HOW TO GET THE MOST FROM YOUR TUNER • TRENDS IN TONE-ARM DESIGN • ANIMAL ACTORS ON THE STAGE

HERMANN SCHERCHEN: WIZARD OF GRAVE-SANO • MUSICAL INSTRUMENTS OF MANY LANDS • SELECTING RECORDS FOR BACKGROUND LISTENING • THE MONTH'S TOP RECORDS
THE FISHER
X-101-B
56-Watt Stereo Master Control Amplifier

The X-101-B is easily the most powerful and versatile Master Control Amplifier in its range. Its many unusual design features make it an ideal choice as the foundation of a stereo system of exceptional quality. It has ample reserve power to drive even the most inefficient of speaker systems. With the X-101-B's Center Channel Power Output you can enjoy the special pleasure of a center-channel speaker system without the added cost of an additional amplifier. Tape recording enthusiasts will be delighted with the exclusive tape-monitoring circuit. This is the only system that permits the user to monitor tapes and still make full use of the entire range of audio controls and switches during subsequent playback—without changing cable connections. Input and output facilities for the Fisher Spacexpander are located before the tape recorder output, so that all types of programs, as well as recordings, may have reverberation added if it is so desired.

OUTSTANDING FEATURES
- Where the available space does not permit ideal placement of the two speaker systems, or where the program material has excessive separation, the solution is simple—with the X-101-B Stereo Dimension Control. If you would like the enriched tonal advantages of a center channel speaker, or if you would like to connect a remote speaker system, you will find the X-101-B fully equipped for either or both, fully controlled from the front panel. There is a total of 14 inputs, 3 speaker outputs and 4 outputs for associated components—easy to connect and your complete guarantee against obsolescence. Architectural brass finish control panel.

Fine Wood Cabinets In Walnut (10-UW) $249.95
and Mahogany (10-UM) $249.95
Metal Cabinet (Model MG-2) $139.95

THE FISHER
XP-4
The First New Speaker Development In Years!

The Fisher XP-4 represents a totally new approach in loudspeaker design. It is the world's first loudspeaker system in which the conventional metal frame of the bass speaker has been completely eliminated, and with it all parasitic vibration and unnatural coloration of sound. In its place, the XP-4 utilizes the heavy walls of the cabinet itself as a massive supporting structure for the bass speaker cone. The entire space behind the cone is packed with AcoustrGlas. The combined result of these features (patent applied for) is truly thrilling clarity in bass and middle-frequency sound. The hemispherical tweeter, too, is of the finest. "Handled high frequencies exceptionally well and with excellent dispersion," says AUDIO. The XP-4 had "extremely heavy construction and seemed to be much heavier than comparable speaker systems. It certainly conveys a feeling of luxury." Plan to hear the XP-4.

OUTSTANDING FEATURES
OF THE XP-4
- Total of four speakers: 12" bass unit with two-inch voice coil. Two 5" mid-range speakers (AcoustrGlas packed, to eliminate cone break-up.) Two-inch hemispherical high-frequency unit for wide-angle (120°) treble dispersion. Separate Balance Controls for middle and high frequencies. Theatre-quality three-way crossover network uses heavy air-core coils and oil-filled condensers, assuring maximum performance of each speaker within its assigned range.
- Size: 12½" front-to-back x 24½" x 14". SHIP-PING WEIGHT: 53 lbs. IMPEDANCE: 8 ohms.

Available In Oiled Walnut, Cherry, Mahogany and Unstained Birch, Sandblasted Finish
FISHER 500-B

**65-Watt FM Stereo Multiplex Receiver**

**OUTSTANDING FEATURES**

- Stereophonic FM is now a thrilling reality, and the perfect instrument for its full enjoyment is the new Fisher 500-B. For here, on one beautifully integrated chassis you will find a high-sensitivity, wide-band FM tuner plus Multiplex at its best, a stereophonic master audio control center, and a powerful, 65-watt stereophonic amplifier. Simply add two speaker systems and you are ready for regular or stereo FM broadcasts. Add a record player or tape recorder and the wonderful world of recorded music as well as yours to enjoy. Installation time—merely minutes, because of the single chassis. Best of all is STEREO BEAM, the Fisher invention that tells you instantly whether or not a station is broadcasting in Multiplex. Completely eliminates the 'try-and-find-the-Multiplex' problem of conventional Multiplex tuners. Plan to see and hear the fabulous 500-B FM-Multiplex Receiver at your Fisher dealer.

**FINE WOOD CABINETS**

- Walnut (30-WU) $24.95
- Mahogany (30-UM) $24.95

FISHER FM-100-B

**FM Stereo Multiplex Wide-Band Tuner**

**OUTSTANDING FEATURES**

- In the quality field, more Fisher tuners are sold than all other brands combined. The new FM-100-B is a perfect example of why this is so, and has been for twenty-four years. For this tuner couples the finest wide-band design with advanced Multiplex circuitry—features that are a 'must' for good FM-Stereo reception. The high-gain Golden Cascade 'front-end' plus FIVE I.F. stages and FOUR limiters assure the clearest and most reliable reception of even the weakest or most distant of stations. This ability to operate perfectly on weak signals is equally important in large cities, where steel buildings and other man-made obstacles impair FM reception when ordinary tuners are used. As for Multiplex, STEREO BEAM makes it a pleasure, not a problem, because this Fisher invention senses electronically whether or not a station is broadcasting in Multiplex—and signals this fact instantly, automatically.

**FINE WOOD CABINETS**

- Walnut (30-UW) $24.95
- Mahogany (30-UM) $24.95

Metal Cabinet (Model MC-2) $15.95
WORLD'S OLDEST AND LARGEST PRODUCER, HIGH QUALITY TUNERS • RECEIVERS • AMPLIFIERS • SPEAKER SYSTEMS • MASTER AUDIO CONTROLS

With the addition of the magnificent new Fisher plant in twenty-acre Fisher Park, Milroy, Pennsylvania, our engineering and manufacturing facilities are now by a greater margin than ever the largest in the high fidelity industry. It is more than fitting that our products have for twenty-four years been setting the standards in high fidelity reproduction. The list of Fisher 'Firsts' is their greatest testimonial. And we are equally proud of the roster of Fisher owners—world leaders in the arts, sciences and professions—a list such as no other manufacturer is in a position to publish. It is the truest index to the quality of our products and a copy is yours for the asking. In the pages that follow we have brief descriptions of our latest products. I urge you to write for our new and beautifully illustrated catalogue, as well as the valuable and extremely helpful Stereo Installation Guide. I believe you will find both worth having.

AVERY FISHER
Founder and President
Fisher Radio Corporation

In the pages that follow we have brief descriptions of our latest products. I urge you to write for our new and beautifully illustrated catalogue, as well as the valuable and extremely helpful Stereo Installation Guide. I believe you will find both worth having.
Is this man an audiophile or an audio engineer?

In view of the many 'good music' FM stations now using Empire turntables, arms and cartridges, he may very well be an engineer. On the other hand, he may be an audiophile. We're not sure. The appreciation of fine equipment is not limited to professionals. Neither are we sure whether he is using a stereo or monophonic system. The Empire Troubador is known to be fully compatible with both.

However, we are sure of the quality of his other components. They are undoubtedly the finest obtainable. For, it is hard to imagine this man having exercised such meticulous care in the selection of his playback equipment being any less discriminating in the choice of his amplifier and speaker components for his music system.

Audio engineers know the importance of component quality to playback performance. People in other walks of life are beginning to recognize this too. They are discovering a quality of performance in the Empire Troubador, they believed to be unattainable in high fidelity music systems for the home.

The Empire Troubador comprises the finest components ever designed for the playback function: the Empire 208, 3-speed, hysteresis belt-driven turntable; the Empire 98, dynamically balanced arm; and the Empire 108, truly compatible mono/stereo cartridge.

See and hear the Empire Troubador at your high fidelity dealer. Price of $190 includes cartridge, arm, turntable and walnut base. Price, less cartridge, $155. For full details, write to:
THE MUSIC

Lewis Harlow 22 GOOD MUSIC FOR BACKGROUND LISTENING
Choosing music à la carte

Martin Bookspan 29 THE BASIC REPERTOIRE
Bach’s Brandenburg Concertos

Frederic Grunfeld 35 THE WIZARD OF GRAVESANO
Herman Scherchen at home and at work

Robert Gaines and Marya Saunders 48 ANIMAL ACTORS ON STAGE
Livestock, music, and showmanship

59 BEST OF THE MONTH
The outstanding new releases

THE EQUIPMENT

A. L. Seligson 45 TRENDS IN TONE-ARM DESIGN
The new refinements of today’s components

J. Gordon Holt 54 SOUND AND THE QUERY
Prerequisites for hi-fi sound

F. L. Mergner 55 HOW TO GET THE MOST FROM YOUR TUNER
Tips on maintaining good reception

THE REVIEWS

67 HI/FI/STEREO CLASSICS
83 HI/FI/STEREO JAZZ
96 HI/FI/STEREO REEL AND CARTRIDGE
106 HI/FI/STEREO ENTERTAINMENT

THE REGULARS

4 EDITORIALLY SPEAKING
8 HI/FI SOUNDINGS
14 LETTERS
18 JUST LOOKING
26 BEGINNERS ONLY
32 TECHNICAL TALK
74 MUSIQUIZ
112 INDEX OF ADVERTISERS

Cover photograph by Three Lions Studio
I haven't known Julian Hirsch and Gladden Houck personally for very long, but I have been familiar with their work for about seven years. My introduction to them was through the Audio League Report, a little publication that was organized in 1954. The Audio League Report came into being when Consumer Reports published a report on high-fidelity amplifiers that so aroused the scorn of a group of engineer-audiophiles that they determined to set the record straight. Accordingly, four of the group—which included Julian Hirsch and Gladden Houck—gathered together the necessary test gear, started testing high-fidelity components, and forthwith entered the publishing business.

Almost immediately, the Audio League Report, won the respect of the high-fidelity world for its authoritative no-punches-pulled testing information. The initial plan was for the Audio League Report to be published on a monthly basis. It soon became apparent, however, that this schedule was beyond the part-time capacities of the few people who were involved, and the later periodicity of the Audio League Report can best be described as occasional.

After a while, it became obvious to those concerned that the burdens of putting out the publication at all were too much to bear, and the Audio League Report had to be discontinued. Julian Hirsch and Gladden Houck, the two remaining members of the original Audio League group, continued in the testing business by doing equipment reports for Audiocraft magazine until its demise, and following that, for High Fidelity magazine.

Over the years, Julian Hirsch and his partner Gladden Houck have earned a unique reputation for being the best in the business, and I want to extend to both of them a formal welcome to these pages.
GUARANTEED

"BIG SYSTEM" SOUND from your present speaker with easy-to-install
EV BUILDING BLOCK KITS!

Records, tape, and FM all sparkle with new life and new presence... stereo takes on added realism with Electro-Voice Mid-Range or High-Frequency Building Block Kits!

The wide variety of E-V Building Block Kits ensures an exact match to your present full-range or coaxial speakers. They include every item needed to dramatically smooth and extend frequency response, lower distortion and widen dispersion so essential to balanced stereo reproduction. Complete instructions with every kit.

Installation is easy... results are GUARANTEED! Prove to yourself today, to truly "Bring 'Em Back Alive" simply add an Electro-Voice Building Block Kit!

VERY-HIGH-FREQUENCY BUILDING BLOCK KITS The exclusive E-V Sonophase design extends high-frequency response beyond the limit of audiibility, reduces distortion, improves transient response for more natural-sounding performance. The E-V developed diffraction horn provides uniform sound energy in every part of the room for superior stereo coverage.

BB1 For use with medium-efficiency speakers. Extends response to 18,000 cps. Features T35B VHF driver, X36 crossover network, AT37 level control and wiring harness. Net each. $37.00

BB2 Designed for high-efficiency speakers. Silky smooth response to 18,000 cps. Includes T35 Super-Sonax VHF driver, X36 crossover network, AT37 level control and wiring harness. Net each. $50.00

BB5 Designed for deluxe systems with extended bass range, such as Patrician 700. Provides ultimate in response range and smoothness to beyond 20,000 cps. Features T350 Ultra-Sonax VHF driver, X36 crossover network, AT37 level control and wiring harness. Net each. $75.00

MID-RANGE BUILDING BLOCK KITS Add "front-row" presence, reduce harmonic and intermodulation distortion and improve sound distribution of any full-range or coaxial speaker! Solo instruments, voices stand out in natural perspective... anywhere in your listening area.

BB3 For use with medium-efficiency speakers. Range, 800 to 3833 cps. Includes T10A compression driver, B4D diffraction horn, X825 crossover network, AT37 level control and wiring harness. Net each. $86.00

BB4 For use with high-efficiency speakers. Range ± 2% db 700 to 3530 cps. Features T25A compression driver, HD diffraction horn, X8 1/4 section crossover network, AT37 level control and wiring harness. Net each. $114.00

BRIP 'EM BACK ALIVE!

For custom applications, all of the components above plus other specialized E-V drivers, horns and accessories are available separately. Write today for complete catalog information on how you can improve your present speaker system with Electro-Voice components.

ELECTRO-VOICE, INC., Consumer Products Division, Dept. 914F, Buchanan, Michigan

Send catalog on how E-V Building Block Kits can improve my present speaker system.

Name ________________________________
Address ________________________________
City ________________________ Zone _______ State ________
Jensen's New 3-P Speaker

Make Sound

1. 3-P woofer has flat plane radiator. All the surface is 100% effective for efficient sound radiation.

2. Two layer molded POLYTEC* piston, with center-plus-edge drive, suppresses vibrational modes.


5. Five all-new speakers (all with POLYTEC radiators) precisely complement each other for a new smoothly blended coverage of the complete frequency range. Includes the new 3-P* 10½" Woofer, a special 8" midrange, two 3¾" tweeters, the sensational Sono-Dome* Ultra Tweeter, and crossover network. Available in kit form at $97.50.

6. Improved transient response is an important contributor to better sound quality. You'll marvel at the new clarity and transparency of 3-P speaker system sound.

7. Flat piston and shallow SYNTOX*6 ceramic magnet make possible unusually slim cabinetry combined with big speaker sound. This feature is fully utilized in the 3-P/2 Super Slim Panel System which is only 3¾" deep overall!

*TM
When you buy a new high fidelity speaker system, you can be sure you are in the forefront of new developments with Jensen 3-P, the all new speaker development that makes sound better 7 ways!

Not only do you get new smoothly-blended transparent sound, coverage of the complete frequency range . . . with full bass capability . . . from the 5-speaker 4-way system with all-new components . . . but there's an exciting choice of decorator styled cabinetry in standard shelf size . . . or space-saving contemporary slim shelf and the super-slim panel version, a mere 3 3/4" from front to back! Your 3-P system can match existing decor or be a revelation in inspired modern flexibility, adapting itself to your space and visual design for living.

SPECIFICATIONS
Components: 3-P/W1 woofer; M-80 midrange; two TW-40 tweeters; E-10 Ultra-Tweeter. Frequency Range: from as low as 20 cycles to beyond audibility. Crossovers: 600; 4,000; 10,000 cps. Power Rating: Speaker 25 watts. Higher rated amplifiers may be used when adjusted to reasonable room levels. Adequate living room level with 12-15 watt amplifier. Impedance: 8 ohms. Control: H-F balance.

WRITE FOR NEW CATALOG 165-G

Jensen MANUFACTURING COMPANY
DIVISION OF THE MUTEN CO.
6001 S. Laramie Avenue, Chicago 38, Illinois

In Canada: Renfrew Electric Co., Ltd., Toronto
In Mexico: Universal De Mexico, S.A., Mexico, D.F.
HiFi Soundings

by DAVID HALL

WANTED: A SUMMIT MEETING

Two recent events have thrown into sharper relief a problem that has been discussed from time to time in these columns over the past three years: How can recordings of permanent artistic or documentary value be kept readily available to the listening public? The first event in point was RCA’s decision to delete all but one of its $1.98 Camden reissues of historic recorded performances—including irreplaceable recordings by Kirsten Flagstad, Arturo Toscanini, and Sergei Rachmaninoff. The second unsettling event was the publication of a report to the effect that record dealers feel it is no longer economically practical to carry back-catalog items in depth—that only the fast-moving new releases are worth keeping in stock.

Were the conditions of the record market applied to the book market, high-school and college students would be able to obtain copies of the great literary classics only with great difficulty and at high cost and would have to depend for their reading chiefly on new books—not necessarily good books. Fortunately, the book-publishing industry, over a period of more than half a century, has established secure lines of communication with library organizations, schools, and institutions of higher learning throughout the country. The end result, from the point of view of the book publishers, has been to maintain a steady market for the great books of the past.

The record industry has yet to establish such lines of communication on any meaningful scale. It is our opinion that a serious effort on the part of the record industry to establish a liaison with, for example, the Music Library Association (MLA) and the Music Educators National Council (MENC) could make it possible to lay the groundwork for realizing the following long-range objectives:

1. To keep available the classic interpretations of the recorded repertoire.

2. To keep available first-and-only recordings of seldom-heard but important musical works, whether these be Handel’s Soul, Delius’ A Village Romeo and Juliet, or Charles Ives’ Second String Quartet.

3. To facilitate the availability of important recordings not now easily obtained in this country, such as the complete organ works of Olivier Messiaen as played by the composer, or Prokofiev’s Second Symphony and Third Symphony as recorded on the French Columbia label.

4. To work out ways of financing, with or without foundation aid, the recording of works otherwise not available on records that are essential for use in school and college music courses.

With all due respect to such admirable enterprises as Angel’s Great Recordings of the Century series in its attempt to keep classic recordings available, it seems to us that it is not the responsibility of any individual record company to assume the role of custodian over the part of its recorded repertoire that is of chiefly cultural rather than commercial value. Rather it is the responsibility of the recording industry as a
COLUMBIA RECORD CLUB offers with pride
the greatest musical achievement since the introduction of stereo records

The first complete recordings of the
9 SYMPHONIES
of
BEETHOVEN
conducted by
BRUNO WALTER
with the Columbia Symphony Orchestra

reproduced in glorious
STEREO
in a deluxe package of seven 12-inch long-playing records

ALL $5.98
FOR ONLY
REGULAR RETAIL VALUE, $41.98

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

DELUXE PACKAGE
Seven 12" Columbia stereo records in a luxurious box, covered with white leatherlike fabric and glistening black-and-gold cloth. Also includes 48-page booklet with previously unpublished photographs, program notes, and critical reviews by Beethoven's contemporaries and present day critics.

THE CORNERSTONE OF ANY STEREO LIBRARY...
If you now own a stereo phonograph, or plan to purchase one soon, here is a unique opportunity to obtain — for only $5.98 — this magnificent Columbia 7-Record Set containing all nine Beethoven Symphonies . . . in glowing performances by one of his greatest interpreters, Dr. Bruno Walter . . . and reproduced with amazingly realistic "concert hall" fidelity through the miracle of stereophonic sound!

TO RECEIVE YOUR BEETHOVEN SET FOR ONLY $5.98—simply fill in and mail the coupon now. Be sure to indicate which one of the Club's four Divisions you wish to join: Classical; Listening and Dancing; Broadway, Movies, Television and Musical Comedies; Jazz.

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

You may accept a monthly selection for your Division . . . or take any of the other records offered in the Magazine, from all Divisions . . . or take NO record in any particular month.

Your only membership obligation is to purchase six selections from the more than 200 records to be offered in the coming 12 months.

MORE THAN 1,250,000 FAMILIES NOW ENJOY THE MUSIC PROGRAM OF
COLUMBIA RECORD CLUB TERRE HAUTE, IND.

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

COLUMBIA RECORD CLUB, Dept. 264-9
Terre Haute, Indiana

Please send me, at once, the Deluxe 7-Record Set of Beethoven Symphonies, for which I am to be billed only $5.98, plus a small mailing and handling charge.

Send my Beethoven Set and all future selections in (check one): [ ] REGULAR [ ] STEREO

and enroll me in the following Division of the Club: [check one Division only]
[ ] Classical [ ] Listening & Dancing [ ] Jazz
[ ] Broadway, Movies, Television & Musical Comedies

I understand that I may take selections from any Division. I agree to purchase six records from the more than 200 records to be offered during the coming 12 months, at usual list price plus small mailing and handling charge. Thereafter, if I decide to continue my membership, I am to receive a bonus record of my choice FREE for every two additional selections I accept.

Name: ____________________________
Address: __________________________
City: ____________________________ Zone: __ State: __

Dealer's Address: __________________________
Salesman: __________

NOTE: Stereo records must be played only on a stereo phonograph.

1961

Columbia, Indiana.
You own the world's finest stereo cartridge.

Its superior performance depends upon the Shure Dynetic Stylus Assembly. An inferior stylus replacement will audibly detract from the cartridge performance... and increase record wear.

Laboratory Test Findings:
Shure laboratory tests show that the imitation stylus assemblies labeled as replacements for the Shure Model N7D Stylus Assembly vary drastically in important performance characteristics. For example, the compliance varied from a low of 0.9 to a high of 11.5, requiring 9.0 grams to track a record with a low compliance stylus, and 2 grams with a high compliance stylus. The high compliance stylus retracted at 4 grams needle force, allowing the cartridge case to drag on the record surface, thereby becoming inoperative. Response at high frequency (relative to the 1Kc level) ranged from a 5.5db peak to a drop of 7.5db. Separation varied from "good" (27db) to "poor" (16.5db) at 1Kc. These figures reveal that there is very little consistency in performance characteristics of the imitation Dynetic Stylus.

In each of the categories shown above, the results ranged from good to poor. As a matter of fact, only 10% of the samples met the Shure performance standards for the Shure N7D Stereo Dynetic Stylus. In addition to our test findings, our Service Department records show that an increasing number of Dynetic Phono Cartridges are being returned because of poor performance—and our examination has disclosed that most of these returned cartridges are using imitation Dynetic Stylus.

Conclusion: Obviously, if an imitation Dynetic Stylus is used, we cannot guarantee that the performance of Shure Dynetic cartridges will meet the published Shure specifications. Accept no substitute.

* look for this wording:
"THIS DYNETIC® STYLS IS PRECISION MANUFACTURED BY SHURE BROTHERS, INC."
NEW
ALTEC
359A
"STEREOPLEX"
MULTIPLEX
ADAPTER
$89.50 INCLUDING CABINET

FOR SOUND WITHOUT
COMPROMISE...
ALTEC FULL-SIZE
SPEAKER SYSTEMS

FAMOUS ALTEC
609A
"DUPLEX"®
TWO-WAY
SPEAKER...
$177.00

ALTEC 312A FM TUNER
$111.00 INCLUDING CABINET

ALTEC 359A AM/FM
STEREO TUNER
$216.00 INCLUDING CABINET

ALTEC 353A STEREO
AMPLIFIER-PREAMPLIFIER
$325.00 INCLUDING CABINET

THE ONE FM MULTIPLEX ADAPTER
YOU CAN PLUG IN, SET...FORGET!

It's so easy to enjoy FM stereo multiplex with Altec! All the controls you need for stereo reception are located right where they belong: on the front panels of Altec Tuner and Amplifier systems shown above. Merely add the new Altec 359A "Stereoplex" Adapter, set its controls once and forget it. Place it where convenient, in back of the tuner if you wish. The 359A takes all the guesswork out of multiplex.

The 359A also contains a full complement of controls to permit its use with almost any tuner that has a multiplex output. For optimum performance in such use, the 359A features external terminals for a simple resistor and capacitor compensating network. A Stereo Monitor on the front panel lights automatically when the system receives a stereo signal. Altec makes it that simple!

The 359A "Stereoplex" features the same clean, professional styling as its associated Altec Amplifier and Tuner.

FREE! Get the new Altec Stereo Catalog and informative Loudspeaker Enclosures Brochure at your Professional Altec High Fidelity Consultant's or write Dept. HF-9.

SEPTEMBER 1961
for the Newest Kits, the Finest Quality, the Greatest Values ... look to Heathkit, the world's shopping center for Electronic Kits.

Everything is NEW

New Deluxe Stereo Preamp ... AA-11, the ultimate: two sets of controls for the music lover and the technically inclined; 15 Inputs; 19 lbs. $84.95

New 25-Watt Combination monophonic amplifier and preamp; in the "popular" motif; hi-fi rated; 4 inputs, all controls. AA-181, 21 lbs. $42.95

New Multiplex Converter ... plugs into multiplex jack of your present tuner; has two outputs for amps; separate control. AC-11, 4 lbs. $32.95

New Multiplex-Engineered FM Tuner ... high fidelity circuits for FM and Multiplex; has AFC and output jack for AC-11 Converter. AJ-31, 8 lbs. $39.95

We guarantee that you can build any Heathkit!

The Heath Company unconditionally guarantees that you can build any Heathkit product and that it will perform in accordance with our published specifications, by simply following and completing our check-by-step instructions, or your purchase price will be cheerfully refunded.

This Heathkit guarantee, unprecedented in the industry, is made possible by our millions of satisfied customers who have proved that building a Heathkit requires no special background, experience, skills or training.

NEW GUARANTEE

NEW NO-MONEY DOWN TERMS

It's easiest to buy Heathkit! With these new no-money down terms you can order the Heathkits of your choice ... send no down payment ... and take as long as 18 months to pay! These new, relaxed terms, coupled with our guarantee that you can build any Heathkit, are your assurance of complete satisfaction with your purchase.

Any order for $25.00 to $600.00 worth of Heathkit equipment is eligible for these new easy time-pay terms; write for details on orders over $600.00. See the order blank in the new 1962 Heathkit catalog or send for application forms.

HiFi/STereo
NEW is the key word this fall at Heath! NEW KITS... every product line... twenty in the stereo /hi-fi line alone... forty in all, giving you over 250 different Heathkits to choose from... the world's largest selection of electronic kits! NEW STYLING... three new styling concepts grace the stereo /hi-fi line... coordinated to provide matching components for each style... Deluxe... Mid-Range... Popular. NEW GUARANTEE... assures your kit building success, regardless of your background or experience. NEW NO-MONEY DOWN TERMS... easier than ever to buy... your assurance of complete satisfaction. NEW FREE CATALOG... 100 pages... the world's biggest kit catalog... better, too, with larger photos, complete descriptions and specifications, and now with kit schematics for your complete buying information. Look to Heathkit for the NEW!

NEW FREE CATALOG

The World's Shopping Center for Electronic Kits
Send for your FREE copy of the 1962 Heathkit catalog... the world's biggest kit catalog... 100 pages packed with over 250 kits... big new page size, big photos, complete descriptions, specs., schematics... we'll be glad to send your friends a copy too!

HEATH COMPANY
Benton Harbor 40, Michigan

Please send Free Heathkit catalog.

NAME

ADDRESS

CITY ZONE STATE

SEPTEMBER 1961
Letters to the Editor

Hum (and Related) Problems
- Your reviewers have occasionally called attention to artists who keep up an unwritten obligation by hummimg along with their music. Rudolf Serkin was singled out by David Hall for his humming propensities, but it should be pointed out that Mr. Serkin is by no means the only nor the worst hummer. Glenn Gould, for instance, has a tendency to vocalize from start to finish, an especially annoying habit in recordings of the solo piano.
- The problem is not confined to pianists, however. Paul Paray transforms Schumann's "Rhenish" Symphony into a work for solo voice and orchestra. Hermann Scherchen in his recordings of the Haydn "Solomon" symphonies is a notorious cougher and haisy swisher, and Charles Munch on one of his discs lets fly with an occasional "Grrahl" and "fffst."
- In the heat of battle, such intrusions can be forgiven, but must we have them enshrined on records?

Roderick S. DeCicco
Fall River
Massachusetts

Dutch Treatment (cont.)
- I was very interested in Peter Huisings' comment on the Amsterdam Concertgebouw Orchestra in the letters column of July, 1961. I doubt that Mr. Huising is on the right track when he blames the recording engineers alone for lack of "solidly unified over-all sound" in some of the Dutch orchestra's newer recordings.
- The unified sound that Mr. Huising finds in the Telefunken recordings is largely the work of conductor Willem Mengelberg, who led the orchestra for fifty years (from 1895 to 1945). It was Mengelberg's concern for orchestral tone that resulted in the solidity of the sound on these older discs.
- Mengelberg's successor, Eduard van Beinum, under whom many later recordings were made, favored a far leaner sound and, because of ill health during most of his tenure, was often unable to enforce the kind of orchestral discipline required for precise ensemble playing.
- Only with the recent appointment of Bernard Haitink and Eugen Jochum as concertmasters of the orchestra has the orchestra recapitulated the rich sound recently noted by Mr. Huising in the concert hall.
- The point is that the change in the orchestra's tonal character heard on discs is more attributable to the conductors than to the recording engineers.

Richard Flanagan
New York, N.Y.

Praise for Pollini
- I would like to assure Martin Bookspan that Maurizio Pollini's outstanding performance of the Chopin Piano Concerto No. 1 is definitely not an "inexplicable freak." The level of Pollini's artistry, so highly praised by Mr. Bookspan in his Best of the Month review (June, 1961) appears to be quite consistent, as judged by other performances of this young artist.
- I have heard tapes of a Chopin recital by Pollini (recorded, I believe, in Norway and distributed to radio stations in this country by the Broadcasting Foundation of America). Pollini's performances of various mazurkas and études have all the qualities that Mr. Bookspan found in the concerto disc. This young man must surely become the finest Chopin interpreter of our time — if he isn't already.

John Keatley
San Clemente
California

Kudos
- I pride myself on an ability to describe technical equipment or procedures for non-technical users, so I admire all the more Ken Gilmore's article on FM multiplex in your July issue. It is superb in its explanation of complicated electronic processes in plain English.

Jack Beever
Jerrold Electronics Corporation

Debian Dilemma
- With the recent passing of the great Sir Thomas Beecham, one wonders what will become of the music of Frederic Delius. Only Beecham could evoke the misty textures of Delius orchestration with such weightless delicacy, or draw the limpid line of a Delius phrase.
- With Beecham's unique talent no longer at the service of Delius, we shall quite possibly be deprived altogether of the Delius repertoire. The least that should be done is to re-release all of Beecham's superb Delius recordings, many of which are no longer available.

Charles Brogan
Cincinnati, Ohio

A project of this kind would be a wel-
HIFI/STereo
IF YOU BELIEVE THAT ALL RECORDING TAPES ARE THE SAME...
READ THESE FACTS ABOUT SOUNDCAST TAPES!

The course of the motion picture industry was revolutionized by the application of magnetic stripes on films! This was a Soundcraft achievement—the famous Magna-Stripe process which has made possible the brilliant stereo sound tracks of great MGM (Camera 65), Cinema-scope and Todd-AO productions.

For this contribution, Soundcraft received The Academy Award—the coveted "Oscar"—first and only tape manufacturer ever so honored. Soundcraft achievement in magnetic recording never stops.

SOUNDCAST WAS
FIRST
TO OFFER YOU:

- Mylar® based tapes for longer tape life, longer play.
- Plasticizer-free oxide to prevent chipping or flaking.
- Micropolished mirror-smooth tape surface to preserve the "highs" and minimize recorder head wear.
- FA-4 frequency adjusted formulation to capture the full dynamic range of sounds.

Superior performance is yours to enjoy on every reel of Soundcraft Tape you buy, and at no extra cost. Buy The Best—Buy Soundcraft Tapes!

REEVES SOUNDCAST CORPORATION
Main Office: Great Pasture Road, Danbury, Connecticut
New York: 10 E. 52nd Street, Chicago: 28 E. Jackson Blvd.
Los Angeles: 342 North LaBrea; Toronto 700 Weston Road

SEPTEMBER 1961
Now... an FM tuner with multiplex built-in!

New H. H. Scott FM Stereo Multiplex Tuner uses Wide-Band design for top performance

Here it is! No adapter needed! The world’s first Wide-Band tuner designed specifically for multiplex... H. H. Scott’s new Model 350 FM Multiplex Stereo Tuner. The FCC, in its recent acceptance of FM stereo multiplex, said that the approved system... like any multiplex transmission system, will increase energy transmission at the edges of the channel involved. Accordingly, for optimum stereophonic reception, the (tuner’s) bandwidth... must be considerably greater than that of monophonic (tuners)... **

From our very first design... the revolutionairy 310A... H. H. Scott incorporated substantially wider IF bandwidth than conventional tuners. This gave better selectivity and usable sensitivity. The new 350 incorporates this same exceptional circuitry allowing reception of even weak multiplex stations with amazing clarity. You get other benefits, too—the 2 MC Wide-Band detector provides superior rejection of interference and complete freedom from drift. The Wide-Band design of the IF’s and detector give the new 350 a remarkable usable sensitivity of 2.5 µv measured by stringent IHFM standards.

If you are considering a new tuner, or addition of an adapter to a conventional narrow-band tuner, first listen to the new H. H. Scott Model 350 Wide-Band FM Multiplex Stereo Tuner. Its superiority in sound quality is so dramatically different that you will not want to settle for less.

Important Technical Information


**See paragraph M, FCC Report and Order, Docket no. 1396, 4/19/41. Emphasis ours.

H. H. Scott
H. H. Scott, Inc. Dept. 245-09
11 Powdermill Road, Maynard, Mass.

Please rush me full details on your Wide-Band Multiplex Tuner and Adaptor. Include new 1961 catalog.

Name

Address

City Zone State

Wide-Band Multiplex Adaptor

Important News for H. H. Scott Tuner Owners

H. H. Scott has once again protected your investment against obsolescence. Your tuner, regardless of age or model, can be quickly converted to multiplex with the new Model 335 Wide-Band Multi-plex Adaptor. Because of H. H. Scott’s unique no-compromise Wide-Band design, we can guarantee superior multiplex reception only when the 335 and an H. H. Scott tuner are used together. 5 tubes, 8 diodes, $99.95, case extra.

The sounds of typewriters, factory whistles, and wind machines have been incorporated into compositions that even the most conservative critics recognize as being music, so Mr. Dyer’s premise is questionable.

Space Age Opera

- David Hall’s superb account of the story of Anitra (July, 1961) has convinced me that opera is far from a dead art form. Certainly no other stage work I know of presents the moral crisis of man in the atom age in such a sweeping panorama. Opera may be the only art form to bring this off convincingly, for the combined impact of poetry, stagecraft, and music is required to project a drama of such magnitude with adequate emotional force.

From the generally pessimistic tone of the work arises one hopeful note: Just as the medieval morality plays shaped the attitudes of an illiterate populace, perhaps allegorical spectacles like Anitra, if widely televised, could awaken us to the realities of our times.

Spencer Leaman
Cambridge, Massachusetts

Anti-Noise Campaign

- After reading Klaus George Roy’s “Noise and Music” (June, 1961), I feel compelled to take exception to his basic premise, which seems to be that noise ought to be regarded as part of modern music. Mr. Roy would have composers create, and the music-listening public sit still for, noise made by non-musical devices.

I would like to offer Mr. Roy this premise for consideration: that music should not and cannot be obtained from instruments not specifically designed for the performance of music.

Jerome M. Dyer
York, Penna.

The HiFi/STEREO
this Amplifier is NOT what we claim it is!

H. H. Scott's published specifications on the 222B Stereo Amplifier are not correct! Nor are the published specifications for any H. H. Scott component. Actually, units off our production line far outperform our claims.

A good example is a recent production run of 222B amplifiers. Actual measured specifications were as follows:

- Power — 16 watts per channel (published specifications 15)
- Total harmonic distortion 0.6% (we claim only 0.8%)
- Hum 19 mv (we state 25 mv)

H. H. Scott tuners also exceed their advertised specifications. "High Fidelity Magazine" says the 314 FM tuner "is very sensitive and stable and meets or exceeds the manufacturers specifications in every respect... Its sensitivity, rated by IHFM standards, is 2.5 μv according to Scott and 2.2 μv by our measurements".

Because of our conservative ratings you can be certain your H. H. Scott components will always meet or exceed the specifications on which you base your purchase.

H. H. Scott components give you performance exceeding specifications because our engineers specify expensive but essential design features such as all-aluminum chassis and DC heating on all preamp tubes to absolutely minimize hum, and hand selected and calibrated loudness controls to assure optimum tracking at all volume levels. Oversized transformers and tube types that run far below their ratings result in years of trouble-free operation.

The result is that when you choose any H. H. Scott amplifier — the moderately priced 222B, the best selling 2998, or the high powered 272 — you can be certain it meets or exceeds published specifications and will continue to do so through years of constant use. Our written Laboratory Standard Guarantee backs up these statements.

Write to H. H. Scott Inc., 111 Powdermill Road, Maynard, Mass. for a complete catalog of amplifiers, tuners, kits and speaker systems. But remember... the published specifications you receive are only a small indication of the fine performance you'll enjoy!

*Run #PR222/305. Test Supervisor, Robert Clark.
just looking

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

- Altec Lansing is bringing out a 12-inch woofer, the Model 414A. Patterned after the long-established 15-inch 803B woofer, the 414A has a frequency response of 30 to 3000 cps with resonance at 30 cps. Its rated impedance is 8 ohms, and its Alnico V magnet weighs 1.8 lbs. The new woofer, which handles 25 watts of program power, is employed in Altec’s 857A Carmen and 858A Avalon complete speaker systems, but it can also be used in conjunction with other crossovers, tweeters, and enclosures. Price: $64.00. (Altec Lansing Corp., 1515 S. Manchester Ave., Anaheim, Calif.)

- Crosby is now offering a multiplex adapter. The design of the MX-101 gives particular attention to fringe conditions, incorporating a noise filter to make satisfactory reception possible at distances where stereo separation might be masked by background noise. In addition, the MX-101 has a dimension control for continuous variation of the amount of stereo separation from monophonic to stereo. Dimensions: 5¼ x 5 x 3¼ inches. Price: $69.95. (Crosby Electronics, Syosset, N. Y.)

- De Wald’s Model P-1400 is an integrated stereo amplifier with 17½ watts output per channel, frequency response of 20 to 20,000 cps ± 1 db, harmonic distortion under 2% at full output, and intermodulation distortion under 1%. Channel separation is greater than 42 db. Operating controls include a blend control and a phase-reverse switch, as well as separate volume and balance controls. Dimensions: 14½ x 9 x 4¾ inches. Price: $99.95. (De Wald Radio Division of United Scientific Laboratories, Inc., 55-15 37th Avenue, Long Island City 1, N. Y.)

- Fisher’s X-101-B amplifier offers provisions for connecting a center-channel speaker without the necessity of installing an additional amplifier. Another unusual facility is a tape-monitor circuit that permits use of the various audio controls while monitoring without the need for changing cable connections for playback.

- Heath announces the first FM multiplex adapter in kit form. The Heathkit AC-11 has three tubes, prewired, and a self-contained, fused power supply with a silicon rectifier. A balanced diode detector and cathode-follower outputs for both channels are incorporated in the circuit, and a front-panel control permits adjusting the degree of stereo separation. Frequency response is from 50 to 15,000 cps. Dimensions: 11¼ x 6¼ x 3⅞ inches. Price: $32.50 (kit), $55.25 (factory-wired). (Heath Company, Benton Harbor, Mich.)

- Knight’s kit line is being augmented by an integrated stereo amplifier that delivers 25 watts sine-wave power per channel. Frequency response is from 20 to 25,000 cps ± 1 db at full output. Harmonic distortion is below 0.5%; and intermodulation distortion is less than 1% at 35 watts output per channel. Hum and noise are better than 75 db below full output. Printed-circuit switches and circuit boards, as well as special plug-in assemblies, simplify the task of the kit builder. The kit can be ordered by stock number.
NOW...
a Norelco 'Continental' Tape Recorder for every application

A Norelco dual element stereo-dynamic microphone is standard equipment with the CONTINENTAL '400'.

CONTINENTAL '400'
guild-crafted by Philips of the Netherlands

- FOUR-TRACK STEREOPHONIC RECORDING AND PLAYBACK
- FOUR-TRACK MONOPHONIC RECORDING AND PLAYBACK
- THREE TAPE SPEEDS — 1%, 3% AND 7½ IPS
- COMPLETELY SELF-CONTAINED, INCLUDING DUAL RECORDING AND PLAYBACK PREAMPLIFIERS, DUAL POWER AMPLIFIERS AND TWO NORELCO WIDE-RANGE LOUDSPEAKERS (SECOND IN LID)
- CAN ALSO BE USED AS A QUALITY STEREO HI-FI REPRODUCING SYSTEM WITH TUNER OR RECORD PLAYER
- FACILITY FOR MIXING PHONO AND MIKE INPUTS
- HEAD-GAP WIDTH — .0012"
- FREQUENCY RESPONSE — 50 TO 18,000 CPS AT 7½ IPS
- WOW AND FLUTTER — LESS THAN .15% AT 7½ IPS
- SIGNAL-TO-NOISE RATIO — 48 DB OR BETTER
- CROSS-TALK — 60 DB
- SIMPLE PUSH-BUTTON PIANO-KEY CONTROLS
- RUGGED
- PORTABLE
- STYLED BY THE CONTINENTAL'S TOP DESIGNERS

For a convincing demonstration of all of the features that make the Continental '400' the immediate delight of the discriminating music lover, visit your favorite hi-fi center, or photo dealer, or write for your free copy of our illustrated brochure giving all details on the Norelco tape recorders shown here plus loudspeakers, record changers and other quality Norelco high fidelity components.

COMPARE
the special features...

LOOK
at the low prices...

LISTEN
to the matchless quality...

CHOOSE
the Norelco 'Continental' tape recorder designed especially for you!

CONTINENTAL '300'
TAPE RECORDER (EL3542)
- 4-track stereo playback
- 4-track mono record-playback
- 3-speeds
- completely self-contained
- mixing facilities
- 'sound-on-sound' button
- suitable for use as a phonol P.A. system
- can also play through external hi-fi system
- dynamic microphone.

CONTINENTAL '200'
TAPE RECORDER (EL3541)
- 4-track mono record-playback
- facilities for 4-track stereo playback
- lightweight, compact
- mixing facilities
- high-quality microphone
- 'sound-on-sound' trick button
- can also play through external system
- self-contained phonol P.A. system.

CONTINENTAL '100'
TAPE RECORDER (EL3585)
- transistorized, battery portable
- records/play back anywhere, 2 hours on 4 reel tapes interchangeable with 'Continentals' '400' and '300'
- rugged, lightweight, simple to use
- response 100-6000 cps
- complete with speaker and quality microphone.

NORTH AMERICAN PHILIPS COMPANY, INC. High Fidelity Products Division 230 Duffy Avenue, Hicksville, L.I., N.Y.
We threw away all conventional recording arrangements.

**NOW...MULTIPLEX!**

And the 1962 STEREO/HI-FI DIRECTORY tells you what you need to convert your FM Tuner to Stereo!

If you're like most audiophiles, you'll want to get the exclusive first listings of the latest FM stereo equipment, complete in this handy 180-page directory.

**In Addition...**

The 1962 STEREO/HI-FI DIRECTORY is the complete buyers' guide to over 1300 component listings!

On sale October 12th—be sure to pick up your copy at your favorite newsstand or electronics parts store!
You’ve waited 10 years for all that’s in this picture

For the first time in your life, you see here a complete stereo home entertainment center of perfectly matching components, all by the same maker.

It is what stereophiles have been seeking for 10 years, ever since Bell introduced the world’s first stereo amplifier...a fully integrated system consisting of the latest models of the famous Bell stereo tape transport, Bell combination stereo amplifier and stereo tuner (on one chassis), and matching Bell 3-way speakers. (Separate Bell stereo amplifiers and stereo tuners are available, if preferred or wanted to match a Bell amplifier or tuner you now own.)

Every one of these components may be had in a choice of two or more models, all in the same styling and surprisingly reasonable in price. This means you can completely plan your ideal music system and where you want to put it, make an immediate start with one or more of the components, and add the other matching components later.

Actually, you need only the components shown above, with second matching speaker, to enjoy every source of stereo with the finest sound reproduction attainable today...professional quality playback and recording with tape; FM, AM and stereo broadcasts including multiplex reception with new Bell adapter, and stereo and monaural records played with your present turntable or any new one you wish to add.

Before you invest further in stereo, have your Bell dealer show you the many advanced features which only an integrated Bell system offers in entirety. Or write us direct for complete illustrated catalog.

Bell SOUND DIVISION
Thompson Ramo Wooldridge Inc., 555 Marion Rd., Columbus 7, Ohio
In Canada: Thompson Products Ltd., St. Catharines, Ontario
the 4 pleasures
of DYNAKIT HI-FI

MUSICAL
Sheer listening pleasure for you and your family. The delights of the original performance are recreated in accurate detail and perspective. Every nuance of tonal shading and phrasing is clearly delineated without hum, noise, or distortion.

MANUAL
To assemble your own DYNAKIT is a uniquely rewarding experience. Easy ... fun ... educational ... satisfying your creative interests.

TECHNICAL
The superiority of premium components and the functional simplicity which typify the advanced engineering and design of DYNACO high fidelity equipment add a special satisfaction for you who appreciate excellence. Building your own makes you intimately aware of the quality of DYNACO equipment.

FINANCIAL
The unexpected bonus—substantial savings on high fidelity components of unquestioned technological superiority and unparalleled listening satisfaction.

FM TUNER
$79.95 kit; $99.95 semi-kit; $119.95 factory wired and tested
Ask your high fidelity specialist or send for literature below.

Dynaco INC.
3914 Powell Ave., Phila. 4, Pa.
Please send me complete information on DYNACO products.
Name_______________________________________
Address_________________________________________
City_______Zone_______State_____________________

by LEWIS HARLOW
Good Music for Background Listening

Next to good wine and good company, nothing increases the pleasure of a good meal so much as appropriate music, and music is an amenity that even the most modern record listener can enjoy. There was a time when, in the more elaborate households, the music for an evening was planned as carefully as the menu.

The final scene in Mozart's Don Giovanni, with the musicians onstage playing for the Don's dinner party, still bears witness to an elegant tradition and to a time when composers found a welcome source of income in writing music to be listened to while eating. These composers fully understood that the music should stay in the background and not obtrude on the conversation or the wine or the cuisine. But they also knew that the music should not be spineless, that it should have verve and character, so that a dinner guest who let his mind wander to the music would be rewarded with a flash of melodic delight.

For dinner music on recordings you might sample certain works of Mozart, Haydn, Handel, or Bach, who did not deem it beneath their dignity to write pieces suitable for dinner music—possibly because they themselves were fond of good eating. Turn to almost any Mozart divertimento, serenade, or cassation and you hear music that has an aura of ease and charm even when only half listened to. Eine kleine Nachtmusik is probably Mozart's most widely known composition of this kind, although his Sevemana Notturna, the "Haffner" and "Posthorn" serenades the cassations K. 65 and K. 99, and the divertimentos K. 136, K. 137, and K. 138 would serve the purpose quite as delightfully. So would the charming dances in Bach's suites for orchestra and any number of orchestral pieces by Handel.

The eighteenth century is, in fact, an inexhaustible store of what might be called sociable music. The countless concerti grossi by Vivaldi (including his famed The Four Seasons), Corelli, Tartini, or Albinoni all lend themselves to casual listening as easily as they do to more concentrated attention. Should you tire of the Italian manner, try some Telemann. Among the 600 odd compositions by this industrious German are some suites specifically entitled Tafelmusik (or, really, Musique de table)—in any event, "Table Music." And a great many other instrumental works by Telemann might well bear the same title: they go easily in one ear, leaving the other free for conversation.

The casual grace of older music is also recaptured in Respighi's settings of Ancient Airs and Dances for the Lute. In the three suites of that name, Respighi picked some choice plums from the old lute literature and scored them in piquant modern orchestrations that make a perfect musical background for a dinner party.

The common factor in these works that makes them suitable as music incidental to social converse is that they are scored transparently and for relatively...
Here very simply is why Garrard's LABORATORY SERIES Type A Automatic Turntable has become America's number one record player in only nine months.

Garrard has combined a dynamically balanced tone arm, a heavy, full-size turntable, a laboratory-balanced precision motor, plus the convenience of the world's finest automatic record-changer (to use when you desire). Each is a precision device comparable to professional equipment of the kind which, up to now, you would have had to buy separately.

Garrard's Type A Automatic Turntable gives you a true dynamically-balanced tone arm, with the extremely important, heavy adjustable counterweight.

Thus, to adjust the stylus tracking force, you simply move the counterweight until the arm is in perfect balance, at zero pressure.

Then, the scale built into the arm enables you to set the lightest tracking force prescribed for any cartridge, even those labelled "professional."

Once balanced and set, the Type A tone arm will track perfectly each side of the stereo groove, even if the record player is intentionally tilted or the record warped.

Perfect performance also requires minimum swing friction... guaranteed by the pair of needle pivots holding the arm.

Another important feature is Type A's non-magnetic turntable... heavy-cast, full-sized, and balanced. Weight: 6 lbs.

Turntable is an exclusive sandwich design, (a) drive turntable inside, (b) heavy, polished, cast metal turntable outside and (c) a resilient foam barrier between.

Driving heart of the Type A is Garrard's Laboratory Series motor with top and bottom shielded by specially designed plates, eliminating any possibility of magnetic hum.

Garrard's exclusive pusher platform record changing mechanism is foolproof... gives the Type A the tremendous convenience of automatic play.

An extravagant concept, yes... but the price of the Garrard Type A Automatic Turntable is exceedingly modest... only $79.50. For literature, write Dept. CM121, Garrard Sales Corp., Port Washington, New York.
The editors of Popular Photography have gathered the finest, most beautiful pictures of the year for the 1962 edition of Photography Annual. It's a glittering array of the jewels of the world of photography: page after page of great pictures that illustrate the many facets of the camera. Once again, the publication of Photography Annual is the crowning achievement of the photographic year! Here are some of the highlights of the 1962 Photography Annual:

- a 12-page portfolio of photographs by Edward Steichen
- portfolios on beauty and fashion pictures...architectural photography...humorous off-beat photos
- award-winning ads which used photography for dramatic effects
- memorial portfolio on the work of the late Edward Feingersh
- International Portfolio: pictures from all over the world!

and this special feature:

- W. Eugene Smith's favorite unpublished photographs

You won't want to miss the sparkling collection of pictures in the 1962 Photography Annual! It's on sale September 12th, so be sure to reserve your copy on your favorite newsstand today. Or send in this coupon and we'll send you a copy on the day of publication. Only $1.25.

The 1962 PHOTOGRAPHY ANNUAL IS A GEM!!

The music sounds natural played at moderate volume. Conversely, it is in part because of their usually heavier scoring that the musical giants of the nineteenth century, who dominate the standard concerto repertoire, are largely absent from a list of good musical dinner companions.

Unlike composers of the eighteenth century, such men as Beethoven and Brahms wrote most of their orchestral works for the concert hall rather than the home, and they relied on more massive sounds and dramatic effects to project their music in these larger surroundings. Moreover, most of them were in the Romantic tradition, with intense emotional expression and extended formal developments that demand the listener's full and continuing attention.

It might seem that if an orchestration were too heavy, it would be a simple matter just to turn down the volume. But soon you discover that if the climaxes are adjusted to the proper level for incidental music, the softer parts become all but inaudible. Your ear then strains to catch what it cannot quite hear, and the result is a feeling of nervous tension rather than one of relaxation.

Thus, if you insist on listening to large-scale symphonic works as background music, the dynamic span between loud and soft passages should be reduced. Recently, the Fairchild Companel was introduced to accomplish just that. Alternately, the Companel allows you to increase the contrast between loud and soft passages when, on other occasions, you want to expand the dynamic range of the program. But without the facilities of the Companel, the bigger symphonic compositions had best be passed up as dinner music.

Also to be crossed off your musical menu is opera in any shape or form. This inherently dramatic music rivets—or should rivet—attention to a plot. The opera taboo might be extended to other kinds of vocal music, for the singing voice, especially when singing in an intelligible language, is a potential distraction from even the best talk.

However, unlike the orchestral music of the Romantic period, some of the nineteenth-century solo piano works are admirably suited to reflective after-dinner moods. Chopin's nocturnes are cases in point, as are Schumann's Waldscenen. For somewhat livelier listening, try Schubert's Moments Musicaux, or his waltzes, or Mendelssohn's Songs Without Words. Piano sonatas are riskier, for most works in this form, excepting certain of those by Mozart and Haydn, tend to be rather intense. The string quartets of Beethoven and Brahms, and even those of Mozart, are disquiled on similar grounds. However, Haydn's quartets, for all their musical riches and tight construction, are so self-effacing that they lend themselves to use as incidental music.

Among the works in the solo repertoire, Scarlatti sonatas or Rameau suites are the musical counterparts of candlelight. So are Mozart's sonatas for violin and piano and Bach's sonatas for flute and harpsichord. And when your guests are gone, you will probably want to play these pieces through again and listen to them at a different level of attention.

For dinner music in a slightly more unbuttoned mood, yet brimful of old-fashioned charm, you might try Viennese waltzes by Strauss, Lanner, and Schubert. These recall the atmosphere of Viennese eating places where food is served by lamplight under ancient chestnut trees. They are ideal companions to a summer cook-out.

Finally, do not overlook the blandishments of the guitar, an instrument of discreet sensuousness that is superbly employed in the hands of such men as Andres Segovia and Rey de la Torre.

Modern music, for the most part, doesn't blend well with most food. There are, however, several delightful exceptions, notably Hindemith's Quintet for Winds, Samuel Barber's Summer Music, and Francaix's Quintet a Vent.

There is also Ravel's Introduction and Allegro, a chamber work in which a harp ripples airily among songful strings, flute, and clarinet. The music has sprightliness and passion, but it is sufficiently subdued not to interfere with dinner.

There are, in fact, countless works of all musical periods, including the quieter kinds of jazz, that make very pleasant incidental listening. Some people feel it would be profaning a masterpiece to make it serve as dinner music. The point is that many pieces were written for just such use, and the trick lies in choosing the right music for the purpose. And thanks to high fidelity, we now have more choice in the matter than did even the wealthiest ducal patrons of the past who employed their own house composers.
From TELEFUNKEN, the inventors of tape recording, comes the new M-97, a complete sound system in itself. Your ear will tell you it was worth waiting for, the specs will tell you why. Records and plays 2 track and 4 track stereo and monaural, at all three speeds. Takes up to 7-inch reel.

**SPECIFICATIONS:**
- Frequency response: 30-18,000 cps at 7½ ips; 30-16,000 cps at 3½ ips; 30-9,000 cps at 1½ ips. Wow and flutter: under .15% at 7½ ips. Signal-to-noise ratio: 46 db. Crosstalk: 53 db. Timing accuracy: within less than 0.2%. Power requirements: 110 or 220 volts, 60 cycles, 65 watts.
- Frequency response: 30-18,000 cps at 7½ ips; 30-16,000 cps at 3½ ips; 30-9,000 cps at 1½ ips. Wow and flutter: under .15% at 7½ ips. Signal-to-noise ratio: 46 db. Crosstalk: 53 db. Timing accuracy: within less than 0.2%. Power requirements: 110 or 220 volts, 60 cycles, 65 watts.

**FEATURES:** Dual pre-amps and power amps; special elliptical speakers (8"x3½") for optimum radiation of high and low frequencies, completely contained; D77 Dynamic microphone; electronic eye level indicator; monitoring; counter; automatic end stop; pause button. Size: 8"x12"x16". Weight: 24 lbs. Complete with handsome carrying case... $399.95.

Other Telefunken Tape Recorders: MODEL M-96: Plays 2 track and 4 track stereo and monaural only. Other features same as M-97. With microphone, $269.95.

MODEL M-85: A fine instrument for recording and playing monaural only. 6 watt power output of power amp, 7"x4" elliptical speaker. With microphone, $299.95.

**SEE THESE AND 4 OTHER FINE TELEFUNKEN TAPE RECORDERS FROM $199.95 UP**

AMERICAN ELITE, INC., 48-50 34th St., Long Island City, N.Y.

Tonefunkens Sales and Service Headquarters for over a decade

SEPTEMBER 1961
A t first glance, music and science seem poles apart, the one frequently having large elements of poetic invention, while the other, as a rule, excludes flights of fancy. But throughout its history, music has been closely linked to science. In ancient Greece, Pythagoras explored the mathematical relationships in musical scales. During the Renaissance, organ builders were among the most advanced technicians of their time.

Today, through high fidelity, the bond between music and science is closer than ever, and it is not just the instrument maker, the audio designer, or the recording engineer who bestrides the widening region in which art and science overlap. More and more music listeners find themselves increasingly involved with the technical aspects of music reproduction in the home.

If you have come to an interest in sound reproduction through a love of music, you are probably confused, first of all, by the technical jargon of audio. This I will seek to explain in this column, and I will also go into the principles of audio—to put you on more familiar terms with the equipment that brings music into your home.

In general, I will steer clear of nuts and bolts, slide rules, and formulas. The object, after all, is not to make an engineer of you, but to give you a general perspective that will enable you to form your own reasoned opinions of new developments, make your own judgments in choosing components, and get the best possible performance from the equipment you select.

In terms of equipment, high-fidelity reproduction of sound can be obtained either from a console with a system already built into it or from a system assembled from separate components. The same elements are required for both: a turntable, a tone arm, a cartridge, an amplifier, and speakers.

What, then, is the difference?

The difference is that separate high-fidelity components are of known quality. Each item you buy—cartridge, tape recorder, FM tuner, or loudspeaker—comes with printed specifications that state clearly what it will do to (and for) the sound. To teach you how to interpret these specifications is one of the aims of this column.

Why go to all the trouble of assembling a component-built system? Why not simply buy a stereo console? Well, you can if you want to. But, by the act of buying this magazine, you have demonstrated that you have more than a casual interest in music. And just as many amateur photographers find they get superior results by doing their own processing, so you can be repaid by superior sound for your efforts in assembling a component-built music system. In saying this, I do not mean to imply that consoles don’t have their place. If you want a nice piece of furniture that makes music without your having to worry about selecting and hooking up any of the parts, a console is a good choice for you. But if your primary interest is in music, not furniture, you will do well to investigate the component approach to high fidelity.

Next month, I shall try to clear up a term widely used and even more widely misused: stereo.
SONOTEER

5-SPEAKER SYSTEM—ONLY 4 INCHES THIN!

combines high style with big sound

Rek-O-Kut/Audax Sonoteer provides unique front and back radiation for a spectacular new dimension in sound. New, trend-setting picture-frame size and shape (4" thin, 25" high and 21" across) permit placement of a twin set of Sonoteers for stereo listening on walls...in room dividers...virtually anywhere in your home. So light you can carry it easily! Contains 5 heavy-duty speakers mounted in a slim, richly-textured, solid walnut cabinet that complements any room.

Technical facts: Has 2 woofers for bass, 2 mid-range units to avoid the "hole-in-the-middle," and a super-tweeter for highs. Exceptionally efficient—handles up to 45 watts. Response is a full 40 to 18,000 cps. Write for Sonoteer "How To Decorate" booklet.

Contemporary $79.95
MODEL CA-70 (illustrated)
also available in Provincial Model

See exciting new Rek-O-Kut products at the New York High Fidelity Show, Rooms 627-628.

SEPTEMBER 1961
NEW ROBERTS 1040 TAPE RECORDER
brings professional stereo within reach of millions!

Rosemary Clooney (Mrs. José Ferrer) says, "I love my Roberts because it plays and records so beautifully. It's invaluable to me for rehearsal and so easy — easy — easy to operate!"

José Ferrer says, "This instrument leaves nothing to be desired in terms of recording and playback quality. It's really unbelievable at $299.50."

ONLY THE ROBERTS "1040" STEREO TAPE RECORDER
combines these advanced features:
- Records New FM MULTIPLEX STEREO CASTS.
- 4 track stereo and monaural record/play.
- 2 track stereo and monaural play.
- Sound-with-sound, using either track as basic track.
- Dual, self-contained power stereo amplifiers.
- Dual built-in extended range stereo speakers.
- Dual microphone inputs.
- Dual phone/radio inputs.
- Dual pre-amp and external speaker outputs.
- Push button function switches.
- Automatic shut-off.
- Automatic muting on rewind.
- Professional edit lever.
- Professional VU meter with channel switch.
- Professional index counter.
- Dual concentric volume and tone knobs with clutch-controlled balance.

Get the reasons why ROBERTS Tape Recorder pays for itself! Send for this booklet now:

$299.50

ROBERTS ELECTRONICS, INC.
5920 Bowcroft Ave., Los Angeles 16, Calif.
BACH'S

Brandenburg Concertos

The period of a half-dozen years between 1717 and 1723, when Johann Sebastian Bach served as Kapellmeister to the young Prince Leopold of Anhalt-Cöthen, was one of the most fruitful periods of the composer's creative life. The prince himself was a talented musician with an abiding devotion to the arts, and Bach's relationship with him was warm and friendly from the beginning. In this atmosphere were created some of Bach's most significant and attractive instrumental works, for at the court he had at his disposal some excellent solo instrumentalists and a fine orchestra.

In view of this background, it seems a bit strange that during the Cöthen period Bach produced six superb orchestral concertos that he dedicated not to his beneficent employer but to the Marggraf Christian Ludwig, the youngest son of the Grand Duke of Brandenburg, whom Bach had met in Berlin in 1718. Scholars today seem to have rejected the older theory that Bach composed these works in fulfillment of a commission from the Marggraf; rather, the general feeling now is that by 1721 Bach's relationship with Prince Leopold was no longer quite so cordial as it had been at first. The German musicologist Heinz Becker has suggested that Bach, having heard that the Marggraf had a splendid small ensemble in Berlin, selected six concertos from among a larger number of similar works and published them with a dedication to the Marggraf. In effect, Bach offered these six works as testimonials to his ability as an orchestrator, with the clear implication that he would welcome an opportunity to go to Berlin and become the Marggraf's Kapellmeister. This was not to be, of course, and in 1723 Bach left Cöthen to take up his duties as cantor of the St. Thomas Church in Leipzig, the post he was to hold until his death, nearly thirty years later—years that shaped the main power of his later creative energy towards the composition of music for the church.

In the six Brandenburg Concertos, Bach left the world a veritable syllabus of the art of Baroque instrumentation and a matchless demonstration of the varied textures and sonorities possible to the Baroque orchestra. Through the years, these superb works have come to be the best-known and most-recorded instrumental works of their period. In addition to many individual recordings of each concerto, a recent issue of the Schwann catalog listed fourteen recordings of the complete set, seven of them in stereo.

Three of the monophonic versions deserve special mention: the performances conducted by Adolf Busch (Angel COLC 13/14), Karl Münchinger (Richmond 42002), and Felix Prohaska (Bach Guild 540/2). The Busch recordings made their first appearance in the 1930s, and in their day the performances they held were object lessons in stylistic comprehension—this despite the fact that the keyboard parts were played on the piano (by Rudolf Serkin, no less), in keeping with the prevailing custom of twenty-five years ago. Still, the place of the Busch performances in Angel's Great Recordings of the Century series is open to question.
in view of the fact that many more authentic recordings have been released in the intervening quarter of a century. Prohaska's and Münchinger's performances are much truer to Baroque instrumental practices (Prohaska's even more so than Münchinger's, since in the Concerto No. 4 Prohaska uses recorders, while Münchinger is content to use flutes), and both present rhythmically alive and varied readings.

The development of stereo techniques has been a particular benefit to these works, and the best of the seven available stereo editions of the complete set of concertos are brilliantly successful in refining textures and clarifying the lines of the many instrumental conversations. Three of the seven, however, must be counted as comparative failures. These are the versions conducted by Marcel Couraud (Columbia M25 606, M2L 259), Syman Goldberg (Epic BSC105, SC 6032), and Charles Munch (RCA Victor LSC/LM 6140). Couraud and Munch give rather nervous, inflexible readings, while the worth of the Goldberg set is vitiated by sound that is huss-heavy and performances that are workaday and unimaginative. The Munch set also exhibits curious stylistic inconsistency, the keyboard solo in No. 5 being assigned to the piano rather than to the harpsichord. In No. 6, incidentally, Munch apparently disposes of the continuo altogether, and the result is very bland.

In the recording of the six concertos made by the Stuttgart Chamber Orchestra under Karl Münchinger a few years ago (London CSA 2301, CMA 7211), the playing has taken on a certain rhythmic rigidity, and the performances generally lack the vitality and interest of those in the earlier (Richmond) recordings by the same group. The most successful of the newer Münchinger performances, it seems to me, are of No. 3 and No. 6, both of which are given brilliant, exuberant readings, and throughout the new set the recorded sound is ravishing, with remarkable clarity and definition.

There remain three stereo/mono editions of the complete Brandenburg Concertos, and each one of them is an outstanding accomplishment: Rudolf Baumgartner's (Deutsche Grammophon ARC 73156/7), Yehudi Menuhin's (Capitol SGBR/GBR 7217), and Hermann Scherchen's (Westminster WST 307, XWN 3316).

Baumgartner's readings are never less than forthright, well-balanced, and musical in a thoroughly civilized way, and at their best they have a nice blend of crispness and easygoing lilt. Recorders are used, as Bach prescribed, and the ornamentation is tastefully and idiomatically managed. In the Concerto No. 1, Wolfgang Schneiderhan is a virtuoso violin soloist, and Ralph Kirkpatrick contributes an exciting harpsichord cadenza in the first movement of the Concerto No. 5. The Deutsche Grammophon sound is clean and straightforward, with admirable balances.

The performances directed by Menuhin are especially notable for their freshness of imagination in the treatment of ornaments and for their superb sense of inner vitality and springy forward movement (save at the outset of the Concerto No. 2, where the beat tends to be foursquare and a trifle stodgy). In the Concerto No. 3, Benjamin Britten's arrangement of the slow movement from Bach's Trio Sonata No. 6 for organ is inserted between the two allegros; it is beautifully played and is thoroughly convincing. Menuhin himself is an admirable violin and viola soloist, and there is a particularly fine horn player in the Concerto No. 1, but George Malcolm steals the show in the Concerto No. 5 with a magnificent demonstration of how the harpsichord part should be played. The Capitol sound is excellent.

In general, Scherchen's tempos are more deliberate than Baumgartner's or Menuhin's; as a result, his readings have the effect of seeming more stately and, at the same time, more amiable, most of the time without loss of purity or grace of line. Only in the Concerto No. 4 is the pace so individual as to seem too slow, and here, too, the violin soloist, Willi Boskovsky, indulges in some odd rubatos. George Malcolm repeats his splendid harpsichord performance of the Menuhin set. The Westminster engineers have produced this set in very pure, transparent recorded sound, with especially fine stereo realization.

The Baumgartner, Menuhin, and Scherchen recordings, then, all have special virtues, and I find it impossible to single out one set as being superior to the other two. Each is a credit to recorded literature, and each should provide many hours of rewarding listening.
We could list the new CLASSIC's complete specifications. We could commission a poet to describe the sound and the cabinet. Both good ideas, but quite inadequate to the task, for the new CLASSIC is a living instrument. You must hear it to know why it is the most important speaker system available today. You must compare it to all other makes to eliminate any doubt that here is the only system you will ever want.

For large rooms, small rooms—for today and tomorrow—here is the first sensibly designed big sound system in years. It creates a sense of spaciousness typical of yesterday's massive systems—but without making their space demands, and without sacrificing the intimate sonics and texture necessary for the full enjoyment of soloists and small musical ensembles. A "major acoustic achievement," as many experts have declared. But you decide for yourself. At any quality high fidelity dealer. $295.00.

3-WAY SPEAKER SYSTEM: high compliance 15" woofer; 8" direct-radiator mid-range; Sphericon super-tweeter. RESPONSE: 20 to 40,000 cps. POWER REQUIREMENTS: any quality amplifier rated from 10 to 60 watts. DIMENSIONS: 35" X 28½" and 17½" deep!


Timeless Beauty and the Sound of Truth

SEPTEMBER 1961

Here's the one and only speaker system you will ever want

Compare the new University Classic Mark II to all other systems—regardless of price.
DESPITE the title of this column, I hope it will be informative and interesting to the general reader as well as to the devotee of graphs, symbols, and engineering polysyllables. I plan to present my views on trends and innovations in high-fidelity equipment and to clarify their technical aspects for the benefit of the many hobbyists who are interested in such matters but who are confused by conflicting advertising claims.

Future columns will also carry reports on equipment. These reports will not go into detail about routine features and control functions, since these facts are easily obtained from the manufacturer or from his advertisements. However, each piece of equipment will be given a comprehensive laboratory test by Hirsch-Houck Laboratories. Our tests go beyond mere confirmation of a manufacturer's claims, although this is included in them. We evaluate the over-all design, quality of components and construction, and other factors that are not readily apparent to the non-technical enthusiast or that are not adequately described in most manufacturers' specifications.

In addition to laboratory tests, each unit will be operated in various home hi-fi systems. The final judgment on any piece of equipment will be based largely on the laboratory and use tests, but it will also reflect my personal judgment. I will state, as unequivocally as possible, what I believe to be outstandingly good or bad about the piece of equipment under consideration. If, as frequently happens, it is not outstanding in any particular respect, but does its job well, I will say so. Needless to say, personal opinion will never be allowed to override objective test findings, though it may expand on them.

Any reader—including the manufacturer whose products are being evaluated—has a perfect right to question the personal prejudices and technical competence of anyone attempting this sort of product testing and reporting. Let's put our cards on the table. Everyone has his own opinions and preferences on the correct approach to good sound in the home and on the particular equipment that best achieves this end. I am no exception. However, in over seven years of testing hi-fi equipment, I have never let personal feelings about any manufacturer or his products influence my conclusions for better or for worse. This is a matter of record. Every piece of equipment has been judged solely on its own merits. This policy will continue.

As a matter of general philosophy, I am for:
1. Honest, meaningful ratings and specifications.
2. The simplest approach to a given objective.
3. Any genuine advance in the art of sound production.
I am against:
1. Exaggerated or unfounded claims.
2. The sacrifice of reliability or other desirable characteristics to achieve a merchandising advantage in a limited area (power output, sensitivity, etc.).
3. Gimmicks or fads that add to the consumers' cost without a corresponding improvement in the quality of sound.

I am not out to badger the manufacturer or to question his motives or his integrity. By and large, manufacturers of high-fidelity equipment are exceptionally honest and are interested in turning out the best possible product for a reasonable price.

WHAT ABOUT technical competence? Both I and my partner, Gladden Houck, are graduate electrical engineers, actively engaged in responsible engineering work (not in the high-fidelity industry). Between us we have had some thirty-five years of professional experience, and we have more than passing acquaintances with the problems and techniques of electrical measurements.

Much of our test equipment is built from kits. Certain of the instruments (FM signal generator, wow-and-flutter meter, etc.) that require greater precision are commercially made laboratory instruments. Many kit-built meters are accurate to within 5 per cent, some to within 3 per cent. However, we calibrate our meters regularly against a 3½ per cent Weston voltmeter to insure their precision. Keeping in mind the purpose of our tests, we feel that voltage measurements with an accuracy of 5 per cent and power measurements with an accuracy of 10 per cent are quite adequate for consumer component evaluation. Certain manufacturers, particularly those noted for the excellence of their products, disagree. In any event, we guarantee our measurements to be at least as accurate as stated above. More commonly, though, instrument error can be counted on to be less than half the quoted figures.

No one is infallible, and our laboratory has made mistakes in the past, although rarely, I am happy to say. Quite possibly we will make mistakes again in spite of all our
precautions. Should this happen, I will not hesitate to set the record straight.

This suggests a problem that plagues any product-testing organization. Suppose measurements show the sample tested to be defective in some respect. The manufacturer of the unit may believe that measurement errors have been made, or that the unit under test was not typical of that particular model. Not infrequently, we have been taken to task by a manufacturer for reporting on a unit that, in his opinion, was not "representative." On the other hand how can we be sure that a unit that makes a good record on tests is a truly representative sample—especially when it is supplied by the manufacturer and may be specially selected? The answer is simple: we cannot know this, but neither can we be sure a unit is typical, even if we select it at random from a dealer's stock. It is a regrettable fact that quality control in the high-fidelity industry is not what it ought to be. Great performance variations can often be found from unit to unit of the same model. Under these circumstances, I cannot deny that there is an element of chance involved in any evaluation, and testing more than one unit may only serve to confuse the issue still further. The solution to this problem—better quality control at the manufacturing plant—is in the province of the manufacturer, not the testing laboratory. When we encounter a piece of equipment that we suspect of being partial faulty, we rely on our appraisal of the basic design of the equipment and on our previous experience, if any, with its manufacturer to assist us in our evaluation. Naturally, if a unit is obviously defective, there is no point in reporting on it, and we obtain another unit from the manufacturer.

Can a piece of equipment be "rigged" by the manufacturer to obtain an undeservedly high rating? Not in my experience, which covers the testing of well over three hundred different hi-fi components. The most the manufacturer can do is see that the unit is working up to the peak of its inherent capability. Since I cannot tell from one sample whether all production units will have identical characteristics, I am happy to have the manufacturer's assurance that the test sample is working the way it was meant to.

This attitude on my part may seem to disregard the interests of the consumer. And if I did nothing but verify and parrot the manufacturer's performance claims, this might be true. But I happen to feel that the true worth of a high-fidelity component is more than skin deep. The panel layout, the varicolored lights, even the actual distortion and power output of an amplifier are only a part of the over-all picture. I ask: How far below maximum ratings are its tubes and other components operated? How carefully is the heat of its output tubes deflected from other vital parts? Is there a possibility of electric shock from power-line leakage? There are many other pertinent questions that deal with important but little-appreciated aspects of design. In the long run, the minor differences between the listening qualities of competitive products are unimportant weighed against the comparative lengths of troublefree service the user can expect. My equipment evaluations will reflect this belief on my part.

One thing I will decidedly not do is issue comparative ratings. Everyone, quite naturally, wants to know which is the best amplifier, whether speaker A is better than speaker B, and so on. I am not evading the issue, but most hobbyists in this field do not appreciate the many factors that are involved in evaluating the total performance of a hi-fi component. In most cases, there simply is no "best" unit. Even if one found a piece of equipment that seemed to surpass all its competitors in every respect, it would be necessary to test every piece of competitive equipment before one could say it was better than all the rest. Since this is beyond our physical capabilities, there will be no "best" ratings. I may occasionally go out on a limb and say something is "one of the best," and this may be considered as high praise, to be interpreted literally.

As for "A-vs-B" comparisons, one can compare two components feature by feature with complete validity, but any over-all comparison requires weighing the relative importance of the factors involved. This becomes a highly personal matter, and what is important to me may mean little to someone else. Obviously, it would be most unfair to downgrade a worthwhile product on the basis of my own personal prejudices.

In next month's column I will present two equipment reports. The balance of the column will be devoted to an explanation of some of the test procedures and their significance.
FM Multiplex Stereo broadcasting has arrived!

A top quality stereo tape recorder will permit you to build a stereo tape library of your favorite music at low cost. As your musical interests change, you may record the new music that interests you at no additional cost. See your EICO dealer now for a demonstration of the EICO RP-100.

dedicated to perfection

NEW SUPERB SERIES

OF EICO STEREO

FM and AM stereo tuners on one compact chassis, Easy-to-assemble; prewired, prealigned RF and IF stages for AM and FM.

FM TUNER
Switched AFC (Automatic Frequency Control), Sensitivity: 1.5µv for 20db quieting. Frequency Response: 20-15,000 cps ± 1db.

AM TUNER
Switched "wide" and "narrow" bandpass. High Q filter eliminates 10 kc whistle. Sensitivity: 3µv for 10db output at 20db S/N ratio. Frequency Response: 20-1,000,000 cps ("wide") 20-4,500 cps ("narrow").

70-WATT INTEGRATED STEREO AMPLIFIER ST70
Kit $94.95 Includes Metal Cover Wired $149.95

40-WATT INTEGRATED STEREO AMPLIFIER ST40
Kit $79.95 Includes Metal Cover Wired $129.95

FM MULTIPLEX ADAPTOR MX-99 —
Kit $39.95 Wired $64.95

An original EICO contribution to the art of FM Multiplex reception

The new EICO MX-99 Multiplex Adaptor incorporates the best features of both the matrixing and sampling techniques. It is free of phase-distorting filters and provides the required, or better-than-required, suppression of all spurious signals including SCA (67ms) background music carrier, reinserted 3kHz sub-carrier, 19kHz carrier and all harmonics thereof. This is very important for high quality tape recording, where spurious signals can cause a tape recorder bias oscillator and result in audible spurious tones in a recording. This adaptor will synchronize with any usable output from the FM tuner and will demodulate, without significant distortion, tuner outputs as high as 10 volts peak-to-peak (300 volts RMS). The MX-99 is self-powered and provides entirely automatic stereo/mono operation. A separation of 35 db between channels is typical across the entire audio spectrum. Low impedance cathode follower outputs permit long lines. The MX-99 is designed for all EICO FM equipment (HFP-90, HFT-99, ST-99), and component quality, ratio detector FM equipment provided with a multiplex output.

EICO, 3300 N. Blvd., L. C., N. Y.
Send new 36-page catalog & dealer's name
Send new 36-page catalog & dealer's name
See us at New York Hi-Fi Show, Booth #42, Sept. 13-17

© 1961 by EICO, 3300 N. Blvd., L. C., N. Y.

HIFI/STEREO
If you drive southward over the Swiss mountain passes in May, the scenery grows more and more forbidding as the altitude climbs. Heavy snow covers the towering peaks, and there is seemingly no hope that spring will ever come. Then the descent begins. In five minutes everything is green. In ten minutes you are greeted by a wave of warm air that makes you turn off the heater, open the windows, and peel off your jacket. The meadows are alive with wild flowers; the gardens are wreathed in pink and yellow. Shortly afterwards you arrive at one of the deep blue lakes where, protected by the surrounding mountains, swimmers and sailors are lazily acquiring the season’s first tan. Amidst this colorful combination of Alpine scenery and Mediterranean sun, high in the hills above Lugano, lies a tiny, ramshackle village named Gravesano.

Outwardly, the place is a sleepy hamlet, but in the past seven years, the name of Gravesano has acquired an ex-

(Continued overleaf)
The Scherchen house in Gravesano is shown above.
Below is the entrance to the Experimental Studio Gravesano.

transient luster. Composers, scientists, and engineers concerned with music reproduction come here on annual pilgrimages, and legends about the place have already outpaced the facts. People in distant countries are sometimes under the impression that Gravesano must be a center of higher learning comparable to Oxford.

Actually, there is an institution here, but you will be hard put to find the Experimental Studio Gravesano on your first visit. Ask one of the barefoot boys playing along the dirt road, and at peril to your fenders he will guide you down a narrow cul-de-sac between rows of ancient stone houses to a heavy wooden gate in a high garden wall. You have at last arrived (though no sign proclaims it) at the Experimental Studio Gravesano—which is to say, you have arrived at the home of Herr Professor Doktor Hermann Scherchen.

When the gate opens, you may think you've stumbled into a kindergarten by mistake, for half a dozen children of assorted sizes are playing at the edge of a wading pool. But then, above their voices, you hear the growl of sinister dissonances coming from a sprawling building at one end of the garden. In a moment, Hermann Scherchen himself comes striding briskly into the yard, moving more like a marathon runner than a man of seventy.

He propels you past workbenches and racks of electronic equipment into a studio where Arnold Schoenberg's *Enwartung*, or something similarly recondite, pours forth from a formidable battery of loudspeakers. You wend your way among big tape consoles, speakers of all shapes and sizes, mixing panels, echo devices, and other electronic paraphernalia. You suddenly become aware that a spherical cluster of speakers in one corner has begun to revolve, like a huge globe in a planetarium. This happens to be one of
MUSICAL INSTRUMENTS FROM FIVE CONTINENTS

Where a people's love is, there its art can be found also. Figureheads of old sailing ships, carved Polynesian weapons, the richly decorated pottery of the Near East all attest to the urge of people to beautify objects in their daily lives. Rarely, however, has decorative art been applied so imaginatively as in the design of musical instruments.

A current exhibition (through September 11) at the Metropolitan Museum of Art in New York City displays historic musical instruments from all over the world. It is the largest exhibition of its kind ever assembled in America, and for those readers who cannot view it in person, these pages will allow a glimpse of the variety presented.

The Sitar, two fine examples of which are shown here, is a basic melodic instrument in Indian classical music.
The double-headed eagle of this Northwest American Indian rattle from Alaska may have had its origin from the era of Russian colonization.

The junction of the Peruvian whistling jar at the upper right is graphically indicated by its depiction of a flute player in action.

A dragon in repose provides support for tongues of a Burmese melinophone used in a court orchestra.

CROSBY BROWN COLLECTION OF MUSICAL INSTRUMENTS
This upright harpsichord of seventeenth-century Italian vintage is lavishly decorated with a centerpiece of King David with his harp and side panels of musicians with cornetto, treble viol, and bass viol.

The peacock body of this Mayuri from India is a striking example of decorative form.

The back of a Sur-Sango, handsomely decorated with Hindu religious paintings.

SEPTEMBER 1961
From tropical Africa comes this rather grisly lyre made from a human skull and antelope horns.

A screaming puna head lends a feeling of menace to a prehistoric Peruvian trumpet.

An eighteenth-century French hurdy-gurdy. The history of this instrument goes back more than a thousand years, and it can still be heard in certain European rural areas.
Trends in Tone-Arm Design

The tone arm has undergone a revolution in design since the time when, as its name reveals, it was actively engaged in mechanically reproducing tones. With the development of electronic reproduction, its function as an acoustical sound generator and transmitter was ended, and since the introduction of microgroove and stereophonic records, a continuous process of refinement in design has taken place.

Designing a tone arm requires an awareness on the part of its designer of two conceptual areas that can be broadly classified as: 1. the geometric, having to do with the shape of the tone arm, as it influences the position of the stylus in its path as it crosses the record surface; and 2. the dynamic, having to do with the way the arm reacts to the forces that are generated by the stylus and elements external to the phonograph system itself.

To consider the problem of geometry first, the near-universal acceptance of the 12-inch LP record has enabled the tone-arm designer to shape the arm to minimize tracking-angle distortion without the compromises that were often required when 78-rpm records were still important parts of record collections. Tracking-angle error—the departure of the stylus axis from tangency to the record groove—in conventional tone arms can be reduced to zero at only two points on the record surface. These two points are usually chosen to minimize the average distortion on the record's total playable surface area. Formerly, however, the choice of these points was complicated by the fact that the playable area of 78-rpm records was larger than that of 33⅓-rpm records.

The results of the tracking-angle compromises often had telling effects on playback performance, especially at the distortion-prone inner grooves, where, to complicate matters, groove modulation was usually highest. Most modern tone arms have adopted geometries more nearly consistent with the requirements of LP records, with a corresponding reduction in distortion. Even at this late date, however, some tone arms depart from the mathematical optimum for minimum tracking-angle error, although the gross departures of the past have largely been eliminated.

The greatest design changes have occurred in those areas that relate to the dynamic factors of performance. Even a casual study of most modern tone arms discloses their light weight, often coupled with relatively small size. By contrast, ten or fifteen years ago tone arms were rather hefty, and a still-popular myth is centered about the notion that good performance, especially good low-frequency reproduction, demands a massive tone arm. The fact of the matter is that the opposite is generally true, because a massive tone arm is unable to follow the minute bumps and eccentricities that are inevitably present on any record—to say nothing of the difficulties involved in tracking a warped record. If the stylus momentarily loses contact with the record surface, a fluctuating tracing force or unequal groove-
TRENDS IN TONE-ARM DESIGN

At the points of zero tracking error (A, C), the longitudinal axis of the cartridge is tangent to the record groove. Tracking error between the zero points reaches a maximum at B, because the cartridge is askew to the record groove.

wall loading is produced, and distortion is the result. Conversely, there is at present a minimum below which the mass of a tone arm cannot be reduced. The explanation of this is a good illustration of the principle that tone-arm and pickup cartridge design go hand in hand. Minimum tone-arm mass is really a product of a number of considerations, such as of the characteristics of the record material, the radius of the pickup stylus, and the desirability of reproducing loud bass passages without distortion. In order to minimize damage to the record grooves, the vertical tracking force of the arm must be limited. The desired tracking force, together with the largest expected groove amplitude, determines the amount of compliance of the pickup stylus that is required for distortionless low-frequency tracing.

This complex of considerations leads to the requirement that the mass of the tone arm be large enough to prevent uncontrolled resonance, which, if allowed to exist in the audible bass region, would produce a muddy or boomy bass and would greatly increase the possibility of groove skipping. It must be emphasized, however, that this is a theoretical consideration, and that most engineers today are primarily concerned with decreasing the mass of tone arms.

As vertical tracking forces have gone down, pickup compliances have gone up, and tone-arm masses have largely dropped. In the early days of LP records, pickups usually had a compliance of about \(1 \times 10^{-4}\) cm/dyne, requiring an arm mass equivalent to approximately 120 grams concentrated near the stylus tip. Recent stereo pickups require no more than a 30-gram equivalent arm mass to achieve the same low-frequency resonance.

While the usual design procedure is to place the combined resonance of the stylus and the tone arm at a frequency below the audible range and then to ignore it, several recent innovations aimed at eliminating low-frequency resonances deserve comment. One method is to introduce a viscous fluid in the pivot system to dampen the low-frequency resonance by dissipating its energy frictionally. While this technique is undoubtedly effective in its primary aim, most such arms have not taken full advantage of the low mass made possible by recent high-compliance pickups. Also, care must be exercised to avoid overdamping such arms, since the excessive pivot friction introduced in this way can produce distortion similar to that produced by an overmassive tone arm.

Another antiresonance approach is to mount the arm counterweight on a resilient pad or cushion. This has the effect of replacing a single resonance by two weaker resonances that can be dissipated by suitable pad design. This method has the advantage of not affecting the pivot friction in any way.

The lower limits of arm mass have not yet been reached. The listener can look forward to the day when there will be available tone arms of fifteen to twenty grams mass that will support pickups tracking at forces of three-quarters of a gram or less. He will thereby reap the benefits of greatly increased record life, improved frequency response, and lower noise and distortion. Such systems can be expected to compete successfully with the best of today's tape players.

Much has been said in recent months about improved techniques of providing better tone-arm balance. Essentially, there are two main reasons why good tone-arm balance is necessary. An unbalanced tone arm is extremely sensitive to jarring and will tend to skip grooves when it is shock-excited. This sensitivity is extreme in some lightweight tone arms. In many cases it is nearly impossible to walk across the room while playing a stereo record without setting off a series of thumps in the loudspeaker caused by momentary
loss of stylus-to-groove contact. Further, an unbalanced tone arm requires near-perfect leveling of the turntable to prevent gross imbalances in the forces acting on the two walls of the stereo record groove. An unbalanced tone arm can cause severe distortion on one or both channels of a stereo record and increase record wear. The same effect occurs to some extent when warped records are being played. To avoid these effects, most tone arms made today provide for some way of balancing in one and often in both planes of rotation, usually by means of counterweights.

There has also been much talk of dynamic balance. In mechanical design this term usually refers to rotating machinery, and it is said to exist when all forces produced by the rotating body upon its axis of revolution have been reduced to zero. If such forces are not balanced, they can wreak havoc with rapidly rotating machinery. Needless to say, no such problem exists in tone arms; the term here is taken to mean that a state of balance exists with the tone arm in any position.

Properly speaking, dynamic balance cannot exist unless all the mass-elements of a tone arm lie on a single line that passes through the system's center of rotation or are symmetrically disposed relative to such a line. This requirement eliminates from consideration arms with bends or kinks, unless these are symmetrically cancelled. Secondly, it rules out arms with outrigger counterweights. Third, it excludes arms that rely on unbalancing the system slightly to achieve vertical tracking force. In fact, no arm presently on the market is, to the author's knowledge, truly dynamically balanced. However, in truth, precise balance is not required to achieve excellent tracking of modern records. Today's tone arms are completely adequate for most high-fidelity systems. However, when pickups can track at three-quarters of a gram or less, then true dynamic balancing of tone arms is a goal that will have to be realized.

The user is beginning to reap the benefits of today's competitive market in the form of many conveniences. Connections in most arms are easy to make; pickups are easy to install. Tracking-force adjustments are simple, and a number of tone arms are equipped with built-in tracking-force gauges. In some tone arms the user is not even burdened with the necessity of setting the arm down on the record; built-in devices do this for him automatically. In short, the novice need not be intimidated by most tone-arm installation problems, nor by those of actual operation.

In one respect, however, the industry could cooperate in simplifying tone-arm installation. At this time, tone arms come in a variety of lengths and offset angles, and each requires a different placement relative to the turntable. Much would be gained in ease of installation if industry-wide standards for lateral arm length, offset angle, and stylus overhang were adopted. The mathematically optimum figures for these factors are no secret. Manufacturers would still have great latitude in styling and design within the standards imposed, and the public at large would have universal turntable boards that would greatly encourage the assembly of systems and would enhance the value of the freedom of choice of components.
Five years ago, after repeated near-catastrophes and property damage involving the stable horses that the Metropolitan Opera had been using in its productions, Rudolf Bing, patience exhausted, decided to replace them with professionally trained animals. To show Mr. Bing what a well-trained horse could do, the firm of Animal Talent Scouts, Inc., brought one of their most tractable and accomplished animals to a rehearsal. By way of demonstration, they subjected him to abuse that would have sent the average horse kicking into the wings. They yanked at his tail. They yelled in his ear. They kicked his legs. Finally they made him lie down, and then they sat on him.

At that point, the trainer announced to the onlookers, "Now that our horse is lying down, we must give him a horrible injection." The horse, who had been taught to bow when he heard the word "injection," immediately scrambled to his feet and bobbed his head. The opera company broke into spontaneous applause.

For many stage animals, applause is a reward far more appealing than anything they ever get in the feed bag. During rehearsals for the 1937 Metropolitan production of Offenbach's La Périchole, the burro named Peri who was to appear in the operetta spent the better part of his time offstage staring contentedly at himself in a mirror held by his attendant. The Metropolitan eventually decided to humor his ego, and after the premiere of La Périchole, he was allowed to march out with the other members of the cast, dressed in a rhinestone bridle and with silvered hooves, to take the first four-legged curtain call in the history of the Metropolitan. Later, he attended the champagne party backstage.

The practice of using animals on indoor theater stages goes back to seventeenth-century Italy, when producers and scenic designers presented lavish operatic spectacles using all sorts of...
Since Renaissance Italy, beasts both common and exotic have brought color to the theatre.

Peggy Raymond kept this date with a dromedary in Cheer Up, a 1925 New York Hippodrome spectacular.
exotic beasts, including elephants and lions. Records of the time tell of dogs that howled, horses that kicked, and monkeys that ran about the stage biting the singers during performances. Theatre managers lived in continual fear that the horse carrying the tenor would suddenly rear up and dump him into the orchestra pit. Singers looked with suspicion upon even the most docile of performers, the elephant—and with good cause, because in 1742, during a rehearsal of Galuppi's Scipione in Cartagine, several elephants crashed through the floor of the stage, carrying the leading performers with them.

One of the most striking animal effects in the history of opera was devised in 1708 for an opera called Nerone Infante. According to historians, a large papier-mâché monster split open during the opera's Hell scene, and "an innumerable multitude of white butterflies flew into the theater, and so low that some of them touched the hats of several of the spectators—at which some seemed diverted and others were not a little terrified, till by degrees they lodged themselves in different parts of the theater and at length disappeared."

In America, one of the foremost promoters of animals in opera has been Alfredo Salmaggi, an opera impresario with a flair for the dramatic, who reached his heyday in the 1930's. Mr. Salmaggi used animals for the first time in 1932, at Soldier Field in Chicago, when fifty Chicago mounted policemen appeared in a performance of Verdi's II Trovatore. The production was a huge success.

Early in 1933, Mr. Salmaggi settled in the Hippodrome Theater in New York. For six years, he drew capacity audiences by giving operas at low prices and by filling the stage with animals from a menagerie that was housed in the basement of the theater. A typical billing for his productions would read: "Aïda Tonight, With Horses, Elephants, and Camels." No mention would be made of the singers. Once, when the baritone Pasquale Amato protested this billing, the impresario shrugged and answered simply, "My audience

A horse opera in the fullest sense of the phrase is Puccini's The Girl of the Golden West. Here Ljuba Welitch, as the heroine, Minnie, and her companion, as a horse, smile their greetings.
the newest Scherchen devices—an experimental “zero-order radiator,” to use his phrase, a rotating multiple speaker that sprays ever-changing patterns of stereo sound in all directions.

What Scherchen hopes to bring about is a workable union of music and electronics. It is a goal difficult to attain, since neither engineers nor musicians feel much inclined to give up their self-centered preoccupations. "The sounds of the scientist aren't alive," said one of the keynote speakers when the Gravesano studio was dedicated, "and therefore they don't interest musicians. . . . Musicians resent having to analyze their work with sounds." But Scherchen does little to disguise his contempt for musicians who won't, or can't, learn mathematics and physics. "The whole art of music is founded on measurements," he says. "It's my joy, my intense delight, to know what is happening acoustically, in time and space. Musicians knew mathematics in the Middle Ages—and they certainly need to know it now."

All this may surprise American record collectors, who know Hermann Scherchen principally as a conductor of Bach, Handel, and Haydn. But Scherchen, outside of his recorded repertoire, has always been in the forefront of modern music. Despite his work at the studio, his editing of the Gravesano Review (in which he publishes accounts of the research conducted at the studio), not to mention his busy concert schedule all over Europe, he still finds time to study new scores. Hardly a year goes by that he fails to conduct an important premiere at the Berlin Festival or some similar occasion.

Paradoxically, Scherchen’s incredible burst of creative activity began when he supposedly went into retirement. He bought his estate at Gravesano in 1954 in hopes of making it a restful retreat.

"When Scherchen went to Gravesano," one of his former assistants in Zurich said recently, "some people expected that he’d begin to take it easy—a little guest-conducting, a lot of sunshine, and all that. After all, he’d made enough musical history to be able to rest on his laurels. He was thinking of writing his memoirs. But most of us who had worked with him were betting that he’d find new ways to run himself ragged."

No sooner had Scherchen settled in Gravesano than his house, more than half a century old, began to be filled with electronic gear. Conferences were organized with major electro-acoustic firms and broadcasting companies. Wine cellars, hewn deep into the rock of the mountainside, were wired to serve as echo chambers. One modern device, however, is still missing: Scherchen refuses to install a telephone. He wants no interruptions. His main contact with the outside world is through a bicycle-riding postman.

In contrast to Scherchen's driving energy is the quiet and gracious charm of Pia, his young wife. Mrs. Scherchen met her husband some ten years ago when they were both studying higher mathematics at Zurich. "At first my husband thought I should help him with his work," she says with a smile. Then she adds, with a sweep of the arm toward five noisy children splashing in the wading pool, "but I want to concentrate on these." In any case, the Scherchen's love of mathematics is evident in the names of the children: Herpi, Piber, Manna, Namann, and Hera. All are permutations of the syllables in "Hermann" and "Pia." The name After is reserved for the page of the family chronicle marked "To be continued."

As one of the foremost theoreticians on musical acoustics, Scherchen likes to talk about concert halls. "Ask a dozen conductors which hall has the best acoustics, and they are sure to pick the one in which they get the loudest applause. Actually, there is no such thing as an ideal echo in any hall.
For Brahms you need one kind of hall sound, for Mozart another. The whole question of concert-hall reverberation is hedged with psychological vagaries.”

In Scherchen’s own studio, acoustics are severely controlled. No two surfaces, not even floor and ceiling, are parallel, so as to discourage wave interference. The walls are lined with reversible panels, sound-absorbent on one side, sound-reflecting on the other. Scherchen often records with minimum reverberation and then seasons the music to taste with artificial reverberation from his wine-cellar echo chambers.

So far, none of the experimental tapes made at Gravesano has gone into commercial circulation, but a few may soon be issued by small European companies. However, Scherchen’s Westminster recordings are readily available to American listeners.

Originally Scherchen’s back yard consisted of a neglected vineyard that climbed up a small hill. A bulldozer was set to work on the vineyard—“the grapes were sour anyway,” Scherchen says—and carved an open-air theatre out of the hillside. Here scientists discuss weighty matters while reposing on grass-covered terraces, looking at the snowy Alps. The problem of demonstrating stereo tapes to seminar audiences, where only one or two could sit in the “best seat” started Scherchen and his assistant, Walter Erler, to working on their “ideal zero-order radiator.” Their pilot model contains thirty-two small speakers in a sphere that rotates at 60 rpm. A smaller, twelve-speaker model is currently on the drawing board.

But Scherchen’s purpose is not so much to develop equipment as to expand the theoretical knowledge of musical acoustics. Particularly in stereo recording and reproduction, there are still large areas of theoretical uncertainty. To a large degree, these involve human perception as well as engineering procedures, and Scherchen’s laboratory is doing important research in psychoacoustics. Also, as musical composition and electronics are becoming more intertwined, Gravesano serves as a clearing house for pioneering work in electronic music. Composers can produce their works there and have them discussed by people with a competent understanding of the new media.

Not the least remarkable fact about the Experimental Studio Gravesano is that Scherchen has financed it largely from his own pocket, although he is far from being a rich man. There have been some contributions from various European broadcasting companies, and the International Music Committee of UNESCO has given Scherchen’s work its official blessing, but basically Gravesano is the achievement of one man who has devoted his personal resources to the pursuit of an intellectual ideal.

Throughout his life, Scherchen has felt drawn to the outposts of artistic experiment. To him, the frontiers have never seemed advanced enough. Scherchen was one of Arnold Schoenberg’s early admirers, at a time when the twelve-tone system had barely been conceived in the composer’s mind, and his long association with Schoenberg has left its imprint on Scherchen’s entire career.

“I’ll never forget the first time I met him,” Scherchen recalls. “It was in 1912, at the home of the Berlin singer who was to do the premiere of Pierrot Lunaire. I opened the door and there stood a tiny man, almost bald, declaiming poetry in a singing voice. He was like a charge of electricity waiting to jump at something.” A year earlier, Scherchen had made his conducting debut leading one of Schoenberg’s orchestral works; now he was invited to share the podium with the composer of the first cycle of performances of Pierrot Lunaire. “You can have no idea of what an extraordinary artistic life we had in Germany before World War I,” Scherchen says. “Schoenberg, Wedekind, Ibsen, Shaw—all the excited Expressionists and a lot more besides. There hadn’t been a war in forty years. We thought the good life would last forever.”

Born in Berlin in 1891, Scherchen studied violin and viola. “We were quite poor,” he says, “so I went to work at fifteen as a café fiddler. Hours were nine to three AM on weekdays; nine to three AM on Sundays. The following
year I joined an orchestra as violist. I played under Artur Nikisch, Karl Muck, Richard Strauss, Siegfried Wagner. I also played accompaniments to Fritz Kreisler's first Berlin concert, and Mischa Elman's.”

After his Schoenberg programs, Scherchen received his first regular conducting assignment as second conductor of summer concerts in Riga, capital of Czarist Russian Estonia. The men in the orchestra were Bolshoi Theatre men who considered themselves more or less on vacation. When the young conductor tried to rehearse his scheduled programs, the concertmaster felt duty bound to complain. Did Herr Scherchen think these concerts were important enough to deprive everyone of his afternoon nap? he asked. “Very well, no more rehearsals,” was Scherchen’s furious reply. “We’ll play everything cold.” He remembers now that this was one of the great educational experiences of his life. Most of the works were unfamiliar to him, though not to the orchestra members. He had to rehearse and memorize them from the scores without hearing a note—“and that’s wonderful training for the ear.”

At the outbreak of World War I, Scherchen was stranded in Riga. He was interned and sent to Siberia with other German civilians. At first he taught music in a school for the German children, but in 1916 he was invited to form an orchestra for the town theatre of Viatka, in the Urals. “I could only recruit thirteen men, but we rehearsed eight hours a day. For a young conductor this was equally good experience: first no rehearsal, then all rehearsal. The Russian audience loved us; they showered us with flowers and candy….”

When the Russian Revolution broke out, Scherchen brith his way to St. Petersburg. There he came to know Prkofoev and Shostakovich and attended the first demonstrations of the great acoustic experimenter Abramov. “Once I kept Abramov company while he stood guard, with a rifle tucked under his arm, and made acoustical notations on a scrap of paper.”

In Russia, Scherchen completed his first long work, a string quartet lasting forty-five minutes. After his repatriation to Germany, the quartet made such an impression on a publishing firm that they gave him a three-year contract, at six hundred marks a month, for the right of first refusal on any of his compositions. A few months later, Scherchen himself terminated the agreement. “I have talent for composing,” he told the astounded publishers. “But I am not as necessary to music as Arnold Schoenberg. Henceforth, I intend to be only an interpreter.”

In Berlin he led a series of concerts presented by the Society for New Music and became director of the Schubert Society. As lecturer at the conservatory there he taught composition to such restless young men as Ernst Krenek, Alois Haba, and Karol Rathaus. He was called to Leipzig to organize a new series of concerts, and in 1923 he succeeded Wilhelm Furtwängler as conductor of the Frankfurt Museum Orchestra. These were times of great storm and stress in the world of modern music—“But they weren’t the golden age I hear so much about these days. We did some exciting things at the new-music festivals, it’s true, but we were always accused of poisoning the atmosphere with our performances. Composers weren’t paid the way they are now. Half the time they were lucky to get a free hotel room.”

Paul Hindemith was second concertmaster of the Frankfurt orchestra, and Scherchen presented some of his early works at the Donaueschingen Festival, where Germany’s musical elite came to criticize each other. He organized the first German Stravinsky festival, with the composer as piano soloist, and gave the first performance of orchestral excerpts from Alban Berg’s Wozzeck. Karl Off, Werner Egk, Ernst Toch, Alexander Tcherepnine, Ernst Krenek, Schoenberg, and Stravinsky were names that figured repeatedly in his programs.

His first encounter with electroacoustics came in the mid-1920’s, when he led an experimental broadcast of L’Histoire du Soldat. In those days, a single microphone was placed before an orchestra seated in a long, narrow row. “I always wondered why with sixteen first violins,
fourteen second violins, twelve violas, ten cellos, and eight double-basses playing in a big tutti, you'd still hear nothing but the bass drum, the trumpets, a little bit of the flute, and the tuba reeling through the harmonies like a drunken bum. So I started out by rescoring the orchestra.

A few years later, he was asked to organize the German National Radio Orchestra, which made the first regular symphonic broadcasts. "Even then I considered myself the middleman between music and technology," he recalls. "It was then I met Dr. Trautwein, the inventor of the trautonium, and Hans Joachim von Braumühl, later the inventor of the tape recorder. We are still good friends."

As an additional assignment, he took on the post of musical director at Winterthur, a small Swiss city that has the oldest symphony orchestra in Europe. "We celebrated its 300th anniversary in 1929, and the men played with an enthusiasm I've rarely seen since. They used to grow pale with excitement when they played Beethoven."

When the Nazis came to power, Scherchen, always an outspoken liberal with profoundly humanist convictions, left Germany to conduct in France, Belgium, and Italy. He intensified his Swiss activities, ultimately dividing his time between Winterthur and the Swiss Radio Orchestra at Zurich. Though he has remained a German citizen, Scherchen has lived in one part of Switzerland or another since 1936.

Looking back on it, Hermann Scherchen regards his move to Gravesano as a great turning point. "It's as if my life had started all over again," he says. He has just finished a new series of recordings for Westminster, including works by Orff, Gabrieli, and Handel. Recently he conducted Schoenberg's Moses und Aaron in Paris and Berlin, using tape recordings to project the whispered choruses that the score calls for. He has plans for launching a Gravesano record label. More film ideas are in the offing, more concerts, magazines, conferences, demonstration records, electronic inventions. "My studio is still not complete. And I want to make more jazz records" (he has already completed fourteen numbers).

"Scherchen is never interested in any one line of speculation for very long. He always wants to stand on the threshold of something new," a Swiss engineer said recently. "He can read a modern score and hear it in his mind's ear better than any man I know of. But he's impatient to get on with it. This year he's coming to grips with television. Next year it'll be the fourth dimension."

As a matter of fact, the theme of the 1961 Gravesano Congress reflects Scherchen's latest preoccupation: "Problems of Television." The agenda offers the usual intertwining of technical and aesthetic topics. Musician-technicians of the future, Scherchen believes, will have to think deep and hard on questions of sight-plus-sound. He himself isn't waiting for the millennium to arrive. A bulldozer has leveled enough ground for an experimental television studio, and the first film equipment is already on order.

As evening approaches and it is time to leave the Gravesano studio, the children line up for a polite good-bye, gently prompted by Mrs. Scherchen and the laboratory assistant, Scherchen's secretary, and the governess, all of whom are part of the family life, stand by smiling while Scherchen himself still talks on about plans and ideas. Once the gate closes behind you, you are struck by the sudden silence of the tiny village. Most of its inhabitants are up on the steep mountain meadows, watching the herds graze. The basic pattern of life has not changed here in hundreds of years. Eight miles away, the fashionable elegance of Lugano seems strangely unreal after a day at Gravesano. After a while you realize what it is that gives the place a lasting hold on your imagination: the fact that one man has there created for himself an environment fully consonant with his mind, his work, and his personality.

Frederic Grunfeld is remembered by many New Yorkers for originating the program "Music Magazine" on station WQXR, and readers of The Reporter know him as commentator on a wide scope of cultural topics. For several years, he has headed Scope Productions, Inc., a New York firm that produces records for various companies. Lately, he has shifted his recording operations to Zurich, and does his writing in Mallorca, where he likes to sail and swim.
likes camels." Mr. Amato was unhappy, but he sang anyway.

In the past few years, the business of supplying four-legged theatrical performers has prospered. There are now more than a dozen agencies in New York and on the West Coast that together earn several million dollars a year by renting animals for appearances in opera, theater, TV, motion pictures, and advertisements. The agencies are called upon to supply the Russian wolfhounds in *Simon Boccanegra*; the horses in *Martha, Il Travattore, Aida,* and *Manon Lescaut,* the burros in *La Péritole* and *La Forza del Destino;* the Animal Vendor's "Hundelein so klein" in *Der Rosenkavalier;* and the dogs in *Camelot* and *Wildeat.*

One of the top stars of the animal world is a horse named Mohammed El Tammar—Tommy, for short—who is owned by Chateau Theatrical Animals. Tommy has been in show business for over fifteen years, getting his start in Union City, New Jersey, working a Lady Godiva act with a burlesque stripper. Since Tommy joined the Chateau agency, he has been steadily employed and earns $500 a week (dogs and cats make an average of $200, while more exotic species such as elephants and camels can earn as much as $500 or $1,000 for single appearances). For several seasons, Tommy played opposite Ethel Merman in the musical *Happy Hunting,* where he was repeatedly sick from the sugar cubes she fed him, and until recently he was playing on Broadway in *The Music Man.*

In addition to being even-tempered and capable of taking rudimentary stage directions, a professional animal must be well housebroken. Actually, toilet accidents, when they do occur, are often traceable to poor planning on the part of the trainer, because the schedules of horses, donkeys, and other four-footed animals can usually be controlled by giving them a drink of water and then taking them for a quick walk around the block before the performance. Needless to say, animals should never be fed before the final curtain.

Toilet training for less intelligent animals, such as birds, is more difficult. During the Broadway production of *L'il Abner,* some geese were to run across the stage to an attendant who held tempting handfuls of corn in the opposite wing. It was essential that the nervous birds be toilet-trained so that the dancers who followed them could use the stage safely. Animal Talent Scouts, Inc., the firm that supplied the geese, came up with an ingeniously simple solution: a patch of adhesive tape applied to the rear end of each of the birds.

While they naturally have good toilet manners, cats are generally unresponsive to stage training, although they have been providing composers with musical inspiration ever since Domenico Scarlatti's feline supposedly gave him the idea for his Cat's Fugue by walking across the keys of his harpsichord.

Perhaps the most bizarre musical employment of cats—in an instrument appropriately called a Catano—was described in 1892 by the *Gazetta di Milano:* "The Catano consists of a wooden cage with rows of narrow compartments, into each of which is put a cat. The lowest tones are produced by full-grown animals and the highest by kittens. Their tails are operated by a species of keyboard at the end of the case like that of a concert grand. When a key is put down, a cat's tail is pulled. It should be added that the authenticity of the Catano is doubtful.

By and large, audiences welcome the heightened sense of realism or the added fillip of humor that animals can lend to a stage production. But cruel treatment of animals, no matter how well it may intensify the drama, only has the effect of antagonizing audiences. In France, recently, some one had the idea of introducing a real bullfight into a production of *Carmen.* Accordingly, the opera was presented in a bull ring in Nimes, and the famous bullfighter Antonio Ordoñez was engaged to play the role of Escamillo in the final scene. But the contrast between the make-believe world of opera and the brutally real world of the bullfight was too unsettling to the audience, and the spectacle was a failure.

But while it is unlikely that we will ever have a chance to see a real bull in *Carmen,* it is certain that we will continue to see animal actors on the opera stage as long as such works as *Pagliacci, Aida,* and *Der Rosenkavalier* are played. And if the opera of the future don't call for animal actors, you can wager that some future impresario will find a way of getting them into the act.

Marya Saunders and Bob Gaines bring widely different backgrounds to their current operation as a writing team. She has been a ballet dancer, an actress and a staffer for *This Week* magazine. He has been a publicist for such show-business personalities as Dick Clark, Frances Langford, Mimi Benzell, and Captain Kangaroo.
INSTALLATION OF THE MONTH

THE HOME music system of Mr. and Mrs. Robert Schuler had to satisfy two pairs of super-critical ears. Mrs. Schuler, better known as Patrice Munsel, has graced the stages of many of the world's leading opera houses, and Mr. Schuler, as a theatrical producer, also has a professional interest in music.

The center of the Schulers' hi-fi activities is the library of their Long Island home. Located here is a Scott 330C stereotuner, a Dual 1006 record changer with an Audio Empire 108 cartridge, and a Scott 299B stereo amplifier. Two University RRL-12 speakers, which support a pair of massive lamps, are placed so as to provide stereo listening throughout the room.

An EICO HF-22 22-watt amplifier that is connected to the center-channel output of the main amplifier supplies music to two other indoor areas, the dining room and the living room, and to the swimming pool and the patio. The indoor locations employ University RRL-8 speakers, each equipped with a T-pad volume control. Outdoors, University MCL weather-proof speakers are mounted on pipes that are concealed in the hedges.

MUSIC FOR A MUSICAL
Music for the patio and the swimming pool (out of view at the left of the picture) is provided by the University MCL outdoor speaker that is mounted above the hedge.

Mr. and Mrs. Schuler with their children: from left to right, Carlos, Heidi, Rhett, and Nicole.

HOUSEHOLD

At left is the Schulers' library. The main installation (shown below) is to the left of the photo. University RRL-12 speakers are in the far corners of the room.

The main installation of the Schulers' music system. Equipment includes a Scott 299B stereo amplifier, a Scott 330C stereo tuner, and a Dual 1006 record changer with an Audio Empire 108 cartridge. The space behind the panel at the right is occupied by an EICO HF-22 basic amplifier, which supplies power to the extension speakers.

SEPTEMBER 1962
SOUND
and the
QUERY

The Inner-Groove Affliction

I get an annoying amount of distortion during loud passages on my records, particularly in inner grooves. I notice also that the distortion is much worse on some records than on others, and that it decreases as I increase the tracking force of my pickup. I'm afraid to push the tracking force above five grams, though, for fear of damaging my records.

Is this distortion a normal shortcoming of all stereo records, or is there something wrong with my system?

Warren Steele
Baltimore, Md.

It takes a stylus with extremely high compliance and low mass to trace the sharp undulations of the inner grooves on modern discs. Even the very best pickup is barely able to trace the loudest discs without any audible distortion, and poor pickups reveal their imperfections by increased amounts of distortion from these same passages.

But even more important in most cases is what happens to the distortion after the pickup produces it. Any electrical distortion in the amplifier, or any emphasis of high frequencies in the pickup or loudspeakers, will increase the annoyance value of groove distortion. And a combination of these factors can exaggerate it to beyond the limits of human endurance.

When the pickup and speakers are extremely smooth in response, and total amplifier distortion is below 1 per cent, a slight amount of inner-groove distortion may be audible, but it won't be annoying. When these qualities are combined with extremely high stylus compliance and very low stylus mass, the distortion from discs—inner grooves included—will be no higher than that from most prerecorded tapes.

Filling In the Hole

My stereo speakers are located ten feet apart, and I would like to add a third, center fill-in speaker midway between them. How should I go about connecting this?

Jerry E. Salenby
N. Riverside, Ill.

Stereo Rumble

I recently replaced my old idler-driven turntable with a dual-speed belt-drive unit, in the hope of getting rid of some rumble that's been present ever since I converted to stereo. Now I find that the new turntable has more rumble than the old one did, even though its rumble specification is six decibels lower than that of my old unit.

Most of the rumble disappears when I switch my preamp to monophonic A-plus-B operation, which leads me to believe it is coming from vertical vibration of the table. What could be wrong with the unit, and is there anything I can do to repair it?

Wally Turnbull
Scranton, Penna.

There are two possibilities. The first, and most likely, is that your new turntable is defective. No matter how carefully a manufacturer tries to maintain quality control, an occasional unit that doesn't quite measure up will slip past the line inspectors, and you may have gotten one of these. If this is the case, the manufacturer or the dealer will be glad to repair or replace the unit.

The second possibility is that your new unit, even though it has less vibration than the previous one, may vibrate at a frequency that coincides with a resonant peak in your pickup system, speakers, or listening room. In this case, changing any one of the components mentioned should clear up the trouble.

How Much Does a Gram Weigh?

I have three stylus gauges, all of which are supposed to be paragons of accuracy and precision, and all of which give different readings when I try to measure my pickup's tracking force. If I trust one, I measure 2 grams. Another gives a reading of 2¼, while the third reads 3½ grams.

How can I tell which is right? That is, assuming one of them is, which I doubt.

M. Bowie
Charlotte, N. C.

A bright, new 3-cent nickel weighs almost exactly 5 grams, so one of these coins may be used to check the calibration of your stylus gauges.

Tape or balance the coins on the business end of each gauge and note the reading. If all of the gauges read 5 grams, and all return to their zero mark when unloaded, the discrepancies you observe when weighing the pickup are probably due to excessive arm bearing friction or differences in the arm height (above the platter) at which the different gauges take their readings.
A GREAT DEAL of progress has been achieved during the last decade in the electrical and mechanical design of high-fidelity tuners. The sophisticated FM tuner of today is far superior to the tuner of 1950 vintage. Yet both have the same basic circuitry: RF stage, mixer-oscillator, IF section, limiters, and ratio detector or discriminator. How, then, is it possible that similar circuits yield so much better performance in new tuners than in old ones? Most of the difference stems from two factors: application of the new wide-band theory and the use of significantly improved tubes.

First, let us examine the implications of wide-band design in terms of a concept called capture ratio. One of the advantages of FM is the ability of a tuner to sort out two signals coming in on the same frequency so that the stronger of the two suppresses the weaker.

An FM capture ratio of two decibels means that the stronger signal need be only 2 db greater in amplitude to suppress the weaker signal fully. Therefore, the lower the numerical value of the capture ratio the better the rejection of unwanted signals. Capture ratio deserves to be emphasized because its contribution to tuner performance is not yet widely appreciated.

But how should a tuner be designed for the best possible capture ratio? Basic research work, carried out mainly at the Massachusetts Institute of Technology, has shown that an FM tuner requires wide-band circuitry to achieve a good capture ratio. The IF section should have a flat response over a bandwidth of at least 170 kilocycles, and the bandwidths of the limiter and detector should be 600 kilocycles. Because a loss of amplification and selectivity is unavoidable in wide-band design, additional tubes and tuned circuits are required. This is why some modern FM tuners have five or six IF stages. In terms of performance, some of today's tuners achieve capture ratios as low as 1.5 db, as compared to perhaps 20 db in 1950 models.
Careful Attention to Proper Procedure Is the First

thanks to their improved capture ratios, modern tuners are less susceptible to interference from ignition noise, despite their higher sensitivities.

The mention of sensitivity brings us to the second great difference between the FM tuners of today and those of 1956: the increased ability to pull in weak and distant stations, effectively extending the range of FM reception. Most tuners of ten years ago relied on a pentode tube in the RF stage. This type of tube is inexpensive and easy to use, but, unfortunately, it generates a fairly large amount of noise. When noise is introduced in the first stage of a tuner, it is amplified by all succeeding stages along with the signal. It is extremely important, therefore, to keep noise in the RF stage to a minimum. Such modern dual-triode tubes as the ECC88 create significantly less noise and permit higher tuner sensitivity than do pentodes. Completely new and different amplifying devices, such as Nu-vistors, have also been used in some FM tuners to improve sensitivity.

To the novice, it may seem paradoxical that higher sensitivity, like improved capture-ratio values, is expressed by lower numerical values. Let us assume that tuner A has a sensitivity of 1.5 microvolts and that tuner B has sensitivity of 3 microvolts. In that case, tuner A is more sensitive than tuner B. Tuner A requires an incoming signal of only 1.5 microvolts to produce an output that meets the same quality standards that tuner B meets with an input voltage of 3 microvolts.

Although good sensitivity and capture ratio are usually considered to be the most important characteristics in an FM tuner, selectivity and distortion should not be overlooked. Selectivity is the ability of a tuner to reject interference from adjacent FM channels, and it should be as high as possible. As for distortion, tuners of wide-band design automatically eliminate one of its main causes: the inability of narrow-band tuners to handle the transmissions of stations that modulate their carrier waves right up to the limit of the law (and sometimes a bit more). Wide-band tuners are particularly desirable for multiplex operation because they can receive every bit of information a station transmits.

This brings us to the latest advance in broadcasting. Previous attempts to transmit stereo programs have suffered certain disadvantages. AM-FM transmissions were limited in quality because the AM channel was inherently noisier than the FM channel. Until recently, FM-FM stereo transmissions required two separate FM transmitters and, in the home of the listener, two separate FM tuners. The use of FM multiplex stereo now eliminates these drawbacks. In multiplex stereo only one FM transmitter is required, and only one FM tuner plus an adaptor is needed to receive the program. (Monophonic tuners receive a signal that combines both the right and the left channels, making multiplex wholly compatible for mono listening.) Multiplex adaptors for existing tuners, as well as new tuners and receivers with built-in adaptors, are already available.

Operating a tuner is not particularly difficult, but, as is true of all instruments, only proper procedure yields the best results. A few words of explanation may therefore prove helpful. Finding the right setting for the muting control and the local-distant switch, for example, requires an understanding of the purpose of these controls. Muting circuits were designed to eliminate the loud annoying hiss between stations that is produced by today's highly sensitive tuners. As long as no signal comes in strong enough to override the muting threshold set by the control, the tuner produces no audio output at all. The threshold level should be advanced just enough to eliminate interstation noise. If it is set too high, the tuner will not receive weak stations.

A local-distant switch is required in areas where a strong local station overloads the tuner and appears at several

This tuner's AFC circuit works in conjunction with the tuning knob, being automatically switched out when the tuning knob is touched.

HI/FI/STEREO
Requirement for Good Reception

points of the dial. This blanketing disappears immediately if the local-distant switch is set on "local" to attenuate the signal of the over-powerful station. For the reception of weak stations, the switch should be returned to the "distant" position to take advantage of the tuner's full sensitivity.

The factor most vital to optimum reception is careful and accurate tuning. The tuning meters or magic-eye tubes found on most tuners are a great help in locating the precise spot on the dial at which a station comes in with minimum noise and distortion. In the past, these indicators were guided by the IF response curve. But in recent wide-band designs, the IF curve no longer has a peak to which the tuning meter can respond, so the meters in the newer tuners usually indicate signal strength, the center-of-the-channel position, or both.

Tuning by meter requires a certain degree of hand-eye precision, but minor errors are compensated by the action of the automatic frequency control, or AFC. Because the AFC tends to lock in a station over a fairly wide tuning range, however, it should be switched off whenever a station is being tuned in. Some recent tuners have a new circuit that accomplishes this automatically: as soon as you touch the tuning knob, the AFC is switched off; when you release the knob, the AFC locks in the station. Accurate tuning is particularly important for multiplex because stereo separation can be seriously impaired by faulty tuning.

A_ important requirement for an AM tuner is an IF bandwidth selector, to allow a choice of either a broad or a narrow IF response. The "narrow" position limits audio response at upper frequencies but permits clearer reception of weak and distant stations. The "wide" position allows wider audio response from strong signals. Some tuners provide up to four positions of AM bandwidth to allow the listener to make the best of different kinds of receiving conditions.

(continued overleaf)
How to Get the Most from Your Tuner

Progress has been made in the circuitry of AM tuners, but the basic limitations of AM allow less room for improvement than in FM. In AM reception, signal strength alone, rather than circuitry, determines the signal-to-noise ratio. Therefore, the prime objective is to achieve maximum signal pickup at the antenna and to reject static created by nearby electric power lines, motors, or fluorescent lamps. Fortunately, there are now ferrite antennas that pick up radio waves while almost completely rejecting static. This is why a good AM tuner should have a ferrite antenna. The ferrite rods used for this purpose should be at least five inches long and should be horizontally rotatable because their pickup pattern is somewhat directional.

Good FM reception is also dependent on the choice and installation of the antenna. The saying still holds true that the best RF stage is a good antenna. For the clear reception of even local stations it is necessary to install the FM antenna in a favorable place. It is always a good practice to avoid placing the antenna close to electrical wiring, which may cause static, or to large metal objects, such as radiators or pipes, which reduce the available signals. The metal frameworks of large buildings weaken signals considerably, so it is advisable in such buildings to mount indoor antennas close to a window.

In fringe areas and mountainous terrain, more elaborate yagi-type roof antennas are required. Their prime characteristics are high gain and directionality, which means that they are better able to receive weak signals, but only from one direction. Therefore, an electrical rotator is sometimes needed to turn the antenna toward the various FM stations.

In locations where the pickup of ignition noise is a problem, shielded lead-in wires may be necessary.

To keep your tuner working at its best, be sure that it gets adequate ventilation. Component cabinets usually have perforations or louvers through which the heat can escape. These openings are put there for a vital reason, and the flow of air should never be obstructed by books, walls, or cabinetry. In installations where the tuner is to be mounted vertically, it is advisable to check the instruction book or to write the manufacturer for information.

The causes of minor malfunctions, if they occur, can usually be pinpointed by a few simple tests. If the tuner fails to light up, you should first check the fuses in the tuner and in the amplifier to which it is connected. It pays to have some replacement fuses of identical rating and type. If, after replacement, the fuse blows again, it indicates a more complex difficulty, which should be attended to by a qualified serviceman.

Weak reception or distorted sound, occurring suddenly, may be caused by a tube or part failure anywhere in the system, or by an open connection in the antenna circuit. To find the source of this trouble, first play a record through your system to find out whether the audio section and the speakers function normally. If they do, you can assume that the trouble is in the radio circuits—perhaps in the tuner or in the antenna connections.

Let us suppose the process of elimination indicates a failure in the FM section. Tune to another station on the dial to make sure that the station to which you were listening is not at fault. Then check the lead-in cable and all connections between the FM antenna and your tuner. Also check the connections between tuner and amplifier. If all these procedures do not reveal the trouble, a simple test of your tubes may help. Check whether all tubes are placed firmly in their sockets. You may have to remove the metal shields from some of the tubes in order to reach them. If this does not solve the problem, check to see whether all tubes are aglow. A tube that does not light up has an open filament and must be replaced by a tube of the same type.

These simple test procedures are within the technical capabilities of most listeners and can be followed without exposure to dangerous voltages. They may save much time and expense. If you want to go beyond the scope of the tests described here, always consult the service manual supplied with your tuner. Much careful consideration has gone into the preparation of these manuals, and it always pays to follow their step-by-step instructions.

Alignment or other major adjustments requiring test instruments and the services of an experienced technician are rarely needed. Quality tuners operate well within their maximum design limits and normally give many years of trouble-free service. A modern tuner thus promises thousands of hours of listening enjoyment, if it is properly installed and operated, the promise will surely be kept.
CLASSICAL

A DON QUIXOTE FROM CLEVELAND

Szell gives a superb reading of Strauss's most poignant tone poem

The new Epic stereo recording of Don Quixote by George Szell and the Cleveland Orchestra serves as a fresh reminder that this is one of the few works by Richard Strauss that can be spoken of in terms that admit the words "noble" and "compassionate." There is no smirking in this score, no bitterness, no cynicism. If Strauss pokes fun at Cervantes' addled knight, tilting at windmills in the name of a bygone chivalry, he does so in the half-trueful way of one who has come to have an understanding of the human comedy. And in the music that relates to the knight's vigil, his release from illusion, and death, the composer achieves some of his most poignantly expressive lyrical pages. The successive variations make up a superbly constructed tone poem, but one that takes a master conductor and a solo cellist of extraordinary sensitivity to play in a way that balances its formal structure against its descriptive and programmatic elements. Fritz Reiner, who recorded Don Quixote first for Columbia, with Gregor Piatigorsky as his soloist, and more recently for RCA Victor, with Antonio Janigro (LSS 2384), has always seemed to me the conductor whose technical control and sense of proportion fits him to be the ideal interpreter of this score, but now George Szell shows that he can match his colleague every bar of the way. In Pierre Fournier, whose cello assumes the role of the protagonist, Szell has a soloist who is both sensitive and intense. Solo violist Abraham Skernick (as Sancho Panza) and concertmaster Rafael Druiian are also excellent, as is the tenor tuba player (Sancho's alter ego in the score), who exhibits flawless virtuosity and musicianship, especially in the cadenza after Variation IV ("the procession of the penitents"). As for the engineering, the Epic microphones have been placed to produce just the right combination of presence and reverberation needed for this music.

There is a luscious warmth in the lyrical episodes, yet (continued overleaf)
the sound is crystal clear wherever the musical texture is of a concertante character.

Of all the Strauss tone poems, this one—because the dramatic roles are assumed by sharply contrasting solo instruments—gains the most from stereo recording techniques, and the staging of the action has been superbly carried out in terms of instrumental placement and pinpoint sonic localization. Yet nothing seems forced or unnatural. As in all good high-fidelity recordings, whether mono or stereo, much more of the inner texture of the music becomes apparent to the ear than would ordinarily be heard under concert-hall conditions. The credit for the remarkable realization on this disc belongs equally to Mr. Szell and his orchestra and to the production team. From every standpoint, this is the stereo Don Quixote to own and to live with.

David Hall

© STRAUSS: Don Quixote, Op. 35. Pierre Fournier (cello), Abraham Skernick (viola), Rafael Drullian (violin); Cleveland Orchestra, George Szell cond. EMI BC 1133 $5.98.

"Buy my line singing glasses"
—A street hawker of the type depicted in Columbia's "Consort of Musicke" album.

MUSIC SHAKESPEARE KNEW

Among a number of well-produced albums devoted to Elizabethan vocal and instrumental music, the new Columbia collection called "The Consort of Musicke" is one of the most imaginatively conceived and refreshingly executed. Subtitled "A choyce Entertainment for six instruments to play together, the Treble Lute, the Pandora, the Gitern, the Base-Violl, the Flute and Treble-Violl with Voyces," the recording enlists the services of five singers, who are heard in solo airs and together in madrigals. These include Aksel Schiötz and the late Mack Harrell, both of whose contributions, though relatively minor, will be of more than passing interest to admirers of their art. The vocal selections are interspersed with keyboard solos, played in a thoroughly virtuoso manner by Blanche Winogron, and by music for the instrumental ensemble, or consort, with the whole program stylishly directed by Sydney Beck, of the Music Division of the New York Public Library.

What makes this collection so fascinating, aside from the excellence of performance and variety of material, is the juxtaposition in several instances of different settings of the same tunes. Thus, for instance, there is Dowland's well-known air Flow My Tears, beautifully sung by Schiötz in a performance, accompanied by lute and bass viol, that does not differ
The Elizabethan Consort of Musick had its beginnings in the dancing song of traditional festivals.

The Elizabethan Consort of Musick had its beginnings in the dancing song of traditional festivals.

radically from that on his celebrated 78-rpm recording of 1941, that is followed by the composer's instrumental adaptation, the Lachrimae Pav’l. A similar procedure is followed with Dowland’s Can She Excuse My Wrong? which is first sung by baritone, then played by the consort, and finally heard in Orlando Gibbons’ version for virginals, The Woods So Wilde, which quotes a portion of the original.

All of these delightful pieces were enormously popular at the end of the sixteenth and beginning of the seventeenth centuries, and, as Mr. Beck points out in his voluminous historical notes, much of the music belonged in the theater, where it was heard as incidental music to the plays of Shakespeare and his contemporaries. No better example of the really popular element could be given, however, than the concluding selection, one of the various collections of Cries of London, in which street vendors hawk their wares to the accompaniment of a colorful instrumental fantasia. There have been several recorded versions, but none quite so winning or convincing as this. This section alone is worth the price of the disc, and it should appeal even to those listeners who would normally incline towards a less esoteric program. The recording, which dates from September, 1955, is most satisfactory in its reproduction of timbres of the various ancient instruments.

Igor Kipnis


JAZZ

"CANNONBALL" IN PEAK FORM

Adderley's latest combines crackling virtuosity with a new found maturity

The charging, buoyant alto saxophone of Julian "Cannonball" Adderley is the focus of interest in Mercury's "Cannonball Enroute," which seems to be one of the most satisfying, most completely realized discs of modern small-combo jazz released in the past five years.

Adderley's colorful nickname is most descriptive of the impact he had on the New York jazz scene when he arrived from his native Florida six years ago, when his blistering, long-lined solos, usually delivered at breakneck tempos, bowled over his listeners. Comparison with the late Charlie Parker, although largely unjustified, was inevitable, and soon he came to be considered simply the most adept of the numerous followers of Parker's revolutionary innovations. But playing with the sextet of Miles Davis, that master of lyric economy, taught Adderley much, and in the past few years his impassioned style has taken on maturity. He still has much of the same joys abandon, but, without loss of power, his essentially florid style has gained a sweeping grace, a sense of order, and a measure of restraint. His fervent, surging solo on Lover Man here is a perfect illustration of his mature approach.

The two other soloists, Nat Adderley and Junior Mance, are both in top form and rise admirably to the challenge of Adderley's playing—especially Mance, who comes across with a number of crackling cornet solos. The rhythm team of bassist Sam Jones and drummer Jimmy Cobb provides crisp, sensitive support throughout, and there is happily nothing of the spurious gospel-funk with which the group has come to be so firmly identified in the past year or so. The recorded sound is up to Mercury's highest standards.

Peter J. Welding

JULIAN "CANNONBALL" ADDERLEY: Cannonball Enroute. Julian Adderley (alto saxophone), Nat Adderley (tenor), Junior Mance (piano), Sam Jones (bass), Jimmy Cobb (drums). A Foggy Day: Happin' John: 18th-Century Ballroom; That Funky Train; and four others. MERCURY MG 20816 $3.98.

NEW ORLEANS JAZZ

Riverside's new two-disc set rediscovers some vintage jazzmen

Vivid evidence that live, extant jazz is still being played in the city where it all began, "New Orleans: The Living
"Legends" was recorded there by Riverside in January. The musicians are those who never took the trip to Chicago and who have remained at home, some of them for fifty years. Their style of collective improvisation is probably the closest approximation we now have to the way the music must have sounded during the reign of King Oliver, and later of Louis Armstrong. What is astonishing is the vitality of these old players, some of them in their seventies.

According to Chris Albertson, who arranged these sessions, only twenty-seven musicians survive who are "still able to play in the true New Orleans tradition." This figure may be a bit arbitrary, but there seem to be no good grounds for doubting that Albertson did round up most of the musicians who continue to contribute to that tradition.

The ragged but uninhibitedly incandescent ensemble passages prove by contrast how calcified and mechanized most Dixieland imitations of New Orleans jazz have become. Among the more striking soloists are Jim Robertson, a gruff, hoisterous trombonist; Willie Humphrey, a tart clarinetist; Dede Pierce, a bold, elemental cornetist; his wife, Billie, a bristling blues singer; and—a major find—clarinetist Louis Cottrell. Cottrell, who had previously recorded only a few numbers in the 1930’s, indicates here that he is an important representative of the distinctive New Orleans tradition of liquid, sweeping lyrical clarinet playing. His two trio performances are superb, and Riverside plans to issue an entire album devoted solely to the playing of Louis Cottrell.

This is a valuable album historically, particularly since some of the older players may not survive until another recording company journeys to New Orleans, and it is also one of the most infectiously enjoyable collections of the year. Sadly and ironically, few of these musicians can get steady work any longer, since most jazz rooms in New Orleans now hire the commercialized Dixieland groups that could not have existed at all had it not been for the musical discoveries of these men and their predecessors. Grown old has nearly always meant limbo for each jazz generation, but, as these New Orleans musicians make sizzlingly clear, many elders still have a great deal to say, and sometimes say it more exuberantly, than do jazzmen several decades younger.

© NEW ORLEANS: The Living Legends. Jim Robinson’s New Orleans Band; Percy Humphrey’s Crescent City Joymakers; Peter Bocage and His Creole Serenaders; Love-Jiles Ragtime Orchestra; Billie and Dede Pierce; Louis Cottrell Trio; Kid Thomas and His Algiers Stompers; Sweet Emma and Her Dixieland Boys. Take My Hand, Precious Lord; Good Tonk Blues; Climax Rag; Moon’s Gone, Goodbye; and sixteen others. Riverside 9356/9357 two 12-inch discs $11.09.

JIM ROBINSON, ERNIE CAGNOLOTTI, AND LOUIS COTTRELL
Reasserting the vitality of the New Orleans style
THE ONLY TURNTABLE/CHANGER BETTER THAN THE DUAL-1006 ...IS THE DUAL-CUSTOM.

But they look the same? Naturally. All the changes and refinements are underneath. Where it counts. No added frills or chrome. Only improvements—on a machine that offers honest, outstanding performance—performance and operating features that any other unit would give its eyeteeth for.

If you consider yourself a discerning buyer who shops an honest value you'll consider the Dual-Custom. Otherwise, you just won't.

But if you're the individual you (and we) like to think you are—you'll watch the Custom perform, hear it reproduce, inspect its features, run it through its paces, read the fine print in the available literature. Then you'll examine all other machines—regardless of price.

Having done that, we maintain that your judgment will do a better job selling the Dual-Custom than we could ever do. Why not get all the information on the Dual-Custom. Remember, you actually haven't shopped until you've examined all the facts. Write: united Audio

52 West 18th St., New York 11, N.Y.
STARTLINGLY ORIGINAL JAZZ

Pianist Randy Weston's newest disc is his best

It's new "Live at the Five Spot" United Artists has produced not only one of the best-recorded of location jazz taping (and in stereo, too) but the finest single recording by the young pianist and composer Randy Weston.

A most startlingly original player, Weston is the possessor of a style best described as orchestral—you have to go almost all the way back to Jelly Roll Morton to find the last pianist to whom this term was properly applied—and an extraordinary sensitive and knowing sense of dynamics, with the touch to match. His likeness to Thelonious Monk is in the unusual intervals he employs, in the use he makes of harmonic and rhythmic patterns, and in his generally similar musical logic. This resemblance is most evident not in his solos but in his highly arresting ensemble writing, with High Fly and Beef Blues Stew the two selections in which the Monk influence seems strongest.

A good part of the interest on this disc is in the virile, assured tenor saxophone playing of the veteran Coleman Hawkins. He has been around almost forty years now, but there is nothing dated in his sound or his approach here—a tribute as much to the vitality of Weston's compositions as to Hawkins' ability to move with the times—and on the ballad Star Crossed Lovers he has produced a lovely, flowing improvisation that has the dateless quality of the very finest jazz. He also contributes a vigorous solo on Spot Five Blues that is among the best things on the disc, and trumpeter Kenny Dorham has never played more melodically than in his solo on High Fly. All told, this is a most provocative collection of some of the finest, most inventive contemporary jazz being played.

Peter J. Welding

© RANDY WESTON: Live at the Five Spot, Randy Weston (piano), Coleman Hawkins (tenor saxophone), Kenny Dorham (trumpet), Wilbur Little (bass), Roy Haynes or Clifford Jarvis (drums), Brock Peters (vocal), High Fly; Beef Blues Stew; Where, Spot Five Blues; Star Crossed Lovers; Lili Lovely. UNITED ARTISTS UAS 5066 $5.98.

ENTERTAINMENT

PIAF IN STEREO

The hard-luck chanson never sounded better

Someone once described Edith Piaf as "the best blues chanteuse in the business." Whatever, precisely, the phrase may mean, her latest collection of songs for Capitol, called "More Piaf of Paris," reaffirms her preeminence, for after a period of years marked by serious illnesses. Miss Piaf has emerged once again to offer her songs with all the vitality, skillful projection, and close identification that have given her performances the stamp of pure art.

As a "blues chanteuse," Miss Piaf has no counterpart among American popular singers, but she does provide a sort of Gallic link with such Negro blues singers as Billie Holiday by conveying so much of her own personal misfortunes in every unhappy tale she sings. Also, like a really good blues singer, she uses her piercing voice with such complete honesty that her performances are never allowed to become sticky or maudlin. As usual, Miss Piaf's repertoire includes songs by some of France's most gifted composers and poets—Marguerite Monnot, Jacques Prévert, Henri Comtet, and others—who write material especially for her. As usual, too, she expresses an impressive variety of agonized emotions. In addition to being unloved (Cry du cœur) and spurned (Je suis à toi), she must also be a prostitute in Milord, sing about a drunken woman in Le vieux piano, and relate the tender feelings of a blind girl in T'es beau, tu sais. As she does, even such an all-out declaration of joyful fidelity as Oui, on a quality of painful desperation. As for the melodies, there are the lilting measures of Les amants merveilleux, the rickety rhythms of Le vieux piano, and the throbbing pulse-beats of Cry du cœur, a number that will sweep you right along with its infectious beat. And it is not easy to forget Jerusalem, a compelling song of Near-Eastern cast, which shows the singer's skill at conveying a less personal though equally strong emotion. The orchestra gives noble support under Robert Chauvigny's direction, and the sound is suitably lively. Translations are included on the jacket.

Stanley Green

© EDITH PIAF: More Piaf of Paris, Edith Piaf (vocals); orchestra, Robert Chauvigny cond. Je suis à toi; Non, je regrette rien; Jerusalem, and nine others. CAPITOL ST 10283 $4.98.
there is no margin for error when striving for the ultimate in stereo sound re-creation

incomparable Stereo Dynetic ...by SHURE

Hi-Fi Phono Cartridges

Tiny though it is, the cartridge can make or break a stereo system. For this breath-takingly precise miniaturized electric generator (that's really what it is) carries the full burden of translating the miles-long undulating stereo record groove into usable electrical impulses ... without adding or subtracting a whit from what the recording engineer created. Knowing this keeps Shure quality standards inflexible.

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

select the unit equal to your music system from the premier family of stereo sound reproducers

SHURE PERFORMANCE depends on a SHURE replacement STYLUS / ... Look for "Precision Manufactured by Shure"

SEPTEMBER 1961
THE STEREO COLLECTOR'S CHOICE

PHILADELPHIA CLASSIC

A connoisseur's classic in high fidelity, the Ormandy-Philadelphia performance of Berlioz' fireworks-for-orchestra now explodes in stereo.

SPANISH IN STEREO

With staccato stamping of feet and fiery flamenco songs, Jose Greco's ballet company sets the stereo microphones ablaze.

ANDRE IN WONDERLAND

Lustrous new wide-angle stereo from a famous soundmaster—Andre Kostelanetz. Lavish orchestral treatment of hit tunes, punctuated with percussion.

LIGHT AND FANTASTIC

A bright new arranging talent—the "Checkmate" TV score composer Johnny Williams, and his witty, whimsical instrumental sound effects... the battery includes bongos, triangles, tubas, trumpets and screaming woodwinds.

BROADWAY: STAGED FOR STEREO

A Broadway kaleidoscope—high-stepping medleys—staged from left to right.

VOICES IN MOTION

A new departure—the Voices in Motion chorus is custom-built for stereo... songs and voices rise, criss-cross, blend for warmly beguiling listening.

IS ON COLUMBIA RECORDS

Matchless Monaural, too.

HiFi/STEREO
RECORDING OF SPECIAL MERIT


Interest: High
Performance: All good
Recording: All first-rate
Stereo Quality: Good enough

Although as recently as two years ago no fewer than five complete recordings existed of the Beethoven sonatas for piano and violin, subsequent deletions have diminished the choice. While no individual sonata has ever lacked qualified interpreters, the entire series could be heard from records in recent months only in the interpretation of Clara Haskil and Arthur Grumiaux (Epic SC 6030). In the team of

WOLFGANG SCHNEIDERHAN

The golden mean in Beethoven sonatas

Carl Seemann and Wolfgang Schneiderhan, DGG now enters a very strong challenge.

These artists approach the music in a straightforward Germanic tradition, with vigorous attacks, clear articulation, strong accents, and an absence of romantic overinterpretation. Happily, however, there is nothing heavy-handed about their playing; both musicians respond to the varying challenges with uncommon sensitivity. Their tempos are always convincing; overly fast pacing appears to be contrary to their natures, but the other extreme is also avoided, and in the allegros they keep up unflagging momentum.

There is no point in calling this approach definitive, for the various sonatas allow room for individual insights. Schneiderhan, for example, is too self-effacing in the “Spring” Sonata (No. 8), Here and in the animated No. 8, the lighter touch, the more effusive spirit, and freer roulade of Haskil and Grumiaux seem to serve the music better. The German artists bring vigor and total beauty to the powerful final movement of No. 7, but they are not swept along by its passion. Similarly, in the madcap finale of No. 8, they resist the temptation of an even faster pace that, for the sake of sheer musical exhilaration, would have been worth the few blurred notes that this course of action brought from Grumiaux and Haskil.

To balance these observations, Seemann and Schneiderhan give a masterful account of Beethoven’s many pages of tension and soulful utterance. The crucial test of the “Kreutzer” is mastered brilliantly in a full-blooded, sweeping treatment that is especially notable for Seemann’s buoyant playing in the variation movement.

In sum, this a highly satisfying set. The stereo engineering is good, with the two instruments in proper balance, but there are no particular advantages to justify the higher price.

The Capitol disc duplicates DGG 15822 in coupling the two most popular sonatas, the “Spring” and the “Kreutzer.” The Menuhins are, as always, musicians of strength and individuality, and there is much to admire in their interpretations. Their approach to the “Spring” Sonata, for example, is bolder and more vigorous, true to the music in spirit but not as well controlled as the reading of the DGG artists. If a choice must be made, clarity of the over-all design, technical security, and ensemble precision tilt the balance in favor of Seemann and Schneiderhan. G. J.

RECORDING OF SPECIAL MERIT

® © BEETHOVEN: Symphony No. 9, in D Minor, Op. 125. Elisabeth Schwarzkopf (soprano), Elisabeth Hönig (contralto), Hans Hopf (tenor), Otto Edelmann (bass); Bayreuth Festival Orchestra and Chorus, Wilhelm Furtwängler cond. ANGEL. GRB 4005 $11.56.

Interest: Supreme work
Performance: Intemely personal
Recording: Pretty good

This is the famous performance of the Ninth Symphony that Furtwängler conducted at Bayreuth in August, 1951, on the occasion of the dedication of the Bayreuth Festival as an annual summer event. The recording, once available only on an imported Electrola pressing, is a novelty in the Angel Great Recordings of the Century series.
Can You Afford 15 Hours to Build
The World's Best FM/Multiplex Tuner?

Fifteen hours. That's all it takes to build the world's best FM/Multiplex tuner.

Citation has the "specs" to back the claim but numbers alone can't tell the story. On its real measure, the way it sounds, Citation III is unsurpassed. And with good reason.

After years of intensive listening tests, Stew Hegeman, director of engineering of the Citation Kit Division, discovered that the performance of any instrument in the audible range is strongly influenced by its response in the non-audible range. Consistent with this basic design philosophy—the Citation III has a frequency response three octaves above and below the normal range of hearing. The result: unmeasurable distortion and the incomparable "Citation Sound."

The qualities that make Citation III the world's best FM tuner also make it the world's best FM/Multiplex tuner. The multiplex section has been engineered to provide wideband response, exceptional sensitivity and absolute oscillator stability. It mounts right on the chassis and the front panel accommodates the adapter controls.

What makes Citation III even more remarkable is that it can be built in 15 hours without reliance upon external equipment. To meet the special requirements of Citation III, a new FM cartridge was developed which embodies every critical tuner element in one compact unit. It is completely assembled at the factory, totally shielded and perfectly aligned. With the cartridge as a standard and the two D'Arsonval tuning meters, the problem of IF alignment and oscillator adjustment are eliminated.

Citation III is the only kit to employ military-type construction. Rigid terminal boards are provided for mounting components. Once mounted, components are suspended tightly between turret lugs. Lead length is sharply defined. Overall stability of the instrument is thus assured. Other special aids include packaging of small hardware in separate plastic envelopes and mounting of resistors and condensers on special component cards.

For complete information on all Citation kits, including reprints of independent laboratory test reports, write Dept. R-9, Citation Kit Division, Harman-Kardon, Inc., Plainview, N.Y.

The Citation III FM tuner—kit, $149.95; wired, $229.95. The Citation III MA multiplex adapter—factory wired only, $89.95. The Citation III X integrated multiplex tuner—factory wired, $319.90. All prices slightly higher in the West.

Build the Very Best Citation Kits by harman kardon
customary zeal and energy. A recording of that Italian master’s total output on twelve LP’s is a bold and useful project, not because the concerto grosso of Op. 6 are strangers to microgroove but because, with few exceptions, the remaining works have been poorly represented. The importance of Corelli’s music and its influence is great, but few performances of our day really do it stylistic justice.

Conventions of his time included not only the addition of ornaments to the score (for example, a trill at a final cadence), rhythmic alteration (a thickening of dotted rhythms), but also embellishment of the melody, especially in slow sections when there are many long-held notes. It is regrettable, therefore, that in this first volume the solo work to be idiomatically ornamented is the sonata Op. 5, No. 8, excellently played and realized by Sonya Monosoff. Both Op. 4 sonatas for two violins and continuo are conspicuous (and somewhat uninteresting) for the lack of proper graces, and even the concerto grosso sounds bare in those spots where trills should customarily have been added. Goberman, however, has very correctly used two harpsichords in Op. 6, No. 1, one for the soloization of the concertino and ripieno in the concerto grosso. The playing throughout is vigorous and incisive, the recording a bit dry and close-to in the chamber sonatas. More, too, might have been made of the inherent stereo effect. The control of the sound by separating the concertino soloists from the ripieno orchestra. Complete scores as well as extensive program notes are included in the luxurious package.

Interest: Hungarian national opera
Performance: Uneven
Recording: Adequate

Ferenc Erkel (1810-1893) was the founder of Hungarian national opera. Like his contemporaries in Russia, Bohemia, and Poland, he had to develop a national style without any historical preceidents, relying heavily on foreign influences and the formal and constructional conventions of his day. Bank Bán, one of Erkel’s two principal works, is now a century old. Its story is based on a historical episode—popular uprising in the thirteenth century against corrupting foreign influences in Hungary. Bank Bán (Lord Bank), the regent, becomes the leader of the insurgents; his wife is seduced by the queen’s brother, and Bank, seeking vengeance, murders the queen, only to be caught up himself in the web of tragedy. The opera is shot through with the spirit of fervent nationalism characteristic of mid-nineteenth-century Europe. Recent stagings of Bank Bán in Germany, Russia, and Belgium, however, have proved that it has considerable appeal not only to Hungarians but to foreign audiences as well.

Verdi’s shadow looms over Bank Bán, and instances of this indebtedness, particularly to Rigoletto, are numerous. There are, nevertheless, many pages that show inventiveness and a melodic fertility not unworthy of Verdi himself. Erkel’s use of the national idiom is sometimes tentative and cliché-addicted, but there are sections of impressive strength; the finale of Act I, with its choral elaboration of the opera’s haunting principal theme, and the first scene of Act II are two cases in point.

Vilmos Komor leads a well-prepared performance, but Erkel’s demanding vocal writing fails to get its due. Outstanding, though, are two fine baritones: György Mela, as the Iago-like villain, Bilberch, and György Radil as Tiboroe, the symbolic figure of the suffering Hungarian populace. The other singers, including all principals, range from adequate to almost painfully bad. The absence of an English text limits the opera’s appeal to the non-Magyar, but as a gift idea for the dedicated opera lover, Bank Bán may be a good bet.

FAURÉ: Violin Sonata No. 1 (see DEBUSSY).

Interest: Picturesque Handel
Performance: Excellent
Recording: Reverberant
Stereo Quality: First-rate

The primary difference between this new recording of Handel’s famous ode and the recent Decca version is L’Ostau-Lyrique’s use of the composer’s later revision, which distributes the solos among a greater number of singers and changes the order of certain sections to conclude on Milton’s happier note. “These delights if thou canst give, rather than these pleasures,Melancholy give.” Each set has one air not heard in the other, but the new recording does have the advantage of containing the fugue that Handel inserted in “There let the pealing organ blow” plus the canto part played on the celesta, originally used in “Or let the merry bells.” The Decca version cannot claim such authenticity.

In general, the excellent English soloists sound more idiomatic than do their American counterparts, particularly the male singers. Deserving special praise are Peter Pears, for his dramatic interpretation, and Thurston Dart, for his superb realization of the continuo, and the small chorus and orchestra perform this picturesque score with spirit and style. The stereo sound is well separated and realistic, although the voices sound a bit too reverberant. There is one poor editing splice in the recitative “There held in holy passion still,” and the sound is improved by cutting the treble slightly to eliminate shrillness.

Interest: Branfwen Haydn
Performance: Virile
Recording: Full-bodied
Stereo Quality: Good

Interest: Basic Haydn
Performance: Superb
Recording: Rich
Stereo Enhancement: Mildly effective

A comparison of the Haydn gospels according to Otto Klemperer and according to Sir Thomas Beecham is both instructive and stimulating. Beecham’s Haydn readings here are lithe and pantherlike. The phrasing of the lyrical elements is wonderfully sinuous, yet never exaggeratedly so.
MORE CLASSICAL REVIEWS

IN BRIEF

DATA


© TCHAIKOVSKY: Symphony No. 5, Op. 60. USSR State Symphony Orchestra, Konstantin Ivanov cond. Astra MK 1158 5.98.

© TCHAIKOVSKY: Symphony No. 5, Op. 60. USSR State Symphony Orchestra, Konstantin Ivanov cond. Astra MK 1159 5.98.


HIFI/Stereo
The finales move forward at terrific momentum, but only in the Anhils ending of No. 98 does Sir Thomas let things get into a mad scramble. Klemperer's more moderate pacing is much more convincing, and his use of a harpsichord for figuration at this point (Haydn presided at the keyboard in the original London performances) is sheer delight.

Save for this, however, Klemperer's reading of the noble Symphony No. 98 (its slow movement was Haydn's requiem on the death of his dear friend Mozart) is just a shade too Beethovenian in its heaviness. His slow movement is 45 seconds longer than Beecham's and his finale is 40 seconds longer, but the difference in feeling between the two performances stems more from dynamic emphasis than from difference in duration, for Klemperer just comes down a little harder on everything.

Klemperer's "Clock" Symphony is a thing of beauty and a true joy to the ear. Even though its duration is nearly two minutes longer than Beecham's reading on Capitol SGC 1798, there is not a trace of dragging or heaviness anywhere. In the famous tick-tock finale, Klemperer shows an unusual appreciation of subtle coloristic and dynamic values, so that these pages are wholly free from the monotony that can plague them in less than very great performances.

Klemperer has been accorded first-rate sound throughout both of his Haydn sides (apart from just a trace of harshness toward the very inside grooves), and the stereo has been judiciously, if not spectacularly, handled.

Unlike RCA Victor, which has attempted to add a definite directional element to its stereo enhancements of Toscanini performances (see HI-FI/Stereo Re- view, March, 1961), Capitol's "diaphonic" enhancing of Beecham seems to have settled merely for a greater spatial illusion, which sounded very nice on my equipment—although I found the effect more natural when playing with my stereo setting in "reverse" position, thereby centering bass predominantly on the right and violins predominantly on the left. The general sonic quality is richer than in the original monophonic issue, but not enough so to warrant replacement by the listener who owns a copy of the original release.

Haydn: Trio No. 4, in E Major (see Beethoven).

Kagel: Transicion II (see Stockhausen).

@ Kodály: Háry Jánoš. Irene Pálló (baritone), Háry Jánoš, Magda Tisnovy (alto-soprano), Ortscz, Oszkár Maleczky (baritone), Marti, Endre Köhler (tenor), Ede László; and others. Hungarian State Opera Chorus and Budapest Philharmonic Orchestra, Jánoš Ferencifd cond. Artia-Quartet. HLPX 1029-3 three 12-inch discs $17.94.

Interest: Specialized

Performance: Authoritative

Recording: Passable

Háry Jánoš is not really an opera but a play with spoken and musical episodes. The spoken episodes are rich in native achievement.
Warren DeMotte’s

MUSIQUIZ

1. TWO GREAT COMPOSERS. One when he was a young family man, the other when he was a high-spirited youth, had turns at being jailed, the first for impertinence, the second on suspicion of theft. Who were they?

2. His music was arranged for use in a successful Broadway show based on his life, and the opening theme of his Piano Concerto in A Minor can be heard on the juke boxes as *Asin Minor*. What is the name of the composer; the name of the show?

3. BEFORE THE DEVELOPMENT of the long-playing record, a 12-inch 78-rpm disc offered a maximum playing time of a little more than four minutes per side. What famous American composer wrote a piece to fit precisely on one side of such a record, and what was the name of the piece?

4. THE PERSONALITY of Sir John Falstaff, one of Shakespeare's most colorful characters, has inspired a number of composers to make musical settings of various episodes in his career. Can you name three such compositions?

5. SOON AFTER WORLD War II, a major recording company organized a symphony orchestra for recording purposes. When this orchestra began to give public concerts, it soon established itself as one of the world's leading concert ensembles. Do you know its name and its home city?

6. ABOUT FORTY YEARS ago, some students at Chicago’s Austin High School heard the music of the New Orleans Rhythm Kings. This excited and inspired them, and they formed what was one of the first jazz orchestras in the North. Can you name three leading members of the original Austin High School Gang?

7. IN WHAT OPERAS do the following arias appear?
   (a) "Un bel di vedremo."
   (b) "Je suis Titania."
   (c) "O du mein holder Abendstern."
   (d) "Porgi amor."
   (e) "The heart bowed down."

8. IMMEDIATELY FOLLOWING World War I, a half-dozen French composers rose in revolt against Romanticism, Impressionism, and Scholasticism. They considered themselves representatives of a vital new age, and they looked with favor on the music of the Music Hall and on what they considered to be jazz. With Jean Cocteau as its spokesman, they created a stir for a few years. Do you know the names of Les Six?

9. IN OUR TIME, the most famous musical father-in-law-son-in-law combinations have been Adolf Busch—Rudolf Serkin and Arturo Toscanini—Vladimir Horowitz, all of whom achieved fame as performers. In an earlier day, there were a few such relationships among recognized composers. Can you name three such combinations?

10. WHEN THIS YOUNG SO- PRANO gave a recital, her father’s reaction to a critic’s review almost created a political crisis. Who is she? Who was the critic?

11. MANY FLUTISTS have used silver, or even gold, instruments, but it remained for Georges Barrère, the famous virtuoso of a generation ago, to indulge in the luxury of a flute made of platinum. What French-born American composer wrote a solo piece in 1936 for that particular instrument, and what did he call the composition?

**ANSWERS**

2. Edward Grieg; Song of Norway.
3. Roy Harris wrote *Four Minutes and Twenty Seconds*, scored for flute and string quartet.
4. Edward Elgar's *Symphony in E Flat*; Giuseppe Verdi's *Falstaff*; Otto Nicolai's *The Merry Wives of Windsor*; also works by Antonio Salieri, M. W. Balfe, Ralph Vaughan Williams, and various other composers.
5. The Philharmonic Orchestra; London.
7. (a) Puccini's *Madama Butterfly*; (b) Thomas *Mignon*; (c) Wagner’s *Tannhäuser*; (d) Mozart's *Le Nozze di Figaro*; (e) Balfe's *The Bohemian Girl*.
9. Jacques Halévy; Georges Bizet; Franz Liszt; Richard Wagner; Antonín Dvořák; Josef Suk.
10. Margaret Truman; Paul Hume.
11. Edgar Varèse wrote *Déserts*; the number is the approximate specific gravity of platinum.
color, peasant humor, and topical allusions, and the music is permeated by the folkloric elements that characterize the best of Kodály's music. Performance of such a work by any but a native cast, while not unthinkable, could hardly serve any useful artistic ends.

The recording is of an authoritative performance, prepared—though this is not stated in the accompanying notes—under the composer's supervision. The lovable bragart Háry is sung by the same Imre Patló who created the role on October 16, 1926 and who has practically owned it since. Despite the inevitable signs of vocal strain (Patló was sixty-six years old when this recording was made), his portrayal is admirable. Magda Tisza, in the part of Háry's faithful sweetheart, is also excellent, and the remainder of the cast is entirely satisfactory.

Unfortunately, the lively spirit of the performance is framed in a static aural setting, with imperfect balances and clean but discouragingly dead sound. And although Artia has packaged the set attractively, with a synopsis and analytical notes in three languages, the lack of a libretto severely limits the enjoyment of this unique work for those unfamiliar with the Hungarian language.

G. J.

**MOZART: Mass No. 4, in C Major (K. 317) (Coronation Mass); Bassoon Concerto No. 1, in B-flat Major (K. 191); Maria Stader (soprano); Ovalia Dominguez (contralto); Ernst Häßler (tenor); Michel Roux (bas); Elizabeth Brassart Choir; Maurice Allard (bassoon); Lamoureux Orchester. Paris, Igor Markevitch cond. Deutsche Grammophon SLPM 138131 $6.98, LPM 18631 $5.98.

Interest: Fine works
Performance: Vigorous and disciplined
Recording: Disappointing
Stereo Quality: Unexceptional

Igor Markevitch's earlier monophonic-only recording of this festive Mass is still available on Decca DL 9805, so this new version was presumably made primarily to attract stereo listeners. His interpretation is again precise, tight-knit, and dramatic, and soloists and chorus respond well. In the bassoon concerto, he provides an exciting and occasionally vertiginous accompaniment to the graceful and lyric playing of Maurice Allard. The full benefits of stereo are not apparent in either work, however, for in both the sound is wary and, in the Mass, lacking in transparency.

J. K.

**SCHUBERT: Auf dem Strom; Der Hirt auf dem Felsen (see BRAHMS).

**SCHUBERT: German Mass in F Major (D, 872); Kyrie in B-flat Major for Mixed Choir (D, 45); Salve Regina in B-flat Major for Mixed Choir (D, 386). Regensburg Domspatzen; Choir of Regensburg Cathedral; Franz Lehndorfer (organ); members of Bavarian Radio Symphony. Theobald Schramm cond. Deutsche Grammophon SLPM 138076 $6.98, LPM 18676 $8.98.

Interest: Specialized
Performance: Lovely
Recording: Superior
Stereo Quality: Good

SEPTEMBER 1961
This recording will probably serve more as a curiosity for collectors than as an example of Schubert's usually inspired creations. Rather, it is being a Mass in the strictest sense, the German Mass in F Major bears the subtitle "Songs at the celebration of Holy Mass" and was intended to be sung in Catholic churches during the celebration of Low Mass, the words being in German. The setting consists of eight four-part strophic songs, each having from two to four verses, plus the Lord's Prayer, all of which resemble popular hymn tunes. Such sainness is apt to pall on even the most devoted Schubertophile.

The two short remaining works, sung in Latin, are from comparatively early in the composer's output and cannot compare in quality with Schubert's later church music. The Regensburger Domspatzen (Regensburg boys' choir or "church-squires") and their choralists perform very capably, and the recording, especially in the stereo edition, is altogether beautiful in its clarity and atmosphere.

J. K.

@ SCHUBERT: Octet in F Major for Strings and Winds, Op. 166. The Fine Arts String Quartet, members of the New York Woodwind Quintet, Harold Sigel (double bass). CONCERT DISC CS 290 $1.98.

Interest: Delightful music Performance: Fine Recording: Clear Stereo Quality: Good

Scored for string quartet and double bass, clarinet, bassoon, and horn, this octet by Schubert is utterly beguiling. Because of its unusual instrumentation, the music is played only rarely in the concert hall, but this release is its fifth currently available microgroove recording and the second in stereo. Like Beethoven's septet, which it closely parallels, the work is in the tradition of the eighteenth-century divertimento. A multi-movement work (there are six sections in all), the octet nevertheless is a tightly unified and deeply affecting score despite its seeming naïveté and lack of complications.

The performance here is clear and brilliant, and 20 is the recorded sound. Some may prefer the more mellower performance by the Vienna Octet on London CS 6681, but either version is interpretively valid.

M. B.


Interest: A great sonata Performance: Powerful Recording: Splendid Stereo Quality: First-rate

This massive sonata, one of Schubert's loveliest creations, receives a virile and brilliant performance from a pianist who has not usually been associated with Schubert's music. Much of the sonata is hawarra in style, and Emil Gilels' playing is well suited to these sections; in those passages wherein a more lyrical vein is desired, the pianist's approach is perhaps not songful enough, although his interpretation has far more lift than that of Swistak of Richter, whose Monitor recording (12403) has an anxious and hectic quality foreign to the music. RCA Victor has provided splendid piano reproduction. L.K.


Interest: A masterpiece Performance: Sensational Recording: Excellent Stereo Quality: Fine

Schubert's two piano trios were composed in 1827, the year before his death. The works in many ways complement and contrast with each other: the B-flat Trio, in the words of no less than Robert Schumann, "is more tender, more feminine and lyrical," while the E-flat Trio is "more eventful, more masculine and dramatic.

These very words might also characterize the performances offered on these two discs. The Trio di Trieste gives a performance that is all freshness and warmth, the Alma Trio one that is full of intensity and passion. Both performances are well recorded, and even here their respective qualities are in keeping with the essential qualities of the works.

Posterity seems to have reversed the original degree of popularity of these two scores. In the early years of their existence, the E-flat Trio was a favorite of the chamber-music literature, while the B-flat was scarcely known; today it is the B-flat Trio that is a cornerstone of the repertoire while the E-flat is less familiar. In the poignant slow movement of the E-flat Trio the members of the Alma Trio rise to superb heights.

The early Beethoven variations that complete the Deutsche Grammophon disc are charmingly simple, and the Trio di Trieste plays them engagingly. With these two discs, the two Schubert piano trios have been well served.

M. B.

@ SCHUBERT: Piano Sonatas Nos. 14, 15, 16, 17. RCA Victor. LSC 2495 $5.98, LM 2495 $4.98.

Interest: Exceptional music Performance: Exceptional Recording: Exceptional Stereo Quality: Excellent

Robert Casadesus
Schumann with strength and lightness

Robert Casadesus
Schumann with strength and lightness

Schumann's songs are in keeping with the essential qualities of the works.

Posterity seems to have reversed the original degree of popularity of these two scores. In the early years of theirs existence, the E-flat Trio was a favorite of the chamber-music literature, while the B-flat was scarcely known; today it is the B-flat Trio that is a cornerstone of the repertoire while the E-flat is less familiar. In the poignant slow movement of the E-flat Trio the members of the Alma Trio rise to superb heights.

The early Beethoven variations that complete the Deutsche Grammophon disc are charmingly simple, and the Trio di Trieste plays them engagingly. With these two discs, the two Schubert piano trios have been well served.

M. B.

@ SCHUBERT: String Quintet, Op. 119. RCA Victor. LSC 2495 $5.98, LM 2495 $4.98.

Interest: A wonderful performance Performance: Absolutely superb Recording: Brilliant Stereo Quality: Very good

Leonard Pennario's two-disc album entitled "The Young Schumann" provides the source for the present release, a stylistic and technically admirable account of the composer's most popular piano works. If the straightforward performance does not compare with the more refined and exciting Rachmankinoff rendering of Carnaval (once available at Camden), the playing is always reliable and often spectacular. Capitol's stereo reproduction, which dates back two years, is full but a trifle muddy.
Robert Casadeus's new versions of the Symphonic Etudes and the Waldszenen (he recorded them once before for Columbia about ten years ago), plus Papiliones, are in every respect performances worth owning. His playing is at once powerful and wonderfully light, and if the Symphonic Etudes could have been treated with more warmth one is not likely to hear the set performed more musically or with greater brilliance. The bright piano sound is very satisfactory, though tape hiss is audible.

I. K.

RECORDING OF SPECIAL MERIT


Interest: Little-known Spanish Baroque
Performance: Impeccable
Recording: Excellent
Stereo: Superb

This recording is a thorough and unmodified charmer. The music, composed by the eighteenth-century Spanish composer Antonio Soler, should be a revelation to those who, like myself, have never heard it. It is inventive, curiously colorful for its period, full to the brim with wit and lyric charm. Each of the six concertos is, for a fact, a minor masterpiece.

The performances are in all respects worthy of the music and the handsome recording that has been afforded the project. The job was done at the Busch-Reisinger Museum at Harvard University on two Dutch organs—one old and one new. The instruments sound marvelous, the music is wonderful, and the playing is meticulous. The record, again, is a delight.

© STOCKHAUSEN: Zyklus; Refrain. KAGEL: Transmigration II. David Tudor, Christoph Czak, Abos Kontrasarvsky, and Bernhard Gerey. TIME 9 8001 $5.98.

Interest: The young avant-garde
Performance: Presumably authentic
Recording: Fine
Stereo Quality: Provocative

It might be of some use here to fill in a bit on the backgrounds of the two young composers represented on this disc. Karlheinz Stockhausen, born in 1928, is one of the leading lights of the West German avant-garde, and is considered to be the German version of France's rather better-known Pierre Boulez. Mauricio Kagel, born in Argentina in 1931, migrated to Germany, where, at Cologne, along with Stockhausen, he helps form the school of composers represented here.

So far as the music itself goes, it is complex, highly theoretical and provocative. Stockhausen's Zyklus consists of "sixteen pages of notation that have been spiral-bound to one another, side by side; there is no beginning and no end; the player may start on whichever page he pleases, but he must play a cycle in the given succession." What one hears in Zyklus is, which is for one percussionist, and in Rezign, which is for "three performers," is a music fragmentary in its effect, often arresting as pure sound (particularly in stereo), but totally without musical con-

No stereo cartridge in the world outperforms the Sonotone Ceramic "Velocitone"

Listen!... with your own magnetic... or with any magnetic you can buy today—at any price. Then replace it directly in your component system with Sonotone's new "VELOCITONE" STEREO CERAMIC CARTRIDGE ASSEMBLY. Listen again! We challenge you to tell the difference. Experts have tried... in dozens of A-B listening tests. And, in every single one, Sonotone's "VELOCITONE" performed as well as or better than the world's best magnetic.

Listen!... perfectly flat response in the extreme highs and lows (better than many of the largest-selling magnets).

Listen!... excellent channel separation—sharp, crisp definition.

Listen!... highest compliance—considerably superior tracking ability.

Listen!... absolutely no magnetic hum—quick, easy, direct attachment to any magnetic inputs.

Listen!... remarkable performance characteristics unequaled anywhere.

(Write Sonotone Corporation for specifications.)

Now listen to the price. Only $23.50... about one-half the price of a good stereo magnetic cartridge. Yet Sonotone's "VELOCITONE" stereo ceramic cartridge system cannot be outperformed by any magnetic—regardless of price.

Sonotone Corporation
ELECTRONIC APPLICATIONS DIVISION, ELMSFORD, N.Y., DEPT. C-91
IN CANADA, CONTACT ATLAS RADIO CORP., LTD., TORONTO
LEADING MAKERS OF CARTRIDGES • SPEAKERS • TAPE HEADS • MIKES • ELECTRONIC TUBES • BATTERIES
continuity as the term is ordinarily understood.

Kagel's Transilvania II, for piano, percussion, and two magnetic tapes, is rather more solid and normal sounding, since the piano's function as a kind of hard-core center to the percussion-tape embroidery gives the work a probably quite superficial sense of structure.

W. F.

STRAUSS: Don Quixote (see p. 59).

RECORDING OF SPECIAL MERIT


Interest: Telemann masterpieces
Performance: Enthusiastic but unpolished
Recording: Troubled by imbalance
Stereo quality: Very good

All three works here are superb examples of Telemann's massive instrumental output, with the Suite in A Minor being perhaps the best known. The performances are well meaning but not always terribly accurate in intonation, especially on the part of the brass. Stylistically, the

The two quartets recorded here were composed thirty-three years apart. The first, which dates from 1921, is, more probably than not, the better of the two. It has a lovely, long-lined, lyrical slow movement that offsets the routine academicism of much of the fast music.

The String Quartet, Op. 74, is ever so suitably conceived for the instruments, but stylistically it is clearly a hybrid, replete with the sort of conservative formalism that detracts from so much of Toch's work, although it purports (according to the composer's notes) to be a twelve-tone work. If it is a twelve-tone composition, it fails to meet the real challenge of the technique. The performances are everywhere conscientious and apt, and the recording is satisfactory.

HIFI/Stereo

RECORDING OF SPECIAL MERIT


Interest: Recording milestone
Performance: Treasurable
Recording: Aging but listenable

Verdi's Requiem is no longer the relatively unfamiliar work it was when this recording first appeared in 1939. The sound is dazed, of course, and the imposing total- ity of the work, which not even the stereo recordings have realized with complete success, is only suggested by the pale orchestral reproduction. But Serafin moulds the music with a masterful hand, and while he disregards many of the composer's subtle dynamic markings, his shaping of the over-all design is unerring, and his interpretation is truly a great dramatic experience. The orchestral and choral performances are impressive throughout, and the soloists—who clearly dominate the aural picture—respond brilliantly to Serafin's guidance.

And what a group of singers they are! The majesty and incomparable tonal beauty of Edito Pini's solos, and even such single utterances as "Salve me fortis pietas" or "Libera animus animam," place his contribution beyond the reach of all recorded competition. Nor can we find the equal to Ebe Stignani's account of the mezzo-soprano part in any modern recording. As critics have often pointed out since 1939, neither Maria Caniglia nor Beniamino Gigli is a Toscanini, but theirs are lines of grandeur. This is, as ever, a memorable recording, and it should not be overlooked by those who value exceptional singing.

C. J.

COLLECTIONS

● BALLET MUSIC FROM THE OPERAS. Verdi: Aida; Ballet Music, Act 11; Moussorgsky: Khovanshchina; Dance of the Persian Slaves, Act II; Borodin: Prince Igor: Dance of the Three Hunchbacks, Maiden; Polovtsian Dances, Act II; Ponchielli: La Gioconda; Dance of the Hounds, Act III; Wagner: Tannhüuser; Venetian Music; Philharmonia Orchestra, Herbert von Karajan cond. Angel S 38925 $5.98.

HIFI/Stereo
Distinguished Recordings proudly announce the new additions to their collection of historic recitals by the world's greatest virtuosi.

PERCY GRAINGER PLAYS GRIEG
DR 108

ETHEL LEGINSKA
in a piano recital of compositions including works by:
TCHAIKOVSKY, LISZT, SCHUMANN, STRAUSS, WEBER and BEETHOVEN
DR 109

IGNAZ FRIEDMAN
in a program of piano masterpieces including compositions by:
CHOPIN, SCHUBERT, LISZT and STRAUSS
DR 110

Other releases by: PADEREWSKI, BUSONI, HOFMANN and CORTOT.

DISTINGUISHED RECORDINGS, INC.
1630 Broadway, N.Y.C.
SEPTEMBER 1961
Although all the selections here are thoroughly familiar, the juxtaposition of so many contrasting musical elements does yield a measure of novelty. Karajan's reading of the Venusberg music from Tannhäuser is probably as good as any on records, but his "Dance of the Hours" runs a bit slow compared to other versions. His dances from Prince Igor, instead of evoking the image of a fierce, rolling barbarian, suggest, rather, the stave, impeccably tailcoated figure of Herbert von Karajan. The orchestral performances are, as nearly always with him, models of clarity and precision, and the sound, though somewhat lacking in brilliance, is otherwise first-rate.

G. J.

© CLASSICAL INDIAN MUSIC: Introduced by Yehudi Menuhin. K. S. Narayanamurthy (voice); Karaya Menon (vina); Palghat Raghu (mridangam). London CS 8213 $5.98.

Interest: Indian techniques
Performance: Of course
Recording: Excellent
Stereo Quality: Subtle

Yehudi Menuhin's four bands of introductory remarks may be phrased in English a little high-flown, a little florid for the essentially didactic entertainment that this record affords, but the language does not mar the basic interest of the material at hand. This is, in short, the tradition of Indian classical music, described in the technical terms of its scales, rhythms, etc., and in terms of its historical development.

The music itself is both fascinating and beautiful—monotonous to our ears, yet various and subtle as to rhythm, timbre, and pitch. And one has the impression that London's engineers have caught the sound perfectly. This is, obviously, an off-beat item, but it's one worth attending to.

W. F.


Interest: Organ showcases
Performance: Good
Recording: Good with reservations
Stereo Quality: Fine

This recording effectively demonstrates a pipe organ built in 1959 by Aeolian-Skinner for the Reorganized Church of Jesus Christ of Latter Day Saints in Independence, Missouri. The instrument's massive sound is well suited to the Lizzian sonata by Reubeke and to the contemporary works that fill out the remainder of the second side. The playing is quite brilliant, although Miss Crozier does not capture the religious ecstasy of the Reubeke nor those elements of humor that are in the Langlais pieces. The stereo spread is well managed, and individual details such as the "chiff" of the pipes (in the Langlais Arboisque) emerge with clarity, but there is a sense of the reeds as well as a certain amount of blasting in the very loudest sections of the disc.

I. K.


Interest: Instrumental combination
Performance: Accomplished
Recording: Very good
Stereo Quality: Excellent perspective

Inasmuch as the repertoire for viola was extremely limited almost until the nineteenth century, modern violists have had to reconstruct the instrument's role. This is a good example of the work involved.

GUSTAF SCHOLLER
Impressive jazz-classical fusionist

In most cases it is necessary for the performer to resort to arrangements and transcriptions. Such, to a certain extent, is the situation here: the sonata by the eighteenth-century Dutch composer Serras de Cominck and Martin Marais' Adoles Variations were both written for violin da gamba, and the unidentified Han-del and Tartini trifles are also adaptations, although the charming eighteenth-century sonata by William Flickton is quite authentic. Either organ or harpsichord is acceptable for the accompanying instrument in the Baroque pieces, although Mironosic has tried to stress the unusual sonics of the viola-organ combination. The two contemporary works sound very well indeed, but here again the block piece was written for viola and piano. The playing throughout is expert, albeit of the Romantic school stylistically, and the stereo sound, with its realistic perspective, is remarkably effective.

I. K.


Interest: Mixed
Performance: Variable
Recording: OK
Stereo Quality: Warm

Here is a mixed bag of waltzes for the piano. Walter Hautzige, a Viennese pianist who graduated from the Curtis Institute in Philadelphia in 1943, is at his best in the Brahms and Schubert pieces, but he does not quite have quite the abandon required for the Grünfeld paraphrase of Johann Strauss waltzes, nor is his Chopin very imaginative. The returned sound is good.

M. H.


Interest: For piano students especially
Performance: Appealing
Recording: Good

The purpose of this disc is to provide the beginning pianist with the opportunity of hearing this seldom-recorded music played in an authoritative manner. Charlotte Martin succeeds admirably, giving clean and rhythmically precise performances that are consistently lively and appealing. The music ranges from rather slight, in the case of the Kabalewsky, to quasi-classical, in the cases of the Clementi and Dussek. Kabalewsky's own recording (on Monitor MS 2039) of his sonata, the only modern work of the collection, is crisper and flashier than Miss Martin's, but, then, few piano students would be capable of emulating the composer's own spectacular treatment. The sound, though a bit dry, is quite clean. There are no program notes.

I. K.


Interest: Jazz-symphonic admixture
Performance: Top-notch
Recording: Excellent
Stereo Quality: Very good

I must confess to a measure of mistrust of the current school of musicians that would merge ensemble jazz with symphonic composition. Unless I miss the point entirely, one of two things seems inevitably to result. Either one gets very straight jazz with a slightly broadened harmonic vocabulary (the Holden), or one gets straight jazz with a kind of atittudized symphonic embellishment where the two elements are pitted, quasi-contrapuntally, against each other (the Schuller). In neither case, for all of the resultant engaging sound, does any genuine fusion take place; in neither case is one style absorbed in any way into the other.

Gustaf Scholler, of course, goes about the business rather more impressively. His method is essentially the second described above, but he lends it special novelty by using a sort of twelve-tone symphonic background. What is more, he gives the work coherent, extended formal design.

W. F.


Interest: Slick duo-pianism
Performance: Very professional

HIFI/Stereo
The music here is all French—as are the pianists themselves—the program a little too filled with the ordinary numbers of the two-piano repertory. As for the performances, they are, to put it mildly, highly accomplished. The two Miss Romans' phrasing is almost breathtakingly tidy, their ensemble is all but perfect, but as in so much contemporary duo-piano playing, the playing is crisp and refined to the point of near bibulousness (one can all but hear the counting), and dynamic gradation—whether it be the fault of Kapp, or the performers—is very limited. In the last analysis, if you like the music, you will probably like the record. H. F.

**RECORDING OF SPECIAL MERIT**

**© © THE AMERICAN HARMONY:**

_Hymns, Fuguing Tunes, and Anthems (1777-1813), University of Maryland Chapel Choir, Fagie Springmann cond._

WASHINGTON SWR 418 $5.98, WR 418 $4.28.

**Interest:** Noble Americana

**Performance:** Vigorous

**Recording:** A little overloaded

**Stereo Quality:** Effective

For almost a hundred years, from the early part of the nineteenth century to the first decades of this, the overwhelming dominance of continental European ideas in our musical culture (all in the name of refinement and progress) left our own trained musicians deaf to the idea of creating a national music from our own heritage. Since 1910 or thereabouts, time and thought has been given by our composers, folklorists, and musicologists to the rediscovery of that heritage. Among other things, we have found out that there did exist 150 years ago at least two American schools—the hymn and fuguing-tune writers of New England, of whom the most famous was William Billings (1746-1800), friend of Paul Revere and composer of the famous Revolutionary War tune _Ghoster_. The other was centered around the German Moravians of Bethlehem, Pa., and New Salem, N. C.

**Columbia Records** has given us a fine cross-section of what the American Moravians did (MS 6102, ML 5427). Now, at long last, we have a representative selection of New England hymns and fuguing tunes, thanks to the enthusiasm of Irving Lowens of the Library of Congress Music Division and the cooperation of Washington Records. From the work of composers such as Supply Belcher (“the Handel of Maine”), Timothy Swan, Jacob French, Justin Morgan (of horse-breeding fame), Daniel Read, and of course, Billings, we are given music of stark austerity, odd tenderness, and at times crotchety melodic and rhythmic complexity. But heard two or three numbers at a time—not all at one sitting—the effect is deeply moving both as music and as aural history. My own favorites of the collection are the anonymous tune _Kedron_, a piece of gnomic strength and piercing expressive content, and Morgan’s poignant _Amanda_, on which the contemporary American composer, Thomas Canning, has based a love-

**S E P T E M B E R 1 9 6 4**

ly Fantasy for Strings (Mercury MG 50074).

The recorded performance by the University of Maryland Chapel Choir is rugged, yet by no means lacking in expressive quality, but there are traces of overload distortion in the monophonic copy received so far. The stereo disc has a cleaner sound, and the music profits both by the spread between the two speakers and by the antiphonal effects made possible by judicious aching.

**D. H.**


Scarle Wright cond. KAPP KC 9057 $5.98.

**Interest:** English-language choral music

**Performance:** Excellent

**Recording:** Splendid

**Stereo Quality:** Striking

This repertoire is a natural for stereo, and the Kapp engineers have made the most of it. The brass-choral combinations, in particular, have been caught with breathtaking scope, and the recorded sound is as widely sonorous as anyone could wish.

The music is all composed with virtuosity for the choral medium, although, as one might expect, certain pieces are more striking than others. The lovely Purcell anthem and the extraordinarily beautiful Vaughan Williams motet are worth special attention.

W. F.
A MAJOR BREAKTHROUGH IN STEREO REPRODUCTION!

Sharpe Live Tone Circumaural Earphones are a triumph of audio engineering hailed by engineers, musicians, and audiophiles as the finest high fidelity reproducer ever created... why? because Sharpe Live Tone Circumaural Earphones have a frequency response from 15 to 20,000 c.p.s.—flat from 30 to 11,000 c.p.s. ± 3db, tested with a specially designed artificial ear that duplicates the properties of the human ear. Thus, when we claim a flat frequency response you can be sure this is an accurate indication of the live performance sound you will hear from your Live Tone Earphones.

Every overtone is captured and reproduced with perfect brilliance and faithfulness to the original performance. You hear natural sound as it has never been heard before! Sharpe Live Tone Circumaural Earphones give you the unparalleled pleasure of completely personalized listening.

Specially designed liquid seals distribute pressure evenly about the ear effectively sealing the ear from extraneous noises, thus placing you in the realm of a new world of stereo listening pleasure!

For full information and free brochure, see your nearest dealer or write to:

E. J. SHARPE INSTRUMENTS, INC.
965 Maryvale Drive
Buffalo 25, New York

E. J. SHARPE INSTRUMENTS OF CANADA LIMITED
6000 Yonge Street, Willowdale, Ontario

“When does my subscription expire?”

This question is often asked of us by subscribers to HiFi/Stereo Review. You can check the expiration date of your own subscription by reading the code line on the mailing label of HiFi/Stereo Review as follows:

H=HiFi/Stereo Review
90=The month and year in which your subscription started—in this case, Sept., 1960.
R980=(Filing instructions for our use only)
83=The month and year in which your subscription will expire—in this case, Aug., 1963.
Commercially, this may have been a good idea, since both artists have sizable followings. Musically, the results are not to be recommended. I, for one, cannot understand the reasons for Miss Connor's apparently durable popularity. In fact, a list of her failings could be used for a jazz singer's primer of what to avoid. Her expressiveness is limited, and, even within that small compass, she has little subtlety and variety of vocal texture. (I sometimes get the feeling that a somnambulist might sing in this manner.) Her best is stiff and not always steady. She often accepts the wrong words, which leads one to wonder whether she really understands what she's singing. Miss Connor seems to be more concerned, in short, with sound than with sense. On ballads, she tends towards lugubriousness, and there is little buoyancy or spontaneity in her singing of brighter numbers.

N. H.

@ IDA COX: The Moanin', Groanin' Blues. Ida Cox (vocals); various small groups. Moanin', Groanin' Blues; Ida Cox's Lusty Lively Blues; Cherry Pickin' Blues; Mean Pepa, Turn in Your Key; and eight others. Reissue: RLP 147 $4.98.

Interest: Classic blues stylings
Performance: Earthy and persuasive
Recording: Good for its age

Ida Cox is one of the more successful of the small group of city-based female blues singers who enjoyed widespread success during the late 1920's and early 1930's. Not a powerful shouter or better like the formidable Bessie Smith, Miss Cox sang her blues, many of them of her own compositions, in a straightforward manner, almost unadorned, in a voice charged with resignation and pathos. She was most fortunate in her instrumental backing; some of the most sensitive blues accompaniments ever recorded may be found on her various recordings, particularly those provided by Joe 'Hound Dog' Williams, Louis Hayes (drums), Undercurrents; and others. Blue Note 4059 $4.98.

RECORDING OF SPECIAL MERIT

@ KENNY DREW: Undercurrent. Kenny Drew (piano), Freddie Hubbard (trumpet), Hank Mobley (alto saxophone), and others. Undercurrent; Finnegans Wake; Linn's Den; and three others. Blue Note 4059 $4.98.

Interest: Superior studio work
Performance: Sizzling
Recording: Brilliant

This recording is of a rare occasion—a blowing date that came off extremely well. According to the liner notes, this quintet had never worked as a unit before the recording, yet the five men play with fine give-and-take. Things proceed in the usual way: in each number after a unison statement of the theme, the two horns and the piano take their respective solos; they come together briefly for a restatement of the initial thematic line. The reason for the success, then, is the quality of the solo work. Mobley plays with a virile, swinging confidence and a full, deep tone, and young trumpeter Hubbard's fleet playing, remarkably assured for a relative newcomer, shows a growing individuality.

Kenny Drew is not only a tasteful, limber piano soloist but an accompanist of extraordinary flexibility and sensitivity, as witness his work on Linn's Den. P. J. W.

Double your Listening Pleasure with

REVERSE-O-MATIC®

NEW... exclusive on the famous 4-track
Concertone S505
Stereo Recorder

This new, deluxe version of the famous Concertone 505... in gleaming brushed stainless steel... will meet your most exacting demands for reproduction of professional quality. Its exclusive playback feature, Concertone's REVERSE-O-MATIC, plays 4-track stereo tapes from start to finish, reverses, then plays the other stereo tracks... automatically! It doubles listening pleasure and unattended playing time with no changing of reels. Concertone's new Model S505 plays 4-track, records qtr. track stereo and monaural. Priced from $589.50. Other stereo models of the famous Concertone 505 recorders are priced from $495.

A limited-time special bonus: Four Bel Canto tapes FREE with your purchase of a Concertone S505 to start your stereo library—a $32 value! Write today for brochure which shows complete details on this magnificent recorder that doubles your listening pleasure with professional quality.

AMERICAN CONCERTONE, INC.
A DIVISION OF ASTRO-SCIENCE CORPORATION
9449 W. Jefferson Boulevard • Culver City, Calif.

Dealer inquiries invited. EXPORT: Teleco International Corp., 171 Madison Ave., New York 16, N.Y.
port and wry, tangy clarinet playing by Darnell Howard. There are particularly lucid notes by S. I. Haykawa. N.H.

@ JOHN GLASEL BRASSETTE: Jazz Unlimited. John Glase1 and Louis Mussi (trumpets), James Boulington (French horn), William Elton (trombone), Harvey Phillips (tuba), John Dicz (bass), Ed Shaugnessy (drums), Richard Cary (alto horn and piano), Stabilitrations; Pik'ky Daydream; and seven others. Jazz Unlimited JA 1002 $4.98.


In this variegated program the writing is primarily by Dick Cary and Johnny Glase1, who explore a considerable range of brass color combinations, occasionally blended with shifting time signatures and asymmetrical phrase lengths. There are a number of quite attractive passages, but the album as a whole lacks intensity, and the writing is too often static. N.H.

@ BENNY GOLSON: Take a Number from 1 to 10. Benny Golson (tenor saxophone), Freddie Hubbard (trumpet), Curtis Fuller (trombone), Cedar Walton (piano), Tommy Williams (bass), Albert Heath (drums), and others. You're My Thrill; My Honey, Returns to Daddy: The Best Thing for You Is Me; ImprompTune; and six others. Argo LP 881 $4.98.

Interest: Provocative small-group jazz, Performance: Flags toward the end. Recording: Good.

Starting with a single unaccompanied tenor saxophone solo, arranger Benny Golson adds—as the album title implies—an additional instrument in each number until he ends up with a quartet in the final selection. Golson fares well with the first six selections, which brings the pieces up to the number he's used to working with in his jazzet group, for there is a wide variety of moods and settings in these pieces, with the writing consistently wittily inventive. On the final tracks he is somewhat at a loss as to what to do with each added horn; he winds up using them to provide a mere cushion for his thick, fudgy tenor improvisations.

The idea is an intriguing one; ideally, however, there should have been a cumulative density of sound as each additional instrument widened the expressive potential open to the arranger. If the results fall short of the conception it is because the final four or five tracks are not up to the caliber of Golson's arresting small-group scoring, but the try is a good one. P. J. W.

@ BENNY GOODMAN: The Hits of Benny Goodman. Let's Dance; Jumptil' at the Woodside; What Can I Say after I Say I'm Sorry; Stampit' at the Savoy; and eight others. Capitol DT 1514 $4.98.


If anything, "duophonic" recording (Capitol's name for the electronic imprinting of stereo illusion to monophonic recordings) serves merely to point up more vividly the

EICO new Transistor Stereo/Mono 4-track Tape Deck
Model RP 100W
Compact, recordable, with 2.75" bobbin, and throughput record, over across playback. Model RP 105K
Speakers: 2 pair cones, completely monophonic and stereo, with 2 handle, and record and playback, and an additional volume control. Each speaker is completely reproducible. Tap storage: 4 tracks.

TAPE STORAGE OR CARRYING CASE
Reg. $2.95, now $2.55
Heavy wood construction, weatherproof case. Holds up to 36 tapes.

SAXITONE RECORDING TAPE
Labelled as the ideal for records, or for use in any home recording. 10" records.

NORELCO SPEAKER
For every home, and every family, 75-15,000 cycle, unlimited motion; resonant 1500, sound through 9000 cycles at 4000 cycles. Complete instructions. Model 4000, price $6.00.

SAXITONE TAPE SALES
Gift or Commission to Electromedics, Inc. 1776 Columbus Rd., NW, Washington, D.C.

HI-FI SALONS & RECORD STORES!
Hundreds of dealers across the nation profit by selling Hi-Fi/Stereo Review. Each month to their customers. Are you one of them? Hi-Fi/Stereo Review helps build store traffic, as keeps customers coming back month after month for the merchandise you sell—and, best of all, you earn a neat profit on each copy sold—No Risk Involved.

So get details on selling Hi-Fi/Stereo Review, the world's largest selling high fidelity music magazine. Or, order your new copy now. Just use the handy coupon below.

Retail Sales Division
Hi-Fi/Stereo Review Att: Jerry Schneider
One Park Avenue New York 16, New York
No risk involved on my part.

Send me details on selling Hi-Fi/Stereo Review in my store.

City: Zone State
Signature

86
aridity and lifelessness of this collection of standard Goodman vehicles. This recent band plays with precision and polish, but the performances lack the sheen, gusto, and conviction that characterized the original Goodman recordings of all these numbers. Generally, the stereo effect is quite satisfactory, though marred in several spots—piano and rhythm passages, most notably—by overpowering reverb. Listeners who have the early versions of these twelve selections—all available on LP, by the way—are advised to pass up this set. P.J.W.

© ROY HARTE AND MILT HOLLAND: Perfect Percussion. Roy Harre and Milt Holland (percussion), Buddy Montgomery (vibraphone), Monk Montgomery (electric bass), Richie Crabtree (piano), Benny Barth (drums), Wes Montgomery (guitar). The Kick: Not Since Nineteen: Moodway; and five others. World Pacific Stereo 1405 $5.98.

Interest: Gimmicksville
Performance: Skill for naught
Recording: Excellent
Stereo Quality: Very good

Between them, Roy Harre and Milt Holland perform on forty-four different percussion instruments in this anthology of sound effects. They have included such exotica as glass Japanese wind chimes, Indian sitars, and a Brazilian tambourine. Unfortunately, while the album may fascinate students of rhythm instruments, there is more virtuosic exhibitionism than meaningful music in this set. Even in the swinging jazz passages, there is an intrusive overlay of effects for their own sake.

N.H.

© AL HIRT AND PETE FOUNTAIN: Blackbeard's Dixie. Al Hirt (trumpet), Pete Fountain (clarinet), Bob Havens (trombone), Roy Zimmermann (piano), Bob Coquille (bass), Paul Edwards (drums). Jazz Me Blues; Tin Roof Blues; Wolverine Blues; and nine others. Verve V-1029 $4.86.

Interest: Expendable Dixieland
Performance: Tasteless Hirt
Recording: OK

This is one of the more mediocre examples of Dixieland to be released on records in recent months. The only moments of relief are provided by Pete Fountain, who does play the clarinet with liquid ease and is especially attractive in the low register of his instrument. Al Hirt's trumpet playing, however, is egregious in a most distressing fashion. Despite his formidable technique, he cannot resist distorting melodic lines to prove his ability to burst into bravura fireworks. Hirt is also overbearing in the ensemble passages, so that the traditional interplay of the Dixieland front line becomes blurred. The rhythm section is little more than adequate.

N.H.

RECORDING OF SPECIAL MERIT

© FREDDIE HUBBARD: Goin' Up. Freddie Hubbard (trumpet), Hank Mobley (tenor saxophone), Paul Chambers (bass), Philly Joe Jones (drums), McCoy Tyner (piano). The Changing Scene; A Peek a Sec; Blues for Brenda; and three others. Blue Note 1056 $4.98.

Interest: Brisk modern jazz

SEPTEMBER 1961

From Electro-Sonic Laboratories, makers of the world's finest cartridges, comes the triumphant new ESL REDHEAD: world's finest low cost cartridge.

The REDHEAD's smoothly superb performance results from new concepts in cartridge design (patents applied for). No other make of cartridge has the incomparable ESL dual two-stage, frictionless channel separation system.

Ruggedly suited to any arm or changer, every REDHEAD is conveniently equipped for magnetic or ceramic input. You'll be astonished, too, that this advanced-technology cartridge retails for only $14.95, complete with user-replaceable diamond stylus.

Make a date to get acquainted with the REDHEAD at your dealer's today. Compare with any cartridge at any price, and you'll want to make the REDHEAD your own.

Conservative, reliable ESL technical specifications for the REDHEAD:

- **FREQUENCY RESPONSE:** 20-20,000 cps ± 2 db
- **CHANNEL SEPARATION:** 20 db
- **VERTICAL AND HORIZONTAL COMPLIANCE:** $3 \times 10^{-4}$ cm/dyne
- **DYNAMIC MASS:** less than 2.5 mg
- **RECOMMENDED TRACKING FORCE:** 3 grams

FOR LISTENING AT ITS BEST

Electro-Sonic Laboratories, Inc. • Dept R • 627 Broadway • New York 12, N.Y.
The first time you hear this record will be one of the most startling experiences of your entire life.

For the very first time you will hear sound that is completely liberated, sound that is totally free—pure, full, honest sound with no mechanical restrictions whatsoever.

No record like this has ever been made before. It reveals the most astounding development in recording techniques since the first fabulous Command Record, Persuasive Percussion, completely revolutionized the accepted concepts of sound on records.

You will hear sound so intensely real that you can actually feel the presence of each individual musical instrument.

For the first time you will hear music reproduced in all its full power and glory, with all of its widest, widest breadth and with every last element of imposing depth. The sound is so pure, so totally true, that it is possible to reproduce music of such great intensity that it actually approaches the threshold of pain.

Listening to this record can be a shocking experience. It can be exhausting, it can be exhilarating. But it won't be a casual experience. This is an adventure in listening that you will never forget.

Three main elements have made this fantastic record possible:

1. The unique Command recording techniques that have made Command the most distinguished name in sound recording.

2. Plus the natural acoustics of the greatest sound chamber in the world—the auditorium of Carnegie Hall in New York.

3. Plus a miraculous new method of recording on film. The key to this startling breakthrough to a whole new world of sound recording lies in new techniques for using 35 mm magnetic film for recording that have been devised by Command's research team, C. R. Fine, Chief Engineer and Enoch Light, Director of Artists & Repertoire. They began to explore the possibilities of film recording when it became apparent that tape recording had been developed, largely through their research, to such a point that further development was limited by the very nature of the tape itself.

These limitations were of such a minor nature that they would be of no consequence in normal, run-of-the-mill recording situations. But Command's recordings have always been designed for an especially discriminating and demanding audience, true connoisseurs of sound. Because of this, it is Command's policy to seek out every possible advance in sound reproduction, no matter how marginal it may seem or how costly it may be.

Perfect, Unadulterated Sound

In attempting to achieve perfect, unadulterated sound reproduction, in the recording of large orchestras, even the most advanced tape techniques are faced with two mechan-
ical limitations which create minor distortions that affect the ultimate purity, freedom and fullness of the reproduced sound. These two limitations are hiss and flutter. Flutter, caused by the path taken by the tape through the tape machine, creates a distortion so slight that most listeners would not be aware of it. But to the connoisseur of good music, it is evident that some peculiar non-musical sound is present, something mechanical. High frequency flutter creates raspiness in violins or, in other instruments, a sound that is not quite as clean as it should be.

A more serious limitation of tape is its physical dimensions. Most stereo recording is done on 1/4-inch tape (two channels) or 1/2-inch tape (three channels). In either case, each stereo track is less than half the width of a monaural track on the same tape and there is a proportionate decrease in the ratio of signal to noise. That is, the noise level is raised and this increased noise level results in tape hiss. Moreover, since tape is only 1/3 mils thick, very often at least an infinitesimal amount of print-through is bound to occur and this, too, has a slightly degenerating effect on the sound.

Superb Recording

Despite the combination of both flutter and hiss, it is possible to do excellent recording on tape. But Command's goal is not just excellent recording. Its goal is superb recording. And the slightly unreal instrument-sound resulting from the intermodulation effect of flutter and hiss stood in the way of that goal.

In 35 mm film, Command's engineers saw a solution. Film has no flutter because it runs on a closed circuit loop and is held tightly against the recording head. It is able to carry the equivalent of three 1/4-inch tape tracks with more than enough space between each track to guarantee absolute separation of channels. And because the film is 5 mils thick, the possibility of contamination by print-through is negligible.

The result is a milestone on the road to absolute perfection in recorded sound: A signal-to-noise effect that is absolutely ghostly. There is no background noise whatever!

New Ear Perceptibility

But film did more than provide solutions to the minor drawbacks of tape. It also opened up new possibilities. The much wider track used on film offered tremendous, previously unheard-of leeway in dynamics—and as a result distortion was reduced to a bare minimum. The wider track on film allowed for tremendous peaks and transients, factors which make for wonderful ear perceptibility. What sounds your ear is willing to receive is conditioned by the presence or absence of transients. Lack of transients results in a distorted sound. When the ear hears distortion, it closes down just as the eye responds to a bright light by contracting. When sounds are lacking in transients, you hear less. The amazingly clean sound on film gives the ear a wonderful feeling of well-being, makes it increasingly receptive so that you actually hear more.

Film, of course, has been used for recording sound for motion pictures to be reproduced in theatres. But it has never proved satisfactory for recordings in the distinctly different circumstances of home use. This was a basic flaw in choosing film as a solution to the limitations of tape.

But, just as Command's engineers expanded the value and scope of tape recording, they applied their creative skills to the roadblocks that faced them in 35 mm film and, one by one, solved them. To do this, they had to make adaptations in equipment at almost every step of the recording process.

Utter Clarity and Truth

For the first time it is possible to record with utter clarity and truth from triple piano (ppp) to triple forte (fff). Even in a full crescendo, the individuality of each instrument is preserved, not lost in a mass of sound. With the orchestra playing fortissimo, it is now possible to give the full spectrum of sound with absolutely clean musical color.

The one hitch in this glorious vista of sound developed by Command's engineers was cost—film recording (cost of material) is an appalling ten times as expensive as tape recording. Were the results worth this vast difference in price?

Enoch Light, originator and producer of Command Records, decided that the only way to find out was to test film recording under the best possible circumstances.

For his recording studio, he hired Carnegie Hall which is recognized by sound experts and master musicians alike to have the finest acoustics in the world. He took advantage of the Hall's natural acoustics by using the auditorium as a big sound chamber (it is part of Command's highly successful recording technique to use only true, natural sound). Normally from one to three microphones are dropped from the ceiling of the auditorium to record an orchestra. But Light used fourteen microphones with a twelve-position control board to give proper perspective to each instrument or group of instruments in relation to the whole orchestra.

Tremendous Sonic Leeway

For his orchestra, Light brought together more than sixty of the most skilled musicians in New York including many who were thoroughly familiar with the special recording techniques used by Light to create his unique Command Records in the past. Arrangements were written by Lew Davies that deliberately exploited the critical point of sound, using the full extremes of every instrument in all timbres and in all colors.

The musicians, keyed up by the excitement of the astonishing results they heard in the first playbacks, played at the very top of their form. The precision, the impact, the intuition in their playing and the balance that the musicians established among themselves reached a level of high perfection that matched the superb acoustics of the Hall and the brilliant fidelity of the miraculous recording technique for which they were playing for the first time.

Because every single sound can be heard so clearly and so individually, this was one of the most demanding series of recording sessions ever held. Not even the slightest error could be covered up.

"Everything is so exposed," Light remarked between takes, "if the least little thing goes wrong, we're in trouble."

That sort of full exposure was the goal. It is revealed in these astonishing, breathtaking recordings—performances that are an overwhelmingly, unprecedented combination of musical brilliance and startlingly real, completely unlimited sound reproduction.

Arrangements include: Heat Wave, The Man I Love, I've Got a Crush on You, All the Way, My Romance, You Do Something to Me, Sings Went the Strings of My Heart, Someone to Watch Over Me, Love for Sale, I'll See You Again, I See Your Face Before Me and With a Song in My Heart.

the greatest advance in sound since hi-fi was invented Command records

SUGGESTED NATIONAL PRICE LIST: COMMAND STEREO #826SD "STEREO/35MM": $5.98. COMMAND MONOUDRAL #8528 "SOUND/35MM": $4.98. COMMAND 4-TRACK TAPE #4TB26: $7.95.

SEPTEMBER 1961
Send HiFi/Stereo Review
Every Month

HiFi

name.__________________________
address__________________________
city___________________________state______

Foreign rate: For American Union countries, add 50.00 per year; other foreign countries, add $1.00 per year.
Mail to:
HIFI/Stereo Review
HRS-961
434 S. Wabash Ave. Chicago 5, Ill.

ARCHIVE PRODUCTION

FROM THE HISTORY OF OCCIDENTAL MUSIC

Research Period IX
JOHANN SEBASTIAN BACH
Cantata No. 211 "Coffee Cantata"
Cantata No. 212 "Bauernkantate"
Adele Stoehl, soprano - Theo Adam, bass
Hans-Joachim Rotzsch, tenor
Members of The Gewandhaus Orchestra Leipzig,
Kurt Thomas, Conductor
ARC 3162 - 73 162 Stereo

9 Spiritual Songs
from "Musicalisches Gesangbuch"
von Georg Christian Schenelli
7 Songs and Arias
from the Anna Magdalena Bach Book
Margot Guillaume, soprano
Ferdi Neumayr, Harpsichord
ARC 3163 - 73 163 Stereo

Direct Import - Factory Sealed

For further information and complete catalogue write:
DECCA DISTRIBUTING CORPORATION
Division B.D., 445 Park Ave., New York 22, N.Y.

Performance: Hubbard's growing
Recording: Very live

Freddie Hubbard is a young trumpeter who is already considered the way up, and this album contains his most consistently rewarding work on records so far. He is not yet the vivid soloist he may become, but his tone has become stronger and fuller; his ideas are more confidently developed; and his sense of rhythm is good. The veteran tenor saxophonist Hank Mobley has also matured, particularly within the last couple of years, and he plays with charging emotion and considerable logic, while Paul Chambers and the brilliant Philly Joe Joe make for an incisively stimulating rhythm section. The most memorable oddity on the disc is Billy Smith's tender, wistful ballad I Wish I Knew, which is unfolded sensitively by both horns.

Curtis Jones: Trouble Blues. Curtis Jones (vocals and piano), Johnny Walter (guitar), Robert Banks (organ), Leonard Gaskin (bass), Belton Evans (drums). Suicide Blues; Trouble Blues; Fool Blues; and eight others. Partisi: Stereo/Blu-ray LPC 1024 $4.98.
Interest: Autobiography in blues
Performance: Honest
Recording: Good

Curtis Jones is a veteran Texas-born and Chicago-based blues singer and pianist who has known more hard times than most of his blues colleagues. He sings in a vinegary, mournful, but not yet resigned, style, and his piano playing, though limited in expressive scope, is a spare, intense complement to his singing. For the most part, the lyrics in his repertoire are ordinary, and here there is a sameness of incantatory rhythms, a lack of give and take that make a whole LP of his work rather wearying.

Etta Jones: Something Nice. Etta Jones (vocals) with various rhythm groups. My Heart Tells Me; Love is the Thing; Tools Rush In; and eight others. Prestige: 7194 $4.98.
Interest: True jazz singing
Performance: Good despite odds
Recording: First-rate

Etta Jones is one of the very best of the few remaining all-jazz singers, and her Prestige album "Don't Go to Strangers," was a triumph. In her second set, however, she has been provided with generally insipid support and insufficiently varied repertoire. The rhythm section on four of the tunes—Richard Wyands, George DuVivier, and Roy Haynes—is certainly good enough, but the others are relatively weak. More damaging is the fact that there are no horns except for a tenor saxophone in one number, for, like Billie Holiday, whom she resembles somewhat in vocal texture and rhythmic realiinity, Miss Jones' instrumental style is best complemented by pungent horns. Also detracting from the effect of the album is the sameness throughout of tempo and mood. Miss Jones overcomes the obstacles in several places, as in her mocking Donna's Last Love; but she surely deserves much more intelligent and creative treatment that she gets on most of these tracks.

RECORDING OF SPECIAL MERIT

DUKE JORDAN: Flight to Jordan. Duke Jordan (piano), Dizzy Reece (trumpet), Stanley Turrentine (tenor saxophone), Reginald Workman (bass), Art Taylor (drums). Starbrite; Dezron Joe; S inquiries; and three others. Blue Note: 4046 $4.98.
Interest: Unusually relaxed modern style
Performance: Lucid and swinging
Recording: Excellent

Duke Jordan has been highly respected by his colleagues for nearly twenty years, but his work as a composer and as a pianist is only dimly known to the majority of jazz listeners, and this is the first album to consist entirely of Jordan originals. His lines are characteristically clear and orderly. One ballad in particular, Starbrite, is a possible new addition to the standard tunes by Jordan in the repertoire of modern jazz.

The album as a whole is Jordan's best yet, because of the thoroughly relaxed interplay among all members of the group and because all of the musicians display a straightforward lyricism akin to that of their leader. Jordan's own piano playing is disciplined, always to the point, and crisply tasteful.

SHELLY MANNE: The Proper Time. Shelly Manne (drums), Richie Kamuca (tenor saxophone), Vic Feldman (vibraphone), Russ Freeman (piano), Monty Budwig (bass). Starbrite: Silver's Theme; Blue Stutter; Piano Jazz; Wheels; and sixteen others. Contemporary: M = 5587 $4.98.
Interest: Tame jazz program music
Performance: Inconsequential
Recording: Very good

Shelly Manne's background score for the film 'The Proper Time' is pleasant enough, but, at the same time, taken apart from its programmatic connections—Contemporary Records has wisely provided notes that relate the themes to the film's action—the music is singularly bloodless and facile. It rarely comes alive, and then only in such brief solo passages as pianist Russ Freeman's teasingly short passage on Blues Theme.

SABU MARTINEZ: Jazz Espagnole. Sabu Martinez, Longitude, and Ernie Newsum (percussion), Marty Sheller (trumpet), Bobby Porcelli (alto saxophone), Artie Jenkins (piano), Bill Salter (bass). The Oracle: I Remember Carmen; Deli lina; and six others. Allegro LPA 802 $4.98.
Interest: Stolid Afro-Cuban jazz
Performance: Dispirited
Recording: Favors the percussion

Congo drummer Sabu Martinez's "Jazz Espagnole" turns out to be merely another dull disappointment. The excitement, all surface, soon palls, and there is a repetitions, inconclusive quality to the alto, trumpet, and piano solos. The arrangements are unimaginative rehashings of pianist Horace Silver's mildly exotic charts for the Jazz Messengers.

HIFI/Stereo
JACKIE McLEAN: A Long Drink of the Blues. Jackie McLean (alto and tenor saxophones), Curtis Fuller (trumpet), Webster Young (trumpet), Gil Coggs (alto saxophone), Mal Waldron (piano), Paul Chambers (bass) and Arthur Taylor (drums). 

A Long Drink of the Blues; Embraceable You; and two others. Prestige/New Jazz 8253/84.98.

Interest: Capable small-combo jazz
Performance: Unvarnished
Recording: Very good

RECORDING OF SPECIAL MERIT

JACKIE McLEAN: Jackie’s Bag. Jackie McLean (alto saxophone), Donald Byrd and Blue Mitchell (trumpeters), Tina Brooks (tenor saxophone), Sonny Clark and Kenny Drew (piano), Paul Chambers (bass), Philly Joe Jones and Art Taylor (drums). Quadrangle: Blues Inn; Fidel; and three others. Blue Note 4041.98.

Interest: Stimulating modern jazz
Performance: Cooking and lyrical
Recording: Excellent

Since his appearance as musician-actor in the highly successful off-Broadway production of Jack Gelber’s social-protest play The Connection, Jackie McLean has developed into one of the most determinedly individual and consistently stimulating among current alto saxophonists, most of whom are slavish imitators of Charlie Parker. For his part, McLean plays with a shaggily forthright directness that is almost brusque. His tone is liable to seem unpleasantly sour on first hearing, and there is an angry, mocking edge to his delivery, but his style is at core essentially and ardently lyrical, as critic Ina Gitler has pointed out, bittersweet rather than bitter.

Of these two discs, the Prestige/New Jazz is the less effective, mainly because an entire side is given over to a tedious and uneventful studio blowing session on the title piece. The three remaining ballads, performed by a quartet consisting of McLean, pianist Mal Waldron, bassist, Arthur Phipps, and drummer Arthur Taylor, quite admirably illustrate the altoist’s somewhat bristling romantic side. Waldron’s sparse, angular piano playing is a perfect foil. The Blue Note collection, on the other hand, benefits from careful preparation.

SEPTEMBER 1961

The arrangements for the two groups employed—a quintet and sextet, each having three selections—are imaginative and substantial, and make full use of the instrumental potential. (The tenor sax, for example, added on the sextet sides, is treated as an integral part of the scoring—making for a fuller, richer group sound—and not just as an additional soloist, as on the Prestige sextet side.) McLean is at his churling, sardonic best, and the two trumpeters, Donald Byrd and Blue Mitchell, have produced a number of warm, fluent, and graceful solos. Pianist Kenny Drew is especially impressive, too. P.J.W.

NEW ORLEANS: The Living Legends (p. 62).

ROY PALMER AND IKE RODGERS: Gut-Bucket Trombone. Roy Palmer and Ike Rodgers (trumbones) and others. Six "Em Tags: I Want to Be Your Love; Man: South African Blues: Tiger Moan; and eight others. Riverside RLP 150.49.98.

Interest: For early-jazz buffs
Performance: Rough and gitty
Recording: Extremely low-fi

This reissue collection presents two of the leading exponents of the lowdown, relatively crude jazz style that flourished in the rough-and-tumble dives, back rooms, and honky toots of the Negro ghettos in many cities in the Midwest during the 1920’s. Roy Palmer was a Chicago musician and, as a result, the music of him and his cohorts on this skillful date is much more self-consciously sophisticated in sound and conception than that of Ike Rodgers’ emotive, spontaneous playing. Rodgers’ smoky ragged trombone is much more vital and earthy, and he has the added advantage of having two fine urban guitarists, Artie Johnson and Alice Moore, on four of his selections. However, the Palmer sides are better recorded.

P.J.W.

CHARLIE PARKER: "Bird Is Free." Charlie Parker (alto saxophone); unidentified group. Rocker: Star Eyes; Laura; and six others. Charlie Parker Records, PLP 401.98.98.

Interest: Hostly spontaneous Bird
Performance: Searing
Recording: Adequate

This is the first release by Charlie Parker Records, a new firm operated by Doris Parker, with Carlton Records acting as releasing agent. According to the skimpy notes, this is a performance recorded in 1950 at a New York concert-dance. The company speculates that the musicians with Parker might have been pianist Walter Bishop, drummer Roy Haynes or Max Roach, and bassist Tommy Potter. It shouldn’t have been all that difficult to find out for sure.

The performances are of interest mainly for Parker. His improvisations here are fiercely driving and often brilliant, and they document further how extraordinary a command he had of his instrument. The breakneck tempo Parker sets on Lester Leaps In, for example, is astonishing. There is good, unidentified guitar on some tracks; on Laura, Parker is accompanied by strings. The album is certainly worth...
Perhaps the best way to describe this
miasma is to quote Columbia’s liner notes:
they call it “a collection of authentic bird
calls transcribed for a modern jazz orches-
tra.” But then this is irrelevant; never
authentic the transcriptions, the
music must stand on its merits as jazz
alone. As such, it is wholly disappointing,
consisting of a series of dismal arrange-
ments best described as a misalliance of
Chico Hamilton’s chamber jazz and wild
funk.

SONNY RED: Breathing. Sonny Red
(alto sax), Yusuf Lateef (tenor sax),
Blue Mitchell (trumpet),
Barry Harris (piano),
Mal Crenshaw (bass),
Albert Heath (drums),
Brother B.

Interest: An other blowing date
Performance: Generally lackluster
Recording: Very good

On Sonny Red’s second LP as a leader, he
plays with the same edgy tone and
colour of ideas that marred the first. The
thing to distinguish his work from that of
the legion of Charlie Parker disciples is
his thin, faintly sour alto sound.

Two groups have been used in an at-
tempt to give this session greater variety.
The first, a quartet featuring Red and
rhythm section, fails because he is in
able to sustain melodic invention.
In the second, a sextet, the work of
trumpeter Blue Mitchell and tenorist
Yusuf Lateef consistently overshadows that
of Red and vividly points up the banal
ardity of his derivative playing.

RECORDING OF SPECIAL MERIT

FREDDIE REDD: Shades of Redd.
Freddie Reid (piano),
Jackie McLean
(alto sax),
Tina Brooks (tenor sax),
Punt Chambers (bass),
Louis Hayes (drums),
The Good Blues-Blues-Blues:
Shadows and four others.
Blue Note 4045 $4.98.

Interest: Wholly individual modern jazz
Performance: Intriguing
Recording: Excellent

Since his delightful San Francisco Suite,
Freddie Reid has continued to compose
work with song-like originality and charm.
This disc contains seven Reid originals,
all supported with his peculiar blend of lyrical
romanticism, tenderness, and strength,
and they are interpreted with ardent convic-
tion and limpid grace by Jackie McLean
and Tina Brooks. Paul Chambers and
Louis Hayes provide excellent rhythm
support.

SHIRLEY SCOTT: Shirley’s Sounds.
Shirley Scott (Hammond organ),
George Viavivi and George Tucker (bass),
Arthur Edgewood (drums),
It Could Happen to You: Summerblues
These Will Never Be Another You; and
five others. Prestige 7195 $4.98.

Interest: Tasteful organ trio
Performance: Too much of a piece
Recording: Excellent

Shirley Scott is one of the most successful
—which is to say, least offensive—of the
apparently endless parade of electric
organists who have invaded the jazz field
recently. Miss Scott neatly avoids the stri-
dent, ponderous funky approach used by
most of her fellow organists, employing
instead a relatively restrained, more grace-
fully modeled style, but this disc, primarily
because of its sameness of approach, quite
often verges on mere background music.
A second solo instrument might have
helped considerably.

RECORDING OF SPECIAL MERIT

BUD SHANK: New Groove.
Bud Shank (bass),
Carnell Jones (trumpet),
Dennis Boul-
mir (guitar),
Gary Peacock (bass),
Mel Lewis (drums).
New Groove: White
Arbee Stitham: Tired of Wondering, Arbee Stitham (vocals and guitar). King Curtis (tenor saxophone), John Wright (piano), Leonard Gaskin (bass), Armond Jackson (drums). Last Goodbye Blues; You Can't Line in This World by Yourself; and eight others. PRESTIGE/Bluesville 1221 $4.98.

Interest: City blues
Performance: Awkward and contrived
Recording: Good

Arbee Stitham is an Arkansas-born saxophonist turned blues singer-guitarist. His blues compositions are of a greatly sophisticated urban type, patterned on those of the successful blues shouter B. B. King. They generally focus on the pleasures and pains of sensual love, the stock topics of city blues. Stitham sings in a thick, phlegmy voice of little attractiveness and accompanies himself on a badly out-of-tune guitar. There's a difference between authenticity and outright sloppiness. We have the latter here. P. J. W.

RANDY WESTON: Live at the Five Spot (see p. 62)

© JIMMY WITHERSPOON: Spoon. Jimmy Witherspoon (vocals); orchestra, Bob Florence cond. A Blues Serenade; Just A Stelin' And A Rockin'; Don't Worry 'Bout Me; and nine others. REPRISE, R 2009 $4.98.

Interest: Spoon in the wrong dish
Performance: Warm but diffuse
Recording: Very good

In the period three years, Jimmy Witherspoon has emerged as one of the more authoritative and lyrical of city blues singers. The attempt here is to expand Witherspoon's repertoire into pop standards. Witherspoon is not nearly so self-consciously stiff in this kind of material as is Joe Williams, for example, but this is clearly not his forte. He has retained his contagious warmth and buoyant beat, but he rarely provides fresh insight into the lyrics and usually fails to differentiate the songs stylistically, so that he sounds pretty much of the same throughout. N. H.

Pioneer Stereocast Goes On The Air

CHICAGO, III.—Station WKFM made the world's first FM stereo multiplex broadcast simultaneous with their usual background music programming. Equipment used was designed, constructed, and installed by Sherwood Electronic Laboratories. Another World's" first" was achieved by Sherwood's sponsoring the FM Stereocast.

PRESS PARTY

Gathered at the Gaslight Club in Chicago were members of the electronics industry and the press. The Stereo Multiplex broadcast was received via the new Sherwood S-8000 FM/MX Stereo Receiver—the first such unit on the market.

For details on the S-8000 or versatile Stereo MX adapters write Sherwood Electronic Laboratories, Inc., 4300 N. California Avenue, Chicago 18, Illinois. Dept. 91R

(Advertisement)
Bel Canto offers the finest library of high quality Stereo Tapes available. Top artists—Top selections ranging from the great Classics to the latest Jazz and Popular albums. Only stereo tape provides the exciting full dimension of sound for your listening pleasure.
Closer to the music itself...
A new exciting experience in high fidelity
unlike anything else you've ever heard...

Superex Stereo/Phones

Serious, discriminating music lovers are discovering the one hi-fi component that makes possible a new unique and differently beautiful music experience worthy of their most dedicated listening... stereo earphones — now raised to a new level of perfection by Superex.

Pure stereo — no muddling due to room bounce and scramble. True stereo — separate dynamic woofer, ceramic tweeter in each phone, crossover networks; full 20-20,000 cps range, 8-16 ohms impedance. Made in U.S.A.

Model ST-M $29.95

Superex—the first and only Stereo-Phones with separate woofer and tweeter element in each phone and crossover networks.

Superex Electronics Corp., 4-6 Radford Place, Yonkers, New York

NEW
STEREO
SONY
STEREO
TAPE
DECK

Now, for less than the cost of a good record changer, you can add a versatile new dimension to your hi-fi system.
- The Sony 262-D tape deck has a 4 track stereo erase head and 4 track stereo record/playback head. Heads are wired to six output and input facilities for connection of external electronics to play and record four track stereo. This is the same quality mechanism used in the most expensive Sony Superscope tape recorders.

$89.50

NOW AVAILABLE!
Complete your 262-D stereo system: the long-awaited Sony SRA-2 stereo recording amplifier provides instant connection to the Sony 262-D stereo tape deck for complete 4-track stereophonic and monophonic recording. Two V.U. meters, track selector switch, record safety interlock, microphone and radio inputs. No modifications necessary. $89.50.

SONY SUPERSCOPE The tapeway to Stereo

best of Livingston’s 100-minute bargain series. E.S.B.

© MAHLER: Das Lied von der Erde
Maureen Forrester (contralto), Richard Lewis (tenor); Chicago Symphony Orchestra, Fritz Reiner cond. RCA Victor FTC 3662 $8.95.

Interest: Mahler masterpiece
Performance: Affecting
Recording: Excellent
Stereo Quality: Wide-spread

The force and drama that Reiner brings to Das Lied von der Erde and the vocal sumptuousness and expressiveness with which Maureen Forrester sets forth her part are the major assets of this performance. The stereo is spread wide, the soloists are carefully centered, and Mahler’s great score receives just the right amount of recorded resonance. E.S.B.

RECORDING OF SPECIAL MERIT

© MOZART: Le Nozze di Figaro
Alfred Poel (baritone), The Count; Cesare Siepi (bass), Figaro; Fernando Coenen (bass), Bartolo; Lisa della Casa (soprano), The Countess; Hilde Gueden (soprano), Susanna; Suzanne Danco (soprano), Cherubino; Hilde Róz Majdan (mezzo-soprano), Marzellina; Anny Felbermijer (soprano), Barbarina; others. Vienna State Opera Chorus and Vienna Philharmonic Orchestra; Erich Kleiber cond. London LOV 90008 two reels $25.95.

Interest: Mozart’s perfect opera
Performance: Superlative
Recording: First-rate
Stereo Quality: Pretty good for 1955

Mozart’s Le Nozze di Figaro stands as the perfect opera, be it in terms of characterization, appropriateness of musical content, or dramatic action. Although it bears a relationship on some levels to the drawing-room comedies of Noël Coward in our own day, Mozart’s great work has sharp and compassionate comment to make on the psychological interplay between men and women and the social background from which it arises.

Only the most sensitive and unerring musicianship on the part of singers, orchestra, and above all, conductor, can do this masterpiece full justice, and the 1955 London recording conducted by the late Erich Kleiber does just that. For all the competence and the brilliant stereo staging of the more recent RCA (Leinsdorf) and Angel (Giulini) disc versions, Kleiber and his colleagues still convey the true Mozartian essence better than either. Only Suzanne Danco, whose Cherubino tends to be colorless, represents a minor weak point in the London production.

The recorded sound, even after a half-dozen years, still seems superb. The proceeding to tape is first-class, with practically no hiss or print-through being audible.

D.H.

© A STRAUSS-OFFENBACH BOUQUET

Interest: Charming pops
SEPTEMBER 1961

4-TRACK CLASSICS

@ BACH: Fantasia and Fugue in G Minor (S. 542); Prelude and Fugue in E Minor (S. 543); Toccata and Fugue in D Minor (S. 565); Passacaglia and Fugue in C Minor (S. 582); Chorale Preludes: Wachtet auf (S. 643); Kommt, du nun, Jesu, von Himmel herunter (S. 630); Vom Himmel hoch, da komm' ich her (S. 666); Ich ruf' zu dir, Herr Jesu Christ (S. 639). LISZT: Fantasia on B-A-C-H. Karl Richter (organ). London LCK 80067 $11.95.

Interest: Organ staples
Performance: Sometimes stodgy
Recording: Bright
Stereo Quality: Understated

The solidity of Karl Richter's organ playing results in some pluses and some minuses in this twin-pack release. He brings commendable stability to Lisa's virtuosic and often fussed-over Fantasia on B-A-C-H, but his interpretations of Bach's large organ works suffer from stodginess. An exception is the Prelude and Fugue in E Minor, which is given a noteworthy, even exciting, performance. The chorale preludes are well done, although the melodic line in Kommt du nun, Jesu is obscured by the accompaniment figure, probably at least partly because of faulty microphoning by the engineers. The London sound is brilliant, perhaps slightly overbright, with stereo directionality being slightly understated.

E. S. B.

@ BARTOK: Concerto for Orchestra; Music for Strings, Percussion, and Celesta. Swiss Romantique Orchestra, Ernest Ansermet cond. London LCK 80068 $11.95.

Interest: Modern masterpieces
Performance: Estimable
Recording: Fair
Stereo Quality: Unbalanced

Ansermet's supple, well controlled performances of these contemporary modern masterpieces have been available on discs for some months, and they would be most welcome on tape save for the fact that the sound seems to be hopelessly piled up in the right channel. Fritz Reiner's readings of both works for RCA Victor have greater precision and drive, but there is still room for an even better version of the Music for Strings, Percussion, and Celesta than either Ansermet or Reiner has yet recorded.

E. S. B.

@ BEETHOVEN: Overtures: Leonore No. 3; Fidelio; Egmont; Coriolan. Vienna Philharmonic Orchestra, Karl Munchinger cond. London LCL 80071 $7.95.

Interest: Great overtures
Performance: Variable
Recording: Not the best
Stereo Quality: Fair

These are uneven performances, with Munchinger giving one episode a fine leonine thrust and then plodding with dull literalness through the next. The Leonore No. 3 is the most irritating example of this kind of reading, while the Egmont reading largely escapes the blight. The sound is rather tubby in the bass and distinctly overbright in the high strings. In directional balance, the right channel tends to outweigh the left. Hisss is high, and print-through noticeable.

E. S. B.


Interest: Great piano concertos
Performance: Noteworthy
Recording: Problematical
Stereo Quality: Diito

Poor sound effectively spoils this twin-pack release. This is unfortunate, for Julius Katchen's performance of the first concerto has sufficient warmth and poetry to make it preferable to Leon Fleisher's performance for Epic, which is the only other tape version, and Monteux gives him without swagger. But his formidable competitors on the other two tapes of this concerto—Sviatoslav Richter for RCA Victor and Rudolf Serkin for Columbia—outdo him in the last two movements. The pianist gets a good routine backing from Janas Ferencski. In both concerts the sound is heavily weighted in favor of the right channel, a circumstance that requires a good deal of tone-control manipulation, especially in the first concerto.

E. S. B.


Interest: Czech masterpieces
Performance: Sturdy
Recording: OK
Stereo Quality: Variable

This is the first release on tape of Dvořák's complete Slavonic Dances. To own the complete set is to be able to hear the less-often-played—and some of the very loveliest—of Dvořák's dances. The third and fourth numbers from Op. 72 are of unusual harmonic interest and beauty, and each is performed perhaps once for every dozen performances given the popular No. 8, in G Minor, from Op. 46. Karel Sejna's conducting is knowing and refreshing free from mannerisms, even if he lacks the magic of the late Vaclav Talich.

The stereo balance throughout the first sequence heavily favors the right channel; otherwise, the sound is about average. The performances of excerpts from Smetana's The Bartered Bride are spirited, even though the orchestra smudges a few notes.

E. S. B.

@ FRANCK: Symphony in D Minor. Graz Philharmonic Orchestra, Hans Wolf cond. Livingston 4T 8 $8.95.

Interest: Standard fare
Performance: Good
Recording: See below
Stereo Quality: OK

Hans Wolf's reading of Franck's Symphony in D Minor—a surprisingly belated four-track debut for so popular a work—is a generally reputable one, although on occasion he seems to fight the music's momentum rather than letting it work for him. It is infuriating, however, to find the tape's first sequence ending after only a minute and forty seconds of the slow movement and, when the reel is turned over, to have to wait over half a minute before the music resumes. Surely so awkward a break could have been avoided. The stereo sound is of good quality, but no better than the

Ernest Ansermet

His Bartók readings are resilient

an accompaniment as powerful and beautiful as one could wish to hear. In the performance of the second concerto the total merit is less. Katchen's best work is in the first two movements. In the first, especially, his playing has a fine virility

E. S. B.
Performance: Stylish
Recording: Very good
Stereo Quality: Not today's ultimate

These are performances of infections gaiety and poise, with warmth of sound to match. The stereo is not of recent vintage and the instrumental placement isn't quite as firm as in newer examples of the recording art, but this is a minor criticism when scores as winsome as Offenbach's overture to La Belle Hélène and the Strauss New-Pizzicato Polka are served up so stylishly.

E.S.B.


Interest: Considerable
Performance: Rugged
Recording: Tubby
Stereo Quality: OK

Gennady Rozhdestvensky's reading of the complete score of The Nutcracker stresses the music's verve and excitement. In general, it is a livelier, if cruder, reading than Ernest Ansermet's, and while the London recording of Ansermet is luxuriant, the Arista recording of Rozhdestvensky tends to be somewhat brash and tubby and benefits from reduction of both treble and bass. The Rodzinski performance on Westminster is the most delicate and the most alive of the stereo tape versions of this music I have heard.

E.S.B.

RECORDING OF SPECIAL MERIT

© ALEXANDROV ENSEMBLE: The Soviet Army Chorus in Paris. La Mars ilaine; Dubinushka; Mendelssohn: My Russia; Soviet National Anthems; and eight others. Alexandrov Song and Dance Ensemble of the Soviet Army Chorus. ARISTA AF 505 $7.95.

Interest: Fine Russian singing
Performance: Brilliant
Recording: Excellent
Stereo Quality: Excellent

Here are songs of army life, folk songs, songs extolling Russia, the French and Russian national anthems, and even the drinking chansons from Verdi's Ernani. The singing is powerful and tender by turns, with never a trick effect, and the several unidentified soloists are excellent. Stereo projects this stagyeful of men superbly.

E.S.B.

4-TR ENTERTAINMENT

© OSCAR BRAND: The Wild Blue Yonder. Oscar Brand; the Roger Wilco Four. Boating Songs. Oscar Brand and the Sea Wolves. Give Me Operations; Imitate Tomor; Heavenly Bill, the Palm; Cigarette and Soke; Great Big Little Boat Show; The Captain's Daughter; The Sea Wolf; Small Boat. Calypso and twenty-two others. ELEKTRA ETG 511 $11.95.

Interest: Party fun, perhaps
Performance: Reassuring
Recording: Very good
Stereo Quality: Excellent

Oscar Brand, whose folk-song program of some fifteen years' standing on radio station WNYC has become something of an institution in the New York area, is heard

SEPTEMBER 1961

FOR

magnificent sound

TARZIAN TAPE
engineered for highest fidelity

Given great sound in the first place, Tarzian Tape will keep it for you, and give it back undiminished and undistorted. It is a tape of truly professional fidelity, worthy of your most valued recordings, at a price that lets you use it for all your work (or play).

The proof is in the listening...of course. But you can see the smooth, tightly bonded oxide surface that doesn't flake, that does run smoothly without abrasion and without contributing to wow or flutter. Hold a reel to the light. You can see that Tarzian Tape is wound on the reel at perfect tension. You'll find a written replacement guarantee in every box. The box is well made, with ample identification space. You'll see that the tape is factory sealed in a plastic bag, with labels and a tape-end clip included.

Try Tarzian Tape. Summon the keenest and most discriminating ears you know. Tarzian Tape has what they, and you, will appreciate—highest fidelity! Available on standard 3-, 5-, and 7-inch reels and in professional lengths on reels or hubs, 1/2 or 1 mil acetate. Ask your dealer. If he cannot supply you, send us his name and we will see that your needs are promptly supplied.

Helpful new booklet free on request: "The Care and Feeding of Tape Recorders."

Note: Tarzian Tape on Du Pont Mylar base will be available shortly. Your inquiry is invited.

SARKES TARZIAN, INC.
World's Leading Manufacturers of TV and FM Tuners • Closed Circuit TV Systems • Broadcast Equipment • Air Timers • FM Radios • Docking Tape Recorders • Semiconductor Devices

MAGNETIC TAPE DIVISION • BLOOMINGTON, INDIANA
Export: Ad Aurora, Inc., N. T. • In Canada, Cross Canada Electronics, Waterloo, Ont.

97
on this tape in a wide-ranging collection of songs that one suspects would be especially enjoyed by members of the Air Force, past and present, and beatman types, most notably those of the party-going variety. Brand handles his material with taste, but seasons it with a half-pinch of leer. The Air Force songs are the better lot, on the whole; among the boating songs, the last one, Blue Me Home, has perhaps more lagniappe value than any of the others. Assisting Brand is an ensemble of banjos, guitars, and string basses, and, part of the time, a small chorus.

E. S. B.

RAY CHARLES: Dedicated to You. Ray Charles vocals and piano; orchestra conducted by Marty Paich. Hard-Hearted Hannah: Nancy; Margot; Ruby; and eight others. ARAB PARAMOUNT ATMG 297.95.

Interest: Charles vs. strings
Recording: Good
Stereo Quality: A little distant

Essentially a blues-based singer of compelling power, Ray Charles does the best he can with the dozen ballad trills contained here, but he cannot get them off the ground. The material is so poorly matched to his approach that most of the time Charles sounds as though he is singing it in parody. Marty Paich's arrangements are ponderously lush and inflexible, particularly the six that utilize strings and choral group. The total effect can only be described as grotesque. P. J. W.

RECORDING OF SPECIAL MERIT

CARMEN DRAGON: Carmen Dragon Conducts American Capitol Symphony Orchestra. Carmen Dragon, cond.; Dixie: on the Range; Battle Hymn of the Republic; America the Beautiful; Ann Lee; Trash and Stripes Forever; and three others. CARRIÓN ZP 7575. 97.98.

Interest: Good Americana
Performance: Good
Recording: Good
Stereo Quality: Spacious

For Americans tastefully romanticized, this release can be recommended. Carmen Dragon's touch is light, imaginative, and largely free from the pretentiousness and vulgarity characteristic of the work of some arrangers. The life-and-limb Dixie is a highlight here; although the tune may be given just one too many restructs, but the fragile sentiment of Ann Lee is somehow missed. On the whole, this is an enjoyable collection, briskly conducted and very well played. The sound is mostly brilliant, and the stereo dimensional illusion is excellent.

BENNY GOODMAN: Benny Goodman Swings Again. Benny Goodman (clarinet), Red Norvo (vibes), Flip Phillips (tenor sax), Jerry Dodgion (alto saxophone), Mutt McMeechan (tenor sax), Jack Sheldon (trumpet), Russ Freeman (piano), Jim Wehle (guitar), Red Woodman (tambourine), Hank Mosbacher (drums), All Mail Special; Sipped Dice; I gotta Be This or That; and six others. COLUMBIA CQ 859. 80.90.

Interest: For B. G. fans

Performance: Spirited on occasion
Recording: Very good
Stereo Quality: Heavy in the bass

These seems to be little point in Goodman's continually re-recording his already overworked repertoire, as he has done for several labels over the past few years. The recent versions never seem to have the exuberant life of the originals, although this collection comes closer than any of the others, mainly because the arrangements sound a little more updated (but only a little), and because there is greater emphasis on the soloists than has been usual.

Red Norvo and Flip Phillips are the standouts, along with Goodman, who manages to evoke something of his past mastery. The album was recorded on location at Cro's, in Hollywood.

P. J. W.

RECORDING OF SPECIAL MERIT

HALLELUJAH! Handel: Messiah; Hallelujah! Malotte: The Lord's Prayer; Newman: The Rites; Hallelujah! David and Bathsheba: Twenty-Third Psalm; Traditional: Deck the Hall; Little David; Play on Your Harps; and seven others. Brass of the Hollywood Bowl Symphony Orchestra, Alfred Newman cond., CARRIÓN ZP 7579. 87.98.

Interest: Devotional stereo
Performance: Has flair
Recording: Very good
Stereo Quality: Effective

The images of the Hollywood Bowl Symphony are the focus of attention here, their sound embellished by a large percussion section and well. Greg McCarthy has taken full advantage of the antiphonal possibilities of stereo in arrangements that are ornate without being vulgar, and Alfred Newman, one of the most capable of film-score writers, conducts three of his own movie sound-track sequences. There is verve and high precision in the playing, and tracking presence in the sound.

E. S. B.

AHMAD JAMIL: Jamil on the Flute. Ahmad Jamal (piano), Red Mitchell (guitar), Vernell Fournier (drums); string section conducted by Joe Kennedy, Genie Co, Genie Co; I say; Never Never Land; I Like Those Wives; and five others. REL CANTO ST 122. 75.95.

Interest: Bland chamber jazz
Performance: Very slick and polished
Recording: Good
Stereo Quality: OK

In this collection, Ahmad Jamil's mannered piano playing is watered down even more than usual. Everything is just too pat, so that although the music is elegant, it is also supercilious, and Federmann's string accompaniments are sacrilegious in the extreme. So much has been made of the delicacy of interaction in Jamil's trio that I was truly surprised at the heaviness of the rhythm section, but perhaps it was to compensate for the sterility of the string section.

P. J. W.

MANTOVANI: Concert Encores: Music from the Films. Mantovani and his orchestra, Claire de Lune; Voices of the Mountain; Variations Concerto; Cornish Rhapody; and twelve others. London LPK 70025. 81.95.

HIFI/STEREO
CAPTURE THE STRENGTH AND DELICACY OF EVERY SOUND

NEW SONY Stererecorder 300

4 TRACK & 2 TRACK STEREOPHONIC RECORDER

Here, through your fingertips, you take complete control of sound, blending it to magnificent perfection.

A great symphony to record? With this superb instrument you are a professional. Touch your stereo level controls—feel that sensitive response. Dual V.U. Meters show precision readings as you augment the strings, diminish the brass. The richness of that low resonance is captured with your bass boost. The strength and delicacy of every sound—now yours to command.

On Sale only at authorized dealers, known for integrity.

SONY SUPERSCOPE The tapeway to Stereo

Four and two track, stereo and monophonic, recording and playback, the SONY Stererecorder 300—with its hysteresis-synchronous motor, built-in stereo pre-amps and power amps, and a dozen more professional features—is truly the ultimate in tape recorder engineering. $799.50, complete with two dynamic microphones, two extended range stereo speakers all in one portable case. For custom mounting, $349.50.

Other new Recorders from world-famous SONY:

262-2L $199.50 - 4 and 2 track stereo playback, 4 track monophonic recorder. Sound-with-sound for language, voice and music students. Complete with F-7 dynamic microphone.

262-D $99.50 - A complete 4 and 2 track stereo recording and playback tape transport.

101 $99.50 - Bantam transistorized precision dual-track monophonic recorder. Complete with F-7 dynamic microphone.

For literature and name of nearest franchised dealer, write Superscope, Inc., Dept. B, Sun Valley, California.

SEPTEMBER 1961
One sequence on this tape offers a half-dozen film-score excerpts from such movies as Story of Three Loves, The Glass Mountain, and Love Story. The treatment of these is tasteful in both arrangement and performance, and the selections are excellently recorded. In the other sequence, the assorted "Concert Encores," such pieces as Clair de Lune and Song of India are soupied up in arrangement, fused over in performance, and recorded with a harsh, glassy string sound that makes a sharp reduction of treble necessary.

RECORDING OF SPECIAL MERIT

© MOISEYEV DANCE ENSEMBLE: A Moiseyev Spectacular. Hopak; The Shrewd Makanou; Yenin'ya; Snow Maiden; The Gypsies; and seven others. Orchestra of the Moiseyev Dance Ensemble, Nikolai Nekrasov and Samson Galperin cond. Arista ASTA 501 $7.95.

Interest: For the movie scores
Performance: First-rate for the above
Recording: See below
Stereo Quality: See below

© NEVER ON SUNDAY (Manos Hadjidakis). Sound-track recording. Vocals, Athol Chung and Dr. James. United Artists UATC 2225 $7.95.

Interest: Pleasant movie music
Performance: Earthy vocalists
Recording: Very good

Stereo Quality: OK

This music is pleasant and easy-going, but there is an awful lot of sameness to the plink-plank of the bouzoukias, the mandolin-like instruments that are heard throughout. The most interesting numbers are the two vocalists—"Tha," which is sung with gusto by an unidentified male voice, and the title song, which is sung with intimacy by Melina Mercouri, although she also is not credited. The sound is fine.

E. S. B.


Interest: Passing
Performance: Capable
Recording: Vivid
Stereo Quality: Good

Like the movie, the Pepe sound track is a grab-bag of skits and scenes. One can
Concertone

Proudly Presents the New SERIES 90

Concertone's new Series 90 represents the first breakthrough in the commercial/professional recording equipment field at a medium price. Designed for rugged reliability under continuous performance conditions, the Series 90 meets the most exacting broadcast requirements.

Note these outstanding features

EDT-O-MATIC—provides the countess advantages of instant sound check, cueing and editing.

AUTOMATIC TAPE LIFTERS—eliminate the annoyance of "squeal" in fast mode.

FOUR HEADS—allow reproduction of monaural, 2-track or 4-tracks tapes with the flick of a switch. The fourth head position can also be used for special heads.

ELECTRIC RELAYS—provide instant, positive action for stop, start, fast forward and rewind.

REMOTE CONTROL—record, stop, start, fast forward and rewind.

NEW TAPE TRANSPORT—precision design and construction. 3 motor drive system, including heavy duty capstan motor.

These exciting features mark the Series 90 as the ultimate in professional recorders. From $845.

THE NEW 508—AT A MODEST PRICE

Advanced recorder design with professional reliability, extreme fidelity and tape-handling ease. The 508 has no equal for broadcast performance or custom installation. Available as a precision tape player or with separate electronics for mono or stereo recording. In half or full track at $520.

See Concertone at better professional dealers everywhere. Write for name of nearest dealer and complete information. Dealer inquiries invited.

AMERICAN CONCERTONE, INC.

A DIVISION OF ASTRO-SCIENCE CORPORATION

9449 W. Jefferson Boulevard - Culver City, Calif.


See the greatest line of electronics...

top quality equipment and parts for "pro," amateur, music lover! Mail coupon and receive Radio Shack's exciting 1961-62 all-new Buying Guide of 336 pages PLUS all valuable supplements for one full year.

You'll see famous brands and our own private label Stereo, Hi-Fi, Ham Radio, Tapes, Records, 30 pages of easy-to-build kits.

Your satisfaction guaranteed.

New No Money Down Credit Terms!

MAIL THIS COUPON TODAY

RADIO SHACK Corp. Dept. 611J58
730 Commonwealth Ave., Boston 17, Mass.

Gentlemen:

Please send me Radio Shack's famous electronics catalogs for the next 12 months, all FREE and POSTPAID.

Name:

Address:

City & Zone State

101
ready for FM-MPX Stereo!

the new Magnecord

model 748

From the celestial heights of perfection in sound comes the incomparable Olympian by Magnecord, with performance so completely worthy of the name—Olympian. The Olympian's versatility and capability will rank you with the authorities in the art of tape recording—Stereo, Mono or Sound-on-Sound. Your friends will admire your judgment when you own the Magnecord Olympian.

The 748 Olympian will handle your valuable tapes gently as a lamb—and protect them from accidental erasure too.

The Magnecord Olympian is for those who want the best, it's new, it's all yours and it's ready for FM-MULTIPEX STEREO.

© GEORGE SIRAVO: Rodgers and Hart—Percussion and Strings. George Siravo Orchestra. Where or When; My Funny Valentine; Blue Moon; Bewitched; Falling in Love with Love; and seven others. Time $7.75

Interest: Lush show tunes
Performance: Hollywoodian
Recording: Good
Stereo Quality: Good

Using a large body of about forty strings and a very active percussion section, George Siravo directs lush performances in typical Hollywood fashion and offers little in the way of originality. His arrangements call for a great deal of "cut" string work, with darting attacks and slithering glissandi. He assigns most the melodic line to the violins, virtually ignoring the lower part of the string spectrum. No melody is allowed to pursue its course without interruption by all sorts of orchestral trickery. Sound is excellent.

J. T.

© SONG WITHOUT END. Sound-track recording, Jorge Bolet (piano), chorus: organ, Los Angeles Philharmonic Orchestra, Morris Stoloff cond. Colpix CXC 602 $7.95

Interest: Limited
Performance: Reliable
Recording: Under par
Stereo Quality: So-so

These taped excerpts from the sound track of Song Without End include Jorge Bolet's reliable but unexceptional performances of several solo piano pieces by Liszt, the Los Angeles Philharmonic under Morris Stoloff in a good account of the Reichacsc March of Berlioz and in snippets from three Liszt works, and a chorus singing cuttings from Handel, Liszt, and Wagner. The best that can be said for this chopped-up presentation is that it may revive the movie's flavor for those who have seen it, though at a cruel cost to musical value. The orchestra and the chorus are recorded harshly, the piano rather dully. Stereo channels are reversed on the tape; hiss is above average. E. S. B.

© JOSH WHITE: Chain Gang Songs, Spirituals, and Blues. Josh White (vocals and guitar). Trouble: 'Twas on a Monday; Going Home, Boys; Nine Foot Shoegal; Crying What; Crying You; Dip Your Fingers in the Water; The Old Ship of Zion; Mary Had a Baby; Did You Ever Love a Woman? Every Time I Feel the Spirit, Elektra ETC 1306 $7.95

Interest: Appealing
Performance: Good
Recording: Good
Stereo Quality: Fair

Josh White, who can make a guitar say things like nobody else in the whole world, puts his irresistible talent to work on an odd grouping of old songs. Some are so-called "chain-gang" songs, some ballads, some relate to spirituals (but they are not delivered in traditional spiritual fashion), and one is a blues number. A male quartet provides an excellent accompaniment, but the real surprise is Josh's young daughter, Beverly. She has a beautiful voice, this youngster, her diction is superb, and she has amazing control.

J. T. HIFI/Stereo
For commercials, on-the-spot recordings, delayed programming, broadcasters rely on tape—and most stations insist on SCOTCH® BRAND Magnetic Tape

For studio quality at home,
use the tape professionals use: “SCOTCH” BRAND!

For the home user as well as for the "pro," getting the desired sound from your recordings depends in great measure on the tape you use. "SCOTCH" BRAND Magnetic Tape—the performance standard of the broadcast industry—provides consistently high-quality recordings that capture sound with the fullest fidelity. Here are important reasons why . . .

The uniformity of "SCOTCH" Magnetic Tape—held to microscopic tolerances of backing and oxide thickness—results in the dynamic range being identical throughout each reel, as well as from one reel to another. The high-potency oxides used permit a thinner coating that results in greater tape flexibility, more intimate head-to-tape contact for sharper resolution. Exclusive Silicone lubrication impregnates the coating of "SCOTCH" Magnetic Tape with lifetime lubrication that protects the recorder head, eliminates squeal, extends tape life.

Your dealer has a "SCOTCH" Magnetic Tape to match every recording need. Available on 5" and 7" reels in standard and extra-play lengths, with plastic or polyester backing, at economical prices. Play the favorite!
ROME WITH LOVE, Jo Basile, Accord. & Orch.—Luna Rossa, Non Distraction', Torna A Sorento, etc. AFLP1822/AFSD5822

JOHNNY PULEO Harmonica, Vol. 1 Peg O'My Heart, St. Louis Blues Boogie, etc. AFLP1830/AFSD5830

PORT SAID, Vol. 1, Mohammed El Bakkar and Oriental Ensemble. Music of the Middle East. AFLP1833/AFSD5833

BAWDY SONGS and Backroom Ballads, Vol. 1, Oscar Brand sings Roll Your Leg Over, No Hips At All, etc. AFLP1906

RAILROAD SOUNDS, Steam Locomotive and Diesel. AFLP1843/AFSD5843

SOUND EFFECTS, Vol. 1 Ocean liners, Jets, Crowds, Shots, Surf, 50 sounds. DFM5006/DPS7006

SYMPHONIE FANTASTIQUE, Opus 14, Berlioz, The Virtuoso Symphony of London, Alfred Wallenstein FCS50,003

HAMP'S BIG BAND, Lionel Hampton — Flying Home, Big Brass, Night Train, etc. AFLP1913/AFSD6913

SEND TODAY FOR FREE COMPLETE CATALOGS OF AUDIO FIDELITY RECORDS AND TAPES!

Dept. R9 AUDIO FIDELITY INC. 770 Eleventh Avenue, New York 19, N.Y.
The medleys from the five shows listed above are all offered in the manner of expanded overtures, with big full-bodied finales thundering at you from all sides. In addition to the more familiar airs, I

those departed days when Eisenhower directed the affairs of the nation from the Bureau Tree. The recent coincidence of two films based on the life of Oscar Wilde has inspired a Gallagher-and-Shean patter ("There’s no Oscars for two Oscars so defiled"), and the team also has clever things to say about beatniks (Like a Party) and American popular-song lyrics (Song for Susan).

S. G.

EDITH PIAF: More Piaf of Paris (see p. 64).

Andre Previn: Songs by Harold Arlen. Andre Previn (piano). My Shining Hour; Stormy Weather; Communist Swing; and seven others. CONTINUOUS M 3386 $4.98.

Interest: Superior melodies
Performance: Arlen a la Andre
Recording: Beautiful

Other people have other goals, but Andre Previn’s seems to be to knock out at least one record a month. Now it is Harold Arlen’s turn to be Prevenized, which means that the selections are all performed in a technically expert, very personal manner that places them just one martini away from sounding like cocktail-lounge accompaniments. Still, I find Piaf’s ideas almost continually interesting. That Old Black Magic becomes an insistently angular statement; Stormy Weather is delicate and deeply felt; Let’s Fall in Love takes on a bright sheen embellished by striking variations. What will next month bring?

S. G.

NINA SIMONE: Forbidden Fruit. Nina Simone (vocals); trio. No Good Man; I Love to Love; Forbidden Fruit; and seven others. COLOSSUS C 119 $3.98.

Interest: Honest singing
Performance: Superior
Recording: Overrated

I don’t know—nor do I care—whether Miss Simone is a “jazz singer” or not. I do know that her voice has an unintentionally appealing combination of sensuality and strength, one that makes you believe every emotion she conveys. Raw honesty comes across no matter what she sings, whether it’s the folk-type laments of Oscar Brown, Jr., or the old Billie Holiday standard No Good Man, or Hoagy Carmichael’s lazy, lovelyMemphis in June. But in spite of Miss Simone’s superior talents, I do have two complaints about the album: the sound has been better, and the trio accompaniment, excellent though it is, is occasionally too prominent relative to Miss Simone’s dark-hued tones.

S. G.
This seal means you'll never have to repair or replace your Stephens Trusonic speakers

In the 23-year history of Stephens Trusonic, no user has ever paid a bill for repair due to any manufacturing defect. We think that's a good record... so we've put it in writing:

Your Stephens Trusonic speakers are guaranteed—not just to operate, but to perform with the same flawless response you witnessed in the showroom—for a period of 10 YEARS. And that's not all.

On every warranty card is a renewal clause... so that at the end of 10 years—if the speaker is still in your possession—you can renew the guarantee for another 10 years. And you can keep doing it for the rest of your life.

That makes Stephens Trusonic a lifetime investment. Now... listen! Know, as others do, that there is no better speaker made.

STEPPHENS TRUSONIC:
WORLD'S FINEST LIFETIME LOUDSPEAKERS

Write for descriptive catalog and prices

STEPHENS TRUSONIC, INC., 8538 Warner Drive, Culver City, California

S.G.

THEATER


Interest: Middly appealing
Performance: Lively
Recording: Slightly brittle

Johnny Burke's score for Donnybrook won't bowl you over with any inspired flights of melody, nor will his lyrics set any new marks for poetry or wit. But the company is winning, and there is a generally engaging spirit in the production. Eddie Foy doesn't make his appearance—if that's the right word—until the end of the first side, but in "I Wouldn't Bet One Penny" and "Dee-lightful Is the World" he performs two vaudeville turns with Susan Johnson that are just about the last word in two-day elegance. Miss Johnson has more to do on the record, and she is a tower of vocal strength.

Of the romantic airs, I was most pleased with "He Makes Me Feel I'm Lovely," which is beautifully sung by Joan Fagan. "The Day the Snow Is Melting" is the almost inevitable Irish tenor ballad, and the quietly touching "A Toast to the Bride," sung by old-timer Clarence Nordstrom, expresses another kind of Irish sentiment. Art Lund, whose voice sounds rather strained, is less fortunate than the other principals with the material he has been given. Robert Ginzler's arrangements and Clay Warnick's musical direction are completely appropriate.

RECORDING OF SPECIAL MERIT


Interest: Intriguing theatre
Performance: Talented
Recording: Satisfactory

The liner notes refer to The Premise as "instant theatre," by which is meant a show in which the four above-named actors, without benefit of any written material, make up their own sketches. Of course, the items in the album were not improvised during the actual recording session, but they were all based upon ideas and suggestions from audiences during performances or created during rehearsals. The technique works extremely well here, and the sketches are almost infuriatingly bright, imaginative, and funny. There are a few times, though, when some of the routines seem to be too dependent upon visual humor to be completely successful on a record.

The four performers work so well together that I'll leave it to someone braver than I to single out any one of them for individual praise.

S.G.
**HUMOR**

@ BILL DANA: José Jiménez at the hungry J. K. IV K1. 12/38 $3.98.

*Interest:* Sufficient

*Performance:* Clever dialectician

*Recording:* OK

Bill Dana's José Jiménez characterization is, of course, nothing more than a variation on the country rubé; he is always the poor befuddled schnook getting himself into incongruous situations. In one routine, for example, he plays an astronaut being interviewed by a reporter just before he takes off. "What will you do to entertain yourself during the long, lonely, solitary hours?" he is asked. "Well," he replies after some thought, "I plan to cry a lot." Dana does an embarrassingly bad routine without the accent, but this is quickly redeemed by the quick-witted question-and-answer session by holds with his audience at the end.

@ MILT KAMEN: Here's Mil Kamen! Capitol SW 1565 $3.98.

*Interest:* Wild imagination

*Performance:* Needs polish

*Recording:* Splendid

Stereo Quality: Who can tell?

Milt Kamen might polish up his delivery a bit more, but, as it is, he is still a very funny guy, chiefly because of his ability to create outlandish situations and talk about them with matter-of-fact logic. His bit explaining why there is no such state as Wyoming and his confession of what shopping at Brooks Brothers has done to him ("I found myself commuting, and I don't have the salary") reveal Kamen's talent for making the ridiculous appear to be the most natural thing in the world.

S.G.

**RECORDING OF SPECIAL MERIT**

@ CHARLIE MANNA: Manna Overboard! Decca 74135 $4.98.

*Interest:* Bright young comic

*Performance:* Consistent

*Recording:* Good

Stereo Quality: Good enough

Commander Alan Shepard's flight into space was partly responsible for making Charlie Manna take off on his own as one of the hottest young comics around. Manna actually had been doing his routine about the crayon-loving astronaut well before the flight, but Shepard's success has certainly helped give the monologue (and its recurring line, "I want my crayons") national currency.

All of the six routines on this recording have obviously been assembled with care. *Breakfast at the White House,* in which a Broadway agent tells the Kennedys about some acts he is planning for their entertainment, is an hilarious bit, and *War at Sea* now becomes the definitive re-creation of every wartime movie about the rivalry between the German U-boat commander and the Merchant Marine captain. Then, as a finale, there is *Inside You,* long one of Manna's prize routines, in which he graphically enacts the continuous battle between the red cells and the white cells in the human body. S.G.
**HiFi / STEREO MARKET PLACE**

**FM/Q**

**ANTENNAE**
THE FINEST OF ITS KIND . . .
Get more FM stations with the world's most powerful FM Yagi Antenna systems.

To be fully informed, send 30c for book 'Theme And Variations' by L. F. B. Carini and containing FM Station Directory.

**APPARATUS DEVELOPMENT CO.**
Wethersfield 9, Connecticut

**THIS AD IS WORTH MONEY!**

TO SERIOUS STEREO-HIFI BARGAIN HUNTERS
Clip this ad and return it to us with your name and address. We will not send a "Free catalog." Instead you receive each month, our new list of stereo—HiFi bargaining, based on our special purchases and merchandise deals with manufacturers and distributors. We carry latest models of all top makers, delivered in factory sealed cartons—fully guaranteed.

WHAT EQUIPMENT DO YOU WANT?
Tell us what HiFi components you want now. We will rush a bottom-dollar quotation by return mail!

STEREO—HiFi CENTER, INC.
1180 Lexington Ave., N.Y. 28 Hours: 11 to 8, Mon-Sat.
LE 5-5710

**RENT**

**stereo tapes**
• Over 1500 different albums—all Labels
• 2-track and 4-track
• No deposit on tapes rented
• Postpaid to and from your home

**Rental** 

**RENTAL CHARGES**

<table>
<thead>
<tr>
<th>Time</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>30 days</td>
<td>$1.25</td>
</tr>
<tr>
<td>60 days</td>
<td>$2.50</td>
</tr>
<tr>
<td>90 days</td>
<td>$3.75</td>
</tr>
</tbody>
</table>

**LYRIC**

**HiFi/STEREO**

**RECORDS! RECORDS! RECORDS!**

ALL LABELS • ALL ARTISTS

Universal Record Club—ONLY RECORD CLUB OF ITS KIND

. . . offords YOU EVERYTHING! ALL Hi-Fi and Stereo Records

Buy 2—Get 1 FREE

50% DIVIDEND
Or order now and lay away your choice here (in same price category)

This offer good every time you buy

We will send you 20 free Hi-Fi and Stereo catalog—

Over 1500 different Hi-Fi albums—over 1000 different Stereo albums. This catalog is regularly mailed immediately at regular retail prices. Small handling & mailing charge.

Universal Record Club—Box 1118, Mountaingrove, N.J.

**SOUND EFFECTS**

**Hi-Fi and Super**


NEW DEMONSTRATION DISC contains 14 sound tracks from our Library Book-off Space Sounds, Jets, Bobbies, Navy Mess Call (Single), Police Car with Siren, Dogs, Weathen, etc. 7" Microgroove 33 1/3 RPM, Vinyl, No. 7-130. Mail $1.50 for Demonstration Disc and complete 50-page catalog.

MP-TV Services, Inc.
700-M Santa Monica Blvd., Hollywood, Calif.

**RECORDING OF SPECIAL MERIT**

**LOUIS NYE: Here's NYE In Your Eye,**
**UNITED ARTISTS UAL 4080 $4.98.**

Interest: Varied
Performance: Expert
Recording: Very good

Dropping his familiar "Heigh-ho, Stereino" personality except when called for, in a routine, Louis Nye demonstrates that he is an expert dialectician who is completely comfortable in any kind of a comic role. The Army Sergeant and Munich Music Lesson tracks lack focus, but he is squarely on the mark in the others. He is a representative of the Mafia at a meeting of its advertising agency, and an effeminate choreographer rehearsing an ammonia show. One cheap device, however, is unworthy of Nye; he gives a credit line to the Hollywood tailor responsible for the wardrobe he sports on the album cover.

**MORT SAHL: The New Frontier,**
**TELEVISION R.K. 5002 $4.98.**

Interest: Not sustained
Performance: Mort Sahl
Recording: All right

Maybe it's all Kennedy's fault, but Mort Sahl used to be much funnier sticking pins into Eisenhower. In this latest release he seems to get all tangled up in innumerable stories that have little point and less wit. The current administration should, of course, provide a perfect target for Sahl, but he seems uncomfortable juggling away at his own old team.

**FOLK**

**MARIA LUISA BUCHINO: Chile—Maria Luisa Buchino (vocals) and her Llanusos, Attila, Luisa, Pablo, N. H. de Luna; and nine others. MONSTOR MFS 249 $4.98.**

Interest: Fresh folk material
Performance: Unpretentious
Recording: Fine
Stereo Quality: Singer not centered

In this airy collection of Chilean music, Maria Luisa Buchino displays a light but deadly expressive voice, and her accompaniment is melodically ingratiating and rhythmically infectious. The songs are mostly of romance, and they are all delightfully sung. The recording is quite clean, but a little adjustment of the balance control is required to center Miss Buchino.

**THE KINGSTON TRIO: Goin' Places,**
**THE KINGSTON TRIO (vocals). IT WAS A VERY GOOD YEAR; LET IT BE; LEONARDO TREES; and nine others. CARPOST, ST 1564 $4.98.**

Interest: Fine repertoire
Performance: One of their best
Recording: Splendid
Stereo Quality: Excellent

There is something ironic about an album called "Goin' Places" being released at the close of our time; one can say that it is the sound of the end of an era, and that it is the sound of the new. The Trio is no longer as fresh and as alive as it once was, but it is still a force to be reckoned with. The recording is excellent, and the sound is clean and clear.

**RECORDING OF SPECIAL MERIT**

**LOUIS NYE: Here's NYE In Your Eye,**
**UNITED ARTISTS UAL 4080 $4.98.**

Interest: Varied
Performance: Expert
Recording: Very good

Dropping his familiar "Heigh-ho, Stereino" personality except when called for, in a routine, Louis Nye demonstrates that he is an expert dialectician who is completely comfortable in any kind of a comic role. The Army Sergeant and Munich Music Lesson tracks lack focus, but he is squarely on the mark in the others. He is a representative of the Mafia at a meeting of its advertising agency, and an effeminate choreographer rehearsing an ammonia show. One cheap device, however, is unworthy of Nye; he gives a credit line to the Hollywood tailor responsible for the wardrobe he sports on the album cover.

**MORT SAHL: The New Frontier,**
**TELEVISION R.K. 5002 $4.98.**

Interest: Not sustained
Performance: Mort Sahl
Recording: All right

Maybe it's all Kennedy's fault, but Mort Sahl used to be much funnier sticking pins into Eisenhower. In this latest release he seems to get all tangled up in innumerable stories that have little point and less wit. The current administration should, of course, provide a perfect target for Sahl, but he seems uncomfortable juggling away at his own old team.

**FOLK**

**MARIA LUISA BUCHINO: Chile—Maria Luisa Buchino (vocals) and her Llanusos, Attila, Luisa, Pablo, N. H. de Luna; and nine others. MONSTOR MFS 249 $4.98.**

Interest: Fresh folk material
Performance: Unpretentious
Recording: Fine
Stereo Quality: Singer not centered

In this airy collection of Chilean music, Maria Luisa Buchino displays a light but deadly expressive voice, and her accompaniment is melodically ingratiating and rhythmically infectious. The songs are mostly of romance, and they are all delightfully sung. The recording is quite clean, but a little adjustment of the balance control is required to center Miss Buchino.

**THE KINGSTON TRIO: Goin' Places,**
**THE KINGSTON TRIO (vocals). IT WAS A VERY GOOD YEAR; LET IT BE; LEONARDO TREES; and nine others. CARPOST, ST 1564 $4.98.**

Interest: Fine repertoire
Performance: One of their best
Recording: Splendid
Stereo Quality: Excellent

There is something ironic about an album called "Goin' Places" being released at the close of our time; one can say that it is the sound of the end of an era, and that it is the sound of the new. The Trio is no longer as fresh and as alive as it once was, but it is still a force to be reckoned with. The recording is excellent, and the sound is clean and clear.
about the time the Kingston Trio members let it be known that they would be "goin'" places together no longer. What makes the news seem even more regrettable than it might be that the current collection finds them at the top of their form. More vocally assured than they were on their recent "Make Way!" release, the boys tackle a completely engaging program in a manner that leaves little doubt as to their pre-eminence in the now-crowded field of button-down folk singers. Standouts in the current collection are their driving attack on 'You're Gonna Miss Me' (a variation on Frankie and Johnny), their quietly affecting 'Features of Plenty,' and their exuberant re-creation of minced days in 'Razors in the Air. Three items of Spanish origin—Coast of California, Guardo el Lobo, and Señor—a also have special appeal.

S. G.

@ BROWNIE McGHEE AND SONNY TERRY: Blues All Around My Head. Brownie McGhee (vocals and guitar). Sonny Terry (vocals and harmonica). Blues all around My Head; East Coast Blues; Muddy Water; and seven others. PRESTIGE/BLUESVILLE BLP 1020 $4.98.

Interest: Lusty down-home blues
Performance: A bit too polished
Recording: Brilliant

This is the most satisfying collection the perennial team of Brownie McGhee and Sonny Terry has recorded in some time. In recent years, overexposure had inevitably made itself felt in a certain stultification, and their work had settled into an agreeable, though largely uneventful, groove. Moreover, Brownie McGhee's overly polite approach to the blues has gradually gained dominance over blind Sonny Terry's country-style singing and harmonica playing. Of ten vocals here, McGhee has nine of them. His performances are capable enough, but they have nothing of the raw immediacy of Terry's emotive shouting on the title piece. What raises this program above its usual work is the introduction of new material.

P. J. W.

@ BABA TUNDE OLATUNJI: Afro-Percussive Zoom. Balatunde Olatunji (drums and vocals); other singers and instrumentalists. Masque Dance; Aja; Philistine; and four others. COLUMBIA CS 434 $4.95.

Interest: Repetitious
Performance: Enthusiastic
Recording: First-rate
Stereo Quality: Spacious

Balatunde Olatunji, of Nigeria, has been enjoying a burgeoning American success. His first Columbia album, "Drums of Passion," had substantial sales, and his personal appearances have been well attended, for Olatunji is a percussiologist who can draw an impressively wide range of colors from a variety of African drums. The material here includes sprightly high-life melodies; a partially Islamic tune; and various dance rhythms. But although the melodies are ingratiating and the rhythms are invigorating, most of the tracks lack sufficient thematic development for sustained interest. The notes are inadequate, and should at least have given background information.

N. H.
HiFi/Stereo Shopping Center

EQUIPMENT and ACCESSORIES

WRITE for quotation on any Hi Fi components: Sound Reproduction Inc., 34 New St., Newark, N. J. Mitchell 24816.

THREE-DEEOURS! sayings! All new guaranteed components! Immediate reply to your correspondence. Sound Room, 1539 Bedford Ave., Brooklyn, N. Y.

DISGUSTED with "HiFi" HiFi Prices? Unusual Discounts On Your High Fidelity Requirements. Write: Key Electronics, 120 Liberty St., New York 6, N. Y. Coverdale 8-2428.

SOUND TAX! That's what's happening, saving you upon returning our prices on our latest High Fidelity Stereo and Monaural, amplifiers, tuners, turntables, speakers, tape recorders, kits. All brand new with factory guarantees. Individual quotations only. No catalogues. Audio World, 507 Canyon Island Avenue, Brooklyn 23, New York, Dept. HR.

WRITE for special low prices on all hi-fi components, tape recorders, etc. Individual quotations only. No catalogues. Classified Hi-Fi, Dept. HR, 2375 East 60th Street, Brooklyn, New York.


DON'T Buy Hi-Fi Components. Kits, Tape, Tape Recorders until you get your low, low return mail quotes. "We Guarantee Our Best"-Wholesale Catalog Free. Easy sponge payment plan, 10% down—up to 24 mos. no pay. Hi-Fi Fidelity Center, 2204 E. 23 St., New York 10, N. Y.

PRICES? The Best! Factory-sealed Hi-Fi Components? Yes! Send for free catalogue. Audion, 250 S. York Road, Mississauga, Ont.

BEFORE You Buy Receiving Tubes or Hi-Fi Components send for our new grant for Free Zaltron current catalog—teacher's scaled Zaltron First TV-Radio Texts, Hi-Fi Stereophonic Kits, Parts etc. All prices? Save you plenty—Why Pay More? Zaltron Corp., 230 W. 42d St., N.Y.C.

PROMPT Delivery. We Will Not Be Underbids. Amplifiers, Tape Recorders, Tuners etc. No Catalogs. Air Mail Parsons, 50-21 E. 26th St., N. Y., N. Y.

STEREO Components at lowest prices anywhere. Write for Catalog. The Macalester Corporation, 355 Macalester St., St. Paul, Minn.

COAXIAL Speaker System—Heavy duty 15" woofer, 3" tweeter, top quality by prime U. S. manufacturer, 12 watts, $20 per pair, $30 per set. Order while quantities last from West Pacific Distributors, 939 2nd Ave., Portland 9, Oregon.

SLIVER-Plating Kit $2.98. Ingenious apparatus plate instantly, approximately 1,000 square inches. Dept. S.B., Grey Industries, 108 East 96, N.Y.C.

TAPE and TAPE RECORDERs

RENT Stereo Tapes—over 2,000 different—all major labels—free catalogue. Stereo Parts, 811-G Centinela Ave., Inglewood 3, California.


4TR Stereo Tapes—we buy, sell, rent and trade! Send 25c for Catalog listing bargain closeouts. Columbia, 9651 Foxway Way, Rivera, California.

TAPE recorders, Hi-Fi components, Sleep Learning Equipment. Free catalog. Fidelity Components, 1523 hi Jericho Turnpike, New Hyde Park, L. I., N. Y.


RECORDER Sale—Component Quotations—Tapes, Dayton Co., Box 131-R, Wantage, N. Y.

USED Stereo Tapes bought, sold or traded. Write to: Stereo-Tapes, 878 Bush St., San Francisco 2, California.

TAPE Recording of Bible passages in your favorite language by five speaker. Has your recording? $8.00, Dept. A, Aristoatings, 409 Lyric Lane, Falls Church, Va.


WANTED


INVENTIONS Wanted for immediate promotion! Patented, unpatented. Outright cash royalties! Conso, Dept. B6, Mills Building, Washington 6, D. C.

TRIGGER—A Shortwave Equipment For Cash. $365 W. No. 23, Mini Forest Hill. Phone R1- 80616. Chicago TV 9-8429.

WANT: Telefunken Custom Speakers. William Storer, 7738 Cram, Dallas, Texas.


REPAIRS and SERVICING


DIAGRAMS For Repairing Radios $3.00. Television $2.00. Give Make, Model, Diagram Service. Box 6722 Hartford 1, Conn.


REPAIR On Surplus Meters—Test Equipment, Bigelow Electronics, Bluford, Ohio.

PROFESSIONAL repair service for "Anything In Audio." Any make Kit built and/or repair needed to suit your needs. Write: Days Audio Clinic—120 North Harrison—Montpelier, Ohio.

TAPE RECORDING


RARE 78's. Write Record-Lists, P.O. Box 2122, Riverside, California.


FIND the Record Review You Want Fast! New Index of Record Reviews indexes all records reviewed during 1950 in three major magazines—Including HiFi/ Stereo Review, Record World, Stereo Review. Index 1951 Goulburn, Detroit 5, Michigan.


GET The Latest Issue of the Schwann Long Playing Record Catalog at your record dealer's now. A complete monthly 256-page guide to all widely available recorded music, it lists over 27,000 mono and stereo records, including over 550 new releases each month. If your record dealer doesn't carry it, send 35c, with your name and address and address of your dealer, to W. Schwann, Inc., 157 Newbury St., Boston, Mass.

ALL RECORDS—All labels. 33%. Discount. Free information Westphal Enterprises, 525 First, Rochester, Michigan.

RECORDS in Chaos! Let us show you how your Record Catalog can easily solve your problems of arranging and indexing your records. Brochure indicates solutions to ten aesthetic and practical problems of the serious collector. Sample Record Index Cards included. About 5c to 10c per record. Recordings (V-19), Suite 503, 1520 East 53rd Street, Chicago 15.

"HARD TO GET" record—all speeds. Record Exchange, 812 Seventeenth Ave, New York 19, N. Y.

ADULT Party Record and Catalog. $1.00. GCO—11024 Magnolia, N. Hollywood, California.

BOOKS


GOVERNMENT Surplus Receivers, Transmitters, Snofones, Parabolic Reflectors, Picture Catalog 106—Mesha, Maiden 48, Mass.

SHOPPING GUIDE

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

PHOTOGRAPHY—FILM, EQUIPMENT, SERVICES


PHOTOMURALS Individually Made Any Size or Color Your Negative Or Choose From Our Thousands, Brochure 50 C. At Greene Associates, 1333 South Hope Street, Los Angeles 15, California.

STAMPS & COINS


STEREO/HIFI CONSULTANTS

HIFI/STEREO REVIEW
HAS A BUYER FOR YOUR USED EQUIPMENT!

Look to our classified pages for fast results and bargains galore! For just 40¢ a word, you can place your used equipment, accessories or records before 120,000 hi-fi enthusiasts like yourself. Let the HIFI/STEREO SHOPPING CENTER in HIFI/STEREO REVIEW be your market place for selling, buying, or trading your used equipment or accessories.

For further information write:

Martin Lincoln
HIFI/STEREO REVIEW
One Park Avenue
New York 16, N. Y.

OUT OF SPACE?

You bet we'd be... If we were to tell you all about AMTCON'S "Out of this World" Hi-Fi Values...

Write for free catalog.

audition
25-K Oxford Road
Massapequa, New York

THE HEAVY-HITTERS!

BUILT 1950 ESTB. 1952
BROOKLYN. 125 EASTON ROAD
DIXIE gutenbergsound
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
YOUR FIRST STEPS TO THE LIVING ROOM HIGH FIDELITY;
HiFi/Stereo Review
ADVERTISERS’ INDEX
September, 1961

CODE NO. ADVERTISER PAGE
1 Acoustic Research, Inc. 98
69 Airfix Radio Corporation 26
3 Allied Radio 20
2 Altec Lansing Corporation. 11
70 American Electronic Inc. 85, 101
286 American Elite, Inc. 25
248 Angel Record Club. THIRD COVER
100 Apparatus Development Co. 108
241 Archive Production 90
217 Artia Recording Corporation 72, 73
5 Audio Devices Inc. 94
287 Audio Dynamics 86
83 Audio Fidelity Inc. 104
218 Audio Unlimited 111
215 Audion 111
199 Bel Canto Stereophonic Recordings 94
6 Bell Sound Division 21
9 British Industries Corp. 23
275 Brown Sales Corp., L. M. 111
114 Capriol Records, Inc. 81
225 Carstens 108
111 Columbia Record Club 9
151 Columbia Records 86
254 Command Records 88, 89
246 Commissioned Electronics, Inc. 86
290 Del Record Porter Co. 108
231 Deutsche Grammophon 75
267 Distinguished Recordings, Inc. 79
279 Dixie Hi-Fi 111
264 Dresser 111
146 Dynaco Inc. 22
30 EICO 34
131 Electro-Sonic Laboratories, Inc. 87, 109
11 Electro-Voice, Inc. 5
181 Empire 2
209 Epic 4
292 Eric Electronics Corporation 92
13 Fisher Radio Corporation 92, 108
99 Harman-Kardon 68, 70
41 Heath Company 12, 13
217 Hi-Fi 111
201 Hi-Fi Fidelity Center 98
77 JansZen Loudspeakers 91
118 Jensen Manufacturing Company 6, 7
119 KHL Research and Development Corporation 100
203 Krelling Mfg. Co. 108
86 Key Electronics Co. 111
45 Lafayette Radio 107
46 London Records, Inc. 20
266 Lyrite Stereo-HiFi Center, Inc. 108
244 M.P.TV Services, Inc. 108
129 Magnavox 102
252 Marantz 8
255 Mercury Records 18
293 Microtron Company, Inc. 14
50 Minnesota Mining and Manufacturing Company 103
77 Neshaminy Electronic Corp. 91
65 North American Philips Company, Inc. 19
222 Prestige Records, Inc. 26
259 RCA Electron Tube Division 26
FOURTH COVER
109 Radio Shack Corp. 14, 86, 101
79 Reeves Soundcraft Corp. 15
66 Rek-O-Kut/Audax 27
91 Roberts Electronics, Inc. 28
256 Sargent Trianon, Inc. 17
29 Scott, Inc., H. H. 16
294 Sharpe Instruments, Inc., E. J. 82
30 Sherwood Electronic Laboratories, Inc. 93
31 Siren Brothers, Inc. 10, 55
155 Sonotone Corp. 77
97 Stephens Trianon, Inc. 106
188 Stereophonic Audio 108
296 Stereophonic Electronics Corp. 74
32 Supercorpo, Inc. 96, 99
140 United Audio 63
235 Universal Record Club 108
34 University Loudspeakers, Inc. 31

HiFi/Stereo Review
INFORMATION SERVICE
Here’s how you can get additional information, promptly and at no charge, concerning the products advertised in this issue of Hi Fi/Stereo Review. This free information will add to your understanding of high fidelity and the equipment, records and tape necessary for its fullest enjoyment.

1. Print or type your name and address on the coupon below.

2. Check in the alphabetical advertising index, left, for the names of the advertisers in whose products you are interested.

3. In front of each advertiser’s name is a code number. Circle the appropriate number on the coupon below. You may circle as many numbers as you wish.

4. Add up the number of requests you have made and write the total in the total box.

5. Cut out the coupon and mail it to:

Hi Fi/Stereo Review
P. O. Box 203
Village Station
New York 14, New York

Please send me additional information concerning the products of the advertisers whose code numbers I have circled.

1 2 3 5 7 9 10 11 13 29 30 31 33 34
41 45 46 50 65 66 69 70 77 79 83 86 91 97
99 100 109 111 114 115 118 119 129 140 146 151 155 181
188 199 201 203 209 215 217 218 222 225 231 233 237 241
244 246 248 252 254 255 256 257 259 264 266 275 279 286
287 290 292 293 294 295

NAME ________________________________

ADDRESS ________________________________

CITY ___________________ ZONE ___________ STATE ____________

PRINTED IN U.S.A. HIFI/STEREO
The ANGEL RECORD CLUB invites you to enjoy these high fidelity
ADVENTURES IN SOUND!

Choose any 4 ALBUMS Pay only 79c plus a small charge for postage, packing and mailing

When you become a Trial Member of the Angel Record Club and agree to buy as few as six future selections during the next 12 months

"EXTRAORDINARILY HIGH STANDARD...COLORFUL IN SOUND, THE SURFACES PERFECT."—NEW YORK TIMES

The Blood-Tingling Sound of Massed Bag pipers...

...and the fabulous 66-man military band of the Scots Guards...THE SCOTS GUARDS $1.86

The Sound of Tipperary...Sung in Russian!

2000 captivating male voices sing "Tipperary" in Russian. Oh, Not Joan, just magnificent Russian songs! And the real McCoy. Real Sound performance you've never heard before. $1.90

IN MASTERCOPY OF REPRODUCTION ANGEL HOLDS THE LEAD.—NEwSHEET

The Passionate Sound of Edith Pfaf

Singing...a great role for a great artist. Numerous bearings make this a great selection. Everything that ever happened to Edith Pfaf is tied up in this record. $3.95

The Sound of Callas in Puccini Operas

What greater roles for the most exciting singing artist of our time than the heroines of Puccini's Mao dossi - Madame Butterfly - La Boheme - Turandot! Here is Callas at her artistic climax — as singer, actress and woman. With the Philharmonia Orches-

The Sound of Callas in a Bavarian Beer Hall

A truly splendid evening in Munich with Marilyn. The music is all recorded from the historic Oktoberfest. $1.98

The Sound of a Zither in Vienna

A beautiful selection of the greatest zithers of all. From Vienna to Moscow, everything that is Musical about Vienna is found in this album. $4.95

The Passionate Sound of Edith Pfaf

Singing...a great role for a great artist. Numerous bearings make this a great selection. Everything that ever happened to Edith Pfaf is tied up in this record. $3.95

The Sound of Callas in Puccini Operas

What greater roles for the most exciting singing artist of our time than the heroines of Puccini's Mao dossi - Madame Butterfly - La Boheme - Turandot! Here is Callas at her artistic climax — as singer, actress and woman. With the Philharmonia Orches-

The Sound of Callas in a Bavarian Beer Hall

A truly splendid evening in Munich with Marilyn. The music is all recorded from the historic Oktoberfest. $1.98

The Sound of a Zither in Vienna

A beautiful selection of the greatest zithers of all. From Vienna to Moscow, everything that is Musical about Vienna is found in this album. $4.95

18 More Albums to Choose From!

184. LOVINGLY, Sir Thomas Beecham conducts...charming voiages through music that is praiseworthy and pleasurable. $3.95

185. MACKAY ORCHESTRA...-The music of the Age...The offerings are...worth the high price. $3.95

186. WAGNER OPERA SELECTIONS—The music of Wagner...The package includes fascinating illustrated notes explaining language, locale, historical background of the various pieces. $3.95

The Haunting Sounds of the East

A thrilling collector's item! 14 rare melodic pieces recorded on an overseas journey from Turkey to India—Aghanistan—India. $3.95

USE THIS COUPON TO ORDER YOUR 4 ALBUMS! Mail To: THE ANGEL RECORD CLUB—Dept. 2058, Scratchon 5, Penna.

SEND ME AT ONCE—THESE FOUR ALBUMS

All you will bill me is 95c plus a small charge for postage, packing and mailing.

Please accept my application for trial membership in the Angel Record Club. As a member I agree to buy six additional records during the next 12 months, from among 100 superb albums to be offered. For these albums — the world's great artistes like those whose albums are shown here with their Club price — I will pay $4.95 or $3.95, depending on the record purchased, plus a small charge for postage, packing and mailing 7 days after I receive each album.

You will need the FREE COUPON TO ORDER YOUR 4 ALBUMS from an up-to-date list of current best sellers.

I may cancel my trial membership anytime after having six additional records. (Only one membership per family.)

Whenever I want the monthly selection I need only to return the COUPON. If I do not agree to receive the Club's records, I will return the COUPON and the Club will automatically cancel my membership. I may cancel at any time.

No-Risk Guarantee: If not delighted, I will return the FOUR ALBUMS which I have agreed to receive and I will be refunded the full amount of $1.95. A small charge for postage, packing and mailing will be made, however.

PRINT NAME:

ADDRESS:

CITY:

STATE:

BONUS ALBUMS will be given to me at the rate of one albums for every two that I buy, after my agreed upon six future selections. I will enter my own BONUS ALBUMS from an up-to-date list of current best sellers.

Bill me on approval. I understand that if I do not return the COUPON undamaged, or if I fail to pay for this albums, the Club will automatically charge the amount to my account.

This offer is limited. Must be received by July 1, 1954.

BONUS ALBUMS. All orders must be received by July 1, 1954.

180-572

227-573

284-574

325-575

359-576

387-577

572-578

589-579

610-580

641-581

213-582

245-583

190-584

156-585

134-586

126-587

107-588

89-589

73-590

44-591

29-592

20-593

11-594

5-595

3-596

37-597

35-598

27-599

23-600

19-601

17-602

15-603

13-604

11-605

9-606

2-607

1-608

0-609

...
Now available for home use...

RCA RED SEAL SOUND TAPE

The same superlative quality sound tape used for RCA Victor master recordings

The finest in recording tape is now yours to enjoy for home recordings! RCA Red Seal Sound Tape, the tape used by professionals, offers you superb tonal fidelity and wide dynamic range.

Use RCA Red Seal Tape for all home recordings including your favorite music—symphony, opera, pops, jazz. Then listen to the most glorious reproduction of home recorded sound you have ever heard.

RCA Red Seal Sound Tape is available in all popular reel sizes (3", 4", 5" and 7"), all popular lengths (300, 600, 900, 1200, 1800 and 2400 feet), in acetate, Mylar® or tensilized Mylar bases. For a descriptive flier write to RCA, Section 122-MT, Commercial Engineering, Harrison, N.J.

Start now to get more out of hi-fi. Look for this bright new package at your dealer. If he doesn’t yet have new Red Seal Tape, ask him to order it for you. Then get set for a new experience in sound!

RCA Electron Tube Division, Harrison, N.J.

*Registered DuPont Trade Mark

The Most Trusted Name in Sound