The New Generation of Microphones... for the Now Generation of Performers!

Here are two bright new ways to better sound at modest cost, both unique products of Electro-Voice engineering. Designed to meet the special needs of modern musical groups, and inspired by the E-V microphones so widely used on TV, radio, and in the movies.

Rugged Construction
Both the 627 and 631 are dynamic microphones, for ruggedness, dependability, and smooth, peak-free response. And both are housed in tough, die-cast bodies finished in your choice of satin chrome or matte satin nickel finish.

Advanced Internal Construction
Inside, the design takes full advantage of the E-V "nesting" principle to offer outstanding protection against shock to the element. And a viscous vinyl cushion cuts down on mechanical noise while it guards the delicate moving assembly.

Diaphragms are of exclusive E-V Acoust-alloy®, and are protected by a 4-stage acoustic filter inside the microphone that stops "pops" and blasting while it traps dirt and foreign particles.

Choice of Directional Patterns
But while these two microphones have many essential features in common, they differ significantly in operation. The Model 631 is omnidirectional, with natural, wide-range pickup from any angle. Specially designed so that performers can work as close as they wish without noise or distortion.

The Model 627, on the other hand, offers a cardioid pickup pattern, using the Single-D principle that accentuates bass as performers move closer. It's ideal for controlling feedback in many installations, and for reducing unwanted noise to a minimum.

New Uniseal® Switch
Both models offer an on-off switch, but the switch on the Model 631 deserves special attention. The unique E-V Uniseal switch is a magnetically operated reed relay buried inside the sealed case. Snap off the magnetic actuator, and the 631 is set permanently "on". Snap it back on and the actuator returns the 631 to normal "on-off" operation. Unusually reliable and exclusively Electro-Voice.

Look closely at these two new microphones from Electro-Voice. Better yet, listen to them under the toughest conditions you can find. You'll agree they're unlike any other microphones in their price class, with distinct advantages in many sound applications.

Available now at your nearby Electro-Voice microphone headquarters.

*Less normal trade discounts. Available singly or as matched pairs, and with standard or deluxe carrying cases and phone plugs at extra cost.

ELECTRO-VOICE, INC., Dept. 1082D
610 Cecil Street, Buchanan, Michigan 49107

Electro-Voice
A SUBSIDIARY OF GULTON INDUSTRIES, INC.
Norelco introduces the honest double deal.

$32.95 value, only $9.95

$17.95 value, only $5.95

Capitol Tape Cassette Showcase No. 1

Capitol Tape Cassette Showcase No. 2

If you want to be dealt in, just buy any Norelco tape cassette machine and choose your deal. Either the Capitol Showcase of 5 pre-recorded cassettes and a head cleaner... or a Capitol Showcase of 3 pre-recorded cassettes. Both deals are stacked with great songs and Capitol's top artists, like Peggy Lee, Nancy Wilson, Nat King Cole, Stere Campbell, Bobbie Gentry... and many, many more. See your Norelco dealer. But hurry. Before the Norelco Double Deal is dealt out.
The answers below may surprise you.

Consumers Reports brings you a wide range of authoritative—sometimes startling—articles. You regularly receive candid, down-to-earth discussions of deceptive packaging practices (with examples cited by name), advertising claims, credit buying and the actual cost of credit... honest reports on vitamins and other drugs... revealing facts about new, highly promoted gadgets that are often a waste of money.

"Read, respected and feared"

The frank reporting of Consumers Union has won wide acclaim. Time calls Consumers Union "The best known tester of consumer goods in the U.S." Newsweek says, "The magazine with the most decisive word on the quality of products is probably Consumers Reports." The National Observer calls it... "read, respected and feared."

Things to come in the future issues

Subscribe now and your first issue will be the 1969 Consumers Reports Buying Guide Issue which rates over 2,000 products. You will also receive the 1970 Buying Guide when published, plus regular issues featuring test reports on: food freezers, electric room heaters, bottled cocktails, floor waxes, and was removers, AM-FM table radios, cassette tape recorders, sparkling wines, men's dress shirts, and many other products. The annual Christmas Buying Guide has the famous Consumers Union "Best Buy" gift selection.

Use the coupon below to subscribe, and you begin with an immediate saving of $3.40 from the newsstand price. Moreover, what you save through a single issue of Consumers Reports might easily exceed the entire cost of your subscription itself.

The answers below may surprise you.

Consens Users Reports is published monthly by Consumers Union, a nonprofit, public-service organization. CU has absolutely no connection with any manufacturer and prohibits the use of its findings for promotional purposes. It accepts no advertising, no "gifts" or "loans" of products for testing, no contributions from any commercial interest; it derives its income from the sale of its publications to over 1,500,000 subscribers and newsstand buyers all over the U.S. Consumers Union's own shoppers buy, at ordinary retail stores, random samples of products to be tested. Each regular monthly issue of Consumers Reports brings you the latest findings, with ratings by brand name and model number as "Best Buy," "Acceptable," or "Not Acceptable."

In actual fact, your subscription to Consumers Reports could easily end up not costing you a penny. Thousands of our readers have told us that Consumers Reports has helped them to save up to $100 a year or more.

The answers below may surprise you.
ARTICLES

The Day The Russians Took Prague
*by Marijane Walter* .......................... 6

The Concerto On Tape
*by Walter G. Salm* .......................... 14

Self-Contained Feature Interviews
*by Michael Blake* ............................ 18

DDG's Cassette Duplication Plant Opens ..... 28

A Recommended Basic Library of Serious Music
*by Erwin Bagley* .............................. 30

FEATURES

Tape Reviews .................................. 24

---

**Tape Recording:** Publisher: Richard Ekstract; Editor: Robert Angus; Circulation Mgr.: Anne Rossi; Music Editor: Erwin Bagley; Technical Editor: Walter Salm.

Art Director: Everette Short.

---

Tape Recording (title registered U.S. Pat. Off.) is published seven times a year (bi-monthly except January-February when monthly) by A-TR Publications, Inc., Richard E. Ekstract, President; Robert N. Angus, Secretary; executive and editorial offices, 145 East 52nd St., New York, N.Y. 10022. Subscription rates: U.S. and Canada $3.00 for one year, $5.00 for two years, all other countries $4.00 per year. Second class postage paid at New York, N.Y. and at additional mailing office. Single copies 60 cents. Entire contents copyrighted 1968 by A-TR Publications, Inc.
THE DAY THE RUSSIANS TOOK PRAGUE

When I went to bed on the night of Tuesday, August 20, 1968, I was tired. I had spent a day visiting art galleries and an evening at a coffeehouse with a group of other students. Several of us from Mount Holyoke had spent the summer in Europe, seeing the country, meeting other young people and learning something of the culture of the countries we visited. As the end of August approached, we began to think longingly about not having to do our laundry in sinks in our hotel rooms any more and of getting an old-fashioned hamburger with onions and a coke for lunch.

I had spent that Tuesday with two British girls we'd met in Paris doing the art galleries, while other members of our group (including a couple of French girls and some boys from the University of Pennsylvania) had gone shopping in the Old Town. For we were in Prague—my first venture behind the Iron Curtain, and an eye-opening experience. We hadn't been in Prague very long, for example, before we met several Czech students who wanted to practice their English on us. They had taken us sightseeing; showed us the pleasant, relaxing walks along the banks of the River Moldau,
and even taken us to several of the coffee-houses and political cabarets which had blossomed under the new regime of Alexander Dubcek.

Besides a Kodak Instamatic, I had with me a Sonymatic cassette recorder I had received last Christmas. I asked Jan, one of the boys we’d met, if it would be all right to record some of the political songs. “By all means,” he laughed, “though I don’t think you’ll be able to understand them.” We had a ball at the coffeehouse, in the cellar of one of the fairytale buildings which makes up the Old Town. At the end of each song, Jan, in pretty good English, would translate the lyrics. Some of the humor was too specialized and too topical for me to understand, but it was pretty clear that the Czechs weren’t afraid to criticize inefficiency and bad planning in their government, and to make jokes at the expense of the Russians.

We called it a day at about 10 P.M. Jan and several of the other students rode the little trolley along what once was Stalin Avenue to the Hotel Flora, where we were staying. The Flora was neither the most central nor the most comfortable hotel in Prague, but it was better
Jan started taping as the soldier tried to indicate that the Russians meant no harm.

than some of the student hotels we'd patronized in Vienna and Paris.

Gloria, my traveling companion, and I had asked for a room with bath. The Flora gave us one, all right—a comfortable bedroom with a small sitting room and a chamber off to one side containing a bathtub. The toilet, the student who carried up our luggage had explained, was down the hall. We soon discovered that the bathtub was connected to the cold water system only—and when I pulled the plug after trying it, the contents simply ran out onto the floor. I discovered our first morning that if you want to beat the Russians and other Eastern Europeans staying at the Flora to a washbasin and cubicle in the public toilet, you've got to get up pretty early. Slavic women began convening there before six A.M. and

Thousands of students were already on hand when this Soviet tank rumbled into Wenceslaus Square in the heart of Prague. By this time, windows in the National Museum had been shot out.
continued to hold shop meetings until I gave up for breakfast shortly before 9.

Anyway, on the night of August 20, I was tired. I remember Jan and his friends at the coffeehouse had congratulated themselves on the way Dubcek had stood up to the Russians at a meeting the month before at the border village of Cierna nad Tisou. "We are going to find our own way," Jan had said. "For years, the Russians have been getting the best our industry could provide, and the Americans have been trying to make us capitalists. Dubcek is making life better for everybody without any advice from either the Russians or the Americans."

I reflected on the activities of the day and dozed off. Sometime during the night, I awoke briefly, to hear planes droning overhead. I rolled over and went back to sleep.

The next morning the Kaffee Klatsch in the ladies' room was buzzing with excitement. Conversation was in hushed tones, and none of it was in English. I hurried back to my room and got dressed. As I glanced out the window, I noticed tanks and troop carriers rumbling down the avenue toward Wenceslas Square.

In the lobby, Jan and a friend of his, Emil, broke the news: the Russians had invaded Czechoslovakia and were setting up tanks in Wenceslas Square. Now Wenceslas Square is a sort of Times Square and Main Street rolled into one. At one end is the National Museum, and along its sides are most of the city's important hotels, theatres and biggest department stores. It was in Wenceslas Square that students and intellectuals had sold their newspapers since Dubcek had lifted censorship early in the year, and in the basements of some of these buildings were the most popular and most outspoken of the coffeehouses and cabarets.

I ran back up to our room to get my camera and tape recorder. I stuffed my pockets with blank cassettes and films and rejoined the boys. The trams weren't running, so we hiked almost a mile alongside the troop carriers which streamed into the city.

I couldn't believe my eyes when we rounded the corner behind the National Museum. A number of the windows of that beautiful building were broken. At strategic spots where yesterday pedestrians had waited to board trams, tanks were pulled up. Students, who had thronged through the square the day before were turning cars on their sides and building barricades of junk. As a tank pulled in from a side street, an 18-year-old pried loose a cobblestone and hurled it. It rattled harmlessly off the armor plating, and the tank bore down on the student. Friends grabbed him just in time.

"Get this," Jan shouted over the racket. I began snapping pictures like crazy. We made for one of the barricades, not 20 feet from the end of a Soviet tank gun. Students behind the barricades started taunting the soldiers in the tank in Russian (I was amazed to find that it's not unusual for a Czech student to speak two or three languages—English, German or Russian—in addition to his own). One of the soldiers appeared above the conning tower—a Mongol not much older than the kids on my side of the barricade. Jan grabbed the recorder and started taping as the soldier tried with sign language to indicate that the Russians meant
no harm and had come as friends. It quickly became evident that neither he nor his men spoke Czech—in fact, they didn’t even speak Russian. A girl darted out from nowhere with a can of paint and daubed “Russians Go Home” on the side of the tank. The Mongol aimed his pistol at her. She darted away.

Emil, whose English wasn’t as good as Jan’s, explained that he had work to do. “His best friend is on the staff of Svobodny Legan, one of the most outspoken of the newspapers.” Later that day, we saw Emil trying to sell copies of the newspaper to Russians who obviously couldn’t read the scornful attacks on them. Before we left Wenceslas Square, I saw teenagers jam tin cans down the barrel of a Russian tank. I saw several young people lie down in front of a tank and get up only when it became evident that the tank would roll over them. In another part of the city, I saw and recorded kids setting a troop carrier afire by taking the cap off the gas tank and stuffing a burning rag into it.

Incredibly, in one of the parks on the way back to the hotel, I saw Czechs pasting the gatefold from an old issue of Playboy across the visor of a Soviet tank, thus obscuring its view. “The Russians have abused our hospitality, now perhaps they are inside their tank abusing themselves,” one boy quipped. But the most incredible thing of all was yet to come.

I had brought my recorder to capture the sounds of Europe and to record my impressions of the places I visited. As I sat in my hotel room that afternoon, I realized I had a pocketful of cassettes of sounds I never expected to hear. The question was how long would the Russians put up with this harrassment before cracking down? And what would they do about Americans staying in Prague? When I went down to dinner that night, I was scared.

Jan and Emil came round and invited me to the home of a friend. By the time we got there, there were more than 20 people crowded into a rather small living room, with people coming and going constantly. One girl brought news that the farmers were stopping the tanks by sticking pitchforks in their tracks. A boy who’d just arrived from Ceske Budejovice said that all the road signs had disappeared—and at some intersections the way out of the country had been marked, “To Moscow.” The rumors started flying—and perhaps the most interesting was that there would be a telecast at 10 P.M., and that President Svoboda would speak to the nation.

Since President Svoboda had been trapped in Hradcany Palace, high on a cliff above the city all day long by Russian troops, some of the kids believed he might be ready to capitulate. But when the voice of the President came on the radio at 10 P.M., Jan translated part of the speech, “There is no question of our turning back. The program of the Communist Party and of the Government expressed the vital interests of the Czechoslovak people. Do not lose faith. We must remain united in our struggle for a better life for our country.” The audience in that small room cheered. Emil explained that the President had recorded the speech on a tape recorder in the Palace and that the reel of tape had been smuggled out of the Palace under the noses of the Soviets and taken to the headquarters of the underground radio, set up in a not-yet-completed apartment building.

“We may need your tape recorder,” Emil told me. “We want to document all of this.”
I asked who "we" were. Most of the people from Czech Radio, it seemed, had moved into their temporary headquarters after the Russians had occupied the main television and radio studios. They carried with them all the equipment they could make off with, and there was a need for tape recorders to be used by on-the-spot reporters.

No sooner had we finished listening to President Svoboda than somebody switched on the television set. There on the screen was Kamila Mouskova, who is the Czech equivalent of Walter Cronkite, reading the news and introducing film shot that day in the streets by Czech camera crews. There were some of the scenes I'd witnessed, plus some shooting in Bratislava and a pitched battle at the television studios. In a corner, somebody laughed. "There is a station called Radio Vltava which claims that these people are imposters," a girl said. "The announcer speaks Czech about as well as I speak English, but he claims that Radio Vltava is the legitimate voice of Czechoslovakia and the people on television aren't who we know they are."

By the end of that first day, Radio Prague was in business at its normal spot on the dial with student broadcasts, newscasts by regular announcers and eyewitness reports plus speeches by Czech leaders, all urging caution and promising not to sell out the liberal reforms. "We have dozens of unmanned transmitters all over Prague," Emil told me. I don't know where they are, and I don't know where the broadcasts originate from." But Emil did know that much of the programming was being produced literally under the eyes of the Russians on tape recorders like mine. Then boys on bicycles whisksed them off to transmission points. If it weren't for the tape recorder and the quick thinking of the Czech radio and television technicians. I think it's safe to say that resistance might have ended that first day. Emil seemed to know somebody on just about all of the media—he sold his newspapers, helped friends print and pasteup crude posters, was involved in delivering the clandestine tapes, and knew where the television studios were ("a friend of mine is the engineer.")

On the morning of the 22nd, I got an urgent call from the American Embassy. They seemed more worried about us than we were, and urged us to pack up and make for the border. The young man I spoke to promised that a car would call for us at our hotel that afternoon and drive us to the border crossing at Znojmo, where we could get transportation to Vienna.
When Jan showed up later in the morning, I told him the news. "I'm very sorry you have to go," he said, "but perhaps it will be safer for you." Strangely enough, I was supremely unconcerned about my own safety at that point, although we had heard stories about the Russians opening fire on youngsters who pressed them too far. And I had a sneaking desire to stay and see how it would all come out—whether kids my age armed only with bits of paper, tape recorders and a sense of being in the right could prevail over tanks and guns. In the crazy mood that prevailed in Prague on August 22, it just seemed possible.

In any event, shortly after lunch a battered Chrysler pulled up at the front door of the Flora, and we three girls piled in. There were already two of the U. of P. boys inside. It was a bit crowded at first, but traffic, never a problem in Prague, seemed nonexistent that day. As we got to the outskirts, we passed a roadblock stopping traffic coming into Prague, but the Czech guards simply waved traffic going out on its way. Coming toward us seemed to be a constant stream of Russian trucks, each bearing a big red star and painted olive green. We soon discovered that the stories about removal of road and directional signs was no joke. One of the first towns we should have passed through was Ricany. On the railroad station and at the main points of town, somebody had removed the signs and replaced them with impromptu signs reading, in red paint, "Dubcek." This was the first town of Dubcek we passed through; the other was about 50 miles from the Austrian border and, according to our map should have been Jihlava. We found a Svoboda where Stoky should have been and a Cernik where the map indicated a town named Habry. It was very confusing, and even when our driver explained to Czech policemen who we were, the directions we got were confusing.

From Prague to Znojmo is a distance of perhaps 150 miles. In a country which has no speed limits and no traffic jams it should be possible to make the trip in about 3½ hours. That day it took us from about 1 P.M. to sunset, because of the difficulty of finding our way, and because of Russian convoys coming the other way. As we got closer to Austria, we found ourselves part of a convoy heading out of Czechoslovakia.

What surprised me is that most of the checks of traffic were made by Czech police, without any help or advice from the Russians. It wasn't until we approached the border crossing that we noticed Russians in any authority. The Czech border guards seemed to be letting everybody out who wanted to leave, but a Russian officer had a good look in every car which passed him. When it came our turn, we had to walk across the border because the car had to return to the Embassy in Prague.

The Russian officer spotted my camera and tape recorder. His English was nonexistent, but the point he seemed to be making was that the tape and film shouldn't leave Czechoslovakia. The Czechs on duty listened politely, then asked me in German if I'd mind leaving a few cassettes and a few rolls of exposed film behind. I hated to give up the film—but thanks to the Czech officer who winked at me, I was able to get out with most of my recordings by simply leaving a couple of unrecorded cassettes with him.

It was a summer vacation to remember.
THE 8-TRACK STEREO TAPE CARTRIDGE PLAYER OF YOUR CHOICE

YOURS AS A GIFT JUST FOR JOINING NOW
Stereo Tape Club of America

THE HITS, (MGM) 98
7306-TCHAIKOVSKY: 98
6301-DR. MY FAIR LADY: 98
6933-MEMPHIS UNDERGROUND: 98
6312-PERSHING SQUARE: 98
6310-FOOL ON THE MOUNTAIN: 98
6311-FOOL ON THE HILL: 98
6313-SOUL FLYING: 98
6314-AQUARIUS: 98
6315-MILES DAVIS' GREATEST HITS: 98

SHOW AND CLASSICAL
6307-OH, WINDS: 7.98
7308-HANDEL, Water Music: 7.98
6309-OPERA HITS: 7.98
6301-AMERICAN FOLK (RCA): 7.98
6313-MIDNIGHT COMEBACK: 7.98
6302-SOUND TRACK (United Artists): 7.98
6306-CHICAGO FAVORITE CHORUS: 7.98
6305-CLASSIC: 7.98
6303-CEESWIJK'S ROYALTY: 7.98
6314-SOUND TRACK (Columbia): 7.98
6304-COUNTRY: 7.98
6303-MAN'S BEST FRIEND: 7.98
6302-CRADLE OF LOVE: 7.98
6301-AMERICAN FOLK (RCA): 7.98
6300-AMERICAN SONG BOOK: 7.98
6309-OPERA HITS: 7.98
6301-AMERICAN FOLK (RCA): 7.98
6312-PERSHING SQUARE: 7.98
6310-FOOL ON THE MOUNTAIN: 7.98
6311-FOOL ON THE HILL: 7.98
6313-SOUL FLYING: 7.98
6314-AQUARIUS: 7.98
6315-MILES DAVIS' GREATEST HITS: 7.98

©1969, Stereo Tape Club of America.
THE CONCERTO ON TAPE

continued from last issue

And now for the romantics—Chopin, Liszt, Schumann, Grieg, all contributing one or more major works to the concerto repertoire. Here the pairings among various composers on a single tape ran rampant. In this period, the serious collector can easily end up with several different recordings of the Schumann A Minor Piano Concerto.

Playing the Schumann, we find Leon Fleisher, George Szell and the Cleveland orchestra (EC 812) with the Grieg A Minor Piano Concerto on the B side. Fine, you say, these are very logical pairings, since they are both basic works. But what happens when you've first purchased the Columbia MQ 707, because you happen to like Serkin? Here we have the Schumann piano concerto with a shorter concerto work, the Schumann Konzertstück and a few other items.

We have something the same situation with the Dvorak Cello Concerto, since this is coupled with his Violin Concerto in the DGG. Edith Peinemann is violin soloist with the Czech Philharmonic Orchestra conducted by Peter Maag. Miss Peinemann also plays Ravel's Tzigane. On the flip side is Pierre Fournier playing Dvorak's Cello Concerto with the Berlin Philharmonic conducted by George Szell. This is an excellent recording all around, and the Ampex engineers have done an excellent duplicating job. (DGK 9120). But in the same Ampex catalog we find a Mercury tape (STC 90303) featuring the Dvorak Cello Concerto and Max Bruch's "Kol Nidrei." Here the cellist is the incomparable Janos Starker with Antal Dorati and the London Symphony Orchestra. If you are a Starker fan, this tape is a must.

Franz Liszt comes in for his share in this period with his Piano Concertos nos. 1 and 2. It's especially important to pair the two concertos since this frees you from the need of duplicating them on unfortunate pairings with other tapes. Philips/Ampex PTC 900000 features Sviatoslav Richter on the piano and the London Symphony Orchestra conducted by Kiril Kondrashin—an excellent job all the way around and the most logical coupling we've seen.

If we seem to have left out Mendelssohn, hold on just a minute, he's coupled with Tchaikovsky in almost every recording, and we'll cover those very soon. But before we start with Tchaikovsky, let's look at the legacy of Johannes Brahms, a legacy full of musical riches. First is his Violin Concerto represented by an excellent recording with Isaac Stern and the Philadelphia Orchestra, Eugene Ormandy conducting, on Columbia MQ374. Angel Y2S3664 with Nathan Milstein, the Philharmonic Orchestra and Anatole Fistoulari, gets the entire work on side A. On the flip side is the Beethoven violin concerto, same violinist with Eric Leinsdorf conducting. On Deutsche Grammaphon (No. 8930C) Christian Ferras is soloist with the Berlin Philharmonic, Herbert von Karajan conducting.

Moving to the Brahms piano concertos, there's an excellent reading of the Concerto no. 1 in D Minor by Leon Fleisher with George Szell conducting the Cleveland Orchestra. This is Epic EC 802. The First Piano Concerto—a very early work—is not performed very often and really does not represent Brahms at his best. The Second Concerto is much brighter and more significant, written much later in his life. It violates some "basic principles" with
its four movements instead of the traditional three. One of the best recorded versions is RCA FTC 2055 with Sviatoslav Richter at the piano and Eric Leinsdorf conducting the Chicago Symphony Orchestra. Other readings of this concerto include a dandy one by Vladimir Ashkenazy with the London Symphony Orchestra conducted by Zubin Mehta. This is London 80206L.

A gem of a work that isn't given as much importance as it deserves is the Brahms Double Concerto. The problem is substantially the same as it is with the Beethoven triple concerto — getting together more than one solo artist of comparable technical capability at the same time. DGG/Ampex features Wolfgang Schneiderhan on the violin, and that cello genius Janos Starker, backed up by the Berlin Radio Symphony Orchestra conducted by Ferenc Fricsay.

Next on the list is St. Saëns—a difficult subject at best. His career spanned so many years, it's hard to place him chronologically, but he was a romantic, and we'll treat him as such. An excellent recording of his Violin Concerto no. 3 in B Minor is on Philips/Ampex PTC 900061, played by Arthur Grumiaux and the Lamoureux Orchestra conducted by Manuel Rosenthal. It's unfortunate that the pairing is with a very unobtrusive and unimportant work — the Violin Concerto no. 5 in A Minor by Henri Vieuxtemps. How much better it would have been to couple some of St. Saëns' other violin works with this excellent reading of the B minor!

In a Columbia release (MQ788), Philippe Entremont, the Philadelphia Orchestra, conducted by Eugene Ormandy, perform two St. Saëns piano concertos—no. 2 in G Minor, opus 22 and no. 4 in C Minor, opus 44. Both performances and recordings are excellent and this certainly is a very worthwhile tape.

A couple of gems of the concerto repertoire are Felix Mendelssohn's First in G Minor and Second piano concertos in D Minor played by Rudolph Serkin with the Philadelphia Orchestra and Eugene Ormandy (MQ 308).

Another Mendelssohn of note is the very popular Violin Concerto in E Minor. It is unfortunately coupled with the Prokofief G Minor Violin Concerto on an RCA release (FTC 2046). It's played well by Heifetz with the Boston Symphony Orchestra conducted by Charles Münch. This pairing is about as far apart as you can get in the "basic" library. Another E Minor Violin Concerto tape is coupled with Tchiakovsky's Violin Concerto on Columbia MQ 742. Soloist is Zino Francescatti with Thomas Schippers conducting the New York Philharmonic for the Tchiakovksy and George Szell with the Cleveland Orchestra for the Mendelssohn. This is a rare tape—the pairing is for the basic library material, and the performances are quite good. While we're talking about Tchiakovksy, a new recording of his Piano Concerto no. 1 by Misha Dichter with the Boston Symphony Orchestra conducted by Leinsdorf, has been released by RCA (TR3-5026). Strangely, this double-length tape also contains solo piano works by Brahms and Straivnksy which in themselves are fine, but are really a poor coupling with the Tchiakovksy concerto.

Columbia lists two seldom-heard Tchiakovsky piano concertos, nos. 2 and 3, on MQ 795. The artists are Gary Graffman, the Philadelphia Orchestra and Eugene Ormandy. These are not exactly basic repertoire items and really would be more of interest to the esoteric music lovers. The no. 3 is heard as a ballet score every so often.

This period is a strange potpourri. We're treated to works by Edouard Lalo—his Symphonie Espagnole opus 21, played by Ruggiero Ricci with Ernest Ansermet and the Suisse
Romande Orchestra is backed by the Sibelius Violin Concerto in D Minor, again by Ricci, supported by the London Symphony Orchestra conducted by Olvin Fjelstad. This London/Ampex release is no. LCK80046.

20th Century

Mozart is coupled with Richard Strauss and in several horn concertos that fill a double length slow-speed tape. The fabulous Dennis Brain plays the solo horn in this Angel release (Y2S3669) and Herbert von Karajan shares the conducting privileges with Wolfgang Sawallisch with the Philharmonic Orchestra.

As we turn the corner of the century we find Rachmaninoff holding forth with many well-known and frequently-heard piano works. His Rhapsody on the Theme of Paganini holds the key position in a collection of works played by Leonard Pennario with the Boston Pops and Arthur Fiedler. This RCA tape (FTC 2145) also contains César Franck's Symphonic Variations and the fabulous Scherzo by Henri Litolff.

Other Rachmaninoff favorites include the First Piano Concerto, coupled with the Prokofieff, played by Byron Janis with Kirill Kondrashin and the Moscow Philharmonic. This Mercury/Ampex release is no. 90300C. The Rachmaninoff Second Piano Concerto is a real feast since this is such a favorite to so many. Once again, Byron Janis is featured, this time with the Minneapolis Symphony Orchestra and
Antol Dorati on Mercury STC90260. Coupled with this are two Rachmaninoff Preludes including the popular C Sharp Minor Prelude. Other recordings of the Rachmaninoff Second include one by Gary Graffman with Leonard Bernstein conducting the New York Philharmonic. This Columbia release (MQ657) is backed up by Rachmaninoff's Rhapsody on a Theme of Paganini. There are several other recorded versions available with such soloists as Julius Katin and Vladimir Ashkenazy.

When we reach Rachmaninoff's Third Piano Concerto, the Russians get into the act again. Kiril Kondrashin conducts the Symphony of the Air and Van Cliburn, on RCA FTC 2001.

As we delve deeper into the 20th century, there is the Elgar Cello Concerto which we talked about already. Gershwin's Concerto in F coupled with a few other Gershwin piano favorites is played by Earl Wild and the Boston Pops Orchestra on RCA FTC 2101.

Then there are Ravel's two piano concertos, the D Major and G Major, played by Monique Haas with Paul Paray conducting the Orchestre National of Paris. This one is on Deutsche Grammophon/Ampex DGC 8988. Ravel's G major piano concerto is also available on another recording with Bela Bartok's Piano Concerto no. 3. On this London/Ampex (LCL80196) release, Julius Katchen plays the piano with Istvan Kertesz leading the London Symphony Orchestra.

Bartok's Concerto for Orchestra, while not a concerto in the strict sense, really belongs on this list also. An excellent reading of this is by Eric Leinsdorf with the Boston Symphony Orchestra on RCA FTC 2130. And let's not forget Serge Prokofieff. He's represented by the Violin Concerto no. 1 in D played by Joseph Szigeti with the London Symphony Orchestra, Herbert Menges conducting. On the flip side, Szigeti plays Igor Stravinsky's Duo Concerto with Roy Bogas on the piano. This is a Mercury/Ampex release no. STC 90419. Also, in the violin department is Prokofieff's Violin Concerto no. 2. This one is coupled with the Sibelius Violin Concerto along with the Tchaikovsky Violin Concerto and Dvorak's Romance opus 11. This is a double length RCA tape (TR3-5029), with Itzhak Perlman playing the violin and Eric Leinsdorf conducting the Boston Symphony Orchestra. It's a rather long and involved tape for a basic library, but it might just fill the bill for your particular needs without too much duplication.

A recent release is the Bartok Piano Concerto no. 1 with his Rhapsody for piano and orchestra, opus 1. For this we have Geza Anda on the piano and Ferenc Fricsay conducting the Berlin Radio Symphony Orchestra, on DGG/Ampex no. C8708. New from Angel is a pairing of Khachaturian and Sibelius—one violin concerto from each (no. Y2S3715). David Oistrakh is soloist with the Moscow Radio Symphony Orchestra conducted by Khachaturian for his own concerto and Gennady Rozhdestvensky conducting for the Sibelius.

Another Angel release of special importance is the Concerto for Organ by François Poulenc. This one features Maurice Duruflé at the organ with Georges Prêtre conducting the French National Radio Television Orchestra. On the flip side of Angel ZS 35953 is Poulenc's Gloria.
SELF CONTAINED
by Michael Blake

Take that tape recorder out of the attic or the hall closet and get to work! There's gold in that tape recorder—gold, prestige, recognition, and hours of fun, as you put your machine to work in creating a highly salable product. I refer to the self-contained feature interview—a product that has a sales potential at any one of 3600 AM and 874 FM radio stations throughout the nation.

Discounting the 50,000-watt giants in the major cities, the 250, 1000 and 5000-watt stations which dot the countryside are hungry for local news. This is especially true since the demise of network radio. Stations are now interested in local news, depth coverage of news in your own neighborhood.

This is a how-to-do-it article. It is not an easy step-by-step plan as can be found in publications reserved for auto mechanics and quilters. Rather this how-to-do-it is a potpourri of tricks and know-how that I have gathered in the past several years as News Director of a medium-sized radio station in the New York Hudson Valley. It is an AM and FM operation not unlike the radio station whose tower is just outside your town or atop your town's tallest building.

Also included in this text are three examples of the SCFI, the reasons they were made, and the special problems encountered. Interested? Okay, let's dig further.

First of all, let's get rid of a preconceived notion. All of us at one time or another have taken our tape recorder microphones in hand and have imagined ourselves as master newsmen delivering the news to a vast news-hungry audience. We sound good. In fact, we're even a little bit better than the hacks whose voices fill the airwaves. Forget it—it tain't so. Radio is a craft which is learned by making countless errors and stumbilings on microphone. You may sound good in the privacy of your room or in the party atmosphere, but there is a big difference when that little red light tells you that you're actually on-the-air.

So, first of all, you must realize that you are not a polished radio performer. This means that you will have to work twice as hard in making taped interviews. You will spend more time in planning the tape and you will spend more time at the editing rack.
The SCFI is what the name implies. It can stand alone. It has both an opener and a closer. It tells its own story. Here are three examples. Once you've digested them we shall discuss the special problems in each one.

Newsman: This is Michael Blake at City Hospital. Today we're visiting Police Chief Peter Jones who has been confined to the hospital for the past two weeks. It was two weeks ago that Chief Jones sustained a broken vertebra in a fall at Police Headquarters. We're here at City Hospital in Room 206. Chief Jones, how do you feel?

Chief: I feel very well now, Mike, and I want to thank you for stopping by.

Newsman: Chief, you certainly look well; how long do you think you'll be confined here at the hospital?

Chief: Possibly two more weeks.

Newsman: Chief Jones, looking around the room I see a great number of get-well cards. About how many have you received?

Chief: From the nearest I can figure, there are about 900 cards.

Newsman: Sir, have you been troubled with any of the official business of the police department during your hospital stay?

Chief: No, I'm thankful that Acting Chief Robert is doing a very fine job. I also want to thank the Mayor and members of the Common Council for coming to see me.

Newsman: Earlier you were telling me about the work performed by the City Ambulance Corps. Would you expand on this?

Chief: I would like to say that when I sustained that unfortunate accident at police headquarters, it took the Ambulance Corps less than five minutes to arrive on the scene. I would like to say this much to residents of the city, that we are indeed fortunate to have a corps. It does outstanding work, a wonderful, wonderful job in our city.

Newsman: Chief Jones, it certainly is good to see you looking as well as you do and we all wish you a speedy recovery.

Chief: Thank you, Mike, and I want to thank you for dropping in to say hello.

Newsman: We've been visiting here at City Hospital with Police Chief Peter Jones who will be confined for possibly another two weeks. This is Michael Blake at Room 206. I return you now to our main studios.

This interview ran 2-minutes 30-seconds. It is important to note that in an interview at a hospital the interviewee, the Chief, was "on the mend" as the result of a broken bone. Except for the bone fracture, he was in excellent health. It is therefore permissible to ask him how he feels and how long he will be confined. Under no circumstance would it be permissible or in good taste to interview someone with a chronic illness or terminal sickness. The rule here is that only "on the mend" patients are candidates for taped interviews.

Upon arrival at the hospital I spoke with the Chief and made notes for the opener and closer. Next I mapped questions to ask on the basis of our general conversation. We then did an informal run-through of questions and answers. In cutting the interview I told the Chief that if either of us did not like the tape we would cut it again. This was said to put the police officer completely at ease.

The tape was perfect except that the Chief had long pauses before answering the questions put to him. The pauses were edited out. Also removed from the tape were long sentences extolling the virtues of the Ambulance Corps. It was good but much too long.

Let's examine another interview.

Newsman: This is Michael Blake. Today we're at the office of Town Assessor Harry Smith. In two weeks Mr. Smith leaves on active duty with his army reserve unit. Mr. Smith also served in the Second World War and in the Korean War. Well, Harry, what are your feelings at this point: are you at all bitter that you've again been called into service?

Assessor: No, I am not bitter, but I am not happy at the prospect of entering the army for the third time. However, when I took on the reserve obligation I realized that I would be the first to be recalled in the case of any emergency. I guess that emergency has arrived.
Newsman: Harry, when were you first called into service?

Assessor: I was first called in September of 1942. I served for 2½ years in the South Pacific. In the Korean War I was recalled to active duty in September of 1950. I guess September is my lucky month.

Newsman: Harry, I know that Mrs. Smith and the children are not happy in the prospect of your leaving home, but how are they bearing up now that you are almost ready to ship out?

Assessor: Naturally my wife is quite upset. Right now I'm still trying to impress on the children that this is not the usual two-week tour of duty and that I may be gone for an extended period.

Newsman: Actually for the children this will be your first time away from home?

Assessor: That's right. Patty is now nine years old. In fact, when Patty was born I was on duty in California some three-thousand miles away. And Billy, who is six years old, has never known his daddy to be away for any length of time.

Newsman: Harry, is there anything else you might want to say?

Assessor: No, except to take this opportunity to say so long for a little while to all my friends, fellow workers and associates, and all of the wonderful people I have met in the town during my two years as assessor. To those people, so long for a little while.

Newsman: Speaking for the folks at the radio station, and I think the general public, we all wish you good luck in this your third call to the service. And we hope that it won't be too long before you're back home again.

Assessor: Thank you.

Newsman: We've been speaking with Town Assessor Harry Smith who returns to active duty in two weeks along with his army reserve unit. This is Michael Blake at the Town Office Building, I return you now to our main studios.

This interview ran 2-minutes 50-seconds. With the assessor the questions were mapped as in the previous interview. The opener and close paragraphs were written out and we had an informal run-through. Because the assessor was very smooth in answering the questions the tape was almost perfect. There were only two spots which needed editing. Toward the end of the interview where he said, "Thank you" he fumbled in trying to remember my name. He finally said, "Thank you . . . Mike?" Doubtful "Mike?" was removed. Also when giving the rundown of his service career the interviewee said, "I served for 2½ years in the South Pacific," but then added "with General MacArthur." It sounded all right when he said it but "with General MacArthur" seemed very awkward on playback. It implied that the assessor and the general together had won the war. The general was faded-out with a pair of scissors.
Here is a third example.

Newsman: This is Michael Blake. Today we're at the Lincoln High School at the office of William Brown, Director of Adult Education. We're here for answers, answers to questions about adult education or what one critic calls "new term madness." That is, the madcap frenzy by many adults to sign up for courses which are of doubtful worth—courses they probably never will complete. Mr. Brown, how many of the adults who register actually complete the studies?

Director: Well, Mike, we feel that here at Lincoln we have been fortunate in having a very low drop-out rate. However, there is a sizable percentage in this school— as there is in every school throughout the nation.

Newsman: Sir, looking over your list of courses offered this semester, I see courses in Arts and Crafts, Physical Education for Women, Golf, and Social Dancing. How do you qualify the spending of tax dollars on such courses?

Director: That's a good question and a point I would like to clear immediately with the general public. We and the State Education Department divide the courses into two categories—vocational and recreational. The courses you have named are of a recreational nature and must be self-sustaining; they must support themselves—no tax dollars are used to
subsidize them. Other courses in auto mechanics, business law, and carpentry are vocational and do receive the tax-dollar support.

Newsman: Why are there so many drop-outs?
Director: Mostly it's poor planning on the part of the individual and the school administrators. The individual often makes a poor choice not being fully aware of what the course is really trying to accomplish. Then too, the students' new-term resolve often wanes when it is discovered that the learning process is sometimes long and tedious.

Newsman: In a nearby school system I know a woman, a homemaker, who has signed for a welding course. She told me that she registered "just for kicks." What is your reaction to this?
Director: Here is a perfect example of poor planning. The woman should not be in the course.
Newsman: Do you think she'll finish the course?
Director: It is very doubtful.
Newsman: Mr. Brown, what is the outlook for adult education?
Director: It is generally bright. More adults than ever before are taking advantage of what is a comparatively new concept. Because adult education on the grand scale is a new concept there is still much to learn about it by both the general public and the educators who administer the programs.

Newsman: Adult education. A new semester about to begin here at Lincoln High School and at high schools throughout the nation. We have been speaking with Adult Education Director William Brown. This is Michael Blake. I return you now to our main studios.

This interview ran 2-minutes. Of the three interviews it was the easiest to make because the interviewee was a very capable public speaker and completely at ease in front of the microphone. At only one point on the tape did he become tangled in his answers. This was in the second question. He not only became tangled but he also lost the tenor of authority in his voice. Realizing that I had a bad answer, I told him so right on the tape so as not to lose levels. I said, "Bill, you stepped all over yourself in that answer. I'm going to ask the question again—and then give me a better and tighter answer." I did and he did. It was a simple matter to edit the original question and answer from the tape.

In making the SCFI there are certain rules to follow. 1. They must have a news peg even though the peg may be a little vague or contrived. 2. The interviews must be relatively short and should never exceed three minutes. 3. They must be tightly edited. There is no excuse for mistakes when there is time for both planning and editing.

It should also be remembered that you are in complete control in cutting the interviews. The people you interview may be experts in their own fields but you are the expert with the microphone. Let the interviewee understand this fully by telling him what you want on your tape. The microphone is a great
equalizer between the interviewer and the interviewee and it should be used to full advantage—your advantage.

So now you know a little bit about making the SCFI. Now we discuss the merchandising of your product. Consult with the News Director and/or Manager of the radio station nearest your home. Go prepared with a sample interview, a tape which will prove some proficiency on your part. Also go prepared with an outline of what you propose to do. Let the station officials know that your feature interviews would be submitted on a regular basis of perhaps once or twice a week. Above all, be enthusiastic about what you propose to do.

It is also a good idea to present a list of possible interviews. Many ideas will occur to you as you scan the pages of your local newspaper. Your list of proposed tapes might include an interview with the postmaster on Christmas mailings, an interview with the owner of a newly-acquired home fallout shelter or an interview with the night desk sergeant at police headquarters. Interviews with bridge managers and toll collectors make great copy. You might also list possible interviews with any number of municipal and school officials on their return from national and state conventions they all attend. How about that book that’s been banned in Boston? Interview your local bookseller about it and ask him about other books that have been condemned in the past.

The list of possible tapes is endless. At the beginning of the hunting season interview both hunters and your local game warden. Cholera epidemic in China? Sit down with your county health commissioner and ask him what cholera is—is there any danger of the disease spreading to the United States—to our county? When was the most recent case of the disease recorded in our country?

Not only can the local headlines of the day supply ideas for tapes but also the national and international stories. Russia has just exploded another superbomb—will this have an effect on our local crops? Will the fallout affect the milk supply? Ask your health commissioner or go to the county farm agent or the head of the grange and find out.

Soon ideas for tapes will come so fast and furious that you won’t have time to cut them all. Driving home from the studios one day I spotted a man with a geiger counter surveying a rock formation. Because I always carry my tape recorder in my car I stopped and asked the prospector what he was doing. It developed that the man had no serious prospect of finding uranium but as some people carry cameras and others carry binoculars and others carry walking sticks (and others tape recorders)—this man carried a geiger counter. Why not?

Getting back to the merchandising of your product it would seem elementary to mention that your sample tape should be recorded at the minimum speed of 7½-inches. However, people not in radio often forget that this is the minimum speed of most studio playback equipment. It must also be remembered that station equipment is single track which means that when you record on your dual track machine you must use a perfectly clean tape.

Another engineering phase of your project involves synchronization of your machine. Many recorder owners do not realize that their machines are really off-speed. Playback on a recorder on which the tape was cut does not pose a problem as a general rule. It is only when the off-speed recording is played back on another machine that the error is discernible.

Once you are given the go-ahead by the radio station you will want to check with the station’s Chief Engineer. The engineer, usually a good-natured fellow, will be most happy to check your recorder with his timing tape against the studio equipment.

And now the last and most important rule in your merchandising program. Although the station officials will probably provide that all of your tapes be submitted on speculation—you must demand and receive payment for acceptances. You must “do nothin’ for nothin’” not so much for the money involved but rather because nothing will stamp you as a rank amateur more than “doing it for the experience” or “for art’s sake.” Remember that if your product has any worth it should be paid for. At first you might receive as little as two or three dollars a tape. The amount is not important but the principle of payment for your efforts is important and paramount.

Now it’s up to you. I have given you the briefest of my experience with the Self-Contained Feature Interview. It’s knowledge which came the hard way—by making mistakes. As you make progress with the technique you’ll find that each interview shall become easier and easier to do. Get to work!
Heifetz

Mendelssohn, Violin Concerto in E Minor; Prokofieff, Violin Concerto No. 2 in G, Opus 63. Jascha Heifetz, Violin; Boston Symphony Orchestra, Charles Munch, Conductor. 8-track cartridge; RCA R8S-1083.

Music Performance
Recording

****

****

The latest classical cartridge performances by superlative craftsmen. Heifetz’ performance is typical of his usual concise, sparkling clarity, while the Munch/BSO backup remains steady and sensible. The less familiar Prokofieff work has moments of delightful lyricism pointed up by the excellent teamwork of soloist and orchestra.

The Mendelssohn concerto seems somewhat marred by a rushing tempo in the first movement, considerably different from Heifetz’ earlier recordings on tape, almost as if he couldn’t wait to get it done with. He slows down for the second and third movements, with a careful restraint and intonation and an absence of the over-emotionalism often heard in these latter two movements. There was some faulty stereo separation at one point in the Mendelssohn—apparently a momentary technical lapse and there’s the usual complaint about interruptions for track changes, though RCA managed to get one of them between concertos.

—R.N.P.

Julian Bream

Julian Bream and His Friends: The Golden Age of English Lute Music, a two-album tape, includes Boccherini, Haydn, English songs and ballads. RCA TR3-5037. (3-3/4 ips)

Music Performance
Recording

****

****

Julian Bream is surely as responsible as anyone for the renewal of interest in compositions of the 16th, 17th and 18th centuries. He has revived long-neglected works and, with his flawless technique and impeccable musicianship, make them marvelous recreations of a period when this kind of music flourished. On this tape we have some utterly delectable music both for guitar in combination with other instruments, and for the solo lute. Mr. Bream is nothing short of superb in each selection.

The “friends” of the title are The Cremona String Quartet, with whom Bream plays the Boccherini Quintet in E Minor and the Haydn Quartet in E, Op.2, No. 2. Another “friend” is harpsichordist George Malcolm, with whom Bream plays Introduction and Fandango, his own composition based on a Boccherini tune. When this latter was performed at a recent Aldeburgh Festival, the audience went wild, and with good reason. The combination of the harpsichord and guitar is utterly delightful.

But the piece de resistance here is the Boccherini. It’s an incredibly beautiful work, rich in its unusual texture, breathtaking in its melodic invention. An absolute gem, in itself worth the price of this tape. The selections for lute are somewhat less interesting than those for guitar, perhaps because they’re all short compositions of less than five minutes duration. The recorded sound is excellent. But there is one important criticism—the lack of notes. Surely Victor could have provided some commentary on the selections, particularly the lesser-known works for the lute.

—G.R.

Bellini


Music Performance
Recording

****


The extraordinary gift for melodic writing which Bellini exhibits in La Sonnambula and I Puritani is not so evident in Beatrice Di Tenda. Nor is there the impressive dramatic force we hear in Norma. Beatrice, first presented in 1832, is Bellini’s next-to-last opera. Only Puritani came after it: yet Beatrice is weaker than the composer’s earlier operas.

This may be due to the fact that Bellini, normally a slow, meticulous
worker, who refused to turn out more than one opera a year, was forced to write Beatrice in just a few months, and while he was preparing for the first presentation of Norma. This was because his librettist, Felice Romani, busy with a number of other projects, kept neglecting to supply Bellini with the written material to which he would write the music. Be this as it may, the singing of Sutherland and Pavarotti make Beatrice a thrilling experience, seemingly a better work that it really is.

As usual, superlatives about Sutherland's singing must be qualified. Her execution of coloratura fireworks is breathtaking. But her singing of recitative and melody is mannered and droopy, with her usual covered tonal production. Pavarotti is brilliant as Ombello, doing some exquisite singing, particularly in the first act. Veasey is outstandingly good as Agnese, but the Filippio of Cornelius Optoh is unpleasant and "hooty" much of the time. Joseph Ward is good in the minor roles of Anichino and Rizzardo. Bonynge conducts effectively.

The sound is excellent, up to the last 25 minutes. At that point, some engineer had a field day. The echo would do justice to the halls of Hollywood.

Donizetti


Music Performance Recording

La Fille du Regiment has not been given at the Metropolitan since Lily Pons sang the role of Marie in 1943. More's the pity, for while the opera may not be Donizetti at his best, it does display his gift for combining low comedy and sentimentality. At its premiere in 1840, the opera was presented with spoken dialogue, which this recording preserves.

Given a choice between a Fille which would highlight the opera's more delicate, sentimental side, or one which would stress its low comedy, London obviously opted for the latter. The humor is not deftly pointed so much as it is laid on with a trowel. Every funny bit is wrung dry. Nowhere is there any of the spirit of the elegant, sophisticated operatic comedy this version of La Fille might have been. Nevertheless, this recording is a delight, and naturally it is La Stupenda who is largely responsible for it. She's at her best here, her virtues highlighted, her faults relatively unobstrusive. Here is sensational coloratura singing, done apparently effortlessly and always dead center on pitch, combined with her usual mannered moaning of recitative and melody and no convincing attempt at characterization.

The young, brilliant tenor, Pavarotti, is in superb form here. The other principals are excellent, too, but they overdo the comedy. Bonynge conducts effectively. The sound could have more depth; it is less spacious than what London usually gives us.

Boston Pops

The Pops Goes West, Arthur Fiedler and The Boston Pops. Included: Deep In the Heart of Texas, San Antonio Rose, Bonanza, Shenandoah, Mexican Rose, Buttons and Bows, Sweet Betsy From Pike, Down In The Valley, Don't Fence Me In, High Noon, The Hill Country Theme, The Streets of Laredo, RCA R8S 1095, 8-track cartridge.

Music Performance Recording

Arthur Fiedler, top-gun at the Bar-Pops, has taken his second wagon train across the scope of our westward expansion. Giving such rural standards as Shenandoah, Sweet Betsy From Pike, and The Streets of Laredo, that larger than Texas, symphonic sound, he creates a lasting picture of our continental limits. With guest Richard Hayman's arrangements and harmonica solos, this tape won't encounter any difficulties being rounded-up by enthusiasts of the Pops as well as western fans.

Ormandy/Mormon Tabernacle


Music Performance Recording

If you've ever had company who "just love opera," and actually mean they know a few favorite melodies from one or two Verdi opuses, this is the tape to play for them. No more searching through three hours of Lohengrin for one fragment they recognize. If it's something they like from grand opera, chances are it's right here. It may also contain a few of your own favorites as well: the choruses are well chosen, superbly performed, well recorded.

Selection is all-important in a collection of this type, and there is just enough balance between the robust and the sublime to bring off a very well programmed listening experience. There's the vibrance and bustle of the Carmen reprise, the sweet sadness of Mascagni and Puccini, the scintillating Gounod, the variegated and stately Wagner—all the favorites are here, interspersed with a programmatic originality that makes the whole inescapably pleasant listening. Ormandy's Philadelphians have joined forces with the Mormon Tabernacle Choir for a superbly brilliant performance, well recorded by Columbia audio engineers.

Collection—Classical


Music Performance Recording

For what it is, this is a thoroughly enjoyable potpourri of medium-
Ronnie Aldrich


Music
Performance  ****
Recording  ****

It's always a happy marriage when London's Phase 4 is used as the vehicle for Aldrich's dual pianos. The recording is lush, vibrant, tuneful, well-arranged, au courant, danceable, listenable—we run out of adjectives after a while. It's just grand, and not just for lovers, although we can certainly see this tape setting the mood for that special someone. It's darn good from all viewpoints. —W.G.S.

Frank Chacksfield

The Great TV Themes. Frank Chacksfield and his orchestra playing these TV show themes: Peter Gunn, Doctor Kildare, Man from UNCLE, Peyton Place, Alfred Hitchcock and others. London stereo cassette, LXX 84077. $7.95.

Music
Performance  ****
Recording  ****

TV theme music isn't necessarily this reviewer's idea of a pleasant evening of relaxing with tape, but it does have its uses. For one thing, there's always that one program with a theme that you especially like—what'sitsname again—until you can buy this cassette which doesn't take up very much room, since the theme you like probably isn't on it anyway. But there are a few classics, such as the now-infamous Gounod "Funeral March of a Marionette," otherwise known as the Alfred Hitchcock theme. This number alone is worth the price of the cassette (although we did prefer the old disc Boston Pops version of this). Great music it's not; it's okay, interesting, and an occasional pasttime, but not much more. —W.G.S.

Eddy Arnold

Songs of the Young World, Eddy Arnold with the Orchestra of Bill Walker. Included: Since You've Been Loving Me, Little Green Apples, Wichita Lineman, I Love How You Love Me, The Sunshine Belongs to Me, They Don't Make Love Like They Used To, I Get Baby On My Mind, Tender Is Her Name, Take A Little Time, Sweet Marilyn, I'm In Love With You, Suddenly My Thoughts Are All Of You. RCA Victor PHS 1417, 8-Track cartridge.

Music
Performance  ****
Recording  ****

As he is referred to, "The Country Como," Eddy Arnold proves once again he is a master of interpreting every phase of popular music. No matter what generation it belongs to. Positively one of his best tapes, Ed shines with Little Green Apples, I Get Baby On My Mind, and Tender Is Her Name. The Arnold style makes all other versions of these contemporary slices, non-existent. A good bet for any permanent library. —F.R.
which we've rather come to expect from Conniff's group, but it's missing the very heavy-handed beat and bubbling enthusiasm of his earlier releases.

W.G.S.

John Gary

The One and Only John Gary. Selections include: The Song From Moulin Rouge, Scarlet Ribbons, Warm and Willing, Bumble Bee, There Goes My Heart, A Quiet Thing, It Had Better Be Tonight, Joy In The Morning, Forget It, Once Upon A Summer Afternoon. RCA Camden CBS 1059, 8-Track cartridge.

A most versatile performer, young Mr. Gary is represented on a tape which should prove to be his best to date. With more and more exposure each day on television and in clubs, his third octave range has become an instrument. And each song etched on tape becomes a living tribute that will be remembered for generations to come. By far the best selections are Scarlet Ribbons, There Goes My Heart, and It Had Better Be Tonight.

-F.R.

Johnny Mathis

Up, Up and Away. Johnny Mathis and orchestral accompaniment singing Up, Up and Away: Far Above Cayuga's Waters (!) Where are the Words and two others from "Doctor Doolittle," The More I See You; I Won't Cry Anymore; I Thought of You Last Night; Drifting: The Morningside of the Mountain. 8-track stereo cartridge. Columbia 18 KO 0332. $6.95.

Since he's one of our favorite popular singers, it's hard to be completely objective on Johnny Mathis. Suffice it to say he does his usual magnificent job with relatively obscure (and rightfully so) raw material. He actually makes the music sound much better than it has any right to. This 8-track cartridge has the inimitable Mathis delivery with an unobtrusive orchestral accompaniment. It also has fairly poor frequency response, plus the usual amount of noise level and wow that we've come to associate with continuous-loop cartridges.

-W.G.S.

Roslyn Kind


Unlike her famous sister Barbra Streisand, Roslyn Kind sings the memorable contemporary, and sings with great gusto and feeling. It's amazing after hearing this her first tape, that she not only is just eighteen years of age but that she has never had a singing lesson in her life. In a sincere effort to make it big on her own one must be thankful for the absence of pages of sugary package notes that usually accompany first efforts of illustrious brothers, sisters, mothers and uncles. Best efforts show through on Jim Webb's If You Must Leave My Life. Who Am I?, and The Fool On The Hill.

-F.R.

Si Zentner


Here is the cat who brought the trombone and the twist together in a collection entitled (what else) "The Best Of." Actually these taped gyrations are still quite infectious. Mr. Zentner, passes quickly through his twist-bag to render impressionable items like the likes of From Russia With Love, More, and Walk On The Wild Side. Once annalized as the logical replacement for Tommy Dorsey, Si, falls far short of this goal as a musician. But his orchestra latches onto the excitement Dorsey's aggregation enjoyed for so many years.

-F.R.
DEUTSCHE GRAMMOPHON’S CASSETTE DUPLICATION PLANT OPENS

Said to be the most modern as well as the largest tape duplication facility in Europe is this Deutsche Grammophon Gesellschaft tape plant in Hanover, Germany. Cassettes start out as large reels of blank tape on duplication units. Picture at top left shows four master tape units at left, eight copying units at right. Girls transfer bulk recorded tapes to cassette hubs. In the meantime, farther along the assembly line, girls complete cassette manufacture in one place, including screw locking operation of both cassette halves. Cassettes can also be sonically welded, simplifying manufacture. Then an operator affixes labels, and the finished cassette is ready for a quality control check which includes a test for recording level and excess friction within the cartridge.
A Recommended
Basic Library of Serious Music

by Erwin Bagley

Although no two people will agree on what constitutes a basic library of classical music on tape, here is a listing compiled by our reviewers and editors. In our judgement, it provides an excellent check list against which to compare your library, and includes some interesting pointers for new directions in which you might wish to expand. Not all of the choices were unanimous, and not all of each reviewer’s favorites have been included. But we believe it can help you create a library of lasting music.

The next few pages list the principal categories of serious music—operas, symphonies, concertos, string quartets and so on—divided into three groups. In the first column appear those works we believe are indispensable to any well-rounded collection. In the second are works which are desirable but not absolutely essential. For the listener who’s interested in exploring new directions in music, the third column includes some suggestions worthy of further study.

In most cases where the music is available on tape, we have recommended a prerecorded tape version of it—individual choices (where there was a choice of performer or recording) being made by our reviewers after extensive back-and-forth debate. In those cases where there is no recording of a work on prerecorded tape, or where all available recordings are considered inferior by our reviewers, no listing of artist or tape label will follow the selection. In these cases, we recommend you consult your FM program guide to find out when these works will be broadcast in your community, and tape them off the air.

The rapid expansion of the prerecorded tape catalogue during the past year is a trend we expect to continue during 1969. The addition of new recordings each month may change the choice of performance available to you when you decide to make your purchase. Thus we suggest you consult an up-to-date catalogue of prerecorded tapes before making purchases.
<table>
<thead>
<tr>
<th>Essential</th>
<th>Desirable additions</th>
<th>Off the Beaten Track</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Concertos</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bach—Harpsichord Concertos Nos. 1, 2—Munchinger (London)</td>
<td>Bach—Violin Concertos Nos. 1 and 2—Oistrakh (DDG)</td>
<td>Bach—Concertos for Two Harpsichords Gerlin (Nonesuch)</td>
</tr>
<tr>
<td>Beethoven— Piano Concerto No. 3—Serkin (Columbia)</td>
<td>Piano Concerto No. 1—Serkin (Columbia)</td>
<td>Bloch—Schelomo—Rose (Columbia)</td>
</tr>
<tr>
<td>Piano Concerto No. 4—Cliburn (RCA)</td>
<td>Piano Concerto No. 2—Katchen (London)</td>
<td>Hindemith—Der Schwanendreher</td>
</tr>
<tr>
<td>Piano Concerto No. 5—Backhaus (London)</td>
<td>Bpcherini—Cello Concerto</td>
<td>Mozart—Sinfonia Concertante (K. 364)—Oistrakh (London)</td>
</tr>
<tr>
<td>Violin Concerto—Milstein (Angel)</td>
<td>Dvorak—Cello Concerto—Starker (Mercury)</td>
<td>Poulenc—Concerto for Organ—Durwle (Angel)</td>
</tr>
<tr>
<td>Piano Concerto No. 2—Cliburn (RCA)</td>
<td>Haydn—Cello Concerto—Rostropovich (London)</td>
<td>Shostakovich—Piano Concerto</td>
</tr>
<tr>
<td>Bruch—Violin Concerto in G minor—Heifetz (RCA)</td>
<td>Liszt—Piano Concerto No. 2—Richter (Philips)</td>
<td></td>
</tr>
<tr>
<td>Chopin— Piano Concerto No. 1—Rubinstein (RCA)</td>
<td>Mozart— Piano Concerto in B flat (K. 450) Bernstein (London)</td>
<td></td>
</tr>
<tr>
<td>Piano Concerto No. 2—Vassary (DGG)</td>
<td>Piano Concerto in G (K. 453) Anda (DGG)</td>
<td></td>
</tr>
<tr>
<td>Franck—Symphonic Variations—Boult (London)</td>
<td>Violin Concerto No. 3—Heifetz (RCA Victor)</td>
<td></td>
</tr>
<tr>
<td>Gershwin— Concerto in F—Lowenthal (Vanguard)</td>
<td>Violin Concerto No. 4—Heifetz (RCA Victor)</td>
<td></td>
</tr>
<tr>
<td>Rhapsody in Blue—Wild (RCA)</td>
<td>Violin Concerto No. 5</td>
<td></td>
</tr>
<tr>
<td>Grieg—Piano Concerto—Pennario (Capitol)</td>
<td>Horn Concertos Nos. 1–4—Brain (Angel)</td>
<td></td>
</tr>
<tr>
<td>Handel— Violin Concertos—Menuhin (Angel)</td>
<td>Prokofieff—Violin Concerto No. 1—Milstein (Angel)</td>
<td></td>
</tr>
<tr>
<td>Horn Concertos—Wind Concerto No. 2—Liszt—Piano Concerto No. 1—Mendelssohn—Richter (Philips)</td>
<td>Rachmaninoff— Piano Concerto No. 3—Cliburn (RCA)</td>
<td></td>
</tr>
<tr>
<td>Piano Concerto No. 1—Serkin (Columbia)</td>
<td>Rhapsody—Pennario (Capitol)</td>
<td></td>
</tr>
<tr>
<td>Violin Concerto—Heifetz (RCA)</td>
<td>Saint-Saens—Piano Concerto No. 2—Entremont (Columbia)</td>
<td></td>
</tr>
<tr>
<td>Essential</td>
<td>Desirable additions</td>
<td>Off the Beaten Track</td>
</tr>
<tr>
<td>-----------</td>
<td>--------------------</td>
<td>---------------------</td>
</tr>
<tr>
<td>Schumann—Piano Concerto—Katchen (London)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tchaikovsky—</td>
<td>Piano Concerto No. 1—Cliburn (RCA)</td>
<td>Bartok—Quartets—Hungarian (DGG)</td>
</tr>
<tr>
<td></td>
<td>Violin Concerto—Oistrakh (Angel)</td>
<td>Borodin—Quartet in D.</td>
</tr>
<tr>
<td>Telemann—</td>
<td>Trumpet Concerto in D</td>
<td>Debussy—Quartet</td>
</tr>
<tr>
<td></td>
<td>Oboe Concerto—Koch (Archive)</td>
<td>Dvorak—American Quartet</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ravel—Quartet</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Smetana—Quartet in E minor.</td>
</tr>
</tbody>
</table>

### String Quartet

| Beethoven—Complete Amadeus (DGG) | Bartok—Quartets—Hungarian (DGG) |
| Brahms—Quartets (complete) | Borodin—Quartet in D. |
| Haydn—Op. 33 (complete) | Debussy—Quartet |
| Weller (London) | Dvorak—American Quartet |
| —Op. 76 No. 3 Amadeus (DGG) | Haydn—Op. 17 (complete) |
| —Op. 77 (complete) | Ravel—Quartet |
| —Op. 44, No. 3 | |
| Mozart—Quartets 14–19—Julliard (Epic) | Boccherini—Four Quartets |
| —Quartets 20–22 | Hindemith—Quartet No. 3— |
| Schubert—Quartet “Death and the Maiden”—Amadeus (DGG) | |
| Quartets (Complete) | |
| Schumann—Quartets in F and A | |
| Quartet in A Minor | |

### Other Chamber Music

| Beethoven—Archduke Trio | Beethoven—Quintet for Piano and Winds |
| Ashkenazy (London) | Ashkenazy (London) |
| (RCA) | Serenade in D |
| Brahms—Clarinet Quintet | Brahms—Horn Trio |
| Piano Quintet—Juilliard (Epic) | Piano Trio in B |
| Mendelssohn—Octet | Dvorak—Quintet in E flat |
| Mozart—Clarinet Quintet—Vienna Octet (London) | Quintet in G |
| Divertimento No. 2—Szell (Epic) | Hydn—Trios 1–3 |
| Serenade No. 10 | Mozart—Two Piano Quartets |
| Serenade No. 11 | Ravel—Trio |
| Serenade No. 12 | Schoenberg—Verklaerte Nacht |
| Schubert—Octet— | Mehta (London) |
| “Trout” Quintet—P. Serkin (Vanguard) | Stravinsky—Duo Concertant |
| Trio in B flat—Heifetz (RCA) | Bloch—Piano Quintet |
| Boccherini—Guitar Quintet | Chausson—Concert for Piano, Violin and String Quartet |
| Hummel—Septet | Debussy—Sonata for Flute, Viola and Harp |
| Janacek—Concertino | Hindemith—Kleine Kammermusik |
| Nielsen—Wind Quintet | Hummel—Septet |
| Piston—Piano Quintet | Janacek—Septet |
| Piston—Woodwind Quintet | Nielsen—Wind Quintet |
| Riegger—Wind Quintet | Schubert—Duo Concertante |

32
### Opera

<table>
<thead>
<tr>
<th>Essential</th>
<th>Desirable additions</th>
<th>Off the Beaten Track</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beethoven—Fidelio (London)</td>
<td>Bellini—Norma (RCA)</td>
<td>Berg—Wozzeck (DGG)</td>
</tr>
<tr>
<td>Bizet—Carmen (London)</td>
<td>I Puritani (London)</td>
<td>Berlioz—Beatrice et Benedict (Oiseau Lyre)</td>
</tr>
<tr>
<td>—Pearl Fishers (Angel)</td>
<td>Borodin—Prince Igor</td>
<td>Debussy—Pelleas et Melisande (London)</td>
</tr>
<tr>
<td>Donizetti—Lucia (Angel)</td>
<td>Donizetti—</td>
<td>Giordano—Andrea Chenier (Angel)</td>
</tr>
<tr>
<td>Gluck—Orfeo</td>
<td>Don Pasquale (London)</td>
<td>Handel—Acis et Galathea (Angel)</td>
</tr>
<tr>
<td>Gounod—Faust (Angel)</td>
<td>Elisir d’Amore (London)</td>
<td>—Sosarme</td>
</tr>
<tr>
<td>Leoncavallo—Pagliacci (DGG)</td>
<td>Mozart—Cosifantutte (Angel)</td>
<td>Mascagni—L’Amico Fritz</td>
</tr>
<tr>
<td>Mascagni—Cavalleria Rusticana (DGG)</td>
<td>Orff—Carmina Burana (Parliament)</td>
<td>Montemeggi—L’Amore dei Tre Re</td>
</tr>
<tr>
<td>Mozart—Marriage of Figaro (London)</td>
<td>Puccini—</td>
<td>Puccini—Manon Lescaut (London)</td>
</tr>
<tr>
<td>—Don Giovanni (London)</td>
<td>Gianni Schicchi (London)</td>
<td>Purcell—Dido and Aeneas</td>
</tr>
<tr>
<td>—Magic Flute (DGG)</td>
<td>Turandot (RCA)</td>
<td>Ravel—L’Heure Espagnole</td>
</tr>
<tr>
<td>Mussorgsky—Boris Godunov (Angel)</td>
<td>Smetana—Bartered Bride (Artia)</td>
<td>Rossini—L’Italiana in Algeri (London)</td>
</tr>
<tr>
<td>Offenbach—Tales of Hoffmann (Angel)</td>
<td>Strauss—</td>
<td>Strauss—Ariadne auf Naxos</td>
</tr>
<tr>
<td>Puccini—La Boheme (RCA)</td>
<td>Der Rosenkavalier (Angel)</td>
<td>—Elektra (DGG)</td>
</tr>
<tr>
<td>—Madama Butterfly (RCA)</td>
<td>Salome (London)</td>
<td>Tchaikovsky—Eugen Onegin</td>
</tr>
<tr>
<td>—Tosca (London)</td>
<td>Verdi—</td>
<td>—Pique Dame</td>
</tr>
<tr>
<td>Rossini—Barber of Seville (London)</td>
<td>Falstaff (RCA)</td>
<td></td>
</tr>
<tr>
<td>Verdi—Aida (RCA Victor)</td>
<td>Forza del Destino (London)</td>
<td></td>
</tr>
<tr>
<td>—Rigoletto (London)</td>
<td>Otello (RCA)</td>
<td></td>
</tr>
<tr>
<td>—La Traviata (RCA)</td>
<td>Wagner—</td>
<td></td>
</tr>
<tr>
<td>—Il Trovatore (RCA)</td>
<td>Parsifal (Philips)</td>
<td></td>
</tr>
<tr>
<td>Wagner—Die Meistersinger (RCA)</td>
<td>Flying Dutchman (RCA)</td>
<td></td>
</tr>
<tr>
<td>—Tristan und Isolde (London)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>—Die Walkure (RCA)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Choral

<table>
<thead>
<tr>
<th>Essential</th>
<th>Desirable additions</th>
<th>Off the Beaten Track</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bach—Cantata No. 140 (Archive)</td>
<td>Bach—Cantata No. 4 Cantata No. 80 (Archive) Easter Oratorio</td>
<td>Bach—Cantata No. 1</td>
</tr>
<tr>
<td>—Mass in B minor (Archive)</td>
<td>St. John Passion</td>
<td>—Magnificat in D (Archive)</td>
</tr>
<tr>
<td>—St. Matthew Passion (London)</td>
<td>Debussy—Martyre de Saint-Sebastien</td>
<td>Cherubini—Requiem</td>
</tr>
<tr>
<td>Beethoven—Missa Solemnis (Columbia)</td>
<td>Dvorak—Stabat Mater</td>
<td>Gregorian Chant</td>
</tr>
<tr>
<td>Berlioz—L’Enfance du Christ (Oiseau-Lyre)</td>
<td>Gabrieli—Canzoni</td>
<td>Handel—Dettingen Te Deum</td>
</tr>
<tr>
<td>—Requiem (RCA)</td>
<td>Handel—Israel in Egypt</td>
<td>Janacek—Slavonic Mass (DGG)</td>
</tr>
<tr>
<td>Brahms—German Requiem (DGG)</td>
<td>Judas Maccabaeus</td>
<td>Stravinsky—Oedipus Rex</td>
</tr>
<tr>
<td>Haydn—The Creation (Vanguard)</td>
<td>Mass in time of war Mendelssohn—Elijah</td>
<td>Vivaldi—Gloria</td>
</tr>
<tr>
<td>Mozart—Requiem (London)</td>
<td>Mendelssohn—Elijah Mozart—Exultate, Jubilate</td>
<td>—Juditha Triumphans</td>
</tr>
<tr>
<td>Palestrina—Missa Papae Marcelli (DGG)</td>
<td>Mozart—Vesperae Solemnnes de Confessore The Play of Daniel (Decca)</td>
<td></td>
</tr>
<tr>
<td>Prokofiev—Alexander Nevsky (Angel)</td>
<td>Poulenc—Gloria in G (Angel)</td>
<td>Macriginal Masterpieces (Vanguard)</td>
</tr>
<tr>
<td>Purcell—Come Ye.Sons of Art (Vanguard)</td>
<td></td>
<td>Mozart—Masonic Music (Columbia)</td>
</tr>
<tr>
<td>—Indian Queen</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Vocal Music

<table>
<thead>
<tr>
<th>Essential</th>
<th>Desirable additions</th>
<th>Off the Beaten Track</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rossini—Stabat Mater (Decca)</td>
<td>Schubert—Mass in E Flat (Decca)</td>
<td>Verdi—Requiem (Angel)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Canteloube
- Songs of the Auvergne (Vanguard)

#### Loewe
- Ballads

#### Mahler
- Kindertotenlied (DGG)

#### Mozart
- Songs

#### Mussorgsky
- Songs and Dances of Death

#### Schubert
- Songs—Souzay (Philips)
  - Die Winterreise—Die schoene Mullerin (DGG)

#### Schumann
- Dichterliebe (DGG)

#### Strauss
- Songs

#### Berlioz
- Nuits d'Ete (London)

#### Debussy
- Chansons de Bilitis

#### Mahler
- Lied von der Erde (RCA Victor)

#### Villa-Lobos
- Bachianas Brasileiras No. 5

#### Weill
- Songs

#### Wolf
- Italienisches Liederbuch

#### Britten
- Serenade for Tenor (London)

#### Falla
- Songs

#### Hindemith
- Marienleben

#### Schoenberg
- Pierre Lunaire

### Operettas and Light Music

<table>
<thead>
<tr>
<th>Essential</th>
<th>Desirable additions</th>
<th>Off the Beaten Track</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gershwin—Porgy and Bess (Decca)</td>
<td>Gilbert &amp; Sullivan—Mikado (London)</td>
<td>Bernstein—West Side Story (Columbia)</td>
</tr>
<tr>
<td>Kern—Show Boat (Columbia)</td>
<td>Lehár—Merry Wildow (Angel)</td>
<td>Ruddigore (London)</td>
</tr>
<tr>
<td>Loesser—Guys and Dolls (Decca)</td>
<td>Kern—Show Boat (Columbia)</td>
<td>Yeomen of the Guard (London)</td>
</tr>
<tr>
<td>Offenbach—Orpheus in Hades</td>
<td>Porter—Kiss Me Kate (Capitol)</td>
<td>Lane—Finian's Rainbow (RCA)</td>
</tr>
<tr>
<td>Rodgers—Oklahoma! (Decca)</td>
<td>Rodgers—Oklahoma! (Decca)</td>
<td>Lerner &amp; Loewe—My Fair Lady (Columbia)</td>
</tr>
<tr>
<td>—South Pacific (Richmond)</td>
<td>Rodgers &amp; Hammerstein—Carousel (Capitol)</td>
<td>Berkman &amp; I (Capitol)</td>
</tr>
<tr>
<td>Strauss—Fledermaus (London)</td>
<td>Strauss—Fledermaus (London)</td>
<td>Romberg—Student Prince (Columbia)</td>
</tr>
<tr>
<td>—Gypsy Baron</td>
<td>Strauss—Fledermaus (London)</td>
<td>Desert Song (RCA)</td>
</tr>
</tbody>
</table>

Continued next month
Will your tape recorder sound as good in December as it did in May?

How do you know that a tape recorder will sound as good in seven or eight months as it does when it's new? You obviously don't. Not with most. But you do with an Ampex player/recorder. Because of the exclusive, deep-gap Ampex heads.

AMPEX 755 TAPE DECK

Let us explain. The head is the most important part of any player/recorder. It is an electromagnet which puts sound on magnetic tape (when recording) and recreates sound from patterns on the tape (playback).

The rest of the recorder is designed to do nothing more than get the most out of the heads.

All tape heads are produced to have the smallest possible air gaps between their poles. Because the smaller the gap, the higher the frequency that can be recorded or played back at a given tape speed.

It would stand to reason then, that every manufacturer would try to make its head gaps as small as possible. And they do... at the top where the tape meets the head. The trouble is, they have a great deal of difficulty keeping the gaps straight.

And in addition, because Ampex does not use pressure pads, Ampex deep-gap heads wear much more slowly. Don't be surprised if they last well over twelve years, even if you use your player/recorder two hours a night, every night. (That's about 10,000 hours, as compared to about 500-1000 for other tape heads.)

So, if you're confused by all kinds of claims for frequency response, remember that frequency response usually drops after use. Except with Ampex player/recorders. There's no mystery. (1) Ampex heads last much longer. (2) Even when they do wear, the gap never varies and neither does the frequency response. Which is why you'll be ahead with Ampex. Way ahead.
Finest tape, finest package for the audio-file

After we had developed BASF, the "ageless" recording tape, we realized it didn't make much sense to package it in an ordinary cardboard box offering only temporary protection at best.

A tape designed to preserve the original brilliance and fidelity of your recordings for generations deserves a permanent storage cabinet all its own.

So we packaged our tape in the "Perma-store" library box, a sturdy, decorator-styled container molded of rigid, impact-resistant plastic. The "Perma-store" package not only offers permanent protection against dirt and physical damage... it enables you to build a tape library that looks as good as it sounds.

And yet BASF, the world's finest tape and the only tape exclusively packaged in a permanent plastic container, costs no more than the tape you are buying now. All in all, it's the perfect tape for the audiophile's audio-file.