Revolu- tion and Civil War tunes!

**ORIENTAL IMPRESSIONS IN MU- SIC AND SOUND. The Markko Polo Adven- turers. Beggars' Procession; Madam Sloe Gin's; Night of the Tiger; Runaway Rick- shaw & 9 others. RCA Victor KPS 3054 $6.95

Interest: Good sound fun Performance: Astounding Recording: Fabulous Stereo Directionality: And how! Stereo Depth: Echo chambers help

Arranger-conductor Gerald Fried in con- spiracy with producers Si Rady and Mi- chael Goldsen have concocted a thoroughly amusing stereo gimmick" record. The Night of the Tiger comes complete with tiger roars; there are thunderstorms; police car sirens; honky-tonk pianos—you name it, it's there... plus a whole muse- um of percussion instruments. The whole thing is superb for showing off stereo equipment.

D. H.

**THE MANGINI TOUCH**

featuring HENRY MANGINI and His Orchestra. Let's Walk; A Cool Shade of Blues; Birken; Lisa Young & 8 others. RCA Victor KPS 3079 $6.95

Interest: For "Peter Gunn" fans Performance: Slick as can be Recording: Top Stereo Directionality: Good Stereo Depth: OK

HIFI/STERO
"Hank" Mancini applies the Peter Gunn touch deftly to tunes of his own and others' making, with entertaining effect. A fine tape if you don't take it too seriously either as jazz or as pop music per se. Superb playing and recording, Hollywood style.

D. H.

\[ \text{MORE MUSIC from PETER GUNN—} \\
\text{conducted by HENRY MANCINI. Walkin' Bass; Timothy; The Little Man Theme & 9 others. RCA Victor KPS 3071 $4.95} \\
\text{Interest: TV and all that jazz!} \\
\text{Performance: Superb} \\
\text{Recording: Superb} \\
\text{Stereo Directionality: Brilliantly effective} \\
\text{Stereo Depth: Just right} \\
\]

The stereo disc and stereo 2-track tape of More Music from Peter Gunn were both superb and this tape cartridge is not one whit inferior. It's thoroughly entertaining and effective music—often amusing in the bargain, as in the cocky Timothy number.

D. H.

\[ \text{MUSIC TO BREAK ANY MOOD feat—} \\
\text{uring DICK SCHORY'S NEW PERCUSSION ENSEMBLE. Carousel; Speak Low; I'll Remember April. Tortilla & 8 others. RCA Victor KPS 3076 $6.95} \\
\text{Interest: Entertaining} \\
\text{Performance: Fine} \\
\text{Recording: Superb} \\
\text{Stereo Directionality: Yessuh!} \\
\text{Stereo Depth: Yessuh!} \\
\]

With harp and guitar adding pleural melodic to Mr. Schory's full-pontooned percussion group in Chicago's Orchestra Hall, the result is a good bit of harmless, albeit pleasing musical entertainment. The arrangements aren't as imaginative as those on RCA Victor's Orienta tape cartridge reviewed elsewhere, but it is still good listening for hit singles and excellent tape processing.

D. H.

\[ \text{ON STAGE—Choral Highlights from} \\
\text{Oklahoma!; Porgy and Bess; Smlin' Thru; H! The Deck; The Band Wagon; Best Foot Forward; Very Warm for May; Of Thee I Sing; The Fortune Teller; Knickerbocker Holiday; Kiss Me, Kate. Robert Shaw Chorus & RCA Victor Orchestra. Robert Shaw cond. RCA Victor KCS 6009 $9.95} \\
\text{Interest: Broadway musical riches} \\
\text{Performance: Opulent} \\
\text{Recording: Opulent} \\
\text{Stereo Directionality: OK} \\
\text{Stereo Depth: Leth} \\
\]

Not for nothing did Robert Shaw serve his musical apprenticeship as choral arranger for Fred Waring! The results of those years show through in the high gloss achieved from one end to the other of this tape. As in the Lerner-Loewe tape also reviewed in this issue, it is sometimes too much of a good thing; but in the extended Porgy and Bess episode ("Gone, Gone, Gone"), there is some stunning, even deeply moving music-making. I do wish that the wonderful torchlight parade opening from Of Thee I Sing — "Wintergreen for President" had been done with the chorus passing across and off the "sonic stage." A big chance was muffed here.

Nevertheless, this is a tape worth having if you want Broadway musical memories with the big sound! D. H.
BEST OF THE MONTH . . .

\[ \Delta \]
Kapp Records has come up with a stunningly gifted new pop singer, Anita Darian . . . " . . . The first exciting new singer to appear within the past few years. Among her better-known selections, We Kiss in a Shadow, Mountain High, Valley Low and Baubles, Bangles and Beads have never been sung more beautifully." (see p. 88)

\[ \Delta \]
Capitol has another winner in the male pop vocal sweepstakes in Mark Murphy's Hip Parade " . . . One of the few original, thoroughly musical stylists among the newer pop singers. . . . What is perhaps most remarkable . . . is that he can take some songs that are inherently mediocre and give them added breadth and impact." (see p. 90)

\[ \Delta \]
Warner Bros. springs a delightful surprise with their Sound of Music LP, featuring the Trapp Family Singers! . . . "Frankly, I prefer this release to that of the original cast. The voices are better, stereo has been utilized most effectively, and the score lends itself to this kind of treatment." (see p. 95)

\[ \Delta \]
Records reviewed in this section are both stereo and monaural. Versions received for review are identified by coded (△) and open (△) triangles respectively. All records are 33 1/3 rpm and should be played with the RIAA amplifier setting or its equivalent. Monaural recordings (△) may be played also on stereo equipment with resulting improvement in sound distribution quality. Stereo recordings (△), however, must not be played on monaural phonographs and hi-fi systems.

\[ \Delta \]
Like Wild—Ray Anthony ORCHESTRA. Dark Eyes; Peter Gunn; Swannee River; Bunny Hop Rock & 8 others. Capitol ST 1304 $4.98; Mono T 1304 $3.98

Interest: Questionable
Performance: Routine
Recording: Excellent
Stereo Directionality: OK
Stereo Depth: OK

If the usage of jazz music, or jazzish sounding music, as the background for TV murder tales is of any interest, then this LP will have a market. It is an attempt to bring out all the worst in this sort of hideously dissonant music. However, there is no real jazz value here at all and as dance music it is more on the rock and roll side than on that of the ordinary ballroom dance band. Anthony is quite heavy in feeling throughout. R. J. G.

\[ \Delta \]
Pearl Bailey—More Songs for Adults Only. Love For Sale; Show Me Love; The Great Indoors & 9 others. Roulette R 25101 $3.98

Interest: Offbeat repertory
Performance: Pure Pearl
Recording: Fine

While there are many entertaining and amusing numbers here, unfortunately not all of them are well suited to the very personal style of the redoubtable Pearl Bailey. May. She is great when she can sink her teeth into such meaty material as Singin' the Blues and Aggravatin' Papa, but her
the highest standard
in high fidelity...


SATCHMO PLAYS KING OLIVER Louis Armstrong plays jazz favorites born in the early 1900's... immortal classics that have withstood the test of time... music that is as vitally alive today as the day it was written. Satchmo played all the selections in this album with King Oliver, and, many of the selections were written by King Oliver himself. Listen now to Louis Armstrong play such classics as: "St. James Infirmary," "Frankie & Johnny," "Jelly Roll Blues," "Big Butter & Egg Man," "Hot Time In The Old Town Tonight," "I Ain't Got Nobody," "Dr. Jazz," "Drop That Sock," and others. AFLP 1950/AFSD 5950.

THE HAPPY SOUND OF RAGTIME... HARRY BREUER. The startling and exciting sounds of genuine Ragtime in its original form are presented in the authentic happy manner of master virtuoso Harry Breuer. Selections include: "Temptation Rag," "Butler Call Rag," "12th Street Rag," and "Dixie Pickers." AFLP 1912/AFSD 5912.

DEPARTMENT HR 5
770 Eleventh Avenue, New York 18, N. Y.

Please send me your FREE complete illustrated catalogs and technical data.

NAME __________________________

ADDRESS __________________________

CITY __________________________ ZONE ______ STATE _______

Suggested list prices... MONOURAL (AFLP) $5.95 STEREO (AFSD) $6.95
## SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Interest</th>
<th>Performance</th>
<th>Recording</th>
<th>Stereo Quality</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>LATIN AMERICAN JAMBOREE—Bettini Orchestra (with vocals)</td>
<td>✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>14</td>
</tr>
<tr>
<td>Eso es el Amor, Patricia, Pretty Doll, Cu-cu-ru-cu &amp; 8 others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>14</td>
</tr>
<tr>
<td>Vox STYX 426050 $4.98</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSIC FROM FIORELLO and THE SOUND OF MUSIC—Alfred Newman Orch.</td>
<td>✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>14</td>
</tr>
<tr>
<td>Capitol ST 1243 $4.98</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HARMONI CHA-CHA—Jerry Murad's Harmonicats</td>
<td>✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>13</td>
</tr>
<tr>
<td>Perfidia, Pica Pica, Fresia, The House of Bamboo &amp; 8 others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mercury SR 60061 $4.98</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HAWAII CALLS—Hawaiian Chorus with Al Kealoha Perry</td>
<td>✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>13</td>
</tr>
<tr>
<td>Blue Hawaii, Sweet Lullaby, Song of the Islands, Hawaiian War Chant &amp; 8 others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capitol ST 1339 $4.98</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SOLO ENCORES—David Carroll Orchestra</td>
<td>✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>13</td>
</tr>
<tr>
<td>Speak low, Temptation, Sometimes I'm Happy, Nola, Misty, Polly &amp; 8 others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mercury SR 60180 $4.98</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CLEBANOFF PLAYS MORE SONGS FROM GREAT FILMS—Clebanoff Strings</td>
<td>✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>12</td>
</tr>
<tr>
<td>April Love, A Certain Smile, The High and Mighty, All the Way &amp; 8 others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mercury SR 60162 $4.98</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>IN HARMONY WITH HIM—The McGuire Sisters</td>
<td>✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>12</td>
</tr>
<tr>
<td>Ave Maria, Bless This House, Lead Kindly Light &amp; 9 others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Coral CRL 79730 $4.98</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE TUXEDO BAND—(Recreated Bands of 1920's)</td>
<td>✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>12</td>
</tr>
<tr>
<td>The Girl Friend, Fascinatin' Rhythm, 42nd Street, Baby Face &amp; 8 others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Warner Bros. WS 1365 $4.98</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BOUQUET OF THE BLUES—Ethel Smith (organist)</td>
<td>✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>11</td>
</tr>
<tr>
<td>Swingin' Shepherd Blues, Limehouse Blues, St. Louis Blues &amp; 8 others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Decca DL 78955 $4.98</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LADY ESTHER SERENADE—Wayne King Orchestra</td>
<td>✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>11</td>
</tr>
<tr>
<td>Secret Love, Hey There, Somebody Loves Me, And This Is My Beloved &amp; 8 others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Decca DL 78951 $4.98</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ROMANTIC STRINGS—Helmut Zacharias and his Magic Violins</td>
<td>✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>11</td>
</tr>
<tr>
<td>Love for Sale, Dream, April in Paris, Moonlight, Embraceable You &amp; 7 others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Decca DL 78949 $4.98</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SONGS FROM THE OLD WEST—The Diamonds</td>
<td>✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>11</td>
</tr>
<tr>
<td>Cool Water, Empty Saddles, Streets of Laredo, High Noon &amp; 8 others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mercury SR 60159 $4.98</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DICK KESNER—And His Magic Strawarius</td>
<td>✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>10</td>
</tr>
<tr>
<td>Our Love, Moonlight Serenade, Tonight We Love, Embraceable You &amp; 8 others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brunswick BL 754051 $4.98</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PRESENTING JERRY BURKE—Electronic Organ</td>
<td>✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>10</td>
</tr>
<tr>
<td>Ave, A Kiss in the Dark, It's Only a Paper Moon, 5 spotin' &amp; 8 others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brunswick BL 754052 $4.98</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SHING ALONG WITH USH—Don Costa and his Freeloaders</td>
<td>✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>10</td>
</tr>
<tr>
<td>Heartaches, Now is the Hour, Little Girl, Makin' Whoopee, Dream &amp; 7 others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>United Artists UAS 6074 $4.98</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SONGS FOR A RANEY DAY—Sue Raney (vocalist) with Billy May Orchestra</td>
<td>✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>10</td>
</tr>
<tr>
<td>Rain on the Roof, September in the Rain, A Blossom Fell, Rain &amp; 8 others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capitol ST 1335 $4.98</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CRAZY TIMES—Gene Vincent (vocalist) &amp; accompaniment</td>
<td>✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>✔ ✔ ✔ ✔ ✔</td>
<td>9</td>
</tr>
<tr>
<td>Hot Dollar, Pretty Pearly, Darlene, Green Buck Dollar &amp; 8 others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capitol ST 1342 $4.98</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
"Hank" Mancini applies the Peter Gunn touch deftly to tunes of his own and others' making, and with entertaining effect. A fine tape if you don't take it too seriously either as jazz or as pop music per se. Superb playing and recording. Hollywood style.

D. H.

MORE MUSIC from PETER GUNN—conducted by HENRY MANCINI. Walkin' Bass; Timothy: The Little Man Theme & 9 others. RCA Victor KPS 3071 $6.95

Interest: TV and all that jazz! Performance: Superb Recording: Superb Stereo Directionality: Effortlessly effective Stereo Depth: Just right

The stereo disc and stereo 2-track tape of More Music from Peter Gunn were both superb and this tape cartridge is not one whit inferior. It is thoroughly entertaining and effective music—and often amusing in the bargain, as in the cocky Timothy number.

D. H.

MUSIC TO BREAK ANY MOOD featuring DICK SCHORY'S NEW PERCUSSION ENSEMBLE. Caravan; Speak Low; I'll Remember April; Tortilla & 8 others. RCA Victor KPS 3076 $6.95


With harp and guitar adding spectral melodies to Mr. Schory's full-painted percussion group in Chicago's Orchestra Hall, the end result is a good bit of harmless, albeit pleasing musical entertainment. The arrangements aren't as imaginative as those on RCA Victor's Ormian tape cartridge reviewed elsewhere, but it is still good listening for hi-fi bugs and excellent tape processing.

D. H.

ON STAGE—Choral Highlights from Oklahoma!; Roboa; Porgy and Bess; Smilin' Through; Hit the Deck; The Band Wagon; Best Foot Forward; Very Warm for May; Of These I Sing; The Fortune Teller; Knickerbocker Holiday; Kiss Me Kate. Robert Shaw Chorale & RCA Victor Orchestra. Robert Shaw cond. RCA Victor KCS 6009 $9.95

Interest: Broadway musical riches Performance: Opulent Recording: Opulent Stereo Directionality: OK Stereo Depth: Letts

Not for nothing did Robert Shaw serve his musical apprenticeship as choral arranger for Fred Waring! The results of those years show throughout the high gloss achieved from one end to the other of this tape. As in the Lerner-Loewe tape also reviewed in this issue, it is sometimes too much of a good thing; but in the extended Porgy and Bess episode ("Gone, Gone, Gone"), there is some stirring, even deeply moving music-making. I do wish that the wonderful torchlight parade opening from Of These I Sing—"Wintergreen for President" had been done with the chorus passing across and off the "sonic stage." A big chance was missed here!

Nevertheless, this is a tape worth having if you want Broadway musical memories with the big sound!

D. H.

MAY 1960
<table>
<thead>
<tr>
<th>Title</th>
<th>Interest</th>
<th>Performance</th>
<th>Recording</th>
<th>Stereo Quality</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>LATIN AMERICAN JAMBORREE—Bettini Orchestra (with vocals)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Es la, el Amor, Patricia, Pretty Doll, Cu-cu-ru-cu &amp; 8 others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vox STVX 426.050</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSIC FROM FIORELLO and THE SOUND OF MUSIC—Alfred Newman Orch.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capitol ST 1343</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HARMONY CHA-CHA—Jerry Murad's Harmonics</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Petifcio, Poinciana, Fresenio, The House of Bamboo &amp; 8 others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mercury SR 60061</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HAWAII CALLS—Hawaiian Chorus with Al Kealoha Perry</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blue Hawaii, Sweet Lei'ani, Song of the Islands, Hawaiian War Chant &amp; 8 others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capitol ST 1339</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SOLO ENCORES—David Carroll Orchestra</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Speak Low, Temptation, Sometimes I'm Happy, Nola, Misty, Polly &amp; 8 others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mercury SR 60180</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CLEBAFFON PLAYS MORE SONGS FROM GREAT FILMS—Clebanoff Strings</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>April Love, A Certain Smile, The High and Mighty, All the Way &amp; 8 others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mercury SR 60162</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>IN HARMONY WITH HIM—The McGuire Sisters</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ave Maria, Bless This House, Lead Kindly Light &amp; 9 others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Coral CR 737503</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE TUXEDO CALLS—(Recreated Bands of 1920's)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Girl Friend, Fascinatin' Rhythm, 42nd Street, Baby Face &amp; 8 others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Warners Bros. WS 1365</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BOUQUET OF THE BLUES—Ethel Smith (organist)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Swingin' Shepherd Blues, Limehouse Blues, St. Louis Blues &amp; 8 others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Decca DL 78955</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LADY ESTHER SERENADE—Wayne King Orchestra</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Secret Love, Hey There, Somebody Loves Me, And This Is My Beloved &amp; 8 others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Decca DL 78931</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ROMANTIC STRINGS—Helmut Zacharias and his Magic Violins</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Love for Sale, Dream, April in Paris, Moonglow, Embraceable You &amp; 7 others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Decca DL 78949</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SONGS FROM THE OLD WEST—The Diamonds</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cool Water, Empty Saddles, Streets of Laredo, High Noon &amp; 8 others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mercury SR 60159</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DICK KESNER—And His Magic Stradivarius</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Our Love, Moonlight Serenade, Tonight We Love, Embraceable You &amp; 8 others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brunswick BL 754051</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PRESENTING JERRY BURKE—Electronic Organ</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Avalon, A Kiss in the Dark, It's Only a Paper Moon, S'pasin &amp; 8 others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brunswick BL 754052</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SHING ALONG WITH USH—Don Costa and his Freeloaders</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Heartaches, Now is the Hour, Little Girl, Makin' Whoopee, Dream &amp; 7 others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>United Artists UAS 6074</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SONGS FOR A RANEY DAY—Sue Raney (vocalist) with Billy May Orchestra</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rain on the Roof, September in the Rain, A Blossom Fell, Rain, &amp; 8 others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capitol ST 1335</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CRAZY TIMES!—Gene Vincent (vocalist) &amp; accompaniment</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hot Dollar, Pretty Pearls, Dustene, Green Back Dollar &amp; 8 others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capitol ST 1342</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
insouciant delivery and fuzzy enunciation do nothing for the lyrics of the more sophisticated songs. It is also a little unnerving to see her thrown by the line "the limp some champ charmers" in Cole Porter's Nobody's Chasing Me.

The material is not really salacious and other than attracting sales there was no reason for the note "Restricted from Air Play." Yet she is on the front of the jacket. Indeed, in the line "the misbegotten G.O.P." from 'The Begat', Miss Bailey even takes the precaution of substituting the meaningless "V.I.P." for the reference to the Republican Party.

**THE FABULOUS JOSEPHINE BAKER**

with Orchestra, Je Bouillon ond, La Saine: Mon p'tit bonhomme; J'Ondrafi & others. RCA Victor LM 2427 $4.98

Interest: High
Performance: Compelling personality
Recording: Satisfactory

Born fifty-three years ago in St. Louis, Missouri, Josephine Baker first went to France in 1925. Within two years her dynamic personality had brought her one of the greatest stars in Paris, and she has remained an almost legendary figure there ever since. Although her fame rested on other attributes than the quality of her voice, she can still project a song with remarkable effectiveness. It is much deeper andadier than it used to be, but it leaves no doubt that she is a truly fascinating performer. Most of the songs are sung in French, one, Sag beim Abschliess Leise "Serious" in German, and as a lively calypso called Don't Touch My Tomatoes, is in English. Clearly, Mlle. Baker over the years has come a long way from St. Louis.


Interest: Lively band program
Performance: Good show
Recording: Bright sound
Stereo Directional: With taste
Stereo Depth: Admiable

Stereo has at last permitted military bands to put out. No marching past here; the engaging concert is supposed to take place in a park, and everyone is comfortably seated throughout the program. Included in the repertory are the jolly Morning Calter, with its simulated candy rhythm; the xylophone fireworks on Helter Skelter, and a medley from My Fair Lady. S.G.

**PARIS SWINGS—ELMER BERNESTEN AND THE SWINGING SON VANTS**, Paris In The Spring; Undar Paris Skies; Valentine & 9 others. Capitol ST 1288 $4.98; Mono T 1288 $3.98

Interest: Bright, engaging numbers
Performance: Inventive
Recording: Excellent
Stereo Directional: Effective
Stereo Depth: Well done

M. Bernstein takes a casually swinging approach to some standards of the boulevards, and the results are decidedly pleasant. Stereo is employed throughout as an integral part of the arrangements. This is readily apparent in the opening medley of berne sten's lyrics of Valentine, or in the way a lacy flute on the right weaves in and out of some brassy declarations on the left during the playing of Autumn Leaves.

Liberties, of course, have been taken with some of the original tempos (Symphonie gets a rather nervous beat, while April In Paris goes Latin with surprising—rather charming effect) but the conductor has made sure that his two original compositions, Adieux d'amour and Souvenir de Printemps, are performed exactly the way they were written. S.G.

**BEYOND THE SUNSET—ELTON BRITT—Elton Britt [vocals] and unidentified accompaniment. Born To Lose; The Con- vict And The Rose; Left My Gal In The Mountains & 9 others. ABC-Paramount 222 $3.98

Interest: Music for weeping
Performance: Just right
Recording: Good

Elton Britt, one of the more durable of the latter-day commercial "country" singers, has collected many of the best known songs of yore in that idiom. The sadness pervading these lyrics makes the average soap opera a Dionsian ball. Examples are Will The Angels Let Me Play? (asked by a crippled child stunned by his playmates); Don't Make Me Go To Bed and I'll Be Good (said by a child who then dies in his sleep); and the classic I'm Tying The Leaves So They Won't Come Down. This last tale concerns a boy who hears his girl friend will die by the time the last autumn leaves fall. Accordingly, he climbs into a tree and ties each leaf so it won't fall. She recovers, presumably through some more mundane remedy such as a shot of penicillin.

Britt is excellent in the material, singing with unpretentious sincerity as if he believed and felt each set of lyrics. Actually, this container of tears does have a certain charm and it certainly does provide a melancholy cross-section of one of the main themes in pop country music of the past couple of decades. I have one semi-musicalological question. The only country blues ballad included is Carson Robison's Loco Mountain. It and others I've heard sung by Ernest Tubb and similar performers are usually quite effective. Why aren't more authentic "hillbilly" country blues recorded these days in LP format?

**HAPPY DAYS—BARBERSHOP AND BANJO WITH THE BUFFALO BILLS.** They Didn't Believe Me; Walkin', With My Honey; Bya, Bya, Blackbirds & 8 others. Columbia CL 1377 $3.98

Interest: Delightful "ring" cycle
Performance: Expert
Recording: Tops

As anyone who has seen The Music Man knows, The Buffalo Bills are among the finest practitioners extant of the ancient art of barbershop harmony. Though a banjo plucks away to give the recital a properly old-fashioned quality, the quartet has successfully broken the bonds of the traditional Aura Lea—T Old A Dream, Dear kind of repertory to come up with a chronologically and emotionally varied program of decided appeal. S.G.

**THE PERSIAN ROOM PRESENTS DIANNH CARROLL WITH ORCHE- STRA, Peter Mate cond. Shopping Around; Goody Goody; Haat Wavo & 10 others. United Artists UAS 6080 $4.98; Mono UAL 3080 $3.98

Interest: Intermittent
Performance: Too much
Recording: Tunnel sound
Stereo Directionally: Good enough
Stereo Depth: Unnatural

Somewhat, the excessively feminine night club singers only succeed in sounding a little foolish whenever the routines are recorded to front of an audience. Diannah Carroll is a very talented gal, but her recital at the Persian Room of New York's Plaza Hotel is just too high-powered to be thoroughly satisfactory when heard in the intimacy of a hall. Although the sequels, the meandering introductions, the cute personal references may be fine for the expense account set, they just sound affected and phony on a record.

One particularly embarrassing bit is a lengthy, dull monologue about how she got seduced in a motel room. (I'm frankly not quite sure who it was who got seduced because midway through the narrative she coyly changes the identity of the heroine to someone named Cynthia.) Anyway, is somehow ends with her singing Jimmie Durante's Do You Ever Have The Feeling That You Wanted To Go, which rather incredibly segues into I Wish I Were In Love Again.

The second, and better, side is almost all taken up with a medley of songs identified with Ethel Waters, though Diahann Carroll is never mentioned. Stereo has not been used too well as it gives the impression that poor Miss Carroll is about to be crushed by the overpowering orchestra on either side of her.

**MAURICE CHEVALIER—LIFE IS JUST A BOWL OF CHERRIES WITH Orchestra, Ray Bill; Have I Been A Beautiful Baby; September Song & 10 others. MGM E 3810 $3.98

Interest: So-so repertory
Performance: Still a charmer
Recording: Splendid

**THANK HEAVEN FOR MAURICE CHEVALIER! My Ideal; I Was Lucky; Moonlight Saving Time & 9 others. RCA Victor LM 1076 $3.98

Interest: Chevalier classics
Performance: Vintage Chevalier
Recording: Good enough

The issuance of these two recordings at the same time gives us a chance to savor both the Chevalier of today and the Chevalier of twenty-five years ago. MGM has the new collection. The voice of the seventy-one year old entertainer is understandably a bit heavy, and he is quite content to talk a song rather than sing it, but there is still enough of that brilliant, wise buttons popping personality that has made him the irresistible performer he has always been.

The RCA album is a re-release of some of Chevalier's most popular singles made when he was a romantic idol of Hollywood. Perhaps the songs aren't really very good, but their nostalgic associations and the way Chevalier sings them make this package a complete delight. S.G.
\section*{Ballads for Night People

*featuring June Christy.*

Bewitched: Night People; My Ship; Don't Get Around Much Anymore & Others. Capital ST 1308 $4.98; Mono T 1308 $3.98

*Interest:* Jazz-based pop vocals

*Performance:* Winning

*Recording:* Excellent

*Stereo Directionality:* Good

*Stereo Depth:* Gondolier

Miss Christy has an unmeasurably individual sound, an ability to endow trivial lyrics with a sort of late-night lonely heartbeat sound and the blessing of excellent accompaniment in a band led by Bob Cooper. Her choice of material is designed here to capitalize (no pun intended) on her best points and the objective is achieved. It is a pleasant album of good songs with a nice, warm, mildly haunting sound to it.

R.J.G.

\section*{Les Compagnons de la Chanson.

Canon, mon ami; Sarah; Gondolier & 9 others. Capital ST 10227 $4.98; Mono S 10227 $3.98

*Interest:* Toujours

*Performance:* Auc un esprit

*Recording:* Excellente

*Stereo Directionality:* Bon

*Stereo Depth:* Splendide

It is always a pleasure to listen to the spirited group of singers known as Les Compagnons de la Chanson. Their program still sparkles, and, if anything, seems more varied than it ever was. From Israel, they have imported Haoua Noguila, from Italy Gondolier, and from Brazil Canções, more and more, thus a Rio, two particularly pulse-quickening items. I guess I could have done without hearing about "Jleetle Jemim Brown" in an ill-advised English version of Les trois cloches, but otherwise it's a tasty platter.

S.G.

\section*{Concert in Rhythm—Vol. II

*featuring Ray Conniff.*

Your Is My Heart Alone; Warsaw Concerto; Favorites That Touched the Sixth Symphony & 9 others. Columbia CL 1415 $3.98

*Interest:* Good pops

*Performance:* First rate

*Recording:* Excellent

Melody with a beat is the bill-of-fare, well suited for either dancing or listening. Conniff plays a very good selection of melodies from light classics, with a vocal group backed by brass and rhythm. Quite pleasurable on the whole.

R.J.G.

\section*{Anita Darian—East of the Sun

With Orchestra; Frank Hunter cond. Wo Kiss In A Shadow; Anoush Karoon; Baubles, Bangles & Beads & 9 others. Kapp KS 3052 $4.98; Mono KI 1168 $3.98

*Interest:* Yes, indeed!

*Performance:* A rare treat

*Recording:* Fine

*Stereo Directionality:* Tasteful

*Stereo Depth:* Good enough

What a pleasure it is to write about Anita Darian's first recording! Without a doubt, she is the most exciting new singer to appear within the past few years. Blessed with a sound not rich, beautifully controlled contralto of great range and tonal purity, she has, moreover, the unerring ability to use it wisely, both musically as well as dramatically.

S.G.

Born in Detroit, Miss Darian is of Armenian descent, which may account for her repertory of Oriental (and Orientally-oriented) songs. It is as serviceable a program as any, and it has the additional advantage of giving the singer an opportunity to be heard in some lovely Armenian folk songs. Among her better-known selections, We Kiss In A Shadow, Mountain High, Valley Low, and Baubles, Bangles and Beads have never been sung more beautifully, even the Puccini-inspired chestnut Poor Butterfly, takes on new luster (just listen to the quality of her voice when she hits the last syllable of the word "butterfly"). But perhaps her biggest test was the nonsensical Come On My House, to which she invests an altogether winning combination of shy humor and charm. The name again—Anita Darian.

S.G.

\section*{Sammy Awards—Sammy Davis, Jr.

*Sammy Davis, Jr. (vocals)*

With Orchestra conducted by Morty Stevens and Buddy Bragan. Blues In The Night; Lovely To Look At; Fonzie From Heaven & 9 others. Decca DL 78921 $4.98; Mono DL 8921 $3.98

*Musical Interest:* Thin

*Performance:* Strained

*Recording:* Brassy

*Stereo Directionality:* Very good

*Stereo Depth:* Excellent

Sammy Davis is visually a remarkably effective entertainer; but when heard solely as a singer, he is quite ordinary. Davis too often tries to overpower rather than interpret a song. He has no style of his own, but is essentially an unimaginative elector who is very influentially influenced by Frank Sinatra. The arrangements are as overstated as Mr. Davis' singing.

N.H.

\section*{Martin Benny Exotic Sounds

The Enchanted Sea. Song Of The Islands; Beyond The Sea; Beyond The Rest & 9 others. Liberty D LST 7144 $4.98

*Interest:* South Seas mood stuff

*Performance:* Properly languid

*Recording:* Clean

*Stereo Directionality:* Well deployed

*Stereo Depth:* Not apparent

The yearning for exotic, let's-get-away-from-it-all islands, where the surf pounds and palm trees sway, lurks somewhere in even the best-regulated organization man. Fanning this longing are the musical settings now being provided in such production by Martin Benny. The ingredients are mixed as they have always been in the past, with woodwinds and gently rapped percussions getting us into the proper tropical mood, and every now and then someone opening the window to let in all those damn birds.

S.G.

\section*{The Four Freshmen—Voices and Brass—Trombone Choir Conducted by Pete Rugolo

—The Four Freshmen (vocals) with arrangements by Pete Rugolo, Stella By Starlight; Candy; Sunday & 9 others. Capitol ST 1295 $4.98; Mono T 1295 $3.98

*Interest:* Mostly superficial

*Performance:* Mechanical

*Recording:* Crisp

*Stereo Directionality:* Excellent

*Stereo Depth:* Very good

For Four Freshmen are supported by a brass choir, featuring ten trombones. The range of brass sonorities, particularly as spread for stereo is intriguing and provides an unusually full-bodied, burnished accompaniment. The Freshmen sing carefully and with adequate taste, but basically are dull. For all the preparation that has clearly been involved in this album, the effect is quite similar to Miltonova's.

N.H.
A HAWAII SWINGS featuring BOBBY HACKETT. Song Of The Islands: On The Beach At Waikiki: Maui Chimes; Soft Sands & 8 others. Capitol ST 1316 $4.98; Mono ST 1316 $3.98


Essentially this is the light Dixieland touch applied to Hawaiian tunes, or tunes written in what we have come to think of as the Hawaiian manner. Hackett's trumpet is lovely and melodic. He has a good rhythm section, some pulsating guitarists chording in the background and occasional solo help from piano and tenor. It is good for dancing and good for listening in a warm, mildly tropical manner. R.J.G.

A SALUTE TO THE INSTRUMENTS—NEAL HEFTI AND THE BAND WITH THE SWEET BEAT—Neal Hefti and his Orchestra. Steel Guitar Rag; Organ Grinder's Swing; Blue Trombone & 8 others. Coral CRL 757286 $4.98; Mono Coral CRL 757286 $3.98


Arranger Neal Hefti is capable of designing a thoroughly competent arrangement for just about any assignment from eccentricst to the Basie band. Unfortunately, in the course of perfecting his techniques, his own potential as an imaginatively personal arranger has practically evaporated. In this album, Hefti has written scores for a variety of dancing situations. Almost all of them are tricky, and none are musically memorable. (The only particularly attractive number in the set is Eddie Safranski's miniatures Concerto for Bass.) The band is Hefti’s current one. It features a “sweet beat” and is perfectly adequate for playing dances and parties, but otherwise there is no more challenging musical purpose. N.H.

 RIDIN’ THE RAILS—KENYON HOPKINS AND HIS ORCHESTRA. Casey Jones; Ghost Train; Lonely Train & 9 others. Capitol ST 1302 $4.98


Composer Kenyon Hopkins is responsible for several imaginative film scores, including that of Baby Doll; and he has worked for modern dance groups has been effective. Why Capitol wastes Hopkins on gimmick albums such as this transmogrification of railroad songs is difficult to understand.

The playing is skilled but the writing is more clever than creative and the aim seems to be more a surface titilation than an attempt to really explore all the musical and dramatic possibilities in one of the major American adventure symbols. Hopkins does occasionally generate excitement, but mostly on the level of a mediocre Jerry Lewis movie. N.H.

STEVE LAWRENCE AND EYDIE GORMÉ—WE GOT US with Orchestra, Don Costa cond. Side By Side; Together; Flattery & 9 others. ABC Paramount ABC 300 $3.98

Interest: Pleasant pops. Performance: Good Mr. and Mrs. team. Recording: Satisfactory.

There is little about this release that calls for extended critical comment. Mr. and Mrs. Steve Lawrence sing nicely together, their program contains well-known and not so well-known hits, and it adds up to an agreeable, though not overwhelmingly exciting disc. S.G.

LATIN A LA LEE—BROADWAY HITS STYLED WITH AN AFRO-CUBAN BEAT—Peggy Lee (vocals) with Orchestra directed by Jack Marshall. I Am In Love; The Party’s Over; C’est Magnifique & 9 others. Capitol ST 1290 $4.98


Capitol’s most imaginative program idea in years for a major talent is this attempt to imprison Broadway standards in inapposite Latin-American arrangements. Even by Afro-Cuban pop standards, the arrangements are pedestrian; but besides, the result of this Procrustean bed is that each song loses much of its distinctive character. Peggy Lee does the best she can, but the Latin devices constantly break the mood she tries to build. Why not try next doing Broadway hits to a polka beat? N.H.

THE MAGNIFICENT MAGNERAMIC 31MD7

E-V’s Magnematic 31MD7 meets the most demanding specifications of the professionals. It feeds into the preamp input jack specified for magnetics and gives distortion and noise, or circuit modifications. Try the Electro-Voice Magnematic... today. You owe it to your record collection... and to yourself! Only $24.00 net with diamond stylus at your Electro-Voice Distributer. Want more information? Write Dept. 50-F for the booklet, “Facts About the Magnematic”.

Electro-Voice Incorporated
BUCHANAN, MICHIGAN

MAGNERAMIC 31MD7
**STEREO-FAX**

Provides Stereo Realism
From Monaural Source

Hear new depth and brilliance from your monaural tape and record collection by installing the STEREO-FAX in your high fidelity stereo system. This network component permits you to take full advantage of your stereo system with all monaural program material by introducing phase displacement between amplifiers. The result is extraordinary realism. Get new enjoyment from all radio broadcasts. Read complete test report in January 1960 issue Hi-Fi Review. Unit comprises a passive RLC circuit requiring no power source. Easliy installed without destruction of existing hook-up.

Available only by mail, postpaid if cash with order, or C.O.D. plus postage, (California residents add 4%, Texas Shipping weight approx. 1 1/2 lbs., for either model. Complete technical data, installation instructions, and schematic included with each order. Satisfaction guaranteed.

**AUDIOPHILE MODEL U3A**
$19.95
**STANDARD MODEL U4B**
$16.95

ORDER NOW or write for full information

Gaylor Products Co.
11100 Cumpsfon St., No. Hollywood, Calif.

**SEND HI-FI/Stereo Review EVERY MONTH**

Hi-Fi Stereo

name

address

city

date

zone state

Check one: □ 3 years for $10
□ 2 years for $7
□ 1 year for $4

In the U.S., by possession of coin, check:
□ Payment Enclosed  □ Bill Me

Foreign rates: Pan American Union countries, add $2.00 per year; all other foreign countries, add $1.00 per year.

Mail to:

Hi-Fi/Stereo Review HSR-56
424 S. Wabash Ave.
Chicago 5, Ill.

**ABBY IS BLUE—ABBY LINCOLN**

—Abby Lincoln (vocals) with, among others, Kenny Dorham (trumpet), Wynton Kelly (piano), Max Roach (drums). 

House: Laugh, Clen, Laugh; Long As You're Living & 7 others. Riverside RLP 12-308 $4.98

Interest: Mild
Performance: Improved
Recording: Mediocre

This is the best of the three Abby Lincoln albums on Riverside, but she still lacks technical assurance, to say nothing of a distinctive enough sound and phrasing. (When she tries tricky musical lines, as in Long As You're Living, she's over her head.) Miss Lincoln has developed, however, as a story teller, and her emotion seems increasingly less self-conscious.

Her choice of material here is fresh, but I find so much moralistic hectoring in the course of a pop recital annoying. There are admonitions to be kind to your fellow man, to revere higher powers, etc. I don't mind "message" songs, but they should be imaginative, musically substantial, and not as self-righteous as Brother, Where Are You?, for one example.

In his notes, Orrin Keepnews, Riverside's A&R head, continues to do Miss Lincoln a disservice by implying that she's a jazz singer. She isn't. She hasn't the beat, the phrasing, nor the timber. She could, however, develop into a better-than-average supper club performer. The recording as such is either too dead or obnoxiously echoy.

**THE MANCINI TOUCH—HENRY MANCINI and his Orchestra.**

—Let's Walk: That's All & 9 others. Victor LPM 2101 $3.98

Interest: Pleasant dance music
Performance: Highly competent.
Recording: Very good

In contrast to the stark abrasiveness of his scoring for Peter Gunn, Mancini shows here a generally light, tasteful touch in a set of dance arrangements with occasional jazz flavoring. The notes are absent in claiming for this music more than I'm sure Mancini would. This set does not have "a swinging touch like nothing you've ever heard." It's simply an album that's useful for dancing.

**KENNETH MCKELLAR—THE SONGS OF ROBERT BURNS with Orchestra.**

—Bob Sharpless cond. Corn Rigs Are Bonnie; An Early Kiss; My Love She's But a Losie Yet & 9 others. London PS 179 $4.98

Interest: Lovely airs
Performance: Fine voice
Recording: Excellent
Stereo Directionality: Unnecessary
Stereo Depth: Some

The name Kenneth McKellar immediately conjures up the sight of the late, hubbubbed senator from Tennessee, to whom, apparently, the excellent tenor of the same name bears no kinship. The singing Mr. McKellar's repertory of songs by Scotland's beloved poet is a distinctly attractive one, containing such familiar pieces as Afton Water and My Heart's In the Highlands, and others, especially Bonnie Wee Thing and Bonnie Lass of Ballochmy, of equally strong appeal.

**JANE MORGAN TIME.**

—HAPPY ANNIVERSARY: With Open Arms; My Foolish Heart & 9 others. Kapp KL 1170 $3.98

Interest: Moderate
Performance: Without feeling
Recording: Tops

Miss Jane Morgan has a voice made of pure whipped cream, she hits the notes squarely, and her phrasings and intonations are that of a true professional. The trouble with her performance, however, is that she is completely uninvolved in her material: hers is an almost disembodied voice that floats through songs without really singing them. Occasionally this approach becomes a bit ridiculous. For example, when she listens to Claim Every Mountain you can be quite sure that this is the last thing she would think of doing herself.

**MARK MURPHY'S HIP PARADE**

—Mark Murphy (vocals) with Orchestra conducted and arrangements by Bill Holman. Kansas City: Personality; I Only Have Eyes For You & 9 others. Capitol ST 1299 $4.98; Mono T 1299 $3.98

Interest: Unusually imaginative
Performance: Excellent all around
Recording: Bright
Stereo Directionality: Good
Stereo Depth: Very good

Mark Murphy is one of the few original, thoroughly musical, stylists among the newer pop singers. He is "hip" in the sense that his phrasing and playing with the rhythms indicate a close knowledge of modern jazz. His sophistication is not brittle nor is it so parochial that it cannot appeal to a fairly wide general audience. Bill Holman's arrangements are brisk and intelligent. It's too bad the multi-colored support by the Jim Conlon Singers and Gloria Wood wasn't used more often.

What is perhaps most remarkable about Murphy's performance is that he can take some songs that are inherently mediocre and give them added breadth and impact. Recommend.

**"MR. PERSONALITY" SINGS THE BLUES—LOYD PRICE.**

— Ain't Nobody's Business; Please Send Me Someone To Love; Feeling Lowdown; I'm A Lonely Man & 8 others. ABC-Paramount ACP 315 $3.98

Interest: Rhythm and blues
Performance: Superior
Recording: Good

With the exception of one instrumental track, this is a collection of blues tunes sung by one of the better of the current crop of rhythm and blues artist. Price has a full-sounding voice, an emotional manner and sings convincingly. An orchestra under the leadership of Sid Feller accompanies him.

**ORIGINAL SOHO SKIFFLE GROUP—BRITISH / BLUES / BADMEN / BALLADRY.**

—Sam Hall: Charlie Is My Darling; The Ash Grove; She Don't Mind But I Was Honest & 10 others. Time T 70005 $3.98

Interest: Good clean fun
Performance: Spirited
Recording: Top notch

Do not be dismayed by the word "skiffle." What it means is that a group of British youngsters sing folk songs in the same sort
COMING IN JUNE

HiFi Stereo Review

THE EXCITING STORY OF THE BOSTON POPS!

Springtime in Boston! In Symphony Hall, a white-haired conductor brings his baton sweeping down. And with a Sousa march, Arthur Fiedler launches the 75th year of the world-famed Boston Pops!

You can join the fun of this Diamond Jubilee by reading Martin Bookspan's exciting story of this fabulous orchestra in June HiFi/Stereo Review — a story that sweeps through the turbulent early days of the Boston Pops: its struggles with prohibition...prima donnas...miscast conductors. You'll follow its meteoric rise to fame under the baton of Fiedler during the past 30 years and discover his musical formula that makes the Pops one of the nation's top drawing cards.

Don't miss the story of the Boston Pops in June HiFi/Stereo Review — the world's leading hi-fi music magazine! In addition, you'll also enjoy the many colorful, informative features that always come your way in HiFi/Stereo Review: money-saving record reviews...equipment and test articles...sparkling features on performers — all written by the most authoritative authors in the field.

This is your last chance to make sure HiFi/Stereo Review comes regularly to your doorstep at the present low subscription rates. To meet rising publication costs, the subscription rates increase to $5 for one year, $9 for two years, and $12 for three years, effective with next month's issue. Order your subscription today—or renew at the present low rates.

CURRENT SUBSCRIPTION RATES (Good Only until June 1st)

<table>
<thead>
<tr>
<th>One year</th>
<th>Two years</th>
<th>Three years</th>
</tr>
</thead>
<tbody>
<tr>
<td>$4</td>
<td>$7</td>
<td>$10</td>
</tr>
</tbody>
</table>

HiFi Stereo Review 434 S. Wabash Avenue, Chicago 5, Ill.

photos courtesy RCA Victor and the Boston Symphony Orchestra

MAY 1960
Kits electronic kits! It's directory identifies gives you stores now on postage). $1.00
434
500
ELECTRONIC DIRECTORY
KITS
Here it is— the only complete, comprehensive directory covering the exciting world of electronic kits! It's yours in the 1960 ELECTRONIC KITS DIRECTORY—over 160 pages—listing over 500 kits of all kinds. Each listing gives you manufacturers, specifications, prices, everything you need to know about kits!

You'll find such informative features as:

• GIANT KIT BUILDERS GUIDE
Gives you the latest improvements, and innovations in kits...helps you select the right kit...identifies parts for you, too!

• COMPLETE SURVEY AND DIRECTORY OF:
Kits for Hi-Fi—make your own amplifiers, preamps, speakers, turntables, stereo control units, and tone arms.
Kits for COMMUNICATIONS—Rundowns on kits for oscilloscopes, tube testers, power supplies, transmitters, receivers, transceivers.
Kits for EDUCATION—Coverage of radio kits and many other special projects.

NOW ON SALE AT YOUR FAVORITE NEWSSTAND OR ELECTRONIC PARTS STORE

ONLY $1.00

Don't miss 1960 ELECTRONIC KITS DIRECTORY. Now on sale at newsstands, electronics parts stores and Hi-Fi salons. Buy your copy today, or order by using the handy coupon below. Only $1.00.

Ziff-Davis Publishing Company
Department MSA 44
434 S. Wabash Ave., Chicago 5, Illinois
Please send me a copy of the 1960 ELECTRONIC KITS DIRECTORY. I enclose $1.00 plus 10c to cover mailing and handling charges (Canada and Foreign $1.25 plus 15c postage).

Name
Address
City Zone State

500 ELECTRONIC KITS WHAT THEY ARE! WHAT THEY COST! WHAT THEY DO!

Yours in the brand new 1960 ELECTRONIC KITS 1960 DIRECTORY

1960 DIRECTORY

of quasi-jazz and folk style that has made the Kingston Trio wealthy in this country. There's a bit more reverence for tradition in our British cousins' efforts and the material itself is, on occasion, salty to a degree not usually heard over here. It is quite enjoyable, though, and should have relatively wide appeal.

R. J. G.

△ HOORAY FOR LOVE featuring MAYS RIVERS: I Fall In Love Too Easily; Speak To Me Of Love; The Glory Of Love; In Love In Vain & 8 others. Capitol ST 1294 $4.98; Mono T 1294 $3.98
Interest: Excellent pop singing
Performance: Warm
Recording: First rate
Stereo Directionality: OK
Stereo Depth: Adequate
Miss Rivers has a warm, full-throated sound when she sings, plus an ability to swing adequately if not in the fullest jazz sense. In addition, she has the assistance of a first rate accompanying orchestra under the direction of Jack Marshall. The selection of songs enables her to make the most of both her warm sound and her ability to get a good-sounding feeling into whatever she does. This may very well be a career that will last in popular music. She sings well and truly.
R. J. G.

△ MUSIC TO BREAK ANY MOOD—DICK SCHORY'S NEW PERCUSSION ENSEMBLE. Walking My Baby Back Home; Carousel: Autumn In New York & 9 others. RCA Victor LSP 2125 $4.98; Mono LPM 2125 $3.98
Interest: For the stereo set
Performance: Percussively imaginative
Recording: Excellent
Stereo Directionality: Well done
Stereo Depth: Great
The percussion group is a natural product of the stereo age; the sharp, distinct sound that an instrument produces when it is struck benefits remarkably from stereo's knack of outlining sound in a sort of musical relief. Dick Schory's ensemble is one of the best, as it makes use of the instruments with both imagination and humor. The back of the jacket contains a complete inventory of all the musical hardware.
S. G.

△ FELIX SLATKIN CONDUCTS FANTASTIC PERCUSSION. The Happy Hobo; Carousel: Autumn In New York & 9 others. Liberty D-LST 7150 $4.98
Interest: For the stereo set
Performance: Percussively imaginative
Recording: Clean
Stereo Directionality: Heavy at the extremities
Stereo Depth: Sufficient
Another record of hard knocks, this one lacks the superior sound on the RCA release but is otherwise nattily and cleverly done. The percussion inventory includes ten different kinds of drums, plus such exotics as Indian rattles, Korean temple blocks, and boom-bams.
S. G.

△ "LOSERS, WEEPERS" featuring KAY STARR. I Should Care; Only Forever; I Miss You So; Into Each Life Some Rain Must Fall & 8 others. Capitol ST 1303 $4.98
Interest: Good pops vocals
Performance: Energetic
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good
There's a tendency for the voice to hang on the right channel, but with a quick balance control adjustment on my rig, it moved to the middle. Miss Starr has a little more of Dinah Washington in her these days but she still manages to get her own sound into the sort of semi-dixieland style in which she sings. The tunes are all songs of unrequited love from the 30s and 40s and she sings them as though she believed in them which, after all, is the way to sing anything. Quite pleasant and enjoyable, with good backing by Van Alexander.
R. J. G.

△ DAKOTA STATON—MORE THAN THE MOST!—Dakota Staton (vocals) with Orchestra conducted and arrangements by Sid Feller. East Of The Sun, The Crazy Things We Do; Good-bye & 9 others. Capitol ST 1325 $4.98; Mono T 1325 $3.98
Interest: Moderate
Performance: Improving
Recording: Clear and bright
Stereo Directionality: Very good
Stereo Depth: Excellent
Dakota Staton has been sounding less strenuously contrived on her last two albums. There is still a degree of excess tension in her work. She remains a self-conscious stylist, even if less contrived, and has yet to learn how to relax in performance. There is a good deal of emotion in her work, but it often sounds superimposed on the material.
She does not—as Billie Holiday always did and Helen Humes now can—communicate from within the song. A basic reason, of course, for these surface performances is that Miss Staton has yet to develop a style that is wholly her own. Yet she does have more vitality than many of her contemporaries. Sid Feller's arrangements are intelligently, economically commercial and are very well tailored to Miss Staton.
N. H.

△ PANIC, THE SON OF SHOCK—CREED TAYLOR ORCHESTRA. ABC Paramont ABC 314 $4.98; Mono ABC 314 $3.98
Interest: Many amusing effects
Performance: Clearly done
Recording: Voices not well balanced with music
Stereo Directionality: Fairly good
Stereo Depth: Satisfactory
Each track in this collection combines music (mostly by Kenyon Hopkins) with some rather macabre or ridiculous sketch. To his credit, Creed Taylor does not overdo the audio effects; some of his little dramas achieve a chilling allure through subtlety. For example, in the bit about the automobile racing a train to the crossing, the inevitable crash is never heard. I think, though, that my favorite item is the one in which a dance orchestra starts out by playing You're Driving Me Crazy in polite dancie tempo, and then proceeds to get wildly discordant while a man on the roof is presumably unscrewing his head.
S. G.

△ LINK Wray & THE WRAY-MEN—Link Wray (guitar), Doug Wray (drums). Hi-Fi/Stereo

Hi-Fi/Stereo
Shorty Morton (electric bass). Slicky: Raw-Hide; Studio Blues & 9 others. Epic LN 3661 $3.98

Interest: Depressing Performance: Primitif Recording: Competent

Link Wray and his associates perform an instrumental rock and roll program. They produce lugubriously predictable music in which the center of gravity is a whining, electric guitar. The rhythm section—to use a euphemism—has all the subtlety and imagination of a guillotine. The infrequent tenor saxophone is equally dreary and is in all likelihood played by brother Vernon.

N. H.

▲ SUDDENLY IT'S SWING featuring SI ZENTNER and his Orchestra. High Spirits: If I Love Again; I'm Glad There is You; When A Gypsy Makes A Violin Cry & 8 others. Liberty LST 7139 $4.98

Interest: Good dance music Performance: Slick Recording: Excellent Stereo Directionality: Good Stereo Depth: Good

A rather better than usual collection of pleasant versions of popular songs, arranged slickly and played with the idea of people dancing. A fine line and a successful one. This LP has excellent sound, is very well suited for dancing and gets a lot of big band effects that one remembers from such top-notch bands as Tommy Dorsey. Good listening.

R. J. G.

THEATER, FILMS, TV

▲ ▲ BOB AND RAY ON A PLATTER. RCA Victor LSP 2131 $4.98; Monoe LPM 2131 $3.98

Interest: Very little Performance: Very disappointing Recording: Excellent Stereo Directionality: Splendid Stereo Depth: Remarkable

Anyone expecting another Bob and Ray Throw A Stereo Spectacular, will be in for a great disappointment. The boys just aren't funny on this record. Apparently suffering from a lack of preparation, they go through a series of dull, frequently completely witless routines all dealing with the fertile subject of radio and television programming.

The great pity is that alone among comics, Bob and Ray seem to have a genuine flair for adapting stereo to fit humorous sketches. On their current release this is revealed in only one inspired bit in which a sidewalk interview is being carried on the left side, quite oblivious to a bank robbery in busy progress on the right.

S. G.

▲ FIORELLI! (Jerry Beck-Sheldon Harnick) Original recording. Tom Bosley, Patricia Wilson, Ellen Hanley, Howard De Silva, Pat Stanley & others, with Orchestra & Chorus, Hal Hastings cond. Capitol SWAO 1321 $5.98

Interest: Gets my vote Performance: Winning Ticket Recording: Very good Stereo Directionality: Very effective Stereo Depth: Splendid

MAY 1960

The virtues of stereo to bring out the best of a show album have never been revealed quite so vividly before. In the March issue of HIT/STEREO REVIEW I expressed some disappointment in the first half of the score when unaided by the visual action of the play itself. Stereo has now filled this gap.

On the Side of the Angels, which opens the show, has the singers placed so intelligently that the stage seems to be opened up before us; we at last can appreciate fully the dramatic situation of the scene. So, too, the skillful deployment of the musicians' choruses on Politics and Poker and The Bum Won fill these numbers with uncanny theatrical dimension. And when the fiery Fiorello makes his campaign speeches in The Name's LaGuardia, we can "see" him right in front of us leaping agilely from one soapbox to another.

On a re-count then—thanks to stereo—I go all the way for Fiorello!

S. G.

▲ JACK THE RIPPER (Jimmy McHugh-Pete Rugolo). Soundtrack recording. Orchestra conducted by Pete Rugolo. RCA Victor LPM 2199 $3.98

Interest: Effective film music Performance: Doubtlessly definitive Recording: Splendid

The first band starts out with the mournful screech of the burlgy-gurdy—then crash! Jack the Ripper has struck again. This kind of contrast continues throughout—sounds of street and dance band set against the ominous ham-bam-bam of the killer on the prowl—and I must admit it's pretty effective. I also like the jangling harmoni-cord used to indicate the demented mentality of the gory murderer.

Presumably, there is some relationship between ripping and stripping as the liner notations are by Gypsy Rose Lee.

R. G.

▲ LENNY BRUCE—TOGETHERNESS. Fantasy 7007 $4.98

Interest: Considerable Performance: Frequently inspired Recording: Good

Though he is considered the epitome of all the so-called sick comics, Lenny Bruce fits the description only in the sense that he is concerned with the sleaziness he finds in the society around him. For fundamentally, like any really great comic, Bruce is a moralist. He is a social critic with a deadly eye and a deadly aim. The hypocrisy over racial equality, the meaningless taboos of television, the strange morality of Hollywood movies, the degradation of American politics, the inequity of night club entertainers' salaries as compared with that of teachers—these are the things that concern him, as they do most thoughtful "healthy" citizens.

In addition, Bruce has an unerring knack of creating characterizations that are almost frighteningly real. I have never heard two barroom drunks depicted with such accuracy before as he does on White Collar Drunk, nor do many situations come to mind that are as wildly funny as the one described in the monologue about the night club comic who plays the London Palladium.

There is no doubt that Bruce does occasionally resort to nasteness (the jacket cover of the current release is one example), but shocking people is not the main purpose of his act. For while there is nothing especially endearing about the comedy of Lenny Bruce, his small, petulant voice is a salubrious one that a smugly complacent society would do well to hear.

S. G.

▲ LITTLE MARY SUNSHINE (Rick Bossoyan). Original cast recording; Sllan Breinin, William Gonsalves, Joel Vandell, John McMartin, Mario Siletto, Elizabeth Par- rish, John Aniston, with Orchestra & Chorus. Glenn Osser cond. Capitol WAO 1240 $5.98

Interest: Delightful spoof Performance: Supertotch company Recording: Very good

Billed as "A New Musical About an Old Operetta," Little Mary Sunshine has become one of the surprise hits of the New York theatrical season. Rick Bossoyan's gentle, nostalgic kidding of the artificialities of the theater of Herbert, Romberg and Friml contains a charming score that ably captures the period flavor in a series of impassioned arias, stirring marches, and coquetish choral pieces for the ladies of the ensemble. Aiding the proceedings enormously is a splendid cast that brings just the right type of broadness and sincerity necessary to this special form of entertainment.

Part of the fun of such a work is in spotting the ancient melodies that have been purposely purloined. Touches of Tell Me Pretty Maiden are found in Tell a Handsome Stranger; Kern's Some Sort of Somebody obviously inspired the gayly contrapuntal Once In a Blue Moon; Herbert's Naughty Marietta provided the setting for Naughty, Naughty Nancy, and there is more than a little of Every Little Movement in the philosophical Every Little Nothing ("means a precious little nothing, if we make it gay"). Of the sentiments, two that deal with the old country, In Tsienchseloon on the Lovely Eensoon Zee (echoing Kern's In Egypt On the Tegnir Sea) and Do You Ever Dream of Viennal, are given rather straight interpretations.

Enlarging the two pianos of the original musical accompaniment into a full orchestra seems to me to be entirely justified as operetta, of course, always had large orchestras. Arnold Golan has supplied suitable new arrangements.

S. G.

▲ MR. LUCKY (Henry Mancini). Orchestra conducted by Henry Mancini. RCA Victor LPM 2198 $3.98

Interest: Attractive score Performance: Flying Recording: Perfect

Henry Mancini, whose Peter Gunn music started the recording boom for television themes, here continues to prove that when it comes to cathode tube composers he is in a class by himself. Lucky, to judge from this musical unfoldment, is far different character than the tight-lipped Gunn. Apparently, he is the most debo- nair and sophisticated shit deodorant in existence, as his escapades are set to tunes that are, by turns, suave (Mr. Lucky).
Now available at electronics parts stores, hi-fi salons, and record shops!

Stereo-Monophonic Test Record
Specially packaged at only $1.59
($1.98 in Canada)

As a man who is seriously interested in hi-fi, you will certainly want to take advantage of this new and important test record, now on sale at electronics parts stores, hi-fi salons, and record shops. It will enable you to know your system inside-out. As a result, your listening enjoyment will be even greater than ever before.

This Stereo-Monophonic Test Record is the most complete test record of its kind—containing the widest range of essential check-points ever incorporated into one test disc! And, best of all, you need no expensive test equipment when you use this record! Just listen and get the thorough results you want—all checks can be made by ear!

Here are some of the questions this record will answer for you!

- How good is my stylus? Is it worn? Will it damage my records?
- What about my stereo cartridge? Does it have enough vertical compliance so that it won’t ruin my expensive stereo records?
- Is my turntable running at the right speed? Is it free of rumble, wow, and flutter?
- What sort of standing waves do I get in my listening room?
- Are my speakers hooked up correctly? Are they phased properly, and is the correct speaker connected to the right stereo channel?
- How perfectly is my system equalized?
- What about separation? Is it adequate?

This special test record brings you an extraordinary 2-way value. First, it guides you in evaluating the quality of reproduction your equipment now produces. Second, it specifies the adjustments necessary to get the best recorded sound you have ever heard! This is easily the best value of the year for everyone who owns a hi-fi system—either monophonic or stereo!

NOW ON SALE EXCLUSIVELY AT ELECTRONICS PARTS STORES, HI-FI SALONS AND RECORD SHOPS!

You can be sure this Stereo-Monophonic test record comes as close to perfection as is humanly possible, because the editors of ELECTRONICS WORLD—leading technical magazine in the field of electronics—have poured their accumulated know-how into this record. Purchase your record today! (If you find your dealer does not yet have a supply available, ask him to order them for you.)

SPECIAL NOTE TO DEALERS: for information on ordering your supply of records, contact Ziff-Davis Publishing Company, Direct Sales Division, One Park Avenue, New York 16, N.Y.

NOW ON SALE EXCLUSIVELY AT ELECTRONICS PARTS STORES, HI-FI SALONS AND RECORD SHOPS!
lighthearted (March of the Cue Balls),
lushly romantic (Softly), and perky
(Chime Time). Clearly, this boy really
lives the life.

\[\text{S. G.}\]

\[\text{A \ PARADE (Jerry Herman). Original cast recording, Dody Goodman, Richard Tone, Fia Karin, Charles Nelson Reilly, Lester James, with Jerry Herman (piano), plus second piano, bass, percussion & guitar. Kapp KD 7005 S $5.98; Mono KD 7005 $4.98}\]

\[\text{Interest: Modestly appealing} \]
\[\text{Performance: Splendid quintet} \]
\[\text{Recording: Good presence} \]
\[\text{Stereo Directionality: Unnecessary} \]
\[\text{Stereo Depth: Good enough} \]

If Columbia, RCA, Capitol and Decca want to fight over the recording rights of the Broadway musicals, so be it. There will always be other companies to take a chance on the more modest musical pleasures found in Broadway's thriving peripheral theater.

Parade, with a five-member cast headed by Dody Goodman, is an off-Broadway revue created by Jerry Herman (who also doubles as pianist). One thing sure about Mr. Herman; he loves the theater. In fact, of the dozen songs in the show, four deal with that subject. Things get off to a rousing start with Show Tune, which has the cast ballyhooing that there's no tune like a show tune ("in 2/4"), a sentiment I find hard to challenge. Vaudville gets its share of attention with two numbers:

Two a Day and Maria in Spats, the latter referring to the alleged desire of Maria Callas to play the Palace. The last number of the show, Jolly Theatrical Season, does reveal, however, that Mr. Herman is no enthusiast for the current fashion for things grim in the theater.

The ballad, usually neglected in revues, comes back strongly. "Today is tomorrow's antique" is the theme of one gossamer item dealing with the swift passing of time, while another, Another Candle, spins the touching tale of the unwed girl about to be feted on her birthday by the girls in the office. Mr. Herman has even provided a good old-fashioned thrumming torch song, The Next Time I Love, for the intense voice of Fia Karin.

Parade won't bowl you over, but it has a modest and pleasant air.

\[\text{S. G.}\]


\[\text{Interest: Echo R & H} \]
\[\text{Performance: Sheer delight} \]
\[\text{Recording: Lovely} \]
\[\text{Stereo Directionality: Splendid} \]
\[\text{Stereo Depth: All right} \]

Frankly, I prefer this release to that of the original cast on Columbia. The voices are better, stereo has been utilized most effectively, and the score lends itself admirably to this kind of treatment. Moreover, there is the added attraction of having the music sung by members of the family about whom The Sound of Music was written.

Among the delightful touches are the flute and harpsichord backing of My Favorite Things, and the way part of Do-Re-Mi is sung as a canon. Unfortunately, the names of the individual members of

\[\text{MAY 1960}\]

\[\text{Recording: Lovely} \]
\[\text{Stereo Directionality: Splendid} \]
\[\text{Stereo Depth: All right} \]

\[\text{MAY 1960}\]
only 15¢ for this authoritative guide to building an inexpensive record library!

reprinted from 
HIFI/Stereo Review

Now—you can build a record library of hi-fi classics from the steadily growing catalogue of $1.98 releases! More than half a dozen big record companies are re-issuing great performances on the new $1.98 labels. You have a guide to the best of these for 15¢—by ordering this reprint of a recent article in HIFI/Stereo Review. Complete with catalogue number, artist, orchestra and conductor information—it's a fabulous guide to building up a high fidelity library of basic classics!

In addition, HIFI/Stereo Review's Music Editor, David Hall, gives you the background of the $1.98 market . . . evaluates the discs being offered at this price . . . pinpoints the future of high-quality, low-price records.

If you've been thinking of starting a record collection or adding to the one you have—this reprint is your best guide! Order your copy today—simply mail 15¢ in coin or stamps with the coupon below. But the supply is limited, so order now!

HIFI/Stereo Review 56
Box 1778R
Church Street Station
New York, N. Y.

Please rush my copy of the HIFI/Stereo Review reprint on building a library of $1.98 records. I enclose 15¢ to cover postage and handling.

Name_________________________
Address_______________________
City_________________Zone State_____

Please rush my copy of the HIFI/Stereo Review reprint on building a library of $1.98 records. I enclose 15¢ to cover postage and handling.

Hanna Ahroni, born of a Yemenite father and Eritrean mother, sings with heat and vigor. She seems somewhat lacking in subtlety but that may be the fault of the material, which could have been more varied in mood. Also weakening what might have been a more impressive album are the uneven arrangements of Sam Grossman. Grossman, Grossman, who spent fifteen years with the Hit Parade is hardly the man to score an authentic Israeli set, and on occasion—most egregious in Like A Rose Among The Weeds—his backgrounds are more appropriate to an American pop singer. The lyrics in the notes could have been more complete.

N. H.

Mike L. What Are You Waiting For—Harry Belafonte (vocals) with the Belafonte Folk Singers conducted by Bob Corman. Kapp KL 3039 $3.98

Interest: Concertized spirituals
Performance: Good try
Recording: Very good

Although it seems to me that nearly all concertized versions of spirituals suffer by contrast to the explosive spontaneity of Negro religious music as sung in church, this is a less appealing approach than most. Bob Corman has trained the choral group and harmonically and Belafonte is without the intensity of place, he's well at the jubiles and others of the more buoyant spirituals. This is a collection that will appeal primarily to Belafonte collectors. Seekers after the inner fire of Negro church music will do better with recordings by authentic gospel groups and soloists.

N. H.

Hanna Ahroni—Songs of Israel—Hanna Ahroni (vocals) with Chorus and Orchestra directed by Sam Grossman. At The Wall; Song Of The Vineyard; Dance Of The Fisherman & 18 others. Decca DL 8937 $4.98; Mono DL 8937 $3.98

Interest: Intriguing material
Performance: Strong, warm
Recording: Good
Stereo Directionality: Competent
Stereo Depth: Very good

Hanna Ahroni, born of a Yemenite father and Eritrean mother, sings with heat and vigor. She seems somewhat lacking in subtlety but that may be the fault of the material, which could have been more varied in mood. Also weakening what might have been a more impressive album are the uneven arrangements of Sam Grossman. Grossman, who spent fifteen years with the Hit Parade is hardly the man to score an authentic Israeli set, and on occasion—most egregious in Like A Rose Among The Weeds—his backgrounds are more appropriate to an American pop singer. The lyrics in the notes could have been more complete.

N. H.

David Hill—David Hill (vocals) with Orchestra directed by Richard Wolff, South Coast: They Call The Wind Mira: Keep The Miracle Going & 9 others. Kapp KL 1148 $3.98

Interest: Diluted folk
Performance: Lacks urgency
Recording: Very good

David Hill, 23, is a songwriter as well as a vocalist. In this album, he performs folk-like ballads in an attractive if rather un-distinguishable voice. His musicanship is commen-
Can you see the difference between these two needles?

A quality Clevite "Walco" W-75

*Diligently produced*... *in our state of the art facilities*.

Differences in needles may defy the eye but not the experienced ear. There is no visual difference in the above needles, but a world of difference in the sound qualities reproduced by them. Superficial similarities of shape or tip material do not determine a needle's effectiveness, but critical differences - inherent in the nature of the metal and the quality of workmanship - can and do effect the compliance of the shank and the frequency response transmitted.

Don't be misled by look-alike needles. Your Clevite "Walco" dealer has the needle that not only fits your cartridge... but is right for it, giving the compliance and frequency response your player must have for proper reproduction.

REPLACEMENT PHONOGRAPH NEEDLES * RECORD CARE ACCESSORIES * CLEVITE 'BRUSH' HI-FI HEADPHONES

### Out of Space?

You bet we'd be... If we were to tell you all about AUDION's "Out of this World" Hi-Fi Values. Write for free catalog.

**You bet we'd be...**

If we were to tell you all about **AUDION**'s "Out of this World" Hi-Fi Values.

Write for free catalog.

**Out of Space?**

You bet we'd be... If we were to tell you all about AUDION's "Out of this World" Hi-Fi Values. Write for free catalog.

**Out of Space?**

You bet we'd be... If we were to tell you all about AUDION's "Out of this World" Hi-Fi Values. Write for free catalog.

**Out of Space?**

You bet we'd be... If we were to tell you all about AUDION's "Out of this World" Hi-Fi Values. Write for free catalog.

**Out of Space?**

You bet we'd be... If we were to tell you all about AUDION's "Out of this World" Hi-Fi Values. Write for free catalog.

**Out of Space?**

You bet we'd be... If we were to tell you all about AUDION's "Out of this World" Hi-Fi Values. Write for free catalog.

**Out of Space?**

You bet we'd be... If we were to tell you all about AUDION's "Out of this World" Hi-Fi Values. Write for free catalog.

**Out of Space?**

You bet we'd be... If we were to tell you all about AUDION's "Out of this World" Hi-Fi Values. Write for free catalog.

**Out of Space?**

You bet we'd be... If we were to tell you all about AUDION's "Out of this World" Hi-Fi Values. Write for free catalog.

**Out of Space?**

You bet we'd be... If we were to tell you all about AUDION's "Out of this World" Hi-Fi Values. Write for free catalog.

**Out of Space?**

You bet we'd be... If we were to tell you all about AUDION's "Out of this World" Hi-Fi Values. Write for free catalog.
EVERYTHING, STEREO
HAS HEARD THAT BILLY JENSEN's Mrs. Filstrup.
HI-FIDELITY
THE SEECO time favorites by one of RECORDS.
NOTHING UNTIL HEARS the top groups of its kind.
Come Home, High Parade of My Heart, Bill Bailey Won't
both Songs; and Jazz blues (take for
Jerry's album and
hangs
by an
Arlen -Hamburg pamphlet
of. earthily funny
Arlen
&
In CELP
&
5
Palmieri. N. H.
excellent accompaniment
tive musical
to voodoo ceremony
of.
big, town in Nigeria,
jiras
dancing)
Sabicas.
and
on
Dr. Peters also makes those
he'll eventually
the
ight's people: hard
different)
extraordinarily
doing
and who
is
to
she
in good civics,
young,
sounds
in
like
who
spirit
Arc
to
sang
also
been
By-
traditions. In-
and

THE POLISH STATE FOLK BALLET
SLASK, VOL. 2—Solistos, Chorus and Orchestra
by Stanislaw Hadyka. Hey, My Johnny; Kiss Me; A Little Sparrow & 13 others. Monitor MF 526 $4.98
Interest: Irresistible innocence
Performance: Superb
Recording: Competent
Monitor's second volume by "Slask" (the Polish State Folk Ballet) is more attractive than the first. The mixture of a
hundred performers, inaugurated in 1952, is effective not only because of its high
level of musicianship but also because of the many delights in its repertory. This collection includes humorous songs; gentle
but far from formal, "Sing-along" songs; two
extraordinarily tender lullabies; pieces
about rivers and trees that do succeed in
personifying nature; and one
tour-de-force,
a mountain song connected by far-ranging calls, and echoes of those calls in imitation of the actual circumstances on the
mountain where shepherds do carry on
conversations by means of echoes while
caring for their flocks. There are full
translations and the album is thoroughly
recommended.
N. H.

AT THE GATE OF HEAVEN: SALLI TERRI—Salli Terri [vocals] with choral
support and Laurindo Almeida [guitar], Dorothy Romsen [harp], Alvin Stoller [percussion], Dr. Alfred Sendrey [organ], Bear The News, Mary!, Owub Makens, Asobed & 11 others. Capitol SP 8504 $5.98
Interest: Comparative religion
Performance: Miss Terri's excellent
Recording: Superb
Stereo Directivity: Excellent
Stereo Depth: First-rate
This is an album of religious songs from
the Christian and Jewish traditions. Included
are Gregorian and Byzantine chants, Negro spirituals, Appalachian folk
hymns, a Spanish lullaby and night watch
song, and a Mexican morning hymn. Ex-
ceptional care has gone into the preparation
and packaging of the album. Four
concerts have been hired for the By-
zantine, Spanish-American, Negro and
Jewish music. Lyn Murray, the musical
director, has integrated the various voices
well. The format ranges from unac-
npanied solo voice to double choir, singing
antiphonically.
Miss Terri, who has recorded two
charming albums of duets with guitarist
Laurindo Almeida for Capitol is a super-
H I F I/ST E R E O
Hi-Fi/Stereo Shopping Center

RATE: 60 per word. Minimum 10 words. July issue closes May 5. Send order and remittance to: Martine Linnea, Hi-Fi STEREO REVIEW, 10 Park Ave., N.Y. 16.

MEET Musical Instrument of your choice—easy! New home study course, tape recorder furnished. Write for free brochure. Career School, Box 356-19, P.O. Box, Heights, Ill.

MISCELLANEOUS

GOVERNMENT Surplus Receivers, Transmitters, Snob- scopes, Parasitic Reflectors, Picture Catalog 100, Memphis, Maiden 48, Mass.

SHOPPING GUIDE

A HANDY GUIDE TO PRODUCTS AND SERVICES, NOT NECESSARILY IN THE HIGH FIDELITY FIELD, BUT OF WIDE GENERAL INTEREST.

STAMPS & COINS

INDIAN penny plus bargain lists 100, Huffman's, Box 4747, Philadelphia 34, Penna.

BUSINESS OPPORTUNITIES

OVERSEAS Employment. American Firms and United States Embassies—include your information. $5.00, Foreign Opportunities, Box 72, Columbus 16, Ohio.


MAKE $25-$50 Week, clipping newspaper items for publishers. Some clipplings worth $5.00 each. Particularly free. National, 81-00, Knickerbocker, New York.


PHOTOGRAPHY—FILM


MISCELLANEOUS

MR. TAPU Presents. Free greeting card package especially designed for all of your club promotions. Send name and address—no obligation. Vineaural, Box 339, Van Nuys, California.

HAM-SWAP—Need a new piece of gear? Need to trade or sell the old? Then you need Ham-Swap! Publish twice monthly—national circulation. $1.00 with 1 year's subscription. Ham-Swap, Inc., 35 East Wacker, Chicago 1, Illinois.

FREE! New 1960 catalog of all photographic books available for your copy, send postcard with name and address to Catalog Popular Photography Book Service, One Park Ave. New York 16, N.Y.

1000 SOUND effects, unusual sounds. Free Catalog. Dolco Productions, Box 140, Grand Island, Nebraska.

A NOTE TO THE HI-FI BUYER
AIR MAIL us your requirements for an IMMEDIATE WHOLESALE QUOTATION.
Components, Tapes and Recorders SHIPPED PROMPTLY AT LOWEST PRICES.

WRITE TODAY FOR FREE CATALOG.
AUDIO UNLIMITED
S-714 Lexington Ave. New York 22, N.Y.

FM/Q

ANTENNAE
THE FINEST OF ITS KIND ...
Get more FM stations with the world's most powerful FM Yagi Antenna. Antenna mounts on mast, and has no moving parts. To be fully informed, send 25c for booklet "Theme And Variations" by F. B. Canin and containing FM Station Directory.

APPARATUS DEVELOPMENT CO.
Wethersfield 9, Connecticut

Dr. Hermann SCHERCHEN'S
STEROPHONER
The little device that makes a surprising difference (see Hans, H. Fontal's Review in January "Hi-Fi Review" page 46)
The compact, easy-to-fit, low-cost STEROPHONER effectively and dramatically bridges the gap between mono and stereo. Gives a surprising new sense of realism, depth and spaciousness to monaural disc and tape recordings, radio etc...

Write now for literature, copies of testimonials and reports, or send $1.50 (includes postage) specifying 20-ohm or 10,000 ohm model to:
NORTHERN RADIO SERVICES, (London) Ltd.
13 Kings College Road, Swiss Cottage, London, N.W. 3, England

AMAZING RACK!
Sorts YOUR RECORDS
Black vinyl 45, 78 or 33 1/3 rpm or 45 rpm records. Two compartments to file records by alphabetical, disc or sequential numbers. Two drawer design keeps records from being scratched by each other. Clear plastic window protects record numbers. Made to handle 1000 records for $9.95.

Leslie Creations • Dept. 11X, Lafayette Hill, Pa. (Also in Canada under name of 30-38 C. or S.H.

HIFI/STEREO MARKET PLACE

SLIDE OUT & SEE QUICKLY SELECT EASILY with QUICK-SEE ALBUM FILE

$7.95

Newest method of record storage. Quick-See Album File holds up to 90 10" records. Each record is held securely at the label end, and set at an angle of 45°, which you can easily flip through. Quickly and easily located, records never fall or splay open. No special support necessary. 10% off quantity discounts. Write today.

KIRSTEN MFG. COMPANY
504-A S. Date Street, Alhambra, Calif.

Selachian® DIAMOND NEEDLE TIMER

$3.95

Automatically registers total operation time of your phonograph—relatively indicating present condition of your stylus. Get this low cost insurance policy for your cherished record collection and enjoy faultless listening pleasure. At your record dealer or order direct-postage.

Hi-FI RECORDING TAPE

FREQ. RESPONSE 30-32 KC.
10 DAY MONEY BACK GUARANTEE

1200' Acetate, each...$1.25
1800' Acetate, each...1.75
Any assortment permitted for quantity discount. Add postage—15c per spool—25c or over 100 spools. See Sela Electronics Co.

Sela Electronics Co.
545 West End Ave., New York 24, N.Y.

HIFI/STEREO REVIEW

HIFI/STEREO REVIEW
HAS A BUYER FOR YOUR USED EQUIPMENT!

Look to our classified pages for fast results and bargains galore! For just 40c a word, you can place your used equipment, accessories or records before 150,000 hi-fi enthusiasts like yourself.

Let the HIFI/STEREO SHOPPING CENTER in HIFI/STEREO REVIEW be your market place for selling, buying, or trading your used equipment or accessories.

For further information write:
Martin Lincoln
One Park Avenue
New York 16, N.Y.
## INFORMATION SERVICE

Here's how you can get additional information, promptly and at no charge, concerning the products advertised in this issue of HiFi/Stereo Review. This free information will add to your understanding of high fidelity and the equipment, records and tape necessary for its fullest enjoyment.

1. Print or type your name and address on the coupon below.

2. Check in the alphabetical advertising index, left, for the names of the advertisers in whose products you are interested.

3. In front of each advertiser's name is a code number. Circle the appropriate number on the coupon below. You may circle as many numbers as you wish.

4. Add up the number of requests you have made and write the total in the total box.

5. Cut out the coupon and mail it to:

Hi Fi/STEREO REVIEW
P. O. Box 1778
CHURCH STREET STATION
New York 8, New York

<table>
<thead>
<tr>
<th>CODE NO.</th>
<th>PAGE NO.</th>
</tr>
</thead>
<tbody>
<tr>
<td>69</td>
<td>73</td>
</tr>
<tr>
<td>3</td>
<td>81</td>
</tr>
<tr>
<td>172</td>
<td>69</td>
</tr>
<tr>
<td>100</td>
<td>100</td>
</tr>
<tr>
<td>156</td>
<td>73</td>
</tr>
<tr>
<td>156</td>
<td>73</td>
</tr>
<tr>
<td>5</td>
<td>87</td>
</tr>
<tr>
<td>215</td>
<td>97</td>
</tr>
<tr>
<td>218</td>
<td>100</td>
</tr>
<tr>
<td>83</td>
<td>85</td>
</tr>
<tr>
<td>199</td>
<td>80</td>
</tr>
<tr>
<td>6</td>
<td>27</td>
</tr>
<tr>
<td>150</td>
<td>67</td>
</tr>
<tr>
<td>9</td>
<td>4</td>
</tr>
<tr>
<td>7</td>
<td>29</td>
</tr>
<tr>
<td>114</td>
<td>19, 20, 21, 22</td>
</tr>
<tr>
<td>37</td>
<td>97</td>
</tr>
<tr>
<td>111</td>
<td>9</td>
</tr>
<tr>
<td>75</td>
<td>95</td>
</tr>
<tr>
<td>85</td>
<td>65</td>
</tr>
<tr>
<td>146</td>
<td>8</td>
</tr>
<tr>
<td>10</td>
<td>36</td>
</tr>
<tr>
<td>115</td>
<td>95</td>
</tr>
<tr>
<td>11</td>
<td>.75, 89</td>
</tr>
<tr>
<td>200</td>
<td>34</td>
</tr>
<tr>
<td>13</td>
<td>11, 13</td>
</tr>
<tr>
<td>92</td>
<td>90</td>
</tr>
<tr>
<td>134</td>
<td>31, 33</td>
</tr>
<tr>
<td>14</td>
<td>6</td>
</tr>
<tr>
<td>99</td>
<td>23</td>
</tr>
<tr>
<td>41</td>
<td>16, 17</td>
</tr>
<tr>
<td>201</td>
<td>100</td>
</tr>
<tr>
<td>184</td>
<td>98</td>
</tr>
<tr>
<td>203</td>
<td>100</td>
</tr>
<tr>
<td>86</td>
<td>97</td>
</tr>
<tr>
<td>88</td>
<td>100</td>
</tr>
<tr>
<td>56</td>
<td>81</td>
</tr>
<tr>
<td>50</td>
<td>14</td>
</tr>
<tr>
<td>211</td>
<td>28</td>
</tr>
<tr>
<td>51</td>
<td>12</td>
</tr>
<tr>
<td>65</td>
<td>10</td>
</tr>
<tr>
<td>216</td>
<td>100</td>
</tr>
<tr>
<td>53</td>
<td>25</td>
</tr>
<tr>
<td>26</td>
<td>71</td>
</tr>
<tr>
<td>109</td>
<td>97</td>
</tr>
<tr>
<td>79</td>
<td>4th Cover</td>
</tr>
<tr>
<td>66</td>
<td>3rd Cover</td>
</tr>
<tr>
<td>177</td>
<td>30</td>
</tr>
<tr>
<td>25</td>
<td>95</td>
</tr>
<tr>
<td>205</td>
<td>98</td>
</tr>
<tr>
<td>206</td>
<td>100</td>
</tr>
<tr>
<td>30</td>
<td>57</td>
</tr>
<tr>
<td>31</td>
<td>32</td>
</tr>
<tr>
<td>155</td>
<td>26</td>
</tr>
<tr>
<td>98</td>
<td>35</td>
</tr>
<tr>
<td>140</td>
<td>3</td>
</tr>
<tr>
<td>189</td>
<td>78</td>
</tr>
<tr>
<td>36</td>
<td>2nd Cover</td>
</tr>
<tr>
<td>101</td>
<td>15</td>
</tr>
<tr>
<td>140</td>
<td>80</td>
</tr>
<tr>
<td>66</td>
<td>3rd Cover</td>
</tr>
<tr>
<td>177</td>
<td>30</td>
</tr>
</tbody>
</table>

Please send me additional information concerning the products of the advertisers whose code numbers I have circled.

<table>
<thead>
<tr>
<th>CODE NO.</th>
<th>TOTAL NUMBER OF REQUESTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>5 6 7 9 10 11 13 14 26 29 30 31</td>
</tr>
<tr>
<td>36</td>
<td>37 41 50 51 53 56 65 66 69 75 79 83</td>
</tr>
<tr>
<td>85</td>
<td>86 88 92 98 99 100 101 109 111 114 115 134</td>
</tr>
<tr>
<td>140</td>
<td>146 150 155 156 172 177 184 189 196 199 200 201</td>
</tr>
<tr>
<td>203</td>
<td>205 206 211 215 216 218</td>
</tr>
</tbody>
</table>

NAME ____________________________
ADDRESS ____________________________
CITY ___________________ ZONE ______ STATE ____________

HiFi/Stereo Review
Box 1778
CHURCH STREET STATION
New York 8, New York

Please send me additional information concerning the products of the advertisers whose code numbers I have circled.

<table>
<thead>
<tr>
<th>CODE NO.</th>
<th>TOTAL NUMBER OF REQUESTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>5 6 7 9 10 11 13 14 26 29 30 31</td>
</tr>
<tr>
<td>36</td>
<td>37 41 50 51 53 56 65 66 69 75 79 83</td>
</tr>
<tr>
<td>85</td>
<td>86 88 92 98 99 100 101 109 111 114 115 134</td>
</tr>
<tr>
<td>140</td>
<td>146 150 155 156 172 177 184 189 196 199 200 201</td>
</tr>
<tr>
<td>203</td>
<td>205 206 211 215 216 218</td>
</tr>
</tbody>
</table>

NAME ____________________________
ADDRESS ____________________________
CITY ___________________ ZONE ______ STATE ____________
Imagine if you can, a gadget for playing recordings whose only visible moving part is a spindle rather like that of a 45 rpm phonograph, protruding out a square well about six inches deep. The “records” it plays approximate the shape and size of a Graham cracker, but with a hole in the middle to accommodate the spindle.

You push up to five of these “records” down on the spindle, then press a button. The first one springs up into place—and presto-change, you have the first of five uninterrupted hours of stereophonic music complete with frequency and dynamic range freedom from background noise equal to that of the best 7½ ips tape. There's no need to touch anything till five hours later—to remove one loud of "records" and put in another.

We saw and heard just this in the form of a pre-production model demonstrated on March 22 by Dr. Peter Goldmark and his associates of CBS Laboratories in collaboration with Minnesota Mining and Manufacturing Company (3M). Rumbles and rumors of such a development in the making had been reaching us through the grapevine since last fall, but the tenor of the reports that came to our ears seemed just too improbable to be true. All subsequent attempts on our part to inquire directly of Dr. Goldmark or of the 3M research and development labs were met with the admonition pronouncement that any new developments would be revealed to the press at the same time as the formal demonstration.

What we have heard and seen is no laboratory toy. Like the LP record that Dr. Goldmark introduced in 1948, this new listening device, when made commercially available, may well change our record collecting and home listening habits as completely as did the LP. That commercial availability is not too far off is made clear by the CBS-3M announcement that Zenith Radio in this country and Grundig in Germany have arranged to have this new CBS-3M player on the market at part of their radio-phono consoles by 1961. Presumably, a substantial catalog of recordings may be available at the same time, as was the case when Columbia introduced the LP in 1948.

You may already have guessed that the "records" used in the CBS-3M player are tape cartridges—but cartridges quite unlike anything developed heretofore for home use. So, too, is the electronic design and transport mechanism. The tape is less than half the width of the present 7½-inch product and moves past the playback head at 17½ inches-per-second, as compared to the 7½ ips or 3½ ips standards of today. No manual threading or tricky positioning is necessary in loading the cartridges into the CBS-3M machine. In fact, the tape need never be exposed to human touch at any time during its loading, playing, or automatic rewind and change cycle.

The sixty minutes of playing time for each cartridge carries a two-track stereo program, with a third track available as an optional feature.

The musical program presented at the CBS Labs-3M demonstration included excerpts from the Columbia stereo recordings of My Fair Lady, the Mendelssohn Violin Concerto with Isaac Stern, the Grieg Piano Concerto with Philippe Entremont and the Doris Day Cuttin' Capers album.

Some of these we heard in A-B fashion as between the 7½ ips cartridge and the original 15 ips master tape, and to our amazement, the quality differential between the two was, if anything, less than that between an original tape master and a 7½ ips tape mass-duplicated by regular commercial methods. It would seem, then, that we are on the threshold of having available a home stereo playback mechanism superior to any existing device—tape or disc—in terms of sound quality and ease of operation. The CBS-3M tape cartridges we heard at the March 22 demonstration seemed to have less background hiss than conventional pre-recorded tape and no audible print-through. In addition, there were all the usual advantages of tape over disc—no distortion due to wear or faulty stylus tracking of inner grooves; no danger of damage to stylus from dropage, etc. As for simplicity of operation, only RCA Victor's original automatic changer for 45 rpm discs falls into the same class.

"Sooner or later everybody has got to face the facts," runs an old saying—and in this instance the facts appear to be that not only have Dr. Goldmark and his associates scored a technological breakthrough of proportions comparable to that of the LP of twelve years ago, but even in its present state it is at a higher stage of perfection than either the 1948 LP or the 1958 stereo disc.

At the moment of writing, there would seem to be only two elements that might hamper successful commercial marketing of the CBS-3M machine by Zenith, Grundig and other future listeners. One could arise out of "bugs" in the actual mass production of quality units. The other, oddly enough, grows out of the problem of packaging and mass-merchandising the cartridges themselves. How does one achieve the display impact of today's colorful and interesting album covers on a product no bigger than a Graham cracker? And how are program notes to be accommodated—by photo transparencies or endless gatefolds? Obviously, special boxes and trays will have to be designed for home storage and indexing of these tape cartridges as the catalog of musical repertoire begins to take shape.

Having swiftly sketched in the first on-the-spot impressions of this remarkable CBS-3M development, we must emphasize that they are based on a strictly technical-engineering demonstration. At this moment it is certainly premature to spell out any detailed information on the commercial future of the CBS-3M machine as it is to be marketed by Zenith, Grundig and presumably others. For one thing, there is no information—not even speculative—on price or manner of commercial introduction available at this writing. As soon as we receive this information, we shall certainly pass it on to you. It is also very clear, as we see it, that the CBS-3M tape cartridge system is definitely not an instance of just another gimmick to confuse the record buying public. On the contrary, it does appear to be a genuine "great leap forward" in the technology of recorded music for the home.

A year from now, or perhaps less, will tell the whole story. J.P. discs will be with us for quite a few years to come, but meanwhile, the time has come to get set for what surely is a new and major development in the art and science of recording for the home listener.
the tape that cost $9,000,000 to perfect!

Soundcraft Tape with the new **FA-4** formulation. Designed to meet the unlimited challenge of the most exciting new era in recording history!

Only years of research ... and the most modern and advanced tape manufacturing facilities in the world ... could have perfected this tape! Soundcraft’s new **FA-4 FORMULATION** is frequency adjusted to provide the superlative sound reproduction demanded in this exciting era of new discoveries and innovations in tape recording. You’ll hear “highs” as never before ... the full frequency spectrum for perhaps the very first time!

Insist on Soundcraft Tape with the new **FA-4 FORMULATION** before you run another reel through your recorder ... you’ll never settle for inferior sound reproduction again!

**REEVES SOUNDCRAFT CORP.**

Great Pasture Rd., Danbury, Conn. • Chicago: 28 E. Jackson Blvd. Los Angeles: 342 N. LaBrea • Toronto: 700 Weston Rd.
Men of decision... demand precision

Captain W. A. Reedholm, American Airlines 707 jet pilot on the New York to San Francisco non-stop run, lives with precision instruments on the job. At home, his records provide him with hours of relaxation as he listens to music on his precision-built Rek-O-Kut Stereotable. Precision in a stereo music system is essential today because the demands of stereo records are more exacting. For this reason, stereo records can only be heard to their fullest advantage on a high quality instrument like Rek-O-Kut's distinctive Stereotable.

The Stereotable is unique in its remarkable combination of design and styling. It has become the classic of high fidelity instruments—a cherished possession for the music lover. If you seek one of the keys to flawless reproduction of your monophonic and stereo records... look to Rek-O-Kut Stereotable... world's most distinguished high fidelity music equipment—9 models to choose from. Model N-33H shown, $69.95. Others from $39.95 to $139.95. Tonearms from $27.95.

SPEAKER SYSTEM by Audax—model CA-100, illustrated, $139.95.

Send for colorful catalog and FREE STROBE DISC.

Rek-O-Kut Co., Inc. Dept. R-5 38-19 108th St., Corona 88, N.Y.

Name:

Address:

City. Zone. State.

REK-O-KUT
STEREOTABLES

Export Manager Export Corp., 458 Broadway, N.Y. 13
Canada: Atlas Radio Corp., 56-Wygold Ave., Toronto 19

Send for catalog and FREE STROBE DISC.

Rek-O-Kut Co., Inc. Dept. R-5 38-19 108th St., Corona 88, N.Y.

Name:

Address:

City. Zone. State.

REK-O-KUT
STEREOTABLES

Export Manager Export Corp., 458 Broadway, N.Y. 13
Canada: Atlas Radio Corp., 56-Wygold Ave., Toronto 19