LIVING ROOM

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procedure is not recommended to any but the most expert wood craftsman, however. The construction is complicated and it is extremely important to secure tight, non-vibratory joints and to use heavy, rigid lumber. For those who want to try, prices for the W5-CS/AL and the W8-CS/AL are $21.50 each; for the W12-CS, $42.25. Cross-over network components come to about $24.50, and the aircoupler price is $39.90; both are available from General Apparatus Company, in Great Barrington. Wood and other materials, at $35 to $40, would make the total costs roughly $120.

For the low-price system, we stayed away again from ready-made enclosures because we wanted to find out how much we could achieve in the way of good sound if we assumed a fairly simple home-built cabinet. This would permit us to put most of the speaker "allowance" into the speaker itself. Since we had devoted most of our time to the 3-way aircoupler system, we didn't do a conclusive amount of experimenting. A small bass-reflex corner cabinet for a W8-CS/AL speaker performed creditably but did not quite meet the diffusion specification. If this were built by the purchaser he could add a W5-CS/AL for the upper range and meet all the specifications within the original price range. Alternatively, he could have the cabinet made or buy a similar cabinet, and use the W8-CS/AL with either, or he could obtain one of the very small conventional speaker systems. In any case, the $175 limit would not be exceeded. We do plan another bout with this problem, and hope to publish the results soon.

IN ONE EAR

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try to play the piano part of a concerto and conduct at the same time. Meanwhile the crusade against audible time-beating went on, but progress was slow. There is a fine old eighteenth-century engraving of Michel de la Barre conducting (of all things) a flute ensemble, using a baton that would serve quite well for a softball bat. The story of Lully's demise is so well known that it is slightly embarrassing to retell it. Anyway, he was conducting a Te Deum in honor of the recovery of Louis XIV from an illness, beating out the rhythm with a heavy stick, when he struck himself such a blow on the leg with the iron-shod tip that he developed an abscess and died forthwith. Even as late as the early nineteenth century, Bernhard Anselm Weber conducted concerts in Berlin with a sort of leather blackjack stuffed with hair, smoothing out the tremolo so vigorously that the air around him was filled with flying cilia.

The two rival methods of conducting—at the piano and by pounding sound—continued side by side for some years, amid much controversy. As a compromise solution, the conductor at the piano gained an associate—the first violinist, or concert-

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