WHITHER "AMERICAN" MUSIC?
by Dmitri Kabalevsky, Nat Hentoff and Willis Conover
Composer Critic Commentator
"When we heard the Citations our immediate reaction was that one listened through the amplifier system clear back to the original performance, and that the finer nuances of tone shading stood out clearly and distinctly for the first time."

C. G. McProud, Editor, AUDIO Magazine

We know you will be interested in these additional comments from Mr. McProud's report:

Performance: "The quality of reproduction reminds us of the solidity of Western Electric theatre amplifiers of some years ago ... The bass is clean and firm and for the first time we noted that the low-frequency end appeared to be present even at low volumes without the need for the usual bass boost."

Specifications: "Our own measurements gave IM figures of 0.35 per cent at 60 watts; .08 per cent at 20 watts, and less than .05% (which is essentially unmeasurable) from 10 watts down."

Construction: "It is obvious that considerable thought has gone into the preparation of the Citation as a kit (and) when the amplifier is completed, the user may be assured of having a unit he can be proud of ... The kit is a joy to construct."

For a copy of Mr. McProud's complete report and a Citation catalog, write Dept. R-7, Citation Kit Division, Harman-Kardon, Westbury, N. Y. The Citation I is a complete Stereophonic Preamplifier Control Center. Price, $159.95; Factory Wired, $249.95. The Citation II is a 120 Watt Stereophonic Power Amplifier. Price, $159.95; Factory Wired, $299.95. Prices slightly higher in the West.
Capture the signal with the world's most sensitive and reliable Stereo FM-AM Tuner...

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- AM sound of FM calibre.

Control the sound with the most versatile Stereo Master Audio Control in existence...

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- 27 controls.
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**JULY 1960**
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Growing pains of a national institution as it struggles toward maturity

Reflections on an Image
What our "native" music says about us to strangers

Bringing Home the Beethoven
Supermarket symphonies put greater in packages

Russian History in Stereophonic Grandeur
The greatest sound track of all time recorded in startling depth and brilliance

Be Our Guest
Critical review from Charlie's Town, W. Va. and St. Paul, Minn.

THE PEOPLE
A Soviet Look at Musical America
An appeal of our music and musicians by a distinguished Soviet composer

THE EQUIPMENT
Second Thoughts on Sanitation
Five new fluids to keep debris from sticking to your dinner

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HiFi/Stereo Jazz

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HiFi Soundings

by DAVID HALL

BERNSTEIN IS NOT ENOUGH!

When Leonard Bernstein achieved the Musical Director's post of the New York Philharmonic two years ago, it marked a milestone for our American-born, American-trained orchestra conductors comparable to Jackie Robinson's precedent-shattering entry into Big League baseball just after World War II. Quite a number of us have been waiting to see what would happen when the next big American symphony orchestra conductorship came up for grabs. hoping that the Bernstein appointment might spark a trend toward putting some of our best qualified native Americans in charge of our major symphonic organizations.

The decision of the Minneapolis Symphony Orchestra Association to appoint a relatively unknown young Pole to the post vacated by Antal Dorati, we find anything but encouraging. Without in any way belittling the musical merits of the appointee, which were displayed to splendid advantage during a guest engagement with The Cleveland Orchestra this past season, we find ourselves disheartened over the development in Minneapolis. The choice of a European "international celebrity" for Los Angeles has not made us happy, either.

Current figures indicate the existence of more than 300 active symphony orchestras scattered throughout 49 of the 50 states and the District of Columbia. However, it must be remembered that a very large proportion of these are semi-pro community groups, whose seasons and income scale for musicians and conductor scarcely approach that of our two dozen major and major-minor symphonic organizations. Two-thirds of these 300-odd orchestras actually are led by native Americans: but of the "musical showcase" city conductorships—New York, Philadelphia, Boston, Chicago, Cleveland, Detroit, Minneapolis, Los Angeles, San Francisco and Washington, D.C.—only the New York and Washington posts are held by Americans.

The musical grapevine has it that at least three of these "musical showcase" conductorships will come open within the next few years. We should like to see them filled by native Americans. Among the half-a-hundred American-born conductors of solid professional standing, a dozen or more could be doing the "showcase" circuit as regular guests or should be considered as replacements when the veteran maestros retire.

Two of them, Alfred Wallenstein and Thor Johnson, have known the headachies and the joys of major posts, in Los Angeles and Cincinnati respectively—and this during the years when the status of the American conductor enjoyed little of the glory it has begun to achieve with the advent of Bernstein. Our major Negro basson wielder of talent, Dean Dixon, has built himself a successful career in Sweden and Germany. We should like to hear his work on this side of the Atlantic once more. Isler Solomon, Milton Katims and Walter Hendl we should certainly like to see and hear more of on the Big League orchestra circuit; and we might add that it has been good to see Robert Shaw and Thomas Schippers getting a few breaks in this regard. Howard Hanson and Arthur Fiedler are two American veterans who deserve to be known as something more than specialists.

The foregoing observations have no chauvinistic intent whatever. To put it quite simply, it has been standard operating procedure in many European countries to have permanent conductorships manned by home-team talent. It seems to me that the time has now come when we Americans can and should begin to "look out for our own," so far as major symphony directorships are concerned, as and when they come open.

Nor does this mean shutting out Europeans, whether they be talented youngsters or seasoned international celebrities. Mr. Bernstein in New York has set the beginnings of a pattern in this respect that we should like to see reach its full development along somewhat the following lines:

1. The basic musical administration of our major orchestras should be in the hands of American conductors.
2. European guests and international celebrities should be invited to assume up to one-third of the available engagements where seasons run to 60 home concerts or more.
3. When a European guest has his own orchestra, a reciprocal exchange should be arranged for his American host.
4. The best-established and most talented of our American "provincial" orchestras conductors—from Denver, San Antonio, Seattle, Indianapolis and Louisville, for example—should be given real opportunities to be heard under big league circumstances.

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JULY 1960

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An Announcement of Historic Importance

from the world's largest manufacturer of electronic equipment in kit form!

Famous HEATH Equipment

Now, for the first time, available to you fully wired... completely assembled, ready to plug in for your immediate enjoyment!

Heath, first in performance, first in quality, first in dependability, has always endeavored to bring you "more of the best from the leader."

From the exciting early days of the Heath Company down to this very announcement, Heath units have constantly been designed and engineered to make available to you in kit form the latest and the finest electronic equipment developed by science. The history of the Heath Company in the field of electronics is a story of continual leadership directed at serving you.

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For the very first time, selected items of Heath equipment can now be obtained not only in the regular build-it-yourself kit form, but in completely assembled, fully wired units, ready to be plugged in and enjoyed the very moment you remove them from the shipping cartons.

All of the dependable Heath engineering know-how, all of the top quality materials, and all of the rigid standards of ultimate performance that characterize Heath build-it-yourself equipment have gone, into the designing, building and testing of these exciting new fully wired units. Just as all build-it-yourself Heath electronic equipment has always reflected the highest existing standards of quality and dependability, so do the new completely assembled Heath units mean top-notch performance, pleasing appearance and long lasting service as well.

For the new fully wired, completely assembled units are, in fact, identical to the famous Heath build-it-yourself equipment... factory assembled for those who prefer this new convenience... in Hi-Fi Stereo, marine, amateur, test and general electronic equipment.

The seven Heath units shown on the facing page, for example, reflect every exactlying high standard of traditional Heath performance, whether you choose to put them together yourself... or to plug in and play.

A new Heath special brochure is available for your convenience, showing just which units in the Heath line can currently be obtained in the dramatic new fully wired, completely assembled form. Use the convenient coupon to send for your free copy or see your nearest Heath dealer. There is a wide range of fine Heath electronic equipment now ready for your immediate use.
excellent for medium power usage

**Wired Hi-Fi Rated 14/14 watt Stereo Amplifier**
This is a really good buy in the medium power class, providing 14 watts in each stereo channel, or 28 watts for monophonic use. Adequate input facilities for tape recorders, television, etc., as well as a system of versatile controls that give you flexibility control of every function. Stereo, stereo reverse, and complete monophonic operation are provided for by this sensitive, dependable instrument, now available completely assembled.

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<th>Heath wired model (WSA-2)</th>
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<td>Heathkit build-it-yourself model (SA-2)</td>
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**for sharp, selective FM tuning**

**Wired “Special” High Fidelity FM Tuner**
This is not only a highly precise completely assembled FM tuning unit that will bring in with clarity and selectivity the programs you select; it is also a magnificent visual addition to the decor of your home. Clearly designed in the contemporary manner, it will unobtrusively fit into your design scheme while serving functionally to bring you the kind of FM reception you have always dreamed of. It features such highly desirable advances as automatic frequency control (AFC) to do away with annoying station drift. Hi-wheel tuning for precision and multiple input positions.

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<th>Heath wired model (WFM-4)</th>
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<tr>
<td>Heathkit build-it-yourself model (FM-4)</td>
<td>$139.95</td>
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**Wired Utility-Rated 3/3 watt Stereo Amplifier**

If you’re just “breaking in” to stereo reception, this economical yet dependable completely wired amplifier will provide you with the power you need for average home listening enjoyment. Each channel has two inputs, allowing you to accommodate crystal or ceramic cartridge record players, tuner, television, tape recorders, etc. Handy, easy-to-reach controls enable you to select monophonic, stereo or stereo reverse as you desire.

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<th>Heath wired model (WSA-3)</th>
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<td>Heathkit build-it-yourself model (SA-3)</td>
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**really superb monophonic performance**

**Wired Hi-Fi-Rated 14/14 watt Amplifier**
For rich, fully enjoyable monophonic performance the fully assembled WEA-3 represents one of the finest amplifiers you can obtain anywhere. Provides you with separate bass and treble tone controls, inputs for magnetic or crystal phone and tape recorders and fullrange, low noise, distortion-free reproduction. Micro-amplifier tubes are used throughout.

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<th>Heath wired model (WEA-3)</th>
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<td>Heathkit build-it-yourself model (EA-3)</td>
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**our finest-ever stereo amplifier is now fully wired!**

**Wired Hi-Fi Rated 75/25 watt Stereo Amplifier**
Reflecting the latest advances in the art and science of designing and building a stereo amplifier, the new WAA-50 provides a blend of quality and style that you can easily adapt to your needs. A complete control over selection of stereo or monophonic sources to be played over either channel individually or both channels at the same time. You can play back direct from tape recorder heads. Special output provides facilities for hooking in a third speaker. There is an additional input for use with a monophonic magnetic cartridge and all inputs (except tapehead) have level controls to enable you to balance the sound that you will personally enjoy. All in all, you have available a line of switch-selected inputs for each channel.

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<th>Heath wired model (WA-50)</th>
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<td>Heathkit build-it-yourself model (AA-50)</td>
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**the ultimate in broadcast enjoyment!**

**Wired “Deluxe” AM-FM Stereo Tuner**
You can listen to AM alone...you can listen to FM alone...or you can enjoy the finest in broadcast music by tuning simultaneously into AM and FM stereo! This magnificent fully wired tuning instrument enables you to tune effortlessly and precisely with its flywheel drive and its large, easy-to-read, edge-lighted, slide-rule type dial. FM drift is completely eliminated by the automatic frequency control (AFC) feature, and an accurate tuning meter provides you with the means of insuring tuning perfection whenever you want it on either or both bands. Handspanibly designed, with clean lines that will seem right at home wherever you place it.

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<tr>
<td>Heathkit build-it-yourself model (PT-1)</td>
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- **Electro-Voice** rounds out their Regal loudspeaker series with the addition of the ultra-compact Regal 300, using a 12-inch foam-cone woofer in conjunction with an 8-inch midrange cone and a horn tweeter. The respective crossover frequencies occur at 200 and 3500 cycles, with overall response rated from 35 to 18,000 cycles.

- **Knight** meets the growing demand for quality stereo tuner kits at moderate price with their model 8SYX731. Among its many features is a dynamic sideband regulation circuit that counteracts the distortion produced by overmodulation of the FM transmitter (a malpractice of some broadcasters to make their station sound louder than its neighbors on the dial).

The FM section has a sensitivity of 2.5 µV, dual-limit/discriminator circuitry, and continuously variable AFC. The job of kit assembly is greatly eased by pre-aligned RF coils and IF transformers requiring no further adjustment.

The AM section features a bandwidth selector for narrow or wide IF band, a 10-kc whistle filter to eliminate interstation noise and a built-in loopantenna.

Separate bar-type tuning indicators are provided for AM and FM. The cathode follower outputs are equipped with level sets and an optional multiple adapter can be fitted into the styraed smartle case. Price: $87.50 (Allied Radio Corp., 100 N. Western Ave., Chicago 80, Ill.)

- **Lund**, a Swedish electronics firm, enters the lion’s den of American audio with a unique integrated loudspeaker-commutator control system, consisting of a down-directed woofer, an upward-directed midrange unit, and four tweeters oriented to the main points of the compass to achieve omnidirectional treble dispersion.

As amputees of yesteryear used to wield various paraphernalia in their wooden legs, the new Lund system stores its power pack partly in its feet. Separate transformerless amplifiers are provided for treble and bass, making this a hi-amp system to minimize intermodulation. The frequency response of the amplifiers is skewed to complement that of the speakers, resulting in smoother overall coverage from 20 to beyond 15,000 cycles at less than 0.1% distortion, and a hum and noise value 80 db down at full power.

The Court of Wisborg, son of Sweden’s king, contributed the exterior design of this unorthodox unit. Evidently harking back to the more militant era of his dynasty, he managed to make the Lund system look like a sawed-off howitzer. With its elegant teak finish, however, it blends suitably with furniture in the modern Scandinavian style. Price: $395 (Lund of North America, 256 East 49th Street, New York, N. Y.)

(Continued on page 10)
a jug of wine

a loaf of bread

and thou...

These are the elements of a pleasant evening... rare wine, fine food, good music... and, if you will, fair company by your side to share it all. Pursue your own devices for the latter, but let Madison Fielding inspire the music. For the Series 440 is truly an inspired high fidelity component, combining powerful AM and FM tuners on the same chassis with a stereophonic preamplifier and dual 20-watt power amplifiers. Twelve pushbuttons (6 for each channel) make operational mode selection a poetry of simplicity. And if you like your music on the solitary side you'll appreciate the output for stereo headset listening. Add the Madison Fielding 440 to your agenda for pleasant moments... $350.00 sans cabinet. Walnut, mahogany or ebony cabinet... $30.00.

madison fielding stereo

by Crosby Electronics, Inc., Syosset, L.I., N.Y.

Makers of stereophonic components, speakers, and the Crosby Compatible Stereo FM Multiplex System.
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.

And 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 $29.95 (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.

THE MAGNETO-DYNAMIC PRINCIPLE

Two thin rods (A) composed of a new platinum-cobalt alloy having extremely high coercivity, acting as armatures and diametrically magnetized along their lengths are supported by special bushy rubber bearings and placed between two metal pole pieces (B). The stylus (C) is attached to a lever (D). Also attached to lever (D) are vertical damping blocks (E) which are encased in a small metal clip that is inserted into the housing of the cartridge. Lever (D) is connected to the magnetic rods by a W-shaped coupling body (F). Each half of this coupling body can conduct stylus vibrations in one direction only. In essence, this divides the overall stylus movement into two component vectors which correspond to the left and right channel modulations, and transforms these component vibrations into a rotary movement of the corresponding magnetic rod. These rotations induce a varying flux (in the metal pole pieces) which, in turn, induces signal voltages in the coil systems (L). The specific advantages forthcoming from this system include: extremely high vertical compliance (more than 3.0 x 10^-4 cm/cycle), extremely high output (more than 26 mv per channel) at 10 cm/sec, extremely high channel separation (more than 22 db at 1,000 kc cps), very low dynamic noise (less than 0.5 db), very low stylus pressure (3-5 grams) and virtually no distortion. Frequency response is flat from 50 cps to 18 kc.

• Tandberg, known for the quality of their self-contained tape recorders, now offers a 4-track stereo tape deck designed to operate in conjunction with external amplifiers and speakers. Four separate preamplifiers are built in: two for recording and two for playback. The new Model 6 also features separate record, playback and erase heads and offers the choice of three speeds: 71/2, 8½ and 1¼ ips. The frequency response at these speeds is 50-50,000, 30-15,000 and 50-7,000 cycles, respectively. Recording amplifier distortion is rated at 0.3% at maximum recording level; playback distortion at 0.2% (at 15 volt output with a load impedance of 10,000 ohms or more). The noise level is 57 db below maximum recording level.

Two electron beam tubes serving as recording level indicators are supplied by special circuitry that partially integrates the program material to avoid rapid fluctuations and to provide easier and more accurate readings. Push-button selects separate gain control of each preamplifier as well as instant starting and stopping of the tape. Remote operation by an accessory foot pedal is also available for use in transcribing recorded dictation or interviews into typescript. Dimensions: 16 x 12 x 6 inches. Weight: 23 lbs. Price: $499 (Tandberg of America, Inc., 8 Third Avenue, Pelham, N.Y.)

• University makes it simple to add a tweeter to any loudspeaker system. The new model T-202 Spheric Super Tweeter can be connected directly to the amplifier terminals in parallel with the existing speaker as it comes with a built-in high-pass filter that keeps out the lows. The T-202 Spheric has a frequency response from 3000 to 22,000 cycles within ±2 db (transonic response extends to 40,000 cycles). The built-in filter automatically provides a 4000-cycle crossover point. An additional low-pass filter may be used to keep the highs out of the woofer.

Unusual in design, the tweeter generates sound with a domed phenolic diaphragm acoustically loaded by a bulb-shaped diffractor held over its apex. Thanks to this diffractor, the treble is dispersed over an angle of 120° in all planes, avoiding piercing directivity and adding to the smoothness of the overall sound impression.

A brilliance control is provided for continuous adjustment of the tweeter output. Mounting flanges on both the tweeter and the control simplify installation. The power rating of 20 watts suffices for all ordinary home applications since only about 15 percent of the total power output of the amplifier falls into the tweeter range above 3000 cycles. Dimensions: 4 3/4 inches diameter, 4 inches depth. Price: $24.95 (University Loudspeakers, Inc., 80 So. Kensico Ave., White Plains, N.Y.)
It is an axiom in high fidelity that no single speaker is capable of ideally reproducing the entire musical range of a symphony orchestra. At least two speakers, each specifically designed to reproduce a part of the sound spectrum, are needed to do a really adequate job.

**ELECTRO-VOICE ULTRA-COMPACT SYSTEMS OFFER MORE THAN JUST BASS RESPONSE**

Ultra-compact systems are no exception to this rule. This is why two years' research went into the development of Electro-Voice's new ultra-compact line. In its tradition of providing the finest, Electro-Voice would not introduce a system in which only the bass speaker and enclosure had been engineered to the special requirements of the compact system. Each component within that enclosure had to be designed to make certain it was a perfect match to the other elements in the system. Laboratory measurements and exhaustive listening tests had to be coordinated and differences resolved. The result of these efforts can now be heard from the new Leyton, Esquire 200, Regal 300, or Royal 400. These speaker systems produce bass of astounding definition and solidity, clear undistorted treble, and remarkable brilliance in their upper ranges.

One of the key factors in producing this purity of sound was the judicious choice of crossover points, restricting each of the specially designed speakers to cover only the range over which its performance is most perfect. In all models, for example, the crossover from woofer to mid-range occurs at 200 cycles per second. With this degree of specialization, all forms of distortion are held to the lowest levels possible. Operating below 200 cycles, the bass speaker is not required to reproduce any of the mid-range spectrum and can act as a true piston.

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Whether you intend to purchase a new high-fidelity speaker system now or later, we urge you to visit your Electro-Voice dealer for a demonstration of these remarkable instruments. You may also write directly to the factory for a complete description of these new units. Ask for High-Fidelity Catalog No. 137.
Letters to the Editor

Guest Critic
- I feel I am fully qualified to write gushy critiques for your collegiate type clientele, particularly freshman cheerleaders and leftfielders majoring in cool.

Phil Sheldon
Phoenix, Arizona

We thank Reader Sheldon for the confident offer of his services but doubt our own ability to provide him with the audience he specifies.

Schwann's Way
- I sympathize with the record buyers who say "it's in Schwann but I can't get it."

(David Hall's well remembered editorial in December 1959.) Many records and some entire labels we would like to discontinue as not available, but it is almost impossible to get some manufacturers to admit a record is no longer available as long as they have one dusty copy stuck away somewhere. Thus we can neither say the record is unavailable or discontinued. Also, what may be unavailable in Chicago may be in stock in California or Boston, so I cannot see how any manufacturer would be willing to tell us that any of his records might be currently unavailable.

We now spend a great deal of time trying to list currently available records. There are close to 25,000 records now in the Schwann Catalog. Checking on their availability monthly would not only take an enormous amount of time but certainly would produce no more reliable response than we get from the record manufacturers directly.

William Schwann, Publisher
Boston, Mass.

Surface Scratch
- Mr. Hall's comment on the poor record surfaces of many stereo records is most appropriate. I follow the policy of returning an unsatisfactory record once to the dealer and then returning the replacement record to the manufacturer if the replacement record itself is unsatisfactory.

I have a considerable investment in good stereo equipment and the poor surface situation has made me considerably restrict my purchases.

Douglas C. Brown
Plainfield, New Jersey

Stereo Standards
- David Hall's HiFi Soundings in April presents some of the most trenchant comment I have yet read on the subject.

Stereo caught the public fancy and opened up a new field for the merchant-

disers. At first it was accepted without criticism only because it was new.

Now it would seem that not all record manufacturers are treating the buying public with the respect and consideration to which it is entitled. If one manufacturer can produce a top quality disc, worth the extra dollar, why can't it be done by others?

Leslie G. Tompkins
Lake Worth, Florida

We agree that the time has come to set high standards and stick to them. But we also want to emphasize that justified criticism of poor stereo records should not dim our enjoyment of the growing number of good ones.

Repetory Expansion
- Martin Bookspan's record evaluations, for the most part, reflect thoughtful and sober considerations that the music lover can understand and appreciate, rather than the lofty, personal, I-know-it-all attitude that prevail among some reviewers.

Nevertheless, I am at a loss to understand why, in his Basic Repertoire reports on Berliner Symphonie Fantastique and Tchaikowsky's Fourth he ignores the performances of these works by Sir Thomas Beecham as though they had never been issued. I own other recordings of the Fantastique and the Fourth but I find Beecham's the most satisfying.

Perhaps overemphasis on stereo may have something to do with the omission, or it may be that Bookspan has a preoccupation with American orchestras, especially the Boston Symphony, which he should know like the back of his hand, or the New York Philharmonic. Whatever the reason, the Beecham omissions seem prejudiced and inexcusable.

Ralph Cokain
New York, N. Y.

Limitations of space rather than deliberate and arbitrary exclusion account for the absence of some still available recordings from Mr. Bookspan's discussion. It is simply not feasible to extend coverage to all existing versions of a popular work within the format of Basic Repertoire, and where the competition is throughout at the level of excellence, some highly desirable discs may go unnoticed. Offhand we may number among the regrettable omissions such outstanding releases as the Beecham-Schuricht version of Brahms' Second Piano Concerto and the Schuricht recording of Schubert's Unfinished Symphony (now a bargain on Richmond Records). Let Reader Cokain rest assured that no prejudice other than that implied in all artistic judgment exists here.

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602B DUPLEX
Like the model 605A this unit is another member of the famous ALTEC Duplex family. The 602B is a 15" speaker having the same general characteristics as the 605A. This model has a continuous power handling capacity of 25 watts and a sensitivity rating of 54 db (EIA) distributed over the same wide angle as the 605A type. The high efficiency of the 602B Duplex, with a flux density of 13,500 gauss, together with its guaranteed frequency response of 30-22,000 cycles, is reason for the great popularity of this model. The loudspeaker complete with 3000 cycle network and variable shelving control weighs 25 pounds. $143.00

601B DUPLEX
The 601B Duplex is recommended for the finest of high fidelity reproduction in systems where speaker enclosure space is limited. This model being 12" in size does not require an enclosure quite as large as best suited for the 15" size. This example of outstanding craftsmanship is a speaker having the same high frequency response as the models 605B and 605A, and with low frequency reproduction to 40 cycles, and continuous power handling capacity of 20 watts. The Altec design and precision workmanship in this model has created a loudspeaker with a sensitivity of 53 db (EIA). High frequency sound is distributed over the same wide angle of 90° x 40° by means of an exponential horn. The high efficiency of the 601B Duplex, the magnetic field of 11,400 gauss derived from a 1.8 pound magnet, its guaranteed frequency response—is emblematic of perfection and quality. Model 601B complete with 3000 cycle network weighs 17 pounds. Here, too, a shelving control is provided as part of the network for high frequency attenuation. $120.00

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response & best transient response. 32-14,000

cps clean, useful response, 16 ohms

impedance. HWD: 26" x 23", 12%", 13%", 14%", 

un-

finished birch. Kit $72.50. Wired $84.50. Walnut or mahogany, Kit $87.50. Wired $99.95.

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plete with factory-built 3/4" veneered plywood (4

sidel cabinet, baffles-suspension, 4/5" excu-

sion, 8" woofer (45 cps res.), & 3/4" cone

tweeter. 116" cu. ft. ducted-port enclosure. 

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res. 45-14,000 cps clean, useful resp. 16 ohms,

HWD: 24" x 12" x 12". Unfinished birch. Kit $47.95. Wired $55.50. Walnut or mahogany. Kit $59.50. Wired $69.95.

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MUSICAL TONGUE TWISTERS in the pronunciation of foreign composer's names, titles of compositions, etc., are nearly unwelcomed by linguistically confused music fans by a new LP disc, "Say it Right," released by Grayhill Recording Studios, Tulsa, Okla., contains the 812 well-known classical musical terms. The musical meaning of technical terms is illustrated on the piano.

THE SYMPOPHY OF THE AIR, formerly Toscanini's famed NBC orchestra, picked up a plum from the newly established American International Foundation. Under Foundation sponsorship, the orchestra has just completed a goodwill tour of Italy, France, Belgium, Holland, Spain and Portugal with proceeds going to charitable causes in the countries visited. Adalai Stevenson and General Mark Clark served as honorary co-chairmen of the project which was the first of many cultural ventures contemplated by the Foundation.

WHILE U. S. TV NETWORKS were busy telling the FCC that pay-TV should not be even tried, the Canadians tested it in the suburbs of Toronto, proving it a viable success. Pay-TV's purpose is to provide a special market for quality shows free of commercial sponsorship. Proponents of pay-TV view their service as a mission to the cultural minority and are perfectly willing to co-exist peacefully with the commercial mass media. The networks, however, exhibit no such reasonable tolerance and the mere notion of the pay-TV convulses them in the paroxysms of an elephant frightened by a mouse.

In view of the Canadian breakthrough, however, the networks' delaying campaign in Washington lobbies is rapidly collapsing and plans are afoot for the U. S. launching of FeeVee.

A PARIS MUSIC ORGANIZATION recently suggested that emergency vehicles in France should employ harmonious warning signals instead of nerve-grating sirens. This practice has already been adopted in Vienna, where the fire engines proceed unheededly to the horn-call motif of Wagner's Flying Dutchman. Maybe some of our readers can suggest a suitable "emergency theme" to the legislatures of our sirenaunted cities.

THE U. S. ARMY, which in recent history has vigorously tackled such crafty opponents as Adolf Hitler and Joseph McCarthy, apparently was defeated from within the ranks by Sgt. Elvis Presley. The spontaneous retreat of our military before the demands of a single soldier is described in Operation Elvis, a newly published book by Alan Levy (Henry Holt & Co., N.Y.).

Clifton Fadiman, reviewing the book in Holiday, significantly points out it was not Presley's personal accomplishments that wrapped the army around his finger (at taxpayers' expense) but the modern myth of celebrity created by our electronic media: "Mass communication made possible only by the unregarded genius of a handful of scientists, touches with its finger a mass of jerking, writhing protoplasm, spewing forth animal noises. Recall: Elvis Presley, a pure miracle of technology."

THE THorny Task of translating Don Giovanni into English was entrusted by the NBC Opera Company to the distinguished partnership of W. H. Auden and Chester Kallman. As a result, the TV Don propositioned Zerlina with this Andenqueena epiphany of 18th-century sentiment and scansion:

Together let us purely
Indulge a whim we surely
Are faults to fulfill.
For nobleman and peasant
While doing what is pleasant
Cannot be doing ill.

EAST GERMANY'S TOP CONDUCTOR, Franz Konwitschny, known in America by his many recordings, was parodied by his government as a cultural showpiece at a guest appearance in the neighboring capital of Prague. Before the concert, Konwitschny evidently searched deeply for musical inspiration in bottled form, stumbled to the podium and led a remarkably spontaneous performance, replete with unexpected turns of all kinds. Embarrassed officials put their "Generalmultikomman- dor" on a supervised "wagon."

MUSIC IS GOING TO THE DOGS in France, where transistor radios designed to be attached to dog's harnesses are now advertised.

DISC PRODUCERS, long accustomed to a parade of long-haired "classical" and spade-haired "jazzbois" are startled by the increasing number of clean-shaven and gray-harled customers in their stores. It seems that the Madison Avenue boys have discovered that special recordings make fine promotion pieces for such plush corporate accounts as airlines, drugs and typewriters.

Squibb, for instance, is making records in five languages with doctors discussing the use of drugs. The moral is that there's more than one way to turn a record press into a mint.

KAPP INVITES COMPARISON for their new recording of Ann Schein playing the Rachmaninoff Third Concerto by sending a copy of Victor's Van Cliburn recording of the same piece. Unlike other companies who pretend vauntily that the competition doesn't exist, Kapp deserves credit for their patenty expensive invitation to critical open-mindedness.

THE STRANGE WAYS of disc jockeys again puzzled Congressmen when Dick Clark explained—not too clearly—how he made $409,000 in less than three years. Said Representative John E. Mosses: "A very unique thing—all this brotherly love—people just cannot restrain themselves from giving way their wealth."

Another comment on the case was furnished by the senior class of Philadelphia's Upper Darby High School, which presented the embattled Clark with a certificate of honor "because he talks to us like we are people."

The notion of honor among the prospective graduates is evidently as hazy as their grammar. Which raises the ominous question whether the influence of school has waned before the power of T-Venality to mold our youngsters in its own image.
jazz festivals:

jazz festivals:
Our critic foresees the end of vaudeville fan jazz shows, and a new opportunity for festival jazz to achieve greater maturity than ever.

Salzburg or Supermarket?

From June until late September, hundreds of thousands of the jazz faithful and the musically curious will participate in the American al fresco rite—the jazz festival. From Newport, Rhode Island, to Monterey, California, scores of jazz combos, big bands and vocalists will try to tune up in the chill night air, and some, looking out over the sea of faces, will wonder along with Stan Kenton: "I can't see that sitting a few blocks away from a stage is enjoying music."

Other jazzmen, however, will understand the cornucopia of pleasure they bring to such avid enthusiasts as a 14-year-old girl who said one afternoon at Newport: "I can't go inside a night club for four more years and even then I probably won't be able to afford it. Besides, even if I could, where could I see so many stars all in one night?"

The jazz festival, in short, has become increasingly controversial as it grows in size and economic importance. Last year, there were nine major celebrations attended by nearly 250,000 people. This summer, there will be at least eleven teams in the festival big league, and more smaller tournaments. Most of the players enjoy the added income the festivals bring, but many derive little pleasure from the experience itself. Miles Davis, who was paid $3500 for two numbers at last summer's Playboy Festival in Chicago, has described the average festival as a "jazz supermarket." He, like many of his colleagues, objects to being herded into an over-stuffed program which prevents any one group from having enough time to make its maximum impact. Two years ago at one festival, Gerry Mulligan was sufficiently incensed at the manner of programming to inaugurate a committee of musicians to negotiate with management over future policy. Jazzmen being as nomadic and individualistic as they are, the committee never held its second meeting.

Yet the most indignant musicians do find it difficult to refuse the fees and are, in fact, hurt if they are not invited to one of the more important conventions since the festivals have also come to connote prestige. Besides, says Dave Brubeck, "Each time a new festival pops up because of Newport's success, a new segment of people get exposed to jazz."

"What kind of jazz?" Miles Davis may mutter, but even John Lewis, musical director of the Modern Jazz Quartet, feels that the festivals do broaden the potential base of the jazz audience; and although he seldom enjoys working them, his group accepts most of the invitations it receives.

Another problem at some of the festivals has been the nature of the crowds they attract. There were nights at Newport last summer that resembled a movie setting for Rebel Without A Cause. Describing one Saturday evening at Newport, Gene Lees of Down Beat noted the "broken glass and beer cans that besmirched the streets . . . So late did the revels and noise continue that those attending a party held by one of the festival officials were frankly afraid to venture outdoors." I was at that party, and at one point, several of the more euphoric youths tried to batter down the door, causing me to reevaluate my belief in passive resistance to violence. In Freebody Park, where the concert had been held earlier that evening, the consumption of beer would have intimidated Panigrau.

At French Lick, Indiana, this past July, extra police and Pinkerton men had to be called in to calm the Dionysian excesses of the crowd. Another of Down Beat's war correspondents, William Peeples, wrote from Indiana that "a few windows were broken. A few people got plugged on the
grounds. But on the whole the police lines held and there was relative calm inside the hotel, although the bacchanalia continued until dawn.”

“And,” said an aggrieved New York reporter, “they put down East Harlem for being dangerous at night.”

Yet at the Monterey, California, and the Playboy Chicago festivals last summer, the crowds were orderly and clearly more involved in the music than in such side diversions as beer and boisterousness. It is not, therefore, possible to generalize about the summer jazz idylls since, although some do resemble rummage sales, at least one, Monterey, is coming close to developing into an American Salzburg.

Although Newport was the first American jazz festival, France appears to have set the precedent. In 1947, doughty French critic Huguès Panassie organized a modest event in Nice that was headlined by Louis Armstrong. Among other French galas that followed was a 1949 Paris Jazz Festival which combined Charlie Parker, Sidney Bechet, Miles Davis and Max Roach; and a 1953 Paris Salon du Jazz that imported Gerry Mulligan, Thelonious Monk, the large German band of Kurt Edelhagen, and other prestigious international jazz makers.

The American cycle began in July, 1954. George Wein, owner of the Boston jazz club, Storyville (and sometime lecturer in jazz at Boston University) was backed by Louis L. Lorillard, a Newport businessman-socialite and his jazz aficionado wife, Elaine, in a two-day festival held in Newport, one of the last of the last resorts. Some 13,000 came; the press, struck by the juxtaposition of socialite aloofness and the invasion of the plebeians, gave the event much attention; and the town’s merchants suddenly began to realize that jazz on a summer’s day increased their receipts.

In the early years, Newport tried to hire musicians for as low a fee as possible since the festival was, it claimed, a nonprofit organization dedicated to the furtherance of “America’s art form.” The musicians, skeptical by long experience, became even more disenchanted as the festival added more nights and afternoon sessions each year. In a successful effort to attract the largest possible crowds, the Festival crammed as many as nine groups into an evening. “Art” notwithstanding, the smaller box office names—however venturesomely experimental—were exiled to the poorly attended afternoon concerts; and the evening sessions eventually included such dubious “jazz” talents as Eartha Kitt, Pat Suzuki, and the Kingston Trio.

By last year, the attendance for the four Newport nights and three afternoon concerts had expanded to 75,000. Except for one evening, shared only by the Duke Ellington band and Erroll Garner, the evening’s programs were uncomfortably reminiscent of a special sale day at Macy’s. Though the musicians bristled, none had the aplomb of Duke Ellington four years ago. Approached by a wildly waving George Wein, who felt Duke had gone beyond his time, Ellington pointed a finger at the producer and said with soft voice but unshakeable dignity: “Do not annoy the artists.”

The experience of the past few years may also have finally proved instructive to the masters of the more raucous revels. George Wein, after complaining bitterly for years that jazz critics were at best hypersensitive and at worst were combined in a cabal to discredit Newport, finally admits that improvements are possible. In a recent interview with Bob Rolonz of The Billboard, Mr. Wein “intimated that the Newport Board, sensitive to criticisms that the NJF has turned into a ‘carnival’ rather than a festival, was anxious to put it back on the pure jazz kick.”

It will be different this year, according to Wein; and as a matter of fact, veteran jazz catalyst John Hammond, currently an akc executive at Columbia, is now a key member of a planning committee that includes George Avakian, jazz historian and curator of the pop department at Warner Brothers Records; Willis Conover, who conducts the widely effective jazz programming for the Voice of America; jazz historian Marshall Stearns; and Wein. Hammond insists, and Wein agrees, that no more non-jazz acts will be booked and that the original intent of the Festival will be underlined—not that the box office will be an entirely secondary consideration. The talent budget, according to Wein, will be $200,000.

The mercantile classes in Newport meanwhile are delighted to have the Festival continue. Several socialites protest grimly each year by holding exclusive formal dinner parties on the Festival nights, and not a few long-time residents of the town survey the annual visitors as if they came bearing the bubonic plague. However, the Newport Chamber of Commerce estimates happily that the Festival is responsible for at least a million dollars worth of business each year. Accordingly, the state legislature has finally agreed to help finance a permanent musical shell for the Festival, located in a sloping natural amphitheatre just outside Newport. This permanent site should be ready by 1963, and presumably no one will object to the move away from vast Freebody Park and its primitive plumbing.

Newport has never been distinguished for the professionalism of its staging. Its permanent master-of-ceremonies valiantly attempts to fill the occasional gaps between acts plagued with accompanying stage whispers from the producers that sound somewhat like Agnes Moorehead, alone at home with an unresponsive telephone, waiting for the murderer to arrive. Last summer, however, Playboy magazine proved that a jazz festival could be run with efficiency and even courtesy to the musicians. Artistically, the festival was in the Newport mold with too many acts and such ringers as the Dukes of Dixieland and Earl Bostic. But the 70,000 who came were subjected neither to endless stage waits nor utter confusion.

A turntable stage, capable of holding a full band, was set up in Chicago Stadium. Rear-projection facilities flashed the names of the performers onto screens at either side of the table. The producers also made intelligent use of a 15-piece standby band that was hired at the insistence of the Chicago local of the American Federation of Musicians. The band was not allowed to play poker, but instead supported some of the singers and played interlude music on those occasions when the turntable had to move slowly because someone backstage was not quite ready. Like the Monterey Festival, and unlike nearly all the others, the Playboy officials provided—and paid for—rehearsal time. The musicians were shocked further by the fact that, as Dom Cerulli reported in the International Musician, “backstage dressing rooms were constructed for musicians adjacent to the Stadium’s sanitary facilities, insuring privacy and comfort for the performers.”

More unprecedented yet was the fact that each seat had a reasonably clear view of the stage; and, Cerulli added, “refreshments stands were outside the concert area, and any activity around them did not affect the listening.” Playboy, however, will be absent from the lists this summer. The magazine had first intended to hold gargantuan festivals in New York, Chicago and Los Angeles on successive nights.
By nightfall these circus-style beer halls will be packed and jammed. Greatest criticism of the jazz festival has been aimed at the so-called “refreshment” facilities.

Peaceful afternoon at French Lick.

Although the crowds at Monterey have never been large—compared to Newport—there has been a greater emphasis on careful planning and jazz for the “purists.”
The promoters, however, were cool to the proposal that a package fee be accepted for their clients that would be less than their individual fees tripled, and the project was dropped. The second plan was for a ten-week jazz festival at the Chez Paree night club in Chicago, but various lumps appeared in that pudding, and the long-play project has also been shelved.

Three jazz festivals last year were promoted by George Wein of the Newport Festival Board in conjunction with the Sheraton Hotel Chain. The Canadian Jazz Festival in Toronto drew 18,000 over July 22-23 and was a financial failure. French lick, Indiana, despite the roisterers, was a notable box office success with 25,000 in attendance in four days. The music was spotty with such moroso acts as the Kingston Trio and the Dukes of Dixieland who have somewhat less of a place at a jazz festival than Nathan Milstein, who at least does swing. The third in the triptych was a Boston Jazz Festival at Fenway Park, August 21-23. There were 20,000 there but money was lost; nor was it memorable musically.

This summer there are significant changes in the jazz festival power alignment. The Newport board, smarting from the loss at Toronto and the worst Jones from fall "Newport" tours of America and Europe, is entirely disassociated from any festivals other than its own. Wein, who will continue at Newport (though in a lessened capacity) is now a member of a triumvirate, PAMA, Inc. (Production & Management Association). This unit, which includes Detroit promoter Ed Sorkesian and Chicago night club owner and talent manager Al Grossman, will be in charge of five major festivals. (Grossman on the side is producer of the Newport Folk Festivals).

The PAMA forces will handle French Lion (July 26-28) with the Sheraton chain; Detroit (August 19-21); Boston (August 26-28 at Weymouth); and Philadelphia (August 26-28). Unless there is a major change from the past record of the PAMA participants, their festivals are likely to be the usual grab-bags with emphasis on the box office. Fringe panel discussions are used to indicate their seriousness of artistic purpose.

The triumvirate meanwhile is trying to stop the inflation in artists' fees for the festivals. Playboy struck terror into the vital of other producers last summer by paying unusually high prices to its musicians. In any case, prices had been steadily going up. Most of the more advanced combos get at least $1500 a night. (George Shearing commands $2,000) and the big bands of Duke Ellington and Count Basie collect $5,000 to $3,500. The pitch of PAMA this year is that the fees be more reasonable so that the festivals won't be priced out of existence. The musicians are not notably sympathetic. "It's true," says John Levy, a former bass player who now manages Shearing. Ahmad Jamal, Cannonball Adderley and others say the prices have almost doubled since 1954. But the musicians have eyes, and they can see the large crowds and the business each festival brings to its community. Besides, they're understandably somewhat bitter about all the past talk of art when the promoters simply wanted to collect as much money as they could. Also, they wonder why they should have to accept lower fees to pay for such mistakes—however well-intentioned—as Newport's International Youth Band and all the money that cost.

I suspect that PAMA will have to struggle along somehow under prevailing fees. Meanwhile, other cities continue or have inaugurated their own jazz Olympic Games. Atlantic City has its first experience in this domain July 1-3, and the Chicago Urban League plans a festival in August. There will also be a second Los Angeles event at the intimate Hollywood Bowl June 17-18. Last year's was produced October 2nd and 3rd by two young New York enthusiasts. They made a profit with an attendance of 25,000. There are, too, such jazz-come-lately acts as Bobby Darin and the Hi-Lo's were sandwiched between the more genuinely representative performers.

Nearly all musicians agree—in wonder—that the only major American jazz festival so far that is primarily concerned with making a responsible attempt at emphasizing music rather than gate receipts is the Monterey, Calif., Jazz Festival. The second Monterey jamboree this past October 24 made a slight profit, and eventually what money is accrued will be used to establish a chair of jazz at Monterey Peninsula College, a junior college. Already the Festival has awarded two full scholarships to promising musicians and this year, college jazz groups will compete in elimination contests with the winner to perform at Monterey.

Some 25,000 came to Monterey last year and most could hardly avoid hearing of the fact that this was indeed a festival. A musician—John Lewis, musical director of the Modern Jazz Quartet—is special musical consultant, and he is consulted to the point of exhaustion. He advises the Festival (and John's advice is of iron) on nearly all details of programming as well as such corollary problems as stage lighting. The 43-year-old, year-round general manager of the Festival is Jimmy Lyons. Formerly a disc jockey of rare

Some jazz buffs attend the festivals to see "off-beat" or impromptu acts. Here Joe Williams teams up with Lambert-Hendricks-Ross—something that is infrequently recorded and might only happen "in person" once a year.
Night clubs and jazz festivals provide the only opportunity for fans to "see" some of the men behind the music. Israel Crosby plays bass in the Ahmad Jamal trio and has been credited as being the unheralded mainstay of the group.

musical integrity and knowledge, Lyons has made Monterey as close to a model project as any festival can be that is not endowed or supported by a fund.

Gunther Schuller, classical and jazz composer-conductor who participated in last year's Festival, indicated in The Jazz Review why musicians enjoy working at Monterey: "The fifty weeks of thoughtful planning that preceded the opening concert are evident everywhere . . . Even more unusual, patience, courtesy and understanding are the bywords. The musicians backstage are both pleased and surprised. They are treated with respect, warmth and even reverence. In a thousand subtle ways they are made to feel that they are more than just useful 'names' and exploitable commodities. The Festival has something to do with music, of all things, and they feel that they are among friends . . ."

"Backstage," Schuller continues, "there is a conspicuous absence of hooks with which to yank performers off the stage after a chorus and a half . . . Much money and time are spent in nearly a week of rehearsing with two separate 'workshop' orchestras. For economy, the personnel overlap to some extent. These groups perform the out-of-the-ordinary, more experimental afternoon concerts Saturday and Sunday. To make the occasion more special, truly festive ideas have been planned. Works are commissioned to feature no less than Coleman Hawkins and Ben Webster, J. J. Johnson and two California newcomers, Ornette Coleman and Don Cherry. Under the supervision of John Lewis, these workers are rehearsed intelligently and in most cases thoroughly."

There were also performances at Monterey of extended jazz compositions that are rarely heard anywhere else—among them, Jimmy Giuffre's The Pharaoh; J. J. Johnson's Poem for Brass Ensemble and Turnpike; Gunther Schuller's arrangement of Lewis' Midsommer, and his own striking classical composition, Symphony for Brass and Percussion. So thorough was the planning for Monterey that the festival producers claimed to have timed the performances so that airplanes from the nearby Monterey Airport came over the festival grounds only when there was talk rather than music. And the talk was minimal because the festival had commissioned the jazz vocal trio, Lambert-Hendricks-Ross, to invent and sing special introductions to each group.

Production was precise and smooth, and as Gene Lees emphasized in Down Beat: "One booth—and only one—sold beer. The demand for it did not seem particularly heavy, and there was none of the college-aged rowdism that has characterized a number of the other jazz festivals this summer. Their attendance had not been solicited, and the nature of the program at Monterey was likely to discourage the attendance of all but those whose affection of interest in jazz is very strong—and encourage the attendance of those whose interest is sincere." This year the third Monterey Festival will take place September 23-25 with John Lewis again functioning as music consultant.

The one reservation about Monterey—and it applies to all jazz festivals in America so far—has been underlined by musician-critic Dick Hadlock: "Because Monterey is blessed with handsome grounds and a large number of outbuildings, some thought might be given to setting up several sessions and 'workshop' situations that customers could attend according to whim and individual taste. A spacious and acoustically excellent hall could be employed to present bands that perform best before dancers. Young men . . . might learn directly from veterans like Coleman Hawkins
and Ben Webster, while older musicians could try their hand at modern jazz. Without sacrificing the excellent written music concerts, more attention could be given to creative improvisation and to providing a setting in which it would flourish. For men like Roy Eldridge, this might mean a small room where jackets are removed and serious blowing is in the air. For some players, to be realistic about it, a place where they can drink between solos is required.

"Now that jazz is of age," Hadlock goes on, "and no longer in need of the phony respectability of the concert stage to bolster its self-esteem, there is little excuse for wasting important talent in a vaudeville succession of high-priced 'acts' presenting touristy routines. The solution lies where promoters are loath to look—in fewer attractions and a reduced budget to permit greater financial flexibility. The number of performers could have been cut in half without adverse musical effect at Monterey, but merchants of the community might have withdrawn some of their support. Any measure that diminishes total audience is sure to be unpopular in commercial circles. Un-


**Problem: Planning a successful jazz festival**

The editors present below their adaptation of recent policy statements by officials of this country's two leading competitive jazz festival organizations. These statements might be said to represent the two classic—and opposed—conceptions as to whether festivals should be programmed by rule of lowest common denominator so as to appeal to and influence the broadest possible audience, or whether, conversely, the festival should provide the ideal atmosphere for expression and enjoyment of "pure" jazz, with programs unadulterated by pop performances of proven audience-pulling appeal. Each conviction has its merits and drawbacks in light of the other, and it is reasonable to assume that the eventual maturity and flowering of the jazz festival movement will come about through a workable reconciliation of these views.

From James L. Lorillard, President, Newport Jazz Festival, Inc.:

Jazz, like any art form since time began, has a need for patrons. Whether it be the kings of old vying with each other to have the greatest artists in their personal courts, or the friends of the Boston Symphony or, for that matter, government subsidies of cultural activities, patrons are essential to artistic progress.

The history of the conception of the Newport Jazz Festival is well known. What George Wein and I did not realize as we embarked upon this project was the intense need in jazz for an organization such as the Newport Festival. Now, in its seventh year, there can be no question of the success of the Newport Jazz Festival. In some respects it is beginning to rank with such classical music fetes as Aspen, Tanglewood, Salzburg and Edinburgh.

Prior to the first Newport Jazz Festival in 1954, summer employment for jazz musicians was extremely scarce. Since that first year, opportunities have opened up all over the world for musicians of all types. The amount of national and international publicity currently allocated to jazz, its practitioners and promoters, is, we feel, in no small way indebted to Newport. This is not to imply that the recent interest in jazz shown by newspapers, magazines, radio and TV, and by music educators can be always traced directly to Newport.

Newport however, was a pioneer. It can certainly be credited with showcasing jazz talent of limited or eclipsed fame. It is a festival that always provides substantial time allocation to musicians who have not yet become big box office "names." The Newport Jazz Festival activities are expanding and we will continue to meet the challenge of our motto in the state charter. "To encourage America's enjoyment of jazz and to sponsor the study of jazz, a true American art form."

From James Lyons, General Manager, Monterey Jazz Festival, Inc.:

Critics, participating musicians and the jazz-loving public have been unanimous in proclaiming Monterey the outstanding and "different" jazz event in this country. Behind the total acceptance of Monterey by professional musicians lies year-round planning, thought, and dedication to a set of principles based upon one overriding idea. This idea is that the true purpose of a jazz festival is to further jazz as America's greatest original contribution to the world of art.

To this end the Monterey Jazz Festival is committed to programming music that cannot be heard elsewhere. This includes specially commissioned works written for performance by specific musicians. Last year, Monterey commissioned Benny Golson to compose a work for Coleman Hawkins; Ernie Wilkins, John Lewis and J. J. Johnson were also assigned composing tasks for a workshop band led by Woody Herman. This band, which money could not buy and maintain on the road for a single month, was "in residence" at Monterey for a full week. Their rehearsals were always open to the public. An outstanding feature of our 1959 Sunday afternoon was a symphonic brass ensemble led by Gunther Schuller.

Monterey does not play it safe with big name and big money attractions. Instead it presents artists like Ornette Coleman, who are an important part of future jazz, and relatively obscure performers like Charlie Byrd and Jimmy Witherspoon who were certainly among the memorable hits at our last festival.

At this writing, we have signed artists ranging from Louis Armstrong to Ornette Coleman—a real gamut of attractions! But whatever and whoever we present, it will be jazz, great jazz, the jazz we love, offered with dignity, treated with respect and presented with an atmosphere of devotion.
mmercial jazz festivals is the New York tournament at Randall's Island, a huge outdoor auditorium at the edge of the city. Last summer's fourth Randall's Island fair attracted 28,000. This year's will be held August 19-21. Although the stadium is already too vast for optimum jazz listening and might not even be suitable for chariot races, 2200 more seats will be added. The effect of listening to jazz at Randall's Island has been graphically described by Thorne: "When one is part of this sea of humanity, there is a feeling that one is sitting far away with the music behind a glass wall and with the sound electrically transcribed out into the audience without much personal communication."

This lack of communication between musicians and audience is reflected in most of the albums that have come out of the festivals. Newport set the precedent—followed by other festivals when they could get away with it—of allowing a record company to record if the label paid the performance fee of the artist as well as his normal recording fee. The only company to have profited from festival recording has been Columbia, largely through its 1956 Ellington at Newport (Columbia CL-934). That album sold well because of Paul Gonsalves' lengthy, repetitious, off-time, but viscerally churning tenor saxophone solo on Diminuendo and Crescendo in Blue. The other Columbia Newport albums have not done as well, and Norman Granz experienced a debacle when he released no less than fourteen albums of the 1957 Festival. Resistance to the albums among consumers was so stubborn that, as Granz later lamented, "Even Ella Fitzgerald, normally our best seller on Verve, sold way below her usual figures on her Newport album."

More recently, an entertaining and spirited album has been released from the Monterey event (Jimmy Witherspoon at Monterey, HiFiRecords 421); but in general, record companies have become justifiably wary of taking a chance at the summer carnivals.

It does appear, however, as if the success of Monterey artistically as well as financially may spearhead a counter-reformation among at least some of the festivals. The practice of importing pop performers and quasi-jazz units such as the Dukes of Dixieland should begin to decline this summer. The percentage of listeners who come primarily for the jazz rather than the beer is likely to increase, at least at such festivals as Monterey where a seriousness of musical purpose has been clearly demonstrated.

Francis Thorne has indicated the direction in which American jazz festivals can most usefully grow: "Where the driving incentive is money, or the ego of a promoter, or prestige for jazz, I can hardly visualize a healthy future. . . . Where new works will be commissioned and old hands re-formed, there will be life and vitality. Where new artists can make themselves properly heard, and forgotten men can find they are still appreciated, the music will have the ring of truth."

But too much optimism is not realistic. Most of the stops on the American jazz festival circuit still recall a conversation between jazz veterans Roy Eldridge and Coleman Hawkins, who served part of their jazz apprenticeship in traveling variety shows thirty and more years ago. On the way to Newport, Roy turned to Hawkins and said, "Bean, I bet you never thought you'd be playing the carnivals again after all these years."

Nat Hentoff, one of the "regulars" in these pages, has lately found new "carriers" for his infectious enthusiasm for jazz, letting the contagion spread by radio via "The Scope of Jazz," aired over WBAI, New York, and "The Jazz Makers" on the Concert Network. The New Yorker, Esquire, and The Reporter are among the general magazines recently enriched by his contributions.
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IX KONCERT JAZZOWY

Niedziela, dnia 7 czerwca 1959 r., godz. 19.30
Poniedziałek, dnia 8 czerwca 1959 r., godz. 19.30

SPOTKANIE Z W. CONOVEREM

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WANDA WARSKA • JERZY MILIAN
MODERN DIXIEL ANDERS
SWINGTET JANUSZA ZABIEGLINSKIEGO

KONCERT PROWADZI:
ROMAN WASCHKO

Sprzedaż biletów w kasie Filharmonii Niedziewnej na pięć dni przed koncertem w godz. 12-15 i 17-19.
Ten years ago Willis and I sat in a Washington nightclub commiserating with one another about the frustrations of the jazz life. At the time, he had a jazz show on radio station WWDC in that city, was promoting concerts and fronting a fine jazz orchestra. His business was one of dedication to the music. His most frequent payment was whatever satisfaction remained in the face of public apathy about jazz. But in the short time since then, jazz has burst into a bustling business and Willis has become a name, a voice, as much known in the jazz world abroad as is Louis Armstrong's.

Born in Buffalo, New York, in 1920, Willis has been active in radio, television and concert presentations of jazz since 1939. There have been asides for army service, for writing (among other things, he's been a congressional ghost writer), even into the world of the soap opera (he played Albert in Peg Lynch's Ethel and Albert series), but his major concern has been with music. Situated in Washington since 1944, he could make some claim as the one citizen most responsible for building a sizeable jazz community there: excellent musicians supported by an appreciative and informed audience.

Although he continues a weekly jazz show on a small Arlington, Virginia, station, most of Willis' present audience is outside the United States. The millions of listeners to his Voice of America program, Music USA, are in all parts of the world. They reassert for him, in their letters and during his visits to various nations, the strength and truth of his convictions about jazz. They understand and appreciate the music better than most Americans. Most importantly, they believe jazz to be an image of America.

It is from this understanding and belief that he writes here, still concerned with the lack of enthusiasm displayed by most Americans toward their native art. If he sounds positive, pointed, even occasionally aggressive, it is from a background of having watched and suffered during the years when the art he admires was so much neglected, and with some worry about what the public will do with jazz in the future.

Bill Coss, Editor, Metronome

*REFLECTIONS ON AN IMAGE*

**Willis Conover/music abroad**

Recently, a beautiful Arab princess I know in Washington came to my house with two Arab men (a reversal of the usual order) who had heard no jazz, so far as they knew, though they knew about Louis Armstrong and liked Negro spirituals. They asked for some spirituals and I gave them Mahalia Jackson. One said, "Now play us some jazz, anything you like."

I thought fast. I could do the obvious and put on some Dixieland; but many Arabs don't drink, and that's when Dixieland sounds best. What the hell, let's give 'em both barrels, I thought, and reached for Charles Mingus, Miles Davis, and Art Blakey.

Did they like it?

My guests were not Cadillac-haappy oil princes, nor did they ride camels any more than we Americans go horseback. As educated young diplomats they shared a characteristic of most educated people: they could enjoy jazz... even types which many experienced jazz listeners reject. So to them Miles Davis' 'Round Midnight was "perfectly beautiful." Art Blakey's Osalypso was "Extraordinary!"

I wasn't sure how they'd take Mingus. I introduced his *Git It In Your Soul* as an instrumental translation of gospel song, his Goodbye Pork Pie Hat as an expression of bereavement at the death of a fellow musician, his *Pithecanthropus Erectus* as any man's hate for his oppressors.

They were enraptured. No one spoke, but their faces were joyful, tearful, and grim, as the music directed. At the end, they reached for pens and wrote the name and number of each album, planning to buy the records for themselves. One commented at the door: "Most of our
music, no matter what its subject, is sad. Your music is optimistic, and this is new and exciting for us."

While this may seem like a revelation, it's no real trick to introduce foreigners to jazz. This is so because its harmonies and rhythms came from countries other than our own. We didn't invent improvisation. It was our culling and recasting of borrowed elements that begot jazz. So the secret of my catalysis was partly presentation: I cued the Arabs into a way to listen. But there was rapport.

Historically, the communicative rapport of jazz has existed as long as the medium itself. The Original Dixieland Jazz Band played London around 1920; five years after Nick La Rocca led this band to Chicago, jazz was sweeping Europe like a brush fire. How quickly the English seized on the idiom is seen in the song-hit of "Charlot's Review" of 1922, Limehouse Blues. It wasn't jazz, but it used jazz coloring and the blues name. John Wiggins, now a Voice of America executive, carried six ODJB records to Bombay in 1922 and found instant social success among the British in that distant outpost, not only by playing these records, but by organizing a group (American, English, Russian, Italian, and North Irish) which tried to play jazz.

Looking still farther back, we find the rapport extending into the ranks of the classicists. Ansermet had praised Bechet in 1910. Earlier, in 1908, Debussy wrote his ragtimey Golliwog's Cake Walk. And Satie, Stravinsky, Milhaud, Hindemith, Honegger, Krones, Copland, and Ravel testified obliquely to the validity of the new art form. Meanwhile, back at the ranch the commercial American band leaders—Lopez, Eddie Ekins, Paul Whiteman—were pressed to reduce jazz into social respectability. While Whiteman paraded his jazz lady, the jazz man returned to cellars for a dark decade. It took the national exuberance over the repeal of the Volstead Act in 1933 to provide an atmosphere for the defeat of saccharinity and the revival of alfresco jazz.

We can easily get too solemn and knowingly pontifical about jazz. But it's unfortunate that too few Americans actually take it seriously enough to admit its existence. Thus, it is in Europe that jazz has its greatest audience and liveliest imitation. European audiences alone hear jazz from sixteen radio stations. A few listeners are jazz critics or musicians, professional and amateur, but most are non-playing and non-writing fans: intellectuals, industrialists, farm workers, students. These range from rock 'n' roll graduates who attend concerts and listen to the radio, through fans in their twenties and thirties who buy records and dance or listen to jazz in clubs as well as at concerts and on the radio, to older people who do all this and also reflect on the meaning and importance of jazz. At any age, the jazz fan may be a neophyte, eager for basic jazz and for basic facts we sometimes assume everyone knows . . . or an initiate, who wants only the "best" jazz and the latest information (after all, the first book on jazz was written by a Belgian, the second by a Frenchman) . . . or he may be a mere seeker of entertainment.

Group status pressures may have decided his musical taste for him, or he may have developed his own preference: the extravertish styles of New Orleans or Chicago, or the challenge of Bebop and its derivatives, or the mature musicianship of the Ellington-Basie middle-era—the last, probably, if he's a working professional musician, though his chances to work in Europe are as limited as they are here. If he's an amateur jazz musician, he prefers either of the extreme styles to the middle one, and if he plays "modern" jazz, he

Author Conover at the Newport Jazz Festival. As festival master of ceremonies, he appears in the film "Jazz on a Summer's Day."
began by playing traditional jazz first, then moved out. (There are exceptions, of course.)

Three years ago, two board members of the Newport Jazz Festival went to Europe to audition musicians for an international band. They finally listed one hundred fifty candidates from fifteen countries. Hundreds of others were excluded as not being professional enough, or as being too professional and therefore not available.


In Dusseldorf, I saw a huge auditorium packed with utterly still German teenagers listening to England's Chris Barber Dixielanders. "They don't want to miss a note," it was explained. A German club called The New Orleans offered British traditionalists for dancing, drinking and conversing. Two German Dixieland bands, one professional, one non-pro, alternated at another club. (On the wall was a sign contemptuously preserved from the Nazi era, "Musizieren Verboten," and an old Alabama license plate with the legend "Heart of Dixie.") Modern jazz, too—homegrown and imported—is well-received in Germany. Art Blakey's Jazz Messengers sold out in one German city the day after tickets were announced. The Modern Jazz Quartet, too, was a sell-out. "Horace Silver and Thelonious Monk would do it too," I was told.

The Dutch, too, treat jazz as a national institution. Hollander danced to modern jazz by a local group in Amsterdam. A small swing-era band played in a dance club at Scheveningen, a sea resort bordering The Hague. Club-goers at De Vliegende Hollender (The Flying Dutchman) in Scheveningen sat to hear Dutch and American musicians. Rita Reys, an excellent Dutch singer, gave a concert of jazz and American show tunes at the Kurhaus in Scheveningen, accompanied by Kurt Edelhagen's International Band from Germany.

I went with a group of musicians to a little town called Blokker, about ten miles and a hundred years outside Amsterdam. We were there second American visitors: the year before, a Dutch concert-promoter had imported Benny Goodman. A delegation met us on the outskirts with twelve old automobiles out of the movie "Genevieve." The promoter piled us in, two or three to a car, and led a fifteen-hour drive towards town. From scattered houses, families waved over the flower-boxes. People began to line the country roads; old men in black suits and hats, rosy-cheeked wives and children at their side; bashful young couples, blushing and tittering. Some waved and called "Hallo!" Some grasped our hands. Some stood in open-mouthed wonder. Children ran and bicycled alongside, shouting happy Dutch words.

Soon they were clustered thick as billboards. As we rolled through the town square to cheers from three hundred, I knew I had never felt so well.

A year earlier, the promoter had been mistaken for Benny Goodman. Now they saw him again. "Benny Goodmon!" shouted two or three. "Hallo, Benny!"

Just beyond the square we halted. The burgomaster stepped out of history to welcome us, and a band of little boys and girls in wooden shoes and Old Dutch Cleanser hats struck drums and marched our caravan toward the auditorium. The hall turned out to be a big metal-roofed market with the stalls removed and benches and a stage put in. As we drove in the "stage entrance" a Dixieland band onstage began playing furiously, and the huge crowd screamed and jumped. We limped out of our cars into the focus of television lenses.

Poland I visited alone. I wondered what to expect as the plane landed in Warsaw. Then I looked out the window and said "Oh-oh." A welcoming committee waited at
the ramp: American embassy officials and Poles with tape recorder, camera, and flowers—the traditional Polish gift. I was the last to leave the plane. This wasn’t a dramatic pause; I was nervous. “There he is!” someone said. Just beyond the airfield fence, thirty musicians began playing—I can’t remember what—and hundreds of men and women roared.

“This is the most fantastic thing that’s ever happened to me!” I told cultural attaché Frank Lewand, as the crowd pursued the embassy car.

“You must understand,” Lewand said, “jazz is a religion with the Polish youth, just like their Catholicism. That’s what you represent to them.” A Pole riding with us added: “For us, jazz is also a great art.”

Preliminary meetings concluded, I sat with a select group of twenty in a dining room of Warsaw’s Grand Hotel, eating ice cream and trying to keep weary smile-muscles from trembling while I struggled to converse. Someone helped with a Polish word which, he said, meant “to swing.” I asked, “Which American musicians, in your opinion, don’t swing?” After a one-beat pause, I had my first exposure to the Polish sense of humor as one fellow answered: “Count Basie.”

That afternoon, the Polish Radio broadcast a composition called “Welcome, Mr. Conover.” I saw clippings of front-page newspaper stories announcing my arrival. Musicians came from all over Poland to give me two concerts at the National Philharmonic. During the second evening, the master of ceremonies read aloud a wire he had just received.

“DIE UNGARISCH MODERNE JAZZ LIEBHABER BEGRUESSEN WILLIS CONOVER BEI SEINEM BESUCH IN POLEN”

From Budapest: The Hungarian Modern Jazz Fans welcome Willis Conover during his visit in Poland. Seated in the second row, two representatives of the Soviet embassy received the news impassively.

 Everywhere I went in Warsaw, a big clown from Krakow would at times catch my eye and bow with mock dignity. During a jam session in a cavernous dark hall, he came from a nearby table, placed a packet of sesame-cakes before me, bowed like an eccentric head-waiter, and returned to his table. Later it was a bottle of vodka, again presented with flourish and bow. One day he and his son, a drummer in the concerts, drove me to Chopin’s birthplace. We walked from room to room while the guide pointed out Chopin’s piano, Chopin’s desk, his cradle, etc. Leaving the grounds, we passed a car parked at the side of the path. The father whispered to me, “Chopin’s automobile.”

The day before I left Warsaw for Paris, they came smiling to my room at the Grand. “Today,” said the man, “we must go home to Krakow. Now you have heard my son play the drums. Tell me: he is good? or he is very good?”

I said, “I think your son is good. If he could play with American musicians, he would be very good.”

The clown face broke into tears. He clutched my arm. “Thank you. Thank you.” Sobbing, he left with his son.

At the airport, my new friends produced gifts from nowhere: vodka and ceramics and bouquets. A musician’s wife who spoke no English handed me a tiny flaxen-braided doll in the form of a dancing peasant girl shyly turning its face and holding out a big red heart. I was also given a photograph of myself to autograph for the Leningrad Jazz Club “who asked us to get it for them.”

The French idolized the late Sidney Bechet. His picture hung before theaters showing his films in Paris and in Brussels. Bechet could sell 300,000 records of a popular tune. His following “... is not just jazz fans,” an admirer said. “Everyone here, of all ages, loves Sidney.”

Why was the American expatriate so popular? “Because he is a great musician. Because the tone of his soprano sax has a vibrato like a French singer. Because he is colored, with a French name. And because, with his white hair and kind face, he is like a grandfather—a grandfather swinging, like a child!”

The French take their jazz seriously. Traditionalists once worried continuously with the fans of modern jazz. They whistled and booted at each other’s concerts. One contingent even scaled the wall at a “wrong” concert to cut the public address system wires. They take it very seriously.

In Paris, I learned why some French clubs are called caves. That’s what they are. We tripped down steep winding stone stairs into a dungeon where my spectacles immediately clouded up. Teenagers jitterbugged to French dixieland with modern harmonies. The group’s clarinetist obviously liked Barney Bigard. The pianist in the succeeding trio was very Teddy Wilson. At Club Saint Germain-des-Pres on the Left Bank, a daffidoot pianist from Algeria, Martial Solal, was particularly impressive, with a technique and an approach to the piano like Art Tatum’s but with ideas all his own.

London too, abounds with many clubs of its own special type; Melody Maker lists dozens of active jazz clubs, emphasizing traditional jazz—although capable modernists exist. And a store on Charing Cross Road shows excellent record stocks and the best collection of jazz books I’ve seen anywhere. England publishes as many jazz magazines and music papers as the United States; Melody Maker has a weekly circulation twice that of the bi-weekly best-selling American jazz magazine. English audiences recently have heard Duke Ellington, Count Basie, George Lewis, Dizzy Gillespie, and Dave Brubeck, among others. Band tours begin in London’s plus Royal Festival Hall, go as far as Glasgow, hitting industrial towns en route, and then return for more London performances. George Wein, who produced the Newport Festival’s European tour last year, claims “London is the jazz capital of the world. In what other city could the same concert play eight shows and pack every house? Not in New York!”

Even England’s young nobility disinhibits itself at Lady Donegal’s weekly jazz sessions down in the Star Room of the Gore Hotel, in Queen’s Gate, Kensington, where a professional-sounding amateur band recreates traditional jazz arrangements with a fervor suiting these troubled times. I attended a formal dinner in the Star Room, an adaptable chamber which defines jazz sessions and accommodates the overflow from the Gore’s Elizabethan Room upstairs, where troubadours strum Elizabethan ballads, wenches serve pea-cock and syllabub, and you can get loaded on mead.

As usual I noted the prettiest dinner guest, who happened to be on my left. I ignored her till I could find a subtle opener. She was expensive-looking, with whiska call real class, but she had one flaw—and that was my cue.

“In the spirit of international amity,” I whispered, “may I forget we haven’t been introduced long enough to tell you you’ve left a curler in your hair?”

The lady’s last words are worth pondering—“I can’t believe you’re an American. You don’t have a crewcut!”

Yes, Americans like the informality of a crewcut and an open collar. We revel in the friendly insult, the familiar address, the loud conversation. Yet, oddly enough, we often
reject our own music for its same impolite vigor. Europeans, however, find this quality delightful in our music but not in our tourists. Why? Probably, deep within himself, the American is insecure socially, hence fears a gaffe. The Englishman, socially secure, thinks no one would accuse him of vulgarity and enjoys his jazz openly and unafraid.

There is a potential audience for jazz everywhere. A Turkish man from a prominent Izmir family, however, says, "For us to become jazz-interested was fantastic. In Turkey, the media are very poor, not like Europe. It's an Eastern-oriented country. All they ever heard was Eastern music, and there is in those circumstances a cultural opposition, a basic antagonism toward anything foreign. On its own feet, jazz was to most people in Turkey a brand new thing, different from anything else."

Now living in Washington, he says: "I got interested in America because of jazz. Chick Webb's Holiday in Harlem, which I heard in 1937 when I was twelve, was a revelation! Then I began listening to Raymond Scott's radio show. His theme was Twilight in Turkey and it knocked me out because it had nothing to do with Turkey. I was in Turkey! But—it was a nice number. Then, Duke Ellington's 1939-1940 band, which remains interesting to me today. To me, jazz was the only thing of American things I met—American literature, movies, etc.—that was worthwhile. The only thing that had validity of itself, that made sense, was jazz. And it still does. If I stay here, it will be because of jazz. I don't think people can realize in this country what a strong power this music has."

"Jazz was America," he continues, "and America was jazz. And America signifies personal individual freedom—the only place in the world where actual freedom is more or less close to the ideal."

"Not everybody likes America, as you know. But even a few young Turkish ultra-leftists who hate America love jazz. At the least, it keeps them from listening to Radio Moscow."

I recall the Brussels journalist who said my jazz program gives a wonderful picture of America, adding: "I should tell you, I represent a Communist newspaper."

Tunisian Radio's Arabic service soon begins its jazz program for Muslims. Art Blakey will be a staple; also the music of Ahmed Abdul-Malik, Brooklyn-born of Sudanese parents, who plays bass with Thelonious Monk but records separately with oud, derrbeka, duf, kanoon, violin, tenor saxophone, and drums. A Tunisian girl (not an Arab) says, "I don't think most people here are now interested in jazz, but they will become. You can observe it by watching young people, educated in French and Arabic both. They love jazz and they try to get accustomed to it and know it well. They buy records and organize parties where they can listen to music and dance. Little by little, more and more people are coming to the jazz. They are not just imitating Western people; they frankly and honestly like the music. It may be they respond to a taste which was maybe hidden till now which they discover all of a sudden."

"This could be true of the unschooled Arab as well. When you enter into a café in Tunis where there is a jukebox, there are of course a lot of American jazz records, and you find around this jukebox a lot of people not so well educated. And while they are around this jukebox and listening to jazz music, they clap their hands; they are caught by it."

"Apparently there is only a little connection between the
music of the East, and the music of the West: the instruments are different, the way of playing is different. But the feelings are everywhere the same . . . love or hate or anger. It's feelings, in jazz, and more. It's ideas, concepts. It's an intelligent music. I think maybe it will not replace, but it can be considered as valuable as classical music."

There is no questioning European recognition of American jazz as an important contribution to world culture. The same cannot be said about American concert music—classical music, whatever you want to call it. Even though Americans can look with satisfaction on a list of American composers that contains names like Ives, Ruggles, Varèse, Harris, Copland, Piston, Barber, Sessions, and Menotti, must Europeans regard American composition with condescension.

Why is this? Perhaps we have not produced a Stravinsky in the past seventy-five years, but then neither has Europe. Certainly we have produced experimentalists of comparable stature to Schoenberg, Hindemith, the Groupe de Six, and Shostakovich, but Europeans are slow to admit it. Why? Perhaps because of historical circumstances. The Post-Revolutionary condition of the arts in early Nineteenth Century America tended toward wholesale importation from Europe. America's political, social, and cultural leaders condescended to their own artists, and Europe followed their lead. But, whereas the new nation soon developed its own giants in literature, it had to wait longer for its musical giants to appear. MacDowell and Ethelbert Nevin, faithfully imitating European music, were heard to some extent; but Charles Ives' experiments with indigenous American sounds were hardly ever heard. Even the American experimentalists worked from traditions and forms developed first in Europe. They did not invent new forms in the sense that Edgar Allan Poe invented the detective story, that American architects invented the skyscraper—or that nameless American musicians invented jazz.

What is it that distinguishes classical music from jazz, and gives the latter its unique and powerful communicative value? Briefly, one has made its rules; the other is still making them. Classical music (for convenience here, expand the definition to include anything the creweus call "longhair") is music which has endured pretty much as it was composed. Although jazz, too, has discipline and form, it is a performer's music; the musician is expected to put in something that wasn't there before. Hence classical music as defined today and jazz as defined today are mutual-

Jazz has values beyond its potency as a molder of the American image, yet it is affective. A cantata can heighten our reverence; a war song marches us into battle. Chopin's "Polonaise" rallied wartime Poland. "Dixie" rouses southerners to rebel yells. And jazz affects alien audiences—directly, through its optimistic spirit, and indirectly, through its identification with this country and what this country represents. It is no accident that jazz was born in America. Its structure, if not always its business deals, parallels America's social-political scheme: individual freedom within group cooperation. When we play jazz, we first agree on tempo, key, and harmonic progression; then we are free to improvise. In the American democracy, we agree on laws, customs, rules of behavior. Within that framework (ideally—and, largely, practically) we have complete freedom to move and speak as we wish. The keep-your-paws-off-me attitude in jazz contradicts the Soviet and Nazi designs for living. They damn jazz further by lumping it with rock 'n' roll, which has no more to do with jazz than televis'd wrestling has to do with sports.

For many people, our music is the only window open into America: they can't jet-jump oceans as easily as we. They tap America's optimistic climate through our music, which is that climate made perceptible. Some so absorb it that they become American in spirit without recognizing it—and isn't that even better?

Jazz speaks to the world's young people on their own terms. What it tells them is important. It helps them believe America is the kind of country they want us to be. It makes dramatically evident the fact that we can judge our citizens by their accomplishments, not by economic class, political belief, national origin, or racial strain. It corrects the fiction that America is racist. Minority groups have an uneasy time everywhere; but when scores of Negro performers are honored by white Americans, then a Louis Armstrong, a Nat Cole, an Ella Fitzgerald, a Duke Ellington is obviously no exception. Finally, we are esteemed for the naked integrity of the music itself and for the musicianship of the men who play it. "A country which produces such beautiful music, and a government which sends it to us," said a North African, "must be a good country."

Look at a rose-colored object through rose-colored glasses, and you won't see it. Jazz so echoes America that most Americans don't notice it's around. Yet a Hungarian refugee, asked recently how he had learned to speak English so well and so quickly, said, "It was easy, because I already knew jazz in Budapest. And your music and your speaking are the same."

Willis Conover

MORE COVERAGE OF THE JAZZ SCENE

AUGUST ISSUE:
Bob Abel writes about Ornette Coleman,
the most controversial figure
in the world of ultra-modern jazz.

OCTOBER ISSUE:
Ralph J. Gleason writes about Woody
Herman, a close-up profile of the man,
his music, and the "Herds."
INTER-OFFICE MEMO

To: Mr. E. B. Windlass
    President, Shop-Along Super Markets
From: Herbert Keefer
    Manager, Store No. 24

Dear Mr. Windlass:

I have your letter asking me to explain why grocery sales have fallen off here at Shop-Along Super Market No. 24.

As you know, I took over as manager of this store nearly fifteen years ago. Since that time I have worked hard for Shop-Along. I have done my best in good times and bad, through the butchers' strike of 1948, the cheese panic of 1951, and the coffee riots of 1954-55.

I have gone along with new selling methods and the introduction of new products. When the home office ordered me to set up a magazine rack, I never objected. When I was told to sell encyclopedias and paper-back books, I went right along. And I never complained once about bringing in cosmetics, small appliances, toys, and medicines. No, sir, I think I have proved my loyalty and that I am what you could call a "company man."

Everything was normal here at Store No. 24 until the middle of last year. It was then, if you recall, that I got the memorandum to set up a hi-fi record rack. I want to remind you that I never objected to this. Although we're sort of cramped for space, I tore down our fancy fruit display and moved it back with nuts and olives. This gave me room for the record rack, which I placed below a sign reading, "Hi-Fi Corner."

Mr. Windlass, I shall never forget the first sale. One of my best customers, Mrs. Hendershot, had just filled up her cart with about twelve dollars worth of groceries, when she saw the record rack. She went through all of the records and finally picked out one of Beethoven's Symphony No. 6. This, I learned since, is known as the "Pastoral."

Well, the next day she was back. Now this sort of surprised me because Mrs. Hendershot comes in twice a week for all of her groceries and I never see her between times. Anyway, she came up to me and said she wanted to exchange her "Pastoral" for another brand. It seems she didn't like the tempo. I looked through the rack, but that was the only "Pastoral" we had. But Mrs. Hendershot being such a good customer and everything, I took the record back and gave her $1.98 credit, which is what it sells for.

The next thing I knew, Mrs. Hendershot wasn't coming into the store any more. Why this should be I didn't know. I gave her a call to find out what was wrong. It was then she told me that Fernleaf Bros., down the street, was carrying a bigger assortment of "Pastorals" and that she was going to do all of her shopping there.

Well, you could have knocked me over with a stylus, which is a trade name for a phonograph needle. What could I do? Fernleaf Bros. is my biggest competition, and Mrs. Hendershot, she's one of my best customers. I had no choice. I told her we were expanding our "Hi-Fi Corner" and that we'd soon be carrying the best line of "Pastoral" in town.

So we expanded. I removed jams and jellies and shoved them between peanut butter and syrups. Then I moved...
evaporated milk in with baby foods and completely got rid of hair tonics, which never sold well anyway. I called up the record distributor and told him I had to have a bigger line. I ordered two grows of Beethoven, plus a case of Mozart and Brahms, five dozen quality operas, and a display assortment of Schubert, Mendelsohn, Stravinsky, Rachmaninoff, Copland and Bach.

All of this wasn't easy of course. The hair tonic supplier really put up a beef when he heard he'd been yanked, but the public be served, say I. My "Hi-Fi Corner" was now taking up the entire right front of the store, and I was handling eight different brands of records.

A week or so later, I was finishing the final pyramid on a canned dogfood spectacular when Mrs. Grimbley tapped me on the shoulder. She is a good, steady customer and she was holding two records of Dvořák's New World Symphony.

Which one is best, she wants to know. Being an honest and forthright person, I told her that I really didn't know because I hadn't listened to them. She then asked where the listening booth was so she could play them. I told her that this being a supermarket we didn't have the space for a listening booth. Whereupon she threw both records at me, turned on her heel, and said she would take her business elsewhere where they knew something about good music.

As I picked up the cans from the dog food display, which I backed into when Mrs. Grimbley tossed the records at me, I realized that I must keep up with the times. There was only one thing to do, and that was to learn more about the records I was selling.

I left early that day and went to a music store where I picked up a record player. Then I went to a book store and bought a dozen books on music and records. That night I started reading and listening. Within a couple of weeks I had listened to all of the best-sellers we carried at the store and, if I do say so myself, was beginning to sound like a top-grade music critic.

A few days later, one of my new customers, Mrs. Tubber, was browsing through the concerto rack. She was holding a record of Grieg's Piano Concerto played by Ludwig Flesch with the Stuttgart Philharmonic. What did I think of it?

"Sheer poetry," I told her, "and one of the great recordings of this or any other year. Flesch is a master, and you will hear how he brings out all of the work's beauty, particularly in the slow movement. Any deficiencies in technique are overshadowed by his feeling for the Concerto as a whole."

Well, sir, this really pleased Mrs. Tubber and she bought the Grieg record, and three others, too. And now I don't get any complaints about the "Hi-Fi Corner," although occasionally I may get into a long discussion about tonal textures and things like that. In fact, even Mrs. Grimbley became a customer again when she heard that I had called Felix Pitkin's recording of Debussy's La Mer "a brilliant interpretation, not likely to be forgotten."

Well, Mr. Windlass, this was all several months ago. And now you're probably wondering when I'm going to get around to explaining why grocery sales have fallen off. You see, it isn't that grocery sales have fallen off in the real sense of the word. It's just that we've expanded our "Hi-Fi Corner" so many times that we've had to get rid of certain items. Fruits, vegetables, soaps, cereals, canned goods—things like that. We've still got a corner toward the back of the store where we sell bread and sandwich spreads, but next week we're setting up a chamber music section and it looks like those will have to go, too.

Now I admit that all this has been sort of a change for Shop-Along. But when you get right down to it, Mr. Windlass, we're still showing as good a profit as ever. And after all, who are we to stand in the way of culture?
with cordiality, their music was performed by the best orchestras, and they received the warmest reception on the part of the public.

Yes, it is true that we were richly satisfied with and sincerely grateful for the good-fellowship shown us by Americans. We appreciated highly the excellent performances of our works by such renowned conductors as Charles Munch and Eugene Ormandy* of the Boston and Philadelphia symphony orchestras as well as by Howard Mitchell and Robert Whitney of the Washington and Louisville orchestras. We remember, too, the fine performance by Eugene List of Shostakovich’s Piano Concerto in Louisville.

As for myself, I cherish feelings of warmest sympathy and gratitude toward Samuel Mayes, who gave such an excellent rendition of my Cello Concerto in Boston and New York and toward the gifted 13-year-old Abbot Lee Raskin for his brilliant playing of my "Youth" Piano Concerto (No. 3, Op. 50) in Washington. Needless to say, I was happy to make the acquaintance of the fine orchestras of Boston and Washington, as well as of Louisville, as guest conductor.

Another thing that especially pleased us in the course of our appearances at concerts was the inclusion in the programs of works by such major American composers as Samuel Barber, Aaron Copland, Henry Cowell, Roy Harris, and Roger Sessions. Indeed, we sensed in the invariably warm audience reaction something more than mere appreciation of the music for its own sake. It was, I feel, a genuine sympathy for the idea of the peoples of the United States and the Soviet Union sharing enjoyable experiences in an atmosphere of friendship.

* Eugene Ormandy and the Philadelphia Orchestra took advantage of the presence of Dmitri Shostakovich to have him on hand for recording sessions devoted to the First Symphony and for the new Cello Concerto with Rostropovich as soloist (Columbia MS 6142/ML 5452). Ed.

what we would call formalistic** pseudo-innovators; and there are a great number of commercial musicians of the type that work for TV, radio and motion pictures. But together with these, there is also a sizeable group of really gifted and versatile composers. True, their music has won only comparatively recent recognition in the United States and is just beginning to be known to any extent abroad.

The works of some of these composers had been performed for the first time in the Soviet Union during World War II. In more recent years, American orchestras and soloists who have toured the Soviet Union have extended our acquaintance with the work of these composers still further. The four American composers who visited us in the fall of 1959 belong to this group and, we can now add Samuel Barber, Aaron Copland, Paul Creston, Norman Dello Joio, Andrew Imbrie, Gian-Carlo Menotti, Walter Piston, Earl Robinson, Elie Siegmeister, William Schuman and quite a few others. We met these composers in the course of our American journey and we spoke with them frankly. Sometimes we even argued with them; but as a result of these discussions, we became convinced that we shared more viewpoints in common than we had become accustomed to believe.

The overwhelming majority of the composers we have named have seemed to us to be opposed to formalistic trends in modern music, though only rarely did they speak out against them directly or take a strong stand in the matter.

Upon acquainting ourselves with the work of young composers—chiefly students—and hearing no less than twenty of them perform, I was able to discover only a very few whose compositions I really liked. To my way of thinking, most of their works lacked emotional appeal, expressive melody or a natural flow of development. All the works seemed to reflect a desire on the part of the composers to be “original” at all costs.

** We understand Formalism, as defined in Soviet musical parlance, to refer to pre-occupation with technique in art at the expense of expressive content. The term in music can refer equally to linear character (12-tone serialism, etc.), to harmony dissonance as an end in itself, or to the use of such “shock tactics” as bizarre instrumentation or the use of electronic devices, etc. Ed.
The influence of atonality in its post-Webern serial form made itself felt in many of the works we heard. To us, it seemed strange that the teachers of these young composers, some of whom were unquestionably very talented, were not concerned about the leanings of their pupils toward this fruitless system—one which strikes us as the refuge of the mediocre or for those with distorted ideas on art. I imagine that the viewpoint, held by many in the West, that freedom of creative work excludes any and all ideological considerations in art, has a direct bearing on this situation that we encountered. It is claimed by them that all trends have a right to existence—that this is the thing that makes for diversity and richness in art. But how does one reconcile art that recognizes the living force of the best traditions of the great classics of the past with art that renounces all traditions and all classics? Is it really possible to approach with equal "objectivity" art based on love and respect for folklore, and art that has divorced itself not merely from folklore, but from the people themselves?

The most important problem concerning the development of American music is, as I see it, the problem of its national idiom. A great deal in the musical tradition of the United States stems from the British, the Negroes, and the Indians, as well as from the many other nationalities that have come to populate the New World. Where, out of all this medley, is the genuinely national soil on which American composers can stand? Is there any basis for a national school of American music comparable in 20th century terms to those which came into being during the past 100 years in Russia and Italy, Czechoslovakia and France, England and Poland, Hungary and Norway?

The difficulties inherent in this problem have held up to no little extent, it seems to me, the development of American music both in the past and into the beginning of the present century. Following the First World War, the situation was rendered still worse by the ever-increasing dissemination of cosmopolitan theories and trends which distracted American composers from the creation of their own musical culture. But this problem would not and could not be dismissed as a matter of serious concern.

In this connection, mention should be made of George Gershwin. What is the reason for this composer's great popularity far beyond the United States? His talent alone? I am not inclined to believe this, even though there is not the slightest doubt that he was endowed with very great talent. It is its national qualities that have won world-wide recognition for Gershwin's music. With his lovely lyrical songs, his effective Rhapsody in Blue and his highly dramatic opera, Porgy and Bess, Gershwin contributed to the world's music not just his talent and a part of himself,
but something far more important—a part of the American people, American culture, American art. It was with Gershwin’s name that American music, which until then had matured within its own geographical borders, first assumed significance in the world musical arena.

From our point of view, an important problem bearing on the development of American music is its ideological trend. I have not been able to find among the scores of serious American composers many works devoted to the life of their people, or directly associated with the foremost humanistic ideals of our time—the striving for peace and friendship among all peoples and for democracy and social justice. Some that we do remember grew out of the anti-fascist movement in the United States during the 1930s—compositions of high excellence bound up, both as regards spirit and theme, with the people’s life. We also remember several works of the war years which gave soaring expression to the themes of the day—such as Roy Harris’ Fifth Symphony of 1942, dedicated to the defenders of Stalingrad. After the War, however, the social theme in American music seems to have almost completely disappeared. A rare exception has been Earl Robinson’s talented “folk opera” “Sandhog,” an attractive musical treatment of Theodore Dreiser’s story of American working people.

Of course, American composers have created a number of scores of genuine artistic value. Most seem to be non-programmatic symphonies and chamber pieces. The operas and ballets impress me as being of lesser significance, because of their poverty of ideological and thematic content and their pre-occupation with petty personal themes, expressed more often than not in highly naturalistic terms.

A negative viewpoint, lack of understanding for or fear of modern humanistic ideals—fear, that is, of the social themes of our own day—these are things which in my opinion are retard ing the successful development of American music. One might hope and expect that the deeper these ideals and themes permeate the minds and hearts of American composers, the more richly will the national element manifest itself in their work. Then, it seems to me, the music of the United States will undoubtedly occupy a far more salient place in the world’s musical life than has been the case up till now.

The United States has come to be considered, and with justice, a land of high symphonic culture having some twenty excellent symphony orchestras, with those of Boston, New York and Philadelphia at their head. The role of these major orchestras, is, of course, very great—all the more so in that the careers of such celebrated musicians as Sergei Rachmaninoff and Arturo Toscanini have been closely associated with them. These artists and the splendid orchestras with which they made music were highly instrumental in setting standards for America’s musical life, at least that part of it which came into regular contact with performances by these major symphonic organizations.

However, we learned in the course of our own American journey that America’s serious music does not end there. We heard some of the student orchestras at places like the University of California in Berkeley, San Francisco State College, the University of Southern California in Los Angeles, the New England Conservatory of Music in Boston and the Juilliard School of Music in New York, and I must

...we were anxious to hear America’s jazz...
say that the impressions we retained were of the best. These orchestras of young people played such complex scores as Tchaikovsky's Sixth Symphony, Prokofiev's Fifth Symphony and Ravel's *Rapsodie Espagnole*, and as a rule they played them very well in both the technical and artistic sense of the word. I recall with special pleasure the fine rendition of my *Colas Breugnon* Overture when I was invited to conduct the student orchestra of the San Francisco State College.

While on the West Coast we also heard several student choruses and saw some of their opera productions. Especially good was the University of California Chorus in excerpts from Handel's *Israel in Egypt*, as well as a small group from the Madrigals course which performed early French, English and Italian repertoire with remarkable musicianship. We were also thrilled by a student chorus in San Francisco singing a Milhaud choral piece and a Negro spiritual. However, the greatest—and I should even say most stupendous—impression was made on us by the Negro chorus of Howard University in Washington, which sang the *Choros No. 10* of Villa-Lobos with the National Symphony Orchestra conductor, Howard Mitchell, directing.

The repertoire we heard played by the student symphony orchestras and choruses showed that modern music occupied a prominent place alongside the classics and that works of Soviet composers were included as well. We remember some band performances that encompassed not only William Schuman's *Chester Overture* but the Ninth Symphony of Shostakovich and the finale of the Fifth. We noted, too, that there were student opera companies whose repertoire offered, along with Mozart and Rossini, Prokofiev's *The Duenna*, Richard Strauss' *Der Rosenkavalier* and even Stravinsky's *The Rake's Progress*.

Apropos Stravinsky, whose early works were so bound up with the great traditions of Russian music, he has in recent years been toying with formalistic trends in music to the extent that it seems as though he were afraid of losing his reputation as "the most advanced" composer of the 20th century. In his *Canticum Sacrum* and *Threni*, as well as in his *Agon* ballet, he has tried to catch up with the dodecaphonic serialists who had "outraced" him. In my opinion, he has completely let down this mechanistic system by disclosing its utter impotence.

We heard two major opera performances—Die *Meister-singer* performed in Los Angeles under the baton of Leopold Ludwig and *Madame Butterfly* done at New York's Metropolitan Opera under Dimitri Mitropoulos. The impressions they produced on us were very mixed. The orchestras and choruses, and the décor (especially in Puccini's opera, as designed by a Japanese) were very good. But the singers, most of them Italians, were surprisingly mediocre. The only thing that saved face in this situation was the fine musical level of the performance as a whole—credit for which must go to the conductor, especially so splendid a one as Mitropoulos.

As for beautiful singing—this we found in two wonderful Negro artists. The first, Leonylene Price, we heard in New York an excellent performance of Barber's *Knoxville, Summer of 1915*. The second, Ella Lee, who as part of a student concert at the University of Southern California, sang a Haydn aria with Ingolf Dahl accompanying.

So it was that we sampled the best of American professional and student symphony orchestras and heard some opera performances. What next? Of course we could not limit our acquaintance with America's music to symphonies and opera alone. We wanted as broad an experience of it as possible. Naturally, we were anxious to hear America's jazz—the backbone of her musical love.

* * *

It was very crowded and hot in the tiny restaurant in San Francisco where we had repaired to hear our first "progressive jazz" music. The band, including its leader, a temperament saxophonist, was professionally on a high level. We found two or three numbers genuinely interesting; but then the noise and dynamic rhythm—ironclad and imperative but mechanical and devoid of life or any inner movement—began to grate on our nerves. We were tired of it altogether.

Later, in Boston, we heard Louis Armstrong and his boys. This time we were even less satisfied. The one-time great trumpeter did nothing but evoke incredibly high and piercing sounds from his instrument without producing anything resembling a melody. The same went for his band.

* Julian "Cannonball" Adderley and his Quintet at The Jazz Workshop. *Ed.*
Hysterical screeching and crashing, unrelated bits of rhythm—rhythm devoid of any soul, rhythm without music.

Just before leaving the United States, the no less famous Benny Goodman invited us to New York to hear his band. It too was very small, consisting of seven or eight musicians. Excellent musicians they were, which is not surprising if you remember that Goodman himself has played classical repertoire under Toscanini and Munch. They gave a very musical and versatile rendition of their diverse program. I had been told that Goodman's band was the "yesterday of America's jazz." If this be so, "yesterday's jazz" was not so bad. At any rate, it was better than the jazz of today, if "progressive jazz" be the name for it.

We received yet one more vivid impression of a sector of American musical life—one lying far beyond the boundaries of professional music making. This happened in a small and unpretentious café in the Los Angeles suburbs frequented mostly by young enthusiasts for music and poetry. Under the subdued light of a single lamp sat a girl in a very simple frock. At a little distance from her sat a youth with a guitar. The girl sang English, French and German folk songs. Her face was very sweet and serious, and she sang beautifully, with her whole heart and soul.

The people in the café were very still, listening to the girl with rapt attention. Then Lynn Gold—for that was her name—was joined by another girl, and they sang duets. Then both became listeners themselves while a young man who had been sitting among the audience began to sing. All sang folk songs for the most part. When the young man learned that a Russian musician was present he began to sing in Russian. So the improvised concert went on. Somewhere in the murky depths of the room a low, deep voice struck up a Negro song. The voice grew nearer and nearer and finally the figure of a young Negro was outlined in the light. He threw back his shoulders, standing at full height, and his voice rose to a mighty pitch. Then he disappeared with his song as imperceptibly as he had appeared. It was really wonderful—so simple and yet so very expressive. I recall the hour or two spent in that café, poetically called The Ash Grove, with the greatest pleasure.

In New York, we attended a good "musical" production—Lerner and Loewe's My Fair Lady—and a rather mediocre variety show in the huge Radio City Music Hall. But there is no need for me to dwell on these in detail since I can add nothing in principle to what I have already said.

I should like to mention, however, something about the torrent of music that keeps pouring onto the heads of Americans from loudspeakers in millions of radio and television sets, in myriad restaurants and night clubs, from the stages of numberless theaters, and from the motion picture screens. I know that not everything is bad in this torrent of music. I know that there are films with good music, as well as good plays with good music, and that there are radio broadcasts of fine symphony concerts. But the proportion between the good and the bad, alas, hardly favors the former which is simply drowned and lost in the torrent just as a precious stone is lost in muddy flood waters.

Many Americans are dissatisfied with "Tin Pan Alley" music, as they call the numerous bad songs that pollute the musical waters of their country. As for the music that pours forth incessantly from the TV, one can apparently wait in vain to hear a work by a single serious composer. Frankly speaking, America's television in general produced a most depressing effect on me.

During the course of our big symphony concert in Philadelphia, the program of which was devoted to the work of American and Soviet composers, Eugene Ormandy made a short speech to the audience. "This is a historic occasion," he began, and then, saying how warmly he had been received in the Soviet Union during his tour with the Philadelphia Orchestra, he called upon the American composers sitting in the hall to make themselves known to the audience. One after the other they stood up, greeted by applause—Samuel Barber, Henry Cowell, Paul Creston, Norman Dello Joio, Gian-Carlo Menotti, Vincent Persichetti, Walter Piston, Roger Sessions, Elie Siegmeister, George Rochberg and Richard Yardumian. Then the members of our group were introduced by Ormandy in turn. Those I must say, were really stirring moments. The hall hummed with enthusiasm and it truly seemed to me that the American listeners saw in this friendly meeting of the composers of two countries a living symbol of the great and strengthening friendship among our peoples.

World culture has always developed through close and friendly contact among numerous schools of thought and diverse trends from different nations and areas of the globe. Such mutual contact has in no way interfered with the independent progress of each national trends and schools of thought. On the contrary, it has helped to enrich them.

This is the kind of contact we are now striving for. We must get to know each other as well as possible. On every point we need not agree, but we must learn to understand each other!

Dmitri Kabalevsky
RUSSIAN HISTORY in STEREOPHONIC GRANDEUR

PROKOFIEV'S "ALEXANDER NEVSKY" FROM ORCHESTRA HALL


Interest: Imposing film score
Performance: Brilliant
Recording: Awesome
Stereo Directionality: A-1
Stereo Depth: First-rate

Few who saw the film Alexander Nevsky during its first American run some 20 years ago are likely to forget the magnificent camera work or the imposing mass scenes done under the famed late director, Sergei Eisenstein. Neither will they erase easily from the memory the impression of the music composed by Serge Prokofiev for that memorable film evocation of Russian medieval history—the turning back by Prince Alexander Nevsky in 1240 of an invasion of the Knights of the Teutonic Order. Even today, an occasional "art" theater puts on a re-run of "Nevsky," usually as part of a festival series; and though the print may be battered and worn and the musical sound-track faded and...
The merchants of Novgorod, rival city to Pskov in matters of trade, are next depicted in the film—unconcerned at first, but then aware that they will be the next to suffer rape and pillage. Alexander Nevsky is called upon to help and the tocsin summons all to arms. Arise, Ye Russian People, a “mass” chorus of simplicity and compelling strength, is heard at this point. The next musical set-piece accompanies the famous and crucial Battle on the Ice, at the end of which masses of heavily armored German knights in full retreat break through the frozen surface of Lake Chud and go to a chill and watery death. From the standpoint of sheer dynamics and tone-color, this is the most exciting part of the whole score. However, the finest music—indeed, one of the most beautiful of all Prokofiev’s melodies—comes with the next episode, that of the heroine searching among the dead and wounded after the battle for her beloved. There is no spoken sound-track at this point, only a mezzo-soprano voice singing a poignantly moving requiem, Field of the Dead. Quite naturally, the final scene of Alexander’s Entry into Pskov, takes the form of a massive choral-orchestral apotheosis, based for the most part on the music for The Song about Alexander Nevsky. Even so, Prokofiev was enough of a craftsman and artist to avoid concentrating on the exclusively grandiose, as was Eisenstein in his filming of the triumphal scene. Contrasted with the “Russian” tone of the music associated with Nevsky is the element of vivid and exotic Asian color represented by tribesmen of the steppes playing their primitive musical instruments.

As concert music, the seven sections of Prokofiev’s Alexander Nevsky follow a pattern of exposition—Russia under the Mongol Yoke, Song about Alexander Nevsky, The Crusaders in Pskov, Arise, Ye Russian People; development—The Battle on the Ice; interlude—Field of the Dead; and recapitulation—Alexander’s Entry into Pskov. It is frankly patriotic “public square” music in somewhat the same vein as The Testament of Freedom choral-orchestral settings of Thomas Jefferson done by our own Randall Thompson during the war. But what splendid patriotic music this is! And as film music, it surely ranks with the best ever written. I can think of only one other instance where collaboration between director and composer has produced a musical result of comparable quality—and that is the series of documentary films done by Pare Lorentz (The River, The Plow that Broke the Plains) and by Lain O’Flaherty (Louisiana Story) for which Virgil Thomson wrote the scores.

Stereo to Shake Your Woofers

There have been complaints in these pages about certain stereo discs being bass-shy as compared to their monaural counterparts. RCA Victor’s Alexander Nevsky is surely not one of them. The bass drum and tam-tam transients in the third, fourth and final movements can be guaranteed to shake the stoutest woofers and speaker enclosures to their very foundations. Not only does the stereo disc track without a sign of distortion even where the choral-orchestral dynamics are heaviest, but the stereo characteristics of aural perspective and directional localization manifest themselves with a startling degree of truth to the realities of concert hall performance.

There will unquestionably be other stereo recordings of Alexander Nevsky to come, but RCA Victor and Fritz Reiner have set a standard of recorded performance here that will be hard to match, let alone surpass.

JULY 1960
Snap, Crackle, Pop
The only way I have been able to eliminate a strange popping, cracking noise from my phone is by applying a wet sponge to the record groove directly ahead of the stylus.

My records are scrupulously clean, and I have tried grounding the turntable, arm, and all other components, but the noise persists. I can only assume that it is being caused by static electricity discharges, but I can't stand and hold a sponge on the record for thirty minutes at a stretch. Any other suggestions?

L. V. Parson
Rocky River, Ohio

If your records are as clean as you think they are, then static electricity probably is responsible for the noise you hear.

When the air is very dry, as during the winter months or in the Mojave desert, friction between the pickup stylus and the record groove causes a buildup of static electricity on the surface of the disc. This normally drains off through the turntable spindle, or discharges in small doses by jumping the gap between the record and the metal armature of the stylus assembly. However, if the pickup uses a nonmetallic stylus armature, and the air is too dry to help the charge travel across to the turntable spindle, the charge will build up until it is able to spark across the gap between the record and the body of the cartridge itself. This takes quite a bit of voltage, so the discharge will often cause a surge that is picked up by the preamp and reproduced rather nasally.

There are two ways of combating this: drain off the static charge as it develops, or neutralize it at its source, so that it never develops at all.

A good anti-static record cleaning compound will generally do the trick, although many of these tend to accumulate in the groove with repeated applications, clogging up the stylus and lifting the tip of a lightweight pickup out of intimate contact with the groove. Another way of draining off the charge is via one of those silly little brushes that can be clipped to most tone arms. One of these, dampened with water before each listening bout, should work almost as well as the anti-static fluid. (If the tone arm itself is made of a nonconductive material, connect a light wire from the brush clip to the pickup's ground lead.) Alternatively, you might add a radioactive anti-static device to the arm itself, to neutralize the charge. If there's no place on the arm to hang this, you could use one of the models that can be positioned over the playing surface, on a flexible "goose neck."

Does Phasing Faze Mono?
This may seem like a ridiculous question, but then I suppose you get enough ridiculous questions addressed to you that one more won't bother you.

Consider the lowly kettle drum. When someone hits it, the initial transient of the sound is a rarefaction of the air (because of the inward motion of the drum head). Now, if the sound is out of phase, so that the transient comes through as a compression wave, won't this change the quality of the sound?

Consider the other instruments of the orchestra. Their sounds, as viewed on an oscilloscope, are obviously asymmetrical, in that the positive halves of their waves are consistently different from the negative halves. Now if these are reproduced out of phase, so that pressure (positive) waves become rarefaction (negative) waves, won't this affect the sound?

I tried reversing the phase of my system (both channels at once), but I couldn't hear any difference. Maybe I don't know what to listen for, or something.

John Vincent
Detroit, Mich.

Your reasoning is very sound, but the human ear doesn't seem to agree. We tried this too, and were also unable to detect any difference, so we would guess that over-all system phasing (not to be confused with phasing of the various parts of the system) is not significant.

The ears react to changes in air pressure, and evidently recognize no distinction between compressions and rarefactions of the air.

Washday Worries
The control knobs on my preamplifier were dirty so I decided to clean them with carbon tetrachloride. This removed the dirt, along with a generous portion of each knob.

What should I use to clean the new knobs when they get dirty?

F. Marsh

Soup and Water.
Carbon tetrachloride is a wonderful solvent for many plastics, including those that are often used for control knobs. Besides, it's poisonous, so it is best not used for anything at all, except outdoors.

Intermittent Flutter
My tape recorder is plagued with terrible flutter, but the trouble does not seem to be in the drive mechanism. The flutter is intermittent, being entirely absent for minutes at a time and then bursting in for a few seconds. I have checked the entire mechanism and found that when I feed the tape from a pile on the floor, there is no flutter. It seems I only get the flutter when the tape is feeding from its supply reel, the way it is supposed to. I have also noticed that when I am recording the second track on a tape, this flutter never occurs.

I returned the recorder to the factory twice, but each time told me there was nothing wrong with the machine. Do you have any ideas, before I lose my patience completely and sell the damn thing?

Robert Donaldson
Hyannis, Mass.

Three things could cause this trouble: slippage of the supply reel's holdback brake, chattering of the holdback clutch, or insufficient tape winding tension on the supply reel. The fact that the fluttering does not occur when recording the reverse track suggests that loosely-wound tape is causing your intermittent flutter.

The tape on a new reel often is not wound very tightly, so if the recorder's braking system imposes a fair amount of holdback drag on the supply reel, the loose layers may tend to slip against one another from time to time as the reel unwinds, causing very erratic tape travel and, hence, intermittent flutter. Many recorders will rewind tapes too loosely, too, causing the same trouble from previously-used tapes. Evidently, the takeup reel on your machine has enough torque to wind the tape adequately tight, which explains why the flutter never occurs when you run the tape the other way.

Overly loose rewinding can be prevented by applying firm but gentle thumb pressure against the flange of the reel you're winding from. Don't touch the edge of the reel, though: this can cause a painful friction burn.

If trouble is encountered with new reels of tape, rewind each one under thumb tension before starting to record.
The JULY trostat sure, and not mat Textile ever, the simple over the grooves this plex Cleaners also efficacy implements-knew a prerequisite length five fibers to penetrate the groove bottom: What may they remain springy and acting like fibers, like the bristles of a broom must be long enough to penetrate to the groove bottom; but despite this requisite length they must remain springy and resilient. They must not buckle and fold under the sweeping pressure, and not mat together into a smooth felt that glides over the grooves without reaching down into them. Among the five record cleaners to be examined here (Lektrostat, Lubristat, Sil-Spray, Stat-Sil, and EXstatic) only the Lektrostat takes particular cognizance of these mechanical aspects of record cleaning by furnishing a rubber-cored velvet pad with highly resilient and non-felting nap. The four others, though applicators are supplied, are primarily anti-static fluids.

Anti-Static Measures

Sweeping a record clean is at best symptomatic relief, as a physician might call it. The cause of the trouble, and the probable reason why the record was dusty in the first place, is the static charge on its surface. Neutralizing this charge is the primary purpose of the five fluids considered here.

Nearly everyone knows the trick of picking up cigarette ashes with a comb charged with static electricity by rubbing. The same sort of attraction exists between disc and dust. The record, being electrically non-conductive, stores up the charges of static electricity generated by the friction of the disc sliding from its envelope and by the stylus friction while playing. So electrified, the disc draws air-borne dust to itself and holds it in clinging embrace. To foil this misalliance between disc and dust, an electrically conductive film must be spread over the record surface. Anti-static liquids, being electrically conductive, allow the accumulated static charge to leak off the record surface.

To test the anti-static efficacy of these fluids, we treated five separate discs with each of the five liquids, respectively, and then held the disc over a plateful of loose cigarette ashes at a height of one inch to test for electrostatic attraction. Prior to treatment all records made the ashes take off from their tray and rise vigorously toward the record surface. But all five, after treatment, proved thoroughly unattractive to the ashes. Evidently each of the five anti-static liquids is capable of curing discs of their unhealthy appetite for air-borne debris.

Our next test criterion was durability. Does this protec-
tion last? Will the film stand up under the mechanical wear of repeated playing?

We subjected the five treated discs to a workout of twelve successive plays on an automatic changer at a punishing stylus pressure of eight grams, and afterwards again tested them for electrostatic attraction by the ash-pickup method described above. The anti-static protection of all five was found undiminished and fully intact at all points of the surface. It thus appears that newly applied anti-static films are fairly resistant to mechanical attrition.

Side Effects

After resolving all doubt as to the effectiveness of these liquids as anti-static agents by the foregoing tests, we went on to investigate the problem of potentially troublesome side effects. It is precisely on this point that the debate on cleaning fluids remains unresolved, and the argument is sometimes advanced that, all things considered, the cure might be worse than the disease.

The difficulty stems from the fact that the film formed by the liquid on the record surface does not indefinitely remain filmy. It hardens and cracks with age. No longer is it a continuous conductive surface capable of counteracting electrostatic charges; and there is some danger that the lumpy remnants of the former film may gum up the grooves, obscure their contours, dull the treble and reduce stereo separation by obstructing stylus passage in the sharp bends especially near the inner margin of the record.

This trouble, say the manufacturers, can be avoided by proper dosage. After all, an extremely thin film will destaticize a disc as well as a thick one—in fact, a monomolecular thickness is all that is needed. Consequently, the staff should be applied sparingly. They point out further that imbedded dust, held fast by electrostatic attraction will ultimately cause serious and irreparable groove damage, obliterating high frequencies and raising the level of background noise. The residue of an anti-static liquid, on the other hand, can be removed by washing with water and detergent when it builds up after repeated use (even the water-insoluble plastic sprays yield to detergent action)

If one must choose between the evils of obstinately clinging dust and diverse foreign particles, and those of chemical film remnants, the latter seem the lesser.

Up to the present, no conclusive data had been gathered on the alleged side effects of liquid anti-static agents. HiFi/STereo Review therefore undertook the task of furnishing substantive evidence by two tests: residue determination by evaporation, and determination of high frequency attenuation in playback.

Residue Test

To gage the severity of possible groove congestion, we assayed the amount of residue remaining from these liquids after evaporation. Each liquid was applied to a clear glass surface according to the instructions given for its regular use and the respective amounts of residues compared after evaporation. (Since the various compounds have different densities, the gravimetric method of weighing the solid residues of equal liquid quantities would not yield figures indicating the volume of the residue.)

Lektrostat, Stat-Sil and EXastic excelled in the vanishing act, leaving only a film so slight and thin as nearly to escape detection. Lubristat and Sil-Spray left somewhat heavier deposits, though the difference could hardly be termed appreciable.

The pattern evident from this sampling seems to indicate the aerosol sprays tend to leave heavier residues than the squeeze-bottled liquids. Since the manufacturers will not disclose the chemical nature of their products, we can only theorize as to the cause of this difference. The plastic sprays presumably form a water-repellent film. The squeeze-bottled aqueous solutions, by contrast, are hygroscopic and capable of calling air-borne moisture to their aid in neutralizing anti-static charges. Being augmented by atmospheric moisture, they require less bulk of their own to form an effective anti-static layer. This hypothesis would account for the apparent fact that the squeeze-bottle liquids leave less visible residue than the sprays and hence presumably are less likely to gum up the grooves.

A qualification must be added to this finding. It should be borne in mind that the plastic films, probably because of greater mechanical strength, tend to last longer and hence require less frequent renewal. Over a period of many months, the total amount of foreign matter introduced by the anti-static fluids may therefore turn out to be approximately equal for the two types of solution. It is also fortunate that, in the process of playing, the stylus itself eventually removes a good portion of the film leftovers.

Distortion Test

To the sound-conscious user, the strongest argument against the anti-static liquids is the alleged impairment of treble reproduction due to groove clogging. To determine the extent of truth in this claim, we measured high frequency response from a test record before and after the application of the various fluids.

The results were reassuring: In no case was there any loss of response at 12,000, 10,000 and 8,000 cycles exceeding 1.5 db. In other words, the difference is inaudible. Surprisingly, some of the readings after treatment showed a higher signal level than before treatment by as much as 1.5 db. Again, this difference is too small to be audible, but it left us baffled as to why the treatment should produce a measurable increase in high frequency output. There was no difference in the magnitude of the changes produced by either the plastic sprays or the aqueous solutions.

As an incidental function, the anti-static film also lubricates the record, lowering the stylus friction and thereby retarding the formation of new static charges. Lubrication also lessens stylus and groove wear, providing the stylus is kept free of accumulated film residue. Since the widespread custom of scraping the stylus with the fingertip is a likely cause of serious cartridge damage, the special stylus cleaning brush included in the Lektrostat Kit is highly welcome. However, from the principal viewpoint of static prevention, lubrication, however salutary, is merely a side issue.

Much of the effectiveness of record cleaners depends on the conscientious user. The disc should be brushed or wiped for dust removal before every play. The liquid should be applied only rarely (when electrostatic dust attraction becomes very noticeable) and then only in small quantity. Once applied, the film should last for months (except under constant playing or in very hot dry climates).

Dirt on discs is a common and obnoxious deterrent to good sound. Especially with high fidelity equipment whose extended tonal range betrays the presence of every contaminant, dust removal, destaticizing, and other forms of sonic sanitation will be well repaid in longer record wear and greater aural pleasure.

Hans Fantel
When the Academy of Motion Picture Arts and Sciences awarded an "Oscar" a few years ago to Dmitri Tiomkin for his score for the film, High Noon, the composer proceeded to deliver a Thank You speech to end all Thank You speeches. In the hoary tradition of the Academy Award dinners, Tiomkin began to name all the people to whom he was indebted, and to thank them for their assistance. The names he called off were Peter Ilyitch Tchaikovsky, Nikolai Andreyevich Rimsky-Korsakov, Sergei Vassilevich Rachmaninoff, etc., etc. The speech brought down the house, naturally, and injected a note of genuine and unexpected humor into an otherwise dreary occasion.

If some of the laughter in the audience sounded self-consciously forced and embarrassed, it was only because Tiomkin had assuredly acknowledged not only his own debt to the Romantic Russian composers, but also the debt of most of the assembled Hollywood composers. The colorfully orchestrated and highly evocative scores of Rimsky-Korsakov and Company have proven a rich treasure-trove of inspiration for movie music ever since sound was added to the sights on the screen. The dazzle and brilliance of Capriccio Espagnol and the Russian Easter Overture, the richly-flavored exoticism of Antar and Scheherazade are the fountainheads from which have sprung innumerable adventure and quasi-Oriental film scores.

Rimsky-Korsakov and his colleagues came naturally by their feeling for the exotic music of the East. The Caucasian and Asiatic provinces of Russia have had their own musical culture and traditions since antiquity. The ancient sculpture of the region, indeed, shows instruments almost exactly like those still in use there today—with a heavy emphasis upon flute, tambourine, cymbals and drums. Soviet musicologists of the present day are devoting much serious study and research to the music of these far-flung areas and the music of the Asian republics is assuming a great importance in the development of the musical life of the contemporary Soviet Union.

Yet as long ago as the middle of the 18th century composers in Western Europe had come under the influence of the so-called "Turkish" music with its lavish and colorful use of the exotic percussion instruments. Mozart, for example, called upon the triangle to create an Eastern flavor in The Abduction From the Seraglio of 1782 and Beethoven scored prominent parts for triangle, bass drum and cymbals in the Turkish March from The Ruins of Athens of 1811. With both composers, however, one has the feeling that the exoticism is a superficial graft upon music which is no more Eastern in feeling than any other music we have from them.

Rimsky-Korsakov is quite different. The family estate in Novgorod was one of the showplaces of the area and among many other attractions it offered a band of four Jewish musicians who entertained at dances and parties. Two of the musicians played violin, one the cymbals and the other tambourine. It was the latter two instruments especially which captured the fancy of the young Nikolai and one can imagine the wide-eyed wonder with which the child watched and listened to the strange and exotic sounds. It is quite
likely that then and there was laid the groundwork for the composer's keen, uncanny sensitivity to ensemble sonority and brilliance.

Rimsky-Korsakov's development as an orchestral painter reached a summit of brilliance during the years 1887 and 1888. In an eighteen-month period culminating in the summer of 1888, he produced his Capriccio Espagnol, Scheherazade and Russian Easter Overture. In the composer's own words in his autobiography, these works "close this period of my activity, at the end of which my orchestration had reached a considerable degree of virtuosity and bright sonority without Wagner's influence, and within the limits of the usual make-up of Glinka's orchestra. These three compositions also show a considerable falling off in the use of contrapuntal devices, which is noticeable after Smetanovskh. The place of the disappearing counterpoint is taken by a strong and virtuoso development of every kind of figuration which sustains the technical interest of my compositions."

Carl van Vechten has written of Rimsky-Korsakov that "he was always seduced by the picturesque and the exotic. He might be called, indeed, a musical Eurasian. Surely no more fitting subject could have existed for a composer of this natural bent than the Arabian Nights or Thousand and One Nights stories. The autograph score of Scheherazade indicates that the entire work was composed within the single month of July, 1888.

Rimsky-Korsakov himself attached this note to the score: "The Sultan Schahriar, persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultan Schahriar saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultan Schahriar. For her stories the Sultan borrowed from poets their verses, from folk-songs their words; and she strung to- gether tales and adventures."

Two themes recur throughout the music like an idée fixe: the one is bold and impertinent, obviously characterizing the stern Sultan; the other, given to the solo violin, is warm and seductive, a cadenza of virtuoso flavor which just as obviously is intended to portray Schahriazade as she spins her tales. The composer's early fascination with percussion instruments finds its mature fulfillment in the Scheherazade orchestra-tion: timpani, snare drum, bass drum, cymbals, tambourine, triangle and tam-tam, in addition to the usual strings, winds and brass. From all the foregoing it should by now be obvious that Scheherazade is a virtuoso score which demands of its performers the ultimate in technical polish along with an absorption in the persuasive exotism of the music.

The ability to coax these qualities out of an orchestra is a trait which is by no means in promiscuous supply among conductors, and though Scheherazade is one of the most duplicated works in the record catalogs, many are the distinguished practitioners of the art of conducting who never recorded the score. I'll never understand why Koussevitzky was not given an opportunity to record his dazzling account of the music, which, with the Boston Symphony, was one of the great performances of our time—but Scheherazade is but one of a number of sovereign Koussevitzky read-

nings now lost to posterity due to RCA Victor's negligence a decade and a half ago.

Conversely, there are some conductors who have been given the opportunity to record Scheherazade more than once during their careers. Among them are Ansermet, Dorati, Monteux and Ormandy. All except the last are now represented with fairly recent stereophonic editions. Of these four I have no hesitation in singling out the Monteux-London Symphony recording as the most deserving (RCA Victor LML/LSC 2208). Monteux, at the age of fourteen plus, brings by far the greatest fire and imagination to his reading of Scheherazade. He secures a fine performance from his orchestra, and the engineers have provided him with vivid recorded sound. Ansermet and Dorati (London LL 1162/Cs 6018 and Mercury MG 30009/SR 90195 respectively) offer performances of routine, uninspired competence and they are joined in this respect by they and those in the performances of Goossens (Everest LPBR 6026/SDBR 3026) and Strauss (Forum 70020/S 70020).

Scherchen (Westminster XWN 18660/WST 14009) and Bernstein (Columbia ML 5887/MS 6069) offer highly personal, hyper-emotional accounts of the score, but where Scherchen succeeds only in being irritatingly perverse in his exaggerated tempo and dynamic emphases, Bernstein's probably individual approach produces much that is illuminating and exciting. Neither conductor is aided by the recording engineers. Bernstein's sound being diffuse and muddied, Scherchen's, especially in stereo, suffering from poorly focused balances.

All of which brings us to the version which I consider to be the finest, recorded performance Scheherazade has ever had—Beecham's Angel recording with the Royal Philharmonic Orchestra (85305/S 85305). Sir Thomas many times in his recording career has acted as a human pulmonator in breathing fresh, new life into exhausted warhorses of the repertoire. In Scheherazade his misadventures are positively magical: here is Rimsky-Korsakov's score in all its spontaneous color and varied orchestral moods, played as though for the first time, and with vigor, conviction and uninhibited abandon. The orchestral ensemble work crackles with excitement, while Beecham's first chair players—Steven Staryk, violin; Jack Brymer, clarinet; and Gwydyon Brooke, bassoon, to mention only the three most prominent—give the performances of their lives in their important solo parts. Angel's recorded sound is luscious and detailed in mono; the stereo, one of Angel's earliest efforts in the two-channel medium, adds little to the over-all aural perspective and sounds suspiciously like a good mono recording fed equally through two channels. But no matter, Beecham reigns supreme, with Monteux heading the pack of outdistanced also-rans.

Martin Bookspan

The BASIC REPERTOIRE Discography
Since the inception of this series, the discography for the first selections in the BASIC REPERTOIRE—usually seen in this space—has grown to full-column proportions. To prevent it from encroaching on the space normally allowed to Martin Bookspan's analyses it now appears only every third month. Next complete listing will appear in the Basic Repertoire for August, 1960.

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AMERICAN AUDIO INSTITUTE
314 EAST 184TH ST. PATERSON 4, N.J

October 29, 1960

Sherwood Electronic Labs., Inc.
4300 North California Avenue
Chicago 18, Illinois

Gentlemen:

We find that the incorporation of a center-channel output and a drooping factor selector in July, 1969, increases the Summary Rating of the Sherwood S-5000 to the highest of all 18 Stereo Amplifiers tested in the AAI Evaluation Test Reports.

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Our distaff Guest Critic this month, Mrs. Donald E. Fiery, offers an explanation for the scarcity of women in the ranks of professional record critics. She writes: "We [women] are definitely creatures with unshakeable ideas, all too often the result of emotional involvement. When we feel a deep aesthetic response to a beautiful work of art, we defend it to the end, despite the fact that it might not truly be worthy of our interest. Consequently, we hesitate to broadcast our feelings, for above all else, we women despise ridicule resulting from our own ignorance and poor judgment."

Mrs. ("Mickey") Fiery was born in Alabama 26 years ago. In 1954, she received a Bachelor of Music degree from Alabama State College for Women, where she majored in piano and voice. For three years, the Birmingham Music Club awarded her scholarships.

Soon after graduation, she was married and moved to Charles Town, W. Va., where she now resides. For a time, she taught piano and directed her church choir. Then came (a) daughter, now age 3, (b) son, now 1 1/2, (c) hi-fi. The Fierys belong to the Music Appreciation Record Club, the Metropolitan Opera Record Club, the RCA Victor Record Clubs and the Columbia Stereo Record Club. They play their discs on a Garrard changer, a Knight stereo amplifier and a pair of Knight KN2000 speaker systems.

Our second Guest Critic is Master Sergeant Elmer H. Heeren, a career airman with nearly 17 years service, seven of them overseas in Europe, Central America and the Far East. He is 35, ten years married, the father of Diane, 8, and Darryl, 4, and he is currently the ROTC Instructor at the College of St. Thomas in St. Paul, Minn. His wife is a registered nurse, and they share interests in music, books, bowling and golf. Their playing equipment includes a Bogen DB-230 amplifier, a Garrard changer with Shure M3D cartridge and two AR-2 speakers.

Your tastes and opinions, your likes and dislikes, your commendations and complaints are of interest to all our readers. We invite you to express them in these pages. Write to:

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

Tell us a little about your background and what you play your records on. We will send records for review to the chosen Guest Critics. Everyone is eligible. Write today to have your say.

*** Mrs. D. E. FIERY ***

** ADVENTURES IN MUSIC. ** Collection including works by Hanson, Rossini, Herbert, Villa-Lobos, Offenburg, Kabalewsky, Elgar, Bach, Tchaikovsky, Copland, Gounod, Debussy and Vaughan Williams. National Symphony Orchestra, Howard Mitchell cond. RCA Victor LES 1002 $4.98

Interest: Tremendous cross-section
Performance: Excellent
Recording: Brilliant
Stereo Directionality: Very good
Stereo Depth: Very good

One of a series of albums designed for use in Public School Music Education, this collection achieves its ultimate goal—that the classics can be as entertaining to young people as any other form of musical art. All of the works included in this album are extremely rhythmical. There is a wide variety of score material ranging from the baroque of Bach to the present day of Howard Hanson. Conductor Howard Mitchell draws every ounce of musical talent and emotion from the members of the orchestra, and the instruments come alive in all their beauty and clarity. This record, while compiled principally for children, holds an equal fascination for adults who enjoy selections embodying full orchestral and varied themes. Mrs. D. E. F.

** TELEMAN: ** Oboe Concerto in E Minor; Oboe Concerto in D Minor; Violin Concerto in G Major; Violin Concerto in A Minor; Sonata e Quattro in A Major. 1 Solisti di Zagreb, Antonio Janigro cond. Vanguard BGS 5028 $5.98

Interest: Limited
Performance: Extremely gifted

** Guest Reviewers, July, 1960 **

Recording: Very good
Stereo Directionality: Fair
Stereo Depth: Fair

For lovers of chamber music, this record is an asset to a collection. The solo artists are in complete command of their respective instruments and each one plays as though he himself had invented his tool of musical expression. However, the absence of a complete orchestra results in a less than perfect sound, and the conservative, measured, unemotional melodies leave your reviewer longing to hear some Dynamic Wagner.

Mrs. D. E. F.

** CAN-CAN. ** Original soundtrack recording with Frank Sinatra, Shirley MacLaine, Maurice Chevalier and Louis Jourdan, with Chorus and Orchestra conducted by Nelson Riddle. Capitol SW 1301 $5.98

Interest: Universal appeal
Performance: Hypnotic
Recording: Good
Stereo Directionality: Satisfactory
Stereo Depth: All right

The haunting themes which came from the pen of Cole Porter for Can-Can take on a fashionable new dress under the hand and baton of Nelson Riddle. The lush orchestrations, even though they remain secondary to the vocals, come through to such an extent that you feel you are in Paris, witnessing every delightful scene. Sinatra still has that magic tonal quality in his delivery and Miss MacLaine, while her voice is nothing to solicit raves, projects her personality via the clever lyrics. The diction of all four stars is excellent, and this helps to make up for the periodic sudden interest and decrease in the volume of the voices, as though the microphone were not stationary. At times, a rather harsh, metallic sound came through and made me wonder what kind of acoustical structure housed this particular recording session.

Mrs. D. E. F.

** ELMER HEEREN ***

** DEBUSSY: ** La Mer; Danses Sacre and Profane; ROUSSEL: Bacchus et Ariane, Suite No. 2. Lamoureux Orchestra, Suzanne Cotelle (harp), Igor Markovitch cond. Deutsche Grammophon DGS 712040 $6.98

Interest: Has plenty
Performance: Lacks vitality
Recording: Variable
Stereo Directionality: Mostly adequate
Stereo Depth: Sometimes shallow

The choice of Roussel's Suite as a filler is commendable. Far too few are the recordings, and live performances, of his fine music. The impressionistic melodies of Debussy's La Mer are interpreted well if not enthusiastically, but the sound of the recording is against the performance, lacking fullness and ringing a bit hollow. Stereo depth is sometimes off and directionality occasionally too centered, giving the stereo a mono effect in spots. I was disappointed in Suzanne Cotelle's solo, but again, in all fairness, the engineers didn't do her justice in bringing out fully the highlights and qualities I'm sure her performance has.

The Roussel and the inclusion of Debussy's Danses, one of the few diversions from his rigid impressionistic technique, (Continued on page 65)

HiFi/Stereo
BEST OF THE MONTH...

Everest has a real "sleeper" in its album of choral music by the short-lived French woman composer, Lili Boulanger.

"... magnificent music. The most surprising aspect is its power. Markevitch... conducts with passion and virility. The clarity and depth of the sound are superb." (see p. 53)

Deutsche Grammophon has brought a "forgotten" masterpiece to light in its 2-disc set of Dvořák's Requiem, recorded with Czech Philharmonic, soloists, and choir. "A superlative performance of... one of the great masterworks of the literature. The stereo fairly crackles with gloriously full and evenly distributed sound." (see p. 55)

RCA Victor celebrates the Gustav Mahler centenary with a thrilling stereo set of Das Lied von der Erde with Maureen Forrester and Richard Lewis. Fritz Reiner conducts the Chicago Symphony Orchestra. "Reiner emerges as one of the sovereign interpreters of this masterful score. The recording is clean and full and noble." (see p. 58)

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 1/2 rpm and should be played with the RIAA amplifier setting or an 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.

AUER: Overtures (see OFFENBACH)

BACH: Italian Concerto; Chromatic Fantasia and Fugue in D Minor; Partita No. 1 in B-flat; Toccata in D Major. Wanda Landowska (harpsichord). Angel COLH 71 $5.98

Interest: Bach keyboard masterworks
Performance: Incomparable
Recording: Still sounds good

In these recorded performances of 1955-56 vintage, the late and very great Wanda Landowska put on record some of the finest performances in the entire disc literature. The sustained poignancy that she brings to the slow movement of the Italian Concerto, the fierce drama she imparts to the Fantasia section of the Chromatic Fantasia and Fugue, the brilliance with which she brings off the Toccata and the intimacy of her reading of the B-flat Partita—all these are the hallmark of interpretive artistry at its very peak.

The recorded sound, while not the height of hi-fi, is thoroughly acceptable and has been transferred to LP from the 78 rpm masters by Angel with considerably more clarity than was the case with RCA Victor's LCT 1157, issued some half-dozen years ago or more from the same masters. Here is truly one of the Great Recordings of the Century—indispensable for any disc library of Bach keyboard music that has any pretense whatever to being representative. Now, gentlemen of Angel, when do we get COLH issues of Mme Landowska's Scarlatti, Couperin, Rameau, and Handel, to say nothing of the balance of the Bach repertoire she recorded during the 78 rpm era?

D. H.
**BARTOK**: Piano Concerto—No. 2 (1930-31); No. 3 (1945). György Sándor with the Vienna Philharmonic Orchestra, Michael Gielen cond. Vox 511490 $5.98; Mono 2 11490 $4.98

Interest: Bartók—dynamic and lyric
Performance: Good
Recording: Disappointing stereo; good mono
Stereo Directionality: Confusing
Stereo Depth: Over-reverberant

It is hard to imagine two more sharply contrasted Béla Bartók scores than those offered on this disc for the first time in stereo—the ferocious and hard-bitten Second Concerto and the remarkably transparent Third completed by the composer in American exile on his death-bed (save for scoring of the last 17 measures). Perhaps the key to this contrast lies not merely in the fact that one was written by a composer-pianist at the peak of his vital powers, while the other was from the hand of a dying man; but also in the fact that the Second Concerto was written by Bartók for his own use on concert tour, while the Third was done as a parting gift for his pianist pupils, Ditta Pásztor.

György Sándor was soloist in the world premiere of the Third Concerto with Eugene Ormandy and the Philadelphia Orchestra and they recorded the music for Columbia soon after. However, the Columbia LP has long been unavailable. Of the currently available mono recordings, those by Katchen and Ansermet (London) and by Haas and Fricsay (Decca) offer substantial competition to this new Vox version, especially in recorded sound.

So far as the Second Concerto is concerned, only Farnadi and Scherchen in their forceful sounding Westminster disc (which also offers the Third Concerto) offer an alternate choice.

Throughout the Vox disc, it is Sándor's pianism that is the main attraction; for it strikes this listener as the epitome of Bartók's own playing style, crisp, forceful, utterly clear and full of rhythmic vitality. He is superbly recorded, too. Unhappily, the same cannot be said for the orchestra; and for that reason alone, the Second Concerto which has less string weight (there are no strings in the toccata-like, first movement) sounds the more effective.

The atmospheres of the slow movement, the hair-raising velocity of its middle section, and the "bear dance" finale all come off with wondrous clarity. In the Third Concerto, not all of Sándor's brilliant keyboard work can compensate for the lack of string sonority, particularly in the bass. This was evident when the old Philadelphia disc was checked for comparison.

This reviewer was quite startled by the stereo disc of this performance; for the piano emerged from the far right and the strings were rather lacking in presence. The room sound was quite reverberant and may well have been responsible in its reflection for the confused impression conveyed by the disc. The mono is superior in almost every respect—especially when heard on a stereo system with the selector control at "stereo" setting. The piano at least is heard in the proper acoustic space; the orchestra is nicely spread out. The general sonic texture of the mono disc seems clearer too.

**BEETHOVEN**: Overture—Coriolan; Leonore No. 3; Fidelio; Consecration of the House; Egmont. Lomonous Or., Igor Markovitch cond. Deutsche Grammophon DGG 712019 $6.98; Mono DGG 12019 $5.98

Interest: Five masterpieces
Performance: Extremely good
Recording: Sturdy monophonic; Fine stereo Depth; Good

Markovitch is here the dedicated and devoted servant of the music. He doesn't try to boke up these pieces with any "personal" interpretive idiosyncrasies, rather he invests each score with an unwavering integrity which matches to perfection the integrity of the music itself. All five overtures receive unqualifiedly excellent performances, but perhaps the best of all is The Consecration of the House which recalls the great old '78 rpm performance conducted by Felix Weingartner.

What with this record, along with the Berlioz Damnation of Faust and the Debussy Roussel reviewed elsewhere in this issue, Markovitch has taken enormous leaps forward in my estimation.

As in the Berlioz, the Lomonous Orchestra (except for the typically French vibrato of its horns) sounds absolutely first-class and the reproduced sound is big and rich.

M.B.

**BEETHOVEN**: Piano Concerto No. 5 in E-Flat, Op. 73 ("Emperor"). Wilhelm Backhaus with the Vienna Philharmonic Orchestra, Hans Schmidt-Isserstedt cond. London CS 6156 $5.98

Interest: "Must" masterpiece
Performance: Steady
Recording: Big
Stereo Directionality: Good
Stereo Depth: Good

One of the most distinguished recordings in the pre-stereo London first catalog was a performance coupling the Emperor Concerto by Wilhelm Backhaus with the Vienna Philharmonic Orchestra conducted by Clemens Krauss. That performance is still available as London LL 879.

The present disc leaves only the Second Concerto to be released to complete the Backhaus repertory. Of all the Beethoven Concertos for London in stereo. As before, the principal attraction of the Backhaus performance is its impressive grandeur and nobility, its single-minded devotion to the granite strength of the music. That such a strong and virile reading should be the product of fingers that have been playing this work for 60 years and more is a remarkable tribute to the stamina and discipline of one of music's elder statesmen.

As in the already-released Backhaus stereo recordings of the First, Third and Fourth Beethoven concertos, Schmidt-Isserstedt partners Backhaus knowingly and the Vienna Philharmonic plays magnificently. The engineers, too, have done their jobs well, giving us full and clear stereo sound and good balance between solo instrument and the orchestra.


Interest: Top Beethoven piano fare
Performance: Strong
Recording: Realistic
Stereo Directionality: Not needed
Stereo Depth: Good

You certainly can depend upon Backhaus for a strong, integrated performance of a Beethoven sonata. While he rarely comes up with a revelatory interpretation, he never lets you down with any idiosyncrasies. He hews to the line of tasteful and powerful musicianship. These performances are virile and masterful, and decidedly poetic. This is a great artist at the keyboard and he deserves the excellent recording he receives.

W.D.

**BERLIOZ**: The Damnation of Faust—Dramatic Legende, Op. 24 (complete). Lomonous Orchestra and Elizabeth Brusseau Chorus, Igor Markovitch cond., with Conuco Rubio (mezzo-soprano), Richard Verreau (tenor), Michel Roux (baritone), Pierre Bachelet (bass). Decca SLPM 138099/100 2 12" $13.96; Mono LPM 18599/ 600 $11.96

Interest: Berlioz masterpiece
Performance: Excellent
Recording: First-class
Stereo Directionality: Marvelous
Stereo Depth: Excellent

Earlier recordings of the Symphonie Fantastique (Decca DL 0783) and Harold in Italy (Decca DL 9841) revealed Markovitch as a singularly responsive Berlioz conductor. With this release of the complete Damnation of Faust, Markovitch moves up alongside Beecham and Munch to the very forefront of insightful Berlioz conductors. Here is an electric performance of the work that may well be Berlioz's masterwork. Markovitch has obviously trained his participants down to the last dotted-eighth note and they give him a reading without technical blemish. The Lomonous Orchestra, which played so shabbily in a recent recording of Brahms' Fourth Symphony under Markovitch (Decca 12017/712017), sounds here for all the world like one of the great orchestras of the world, and the chorus, which carries a major share of the burden, sings with a clear, unforced, unforced and sonority, particularly in the bass. This was evident when the old Philadelphia disc was checked for comparison.

This reviewer was quite startled by the stereo disc of this performance; for the piano emerged from the far right and the strings were rather lacking in presence. The room sound was quite reverberant and may well have been responsible in its reflection for the confused impression conveyed by the disc. The mono is superior in almost every respect—especially when heard on a stereo system with the selector control at "stereo" setting. The piano at least is heard in the proper acoustic space; the orchestra is nicely spread out. The general sonic texture of the mono disc seems clearer too.

D.H.

Interest: Military ceremonial, French style Performance: Appropriate Recording: Spectacular Stereo Directionality: Effective Stereo Depth: Lots

This music, written for the ceremonial reinterment in 1840 of those who died in the 1830 revolutionary uprising in Paris is not top drawer Berlioz; but it is highly effective as a work of impressive mass appeal designed for outdoor performance by a large military band, plus a chorus for the closing pages. Berlioz also supplied ad lib parts for strings; but in this recorded performance, it is the military band version that is used.

The opening funeral march with its masses of muted drums is genuinely imposing in its way. There follows an Oraison funèbre in which the solo trombone plays an important role, then a concluding "Apothosis" with a paean of glory to the fallen heroes sung by chorus at the very end. Here the level of musical inspiration falls somewhat.

The recorded performance is effective, though hardly the last word in spirit and precision. The chorus, for all its 110 voices, seems rather overwhelmed by masses of percussion and brass. It is the stereo sound which lends this recording its chief interest, as there is no other stereo version of this music available. It is the kind of music that needs all the "spread and space" that stereo can give, and it certainly gets it here.

BOULANGER: Du fond de l'abîme (Psalm 130); Psalms 24; Psalms 129; Viole Prêre Bouddhique; Plu Jesu; Soliloquies, The Chorale Elisabeth Brouxat, Lamoureux Orchestra and Chorus cond. Everest SDBR 3059 $4.98; Mono LPBR 6059 $4.98

Interest: Grand music by a girl Performance: Magnificent Recording: Magnificent Stereo Directionality: Excellent Stereo Depth: Excellent

This is a great recording of magnificent music. Although Lili Boulanger died in 1918 at the age of 24, this is the first time any of her major compositions have been recorded. Considering the fact that her older sister, Nadia, has been a famous teacher, conductor and pianist for more than two-score years, the long wait is surprising. How much inferior music has been recorded during this period?

The three Psalms are grandiose works for soloists, chorus and orchestra. No. 130, Out of the Depths, is the longest, occupying a full record side. No. 24 is only a little over three minutes long, but it packs a terrific punch. As a matter of fact, the most effective part of Lili Boulanger's music is its power. This frail girl, who hailed most of her tragically short life, wrote music which has the impact of a thunderstorm. It is strong and assured and the climaxes are truly tremendous. Not only the need for apologizing for the sex and physical weakness of the composer. Neither does her youth require allowance. Her music is mature, serious and profound; the subtlety of her treatment of words is uncanny.

Marklevitch gives some of his most dynamic performances on this disc. He conducts with passion and virility, and he carries all of the participants along on this high pitch of enthusiasm and involvement. Not to let them down, Everest's technicians do their finest engineering here; the clarity and depth of the sound are superb.

Nadia Boulanger supervised this underraking. She must feel proud, indeed, of her sister's music and its wonderful presentation on this disc. She has every reason to be.


Interest: Certainly Performance: Quite good Recording: Good Stereo Directionality: Good Stereo Depth: Fine

There are moments of less than perfect ensemble in this performance, suggesting that some more rehearsal time was needed before the tape machines were started; but the performance as a whole is strong and disciplined one and a credit to both Katchen and Monteux.

Flosher and Szel sells an even more closely-integrated performance on Epic, but the Katchen-Monteux team makes its points, too, especially in the finely-grained emotional intensity they bring to the slow movement.

BRUCKNER: Symphony No. 8 in C Minor (original version). Berlin Philharmonic Orchestra, Herbert von Karajan cond. Angel S 14756 B-2 12' $12.96

Interest: Bruckner's greatest Performance: Devoted Recording: Full-bodied Stereo Directionality: Nicely spread Stereo Depth: Just right

Certain composers need stereo for adequate phonograph representation. Wagner, Bruckner and Mahler are three major instances in point; and Angel's stereo issue of Bruckner's mighty Eighth Symphony provides some splendid ammunition in the argument against those who insist on stereo as a fraud and a gimmick.

"The fault, dear Brutus ... " lies not in stereo but in the all-too-frequent instances of its misuse or of faulty processing somewhere along the line between the recording studio and the listener's ear. All this is by way of saying that a hearing of this Angel album in comparison to its mono counterpart on good stereo playback equipment should be enough to convince the most adamant stereophobe that there may be something is that "gimmick" after all, even in symphonic repertoire.

Bruckner's creative work as a symphonist began in 1864 when he was forty and reached its culmination thirty years later, when he had completed the three extant movements of his Symphony No. 9. The gift of Bruckner's Symphony occupied him for a full half-dozen years—from 1884 to the early part of 1890. Each of its four movements is as long as the normal Haydn or Mozart symphony.

A provincial church musician turned symphonist, Bruckner spent the first forty years of his life among the rural peasantry in or near the valleys lying below the Austrian Alps. He was 42 when he heard Beethoven's Ninth Symphony for the first time, shortly after which he settled permanently in Vienna. Like Franz Schubert, his way of thinking and living had little in common with the urbane classicism so characteristic of the Austrian capital during late 19th century. Though he went through the motions of his duties at the Vienna University and the Court Chapel, his inner life was conditioned by his devout Catholicism and by his profound awareness of the eternities represented by the mountains amid which he spent his youth. This, as much as anything, can be said to account for the timeless qualities and cosmic dimensions of works such as the massive Eighth Symphony.

The Milton of Paradise Lost and the Blake of the Songs of Innocence come to mind as one hears the music of the Eighth Symphony. The conflicts of the first movement are of apocalyptic grandeur, interspersed by moments of the most purely rustic. The scherzo is filled with the evo-
cation of church bells. The ecstatic slow movement finds its echo only in the sublime last essays of Beethoven in that vein. Only the grandioso finale shows somewhat of a falling off in inspiration; but its kine-
sis alone, in the hands of a first-rate conductor, carries it along to a grandioso con-
closure with its connotation of all the main themes from earlier movements.

For purposes of listening at home, it is stereo sound that can give this music the vasty baroque grandeur that it needs to make its point. The rest is up to the conductor and the orchestra—and here, Herbert von Karajan and the Berlin Philharmonic do their work magnificently. Only the late Eduard van Beinum with the Amsterdam Concertgebouw Orchestra (Epic mono) or Bruno Walter with the New York Philharmonic (unfortunately never recorded) have offered a comparably visionary performance. The Schubert of the "Great" C Major Symphony, the Bee-
 thoven of the "Ninth" and Wagner of the Götterdämmerung achieve an astounding synthesis in this tonal vision of "the for-
mer assistant schoolmaster of Windhagk."

This reviewer has been very critical of Karajan's readings of the oft-played standard repertoire; but in this all-demanding score of the Bruckner Eighth Symphony, Herr von Karajan and the Berlin Philharmonic rise gloriously to its challenge. The Angel EMU recording engineers have done likewise, communicating in this well-pro-
cessed stereo disc a full measure of the mu-
sic's vastness and overwhelming grandeur.

Only tape could do it better.

BOUXTEHUDE: Preludes and Fugues—G Minor (I), D Major (I), E Major (I), E Minor (II), G Minor (III), F Major (III), E Minor (III), Pachelbel, Fugue and Chaconne in C Major (II); Chaconne in C Minor (I); Canzona in D Minor ("Dorian") (II); Magnificat in B Minor (III); Variations on "Vater unser" (III); Choral Fantasy—Wie schön leuchtet der Morgen..."
slem [1]; nun freut' euch, liben Christian g'mein! [1]; Te Daum [1]; Choralpreludes—nun komm der Heiland Hallen! [1]; in dulci jubilo [1]; nunc dimittis [1]; Ach, Herr, mit deinen Segnern [1]; Komm, heiliger Geist (2 versions) [1]; nun bitten wir den heiligen Geist (2 versions) [3]; Finn Viderøe (organ). Washington WR 421/22/23 3 12' $4.95 each.

Interest: Pro-Bach masterworks
Performances: Intensely vital
Recording: Variable

Denmark's great organist, Finn Viderøe, is rivaled in the practice of his art only by Helmut Walcha of Germany and André Marchal of France. In fact, for sheer vitality of rhythm and phrasing in the classic organ repertoire, I would go so far as to say that few are Viderøe's equal and none his peer. Unfortunately, he has not fared too well in the recorded sound with which he has been represented on American labels. Therefore it was with hope and curiosity that I put these Washington discs on my turntable; for a complete recording of the organ works of the Danish-born 17th century master, Didrik Buxtehude, as done by Viderøe, could well be a major monument of the disc repertoire.

These first three out of what promises to be a long series (Westminster is already at Volume 7 with Viderøe's recordings with Swedish organist, Alf Linder) offer brilliant and vital performances; but the recorded sound is not quite ideal. Having heard quite a number of Danish classic organs in person, I can say that they don't sound as sharp-toned as on these discs; and certainly the noble Sørg Klosterkirke instrument on WR 421 has more bass than is heard on the record! I have an HMV Buxtehude disc by Viderøe which displays this organ in fullest glory and it should be made available on Capitol or Angel. WR 422 and WR 423 were done on the more modest instrument of Skt. Joannis Kirke at Vejle. The pedals are heard to better advantage, but the reeds are still too strident on the record. Perhaps more felicitous equalization in the tape-to-disc transfer would help in future pressings.

The musical content of these three discs is superb. There are luxuriant pieces like the Prelude and Fugue in G Minor that opens Vol. 1; brilliant virtuosic items such as the Prelude, Fugue and Chaconne on Vol. II or the F-sharp Minor Prelude and Fugue on Vol. III; majorist pieces like the Prelude and Fugue in E Minor (Vol. II); and, of course, the sometimes charming, sometimes touching chorale-preludes. On may not find in Buxtehude the sheer learnedness and contrapuntal resources of J. S. Bach; but of melodic and rhythmic spontaneity and of creative joy in ornamentation and elaboration, there is a treasure trove.

As performance per se, these are the recordings I would prefer to own; but there may be those who find the brightness of the sound too much to cope with. As alternate choices, I would recommend such DGG Archive discs that are available of Buxtehude organ works. The Westminster discs are also excellent in sound, but I find Linder rhythmically stodgy after the heady readings of Viderøe. D.H.

△ CHARPENTIER: Misereors des Jeu-


Interest: Masterpiece plus engaging novelty
Performance: Assured
Stereo Directionality: Reasonable
Stereo Depth: Good

Stefan Askenase is a new name on the American record scene, although the European catalogues have listed his recordings for several years. He was born in Lubow, Poland, in 1896, and resides in Brussels. He plays Chopin with assurance and authority and a solid, rich tone. It is expressive playing, expansive, communicative and satisfying.

The Krakowiak is a large-scale rondo for piano and orchestra, with a strongly nationalistic rhetoric. It was written when Chopin was only eighteen, two years before the earlier of his concertos, and it resembles them stylistically in its rather unimaginative orchestration. However, its dance rhythms sparkle and it is entirely engaging novelty, very well performed. The recording of both compositions is realistic and well balanced. W.D.

△ COPLAND: Dance Symphony; STEVENS: Symphony No. 1, Japan Philharmonic Symphony Orchestra, Akeo Watanabe cond. Composers Recordings CRI 125 $9.55.

Interest: Modern symphonies Performance: Sincere
Recording: Good

The Copland work was first performed in 1931 by the Philadelphia Orchestra under Leopold Stokowski. Two years earlier, it had won a $5000 prize from RCA Victor with a promise of a recording. Thirty years later, it finally has been recorded, but not by RCA Victor or the Philadelphia Orchestra. Why so powerful a piece has been neglected so long is a mystery, considering the popularity of several of Copland's other works.

Halsey Stevens' First Symphony was completed in 1945, after four years in the writing, and was premiered the following year by the San Francisco Symphony Orchestra. In 1950, Stevens revised it, and this new version is the one recorded.

The Japanese orchestra plays these difficult American symphonies with enthusiasm and a reasonably high degree of skill and certainly, nothing can be said against Watanabe's conducting. But it does seem wrong that this orchestra must be heard in a typical repertoire, and that two major American composers have to receive their first recordings under disadvantageous circumstances. CRI is not to blame; it does better than can be expected with its limited resources, and it deserves every credit, encouragement and assistance.

It seems to me that those larger record companies who dabble in modern music, particularly American modern music, for prestige (or conscience), knowing that they will lose money on each dabble, would do better to underwrite the CRI efforts by making their facilities and artists available at rates the little company can afford. I am sure CRI would gladly express its appreciation publicly, and thus the major company would enjoy the credit and honor of performing an artistic service at probably less expense to itself than its present method of issuing costly recordings and soon deleting them from the catalog. CRI could bear the expense, and distribution. As it seems to have a market for this type of product and its income requirements are smaller, there is every reason to believe that this plan would be successful. Without meaning any disparagement of the abilities of the Japan Philharmonic Symphony Orchestra, wouldn't it make more sense for the Copland and Stevens Symphonies to be recorded, especially for the first time, by the Boston, the Philadelphia, the Philharmonic, or the Chicago symphony? W.D.


Interest: Moderns of stature
Performance: Communicative
Recording: Good

Although the Henry Cowell piece was written in Japan, it is not one of the composer's excursions into the musical idiom of the Orient. It is quite American, with the only exoticism being folkishness. The Cowell vitality and instrumental ingenuity are present in good measure and they also lend attractiveness.
The Robert Kelly Symphony was completed in 1958, in the composer's forty-second year. It was inspired by a passage in Genesis: "While the earth remains, seedtime and harvest, summer and winter, seedtime and harvest, shall there be four seasons." The four moments are marked 1. Intense and Energetic (seed-time), 2. Calm (summer), 3. Festive (harvest), 4. Dirge (winter). The music is broad, dignified and very impressive. It is not at all pictorial. It is moving and forceful, and in the added merit of distinctive personality.

In both compositions, the orchestra plays with a will and surprising understanding, due, no doubt to the conductor's study in the United States. The recording is meritorious.

DEBUSSY: Le Martyre de Saint Sébastien, Suzanne Danco (soprano), Nancy Waugh (contralto), Lisa de Grommell (contralto), Union Chorale de la Tour-De-Peilz and L'Orchestre de la Suisse Romande, Ernest Ansermet cond. London OSA 1104 $5.98

Interest: Great! Performance: Extremely fine Recordings: Six Sets Stereo Directionality: Perfect Stereo Depth: Couldn't be better

Debussy's incidental music to D'Annunzio's mystery play Le Martyre de Saint Sébastien should be ranked with Pelléas et Mélisande in the sense that this neglected masterpiece contains some of his most intense music. Here you will find the driving forward motion of La Mer, or the scintillating color of the Images pour Orchestre. Debussy was profusely moved by D'Annunzio's ideas, and in an interview in 1911 said this: "I am obsessed with the music as though asked to do it for the church... and in the last act when the Saint ascends into Heaven I believe I have expressed all the feelings aroused in me by the thought of the Ascension. Have I succeeded? That no longer concerns me. We have not the simple faith of other days. Is the faith expressed by my music orthodox or not? I cannot say. It is my faith, my own, singing in all sincerity."

London's stereo issue is the follow up to the monophonic album (LL1061 old number, LL5753 new number), issued a long time ago, and spatial perspective does wonders for this marvelous music. It allows the listener to hear all of the delicate, side-colorations, not too discernible on the mono disk. Here is music of infinite sadness. It is music of the theater most certainly, but it is decorative music of the highest order, intense, profoundly moving.

Ansermet eliminates all of the narration--a happy decision--for in its original form the speaker has a large and long part which quickly and clearly can you happen if well acquainted with the French language. You can find the original text on a London Ducrett-Thomson album (DTL 95040/1 now a collector's item) with the forces conducted by D. E. Ingelbrecht, but it is not needed unless you wish documentation of the complete text.

Ansermet reads the work with magnificent feeling its strength and dramatic power. Each of the sections, called "manisons," deal with significant episodes in the life of Sébastien, you will find the Emperour's archers. In the first part he walks upon live coals, urges Christian brothers

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chained to pillars not to renounce their Christian faith, and performs miracles of healing. The second part takes place before a pagan shrine, where Sébastien tears open the seal to allow entrance of the new faith. In the moving third section, Sébastien defies Caesar Augustus, who orders his execution by his own archers. Then follows the death scene and the miracle when the arrows disappear from his body and appear in a tree. The final "mansion" is the scene of the Ascension. Debussy's score is self-sufficient without narration, although "Le Martyre" is sometimes presented with abbreviated speaking part. Such a recording already exists in mono, with Charles Munch directing the Boston Symphony, the Conservatory Chorus, and soloists (RCA Victor LM 2030), with Munch himself as the narrator. His approach to Le Martyre is bolder than Ansermet's, more musically, and provides a fascinating contrast to Ansermet's more subdued but equally satisfying interpretation. Munch, oddly enough, has the better chorus. Soloists in both are splendid.

Le Martyre cannot come to easily but it is a masterpiece—compelling poignant, and beautifully recorded and performed in London's stereo disc.

J. T.

DEBUSSY: La Mer; Sacred and Profane Dances for Harp and Strings; ROUSSEL: Variations Sur Un Thème de Mélisande, Suite No. 2. Lamoureux Orchestra, Igor Markevitch cond. Deutsche Grammophon DGG 712040 $5.98; Mono DGM 1200 $5.98

Interest: French orchestra staples Performances: Uniformly good Recordings: Good Stereo Quality: Excellent Stereo Depth: Fine

Markievitch is the first conductor since Koussevitzky, to my knowledge, to record La Mer in Debussy's original 1905 version rather than the considerably re-orchestrated one of 1909 which has been favored by most conductors of our time. But it is not only for this reason that the performance under Markievitch reminds me of many great Koussevitzky performances of the music. Like Koussevitzky, Markievitch displays a refined and elegant sensitivity to the many subtle and shifting colors of the music; this sea shimmers and shines incandescently. And the ending is a gloriously outpouring of balanced and clearly defined orchestral sonority. I still cling to the Koussevitzky and Toscanini recordings of La Mer (Cadenza 376 and RCA Victor LM 1833 respectively) but this new Markievitch reading is the finest contemporary recording available as a long tradition at work in the recording, for it was the Lamoureux Orchestra which played the premiere of La Mer in 1905.

Charles Munch has heretofore pretty well "owned" the Second Suite from Roussel's Bacchanal and Anacréon Ballet. It was he who conducted the premiere in Paris in the mid-'30's. He also introduced the score to this country in December, 1946 when he conducted the Boston Symphony Orchestra as guest for the first time, and he later recorded it with the Boston Symphony for RCA Victor (LM 6118). It is a score tailor-made for his mercurial conducting talents: there is a prolonged lyrical center section and the music rises to an impassioned, virtuoso ending à la Ravel's Second Daphnis and Chloe Suite. Markievitch proves in this recording that the music is tailor-made for his talents, too; he delivers a reading of stunning poetic insight and electric excitement, and the orchestra and engineers give him everything he asks.

The slight Debussy dances for harp and strings are most beautifully handled also, with sensitive solo work from a Suzanne Cotelle, who must be the solo harp player in the Lamoureux Orchestra.

I shall now mimic words no longer. Markievitch made a devastating impression in Boston at his American debut in March, 1955. I have followed his work closely since then because he seemed to have many of the qualities which the Trustees of the Boston Symphony Orchestra should expect from their next conductor. He would not be an easy man to work with, to be sure, but he would bring a kind of quixotic genius to the Symphony Hall podium which, during the Koussevitzky era, produced such music which was the eighth wonder of the world. I am convinced that Markievitch is the man to perform the same miracle.

M. B.

DVOŘÁK: Requiem, Op. 89, Czech Philharmonic Orchestra and Prague Choir, Karel Ancerl cond., with Marie Stader (soprano), Sieglinde Wagner (mezzo-soprano), Ernst H. Bigler (baritone), Deutsche Grammophon SLP 130267 2 12" $13.96; Mono LPM 18547/8 $11.96

Interest: Unknown masterpiece Performances: Superb Recording: Excellent Stereo Directionality: Fine Stereo Depth: Fair

Of all the recordings assigned to me for review this month, it is this one which has given me the most pleasure, disclosing as it does a superlatively performative of a work I had never heard before and surely one which is a great masterpiece.

Dvořák composed his Requiem in 1890, when he was 49, and it was performed for the first time the following year at the Birmingham Festival in England. It is a tightly-organized score of great beauty and deep conviction and discloses a side of Dvořák all but unknown to us in this country: Dvořák as a composer for voice. As evidenced here, he was a superb vocal composer, with a natural feeling for word and note values and a keen sensitivity to the limitations as well as the potentials of the human voice.

There are magical moments in this work; among them I'd like to single out the Graduale, a majestic organ setting for soprano solo alternating with female and male chorus; the Tuba mirum, with the verses sung successively, and each time a half tone higher, by the contrary, bass and tenor soloists, the Quod sum miser with its marvelous echo effects; and the Pie Jesu, in which the four solo voices and chorus sing music of unforgettable tenderness.

The performance is fully worthy of the splendid work itself. Ancerl, who on the basis of recordings that keep trickling to us, seems to be a conductor of rare gifts, galvanizes his orchestral, choral and solo forces into a true act of reverent faith.
And the recording engineers, too, have done their job extremely well, especially in the stereo which fairly crackles with gloriously full and evenly-distributed sound. No question about it, this is one of the great recordings of the year. M.B.

\[ \Delta \]

**FALLA:** The Three-Cornered Hat (complete ballet). London Symphony Orchestra cond., with Barbara Howitt (soprano). Everest SDBR 2057 $4.98; Mono LPBR 6057 $4.98

**Interest:** Falla masterplace
**Performance:** Superb
**Recording:** Most ideal
**Stereo Directionality:** Splendid
**Stereo Depth:** Impressive

The second of Manuel de Falla's great ballets, The Three-Cornered Hat, is not as torridly colorful as the celebrated El Amor Brujo. Yet, in its delineation of the Miller's Wife who put one over on the local political boss (The Corregidor) who would take his pleasure with her, Falla has conjured up a fetchingly vital and poetic picture of Spanish village life.

Most of us are familiar only with the sequence of three dances, unless we happen to own the very fine mono recording that Ernest Ansermet did for London some years ago. Though Ansermet premired the ballet, Spanish-born Enrique Jorda knows his way around it too, and he has the benefit of Everest's stereo sound at its most elegant and realistic. Soprano Barbara Howitt does splendidly with her brief solo episodes; and in the opening pages, her florid vocalizing with trumpets, drums and flamenco foot-stamping comes across with stunning effect.

Journeying playing out of the London Symphony musicians from beginning to end and the result is an up-to-date recorded version of The Three-Cornered Hat not likely to be bettered in the near future. The only fault I have to find with this album is the skimpy program annotation. Surely a "low-down-dirty" scenario of the balletic action should have been included.

D.H.

**GERVAIS:** Exaudat Te [see CHARPENTIER]

\[ \Delta \]

**GILBERT & SULLIVAN:** The Mikado—TV adaptation, starring Groucho Marx. Cast in order of appearance: Robert Rounseville, Stanley Holloway, Barbara Meister, Dennis King, and Helen Traubel. Norman Luboff Choir and the Bell Telephone Hour Orchestra, Donald Voorhees cond. Columbia OS 2022 $5.98; Mono OL 5480 $4.98

**Interest:** Considerable
**Performance:** Undistinguished
**Recording:** Flawless
**Stereo Directionality:** Too sharp
**Stereo Depth:** Good

To the purist, the Bell Telephone Hour production of "Mikado" will prove an inadequate and pretentiously imitated imitation of one of the finest G&S's ever staged. It was, musically because of the one-hour limitation of the TV show, and with the familiar and time-honored dialogue replaced by "modernized" patter of dubious attraction. Neither sophisticated enough nor clever enough to slip into the category of high comedy, nor free-wheeling and wise-cracking enough to be considered as slapstick, the NBC-TV "extravaganza"

falls into a middle of the road entertainment category.

But to those whose experience with Gilbert & Sullivan has been confined to high school productions, to lyrics and tunes of Mikado will seem well-strung together, all delivered with professional aplomb by such as Robert Rounseville, who sings a lyrically correct Nanki-Poo, Stanley Holloway, who delivers some rather dull lines in fine fashion as Pooh-Bah, Groucho Marx, who joyfully plays Ko-Ko "straight." Helen Traubel, who manages the role of Katscha as though she enjoyed it, and Dennis King, who easily turns in the best performance of the entire cast as the feather-brained Mikado. What I had expected was a stamper, wise-cracking, ad-libbing spoof of a fine old comedy, but the cast approaches the TV version of "Mikado" relatively seriously, especially Groucho, who has been quoted as saying that he has always wanted to play the role of Ko-Ko, the Lord High Executioner.

The assembly and direction of Martyn Green, one of the greatest G&S veterans of these times, turn in a smooth professional performance, able but not inspired, polished but not distinguished. Cue cards were made, and the gaps tied together generally. In the spoken parts and songs, Ko-Ko left falls into anything resembling the sparkle and classic humour of a top performance of the original G&S score.

What is remembered is Dennis King's buoyant and witty portrayal in a role all too familiar to the actors. Traubel's kithchen interpretation is not better here than he. The Mikado would not only have turned over in his graves, but would have had a big laugh to boot.

J.T.

\[ \Delta \]


**Musical Interest:** Magnificent
**Performance:** As usual, splendid
**Recording:** Flawless
**Stereo Directionality:** Spectacular
**Stereo Depth:** Just right

In issuing the new Gilbert & Sullivan opera-recording, London achieves something of historic importance in that the "Pinafore" becomes the first in the long and illustrious history of G&S productions to be issued with complete dialogue. It has been a source of wonderment to the writer for over a decade that it should have taken so long to realize a really complete recording. Much of the splendid humor of these masterpieces is contained in a dialogue connecting the musical scenes, and up to now the collector has had to content himself to silently read the lines for himself.

In the "Pinafore" the most obvious asset is not in the "conversation" but in the lines assigned to that villain, that scurrilous bounder, that agitator, Dick Deadeye. Donald Adams, who was such a magnificent Mikado (London OSA 1201) makes the most of a secondary role, and steals every scene where he has lines to speak. The others, being proper English men and women, maintain their dignity, and deliver their lines with that priceless reserve that G&S so magnificently satirized as the prime characteristic of the English race. The difference in a production with dialogue and one without makes one wonder why the previous albums were ever released with the conversations deleted. It would have been too much trouble for a third re-recording of "Pirates of Penzance" and "Mikado" in order to insert the dialogue. But at least London should not ever again produce a G&S without complete text.

As to the performance, it is good, often great, in the high tradition of the D'Oyly Carte Opera Company. Rackstraw is well rendered by Thomas Round who is even better here than he was as Nanki-Poo Skitch is creditable as Corcoran, and John Reed is a cool, superior, and eddy dignified Sir Joseph Porter. But the absence of Peter D'Oyly Carte and Drummond-Grant is keenly felt. It is too cool for such outstanding stars could not be heard in the first release of a G&S work with full dialogue. Drummond-Grant does Buttercup to perfection. This grand lady has appeared in scores of productions, and seems to improve with every performance. She has the strength to sing Brindisi, produces a tone of unique warmth, and should be decorated for her diction. Jillian Knight is pleasing as the Bumboat Woman, but she does not give to this role the brooding appeal that was so typical of Drummond-Grant's performances. Technically the production is flawless as far as orchestra, soloists, and chorus are concerned. There is a noticeable drop in volume level during the speaking lines which can easily be corrected in a new master tape. Dialogue is delivered from positions on stage, fine for actual live performance, but more presence is needed for recording, so that the listener can follow the lines without strain. The exception is Dick Dead Eye whose saw-edged, gravely voice is perfect.

This H.M.S. Pinafore set is a milestone, the beginning of a new period of new and exciting performances of these altogether splendid masterpieces.

J.T.

**HANDEL:** Opera Concerto, Op. 4, No. 4 (see HAYDN)

**HARTLEY:** Concerto for 23 Winds (see COLLECTIONS)

\[ \Delta \]

**HAYDN:** St. Cecilia Mass; HANDEL: Organ Concerto in F Major, Op. 4, No. 4 (see HANDEL)

**Recording:** Excellent

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Performance. With the exception of certain inadequacies in the sound, the present performance is a fine one. The chorus is an excellent one in every respect. It has fine tone and is wonderfully responsive. Especially worthy of note are the pianissimo phrases in the Qui tollis that are so beautifully floated by the sopranos and altos. The orchestra, likewise, is excellent. Moreover, thanks to the fine balances in the recording, it is possible to hear all the parts in the chorus, in both the stereo and mono versions.

Of the solists, Miss Stader is by far the most satisfying, to these ears, at least. She invests her solos with a wonderful sense of personal involvement, and with beautiful tone quality. Miss Höfligen, though she sings unusually at all times, has a shade too much of the typical "contralto" darkness for my taste. The tenor, who is just adequate in his first solo, suddenly rises to great heights of expressivity in the Et incarnatus est. The bass is least satisfactory. He has excessive vibrato and seems uncomfortable in higher registers.

The Handel Organ Concerto that fills out the fourth side is given admirable performance. The registration is tasteful, and the approach is stylistically appropriate.

Stereo is used in the Haydn Mass for the sake of the music. There is no attempt to be "spectacular" in any way, with the result that the recording is most satisfying. The pick-up of Miss Stader's voice is especially realistic. A special word must be said for the admirable technical qualities of the discs. There is a complete absence of tape hiss, and the surfaces are absolutely silent.

D. H.

HAYDN: Symphony No. 45 (see MOZART)

HOLST: Hammersmith (see COLLECTIONS)

JANÁČEK: Sinfonietta (1926); Lach Dances (1889). Czech Philharmonic Orchestra, Brno Radio Symphony Orchestra, Breit- slav Bakula cond. Artho ALP 122 $4.98

Interest in the instrumental music. Performance: Authentic Recording: Good enough

Lalo: Symphonie Espagnole (see MENDELSSOHN)

KABALEVSKY: Suite from The Comedians. RCA Victor Symphony Orchestra, Kondrashin cond. Victor LSC 2398 $5.98; Mono LM 2398 $4.98

Interest: Russian music. Performance: The Russians will win. Recording: Everest and RCA Stereo Directionality: Good Stereo Depth: Best in Everest

The rash of Khachaturian-Kabalevsky releases adds depth to the catalog which is surprisingly thin considering the popularity of the ballet music concerned. Of the lot, two are immediately outstanding, the lyrical Kondrashin recordings, and the splendidly scored Everest disc with Fisetodalri conducting. Although Vanguard's "demonstration" issue on stereo and mono LP is a good achievement, Golshchmann's performance as a Russian conductor who not only is a highly skilled technician, but a thorough musician with considerable experience with these scores behind him. Except for that formidable competition, the Vanguard entry would have placed among the top efforts, despite a slight hollowness which makes the ensemble sound distant in climaxes. Also, Golshchmann does not tend to his account of Gayne the same excitement that Fisetodalri generates. It is perhaps unfair to compare these two discs, since the latter offers eleven selections, while Golshchmann is restricted to seven. The Vienna group has a softer sound and Golshchmann's way is sue and romantic where Fisetodalri makes the London players cracker.

Everest engineering is superb; and its disc has the advantage of offering more music from stereo discs than you will find on any other recording of quality at this time. But Kondrashin, who has likely faded from the public memory since the Van Cliburn days, has added another stunning record to his credit, and one which emerges as the set to own for the pairing of The Comedians and Masquerade. He reminds me of Monteux a great deal in that he allows the score to develop its own momentum through a tightly controlled beat, never resorting to exaggeration in scores that almost beg for such treatment. The result is that these tried favorites emerge with new freshness and vitality. RCA Victor engineering is getting better all the time.

One factor in common runs through all these discs is that in every instance the stereo issue is much better than the mono counterpart in sound and quality, in balance, and in frequency response.

J. T.

MAHLER: Das Lied von der Erde

HAYDN: Symphony No. 88 in G Major. Chicago Symphony Orchestra, Fritz Reiner cond., with Richard Lewis (tenor) and Maurine Forrester (contralto). RCA Victor LSC 6087 $11.96; Mono LM 6087 $9.96


A few months ago in these pages I voiced disappointment with Reiner's recent RCA Victor recording of Mahler's Fourth Sym.
companies as Vanguard, Teldec, and SonoVox. He was a highly respected figure. He lived in Tuscany, but has since been overshadowed by his above-mentioned contemporaries. He was unquestionably one of the most prolific composers who ever lived. Handel said of him that he could write an eight-part motet as easily as any one else could write a letter.

The performances are up to the standards that we have come to expect from this fine group of players, being sensitive, stylishly apposite and suitably robust when need be.

Comparison of the Viola Concerto with two earlier recordings reveals the fact that the present version, sonically considered, falls somewhere between the other two. The London recording by the Stuttgart Chamber Orchestra under Karl Münchinger has by far the fullest sound, but one that verges on the "tubby." The Vox version by the Pro Musica Orchestra under Rolf Reinhardt, on the other hand, is more clearly etched, and casts a brighter light on the solo viola. In fairness, it should be stated that the older recordings are monaural, while the present one is stereophonic.

All three of the Zagreb soloists are first rate. Their technical prowess and tone leave nothing to be desired.

The recording is warm and full-bodied, and gives a pleasing sense of directionality to the orchestra. I must confess, though, that I was not always able to "place" the solo instruments.

D. R.

△ VERDI: Overtures—Nabucco; Aida; Giovanni D'Arco; I Vespri Siciliani; La Traviata; La Forza Del Destino. Tullio Serafin cond. The Philadelphia and Royal Philharmonic Orchestras. Angel S 35576 $5.98

Interest: Mixed
Performance: Deliberate
Recording: Adequate not great
Stereo Directionality: Good
Stereo Depth: Satisfactory
Serafin divides his music-making evenly between the Philharmonia and the Royal Philharmonic, but the performances fall short of the standard he has achieved in the complete operas he has made for Angel and London. His tempos are on the slow side, and the sound is far from satisfactory—hard in the middle frequencies, with bass line virtually non-existent.

Of the six selections only four can be considered full fledged overtures—two of them being early Verdi, Nabucco and the almost unheard of Joan of Arc.


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Everest record he included Panamibi together with Australian John Antill's fine ballet suite Corroboree (SDBR 3003), a recording that has given me many hours of interesting listening. Estancia, which followed Ginastera's youthful Panamibi by a couple of years, is a much more colorful composition, featuring Argentine dance rhythms, and ending with a lively and fast section entitled Malambo, a dance tournament between gauchos. But Panamibi with its impressionistic and reflective sections to balance out the tumult of the Invocation and Dance of the Warriors is a deeper work.

Goossens really shows what he can do as a conductor of modern music of this type, bringing to his interpretations far more rhythmic vitality and instrumental color sense than is the case with his readings of romantic and late-romantic warhorses. Throughout this disc he has been given the very best engineering.

A WAGNER: Tannhäuser—Dich, tieue Halle [Elizabeth's Greeting]; Almámmeg Jungfrau [Elizabeth's Prayer]; Lohengrin—Einst in deutsches Traumland; Einen Knopfloch gleich; Euch lieben, die mein Klagen; Die Walküre—Du bist der Lenz; VERDI: Otello—Era piu calmo; Placido cantando; Ave Maria; Don Carlos—Suo Norico; Löwberg (soprano) with Monica Sinclair (contralto in Otello) and The Philadelphia Orchestra, Warren Bitelwitz conductor. (Verdis); Walter Susskind conductor. (Wagner). Angel 3 35715 $5.98

Interest: Considerable Performance: Bland Recording: Excellent Stereo Directionality: Reasonable Stereo Depth: Good

This is a disappointing record. Löwberg has a lovely voice, but in this program she does nothing with it but emit mildly lovely tones. She puts no intensity into her singing, no drama, no personality. Perhaps recording does not stimulate her in the same measure that a stage performance does. This is unfortunate, for if it is not corrected, her records will then bear false witness against her true stature as a performing artist.

M. D.

COLLECTIONS


Interest: For music educators Performance: First-rate Recording: Excellent

The last there be any misunderstanding, it should be pointed out that the record contains only the musical selections listed above. There is no commentary on the disc. Instead, a rather comprehensive Teacher's Guide is supplied, in the form of a printed booklet prepared by Gladys and Eleanor Lein.

The preface of the booklet contains notes on Setting the Stage for Listening, Using the Teacher's Guide, Introducing the Music and What to Listen for in the Music. The body of the booklet is devoted to a detailed discussion of each of the works and includes background information on the music and the composer, Highlights of the Music, with liberal printed themes, and discussion of the mood, rhythm, melody, harmony, dynamics, form, tempo and instruments. There are also suggestions regarding related arts and related listening. There is a glossary of musical terms at the end of the booklet.

The seven pages of information contained in the preface include some valuable, well-thought-out suggestions as to ways of approaching music for the third grade child. The choice of selections shows an expanded interest in popular music that is maintained throughout and gives help in the planning of a year of performance.
sang, but also the setting of the same text by Zrustec, used as his model.

The album is accompanied by a beautifully printed sixty-six-page booklet containing not only elaborate and scholarly notes, but also the opening portions of the scores of every one of the works. The songs, incidentally, are presented complete; the open excerpts are given in condensed score, with the instrumentation clearly indicated.

There is one thing, however, that, for the life of me, I cannot understand. Side 6 of the records merely repeats five of the selections—none from each of the categories. Was this to avoid having one side blank? But isn't there enough other good music from the pressing to fill another side? However, let us not cavil, in view of such treasures as the scene from Rossini's Little known Otello, so movingly sung by Nan Merriman.

D. R.

\[ \text{\textbf{BYRD (arr. Jacob)}}: \text{William Byrd Suite; WALTON: \textit{Crown Imperial}} — March; HOLST: \textit{Hammersmith–Prlado and Scherzo, Eastman Wind Ensemble, Frederick Fennell cond.} \text{Mercury SR 90197 $5.98} \]

\textbf{Interest:} \textit{Unusual band fare} Performance: \textit{Brilliant} Recording: \textit{Very good} Stereo Directionality: \textit{Good} Stereo Depth: \textit{Very good}

In its original mono issue, this disc got a \textit{Best of the Month} rating (\textit{HiFi/STereo Review}, February, 1960). The stereo version is likewise, very very good, but the mono seems to have a slight edge in excitement and sheer dynamic range.

Regardless of which version you decide to acquire, this disc is worth having for its sheer musical content—the charm of the Byrd keyboard pieces, the polyphonic brilliance of the Holst and the sheer grandiose sound of the Walton, to say nothing of the Fennell's fine conducting and the resident players.

\[ \text{\textbf{D. R.}} \]

\[ \text{\textbf{\textit{PER}SICHE}TTI: \textit{Symphony for Band; GRAINGER: Hill Song No. 2; HARTLEY: Concerto for 23 Winds; KHACHATURIAN: Armenian Dances, Eastman Wind Ensemble, Frederick Fennell cond.} \text{Mercury SR 90221 $5.98; Mono MG 90222 $4.98} \]

\textbf{Interest:} \textit{Unusual and colorful} Performance: \textit{Brilliant} Recording: \textit{Brilliant} Stereo Directionality: \textit{Reasonable} Stereo Depth: \textit{Good}

Each new record of the Eastman Wind Ensemble is more attractive than its predecessor. Fennell has a flair for good programming and he plays the music with such spirit, it cannot fail to please.

The piece by Vincent Persichetti is actually his Sixth Symphony, Op. 86. Composed in 1956, it is in four movements, with a hymn-based slow movement and a brilliant finale. Percy Grainger's second \textit{Hill Song} dates from 1907 and it has the characteristic fluidity of the remarkable pianist-composer. Walter Hartley, born in 1927 and a graduate of the Eastman School of Music, wrote his Concerto in 1957 for Fennell's group. It is in four movements, with constant interplay among the instruments. Aram Khachaturian's two Dances are from his inexhaustible bag of tuneful Armenian-flavored trios.

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firmy believed to be his natural right to assume the Neapolitan's mantle. As a young, though undeniably gifted singer, he was caught in the Hollywood game and ended up, tragically, by believing his own publicity. Given a few more years of dedicated study he could have become an important operatic artist, but how can you tell a top-earning movie star to go back to vocalizing?

This recording of a dozen songs—all closely associated with Caruso's career—was completed in Rome shortly before the singer's untimely death at thirty-eight. As Francesco Geminiani testifies in his affective letters, Lanza never sounded better. His lifelong study of the originals is evident and the hereofore unsuspected but readily apparent solidity and body of Lanza's middle and bottom range further serve to underline the similarity.

There are faults, of course, technical as well as musical ones. Lanza's intonation sometimes falters; his phrasing is prosaic and often inarticulate, and some of his top notes strenuous. But the artist of this disc is a long way from that explosive, crude, overtellectualized and overlunatic phenomenon his sponsors unleashed a decade ago on an uncritical public. Lanza's relatively quiet Italian sojourn brought blessings to his deeply this beneficial period, and with it his life came to such an abrupt end. G. J.

**SONGS TO TEXTS OF JAMES JOYCE.** Ulysses—DE HARTMANN; Finnegan's Wake—BARBER, BUCHBINDER; Pomes Penyea—GRUEN; Chamber Music—CITKOWITZ, BARB; Patricia Newey (soprano) with Robert Colston (piano). Lyricdome LL 63 $4.98


**HIFI/Stereo**

THE BEST OF THE TRAPP FAMILY SINGERS. Mus 1: Donn (German folk song); SWEELINCK: Angelus ad Pastores; "Jentlends le molin" [French-Canadian folk song]; TELEMANN: The Sound of Music—Chorus; MORLEY: Sing We And Chant It; The Lone Prairie [Texas cowboy song] & 25 others. The Trapp Family, Dr. Front Wannier, cond. Decca DDB 162 2 12 " $9.96

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Taking advantage of the interest in the Trapp Family that has been created by the Broadway musical *The Sound of Music*, Decca has wisely issued this album, which covers various aspects of the family's performances. The music ranges from excerpts from Gregorian Chant, through *Waltzing Matilda*, in addition to such works as are listed above.

Regardless of the impetus for the issuance of the album, we can be grateful for its appearance. The performances are beautifully blended, with unerring intonation and finessing. The same qualities are in evidence in the purely instrumental works.

One's ears readily accept the slight Austrian accent that is present in the works sung in English. It's all part of the charm of the pieces, and the fact that *The Lone Prairie* emerges much more like an Austrian folk song than a cowboy song.

**D. R.**
The version of music, and gets his best record. It's an astonishing LP, Southern Scene. "... the most interesting LP Brubeck has made. ... Brubeck forgets his formal background and really digs in as a jazz musician. There is a superb version of Deep in the Heart of Texas." (see p. 69)

Contemporary makes a major contribution to jazz by bringing Helen Humes back to disc. "Helen Humes is singing today better than she ever has. The accompaniment is first-rate and the tunes make a fine collection. ... If you have any feeling for jazz singing, don't miss this LP." (see p. 70)

Mercury shows off a winner in band leader Quincy Jones. The Great Wide World of Quincy Jones brings forth "... one of the best new big bands to appear in ages, a fine, exciting ensemble playing a series of first-rate arrangements. In either stereo or mono, this is a superior LP." (see p. 70)

**BEST OF THE MONTH**

Columbia scores brilliantly with its latest Dave Brubeck Quartet LP, Southern Scene. "... the most interesting LP Brubeck has made. ... Brubeck forgets his formal background and really digs in as a jazz musician. There is a superb version of Deep in the Heart of Texas." (see p. 69)

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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.

### SOUTHERN SCENE — DAVE BRUBECK QUARTET

Deep In The Heart Of Texas; Darktown Strutters Ball; Little Rock Getaway; Happy Times & 6 others. Columbia CL 1439 $4.98

Interest: Broadcast for jazz
Performance: A Way above average
Recording: Excellent

In many ways I find this the most interesting LP Brubeck has made. For one thing, it contains a short track (Dartmouth Strutters Ball) on which Dave and bassist Gene Wright are alone in a wonderfully swinging performance. It is at rare moments like this that Brubeck forgets his formal background and really digs in as a jazz musician. There is also a superb version of Deep in the Heart of Texas which offers drummer Joe Morello in a long and fascinating drum solo. Altoist Paul Desmond is heard to best advantage on Southern Scene in which he displays again his almost ghostly empathy for the music of Brubeck. Dave himself, by the way, is featured on Joe Sullivan's Little Rock Getaway in which he turns out to be a better than average barrelhouse pianist. The various facets of Brubeck's talents which are displayed here are equally engaging. A top notch LP.

R. J. C.

### MR. SWING — HARRY EDISON

Love Is Here To Stay; Short Coat; Ill Wind; Baby, Won't You Please Come Home; Impressario. Verve MG VS 8118 $5.98

Interest: Very pleasing swing
Performance: With Feeling
Recording: Good
Stereo Directionality: OK
Stereo Depth: OK

*JULY 1960*
Tenor Jimmy Forest is on the right, trombonist Edison is on left center and the drums are in the middle, with the piano at the right and the bass in the center. It's a good balance, allowing you to hear everything without any imbalance. Edison is a contemporary, combining solid playing with great ability to swing simply and engagingly in any tempo. The rhythmic back- ing is first-rate; relaxed but forceful and the piano playing by Jimmy Jones is outstanding. Forrest is a derivative tenor, owling a lot to Ben Webster among others; but he manages here to play simply and convincingly, especially on Love Is Here To Stay. Not a sensational album, but what's better, one that will stand up after repeated listening.

**Δ FIREHOUSE FIVE PLUS TWO CRASHES A PARTY.** Let's Have A Party; Mambo inez; Bill Bailey; Ballin' The Jack & 8 others. Contemporary M 12038 $4.98

Interest: Fun-type jazz  
Performance: For Vicks  
Recording: Faithful

The FIF is a group of dedicated amateurs, whether or not they hold professional musician trade union status. This crops out in their music all the time; it is obvious that they enjoy what they do and they end up many times saturizing the desperately serious Dixieland jazz bands that seem to dot the landscape these days. The quality of humor and good spirit which pervades their work is the saving grace; otherwise it would be just another routine version of the old, old tunes. In between the playing on this LP, there's a lot of laughing and shouting as if at a party—may have been at a party, at that, everything sounds a little like 3 A.M.

**Δ AD LIB—JIMMY GIUFFRE.** I Hear Red; Stellas By Starlight; I Got Those Blues; & 3 others. Verve MG YS 6130 $5.98

Interest: Pleasant modern jazz  
Performance: Easy  
Recording: Good  
Stereo Directionality: Good  
Stereo Depth: OK

Giuffre, in a new mood, essays more earthy playing than usual and has the backing of some topnotch jazz men (Lawrence Marable, drums and Red Mitchell, bass, Jimmy Rowles, piano). There's less of the contrived folkiness of Giuffre's recent work; a great deal of light swinging and easy improvisation and some excellent solo work from both Red Mitchell (one of the most moving of present-day bass soloists) and Jimmy Rowles, a man who has a gift for bright piano phrasing. The piano is consistently on the right and the sax or clarinet on the left, with the drums and bass in the middle for a good spread. However, I am fairly consistently disenchanted with the Giuffre playing personality these days. He turns out to be a major jazz artist in future years, we will be able to study his development in detail—all his periods being preserved on LP, change by change.

**Δ LIGHTNIN' AND THE BLUES—Lightnin' Hopkins [vocals], Life I Used To Live; My Baby's Gone; My Little Kewpie Doll & 9 others. Herald LP 1012 $3.98**

Interest: Down home blues  
Performance: Stirring  
Recording: Rather harsh

We're in the midst of a Lightnin' Hopkins renaissance. In the past few months, the Texas blues singer has been represented by new albums on Folkways and Traditions and released records for Outback and Herald. Lightnin' is one of the most individual of the older type of traditional blues singers still alive. These recordings were made as singles. I would guess, during the middle and late forties. The notes do not indicate this as a reissue set. The company obviously insisted on an electric guitar and a constantly battering backbeat. But Lightnin's raw vitality and humor comes through clearly and most of the performances are worth having. Characteristic of Lightnin's philosophy is the observation: "What you want with a rooster, he won't crow for day/What you want with a woman, she won't do nothin' she say." Lightnin' recently complained that while he's become too sophisticated to expect royalties from these reissues, he'd appreciate the companies sending him a copy of the album.

**Δ HELEN HUMES.** You Can Depend On Me; Trouble In Mind; Star Dust; Bill Bailey & 8 others. Contemporary M 3571 $4.98

Interest: Return of a great singer  
Performance: Beautiful  
Recording: Topnotch

Helen Humes is singing today better than she ever has and it is commendable that Contemporary Records has returned her to the records. She has a great ability to swing a song, a fetching way with the blues and a fine, clean and untricky sound to her voice. This LP is easily one of the best vocal jazz LPs of the year. The accompaniment is first-rate and the tunes chosen make a fine collection. Trouble in Mind, which was Bessie 'Chippie' Hill's great song, is reprised with affection as well as conviction. I Got It Bad is really surprising; a great solo once again in an impressive version, and You Can Depend on Me one of the finest examples of Helen Humes's singing. This LP has given us of the continuing contribution of the past generation. If you have any feeling for jazz singing, don't miss this LP.

**Δ THE GREAT WIDE WORLD OF QUINCY JONES.** Ghana; Let's Reap In; Coreten: Air Mail Special; & 6 others. Mercury SR 60221 $4.98; Mono MG 20561 $3.98

Interest: Fine big band jazz  
Performance: Spirited  
Recording: Excellent  
Stereo Directionality: Good  
Stereo Depth: OK

This is one of the best new big bands to appear in ages, a fine, exciting ensemble dotted with good, solid soloists and playing a series of first-rate arrangements. In either stereo or mono, this is a superior LP. In the stereo version the piano is at one end of the spread and the drums at the other with the saxos. The bridge rides the middle for a reasonable facsimile of actual band set up. There are a number of outstanding tracks (the fact that one grows fonder of this LP the more one plays it, is a key point among them). Ghana for Sahib Shabah's baritone solo; Everybody's Blues for Ernie Wilkins's excellent brass section writing and I Never Has Seen Snow for Phil Woods's exciting alto solo.

**Δ FRED KATZ AND HIS JAMMERS.** Elegy; Feeling The Blues; Dexterity; The Blue To Know; & 6 others. Decca DL 79217 $5.98; Mono DL 9217 $4.98

Interest: Trixy jazz  
Performance: Professional  
Recording: Good  
Stereo Directionality: OK  
Stereo Depth: OK

Although everybody concerned with this is a capable musician, it is all too contrived and tricked up. The bass, for instance, is over-recorded throughout and the sound separation is pronounced at all times. Katz is a good arranger and gets a warm tone on the cello when playing bowed but he is no swinging jazz soloist (this statement on this subject in the liner notes notwithstanding) and when he dominates the proceedings, even the excellent drummers on the date (Frank Butler, Billy Higgins and Kenny McBrown) can't help much. There's a good deal of the placidity and blandness that characterized the worst of West Coast jazz. At its best, this is a pleasant background jazz with no particularly outstanding solos from the sextet though vibist Gene Estes is occasionally rather engaging.

Deca's famous surface noise is at a minimum, thank goodness.

**Δ POLL WINNERS THREE—BARNEY KESSEL, SHELLY MANNE AND RAY BROWN.** Soft Winds; Criss; M's Mod; Music & 5 others. Contemporary M 3576 $4.98

Interest: Superior modern jazz  
Performance: Exciting  
Recording: The best

Take three topnotch jazz musicians like this, give them material they like to play (or rather let them pick it themselves) and if you have any luck at all you're bound to get some good music. This was Contemporary's lucky day. They have a fine collection of jazz performances. Since the instrumentation is drums, bass and guitar, there is a restraint in the total sound which could be monotonous except that the jazz pulse of the players is strong enough to keep your interest. I was particularly pleased by the version of Mack The Knife and by Soft Winds. Shelly Manne's drumming on this LP is a fine example of how a really good drummer relates his time keeping and rhythmic accents to the melody of the tune itself. Of course not every drummer can do this and many who try cannot do it as well as Shelly Manne. Kessel is also a gifted guitarist soloist and Brown, of course, is one of the greatest jazz bassists. This was a particularly rewarding meeting of three major jazz talents.

**Δ THE FOX—THE HAROLD LAND QUINTET.** The Fox; One Second; Please On Your Little Chris & 2 others. HiFiJazz J 112 $4.95

Interest: Top modern jazz  
Performance: With conviction  
Recording: Excellent

HIFI/Stereo
Jazz in this release which demonstrates that all the jazz played in Los Angeles is not West Coast, if West Coast means cool. This music is less swinging than it is. Land is a very modern tenor player with overtones of Rollins and Coltrane; he has a fine drummer in Frank Butler and in Dupee Bolden, a new trumpet player, he has a musician who will be heard from a great deal in the future. The music swings all the way, and has that deep digging-in quality which makes modern jazz at its best genuinely rewarding listening.

GET HAPPY WITH CAPPY. Cappy Lewis (trumpet), Jimmy Rowles (piano), Marty Corb (bass), Jack Sparling (drums). Roselle: Swannee; Running Wild & 9 others. HiFiJazz $4.95

Interest: Moderate
Performance: Rambling
Recording: More presence needed

Cappy Lewis became best known as a trumpet player with Woody Herman, particularly with "the band that played the blues" in the early forties. He had a driving, crisp attack and was in the Benny Berigan tradition. Lewis has since become a Hollywood studio musician, and this his first album as a leader. There are occasional echoes of the vintage Cappy, but the soft life has apparently dulled his jazz conception. Many of the soloists meander and lack fresh organic development. His tone is still bracing and he has a good beat, but there seems to be little urgency in his playing. Tasteful, solid rhythm section support. N.H.

BLUES FROM THE BAYOU — GEORGE LEWIS AND HIS ORCHESTRA with George Lewis (clarinet), Andy Anderson (trumpet), Bob Mielke (trumpet), and rhythm section. Memphis Blues; Beale Street Blues; Mieh.berg's 12:30; Later 6:30; 5 others. Verve MG VS 6113 $5.98

Interest: Disappointing
Performance: Often uncertain
Recording: Good presence
Stereo Directionality: Wall spread
Stereo Depth: Competent

This is one of George Lewis' less memorable albums. The fault is not with his own innocent, sweet-toned clarinet but with his colleagues. Mielke is a lumbering, unimaginative trombonist who has inexplicably modeled himself after Kid Ory. He is, in fairness, effective in a talking role in Beale Street Blues). Anderson, about whom no information is given in the notes, has an unusually attractive, singing tone and a freshly lyrical conception, but his technique is occasionally stumbling.

The rhythm section is enlivened by pianist Joe Rolheau who plays what might be called neo-barbarous piano. Before it's too late, Lewis should be recorded with a front line worthy of him. Possible candidates might be a controlled Red Allen on trumpet and Vic Dickenson on trombone.

Because of the inadequacies of the trumpet and trombone, the ensemble climaxes in this set are more in the nature of anti-attention which went into each arrangement.

Unfortunately World Pacific only once succeeded in recording the group well and this was not the time (The King and I—1017/1272—is their best LP by far). On this album, there's a high level of noise from the original tape which is disturbing in the quiet parts of the tunes. When I wrote the notes for the original mono release (1957) all the information was current. It has since become hopefully dated and WP should have revised it. R.J.G.
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Performance: Studio authentic  
Recording: Excellent

This is uncanny music: at times it is almost unbearably harsh, particularly Song With Orange and Slap. At other times it verges on the saccharine, as in Diane. Occasionally there are surprising ensemble passages (such as the sax in Orange) and at other times the ensemble is monotonic. Mingus, though one of the great bass players, seems more interested these days in writing original compositions. These—and this LP is a perfect demonstration—hang mainly on the deep, hand-clapping blues style which now and then is interrupted with shunts and distortions. One wonders just how authentic this sort of thing can get to be in the sanitary atmosphere of the recording studio and if perhaps Mingus is himself victim of the concept that calling something authentic makes it so. Things Ain’t What They Used To Be is the best track, showing as it does Mingus’ love for Ellington and containing also a remarkable bass solo. Mood Indigo is also outstanding for its Ellingtonian effects and the general depth of feeling with which it is played. Pianist Roland Hanna is brilliant throughout the LP and there are good solo moments from Jerome Richardson, flute, and Jimmy Knepper, trombone.  

R. J. G.

Blue Note 4027 $4.98

Interest: Happy to harrowing jazz  
Performance: Bling  
Recording: Very live

Jack Gelber’s play, The Connection, is in a long run at New York’s Living Theatre. It’s an inspiring exploration of the drug addicts’ world and its perspective is wholly unsentimental. On stage are several musicians, doubling as actors. Occasionally they play jazz as part of the action, and these sections are reproduced in this album. The music is brilliantly evocative in the context of the play, and it also stands up as simply personal, hard-swinging modern jazz on its own terms. The most effective soloist is McLean. The mood ranges from ravenous frustration to acute transitory happiness.  

N. H.

CAT ON A HOT FIDDLE—STUFF SMITH—Stuff Smith (violin). John Eaton (piano), Lewis Powers (bass), Harry Saunders (drums). The Man I Love; Blue Violin; Nice And Warm & 8 others. Verve MG VS 6097 $5.98

Interest: Dean of jazz violin  
Performance: Fierce  
Recording: Clear and bright  
Stereo: Dissimilar  
Depth: Competent  

Stuff Smith remains the most impressively hot of all jazz violinists, and this album—recorded in Washington with a local rhythm section—is fully characteristic. Smith phrases very much like a horn and he swings, in baseball terms, from the heels. There is close to a total fusion between Smith and his instrument that permits full release of emotions. At times, Stuff sounds like an ecstatic bee with visions of becoming an eagle. His vitality is infectious, but his vocals are nonetheless expendable.  

N. H.

THE ART TATUM DISCOVERIES, VOLUME 1—Art Tatum (piano), Will Davis (piano). Willow Wisp For Me; Tenderly; Yesterdays & 9 others.  
20th Fox 2029 $3.98

Interest: A welcome return  
Performance: Soaring fiddling  
Recording: Somewhat thrill  
Stereophonic: Good  
Depth: Very good

Joe Venuti, probably the first of the really “hot” fiddlers, has been absent from records for far too long a time. Venuti plays with a strength and passion that only Stuff Smith, among the jazz violinists, excels. His conception of time is not modern, but there’s no denying his compelling swing. Most impressive is the feeling of abandon he communicates. Venuti is at his very best playing excitingly on up-tempo. The ballads are played with an expansive romanticism that’s also attractive. Good, solid rhythm section support.  

N. H.

JOE VENUTI PLAYS GERSHWIN—Joe Venuti (violin), Tony Goltuso (guitar), Jack Zimmerman (bass), Bobby Donaldson (drums), Ellis Larkins (piano).  
Fascinatin’ Rhythm; Do Do Do; Liza & 9 others. Golden Crest CR 3100 $3.98

Interest: A welcome return  
Performance: Soaring fiddling  
Recording: Somewhat thrill  
Stereophonic: Good  
Depth: Very good

Joe Venuti, probably the first of the really “hot” fiddlers, has been absent from records for far too long a time. Venuti plays with a strength and passion that only Stuff Smith, among the jazz violinists, excels. His conception of time is not modern, but there’s no denying his compelling swing. Most impressive is the feeling of abandon he communicates. Venuti is at his very best playing excitingly on up-tempo. The ballads are played with an expansive romanticism that’s also attractive. Good, solid rhythm section support.  

N. H.
BEETHOVEN: Piano Concerto No. 5 in E-flat, Op. 73, Robert Riefling with the Oslo Philharmonic Orchestra, Odd Gruner-Hegg def. cond. Everest 5 115 $8.95

Interest: Great concerto
Performance: Clear-cut
Recording: Very good
Stereo Directionality: Good
Stereo Depth: Fine sound

Robert Riefling plays the Emperor Concerto brilliantly, his technique shows all the way, his approach to this difficult score direct and confident, his tone bright and clear. If the Oslo Philharmonic has played with the same fire, the album could be considered on a level with the other great recorded performances of the score; but the ensemble, while it plays deftly and together, does not match the soloist. It is a little disconcerting to find no information about Mr. Riefling on the liner, or inside the box (In his native Norway, he is regarded as the country's finest concert pianist—En), for an artist of this ability should be given every opportunity for exploitation.

Odd Gruner-Hegg directs the Oslo musicians carefully, mettulously and with some caution, so that while the ensemble is correct, the accompaniment does not add to Riefling's fine artistry, it merely supports it. Thus the soloist is put in the position of carrying the work, and the burden is a staggering one. Engineering is good, with exceptionally fine piano pick-up. Stereo is well balanced, the hall sound is warm and full. Not much bite in the attacks, no edge or sheen to the strings, but this is no fault of engineering. J. T.

COPLAND: Symphony No. 3. London Symphony Orchestra, Aaron Copland, cond. Everest 4T 3168 $7.95

Interest: Major Copland
Performance: Composer's conducting
Recording: Wide open spaces
Stereo Directionality: Good
Stereo Depth: Plenty

Copland's major essay in the monumental manner is no unqualified masterpiece; there are plenty of splendid passages to justify its existence, especially in the first two movements; while the fanshade that introduces the finale remains an all-time hi-fi hug's dream. Mercury's mono disc of 1953 vintage with Donati and the Minneapolis Symphony still remains a landmark of its kind and still surpasses Copland's own recorded performance for brass-percussion presence and general orchestral precision. However, Copland as conductor sheds considerably more illumination on the inner textures of his own score and he has the further advantage of some powerfully impressive stereo sound, even if the timpani in the crucial fanfare are rather drastically far out in right field. If you're a Copland fan, you'll want to own both recorded versions of the Third Symphony.

So far as the tape goes, it's something of an improvement over the disc in that there is no inner groove distortion. However, careful adjustment of tape playback head is necessary to keep "cross-talk" between tracks down to a minimum. My review copy had the channels reversed, but we have been assured that this condition has been corrected on most subsequent production copies.

D. H.


Interest: Top woodwind repertoire
Performance: Smooth
Recording: Very good
Stereo Directionality: Tasteful
Stereo Depth: Natural

Paul Hindemith's acidulous little master-piece from the early 20s is the gem on this tape. Here we have the musical counterpart of the social-satirical drawings of the late George Grosz that shocked the inflation-ridden, disillusioned Germany of the years just after World War One. Yet Hindemith's piece stands up superbly as just music, as does his remarkable String Quartet No. 3 of the same year (1929)—which is unhappily no longer available in recorded form.

The Wind Quintet by Beethoven's somewhat older contemporary, Franz Danzi, is cheerful, unproblematical music—a nice foil for Hindemith's mixed ink and acid.

This is the only stereo recording of the Hindemith and there is no available competition on the Danzi. Both performances are absolutely first-rate, and the recorded sound in stereo has the wind group spread out nicely against the living room wall. Hiss is minimal. A good buy! D. H.

WILLIAM H. WALLENSIEFEN

MOZART: Overtures—Don Giovanni; The Seragllo; Cosi fan tutte; Idomeneo; The Impresario; Titus; The Marriage of Figaro; The Magic Flute. Hamburg Pro Musica. Harry Newstone cond. Forum FT8 601 $6.95

Interest: High
Performance: Smooth, elegant
Recording: Average to poor
Stereo Directionality: Good
Stereo Depth: Good

Considering that the members of the Hamburg Pro Musica who play these Mozart overtures must have been included in the Pro Musica Orchestra of Hamburg who performed Scherzeniau for the Perfect label, it is astonishing that the two performances could be played with such dexterity on the one hand, and so astringently on the other. Mr. Newstone conducted the orchestra briskly, smoothly, to achieve elegant accounts of these Mozart gems. The string entrances are crisp, the winds good in innervation and phrasing. Attacks are solid, if not electrifyingly perfect, and the only real handicap is engineering, which is not bad, but not outstanding either.
3 NEW Atlantic LP's picked by HiFi/Stereo review as BEST OF THE MONTH

▲ PYRAMID The Modern Jazz Quartet Interprets: important modern jazz Performance: superbly integrated Recording: First Rate Stereo Directionality: Excellent Stereo Depth: Very good

▲ GIANT STEPS John Coltrane Interest: First Rank Modern Jazz Performance: Sensitive Recording: Excellent Stereo Directionality: O.K. Stereo Depth: Adequate


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Recording level could be higher, but even so, print-through is frequently in evidence. A good tape, nevertheless and worth the price for a good representative selection of Mozart overtures. J.T.

▲ MOZART: Quintet in E-flat for French Horn and Strings (K. 407); Quartet in F Major for Oboe and Strings (K. 370); John Barrows (horn), Ray Still (oboe), with the Fine Arts Quartet, Concertante 4T 3016 $6.95
Interest: Mozartian charm Performance: High as pin Recording: Strings a bit shrill Stereo Directionality: Rather spread Stereo Depth: Good

Few oldtime record collectors are likely to give up their fond memories of the Mozart Oboe Quartet as done by Leon Goossens with members of the Lener Quartet on Columbia 78's, or for that matter the Horn Quintet on English Decca 78's with Dennis Brain and the Griller Quartet.

For all his skill and finesse, Barrows never matches the rhythmic thrust of the late, great British; but that is small fault to find in an otherwise very satisfactory display of topnotch musicianship. The same applies to Ray Still in the Oboe Quartet—for me one of the most completely beguiling lighter chamber works.

Both are "first and only" on stereo and the sound is especially fine in terms of instrumental balance. However, some trouble may be necessary to ease shrill violin tone in the louder spots.

Interest: Topdrawer Shostakovich Performance: Superb all the way Recording: Likewise, except for his Stereo Directionality: Fine and dandy Stereo Depth: Good

In stereo disc format, these recorded performances are among the finest done by Stokowski since his great days with the Philadelphia Orchestra. His treatment of the youthful and intense Shostakovich Symphony is more broadly lyrical than that done in the presence of the composer by Ormandy and the Philadelphians for Columbia (MS 6124/MJ. 5452), but is not one whit less valid for all that. He has also made an awesome miniature tone poem in his transcription of the E-flat Minor Piano Prelude.

All this being equal, one would expect a tape issue of these performances to be "the living end." Unfortunately, it's not out for the prevailing level of tape his is far beyond the limits of tolerability—at least on our review copy. We are surprised that UST let this one get by for release. Let's hope a good quiet master tape can be found for another try at 4-track processing. Meanwhile, the stereo disc is still your best bet on this recording.

▲ STRAUSS, STRAUSS, STRAUSS. Music of Johann, Sr., Johann, Jr., and Joseph Strauss. The Gypsy Baron—Overture; Polkas—Eroessa; Feuerfest; Bajadera; Auf der Jagd; Libelle; Tritsch-Tratsch; Par Force; Annen; Plapermüslchen; Jokey; Donner und Blitzen; Frauenherz; Vergnügungsgesellschaft, Graz Philharmonic Orchestra, Walter Goldschmidt cond. Livingston 47 11 $8.95
Interest: Yes! Performance: Just right, every note Recording: Just right, every bar Stereo Directionality: Perfect Stereo Depth: Great

For $8.95 here is the best bargain I've yet reviewed in 4-track stereo. The Graz under Goldschmidt is better perf in every measure, every page, every intoxicating, joyous moment of these delightful pieces. You will find many rare and unique tapes listed under the Strausses, and this one takes its place among the very top along with London's stellar recordings with the Vienna Philharmonic. And as for dollar value, not even London can match the Livingston tape, which is the best yet of all their recordings.

The repertoire is great, some familiar, some out-of-the-way like the lovely Libelle and the saucy wit of Par Force to say nothing of the charm of Frauenherz (first recording) and the bombastic appeal of the train polka, Vergnügungsgesellschaft. This collection from three illustrious dance composers must be counted as one of the outstanding albums of the year. One line can sum up Livingston's Strauss, Strauss, Strauss ... and that is... "more, more, more!" J.T.

▲ STRAVINSKY: Petrouchka [complete ballet]. London Symphony Orchestra, Sir Eugene Goossens cond. Everest T 43033 $7.95
Interest: Basic Stravinsky Performance: A bit slack Recording: Opulent Stereo Directionality: First-rate Stereo Depth: Planty

The Goossens reading of Petrouchka for Everest is the second version of Stravinsky's ballet masterpiece to find its way onto 4-track stereo tape. The other is the redoubtable Ansermet-Suisse Romande interpretation for London (LOK 80006 $11.95) which is coupled with his reading of Le Sacre du printemps.

For those who must have their Petrouchka on tape, a choice between these two versions is no easy one. Ansermet's is the crisper reading and he elicits a greater degree of ensemble precision from his orchestra; but the London tape is marred by "cross talk" from the "Sacre" performance. This is especially evident in the opening pages of Petrouchka.

Goossens may not bring quite the same excitement and rhythmic tension to the music that Ansermet does; but there is no "cross talk" problem with the Everest tape either—and the sound is very, very good. Of course, the London offers the "sacre" for an additional $4, but it is neither one of Ansermet's best readings nor London's best recording.

All things considered, the Ansermet Petrouchka is definitely the one for musical perfectionists. However, those who find the "big" sound irresistible and who insist on tape absolutely free of extraneous cross-talk must choose Goossens. Only if RCA Victor issues a tape version of its Monteux-Boston Symphony recording of
Mercury gives us the one by Dorati with the Minneapolis Symphony there likely to be a better choice available. D. H.

**TCHAIKOVSKY**: Symphony No. 5 in E Minor, Op. 64. London Symphony Orchestra, Sir Malcolm Sargent cond. Everest T 43039 $7.95

Interests: Russian masterpiece  
Performance: Good, sturdy  
Recording: Excellent  
Stereo Directionality: Well balanced  
Stereo Depth: Warm sound  

In the 4-track tape catalog, which by comparison with 2-track tape and stereo LP is quite thin, this release of the Tchaikovsky E Minor Symphony must be considered the best available. Judged by its technical superiority, even if the catalog were jammed, it would be among the top, for the engineering is very good. A little more bite and sharpness to the first string body would help, but this is a minor complaint when overall sound is considered.

Sargent traverses the E Minor score easily, gracefully, with a minimum of exaggerated dramatics, and the result is musical and flowing. It makes for interesting, sometimes exciting, but not overwhelming listening. Compared to the most recent Tchaikovsky “Fifth” disc issue, the Sargent performance with the Cleveland Orchestra for Epic, the Everest release emerges as the better engineered, although Sargent makes a more viruous show of his fine orchestra. In checking the Epic stereo LP and Everest tape side by side, the Sargent seems preferable, for the difference in interpretation is not too startlingly different. Sargent does use the original recent score of the finale, but Sir Malcolm elects the cut that Mengelberg used with dramatic success in his ancient but priceless 78 rpm reading with the Amsterdam Concertgebouw Orchestra.

A serious fault in production does show up on the Everest tape. Three-quarters through the slow movement, the A-side of the tape ends abruptly. By the time it is reversed and re-threaded, the entire mood is lost. Today, with microgroove and long-play tape, it is ridiculous to have music produced in such a manner. Part of the concept of “long-play” was to put an end to the irritating separation between sides that was such a problem with the old 78s. It seems inexcusable to this writer to destroy what the composer intended, and what the conductor tries to achieve.

**TCHAIKOVSKY**: Symphony No. 6 in B Minor, Op. 74, “Pathétique.” Oslo Philharmonic Orchestra, Odd Gruner-Hegg con. SMS 72 $7.85

Interests: Tchaikovsky's best  
Performance: Spotty  
Recording: Excellent  
Stereo Directionality: Good  
Stereo Depth: Good  

Considered purely as a performance of this music, the Oslo Philharmonic under its regular conductor, Odd Gruner-Hegg, cannot compete on the same level as teams like Boston Symphony-Monroe, Chicago Symphony-Reiner, or SUzile Romande-Auermeier; but as a demonstration of quality...
sound on quarter-track tape, the SMS album can stand up to the best.
Odd Grimmer-Hegge displays somewhat the same careful approach as in the Beethoven Emperor Concerto (S31), but he is given far better engineering in the Tchaikovsky. For most of the way the Oslo members play nobly, especially the strings in the first and third movements. The second movement displays some ensemble weakness, and this same lack of "togetherness" on string passages works up in the middle pages of the finale. The faults are not glaring, but enough to put the performance into the category of adequate rather than outstanding.
Middle-field stereo sound is not always good and brasses are buried at times. J.T.

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**POLKAS, WALTZES AND MARCHES** by ZIEHRRER and LANNER: Pesche Poiter Overture; Todolini Galop; Nachtblauer Waltz; Vinea Galop; Hans Joergl Polka; Schoenfeld March; Romantiker Waltz; Loslaser Polka; Styraner Waltz; Geyser Philharmonic Orchestra, Walter Goldschmidt cond. Livingston 4T $7.95

Interest: For Strauss lovers Performance: Good Recording: Mellow Stereo Directionality: Too much right Stereo Depth: Fine

The collection of scores by Ziehrer and Lanner as a companion piece to Goldschmidt’s remarkable release of the Strauss family dances was a genuine surprise. It gives the collector music by those who followed or shared the sunlight with the indefatigable Strauss. Ziehrer (1843-1922) and Lanner (1801-1843) are part and parcel of the Viennese tradition, a little more on the heavy-handed side, but their music as conducted by Goldschmidt comes off in fine fashion.

My tape needed re-balancing as the right channel was too high. Although the Graz orchestra plays beautifully throughout, the sound is not as crisp as on the Strauss album. It is still a mellower, without quite the articulation and brightness of the latter release. A good tape on the whole, but not a match to the truly magnificent Livingston Strauss offering.

J.T.

**FAVORITE CHORAL SELECTIONS**

BACH: Now Let Every Tongue Adore Thee; NEVIN: Little Boy Blue; Folk Songs-Cindy; Skip to My Lou: Witness; THOMPSON: Alleluia; MALOTTIE: The Lord’s Prayer; MARTIN: Come to the Fair; SCOTT: Mountain High; KOUNTZ: The Sleigh, John Halloran Choir. Concerto AT 3013 $6.95

Interest: Choral grab-bag Performance: Undistinguished Recording: Good when not loud Stereo Directionality: Well spread Stereo Depth: Realistic

The Randall Thompson Alleluia and the folksong settings are the most musically worthwhile offerings in this otherwise undistinguished sequence of recorded performances. The tape is further plagued by overload distortion in the climaxes. D.H.

**4 TR. ENTERTAINMENT**

**ELLA FITZGERALD SINGS THE GEORGE AND IRA GERSHWIN SONG BOOK—Volume 1:** Ella Fitzgerald: I Got Rhythm; I’ll Build A Stairway To Heaven; Let’s Call The Whole Thing Off; My One And Only; Nice Work If You Can Get It & 6 others. Verve VSTC 215 $7.95

**ELLA FITZGERALD SINGS THE GEORGE AND IRA GERSHWIN SONG BOOK—Volume 2:** The Man I Love; Who Can I Turn To?; All I Care About; ’S Wonderful & 7 others. Verve VSTC 216 $7.95

**ELLA FITZGERALD SINGS THE GEORGE AND IRA GERSHWIN SONG BOOK—Volume 3:** A Foggy Day; Of Thee I Sing; Stiff Upper Lip; Soon & 7 others. Verve VSTC 217 $7.95

*Hifi/Stereo*
Ella Fitzgerald Sings The George and Ira Gershwin Song Book—Volume 4. I Was Doing All Right; Treat Me Rough; Shall We Dance; Love Walked In & 7 others. Verve VSTC 218 $7.95

Ella Fitzgerald Sings The George and Ira Gershwin Song Book—Volume 5. They Can't Take That Away From Me; Embraceable You; Give Rhythm a Break; I'm Going To Talk About You. Verve VSTC 219 $7.95

Soundwise these five reels are a dream; for one thing they are consistent as to placing of voice, solists and instrumental backings, section by section, and can therefore be played as a program for an entire evening with no resetting of controls. Secondly, there is really excellent presence on the part of both the voice and accompaniment. The latter, which consists of a swing band with strings, is spread nicely from left to right. Miss Fitzgerald's voice is at the right center and not in the middle. There is no tape hiss discernible on my rig. (Amplex-Leak/KLM). But since this whole stereo culture is based on music (except for the sound effects), the most important thing about this entire collection is that the level of performance is uniformly excellent and the level of the music itself is well nigh unbeatable. Miss Fitzgerald has one of the most remarkable voices in music and it is exceptionally suited to the sort of the superior, popular song in which Gershwin excelled. Nelson Riddle, who did the arrangements and who conducted the accompanying orchestra, has a knack for putting singers into the right surroundings, and in this instance he exercised it with more than his usual flair. The five reels constitute the same selection issued on LP in the giant package by Verve last year.

If there is any flaw in this whole group it is in the fact that Miss Fitzgerald, though always a songwriter's dream as an interpreter, nevertheless is, I suspect, more at home with Gershwin melodies which have taken the popular fancy such as They Can't Take That Away From Me, I Was Doing All Right and Nice Work If You Can Get It than with those songs, relatively obscure down through the years, which have recently found new favor with the lady class of song singers. On the latter, such as Sam And Delilah, Beginner's Luck and The Half Of It Dearie Blues she sounds now and then as if she didn't believe it at all. And for Miss Fitzgerald, to believe is to sing well.

Nevertheless, this collection of Gershwin, reel by reel or one at a time, is top-notch popular music performance by some of the very best people qualified to do so. Wouldn't it have been a bargain issued as a double set?

The Herd Rides Again... In Stereo: Woody Herman, Caldonia; Wildroot: The Good Earth; Bijou & 8 others. Everest STR 1009 $7.95

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July 1960
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73
City
ALLIED
1:our Stereo.
Recording: Eratex
Stereo Directvionality: Marked split
Stereo Depth: Reasonable
Gerry Mulligan, now a jazz star in his own right, once was an arranger for Krupa. This collection of the numbers he wrote when (over a decade ago) has been re-
corded again by Krupa and a studio band that remains unidentifiable though containing
a good soloist in each section (trumpet, trombone, alto and tenor sax). 
Mulligan’s writing was rather advanced for a swing band of the 40s, with some linear
movement and lots of bright brass and reed finishes. It is too late, however, to
reconstruct it now and this package falls musically for that reason: it is no longer
authentic. The recording is spotty, with the placement varying from track to track. 
Generally it has good presence, there’s a pronounced split of the section sounds
and the drums are usually in the left center.
The best track is Begin This Rhythm, which is quite nice in sound, but here the
drums seem to shift all over.
R. J. G.

GEMS FOREVER—MANTOVANI. All
The Things You Are; True Love; I Can’t
Help Myself; When It’s Sleepy Time Again;
Back Line Like a Song; A Woman In Love;
This Nearly Was Mine; Summertime; Someth-
ing To Remember You By; Love Letters;
The Nearness Of You; An Affair To Remem-
ber; Play Those Mandolin Strings and His Or-
chestra.
London LPM 70001 $6.95
Interest: Mantovanian
Performance: Uniquely his
Recording: Great
Stereo Directvionality: Fine job
Stereo Depth: Typical sound
Mantovanian has made another recording in
which he returns almost wholly to the style
that made him so famous. Each selection
features swelling, cascading strings, sudden
accelerations, string attacks that begin
shing and with superb control gradually
increasing to full force, dying away gradually until the tone disappears. It has been
copied, but never successfully. In later releases Mantovanian has returned to other
techniques, and has shown fine imagination for orchestral color, partic-
ularly in its use of wood. But here the technique is that which earned for him a
reputation, and a fortune. In case you are interested he only uses twenty-eight strings
(six firsts, six seconds, six third violins, four violas, five cellos, and two basses),
substituted by thirteen mixed brass, winds and percussion. The large sound resulting
from this average-sized ensemble is partly
microphone technique, and partly Mantova-
nian’s unique method of scoring. This release is for quiet listening, for reflective
enjoyment, and the music: is quite perfect on
its particular level.
J. T.

MUSIC FROMODDS AGAINST TOMORROW: played by THE MODERN JAZZ QUARTET. Shaling In Central Park:
A Social Call; Odds Against Tomorrow; Cue
& 2 others. United Artists UATC 2205 $7.95
Original Music from the Motion Picture

Sound Track. Odds Against Tomorrow:
Looking At The Cards; A Cold Wind Is Blowing; The Carousel Incident & 15 others. United Artists UATC 2206 $7.95
Interest: Jazz film score
Performance: Professional
Recording: Good
Stereo Directvionality: Good
Stereo Depth: Good
One reel (UATC 2205) consists of the modern
Jazz Quartet playing music written by John Lewis from the score of
Odds Against Tomorrow; the other reel
(UATC 2206), presents John Lewis con-
ducting the studio orchestra of 21 pieces, including the members of the Modern Jazz
Quartet other than John Lewis and each
jazzman as Bill Evans, Jim Hall and Joe
Wildler playing on the sound track.
On the Quartet reel, the music played is the
same program as the M.J.Q. has been
offering for some time; it is really an adap-
tation of the film score for Quartet performance. Since the M.J.Q. is one of the
most perfectly balanced groups in music,
they come through beautifully in stereo
with an illusion of presence that is eerie
down the tape hiss which is relatively
high. However, the mix itself is not as
adaptable to performance by the Quartet
as might be, since it is as concerned with
the music as with the story line of the
picture and not, as was Lewis’ music for
I, the Violin in Venice, as separate com-
positions capable of standing alone.
Although this is beautiful sound and excel-
tent stereo, it is less than great as music.
The sound track on the other hand is a
superior sound track although suffering
naturally enough from the same
aesthetic defect as the Quartet reel. Here
the great sonorities and almost frightening
use of dissonance is very effective with the
larger band. Lewis displays in this music an
ability to create tension without vol-
ume rivalled in jazz only by Duke Elling-
ton. There are a multitude of little effects,
especially in The Carousel Incident which
are really charming and which make for
effective stereo. On this reel, the sheer
weight of sound removes the problem of
the tape hiss.
R. J. G.

KID ORY PLAYS W. C. HANDY. Joe
Tunin Blues; Way Down South; Loveliness
Love; Atlanta Blues & 5 others. Verve VSTC
228 $7.95
Interest: Authentic New Orleans
Performance: Spirited
Recording: Good
Stereo Directvionality: Good
Stereo Depth: Good
It is impossible to take it away from the
old timers like Ory. When they get down to
business, they can really play. This is
one of the best collections he has issued in
years, a good representative disc done with the aid of an excellent trum-
peter (Teddy Buckner) and an excellent
clarinet (Caughley Roberts). The drums are the only weak point, being overhbay
throughout. The piano is on the left,
trumpet, trombone in the middle, clarinet
drum and the saxophone on the right.
It’s got fine presence and the sound split
is OK for a natural effect.
R. J. G.

HiFi/Stereo
BEST OF THE MONTH . . .

△ Columbian's "old reliable," Andre Kostelanetz, still has plenty on the ball, as heard in his Gypsy Passion album. . . . "I'm happy to report that it's a beaut. There are so many fiery, impassioned numbers . . . ideal not only for Kostelanetz but for an LP program." (see p. 80)

△ Capitol has added new lustre to a veteran of the pop tune wars in Dinah Sings Some Blues with Red. "Red Norvo on vibes and his sidemen set down an accompaniment that is perfectly adapted to her style . . . She communicates warmth without the excessive sugar that usually comes with it." (see p. 80)

△ Warner Bros.' The Button-Down Mind of Bob Newhart displays "... one of the funniest, most original of the modern group of comics who are not afraid ... to make observations about the world in which we live . . . Newhart's most inspired musing . . . is his impression of what would have happened if Lincoln had used a press agent." (see p. 84)

JULY 1960

POPS . . . THEATER, FILMS, TV . . . FOLK

Reviewed by

STANLEY GREEN
NAT HENTOFF

POPS

△ TOUJOURS MAURICE—MAURICE CHEVALIER with Orchestras, Henri René & Leonard Jay cond, Quai de Bercy; Mon Ideal; My Love Parade & 9 others. RCA Camden Cal. LPM 1579 @ $1.98

Interest: Toujours
Performance: Chevalier at his prime
Recording: Good enough

Toujours Maurice indeed! Just last month RCA Victor issued a record of vintage Chevalier culled from the vaults (LPM 2676), and here is still another program taken from the same sources. Why one should sell for $3.98 and the other for $1.98 can probably be blamed on a sort of self-inflicted industrial apartheid practiced by large corporations.

Anyway, the Camden collection is a delight. Possibly the numbers are less familiar than those on the Victor disc, but there seems to have been greater care taken in the preparation of the less expensive album. This is due, I am sure, to the work of producer R. A. Israel, who supplied the informative notes and chose the fascinating photographs that decorate the back cover. As for duplications on the two releases, You Brought a New Kind of Love to Me and My Ideal are sung in English on the Victor and in French on the Camden, and the same master of My Love Parade is used for both sets. S.G.

△ DORIS DAY (WHAT EVERY GIRL SHOULD KNOW) — Doris Day (vocal)
with Orchestra under the direction of Harry Zimmerman. Mood Indigo; Something Wonderful; The Very Lasting Arms & 9 others. Columbia CL 1438 $3.98

Interest: Superior pops Performance: Attractive Recording: Very good

Harry Zimmerman has provided admirably tasteful scores that complement Miss Day without stifling her. Most of the tunes are ballads, and she sings them with unaffected warmth and with characteristic rhythmic ease that never lets them become soggy. Fortunately, she has revived What's The Use of Wond'rin', one of the most beguiling songs from the Hammerstein-Carousel and yet one of the least heard. Miss Day doesn't go too deeply into these songs—as Lee Wiley might have in her prime—but her singing is thoroughly musical and relaxing.

△ BLOSSOM DEARIE—MY GENTLEMAN FRIEND with Quartet. Chez Moi; You've Got Something I Want; Hello Love & 7 others. Verve MG VS 6112 $5.98

Interest: Neglected pops Performance: Attractive, but persuasive voice Recording: Splendid Stereo Directionality: Maintains intimacy Stereo Depth: Good enough

It is a tribute to Miss Dearie's daring that of the ten songs in her latest release, only one, Someone to Watch Over Me, is a standard. Of course, the fact that a song is unknown does not necessarily mean that it's good, but, on the whole, the singer has chosen a better than average collection, and the numbers are all sung with a good deal of projection and obvious affection. I think you'll like the Gershwin brothers' Little Jars Bird, and it's is standard.

△ HELLO LOVE! ELLA FITZGERALD—Ella Fitzgerald (vocals) with Orchestra conducted by Frank DeVol. Willow WEEP For Me; So Rare; Moonlight in Vermont & 9 others. Verve MG VS 6100 $5.98

Interest: Class pops Performance: Pleasant but surface Recording: Good Stereo Directionality: Very good Stereo Depth: OK

With Frank DeVol providing soft, romantic backgrounds, Miss Fitzgerald sings these first-rate standards with her usual admirable musicianship, but with little emotional involvement. Nelson Riddle, contrasting Frank Sinatra with Fitzgerald in a London Daily Express interview recently, pointed out: "I don't think she gives as much thought to a lyric as Frank. . . . He sizes up a song. Ella is pure musician. . . . She could mispronounce the words and it would still be marvelous to listen to." Perhaps, but some of us prefer more intelligence and a more incisive emotional grasp of a lyric's meaning than Miss Fitzgerald, for all her taste and accuracy, usually provides.

△ HERE COMES JERRY KELLER—Jerry Keller (vocals) with Orchestra directed by Richard Wolff and Glenn Osser. Unchained Melody; Time Has A Way; Young Love & 9 others. Kapp KS 3176 $4.98; Mono KL 1178 $3.98

Interest: Palatable pops Performance: Accomplished Recording: First-rate Stereo Directionality: Excellent Stereo Depth: Superior

This is the first album by Jerry Keller, previously a hitter for singles. Keller is more of a songwriter than most of his contemporaries in the pop lists. He has a rather light, controlled voice and pays more than casual attention to the lyrics. Keller can loyally be categorized as belonging to the Pat Boone school though he has his own style and his material here is weak, but this is a cut above most pop sets.

△ ANDRE KOSTELANETZ AND HIS ORCHESTRA—GYPSY PASSION. Two Guitars; Storm Warning; Gypsy Princess & 11 others. Columbia CL 1431 $3.98

Interest: For the caravan crowd Performance: Kost around the campfire Recording: Excellent

Sooner or later, of course, André Kostelanetz was bound to come up with an album of gypsy music. Now that he has, I'm happy to report that it's a beautiful. There are so many, fiery, impassioned numbers in the repertory and so many dark, brooding songs that they could not help but be ideal not only for Kostelanetz but for an LP program. Quite a few are authentic melodies, while others have been heisted from the repertoire camps of Lehár, Kalman, and Victor Herbert.

△ IRVING BERLIN—GREAT MAN OF AMERICAN MUSIC—Raoul Poliakin And His Orchestra & Chorale. What'll I Do? Now It Can Be Told; The Song Is Ended & 8 others. Everest SDBR 3086 $4.98; Mono LPBR 6058 $4.98

Interest: Berlin bouquet Performance: Mostly satisfactory Recording: Well Stereo Directionality: Tasteful Stereo Depth: Satisfactory

For some strange reason, Maestro Poliakin seems to have the notion that the parade down Fifth Avenue on Easter Sunday is a brisk military march. As a result, his version of Easter Parade begins this Berlin compendium with its worst foot forward; from then on, however, things become more footed with attractive interpretations given to, among others, Let's Face the Music and Dance, the sadly-neglected With You (the chorale actually sings words on this one). And it isn't so S. G.

△ ELVIS IS BACK!—Elvis Presley (vocals) with the Jordanaires. Favor; Such A Night; Reconsider, Baby & 9 others. RCA Victor LPM 2231 $3.98

Interest: Elvis in transition Performance: Musically schizoid Recording: Good

This is Mr. Presley's first album since his demobilization, and it's the strangest he's ever made. Apparently uncertain as to the future direction of public taste, Presley is trying out several styles these days. On some of the ballads—the worst he's ever made—he sounds uncomfortably close to Bill Kenney of the original Ink Spots although Elvis' voice is lower.

Elsewhere, there is much of his former vitality in commercial rockabilly raps. Only toward the end, in tunes such as If Feels So Right, Like A Baby and Reconsider, Baby, does he revert to the Negro blues roots that made him so powerful a performer at first.

N. H.

△ BEHIND BRIGHTITE BARDOT—Pete Rugolo and His Orchestra. Jeff's Blues; Paris B.B.; L'Enfant & 7 others. Warner Bros. WS 1371 $4.98

Interest: Well rounded collection Performance: Admirable group Recording: Clean Stereo Directionality: It's there Stereo Depth: Adequate

Spread out, the twenty-four inch length of the album's flap cover is utilized to display a recumbent, semi-nude Bardot. Now that you have bought the set, I think you'll find much to please you musically as well, as the actress obviously has inspired her film composers to some extremely attractive numbers. Among them, Paul Maraki's Mambo Bardot features a convincing gigue and gypsy conversation, and André Hodeir's Paris B.B. carries on a frenetic clip accompanied by some savage mating calls by Gloria Wood, and Jeff's Blues creates an appropriate slinky mood (through its use of muted horns and an alto saxophone solo).

S. G.

△ BRASS AND BAMBOO—TAK SHINDO—Orchestra conducted and arrangements by Tak Shindo. Flamingos; Brass And Bamboo; Tak Shindo. Capitol ST 1345 $4.98; Mono T 1346 $3.98

Interest: A waste of effects Performance: Skilful Recording: Superior Stereo Directionality: Excellent Stereo Depth: Very good

Instead of the "brand new concept in music" heralded in the liner notes, what Capitol has here is a run-of-the-mill instrumental album mildly spiced by the use of such Japanese instruments as the koto and Kabaiki drums. The timbres are arresting but are wasted in so unimagininaturally commercial a context. The scorings are conventional, and while the album may be of use for dancing or background music, arranger Tak Shindo might better have tried a program with the Japanese instruments alone.

N. H.

△ DINAH SINGS SOME BLUES WITH RED—Dinah Shore (vocals) with the Red Norvo Quintet and occasionally others. Someday Sweetheart—Lucky In Love; Skylark & 9 others. Capitol ST 1346 $4.98; Mono T 1346 $3.98

Interest: Dinah's best Performance: Red's a prime asset Recording: Excellent Stereo Directionality: Superior Stereo Depth: First-rate

This is easily the most delightful album Dinah Shore has ever made (despite the title, these are not blues). Red Norvo on vibes and his sidemen set down a backdrop that is perfectly adapted to her style. It's light yet multi-colored and it swings softly but firmly enough to compensate for Dinah's own rather stiff beat.
She has the musical sense to sing here with as little affectation as possible and her underplaying lends to a comfortable rapport between herself and the musicians. The signs of strain occur only on up-tempo climaxes. Dinah is still far from a remarkable singer, but she does have warmth. Here, because of the lean, tasteful arrangements, she communicates warmth without the excessive sugar that usually comes with it. Congratulations to producer Voyle Gilmore.

N.H.

THEATER, FILMS, TV


Interest: Minimal
Performance: It's not all right with me
Recording: Couldn't be better
Stereo Directionality: Could be better
Stereo Depth: Great

Cole Porter's score for the stage musical, Can-Can, was one of the master's least inspired efforts. Possibly aware of this, those in charge of the movie version (1) cut out six of the original songs, (2) added three others from previous Porter musicals, and (3) rearranged the order of the numbers.

The result is a shambles. Frank Sinatra does a sensitive job on It's All Right With Me, the best song in the show, but he strikes a completely false note by having the effrontery to tack on his familiar expression "Ring-a-ling-ling" at the end of Can-Can. Moreover, his I Love Paris is affected and phony.

Not even the additional Cole Porter standards are well done. Maurice Chevalier talks his way through Just One of Those Things (with the lyric awkwardly changed to make the song apply to two other people); Louis Jourdan's weak, prissy voice lacks the necessary buoyancy for Your Do Something; and in Let's Do It Shirley MacLaine and old Ring-a-ling-ling himself sing some horrible additional verses, among them this anachronistic gem: "Marie Antoinette did it! With or without Napoleon." Oh, yes, it seems that as long as Chevalier and Jourdan were both in the picture, someone got the bright idea to have them sing Live and Let Live in exactly the same way as they once did It's a Boy in Gigi. A bore indeed!

S.G.

A FOUR BELOW STRIKES BACK. Original cast recording. Jerry Lou Lew, Nancy Dussault, George Farley, Cy Young, with Robert Colston & Paul Trueblood (pianists). Odeon O 4017 $4.95

Interest: Enjoyable monochromes
Performance: Talented foursome
Recording: All right

The satirical observations that were once so much a part of the Broadway musical stage are now found almost exclusively in Off-Broadway and night club revues. The most consistently good material in this genre seems to be offered today at Julius Monk's late-night bistros. Upstairs at the Downstairs and Downstairs at the Up-

JULY 1960

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Name

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City _______ Zone __________ State _______
<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>PHOTOPLAY PICKS THE GREAT LOVE THEMES FROM HOLLYWOOD—Various Orchestras</td>
<td>✓✓✓✓</td>
<td>✓✓✓✓</td>
<td>✓✓✓✓</td>
<td>✓✓✓</td>
<td>15</td>
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<tr>
<td>Laura, Tara's Theme, Hi-Lili, Hi-Lo, Three Coins in the Fountain &amp; 8 others.</td>
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<tr>
<td>Warner Bros. WS 1368 $4.98</td>
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<tr>
<td>THE SWEET AND THE SWINGIN’—Paul Weston</td>
<td>✓✓</td>
<td>✓✓✓</td>
<td>✓✓✓</td>
<td>✓✓✓</td>
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<td>Blue Moon, The Thrill is Gone, Love, Dreams, I Love You &amp; 7 others.</td>
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<td>Capitol ST 1361 $4.98</td>
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<td>MARCHES THE BLUES—Felix Slatkin’s “Fantastic Brass”</td>
<td>✓</td>
<td>✓✓✓</td>
<td>✓✓</td>
<td>✓✓✓</td>
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<td>Sugar Blues, Wabash Blues, St. Louis Blues, Birth of the Blues &amp; 8 others.</td>
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<tr>
<td>Liberty LST 7157 $4.98</td>
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<tr>
<td>AFRO CAN-CAN—Jack Costanzo (bongos) and Orchestra</td>
<td>✓✓</td>
<td>✓✓</td>
<td>✓✓</td>
<td>✓✓✓</td>
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<tr>
<td>Interpretation of Cole Porter's Can-Can.</td>
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<td>Liberty LST 7137 $4.98</td>
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<tr>
<td>ALAN DALE SINGS GREAT AMERICAN HITS IN ITALIAN</td>
<td>✓✓</td>
<td>✓✓</td>
<td>✓✓</td>
<td>✓✓✓</td>
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<td>Laura, At Last, Over the Rainbow, Stardust, Blue Moon &amp; 7 others.</td>
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<td>United Artists UAS 6091 $4.98</td>
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<tr>
<td>GREETINGS FROM ITALY—Gianni Manose Orchestra</td>
<td>✓✓</td>
<td>✓✓</td>
<td>✓✓</td>
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<td>Cook’s Tour of Italy, Cook’s Tour of Naples, Cook’s Tour of Venice &amp; 7 others.</td>
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<td>Vox STYX 426.170 $4.98</td>
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<tr>
<td>I REMEMBER YOU—Earl Humphreys with Russell Garcia Orchestra</td>
<td>✓</td>
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<td>✓</td>
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<td>What’s New, I Haven’t Anyone Till You, Time After Time &amp; 9 others.</td>
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<td>Verve MG VS 6136 $5.98</td>
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<td>TITO RODRIGUEZ AT THE PALLADIUM</td>
<td>✓</td>
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<tr>
<td>Satin and Lace, Double Talk, Mama Guela, Liza, El Sabio &amp; 5 others.</td>
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<td>United Artists UAS 6064 $4.98</td>
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<tr>
<td>TAHITI—The Surfers</td>
<td>✓</td>
<td>✓✓</td>
<td>✓</td>
<td>✓✓✓</td>
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<tr>
<td>Drums of Tahiti, My Sweet Sweet, Beauty Hula, Kalola, Tiare &amp; 7 others.</td>
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<td>HiFi record R 417 $5.95</td>
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<td>BIG BAND MAN—Ralph Marterie Orchestra</td>
<td>✓</td>
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<td>✓</td>
<td>✓✓✓</td>
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<tr>
<td>&quot;I'm Shaolin' High, Diga Diga Doo, Where Are You &amp; 9 others.</td>
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<td>Mercury SR 60183 $4.98</td>
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<tr>
<td>EUROPEAN HITS IN AMERICA—Richard Wolfe Orchestra</td>
<td>✓</td>
<td>✓✓</td>
<td>✓</td>
<td>✓✓✓</td>
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<tr>
<td>Morgen, In Sarabayo, The Day the Rain's Come, Come Prima &amp; 8 others.</td>
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<td>Kapp KS 3183 $4.98</td>
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<td>THE MOST BEAUTIFUL MUSIC OF HAWAI—George Greeley (piano) Warner Bros. Orchestra &amp; The Outriggers</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
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<td>Hawaiian War Chant, Beyond the Reel, Lovely Hula Hands &amp; 9 others.</td>
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<td>Warner Bros. WS 1366 $4.98</td>
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<tr>
<td>101 HIT SONGS—Lou Stein and his Orchestra</td>
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<td>Excerpts of 101 song hits published in the last 20 years.</td>
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<td>Everett SDSR 1082-2 $7.98</td>
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<tr>
<td>POPULAR MELODIES OF CHOPIN—Russ Case &amp; Orchestra</td>
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<td>✓</td>
<td>✓</td>
<td>✓✓✓</td>
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<tr>
<td>Rondoletto SA 157 $2.49</td>
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<tr>
<td>AMOR—Raymond Scott Orchestra</td>
<td>✓</td>
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<td>✓</td>
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<tr>
<td>How High the Moon, Stardust, Deep Purple, Over the Rainbow &amp; 8 others.</td>
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<td>Everett SDSR 1080 $3.98</td>
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<tr>
<td>BRAZILIANA—Nestor Amaral &amp; Joe Caricoca</td>
<td>✓</td>
<td>✓✓</td>
<td>✓</td>
<td>✓✓✓</td>
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<tr>
<td>Guarujá, Que Saudade, Two Brazilians in Tokyo, Macquinha &amp; 8 others.</td>
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<td>Dot DLP 3231 $4.98</td>
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<tr>
<td>SOUNDS FROM BRASILIA—The Brasilian Rhythmists</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓✓✓</td>
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<td>Various new samba compositions.</td>
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<td>Musidisc MS 16014 $4.98</td>
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</tbody>
</table>

Interest: Outstanding/✓✓✓✓, Moderate/✓✓✓, Fair/✓✓, Poor/✓;
Performance: Superb/✓✓✓✓, Good/✓✓✓, Adequate/✓✓, Disappointing/✓;
Recording: Excellent/✓✓✓✓, Good/✓✓✓, Fair/✓✓, Poor/✓;
Stereo Quality: Outstanding/✓✓✓✓, Effective/✓✓✓, Uneven/✓✓, Poor/✓.
stairs. Beginning with *Four Below*, and
continuing through *Take Five, Demi-
Doused*, and *Pieces of Eight* (there was no *Seven Up*), these bright, vest-pocket
revisions have provided excellent and necessary
training ground both for new performers
and new writers.

*Four Below Strikes Back*, the fourth in
the series to be recorded by Offset, is one
of the best. Previously, there seemed to
have been too much of an emphasis on the
Broadway stage and the fashionable
life on the East Side of Manhattan; it's
good to have Monk's Mynx Minstrels at
last tackle a few items not limited to New
York. (Of course, it still helps if you
know that there is a restaurant on Park
Avenue called the Four Seasons which
uses the same staff for each of them.)

The high spot in this collection is Bud
McCreery's trio on *Edith, Oshert, and
Sacherevitt Sitwell*, whose books didn't sell
a bit well until they became part of the
poetry and jazz movement. As Edie, Ossie,
and Sach, they find new fame and glory
which they detail in an unpretentious par-
ody of Dame Edith's *Fagade*. An inter-
view with Mr. X, the man who manu-
factures all the inferior Brand X products on
the television commercials, and another
with a twelve-year-old Francois Sagan-type
novelist, are both pointed and funny.

There are also some charming melodies,
such as *It's a Wonderful Day to Be Seven-
teen*, by Tom Jones and Ronny Graham,
and *Love, Here I Am*, by Walter Marks.
Edward G. Redding's *Jefferson Tyler's General Store* is a tender piece of re-
memberance in which a girl recalls the char-
acters who once hung around the gen-
eral store of a small Southern town.

The cast of four perform admirably.
Nancy Dussault has most of the ballads,
while Jenny Lou Law's bits as a lady in-
terviewer are especially well done. The
men, George Forth and Cy Young, have
less to do, but they're right in there
pitching.

\*A LOVE IS MY PROFESSION*
(René Cloarec). Original soundtrack rec-
cording, with Orchestra, Ray Ventura cond.
WHERE THE HOT WIND BLOWS* (Roman
Vlad). Original soundtrack recording, with
Orchestra, Claude Vassart cond. Everest
SOBR 1076 $1.98; Mono LPBR 5076 $1.98

Interest: Well sustained on both
Performance: Definitive
Recording: Fine
Stereo Directionality: Satisfactory
Stereo Depth: Adequate

Everest should have a little more faith in
the music contained on this record. A pic-
ture of Brigitte Bardot covers the en-
tire front cover and one of Gina Lollobri-
gida covers the entire back cover, and
there isn't one word about either the
films (Bardot's is *Love Is My Profession*
and Lollobrigida's is *Where the Hot Wind
Blows* or vice versa). This is a pity, as
both scores are decidedly worthwhile.
René Cloarec's score for the Bardot film is
a languid, moody creation with great
reliance on the saxophone section and the
strings. Roman Vlad's music for the Lal-
lobriglia is considerably better, more var-
ad, and conveys all the passionate

\*NOT SO LONG AGO*, Bob Hope (narra-
tor), with Orchestra, Robert Russell
Bennett cond. Includes voices of La Guardia,
Estonhow, Truman, Churchill &
others. RCA Victor LOC 1055 $4.98

Interest: If you liked the program
Performance: ? ? ?
Recording: Better than voices

In February, 1960, NBC's Project Twenty
television program offered a fond, light-
hearted look at the major happenings in
the United States during the peace years
from 1915 to 1950. On the disc versions
*Not So Long Ago*, the attempt is made to
combine the documentary approach of
Edward R. Murrow with a musical survey
of the period, interspersed by the com-
mentary of Bob Hope. I'm inclined
to think that a record devoted either to just
the voices or just the music would have
been more satisfactory, but if you enjoyed
the TV program this record makes a fine
souvenir.

\*ORIGINAL AMATEUR HOUR 25th
ANNIVERSARY ALBUM*—Ted Mack
Major Edward Bowes: *Star*; Stubby
Kaye; Eddie Lawrence: *Art Lund; Pat
Boone: Jan Bert; Jerry Vale & others.
United Artists UXL 2 2 12 $6.98

Interest: For Amateur Hour fans
Performance: Grab bag
Recording: Satisfactory

In celebration of the twenty-fifth anni-
versary of the Original Amateur Hour,
United Artists has come up with a two-
record set that contains twenty-one indi-
viduals or acts that have appeared on
the program. No dates are given, but the
first two sides, featuring Major Bowes, are
apparently taken from a single broadcast
to a Seattle audience during World War II,
while the second two, featuring Ted Mack,
have been compiled from a considerable
variety of sources.

It is, of course, in listening to currently
well-known performers that the album
holds its greatest interest. Here are Teres
Brewe, age seven, singing and dancing to
*The Daylight Strutters' Ball* ... stubby
Kaye (then known as Martin Wil-
son) and Eddie Lawrence both doing some
dreadful impersonations ... an es-
specially hollow-voiced Pat Boone sing-
ing *I Believe*. Incidentally, one famous
alumnus not represented is Francis Albert
Sinatra, who made his appearance on the
program as part of a pick-up group known
as the Hoboken Four.

Apart from the amateurs taking part, the
records reveal something of the con-
tasting personalities of Bowes and Mack.
The current master of ceremonies appears
to be a genuinely warm, sincere person.
Bowes, with his whiny voice and con-
descending "All right, all right," projected
an almost Satanic personality. This is
immediately noticeable in his less than
kind introduction to young Miss Brewe, whom
he welcomed with, "She already has her
applause and probably will not require or
get any more."

\*A THURBER CARNIVAL* (James
Thurber). Original cast recording, Tom

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Ewell, Peggy Cass, Paul Ford, John McGiver, Alice Ghostley, Wynne Miller & others, with the Duke Ellington Orchestra. Mono KOL 5500 $5.98

Interest: Low-key humor
Performance: Fine cast
Recording: Splendid on both
Stereo Directionality: Intelligently done
Stereo Depth: Sufficient

Don't expect loud guffaws. The humor of James Thurber is low-keyed, dry, literate, and possibly better read than listened to. On this recording featuring the members of the cast of the current Broadway success, we are given the opportunity to savor some of the writings of the master done either as straight recitation or as dramatic scenes, somewhat (but not exactly) in the manner of revue sketches.

Tom Ewell does a notable job of reciting such familiar Thurber pieces as The Night the Bed Fell, Memorial to a Dog, and The Last Flower (Thurber's own drawings for The Last Flower are enclosed in a portfolio in the record album). Mr. Ewell also takes part in the lengthier sketch, File and Forget, which details the harrowing experience Mr. Thurber supposedly once had in trying to keep his publisher from sending him books he did not want.

Two parables, The Unicorn In the Garden and The Little Girl and the Wolf, are done as sketches, and there is a wonderfully meandering dialogue between John McGiver and Paul Ford in the piece called Casuals of the Keys. Word Dance, in two parts, seems to be nothing more than a string of Thurber captions in search of a sketch. (My favorite line is, "She overheard him saying Brazil was bigger than the United States so she phoned the F.B.I.")

The Don Elliott Quartet's subdued and tasteful jazz backing is thoroughly effective throughout, and the sonic embellishments of stereo have been used wisely and well.

THE UNFORGIVEN (Dimitri Tiomkin), Original soundtrack recording, Santa Cecilia Orchestra of Rome, Dimitri Tiomkin cond. United Artists UAS 5068 $5.98

Interest: Hi Yo, Tiomkin!
Performance: Cinematic Recording
Stereo Directionality: Excellent
Stereo Depth: Fine

Ever since High Noon, Dimitri Tiomkin has become one of Hollywood's most proficient creators of Home on the Range background scores. The Unforgiven gives him great opportunity for the kind of wide-open spaces scoring that he excels in, as it is full of emotional conflicts, Turkey In the Straw dances and cowboy-Indian fights. The main theme, known commercially as The Need for Love, is not too dissimilar from one Vernon Duke created for the play Time Remembered.

...
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RECORDS

ALL Records of all labels—Up to 38% off list prices. Free Information Service—Westlake Trading Company, Box 555, Jeannette, Michigan.

RECORD Buyers—buy two, receive one free. The advantages of the record club without the disadvantages. You don't have to join. You are not limited to a few "Bonuses" selections. Choose from any currently available records. More is how it works. You buy two records at $4.98 each, you choose any record up to $4.98. The same applies in all price ranges. In multiple sets each record is counted as a purchase in a three record set you pay for only two. If you order two differently priced records you may choose any record up to the lower price ordered. For example, you order $5.98 and $4.98, you may take up to a $4.98. Please state Mono or Stereo. Catalogue 25c postpaid. Mail Your Order Now! Send Check or Money Order for Two records plus 50c postage and packing charge and receive your records immediately. Louis residents add 2% sales tax. Record Service, Inc., 1238 St. Lawrence Ave., Cleveland 18, Ohio.

MUSIC


RENT Stereophonic Tapes—over 1500 different—all major labels—free catalog. Stereo-Part, 811-G Centinela Ave., Inglewood, Calif., 3, California.


RENT new metalized mylar tapes, for recorders with automatic stop or reverse. Norelco—Tandberg—Wullenweg—Hi-Fi—Hi-Fi, non-abrasive, storage-deck, 1500', 3000', 3.00%. Quantity discounts. 44% and 54% width. $1.00. $1.25 postage. EJ Products, Box 771-E, Rawlins, Wyo.

MISCELLANEOUS

GOVERNMENT Surplus Receivers, Transmitters, Snap-on scopes, Parabolic Reflectors, Picture Catalog 10C, Mershin, Malden 48, Mass.

SHOPPING GUIDE

A HANDBOOK TO PRODUCTS AND SERVICES, NOT ESSENTIAL IN THE HIGH FIDELITY FIELD, BUT OF WIDE GENERAL INTEREST.

EMPLOYMENT INFORMATION


OVERSEA Employment, American Firms and United States Government Comprehensive. Information, box 272, Columbus 10, Ohio.

BUSINESS OPPORTUNITIES


$25.00 WEEKLY Spare Time with a Tape Recorder! Proven, Guaranteed. Traded Plan $2.00 (Refundable). Dixieland Sound, Aschboro 5, N. C.

PHOTOGRAPHY—FILM, EQUIPMENT, SERVICES


PHOTOSTATS By Mail Save Order Direct. Marriages, Births, Deaths, Discharge, 50¢ Per Side, Fast, Reliable. 15 Years at Same Location. Modern Photostat, 5407 Callum Avenue, Chicago 11, Illinois.

MISCELLANEOUS

WINEMAKING, Beer, Ale Brewing. Methods illustrated, 3.00. Eaton Books, Box 1249-4F, Santa Rosa, California.

5000 SONG effects, unusual productions. Free Catalog. De Loois Productions, Box 145, Grand Island, Nebraska.


MR. TAPI says: "This club's for 'real,' for bargains, and for fun." Details: Vitascope Club, Box 3395, Van Nuys, Calif.
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Sharp though these routines are, Newharn's most inspired muting in this vein is his impression of what would have happened if Lincoln had used a press agent. In this monologue, Newharn, as the press agent, is talking to Lincoln on the telephone just before Gettysburg, with the President's unburdened comments prompting such lines as, "You changed four score and seven to eighty-seven... Abe, that's meant to be a grabber... We test-marketed it in Erie, and they went out of their minds."

Other inspired bits concern the Khrushchev landing in Washington (he had come a day ahead of schedule to do a run-through for the benefit of the television cameras), the dangerous life of a driving instructor, and a speech by a captain of a submarine that had just made an around-the-world trip under water.

**△ SWING DAT HAMMER—HARRY BELAFONTE—HARRY BELAFONTE—HARRY BELAFONTE**

Harry Belafonte (vocals) with the Belafonte Folk Singers conducted by Robert De Cormier. Graciously Sear! Swing Dat Hammer; Records And Groovel & Others. RCA Victor LPN 2194 $3.98

Interest: Vivid material
Performance: Vifant attempt
Recording: Robust

Harry Belafonte and the Belafonte Folk Singers interpret a series of Negro prison songs. As usual, Belafonte has carefully researched the material and he plunges into the songs with all the passion and conviction of which he's capable. Unfortunately, there's such a chasm between these studio recreations and the real thing (as in Alan Lomax's Negro Prison Songs, Tradition 1020) that the Belafonte recreations convey only a minuscule percentage of the power in these songs. It's an honest attempt, but Webster Hall, N. Y. C., just isn't Parchman Farm, Mississippi. N. H.

**△ HORA—SONGS AND DANCES OF ISRAEL—ORANIM ZABAR TRouPE FEATURING GEULA GILL—Geula Gill, Michael Kagan, Dov Seltzer (vocals) with Mort Fremzon and accompaniment arranged and conducted by Dov Seltzer. Elektr EKL 186 $4.98

Interest: For dancers too
Performance: Vigorous
Recording: Excellent

This newest album by the Oranim Zabar Troupe is particularly designed for dancers as well as listeners. The selections are all dance tunes and the accompanying booklet includes complete step instructions as well as texts, translations, and music. The style is as usual in Israeli albums; includes proud descriptions of the land, of loved ones, and even of a tractor and steamroller. Quoted in the notes is a leading figure in the Israeli folk dance movement who comments on the acceleration of the folk process by modern technological techniques. We don't want to wait for our culture to develop in a normal way; this might take many centuries. Therefore, we are artificially creating this culture at the same speed as the growth of our country. We compose our dances based on quotations from the Bible, on Holy Days, on the struggle for freedom, on Arabic and Yemenite steps, and on many other sources.

**N. H.**
ADVERTISER'S INDEX

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CITY ZONE STATE
Report and Prognostication

Thinking of up-grading your stereo hi-fi?

Cartridges: Refinements continue to be made in the top performers as production increases. Shure Brothers opens a new era by introducing a higher-priced ($75.00) version of the M3D called the M3LS. It will carry a 3-year guarantee and will be delivered to audiophiles with individual response curve as measured in their laboratory.

Tone Arms: Many long-time favorites are being redesigned to permit finer adjustment of stylus playing pressure. All tone arms will soon be delivered with completely shielded phono input cabling, thus eliminating need for soldering.

Turntables, Players and Changers: Better motor shielding, heavier turntable platters and more flexibility are the improvements offered for 1960-61. More semi-automatic players will be marketed. Twin may soon meet as turntable/tone arm combinations become more like record changers, and changers assume some of the functions and characteristics of turntables. Old favorites continue in favorable light as weaker ("rumble") products are weeded out.

Amplifiers: Emphasis is now on styling to please the housewife—something long overdue. Bell Sound has completely restyled entire line of amplifiers in new modernistic, but tasteful format. Most manufacturers see stereo receivers as big sellers in 1960-61 season. See our lab report on stereo receivers in October issue.

Tuners: More FM tuner kits (especially from Dynaco and Harman-Kardon) will grace the fall market. Premium-quality FM tuners with multiplex provisions are being readied for the big push to bigger and better FM broadcasts in 1960-61.

Speakers: The deluge of bookshelf systems has been choked off. Available systems are being improved without much fanfare. University Loudspeakers has cute gimmick in their inter-changeable front grillwork and pedestal stand.

Why no EICO HF-81 report?

Enter the "Big Boys"

Many readers were apparently surprised that the EICO HF-81 integrated stereo amplifier kit was not included in the "Stereo Kit Foursome" article (June issue, p. 45). While this article was not declared as being complete coverage, the absence of the EICO will be rectified in a special report in the August issue.

Here's a switch. Several big name manufacturers of "packaged" hi-fi consoles are entering into the component business: i.e., selling individual amplifiers and tuners. Some component manufacturers that specialize in amplifiers and tuners are secretly pleased by this "if you can't lick them—join them" attitude. Others are more wary and admit that so far the items offered by the big boys are two years behind the times in styling and functional utility. Prices are comparable.
Save on the best in popular albums. Select from these RCA Victor best-sellers.

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**IMPORTANT — PLEASE NOTE:** The Glenn Miller package and all other albums mailed with a star (a) are regular L.P. (monaural) only. Those collector's items are not available in stereo. You may, of course, select these and still join either the Stereo or Regular L.P. Division. Regular L.P. discs sound better than ever in many photographs. However, stereo records can be played only on a stereo equipment.

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