

MAY 1960 • 50 Cents

HiFi Stereo

review

Men Behind The Music

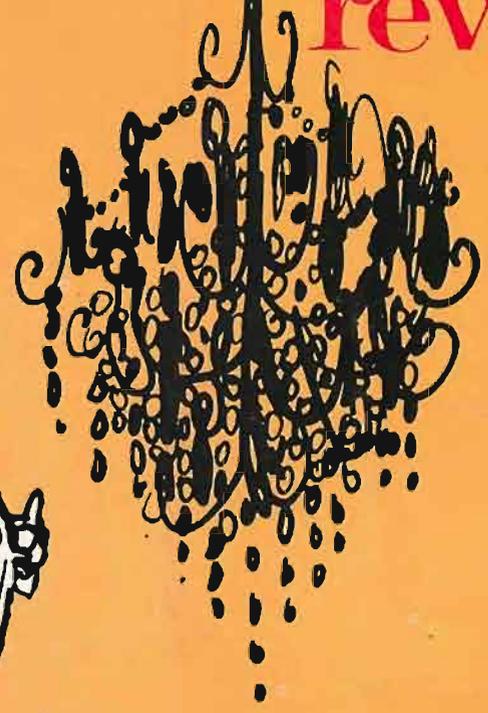
ALAN LOMAX

Folk Songs

SID RAMIN

Show Tunes

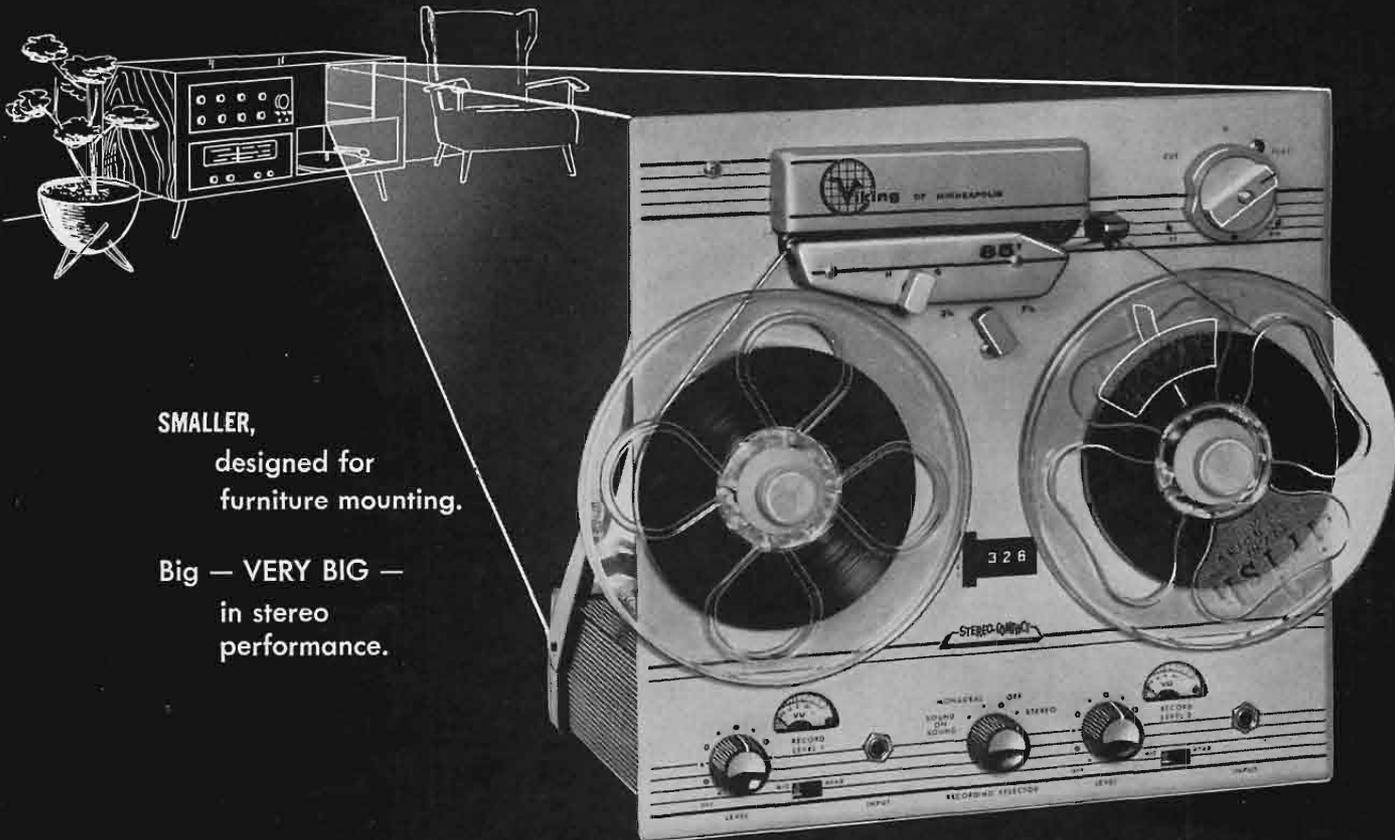
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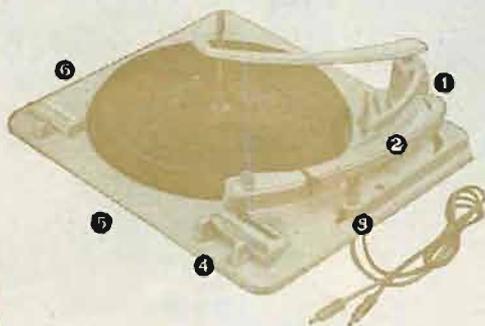
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HiFi/STEREO

May, 1960

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Oliver Read

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David Hall

Art Editor

Aubrey Amey

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Robert Campbell

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Hans Fantel

Assistant Editors

Philip N. Lattin
Maria Schiff

Contributing Editors

Martin Bookspan
Warren DeMotte
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Stanley Green
Nat Hentoff
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John Thornton

Advertising Director

John A. Roman, Jr.

Advertising Manager

Larry Sporn

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December 31, 1959

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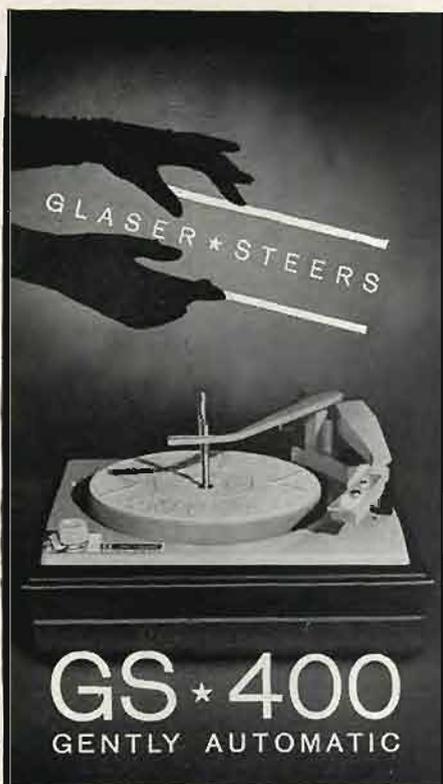
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HiFi Soundings



By DAVID HALL

OPERATION RESCUE—A FOUNDATION PROJECT?

The impact of the stereo revolution, together with ever-sharpening competition in the marketplace, has forced deletion of several hundred eminently worthwhile recorded performances out of the *Schwann Long Playing Record Catalog*—which means that most of them are no longer available in any form, save in secondhand record shops catering to connoisseur collectors.

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

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

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

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

Since the foundations mentioned above have done remarkable work over the years on behalf of the American composer through fellowships, commissions, and subsidy of live and recorded performance, why should not one or more of them lend a hand in seeing that "first and only" recordings of major American works are kept available, despite their being removed from the market by the original producers?

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

Let us hope that the Contemporary Music Society-CRI project becomes an actuality, and soon. It may pave the way for bigger and better things to come. ●

HiFi / STEREO



Listening to a recording with excessive print-through is like looking at a picture that has a faint double-exposure.



Reducing print-through is like eliminating the second exposure — and leaving a clear, sharp recording.

Killing the “double exposure” of print-through

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

Then Audio Devices introduced “Master Audio-

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

Master Audiotape is available in 1200- and 2500-foot lengths in two types—on 1½-mil acetate and on 1½-mil “Mylar.” These are part of the most complete line of professional-quality recording tapes in the industry. Ask your dealer for Audiotape—made by audio engineers for audio engineers—and backed by over 20 years of experience in sound-recording materials.



Take your recorder on vacation

It's almost second nature for a vacationing family to take their camera with them. Why not do the same with your tape recorder? Seaside sounds, church bells, barnyard noises, square dances, a sound track for your home movies—there are literally dozens of “priceless” sounds you'll hear, and want to record, on your vacation. Your best bet for tape recording of this kind is Audiotape on 1½-mil acetate, type 1251. This economical, dependable tape is the most popular type of Audiotape.

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LETTERS

"Tracking" Errors

• Your tape recorder chart (March 1960, p. 46) states that the Ampex Model 960 features 4-track stereo recording. This is not so. This model does not record 4-track.

George W. Lotridge
Delray Beach, Florida

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

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

C. W. Stacey
Webster Electric Co.
Racine, Wis.

Confused

• YES! The Electrostat-4 loudspeaker system *does* have a fuse (contrary to the report in HiFi/STEREO REVIEW) but it is hidden inside the cabinet. Now that you mention it, it would seem more sensible to make it accessible. I'll pass the suggestion along to the factory, where such a minor change can be easily put into effect on future models.

Louis Kornfeld
Radio Shack Corp.
Boston, Mass.

Genius loci

• "I enjoyed Joan Peyser's account (of the paucity) of indigenous music in Barbados. My own travel experience shows a similar effect of ubiquitous radio on local music.

Pisa: a tourist bus rounding the magnificent 12th century cathedral to the tune of *Sweet Georgia Brown*.

Trinidad: Calypso eclipsed by Presley in the native haunts.

The Black Forest: Jazz dominates the radio dial.

Nothing but discord between the sound and the scenery.

W. Dale McElroy
Philadelphia, Pa.

Fantasia Fan

• I was delighted with the superb article on maestro Leopold Stokowski in your February 1960 issue. Even when in Stokowski performances the tempi are (supposedly) pulled out of shape, dynamics changed from the original, and phrasing altered, the music becomes a refreshingly new experience for the often jaded and musically overfed listener.

One complaint: any listing of "Vintage

HiFi/STEREO

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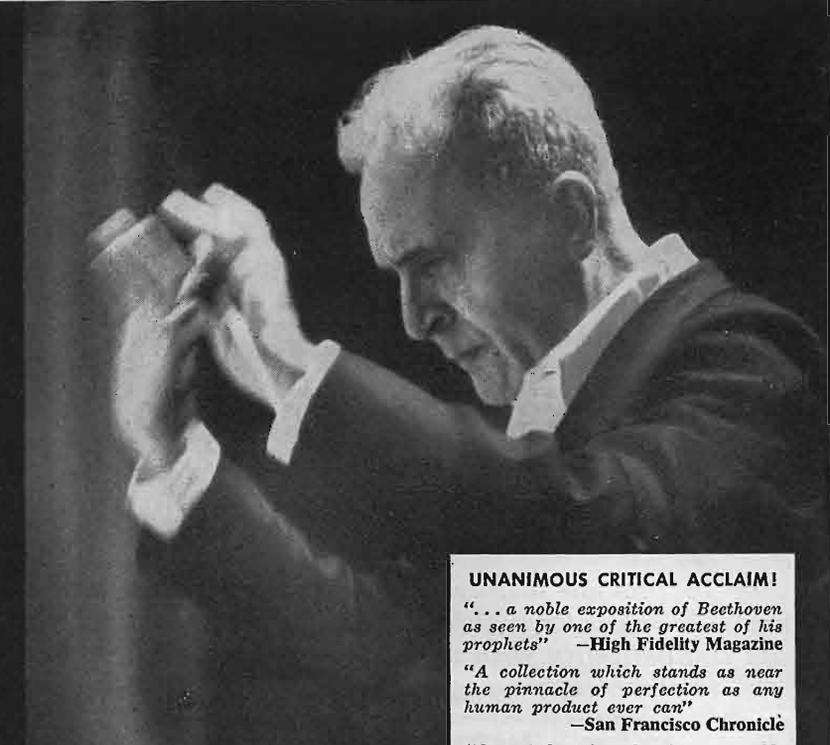
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corded music!"
—New York Herald-Tribune

DELUXE PACKAGE

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



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

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 two Divisions you wish to join: Stereo Classical or Stereo Popular — whichever one best suits your musical taste.

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

You may accept the monthly selection for your Division... take any of the other records offered (classical or popular)... or take NO record in any particular month.

Your only membership obligation is to purchase six selections from the more than 150

Columbia and Epic records to be offered in the coming 12 months. You may discontinue your membership at any time thereafter.

The records you want are mailed and billed to you at the regular list price of \$4.98 (Classical and Original Cast selections, \$5.98), plus a small mailing and handling charge.

FREE BONUS RECORDS GIVEN REGULARLY: If you wish to continue as a member after purchasing six records, you will receive a Columbia or Epic stereo Bonus record of your choice free for every two selections you buy.

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

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REGULAR HIGH FIDELITY!**

If you have a standard phonograph, you may receive the regular high-fidelity version of this Deluxe Beethoven Set for only \$5.98. The plan is exactly the same as outlined above — except that you join any one of the Club's four regular musical Divisions, and you pay only \$3.98 (Popular) or \$4.98 (Classical and Original Cast selections) for the regular high-fidelity records you accept. Check appropriate box in coupon.

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

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(Please Print)

Address.....

City.....ZONE.....State.....

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and Address.....

BS-DA (STER) BS-DG (REG)

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stereo cartridge



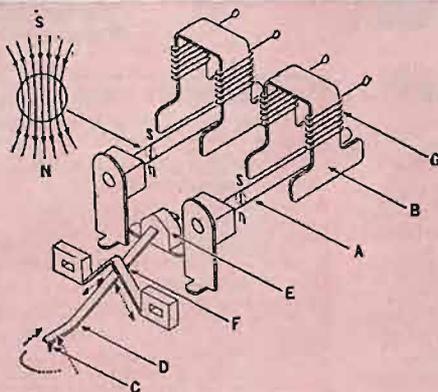
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Because of its extremely high vertical compliance, the Norelco Magneto-Dynamic cannot impair the quality of your valuable stereo records. Because of its high output and the correspondingly lower gain demanded from your pre-amplifier, the Norelco Magneto-Dynamic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

And these are only a few of the abundant features and advantages which combine to make the Norelco Magneto-Dynamic the world's most bountiful stereo cartridge... **ONLY \$29.95** (including 0.7 mil diamond stylus). For additional literature, write to: North American Philips Co., Inc., High Fidelity Products Division, 230 Duffy Ave., Hicksville, N. Y.



Two thin rods (A) composed of a new platinum-cobalt alloy having extremely high coercivity, acting as armatures and diametrically magnetized along their lengths are supported by special butyl rubber bearings and placed between two mu-metal pole pieces (B). The stylus (C) is attached to a lever (D). Also attached to lever (D) are viscoloid damping blocks (E) which are encased in a small metal clip that is inserted into the housing of the cartridge. Lever (D) is connected to the magnetic rods by a W-shaped coupling body (F). Each half of this coupling body can conduct stylus vibrations in one direction only. In essence, this divides the overall stylus movement into its two component vectors which correspond to the left and right channel modulations, and transforms these component vibrations into a rotary movement of the corresponding magnetic rod. These rotations induce a varying flux in the mu metal pole pieces which, in turn, induce signal voltages in the coil systems (G).

The specific advantages forthcoming from this system include: extremely high vertical compliance (more than 3.5×10^{-6} cm/dyne), extremely high output (more than 30 mv per channel at 10 cm/sec), extremely high channel separation (more than 22 db at 1,000 kc cps), very low dynamic mass (2 mg), low stylus pressure (3-5 grams) and virtually no distortion. Frequency response is flat from 50 cps to 18 kc.

THE MAGNETO- DYNAMIC PRINCIPLE

Stokowski" should include the soundtrack album of *Fantasia*, a pioneer work in stereo and a towering landmark of symphonic interpretation.

A. S. Krupicz
SP 4 US Army
Camp Wolters, Texas

Vox Populi

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

Robert C. Dodge
Chicago, Ill.

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

Solid Diet

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

Christy Brown, Jr.
Mt. Dora, Florida

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

Merit Award

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

Edward N. Shanahan
Jackson Heights, N. Y.

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

Historic Note

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

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

Karl Gwisada
Indianapolis, Ind.

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

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

HiFi/STEREO

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and You Have...

The Most Extraordinary COMPACT STEREO SYSTEM In EXISTENCE



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

**THE
FISHER
800**

THE FISHER 800 is *twice as sensitive* as any other receiver in the over \$400 price-range — and *one-and-a-half times more powerful!* THE STEREO AMPLIFIER produces 60 WATTS of Music Power, *totally free* of audible hum, noise and distortion! THE FM TUNER provides one microvolt sensitivity for 20 db quieting. THE AM TUNER delivers a signal of FM calibre! THE STEREO MASTER AUDIO CONTROL has 24 controls, including an *exclusive* Center Channel Volume Control! Before you buy *any* receiver, *protect your investment* — remove the bottom cover from the 800 and from *all* other brands. Then compare the 800 to the others. *The difference will amaze you!* No other receiver can match the quality, finger-tip simplicity and grand-organ flexibility of the new 800. Size: 17" x 13 $\frac{3}{8}$ " x 4-13/16" high. 35 $\frac{1}{2}$ pounds. \$429.50

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**World's
Most
Efficient
Compact
Speaker
System**



**THE
FISHER XP-1**

You can pay more for a compact speaker system—but you *cannot* buy better! The XP-1 Free-Piston Three-Way System combines the best features of *high compliance*, with those of *high efficiency!* It offers a magnet assembly that is *92% more efficient* than the best conventional ring magnet, with 100% concentration of magnetic flux in the air gap. The result—*unexcelled* bass and transient response, topped by beautifully transparent highs from the free-edge tweeter — *big-speaker performance from a book-shelf enclosure!* Response: 30 to 18,000 cps. Power-Handling Capacity—any amplifier from ten to sixty watts. In MAHOGANY, WALNUT, CHERRY and unfinished BIRCH. Size: 13 $\frac{1}{4}$ " x 24" x 11 $\frac{3}{4}$ " deep. 40 pounds. *Ready For Staining, \$124.50. Finished, \$129.50*

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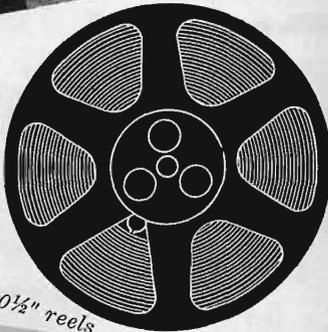
800

the free-edge tweeter — *big-speaker performance from a book-shelf enclosure!* Response: 30 to 18,000 cps. Power-Handling

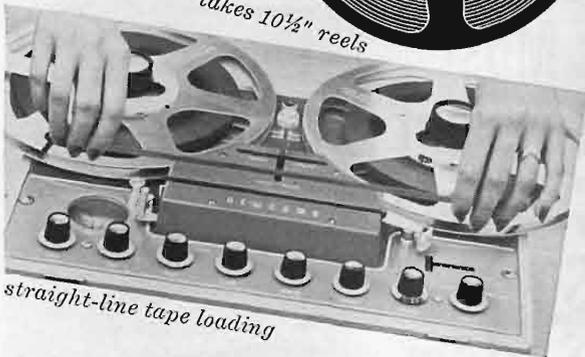


intuitive operation with central joystick

*cybernetically
engineered*



takes 10 1/2" reels



straight-line tape loading



mixing controls

NEWCOMB

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

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

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

NEWCOMB AUDIO PRODUCTS CO., Department HF-5
6824 Lexington Avenue, Hollywood 38, California



12

A four-digit counter pinpoints tape position. Precious tape is handled with extraordinary gentleness. A single, powerful, cool running, fully synchronous motor drives the transport. Tape movement is controlled through a joystick that is

end of her sentence in house-filling volume: . . . "we always fry ours in lard!"

James W. Beckman
Cincinnati, Ohio

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

Canine Woofers

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

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

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

Robert Sawyer
Boston, Mass.

Smarting from Scratch

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

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

Stuart Sylvester
Brooklyn, N. Y.

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

Air Defense

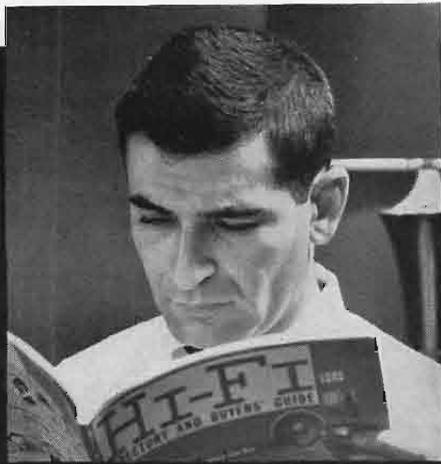
● As a charter subscriber, I think your magazine is unchallenged as the leading and most thoughtful publication in the audio and music field.

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

If you take time to research the top 100 markets, you may be a bit shaken. Broadcasting is peopled by intelligent, worthy, dedicated, sensitive, enlightened and humble individuals. They give of themselves

HIFI/STEREO

magazine is unchallenged as the leading and most thoughtful publication in the



*The More You
KNOW...*

*The More You
Will Want*

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STEREO CONTROL/TUNERS
AMPLIFIERS • SPEAKERS



Knowledge is power. The more you know about stereo high fidelity, the more discriminating your standards and your ear, *the more you will want stereo components by FISHER.* Here are three FISHER components—actually, a complete stereo system—*every one of which exceeds its published specifications!*

THE FISHER 100-T Stereo FM-AM Control/Tuner.

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

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

WRITE TODAY FOR COMPLETE FISHER STEREO LITERATURE

Nineteen controls and switches. Sixteen tubes. 15 $\frac{1}{8}$ " x 11 $\frac{1}{16}$ " x 4 $\frac{1}{16}$ " high. Weight, 18 pounds. **\$249.50**

THE FISHER SA-100 Stereo 50-Watt Amplifier.

Moderately-priced version of the FISHER 300, editorially acclaimed as "The Aristocrat of stereo power amplifiers!" IM distortion *inaudible* (only 0.1% at full power!) Hum and noise *inaudible*. New Center Channel output. Nine damping factor connections for all types of speakers. Seven tubes. 12 $\frac{3}{16}$ " x 7 $\frac{1}{8}$ " x 6 $\frac{3}{4}$ " high. 24 $\frac{1}{2}$ pounds. **\$119.50**

THE FISHER XP-1 Free-Piston 3-Way Speaker System.

Most efficient bookshelf system made! Response: 30 to 18,000 cps. In Mahogany, Walnut, Cherry and unfinished Birch. 24" x 11 $\frac{3}{4}$ " x 13 $\frac{1}{4}$ " high. 40 pounds. *Unfinished, \$124.50 • Finished, \$129.50*



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SOUND TALK



"SCOTCH" and the Plaid Design are Registered Trademarks of the 3M Co., St. Paul 6, Minn. Export: 99 Park Ave., New York. Canada: London, Ontario.

Uniform tape... Uniform recording

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

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

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

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

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

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

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

YOUR RECORDING requires the best tape . . . all the time. That's why it pays to play the favorite . . .



MINNESOTA MINING AND MANUFACTURING COMPANY
... WHERE RESEARCH IS THE KEY TO TOMORROW



far beyond any so-called Congressional requirement.

Gene Wilkin
WPRO-TV
Providence, R. I.

Let us hope that this singularly fortunate distribution of human attributes among broadcasting personnel will be consistently reflected in the corporate policies of the networks and independent stations.

Baroque Buff

● I should like to take this opportunity to compliment you on your excellent reviews of baroque and rococo music. I should be thrilled if you would review the entire pre-1809 repertoire!

Too often, however, I have been in the unfortunate position of not being able to get the records I want at the local stores. I don't see why a store isn't established that specializes in complete stock of less popular items. I think a mail order house of this kind might be profitable. Don't worry about the ordering delay. We record buyers will gladly wait for what we really want.

George Hardy
Waltham, Mass

A few stores actually operate on this basis. Reader Hardy might try his luck at Discophiles Record Shop, 26 West 8th Street, New York City, who carry ample stock of 18th century and pre-baroque music.

Kudos

● I have found The Basic Repertoire an extremely valuable feature in your magazine. It enables the prospective buyer to size up and compare on a single page the outstanding recordings of a given work. I really like your honest record reviews.

Peter Carlston
Princeton University
Princeton, N. J.

● For a wonderful variety of intriguing information, nothing can top Nicolas Slobin's *Musical Oddities*. I should subscribe to HiFi/STEREO REVIEW for this alone.

Helen I. Cummings
Janesville, Wis.

Onward and Upward

● Has anyone considered the advantage of mounting a center speaker for stereo near the ceiling to add the dimension of height to those of width and depth?

Don Hill
Los Angeles, Calif.

Mounting speakers above ear level does often give a pleasant effect and the ceiling itself may serve as an effective bass propagation surface for speakers mounted directly under it. However, the vertical dimension in the directional sense of source location does not significantly enhance the experience of reproduced music, except possibly to indicate the position of various choirs of an organ.

HiFi/STEREO

... all the time. That's why it pays to play the favorite . . .

of mounting a center speaker for stereo near the ceiling to add the dimension of

WHY JERRY NEMEROFF OF BRYCE AUDIO IN N. Y. C. RECOMMENDS & SELLS MORE WEATHERS TURNTABLES THAN ANY OTHER!



JERRY NEMEROFF
Bryce Audio, New York City

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

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

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

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

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

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

Weathers Nationally Known for Many Firsts in Turntables

Through years of research and development, Weathers has produced the most advanced turntable on the market,

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

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

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

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

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



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For more information on Weathers Turntables, write today to Weathers Industries, a Division of Advance Industries, Inc., 6 East Gloucester Pike, Barrington, New Jersey. Dept. HFR-5

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THE LATEST DEVELOPMENT IN KIT DESIGN . . . WITH

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



AA-50
\$79⁹⁵
\$8.00 dn., \$8.00 mo.

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

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



AD-10
\$33⁹⁵

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

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

**QUALITY FM PERFORMANCE . . .
WITH PROVISION FOR
MULTIPLEX STEREO**



FM-4
\$39⁹⁵

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

**LISTEN TO FM
IN STEREO!**



MX-1
\$31⁹⁵

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

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THE LATEST DEVELOPMENT IN KIT DESIGN . . . WITH

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AD-10
\$33⁹⁵

Made by famous Garrard of England, the AD-10 is a compact 4-speed player designed to provide trouble-free performance with low rumble, flutter and wow figures. “Plug-in” cartridge feature. Rubber matted heavy turntable is shock-mounted, and idler wheels retract when turned off to prevent flat spots. Powered by line-filtered, four-pole induction motor at 16, 33 1/2, 45 and 78 rpm. Supplied with Sonotone STA4-SD ceramic stereo turnover cartridge with .7 mil diamond and 3 mil sapphire styli. Mechanism and vinyl covered mounting base pre-assembled, arm pre-wired; just attach audio and power cables, install cartridge and mount on base. With 12” record on table, requires 15” W. x 13” D. x 6” H. Color styled in cocoa brown and beige. 10 lbs.

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

**QUALITY FM PERFORMANCE . . .
WITH PROVISION FOR
MULTIPLEX STEREO**



FM-4
\$39⁹⁵

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

**LISTEN TO FM
IN STEREO!**



MX-1
\$31⁹⁵

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

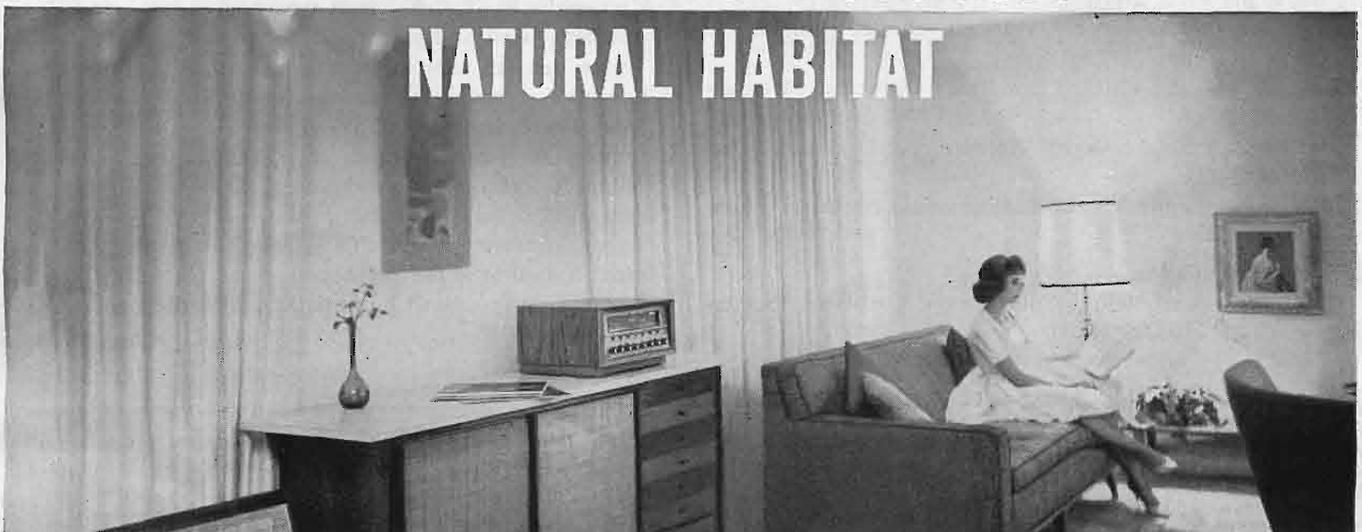


\$39⁹⁵





PRECISION INSTRUMENT: NATURAL HABITAT



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

THE STEREO FESTIVAL

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

Genus: HARMAN-KARDON — manufacturer of the finest quality stereo high fidelity instruments for your home.

Natural Habitat: YOUR HOME.

Distinguishing Characteristics: Brushed copper, satin chrome or brass sculptured escutcheon. Optional walnut,

fruitwood or copper and black enclosure. Especially noted for ease of operation, functional design, unsurpassed reproduction of music.

Additional Features: HARMAN-KARDON FRICTION CLUTCH TONE CONTROLS: permit adjustment of bass and treble tone controls separately for each channel. Once adjusted, controls lock automatically to provide convenience of ganged operation. ILLUMINATED PUSH-BUTTON ON/OFF SWITCH: Permits Stereo Festival to be turned on and off without upsetting careful prior setting of controls. Separate ELECTRONIC TUNING BARS for AM and FM; AUTOMATIC FREQUENCY CONTROL to insure accurate FM tuning every time; RUMBLE AND SCRATCH FILTERS to eliminate annoying phonograph rumble and record hiss; CONTOUR SELECTOR, MODE SWITCH, BALANCE CONTROL, RECORD-TAPE EQUALIZATION SWITCH and two high gain magnetic inputs for each channel.

The Stereo Festival, Model TA230....\$259.95, Copper and Black Enclosure, Model AC30....\$12.95, Walnut or Fruitwood Enclosure....\$29.95. All prices slightly higher in the West. For free catalog of all H-K high fidelity instruments write: Dept. R-5, Harman-Kardon, Inc., Westbury, N. Y.

harman kardon

Species: STEREO FESTIVAL — member of a family of precision-built stereo high fidelity instruments. A 30 watt stereo power amplifier, dual preamplifiers and stereo AM/FM

SCRATCH FILTERS to eliminate annoying phonograph rumble and record hiss; CONTOUR SELECTOR, MODE SWITCH, BALANCE CONTROL, RECORD-TAPE EQUALIZATION SWITCH and two high

(Continued from page 18)

Frenzied and frenetic—

- Mitropoulos with the New York Philharmonic (Columbia ML 5235, MS 6006)
- Silvestri with the Philharmonia Orchestra (Angel 35487, S 35487)

Straightforward with no monkeyshines—

- Golschmann with the Vienna State Opera Orchestra (Vanguard 112, 112-SD)
- Kempe with the Philharmonia Orchestra (Capitol G 7128)
- Monteux with the Boston Symphony Orchestra (RCA Victor LM/LSC 1901)
- Reiner with the Chicago Symphony Orchestra (RCA Victor LM/LSC 2216)
- Rodzinski with the Philharmonic Symphony Orchestra of London (Westminster 18048)
- Wallenstein with the Virtuoso Symphony Orchestra (Audio Fidelity 50002)

Hysterical and yet detached—

- Ansermet with the Suisse Romande Orchestra (London LL 1633, CS 6108)
- Kubelik with the Chicago Symphony Orchestra (Mercury MG 50006)
- Markevitch with the Berlin Philharmonic Orchestra (Decca DL 9811)
- Martinon with the Vienna Philharmonic Orchestra (London CS 6052)

Antiseptic and unmoving—

- Boult with the London Philharmonic Orchestra (Somerset/Stereo Fidelity 10100)

Toscanini with the NBC Symphony Orchestra (RCA Victor LM 1036)

Glowing with an inner fire and real insight—

- Mravinsky with the Leningrad Philharmonic Orchestra (Decca DL 9885)
- Talich with the Czech Philharmonic Orchestra (Parliament PLP 113)

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

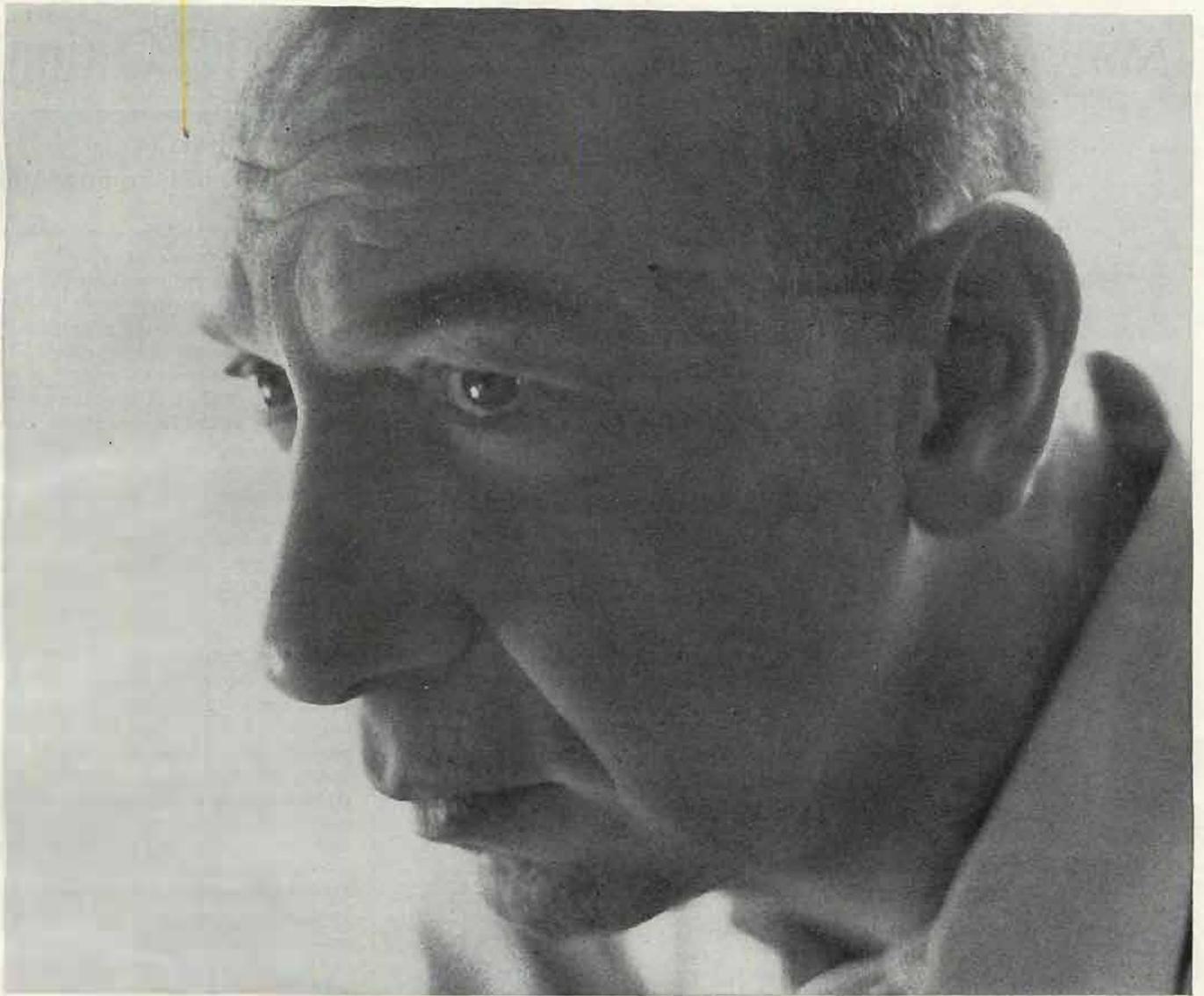
Of the stereo versions, Reiner's is my preference. If his performance doesn't have the overwhelming impact of either Mravinsky's or Talich's, it is nevertheless vital and direct, superbly played and with good stereo sound.

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

Martin Bookspan

Basic Repertoire Choice To Date

- | | | | |
|--|--|---|---|
| 1. Tchaikovsky's First Piano Concerto
Nov. '58 | ▲▲Cliburn; Kondrashin with Orchestra
RCA Victor LSC/LM 2252 | 11. Tchaikovsky's Fourth Symphony
Sept. '59 | ▲▲Bernstein; N.Y. Philharmonic
Columbia MS 6035/ML 5332
▲Koussevitzky; Boston Symphony Orchestra
RCA Victor ML 1008 |
| 2. Beethoven's Fifth Symphony
Dec. '59 | ▲▲Reiner; Chicago Symphony
RCA Victor LSC/LM 2343 | 12. Berlioz' Symphonie Fantastique
Oct. '59
Revised: Dec. '59 | ▲Wallenstein; Virtuoso Symphony Orchestra of London
Audio Fidelity FCS 50003
▲Munch; Boston Symphony Orchestra
RCA Victor LM 1900 |
| 3. Beethoven's "Moonlight" Sonata
Jan. '59 | ▲Petri
Westminster XWN 18255 | 13. Brahms' Third Symphony
Nov. '59 | ▲▲Klemperer; Philharmonia Orchestra
Angel S 35545/35545 |
| 4. Dvořák's "New World" Symphony
Feb. '59 | ▲Reiner; Chicago Symphony
RCA Victor LSC 2214
▲Toscanini; NBC Symphony
RCA Victor LM 1778 | 14. Tchaikovsky's Violin Concerto in D Major
Jan. '60 | ▲▲Heifetz; Reiner, Chicago Symphony Orchestra
RCA Victor LSC/LM 2129
▲▲Stern; Ormandy, Philadelphia Orchestra
Columbia MS 6062/ML 5379 |
| 5. Beethoven's "Eroica" Symphony
March '59 | ▲Szell; Cleveland Orchestra
Epic BC 1001
▲Klemperer; Philharmonia
Angel 35328 | 15. Mendelssohn's "Italian" Symphony
Feb. '60 | ▲Koussevitzky; Boston Symphony Orchestra
RCA Victor LM 1797
▲▲Bernstein; N.Y. Philharmonic
Columbia MS 6050/ML 5349 |
| 6. Bach's Chaconne for Solo Violin
April '59 | ▲Heifetz
RCA Victor LM 6105
▲Segovia (guitar)
Decca DL 9751 | 16. Stravinsky's Le Sacre du printemps
Mar. '60 | ▲Bernstein; N.Y. Philharmonic
Columbia MS 6010
▲Monteux; Boston Symphony
RCA Victor LM 1149 |
| 7. Schubert's "Unfinished" Symphony
May '59 | ▲Fricsay; Berlin Radio Symphony
Decca DL 9975 | 17. Brahms' Second Piano Concerto
April '60 | ▲Gilels; Reiner with Chicago Symphony
RCA Victor LSC 2219
▲Horowitz; Toscanini with NBC Symphony
RCA Victor LCT 1025 |
| 8. Beethoven's "Emperor" Concerto
June '59 | ▲▲Rubinstein; Krips with Symphony of the Air,
RCA Victor LSC/LM 2124
▲Istomin; Ormandy with Philadelphia Orchestra
Columbia ML 5318 | | |
| 9. Mozart's G Minor Symphony (No. 40)
July '59 | ▲▲Klemperer; Philharmonia
Angel S 35407/35407
▲Reiner; Chicago Symphony
RCA Victor LM 2114 | | |
| 10. Sibelius' Second Symphony
Aug. '59
Revised: Dec. '59 | ▲▲Ormandy; Phila. Orch.
Columbia MS 6024/ML 5207
▲▲Monteux; London Symphony
RCA Victor LSC/LM 2342 | | |



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

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Export: Morhan Exporting Corp., New York • Canada: Atlas Radio Corp., Toronto

MAY 1960

25

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4 Big Improvements

in the quality stereo cartridge



Sonotone 8TA cartridge...
higher than ever quality

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

- fuller, smoother frequency response
- higher compliance than ever before
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ONLY
\$1450*

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

The 10T sells at record low price of \$6.45.* And it covers the complete high fidelity range. 10T's unitized construction makes it easiest to install, even for the person with ten thumbs. Snaps right in or out. Cuts stereo conversion costs, too.



SPECIFICATIONS

	8TA	10T
Frequency Response	Smooth 20 to 20,000 cycles. Flat to 15,000 with gradual rolloff beyond.	Flat from 20 to 15,000 cycles ± 2.5 db.
Channel Isolation	25 decibels	18 decibels
Compliance	3.0×10^{-6} cm/dyne	1.5×10^{-6} cm/dyne
Tracking Pressure	3-5 grams in professional arms 4-6 grams in changers	5-7 grams
Output Voltage	0.3 volt	0.5 volt
Cartridge Weight	7.5 grams	2.8 grams
Recommended Load	1-5 megohms	1-5 megohms
Stylus	Dual jewel tips, sapphire or diamond.	Dual jewel tips, sapphire or diamond.

*including mounting brackets

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

Sonotone

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CORP.

Electronic Applications Division, Dept. C7-50
ELMSFORD, NEW YORK



Leading makers of fine ceramic cartridges, speakers, microphones, electronic tubes.

just looking

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

● **Astatic's** new series of microphones includes two dynamic models—335H and 335L (high and low impedance respectively)—which may interest tape recording fans. Their characteristics other than impedance, are similar and both have a frequency response from 15 to 12,000 cycles. The output of the high impedance model is -56 db, of the low impedance model -57 db. Eight feet of cable come supplied with these microphones. They can be mounted on stands by means of a $\frac{5}{8}$ " -27 thread adapter, and also lend themselves to lavalier use. Price: \$23.50 (335L), \$26.50 (335H). (The Astatic Corporation, Conneaut, Ohio.)

● **Fisher**, following the line taken with its Model 600 stereo receiver, has introduced a new Model 800 receiver of greater output and higher sensitivity. A stereo amplifier with a total power of 60 watts and a frequency response of 19 to 32,000 cycles is combined on a single chassis with an FM-AM stereo tuner of 1 uv FM sensitivity for 20 db of quieting and a signal-to-noise ratio of 62 db at 100 uv input. Other FM features include Fisher's "Golden Cascade" front end circuit and automatic suppression of interstation noise.

The AM section offers the choice of three bandwidths to assure a favorable signal-to-noise ratio for a variety of receiving conditions.

A total of 22 controls offers great flexibility of operation and includes a front-mounted center-channel volume control. Dimensions: $17 \times 44\frac{3}{16} \times 13\frac{3}{8}$ inches. Price: \$429.50. (Fisher Radio Corp., 21-21 44th Drive, Long Island City 1, N. Y.)

● **Hallmark** speaker systems, manufactured by Vitavox of London, are now distributed in the United States by Ercona Corporation.

Based on an enclosure design employing a resistance-loaded port to obtain low resonance in a cabinet of modest proportions, the Hallmark system uses the Vitavox DU-120 "Duplex Coaxial" full-range speaker as its driver.

With a power rating of 15 watts, the system offers high efficiency and is therefore particularly suitable for use with low-powered amplifiers. The overall frequency response is 30 to 15,000 cycles, the impedance 15 ohms, which may be connected to any standard 16-ohm amplifier output without any difficulty.

The Hallmark system comes in two shapes: the Tallboy and the Lowboy, each

HiFi/STEREO



EVERYONE

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- The lifetime fidelity of tape ... but no tape to handle

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Stereo Recording, too

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

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

6 Beautiful Models

Only Bell offers you a choice of 6 stereo tape cartridge player/recorder models... table models and portables with matching stereo speakers... and add-on units (as illustrated at right) to play through your present music system, priced from \$99.95. See your Bell music dealer or write us for descriptive literature.



Bell Sound Division • Thompson Ramo Wooldridge Inc. • Columbus 7, Ohio

In Canada: THOMPSON PRODUCTS, Ltd., St. Catharines, Ontario



MAY 1960

combos... take your pick.

ing stereo speakers...
and add-on units (as illus-

measuring 24 x 20 x 16½ inches, but one standing up vertically while the other lies on its side.

Either model is available in a choice of hand-rubbed mahogany, walnut, or teak. Price: \$199.50 (Teak finish \$20.00 extra). (Ercona Corp., Electronics Division, 16 West 46th Street, New York 36, N. Y.)

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



FM sensitivity is 3.5 uv for 30 db quieting (2.5 uv for 20 db), the bandwidth is 240 kc at the 6 db points, the circuit features AFC, a Foster-Sceley discriminator

and a single stage of limiting. The AM bandwidth is 8 kc at the 6 db points.

The audio section employs four 7408 beam pentodes as output tubes, rated at 12 watts per channel. The frequency response is within 0.5 db from 15 to 30,000 cycles at normal listening levels, hum is rated between 60 and 70 db (depending on the input used) below 10 watts output. Only standard RIAA record equalization is provided. Dimensions: 16 x 12¾ x 6½ inches. Choice of brushed copper or gold in front plate finish. Price: \$199.95 (metal enclosure \$11.95, walnut or fruitwood \$29.95). (Harman-Kardon Inc., 520 Main Street, Westbury, N. Y.)

● **Isophon**, Germany's largest loud-speaker maker, woos the American market with a four-speaker system consisting of a 12-inch woofer, two 4-inch tweeters angled outward for broad sound spread, and a midrange horn speaker. Overall response is from 17 to 17,000 cycles. Dimensions: 37 x 32 x 18 inches. Price: \$198.50. (Isophon Speaker Div., Arnhold Ceramics, 1 East 57th St., New York 22, N. Y.)

● **Jensen**, unlike most other manufacturers, tells you exactly where its new Stereo 53 cartridge develops its resonant peak. It is said to be at 25,000 cycles, surprisingly high for a ceramic model, and sufficiently far beyond the range of hearing to avoid stridency. Bass response is claimed

down to 16 cycles, and the separation is stated at 24 db at 1000 cycles.

The Stereo 53 is designed as a turnover model, playing microgroove discs on one side, 78s on the others. Price: \$10.95-\$22.95 (depending on choice of sapphire or diamond styli). (Jensen Industries, 7333 West Harrison Street, Forest Park, Ill.)

● **Knight** augments its line of stereo tuners with the Model KN-135, a low-cost item claiming FM sensitivity of 4 uv for 20 db quieting and FM frequency response



within 0.5 db from 20 to 20,000 cycles. The sensitivity of the AM section is 10 uv for 20 db signal-to-noise ratio. Dimensions: 11¾ x 9 x 3¾ inches. Price: \$79.50. (Allied Radio Corp., 100 N. Western Ave., Chicago 80, Ill.)

● **Lafayette's** new RK-400 tape recorder is small both in size and price. Its specifications are convincingly modest, stating frequency response from 60 to 8500 cycles at 7½ i.p.s. tape speed. The machine also operates at 3¾ i.p.s. with response adequate for speech recording. A 5-inch playback speaker is built into the scuff-resistant portable case, but an output jack



permits the use of a larger external loud-speaker. A neon bulb indicates the recording level and a crystal microphone comes with the unit. Dimensions: 11¾ x 9¾ x 7½ inches. Price: \$54.50. (Lafayette Radio, 165 Liberty Ave., Jamaica 33, N. Y.)

● **Precise** makes provision for a multiplex accessory unit on their "Integra Mark XXIV" amplifier to permit reception of FM stereo broadcasts when the amplifier is used with any FM tuner. Placing the multiplex adapter into the amplifier (instead of the tuner, as is usual) may be a convenience where the existing FM tuner has no connections for multiplex. The Integra delivers 20 watts per channel with a frequency response from 18 to 20,000 cycles. Price: \$99.95. (Precise Development Corporation, Oceanside, N. Y.)

why the MOVICORDER?

The MOVICORDER is a precision instrument with electronic, mechanical and construction features usually found only in costly broadcast studio equipment. The MOVICORDER contains separate record and playback amplifiers, a hysteresis synchronous drive motor, two custom reel motors, five heads (including one for the new four track tapes), 2 VU meters, records sound on sound plus many more features. It is truly a complete, professional quality stereo recorder with specifications and reliability second to none. For the complete facts on one of Denmark's finest exports see the MOVICORDER at an authorized Movic dealer or write direct: Dept HS



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It is truly a complete, professional quality stereo recorder with

playback quality
is only half the
Bogen-Presto story!



BOGEN-PRESTO studio-standard turntables

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

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

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

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

Here are some of the Bogen-Presto turntables:

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

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

MODEL TT3 Single speed (33 $\frac{1}{3}$ rpm)—belt-driven by hysteresis-synchronous motor—same turntable material and shaft-bearing design as TT4 and TT5. *Less arm*, \$59.95.

MODEL PA1 Professional Tone-Arm, \$24.95.

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

MODEL B61 7 $\frac{1}{2}$ pound non-ferrous, turntable—otherwise identical to Model B60. With modified PA1 Studio Arm, \$54.95.

All prices are slightly higher in West

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TT3



B60



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Musical Oddities

Collected by Nicolas Slonimsky



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

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

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

* * * * *

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

* * * * *

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

* * * * *

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



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



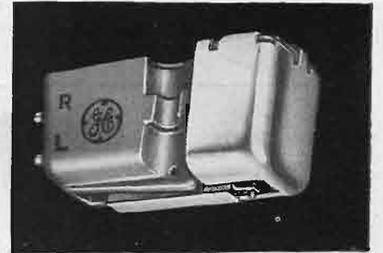
General Electric VR-22 Stereo Cartridge—Superior in the four vital areas

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

General Electric's VR-22 is superior in the four vital areas of stereo cartridge performance: (1) **Compliance**—It tracks precisely, without the least trace of stiffness. (2) **Channel separation**—Up

to 28 db for maximum stereo effect. (3) **Response**—Smooth and flat for superior sound from 20 to 20,000 cycles (VR-22-5), 20 to 17,000 cycles (VR-22-7). (4) **Freedom from hum**—The VR-22 is triple-shielded against stray currents.

VR-22-5 with .5 mil diamond stylus for professional quality tone arms, \$27.95*. VR-22-7 with .7 mil diamond stylus for professional arms and record changers, \$24.95*. Both are excellent for monophonic records, too. TM-2G Tone Arm—designed for use with General Electric stereo cartridges as an integrated pickup system, \$29.95*.



General Electric Co., Audio Products Section, Auburn, N. Y.



*Manufacturer's suggested resale prices.

GENERAL ELECTRIC

MAY 1960

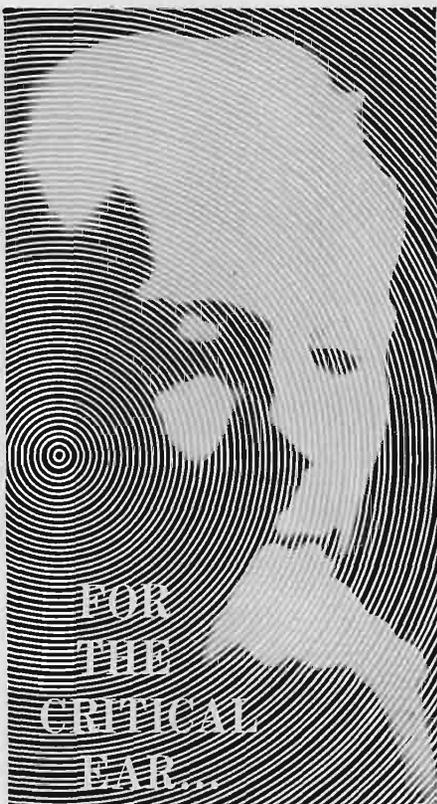
two directions. It must separate the two stereo channels inscribed in a single record groove. It must perform smoothly in mid-range and at both ends of the audible frequency spectrum.

Both are excellent for monophonic records, too. TM-2G Tone Arm—designed for use



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AT \$45.00***



*audiophile net,
with 0.7 mil diamond

Incomparable quality—the overwhelming choice of independent critics and experts. Floats at a pressure of only 3 grams in transcription tone arms. Distortion-free response from 20 to 15,000 cps. Unparalleled compliance. Superbly designed and built to perfectionist tolerances.

**CUSTOM
MODEL M7D**

AT \$24.00*

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with 0.7 mil diamond



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

When Replacing Your Stylus:

Insist on a genuine Shure stylus. Don't accept inferior imitations. They can seriously degrade the performance of your cartridge.

Literature available: Department 16-E
SHURE BROTHERS, INC.

222 Hartrey Avenue, Evanston, Illinois

Elusive Rumble

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

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

Dwight Fearon
New York, N. Y.

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

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

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

Stylus Sizes

Pickup cartridges are now available with all sizes of styli, from 3-mil to 0.5-mil, which is probably all well and good. What I would like to know, though, is what these figures represent.

Do they refer to the diameter of the tip, the radius of the tip, the distance the stylus rides up the groove walls, or what? Also, what's a mil?

H. K. Forest
St. Louis, Mo.

Stylus sizes are expressed as the radius of the tip, in thousandths of an inch (mils).

The distance a stylus of a certain size will ride down in the groove depends upon

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

Setting Level Settings

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

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

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

Murray Brown
Hyattsville, Md.

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

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

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

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

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

Hi Fi / STEREO

*audiophile net,
with 0.7 mil diamond

Outclasses every cartridge except the Shure M3D



all sizes of styli, from 3-mil to 0.5-mil, which is probably all well and good. What I would like to know, though, is what



General Electric Bookshelf Speaker System—Superior in the four vital areas

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

Size: General Electric's Model G-501 Bookshelf Speaker System brings you G.E.'s famous Extended Bass performance in an ultra-compact one cubic foot enclosure ideal for stereo. It measures only 9¼" x 13" x 22".

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

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

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



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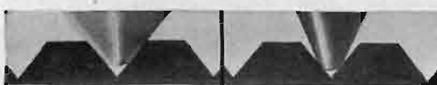
New Pyramid® Diamond—Fidelitone's finest
The only needle shaped to simulate the

recording stylus — reduces distortion by as much as 85%. The full, pure tones of all original recorded sound — stereo and monaural are faithfully reproduced. And the greater surface contact area between the needle and record prolongs the needle and record life.

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

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



Pyramid Diamond

Traces the center line of the microgroove with more surface contact. Accurately contacts all frequency areas. Assures minimum distortion, maximum true sound.

Ordinary Diamond

Does not trace the center line of the microgroove. Has less surface contact. Pinches and rides bumpily in the high frequency areas — distorts many sound impressions.

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

Tape Tracks

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

D. L. Horner
Washington, D. C.

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

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

Phono Pickup Hum

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

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

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

Larry Welsh
Bronx, N. Y.

It is true that ceramic cartridges are not susceptible to hum from the alternating magnetic field radiated by a poorly shielded turntable motor, but their very high impedance makes them susceptible to so-called electrostatic or capacitive hum interference. Electrostatic hum is almost exclusively a matter of improper shielding or grounding.

To obtain minimum hum from any very high-impedance pickup, every inch of its signal leads should be completely shielded. The pickup case, the tone arm (if of metal), and the turntable assembly should all be grounded to the preamplifier chassis if these items are not already connected into the system's common ground circuit.

HiFi/STEREO

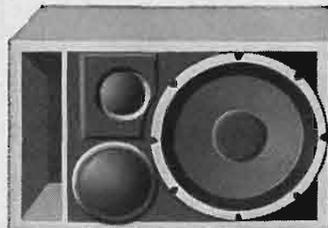
susceptible to hum from the alternating magnetic field radiated by a poorly shielded

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"INTEGRITY IN MUSIC"

does your
speaker system
CHANGE
the
music?



FOR INTEGRITY IN MUSIC...



RS-406 12" Acoustical Labyrinth System

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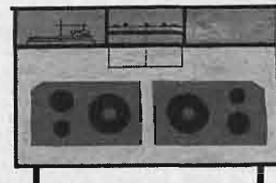
Most popular of the five is model RS-406. It has a 12" soft skiver woofer, a 5" mid-range and an induction tweeter—all Stromberg-Carlson products. Its effective frequency range is 30 to 20,000 cps. Over the range of 48 to 18,000 cps its IM distortion is 0.8%. Its shelf size, too—22 7/8" x 13 3/8" face,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

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

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

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

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



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AM Tuner HFT94†
FM/AM Tuner HFT92†



100W Stereo Power Amplifier HF89
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3-Way Speaker System HFS3
2-Way Bookshelf Speaker Systems
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- Exclusive LIFETIME guarantee at nominal cost

IN STOCK — Compare, then take home any EICO equipment — right "off the shelf" — from 1500 neighborhood EICO dealers throughout the U. S. and Canada.

HF81 Stereo Amplifier-Preamp selects, amplifies, controls any stereo source & feeds it thru self-contained dual 14W amplifiers to a pair of speakers. Provides 28W monophonically. Ganged level controls, separate balance control, independent bass and treble controls for each channel. Identical Williamson-type, push-pull EL84 power amplifiers. "Excellent" — SATURDAY REVIEW. "Outstanding... a bargain." — HI-FI REVIEW. Kit \$39.95. Wired \$64.95. Incl. cover.

HF85 Stereo Preamp: Complete master stereo preamp-control unit, self-powered. Distortion borders on unmeasurable. Level, bass, & treble controls independent for each channel or ganged for both channels. Inputs for phono, tape head, mike, AM, FM, & FM-multiplex. One each auxiliary A & B input in each channel. "Extreme flexibility... a bargain." — HI-FI REVIEW. Kit \$39.95. Wired \$64.95. Incl. cover.

New HF89 100-Watt Stereo Power Amplifier: Dual 50W highest quality power amplifiers. 200W peak power output. Uses superlative ultra-linear connected output transformers for undistorted response across the entire audio range at full power, assuring utmost clarity on full orchestra & organ. 60 db channel separation. IM distortion 0.5% at 100W; harmonic distortion less than 1% from 20-20,000 cps within 1 db of 100W. Kit \$99.50. Wired \$139.50.

HF87 70-Watt Stereo Power Amplifier. Dual 35W power amplifiers identical circuit-wise to the superb HF89, differing only in rating of the output transformers. IM distortion 1% at 70W; harmonic distortion less than 1% from 20-20,000 cps within 1 db of 70W. Kit \$74.95. Wired \$114.95.

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

FM Tuner HFT90: Prewired, prealigned, temperature-compensated "front end" is drift-free. Prewired exclusive precision eye-tronic® traveling tuning indicator. Sensitivity: 1.5 uv for 20 db quieting; 2.5 uv for 30 db quieting, full limiting from 25 uv. IF bandwidth 260 kc at 6 db points. Both cathode follower & FM-multiplex stereo outputs, prevent obsolescence. Very low distortion. "One of the best buys in high fidelity kits." — AUDIOCRRAFT. Kit \$39.95. Wired \$65.95. Cover \$3.95. "Less cover, F.E.T. incl."

AM Tuner HFT94: Matches HFT 90. Selects "hi-fi," wide (20-9000 cps @ -3 db) or weak-station narrow (20-5000 cps @ -3 db) bandpass. Tuned RF stage for high selectivity & sensitivity. Precision eye-tronic® tuning. "One of the best available." — HI-FI SYSTEMS. Kit \$39.95. Wired \$65.95. Incl. cover & F.E.T.

New FM/AM Tuner HFT92 combines renowned EICO HFT90 FM Tuner with excellent AM tuning facilities. Kit \$59.95. Wired \$94.95. Incl. cover & F.E.T.

New AF-4 Economy Stereo Integrated Amplifier provides clean 4W per channel or 8W total output. Kit \$38.95. Wired \$64.95. Incl. cover & F.E.T.

HF12 Mono Integrated Amplifier (not illus.): Complete "front end" facilities & true hi-fi performance. 12W continuous, 25W peak. Kit \$34.95. Wired \$57.95. Incl. cover.

New HFS3 3-Way Speaker System Semi-Kit complete with factory-built 3/4" veneered plywood (4 sides) cabinet. Bellows-suspension, full-inch excursion 12" woofer (22 cps res.) 8" mid-range speaker with high internal damping cone for smooth response, 3 1/2" cone tweeter. 2 1/4 cu. ft. ducted-port enclosure. System Q of 1/2 for smoothest frequency & best transient response. 32-14,000 cps clean, useful response. 16 ohms impedance. HWD: 26 1/2", 13 7/8", 14 3/8". Unfinished birch \$72.50. Walnut, mahogany or teak \$87.50.

New HFS5 2-Way Speaker System Semi-Kit complete with factory-built 3/4" veneered plywood (4 sides) cabinet. Bellows-suspension, 5/8" excursion, 8" woofer (45 cps. res.), & 3 1/2" cone tweeter. 1 1/4 cu. ft. ducted-port enclosure. System Q of 1/2 for smoothest freq. & best transient resp. 45-14,000 cps clean, useful resp. 16 ohms.

HWD: 24", 12 1/2", 10 1/2". Unfinished birch \$47.50. Walnut, mahogany or teak \$59.50.

HFS1 Bookshelf Speaker System complete with factory-built cabinet. Jensen 8" woofer, matching Jensen compression-driver exponential horn tweeter. Smooth clean bass; crisp extended highs. 70-12,000 cps range, 8 ohms. HWD: 23" x 11" x 9". Price \$39.95.

HFS2 Omni-Directional Speaker System (not illus.) HWD: 36", 15 1/4", 11 1/2". "Fine for stereo" — MODERN HI-FI. Completely factory-built. Mahogany or walnut \$139.95. Birch \$144.95.

New Stereo Automatic Changer/Player: The first & only LUXURY unit at a popular price! New unique engineering advances no other unit can offer regardless of price: overall integrated design, published frequency response, stylus pressure precision-adjusted by factory, advanced design cartridge. Compact: 10 3/4" x 13". Model 1007D: 0.7 mil diamond, 3 mil sapphire dual stylus — \$59.75. Model 1007S: 0.7 mil & 3 mil sapphire — \$49.75. Includes F.E.T.

†Shown in optional Furniture Wood Cabinet WE71: Unfinished Birch, \$9.95; Walnut or Mahogany, \$13.95.

††Shown in optional Furniture Wood Cabinet WE70: Unfinished Birch, \$8.95; Walnut or Mahogany, \$12.50.

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Hi-Fi/STEREO

May, 1960

Vol. 4 No. 5

THE MAGAZINE FOR PEOPLE WHO LISTEN

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

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

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

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

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

READERS CAN HELP our contributing editor George Jellinek to put finishing touches on his biography of Maria Callas, to be published in the fall. Surely, some of our readers have had

personal contact with the great singer or her associates and would oblige us deeply by bringing hitherto unrecorded anecdotal material to our attention.

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

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

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

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

We hope the command shift will effectively end abuse of the air, increase the proportion of intelligent TV programs and raise AM radio from its present low state as a preserve for inane disc jockeys and mindless shouters of fragmented news snippets.

High fidelity listeners should write to new Chairman Frederick W. Ford, urging encouragement of FM broadcasting, particularly of stations specializing in "good music" and cultural fare, and request an early decision on the future of multiplex stereo.

RECORD LISTENING becomes a more vital experience through comparison with live performance. Acting on this tenet, the Fine Arts Quartet recently played part of their recorded repertory in a

New York concert series, inviting comparison with the discs by attaching to each concert ticket a coupon redeemable for the record at reduced price. Granted, this smacks slightly of a box-top promotion scheme. But what's wrong with employing proven merchandising methods for the wider dissemination and deeper understanding of Beethoven and Bartók?

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

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

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

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

A BREAKTHROUGH in communications was achieved by two 17-year old radio hams, R. Soifer and P. Klein, the first to use satellites as a radio communications link. Their success in bouncing signals off the ion tail of a passing sputnik to ricochet beyond their normal range foreshadows the possibility of worldwide TV and FM broadcasts.

SAGA OF A FOLKSONG HUNTER

A twenty-year odyssey with cylinder, disc and tape,

Alan Lomax

To the musicologists of the 21st century our epoch may not be known by the name of a school of composers or of a musical style. It may well be called the period of the phonograph or the age of the golden ear, when, for a time, a passionate aural curiosity overshadowed the ability to create music. Tape decks and turntables spun out swing and symphony, pop and primitive with equal fidelity; and the hi-fi LP brought the music of the whole world to mankind's pad. It became more important to give all music a hearing than to get on with the somewhat stale tasks of the symphonic tradition. The naked Australian mooing into his *djedbangari* and Heifetz noodling away at his cat-gut were both brilliantly recorded. The human race listened, ruminating, not sure whether there should be a universal, cosmopolitan musical language, or whether we should go back to the old-fashioned ways of our ancestors, with a different music in every village. This, at least, is what happened to me.

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

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

um your song, Blue." Blue, a tall fellow in faded overalls, was pushed into the circle of lamplight and picked up the recording horn. "I won't sing my song but once," he said. "You've got to catch it the first time I sing it." We cranked up the spring motor, dropped the recording needle on the cylinder, and Blue began—

Poor farmer, poor farmer,

Poor farmer, they git all the farmer makes . . .

Somebody in the dark busted out giggling. Scared eyes turned toward the back of the hall where the white farm owner stood listening in the shadows. The sweat popped out on Blue's forehead as he sang on . . .

His clothes is full of patches, his hat is full of holes,

Stoopin' down, pickin' cotton, from off the bottom bolls,

Poor farmer, poor farmer . . .

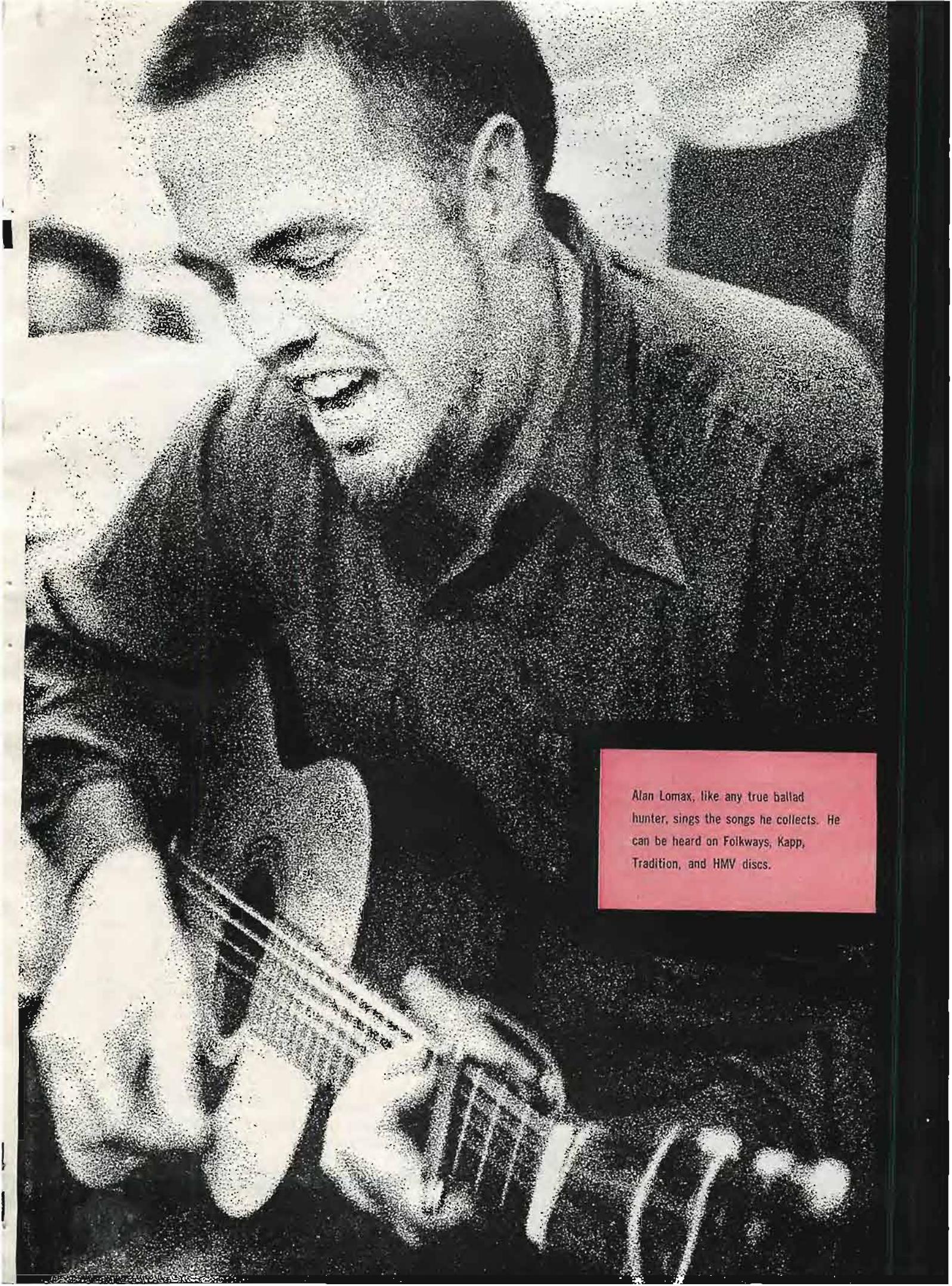
The song was a rhymed indictment of the sharecropping system, and poor Blue had feared we would censor it. He had also risked his skin to record it. But he was rewarded. When the ghostly voice of the Edison machine repeated his words, someone shouted, "That thing *sho'* talks sense. Blue, you done it this time!" Blue stomped on his ragged hat. The crowd burst into applause. When we thought to look around, the white manager had disappeared. But no one seemed concerned. The plantation folk had put their sentiments on record!

As Blue and his friends saw, the recording machine can be a voice for the voiceless, for the millions in the world who have no access to the main channels of communication, and whose cultures are being talked to death by all sorts of well-intentioned people—teachers, missionaries, etc.—and who are being shouted into silence by our commercially bought-and-paid-for loudspeakers. It took me a long time to realize that the main point of my activity was to redress the balance a bit, to put sound technology at the disposal of the folk, to bring channels of communication to all sorts of artists and areas.

Meanwhile, I continued to work as a folklorist. That is—out of the ocean of oral tradition I gathered the songs and stories that I thought might be of some use or interest to my



"Come and get me, Rosie, an' take me home!" . . . Convicts swing their axes and sing their work song in the wood yard of the Parchman Penitentiary, Mississippi.

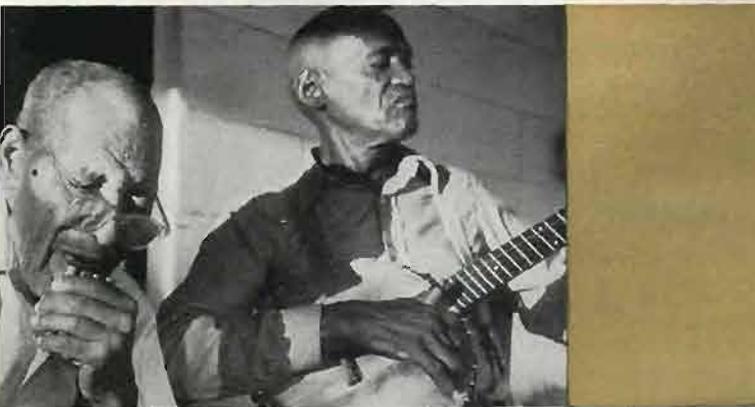


Alan Lomax, like any true ballad hunter, sings the songs he collects. He can be heard on Folkways, Kapp, Tradition, and HMV discs.



Wade Ward, famed banjo picker of Independence, Va., thrilled to hear himself in stereo.

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



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

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



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

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

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

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

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

This barbaric practice of recording sample tunes did not continue for long, for our work had found a home in the Archive of American Folk Song, established in the Library

of Congress by the late Herbert Putnam, then Librarian, and there were funds for plenty of discs. By then, we had also come to realize that the practice among the folk of varying the tune from stanza to stanza of a long song was an art both ancient in tradition and subtle in execution—one which deserved to be documented in full. So it was that we began to record the songs in their entirety.

Learning that the Russians were writing full-scale life histories of their major ballad singers, I then began to take down lengthy musical biographies of the most interesting people who came my way. Thus, Leadbelly's life and repertoire became a book—the first folksinger biography in English, and unhappily out of print a year after it was published. Jelly Roll Morton, Woody Guthrie, Aunt Molly Jackson, Big Bill Broonzy and a dozen lesser-known singers all set down their lives and philosophies for the Congressional Library microphones. In that way I learned that folk song in a context of folk talk made a lot more sense than in a concert hall.

By 1942 the Archive of American Folk Music had become the leading institution of its kind in the world, with several thousand songs on record from all over the United States and parts of Latin America. With Harold Spivacke, Chief of the Music Division, I planned a systematic regional survey of

American folk music. We were lending equipment and some financial aid to the best regional collectors. We had our own sound laboratory, had published a series of discs with full notes and texts which was greeted with respect and admiration by museums and played on radio networks the world over—though little in the United States. By teaching our best discoveries to talented balladeers like Burl Ives, Josh White and Pete Seeger, many hitherto forgotten songs began to achieve national circulation. Even music educators began to give serious thought to the idea of using American folk songs as an aid toward the musical development of American children—properly arranged with piano accompaniment and censored, of course.

Then came the day when a grass-roots Congressman, casually inspecting the Congressional Library's Appropriation Bill, noted an item of \$15,000 for further building up the collection for the Archive of American Folk Music. This gentleman thereupon built up a head of steam and proceeded to deliver an impassioned speech, demanding to know by what right his constituents' money was being spent "by that long-haired radical poet, Archibald MacLeish, running up and down our country, collecting itinerant songs."

A shocked House committee rose to this national emer-

THE LOMAX STORY—ON RECORDS

Columbia

World Library of Folk and Primitive Music
(compiled, edited, and partially recorded by Alan Lomax)
Irish Folk Songs KL 204
African Music from the French Colonies KL 205
English Folk Songs KL 206
French Folk Songs KL 207
Australian Aboriginal Songs; Songs from Eastern New Guinea KL 208
Folk Songs from Scotland KL 209
Indonesian Music KL 210
Canadian Folk Music KL 211
Venezuelan Folk and Aboriginal Music KL 212
Bantu Music from British East Africa KL 213
Folk Music from the Japanese Archipelago KL 214
Indian Folk Music KL 215
Spanish Folk Music KL 216
Yugoslav Folk Music KL 217
Folk Music of Northern Italy KL 5173
Folk Music of Southern Italy KL 5174
Folk Music of Bulgaria KL 5378

Decca

(supervised by Alan Lomax—most performances now on 12" re-issues.)
Burl Ives—Ballads and Folk Songs I—Cockle Shells; Dublin City; Eddystone Light, etc. DL 5080 10"
Burl Ives—Ballads and Folk Songs II—Cowboy's Lament; Down in the Valley; Turtle Dove, etc. DL 5013 10"
Josh White—Molly Malone; John Henry; Frankie and Johnny, etc. DL 8665

Folkways

(supervised by Alan Lomax, except as noted)
Darling Corey with Pete Seeger—Darling Corey; Old Joe Clark; Cripple Creek, etc. FA 2003 10"
Take This Hammer—Lead Belly—Grey Goose; Pick a Bale of Cotton; Yellow Gal, etc. FA 2004 10"
Guy Carawan—Old Blue; Boll Weevil; Sourwood Mountain, etc. FG 3544
Guy Carawan Sings—Kicking Mule; Freight Train; Ground Hog, etc. FG 3548
Guy Carawan—Vol. III—Skip to My Lou; Salty Dog; Down by the River Side, etc. FG 3552
Talking Dust Bowl—Woody Guthrie. FA 2011 (edited by Alan Lomax)
False True Lovers—Shirley Elizabeth Collins—My Bonny Miner Lad; I Drew My Ship; The Foggy Dew, etc. FG 3544

His Master's Voice (England)

Alan Lomax—Folk Songs—Long John; Po' Lazarus; Jesse James, etc. CLP 1192

Kapp

Folk Song Saturday Night—Alan Lomax—Kicking Mule; The Two Sisters; Keep a-Inchin' Along, etc. Kapp 1110

Library of Congress

Anglo-American Ballads—Barbara Allen; The House Carpenter; Pretty Polly, etc. L 1 (edited and partially collected by Alan Lomax)
Anglo-American Shanties, Lyric Songs, Dance Tunes, and Spirituals—Cindy; Coal Creek March; Jennie Jenkins, etc. L 2 (edited and partially collected by Alan Lomax)
Alro-American Spirituals, Work Songs and Ballads—Trouble So Hard; Rosie, John Henry, etc. L 3 (edited and partially recorded by Alan Lomax)

Alro-American Blues and Game Songs—Fox Chase; Rosie; I Be's Troubled, etc. L 4 (edited and partially collected by Alan Lomax)
Bahaman Songs, French Ballads and Dance Tunes, Spanish Religious Songs and Game Songs. Dig My Grave; Sept ans sur mer; Acadian Blues; El Tecolote, etc. L 5 (edited and partially recorded by Alan Lomax)
NOTE: Other field recordings of American folk music by Alan Lomax are included on L 7/11 and L 26/27.
*The Ballad Hunter—Lectures on American Folk Music by John A. Lomax (1941): Cheyenne; Blues and Hollers; Chisholm Trail; Rock Island Line; Two Sailors; Boll Weevil; Spirituals; Railroad Songs; Jordan and Jubilee; Sugarland, Texas. L 49/53 5 12" (co-produced by Alan Lomax)
*Cowboy Songs, Ballads and Cattle Calls from Texas. L 28 (collected by John A. Lomax)**

Musicraft

Negro Sinfal Songs—Lead Belly—De Kalb Blues; Old Reilly; Looky Looky Yonder, etc. Musicraft 31 3 10" 78s (collectors' item—supervised by Alan Lomax—probably the first authentic American folk song records to be issued—1938—in commercial album format)

Riverside

Jelly Roll Morton—The Library of Congress Recordings (documentary autobiography and songs) 9001/12 12 12" (recorded by Alan Lomax)

Stinson

Wayfaring Stranger—Burl Ives—The Blue Tail Fly; Black Is the Color; The Fox, etc. Stinson 1 (edited by Alan Lomax)
Josh White Sings—Careless Love; One Meat Ball; Outskirts of Town, etc. Stinson 15 (edited by Alan Lomax)

Tradition

Negro Prison Songs. Tradition 1020 (collected and edited by Alan Lomax)
Music and Song of Italy. Tradition 1030 (collected and edited by Alan Lomax)
Texas Folk Songs—Alan Lomax—Rambling Gambler; Longhorn Cows; Black Betty, etc. Tradition 1029

United Artists

Blues in the Mississippi Night. UAL 4027 (recorded by Alan Lomax)
Folk Song Festival at Carnegie Hall. UAS 6050; Mono UAL 3050 (edited by Alan Lomax)
Folk Songs from the Blue Grass. UAS 6049; Mono UAL 3049 (edited by Alan Lomax)

Westminster

Songs and Dances of Spain
(compiled, recorded and edited by Alan Lomax)
Andalusia WF 12001
Majorca; Ibiza WF 12002
Jerez; Seville WF 12003
Majorca—Dances & Jota WF 12004
Gypsies of Granada & Seville WF 12005
Spanish Basques WF 12018
Eastern Spain & Valencia WF 12019
Galicia WF 12020
Asturias & Santander WF 12021
Castile WF 12022
Leon & Extramadura WF 12023

IN PREPARATION—7 albums of field recordings from the American South (Atlantic); 7 albums of Italian folk song; 11 albums of folk music of Great Britain.

Right: Italian pifferari play Christmas music.
Below: Apulian Shepherds hear a playback.



The home-made guitar of this Gargano shepherd is decorated with colorful pictures of his patron saints.

A girl worker in grape packing plant near Bari leads communal singing.

gency. It not only cut the appropriation for the Archive out of the bill, but along with it a million dollars earmarked for the increase of the entire Library. Our national Library would have to get along without the purchase of books, technical journals and manuscripts for a year—but at least that poet would also have to stop doing whatever he was doing with those "itinerant songs."

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

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

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

possible; and a machine that virtually ran itself, so that I could give my full attention to the musicians.

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

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

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

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

The first song recorded for the Library of Congress, Lead-belly's *Goodnight Irene*, had just become one of the big popular hits of the year; and it seemed to me, in all fairness, that my share of the royalties should be spent on more folk-

song research. Thus, within ten days of my chat with Lieberson, I was sailing for Europe with a new Magnecord tape machine in my cabin and the folk music of the world as my destination. I loftily assured my friends at the dock that, by collaborating with the folk music experts of Europe and drawing upon their archives, the job would take me no more than a year. That was in October of 1950.

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

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

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

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

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



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

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

In the summer of 1953, I was informed by Columbia that publication of my series depended on my assembling a record of Spanish folk music; and so, swallowing my distaste for *El Caudillo* and his works, I betook myself to a folklore conference on the island of Mallorca with the aim of finding myself a Spanish editor. At that time, I did not know that my Dutch travelling companion was the son of the man who had headed the underground in Holland during the German occupation; but he was recognized at once by the professor who ran the conference. This man was a refugee Nazi, who had taken over the Berlin folk song archive after Hitler had removed its Jewish chief and who, after the war, had fled to Spain and was there placed in charge of folk music research at the Institute for Higher Studies in Madrid. When I told him about my project, he let me know that he personally would see to it that no Spanish musicologist would help me. He also suggested that I leave Spain.

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

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



Left: Primitive pipe and psaltery for Pyrenees stick dance.

Below, left: Castilian friction drums mean Christmas joy.

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

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

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



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

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

Right: A Valencian girl shows off her fiesta dress as she dances a *Valenciana*.



and it was this system of traditional, often pagan mores, that had been the spiritual armor of the Spanish people against the many forms of tyranny imposed upon them through the centuries. It was in their inherited folklore that the peasants, the fishermen, the muleteers and the shepherds I met, found their models for that noble behavior and that sense of the beautiful which made them such satisfactory friends.

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

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

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

In the days before the hostility of the tabloid press and the Conservative Party had combined to denature the BBC's *Third Programme*, it was probably the freest and most influential cultural forum in the Western world. If you had something interesting to say, if the music you had composed or discovered was fresh and original, you got a hearing on the "Third." Some of the best poets in England lived mainly on the income gotten from their *Third Programme* broadcasts, which was calculated on the princely basis of a guinea a line. Censorship was minimal—and if a literary work de-

* Besides the Columbia, eleven discs from this trip were issued by Westminster.

manded it, all the four-letter anglo-saxon words were used. You could also be sure, if your talk was on the "Third," that it would be heard by intelligent people, seriously interested in your subject.

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

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

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

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

The rugged and lovely Italian peninsula turned out, in fact, to be a museum of musical antiquities, where day after

These girls from the mountains of Asturias celebrate springtime with the *corri corri*, a ceremonial dance from pre-Christian times.



Two guitarists from the mountains of Northern Murcia accompany dancers in the rhythms of their typical regional dance, *La Parranda*.

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

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

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

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

When are we going to realize that the world's richest resource is mankind itself, and that of all his creations, his culture is the most valuable? And by this I do not mean culture with a capital "C"—that body of art which the critics have selected out of the literate traditions of Western Europe

—but rather the total accumulation of man's fantasy and wisdom, taking form as it does in images, tunes, rhythms, figures of speech, recipes, dances, religious beliefs and ways of making love that still persist in full vitality in the folk and primitive places of our planet. Every smallest branch of the human family at one time or another has carved its dreams out of the rock on which it has lived—true and sometimes pain-filled dreams, but still wholly appropriate to their particular bit of earth. Each of these ways of expressing emotion has been the handiwork of generations of unknown poets, musicians and human hearts. Now, we of the jets, the wireless and the atomblast are on the verge of sweeping completely off the globe what unspoiled folklore is left, at least wherever it cannot quickly conform to the success-motivated standards of our urban-conditioned consumer economy. What was once an ancient tropical garden of immense color and variety is in danger of being replaced by a comfortable but sterile and sleep-inducing system of cultural super-highways—with just one type of diet and one available kind of music.

It is only a few sentimental folklorists like myself who seem to be disturbed by this prospect today, but tomorrow, when it will be too late—when the whole world is bored with automated mass-distributed video-music, our descendants will despise us for having thrown away the best of our culture.

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

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

SID RAMIN

—MAN ABOUT MUSIC

*Broadway orchestration
demands creative talent,
stamina, and sympathetic cooperation
with the producer.*

*This is what it was like
to orchestrate
"West Side Story,"
"Gypsy," and
"Say, Darling."*

Fred Reynolds

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

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

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

MAY 1960



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

Then, in 1946, Ramin was hired to do arrangements for the Three Suns, the enormously popular instrumental group. Though this was interesting, Ramin eventually found himself more and more interested in getting into arranging for television shows. When he met musical conductor Allen Roth he made a hard sales pitch. Roth engaged Ramin as orches-

trator for the Milton Berle TV Show, a position that required great flexibility and imagination. Ramin had the necessary diversity of talent required to write new and stunning arrangements which suited the styles of an ever changing, volatile, and temperamental array of musicians and guest stars. He remained with Berle for eight years.

While the Berle show was running its madcap way, Ramin's boyhood friend, Leonard Bernstein was readying his *Wonderful Town* for Broadway. Bernstein hired Don Walker to do the orchestrations, but in so doing suggested that Walker use Ramin on certain of the songs. One of the Bernstein-Comden-Green tunes assigned to Ramin to orchestrate was *The Conga*, a number that stopped the show. Sid felt the thrill of contributing sensational material to a Broadway hit. At the time, however, the excitement proved too much, for he fled back to the breezy playground of studio TV work. Not until the great *West Side Story* was Sid to beat the Broadway rhythms again.

Again it was Bernstein who lured him back. When Bernstein asked Ramin to do the entire orchestration for *West Side Story*, Sid was so frightened at the prospect that he called his good friend, Irwin Kostal, and yelled for help! Kostal had the same reaction, but said, "Well, we're both scared to death of the thing, but at least with two of us working on it we can be scared together." What, exactly, was it that frightened these two apparently capable professionals? Well, for an answer, let us examine in some detail the functions of the orchestrator of a Broadway show.

Specifically, it is the composer who selects the orchestrator. Since the composer normally pays for one-half of the cost of the orchestrations (a fair figure for the average Broadway show would be \$20,000, lumping together the costs of orchestrating and copying), his is the choice. Once the orchestrator is in the picture, he immediately confers with the composer and listens to the complete score. Next, he familiarizes himself thoroughly with the characteristics and mood of the show itself.

By this time the producer of the show has told the composer the exact size of the orchestra that will be available to him—say, 26 men and 10 doubles. If a saxophonist plays a flute passage, he earns his regular scale plus an extra fee for doubling; if he also plays a few bars of English horn, he gets still another doubling fee. The strength and prestige of the composer has much to do with determining the size of the orchestra—a Jule Styne or a Richard Rodgers can command more men from a producer than can a comparative unknown. Thus, knowing how many men he has to work with, the orchestrator in conference with the composer and the conductor determines exactly what his instrumentation will be. If the show is of a warm, romantic nature, then the orchestra will be heavy on strings and reeds; if it is brash and exciting the brass will predominate.

What now? The orchestrator attends as many rehearsals as his time allows, observing the routines, sitting closely with the director and choreographer to capture their feelings as much as possible. (A Broadway musical, employing only a piano player, normally has a month of rehearsals in a New York theater prior to the out-of-town opening.) He listens to the principals sing, so that he can familiarize himself thoroughly with their style and manner of delivery. Occasionally a star will make suggestions on what type of accompaniment he or she would like, but the orchestrator must beware—more often than not the star's notions may be wrong. Finally, the show gets to that point in rehearsals when it is set enough so the producer can tell the orchestrator to begin pencilling his



While orchestrator Sid Ramin eavesdrops, lyricist Stephen Sondheim, star Ethel Merman, and composer Jule Styne chat about the orchestration of the *GYPSY* score.

notes on paper. This he does, utilizing all the skills and ideas at his command, and at the same time attempting to please everyone. In a very real sense, the orchestrator is under severe economic pressure from the producer, for each note he writes comes within a specified union scale and must be paid for. Since out-of-town rates are considerably higher, the producer is terribly anxious to see the orchestrator do as finished a job as is possible before leaving New York, so there will be a minimum of changes during the show's pre-Broadway try-outs, most often in New Haven, Boston, and Philadelphia.

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

As I pointed out before, the craft of writing theatrical orchestrations is an art unto its own. When orchestrating for recording, for instance, the orchestrator, if given his head, can go completely wild, as he has at his command all of the modern electronic marvels. But the theater has its own peculiar sound, a sound that has evolved throughout the years, and it is proving more and more difficult to break with this tradition. The orchestrator is hemmed in by theater limita-

tions and bound by theater acoustics. Seldom can he count on the advantage of any electrical amplification, not for his orchestra nor for any of the performers, and he must never at anytime allow the orchestra to cover the lyrics. The star on stage is wholly at the mercy of what he hears—the melody line must be there for him when he needs it. There is no “take 2” in the theater. Consequently, a theater orchestrator can by no means be as colorful and as daring as he might wish, he cannot write too many complex counter-harmonies and counter-melodies.

Writing for the theater has its physical limitations. In

Orchestrator Ramin, composer Styne and leading lady Vivian Blaine discuss the SAY, DARLING score, while lyricists Comden and Green wait apprehensively in the background.



determining how large an orchestra to use, one must remember that all of the men and all of the instruments must fit into an orchestra pit of a certain size, and that this size will vary from theater to theater. He must keep in mind the fact that he is faced with one of the most horrifying rhythm set-ups imaginable—the bass fiddle at one end of the pit, the drums at the other, and the piano in the middle. In recording, I always try to group the rhythm as close together as possible, for the tighter the rhythm the better the tempo and the more the band can swing, but such ideal groupings are almost impossible in the theater.

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

Certainly one of the most fascinating and different projects on which we have worked together is the original cast recording of the David Wayne-Vivian Blaine-Johnny Desmond comedy about a musical, *Say, Darling*, with songs by Jule Styne to lyrics by Betty Comden and Adolph Green. This, as perhaps you know, was a show concerned with the behind-the-scenes activities in producing and putting on a Broadway musical. So, in true tradition all of its music was presented on

stage with only a piano (bass was occasionally added) as accompaniment. However, when the time came to translate this to recording, I felt the whole affair would become more vitally alive if we had full orchestrations to support the various numbers, if we created especially for the record an overture and a finale. To do this job I hired Sid Ramin. And, for the first time in the history of the Broadway theater, arrangements were custom made for a Broadway show with only the recording in mind—no theater or pit limitations to consider. Excitement at the recording sessions was rampant, believe me. All the songs suddenly took on a thrilling new dimension as they were sung to sharp, modern, superior arrangements played by a 35-piece orchestra. The cast could hardly believe its collective ears. Jule Styne and I were delighted with the results, and we suggest you try the recording (RCA Victor LSO/LOC 1045) if for no other reason than to listen to the orchestrations and compare them to those done for the usual Broadway show.

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

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

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

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

Take a tip from this new theory of stylus contours—
It may mean truer tracing of your discs

THE SHAPE OF A POINT

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

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

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

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

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

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

the excellence of this works back, even at its leaves room for im-

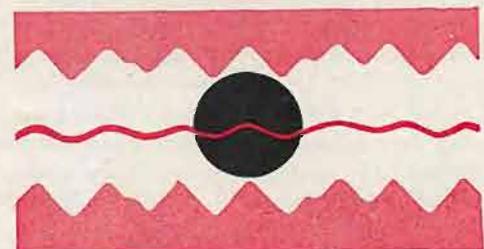
provement—as we readily notice in a comparison of the sonic qualities of disc and tape. Some of the technical limitations that now beset the disc medium are the direct result of stylus action in the groove.

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

In stereo, this pinch effect is particularly bothersome because it distorts some of the vertical signal contained in the



Conventional rounded stylus touches groove only tangentially at two points, resulting in enormous contact pressures. Even a light-weight pickup exerts point pressure of many tons per square inch.



Top view of groove tracing by conventional stylus shows a case of putting a round peg into a ditch made by a square culter. Unable to follow the contour, the stylus is "pinched" upward.

disc. The amount of distortion so created can be considerable. On wide-range equipment it becomes noticeable, sometimes causing a kind of fuzziness in loud passages at the inner record grooves and especially on stereo discs.

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

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

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

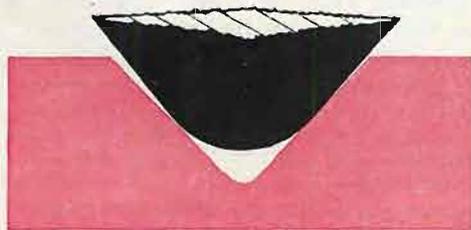
The inverted pyramid then nestles point-down into the groove borne on the length of its ridges snugly against the groove walls. This increased weight-carrying surface reduces the pressure per unit of area, with resultant reduction of wear. This is in basic contrast to the hemispheric stylus, which engages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

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

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

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

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



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



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

Stereo Powerhouse

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

by Herbert Reid

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

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

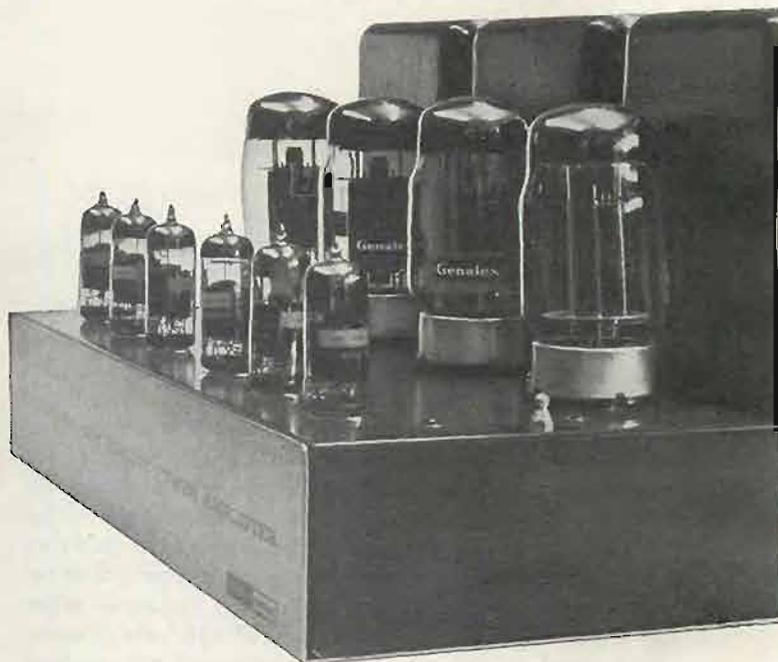
The specifications published by the manufacturer (see box) are so astonishing that our sister publication, *Electronics World*, has subjected them to critical examination and found performance wholly consistent with claims.

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

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

Granted, that Hegeman's unrelenting perfectionism is impressive; but the sensible question arises: Is it necessary? Who needs 120 watts? Possibly such enormous power reserve

The massive appearance of the *Citation* power amplifier bespeaks its ample wattage. With its heavy transformers it weighs 60 lbs—half a pound per watt.



may be justifiable by the same logic that results in 350 HP Cadillacs. Nothing can faze it—and we have heard this particular amplifier loaded with four big speaker systems, glide over the steepest orchestral hurdles without the slightest trace of strain.

Why, one might ask, do we need frequency response from "2 cycles to 80,000 cycles" when we know that musical sounds are mostly confined to the 30-15,000 cycle range? Let Hegeman speak in defense of his brainchild.

"We found that by extending our stringent specifications several octaves above and below the range of human hearing we produced a definite improvement *within* the audible spectrum. Particularly, we discovered that a wide frequency response at useable power levels to below 5 cycles gave us a cleaner and more clearly defined low end, particularly in the 40-100 cycles region." The reason for this, as Hegeman explains it, is that the characteristics of an amplifier below and beyond the audible range affect its performance *within* the normal range. He is also convinced that amplifiers limiting

Right: Preamp controls are grouped on three separate brass panels to simplify operation. Bass turn-over, treble roll-off, interchannel blend appear above the step-type tone controls, on the top panel in the left photo. Right, the loudness, balance, mode and function controls grouped together, and center, the row of slide switches separating the panels.

their high frequency response too close to the audible spectrum tend toward strident treble and poor differentiation between instruments in the high overtones. By extending the *Citation's* response to 80,000 cycles without evidence of "ringing" (a common form of high frequency distortion) or other instability (even under reactive loads, such as electrostatic tweeters) he claims to gain a noticeable margin in tonal transparency and instrumental separation.

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

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

Circuitry

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

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

To extend high frequency response beyond the customary limits, circuitry was developed around 12BY7A video power pentodes in the driver stages. As a result of such borrowing from the technology of television, the frequency response of the amplifier, exclusive of the audio transformer, actually extends way up into the video-signal range of millions of cycles per second.

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

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

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

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

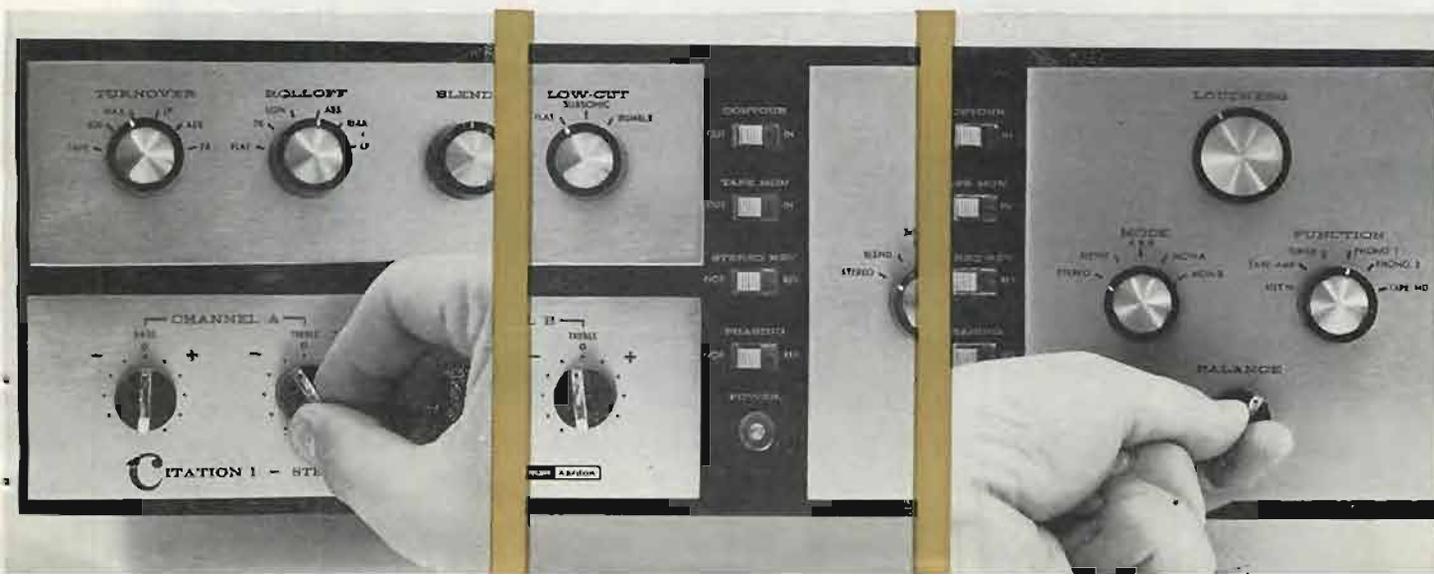
The amplifying stages of the preamp are arranged in pairs, each of which is separately stabilized by its own feedback loop, keeping the IM distortion so far below 0.1% as to be virtually unmeasurable and harmonic distortion at less than 0.5% at the rated 2-volt output.

Operating Features

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

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

* An arrangement of circuit elements not involved in or affected by the tube circuit.



per step increases as you approach the extreme positions of the controls.

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

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

The power amplifier permits individual bias adjustments on each of the four 6X4 output tubes so that proper balance can be maintained even after the tubes have aged. A built-in plate current meter gives direct indication of tube balance. The same meter is also calibrated for AC balance tests with external test signals applied to specially provided test jackets. The pertinent instructions are given in the operation manual.

Kit Construction

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

fifteen hours. With its massive transformers, the power amplifier weighs a back-breaking 60 pounds.

Listening Tests

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

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

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

Below, meter and selector switch on power amplifier permit tube balancing and bias adjustment. Input for externally-generated AC test signal is also visible. Right, military-type subassemblies with numbered tie-posts for point-to-point wiring reduce chances for error. Total kit assembly time is about fifteen hours.



TECHNICAL SPECIFICATIONS

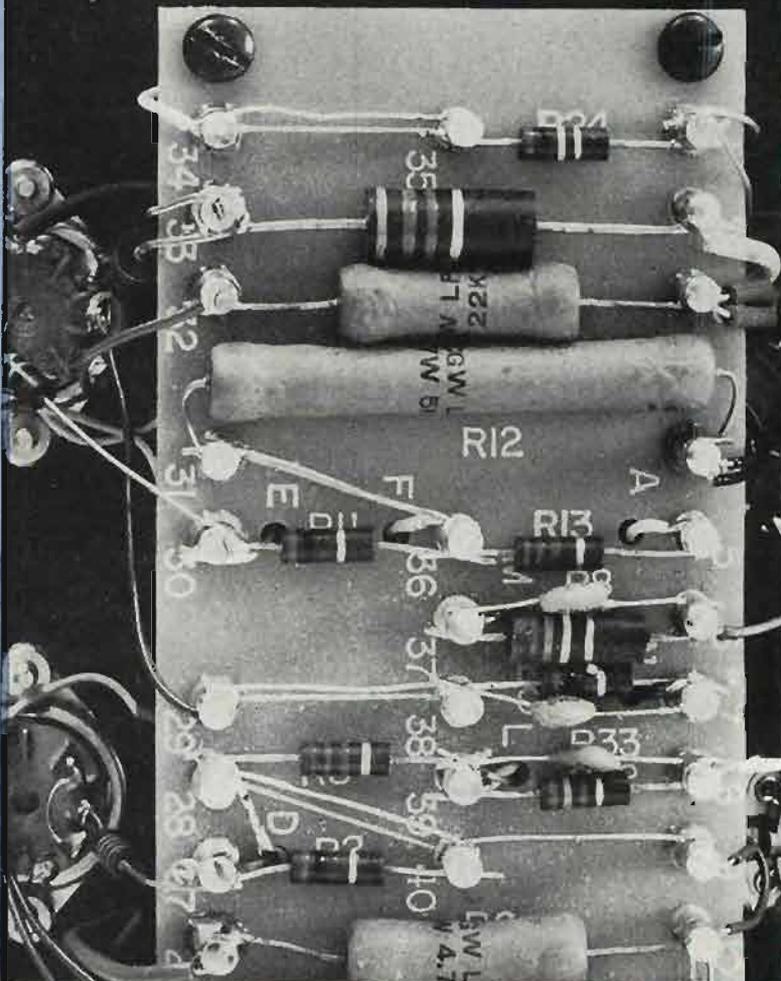
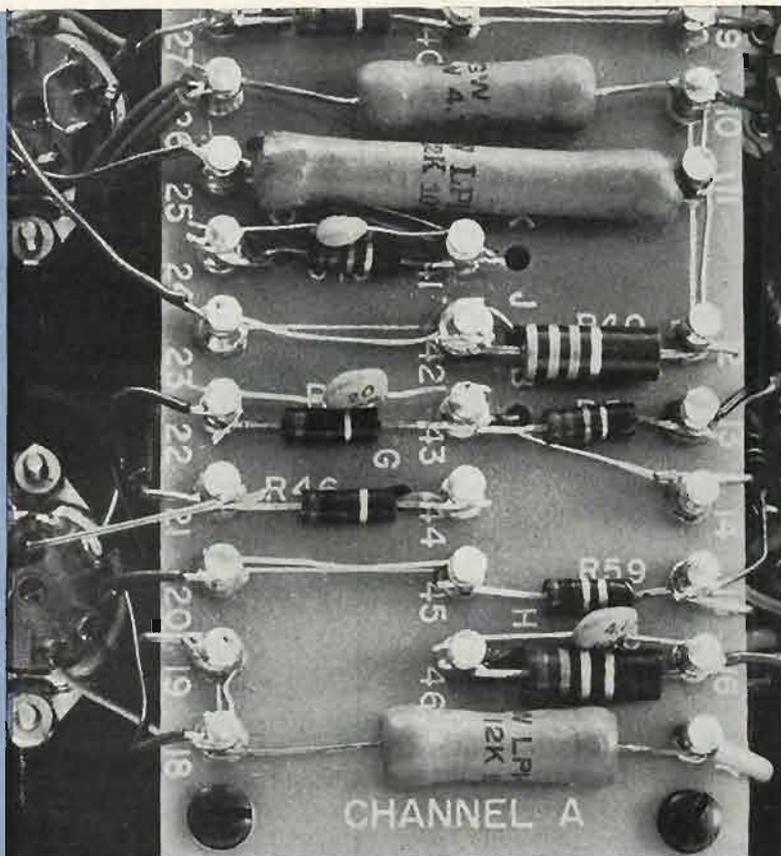
(as stated by the manufacturer)

Citation I Stereo Preamplifier

<i>Frequency Response:</i>	$\pm 0 - 0.5$ db, 5-80,000 cycles per second.
<i>Distortion:</i>	Less than 0.05% at 2 volts.
<i>Total Noise:</i>	High-Level Input: 85 db below rated output. Low-Level Input: Less than 1.5 microvolts referred to input terminals.
<i>Rated Output:</i>	Main Outputs: 2 volts. Tape Outputs: 0.3 volts.
<i>Controls:</i>	Mode selector, blend control, separate equalization for treble "roll-off" and bass "turnover," balance, phase, channel reverse, contour, tape monitor, dual-position rumble filter, and master volume control.
<i>Dimensions:</i>	14 $\frac{7}{8}$ " W x 12 $\frac{1}{4}$ " D x 6" H.
<i>Weight:</i>	20 lbs.
<i>Price:</i>	\$139.95 (kit) 239.95 (factory-assembled) 29.95 (optional walnut enclosure)

Citation II Stereo Power Amplifier

<i>Power Output Per Channel:</i>	60 watts, 130 watt peaks.
<i>Harmonic Distortion:</i>	Less than 0.5%, 20-20,000 cycles per second at 60 watts. Unmeasurable at normal listening level.
<i>Intermodulation Distortion:</i>	Less than 0.5% at 60 watts. Unmeasurable at normal listening level.
<i>Frequency Range:</i>	18-40,000 cycles per second, $\pm 0 - 1.0$ db at 60 watts. 2-80,000 cycles per second, $\pm 0 - 1.0$ db at 1 watt.
<i>Sensitivity:</i>	1.0 volt RMS input for 60 watts.
<i>Damping Factor:</i>	Greater than 18.
<i>Feedback:</i>	30 db achieved through multiple loops.
<i>Hum and Noise:</i>	90 db below 60 watts.
<i>Output Impedance:</i>	4, 8 and 16 ohms.
<i>Power Consumption:</i>	350 watts.
<i>Dimensions:</i>	16 $\frac{3}{8}$ " W x 9" H x 11 $\frac{1}{2}$ " D.
<i>Weight:</i>	60 lbs.
<i>Price:</i>	\$159.95 (kit) 219.95 (factory-assembled) 7.95 (optional metal cage)



A CHRONICLE OF RECORDED SOUND

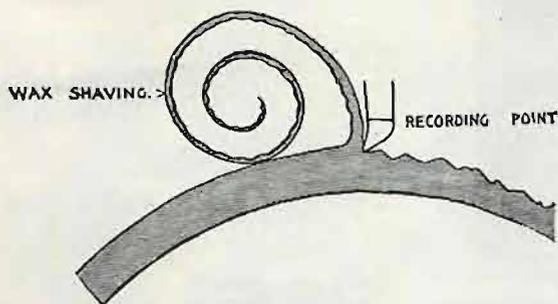
A newly published history
of the phonograph unfolds
the whole rich panorama
of the audio art

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

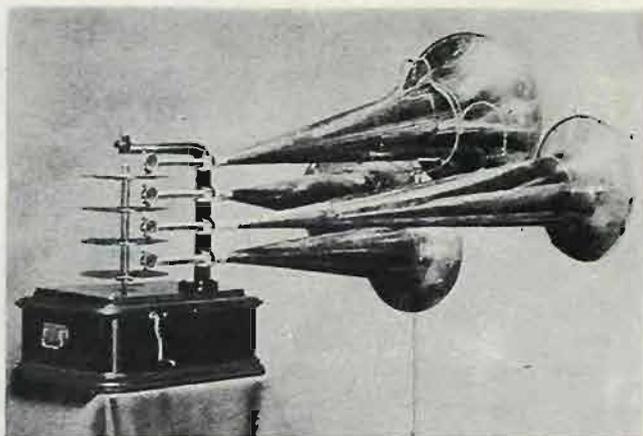
What may begin as a rather casual interest in their hobby has for many audiophiles often deepened into a genuine and absorbing avocation. As their knowledge of sound reproduction expands, they will inevitably feel themselves involved not only with the present technology of audio but also with the history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

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

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



The principle of engraving sound vibrations on wax is illustrated in Edison's early sketch of hill-and-dale cylinder recording (ca. 1886).



Four-track phonograph of 1904 was no forerunner of stereo but merely tried to attain increased volume by playing the same disc in quadruplicate.

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

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

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

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

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

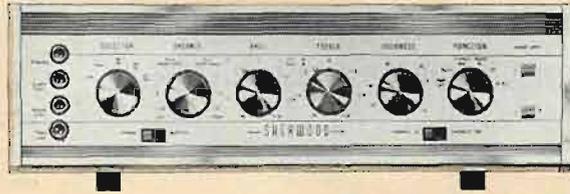
As a reference work, *"From Tin Foil to Stereo"* gains immeasurably from its 8-page bibliography, one of the most exhaustive feats of research ever accomplished in this area, and a superbly organized 22-page subject index.

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

H. H. F.

only for those who want the ultimate

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October 27, 1959

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Gentlemen:

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Sincerely,

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The "Most honored of them all" S-5000 stereo amplifier-preamplifier is joined by the S-2200 stereo tuner. As with its "Top Rated" predecessors, the S-2200 features FM "Interchannel Hush" plus push button selector, internal plug-in adaptor for Stereo FM Multiplex, 2 "Acro-beam" tuning indicators, simulcast FM/AM stereo. All Sherwood tuners feature FM sensitivity below 0.95 microvolts and 1/3% distortion @ 100% FM. For further details write: Sherwood Electronic Laboratories, Inc., 4300 N. California Avenue, Chicago 18, Illinois.

For complete specifications write Dept. HF-5

MAY 1960

LOUISVILLE RECORDINGS— The 1959 Series

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

David Hall

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

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

593 Elwell, Herbert (U.S.A., b. 1898): Concert Suite for Violin and Orchestra; **Stevens, Halsey** (U.S.A., b. 1908): *Sinfonia Breve*.

594 Nabokov, Nicolas (Russia-U.S.A., b. 1903): *The Holy Devil*—Opera in 2 Acts.

595 Cowell, Henry (U.S.A., b. 1897): *Ongaku* for Orchestra; **Lees, Benjamin** (China-U.S.A., b. 1924): Symphony No. 2.

596 Martinu, Bohuslav (Czechoslovakia-France-U.S.A.-Switzerland, b. 1890, d. 1959): *Estampes*; **Lopatnikoff, Nikolai** (Russia-Germany-England-U.S.A., b. 1903): Music for Orchestra, Op. 39.

All but 594 perf. by Louisville Orchestra, Robert Whitney cond.; Sidney Harth, violin soloist on 593; Kentucky Opera Association Soloists and Louisville Orchestra, Moritz Bomhard cond. on 594 (3 sides). Prices: \$5.95 each, by mail order subscription; Louisville Orchestra, 830 S. Fourth Street, Louisville 3, Ky.; \$7.95 each on non-subscription basis.

Like the Ohio River on which its city borders, the Louisville Commissioning Series (See HiFi Review, June, 1959) for the performance and recording of new music with the Louisville Orchestra still "keeps rollin' along." The six LPs for 1959 steer, in terms of musical offerings, a fairly moderate stylistic course but they also offer a high degree of craftsmanship in almost every instance.

There are a few disappointments. One of which, in fact, is the very first release, for Aaron Copland's Variations for Orchestra is merely a re-working of his Piano Variations of 1931—music of stunning, granitic power in its original form (Walden 101) but unnecessarily softened in contour and weighted down in its orchestral version as recorded here. Chilean composer Alfonso Letelier in his *Aculeo* Suite offers two movements, one neo-classic, the other impressionistic,

both evocative of a Chilean valley in the midst of the Andes. The resulting music is pleasant but not especially memorable.

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

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

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

Russian-born Nicolas Nabokov contributed in his *Symboli Chrestiani* for baritone and orchestra (58-1) one of the prize packages of the whole Louisville series. Unfortunately, he fails to repeat with his opera, *The Holy Devil*, dealing with the death of the monk-intriguer Rasputin during the last days of Czarist Russia. The style is neo-Moussorgskian with overtones of Stravinsky and Kurt Weill. There are a few gripping moments; but the whole fails to jell, despite noble efforts on the part of the Kentucky Opera Association singers, Robert Pickett, Robert Fischer and others under Moritz Bomhard's direction. Since this recording was done, an expanded version of the opera has been staged in Germany with mixed reception. Like Antheil's *The Wish*, commissioned by Louisville and recorded on 56-4, *The Holy Devil* has about it a distinctly TV aura with none of the genuine intensification of speech and drama through music that constitutes first-rate opera, as is the case with Britten's *Peter Grimes* (London).

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

One of the last works to come from Czech-born Bohuslav Martinu was the *Estampes*, a three-movement piece in modern impressionist style. The bucolic element predominates, with echoes of "Smetana thirds" in the harmonic texture. The whole is agreeable, but lightweight as compared to such major Martinu scores as the *Fantasies Symphoniques* of 1955 (RCA Victor LM 2803). Nikolai Lopatnikoff, whose Music for Orchestra is featured on the other side of 596, is one of the most skillful of the Russian emigré composers long resident in this country. This particular piece is done in the best eclectic-neo-classic manner but with immense know-how and real heart and humor. The end result is thoroughly agreeable and stimulating.

BEST OF THE MONTH . . .

Reviewed by
MARTIN BOOKSPAN
WARREN DeMOTTE
DAVID HALL
GEORGE JELLINEK
DAVID RANDOLPH
JOHN THORNTON

▲ ▲

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

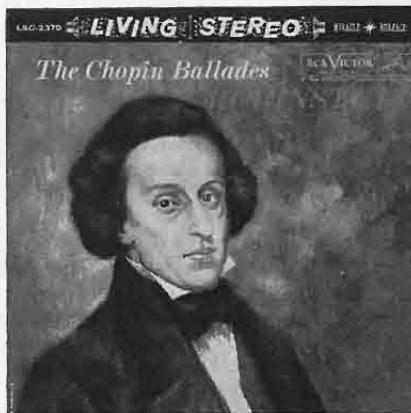


Records reviewed in this section are both stereo and monaural. Versions received for review are identified by closed (▲) and open (△) triangles respectively. All records are 33⅓ rpm and should be played with the RIAA amplifier setting or its equivalent. Monaural recordings (△) may be played also on stereo equipment with resulting improvement in sound distribution quality. Stereo recordings (▲), however, must not be played on monaural phonographs and hi-fi systems.

• • •

▲ ▲

RCA Victor's contribution to the Chopin sesqui-centenary is a first Rubinstein recording of the *Ballades* . . . "It is difficult to realize that Artur Rubinstein has long passed his three-score-and-ten . . . These are magnificent interpretations of magnificent music." (see p. 61)



▲ ▲ **BACH: Cantata No. 4—Christ lag in Todesbanden; Motet No. 3—Jesu, meine Freude.** Robert Shaw Chorale with RCA Victor Orchestra, Robert Shaw cond. RCA Victor LSC 2273 \$5.98; Mono LM 2273 \$4.98

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

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

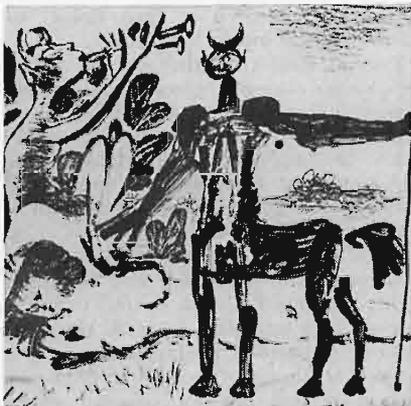
Shaw's earlier performance stressed the drama and rhythmic vitality of Bach's music, while this one emphasizes the fluidity and lyrical beauty of melodic line and harmonic texture. This approach is even more fruitful when Shaw turns to the touching funeral motet, *Jesu, meine Freude*, of which he makes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

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

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

▲ ▲

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



MAY 1960

music, while this one emphasizes the fluidity and lyrical beauty of melodic line

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

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

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

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

Because the B Minor Mass is not as tightly unified as the *St. Matthew Passion*, the problems of pacing and dynamics become much more critical. Save for an excessively slow pace in the *Kyrie*, Hermann Scherchen solved most of these problems admirably in his Westminster recording dating from a decade ago (XWN 3305). He also had a first-rate set of soloists and he saw to it that the forces used were approximately those of Bach's own day—thus adding the element of authenticity to a generally vital and altogether stimulating interpretation.

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

A definitive Bach B Minor Mass on records is a virtual impossibility, short of a miracle; and so the shortcomings of this one must be touched upon, mostly as they relate to the earlier Scherchen effort. In general, Scherchen tends in this new recording to take the fast sections faster and the slow sections slower. The *Kyrie* is the one major exception, where his pacing is now much more comfortable than the slow one of 1950. On the other hand, the *Sanctus* in the new recording is slowed-up very considerably; and with a few more rehearsals, he might have been able to sustain the line of this majestically festive movement. Unfortunately, things come perilously close to falling apart, and cracked high notes in the trumpet department don't help, either. The *Qui tollis*, *Et incarnatus*, *Crucifixus* and *Confiteor* are

all taken more slowly and with a resultant gain in expressiveness and flexibility of choral phrasing.

The one great weakness in the new Scherchen recording stems from the soloists. Alarie is the only improvement, with a nicely done *Laudamus te*; but Nan Merriman is troubled by considerable vibrato, while Gustav Neidlinger is certainly no match for Alfred Poell in the earlier recording. The *Et in Spiritum Sanctum* as done by Neidlinger is pretty close to painful. Simoneau does creditably in the *Benedictus*, but commands little of the resilience and vocal coloration of Anton Dermota in 1950.

The orchestral support ranges from capable to excellent, the latter quality being most notable in the solo departments. The big moments, calling for sky-high trumpet work are the ones which lack a last full measure of assurance.

The recorded sound as such is very pleasing and in good balance. The chorus is nicely spread out and the antiphonal give-and-take in the *Osanna* comes off brilliantly in stereo.

Unless Robert Shaw's Chorale or some comparable European group essays yet another B Minor Mass recording for stereo in the near future, this Scherchen Westminster album is likely to be the best we are going to have for awhile. D. H.

BACH: Trio Sonata (see p. 70)

BARBER: Summer Music (see NIELSEN)

▲ △ **BARTÓK:** Music for Strings, Percussion and Celesta; Hungarian Sketches. Chicago Symphony Orchestra, Fritz Reiner cond. RCA Victor LSC 2374 \$5.98, Mono LM 2374 \$4.98

Interest: Top-drawer stereo Bartók
Performance: This is "it"
Recording: Fine and dandy
Stereo Directionality: Just right
Stereo Depth: Good

Béla Bartók's Concerto for Orchestra may be the most popular work of the late Hungarian master; but it is the Music for Strings, Percussion and Celesta (1936) that shows him reaching a peak in the art of large-scale orchestral composition comparable to that of the Fourth and Fifth string quartets. This is great and intense music, relentless in logic, yet magical and exhilarating in expressive content. It would have been nice if RCA Victor's liner notes had included at least a skeleton analysis of the music instead of being devoted to their entirety wholly to an essay on the personal relationship of Fritz Reiner to Bartók and his music.

Even so, Reiner together with RCA Victor's stereo engineering team have at last done full justice to this score in recorded performance. Reiner has abided scrupulously to Bartók's carefully timed tempi and seen to it that the slow movements have tonal weight, soaring line and spell-binding coloration. On the other hand he has brought to the fast second and fourth movements wonderful fire and rhythmic agility, combined with utter clarity of texture—quite a feat when we recall the complexities of Bartókian polyphony!

Since Music for Strings, Percussion and Celesta is laid out for opposed string

groups with piano, celesta and percussion more or less in the middle, the engineers had their work cut out for them in spelling it out for home stereo listening. Let it be said that they have done their job with taste and know-how. The result is a joy to the ear and a delight to the eye of anyone who chooses to follow with score in hand. Everything is there and in its proper place; and I could detect only one momentary bit of orchestral insecurity, shortly after the beginning of the finale. The dark intensity of the slow opening fugue, the jazzlike rhythms of the first *allegro*, the mysterious night music of the *Adagio* and the breathtaking Transylvanian dances of the finale—all have been marvelously captured on this disc, complete with every percussive overtone and transient.

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

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

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

Interest: Absolutely
Performance: Good
Recording: Good
Stereo Directionality: OK
Stereo Depth: Good

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

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

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

▲ △ **BERLIOZ:** Symphonie Fantastique, Op. 14. Vienna Philharmonic Orchestra, Pierre Monteux cond. RCA Victor LSC 2362 \$5.98; Mono LM 2362 \$4.98

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

Back in 1933, I wandered into the RCA Victor record exhibit at the Chicago World's Fair and I heard in an audition booth album M-111, Side 10—the *March to the Scaffold* from the Berlioz *Symphonie Fantastique* as played by Pierre Monteux conducting the Paris Symphony Orchestra. Then and there I became a Monteux worshipper and a devotee, in particular, of his way with Berlioz; for as I was later able to articulate, only Monteux (and the late Sir Hamilton Harty) was able to achieve a perfect balance between the Gluckian classicism and Byronic fire that went into the making of the special Berliozian musical language.

HIFI/STEREO

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

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

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

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

▲ △ **CHOPIN:** Ballades—No. 1 in G Minor, Op. 23; No. 2 in F Major, Op. 38; No. 3 in A-flat, Op. 47; No. 4 in F Minor, Op. 52. Artur Rubinstein (piano). RCA Victor LSC 2370 \$5.98; Mono LM 2370 \$4.98

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

Interest: Piano masterpieces
Performance: Magnificent
Recording: Excellent
Stereo Directionality: Not needed
Stereo Depth: Good

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

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

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

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felt that he could offer newer, fresher viewpoints from the vantage of increasing maturity. Yes, he believes his interpretations mature constantly.

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

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

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

▲ **CHOPIN:** Ballades—No. 1 in G Minor, Op. 23; No. 2 in F Major, Op. 38; No. 3 in A-flat, Op. 47; No. 4 in F Minor, Op. 52. Philippe Entremont (piano). Columbia MS 6118 \$5.98

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

Born in Rheims, France, on June 7, 1934, Philippe Entremont has come a long way in a short time. Unlike Rubinstein, he has no hesitancy in committing these pieces to permanence in recorded form. He plays them very well, with propulsion and flair. He does not get as much out of them as Rubinstein, but then, who does? More important, at this moment, is that this is very good Chopin playing—a happy portent—and again excepting the unique Rubinstein disc, this is the most satisfactory rendition of the Ballades currently available. *W. D.*

▲ **DEBUSSY:** Images for Orchestra—Sigueles; Ibéria; Rondes de Printemps, New York Philharmonic, Leonard Bernstein cond. Columbia MS 6097 \$5.98

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

And so now there are three first-class stereo recordings of the three Debussy Images—Argenta's (London CS 6013) and Munch's (RCA Victor LSC 2282) having preceded the present one. Bernstein pays meticulous attention to the inner fabric of these scores and produces readings of transparency and buoyancy. The orches-

tral playing is excellent, and Columbia's engineers have contributed fine recording. Everyone concerned can be proud. *M. B.*

▲ **DONIZETTI:** L'Elisir d'amore (complete with traditional cuts). Giuseppe di Stefano (tenor)—Nemorino; Hilde Gueden (soprano)—Adina; Fernando Corena (bass)—Dulcamara; Renato Capocci (baritone)—Belcore; Luisa Mandelli (soprano)—Gianetta. Chorus and Orchestra of Maggio Musicale Fiorentino, Francesco Molinari-Pradelli cond. London OSA 1311 3 12" \$17.94

▲ **DONIZETTI:** L'Elisir d'amore (nearly complete). Luigi Alva (tenor)—Nemorino; Rosanna Carteri (soprano)—Adina; Giuseppe Taddei (baritone)—Dulcamara; Rolando Panerai (baritone)—Belcore; Angela Vercelli (mezzo-soprano)—Gianetta. Chorus and Orchestra of La Scala, Milan, Tullio Serafin cond. Angel-S 3594 2 12" \$12.96

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

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

In neither version is the opera given in its entirety. London's cuts (except for 20 score pages in Act II) are on the moderate side and correspond to the "traditional" treatment. Angel, to present the opera on two discs, goes beyond that, without, however, doing serious damage to dramatic continuity. If economy is a factor, the Angel set will be preferred, particularly since it also has the better over-all sound and Serafin's more vigorous leadership.

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

Both Dulcamaras are masters of the buffo style. If Taddei (Angel) seems to stand out more it is probably due to the relative paleness of his Adina and Nemorino. He also handles the bass-baritone tessitura, ranging up to F, more comfortably than does Corena. There is little to choose between the Belcores—both are competent, with Panerai supplying the smoother vocalism and Capocci the more characteristic sergeantly swagger.

Stereo directionality is not prominent in these sets. Angel's overall engineering is better. Note the crisper, fuller sound of

the overture, the liveliness of the martial music in the first act (where both London's conductor and engineers appear to have been asleep at the switch) and the better presence and definition of Angel's chorus. Still, Di Stefano's deluxe vocalizing and, above all, Gueden's rare virtuosity tilts the balance to London. *G. J.*

△ **DVOŘÁK:** Slavonic Dances, Op. 46 and 72 (complete). Czech Philharmonic Orch., Vaclav Talich cond. Parliament PLP 121 \$3.96

Interest: Brilliant masterpieces at bargain price

Performance: A classic
Recording: Still good enough

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

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

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

FRANCK: Symphonic Variations (see GRIEG)

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

▲ △ **GERSHWIN:** Rhapsody In Blue; An American In Paris. Earl Wild (piano) with the Boston Pops Orchestra, Arthur Fiedler cond. RCA Victor LSC 2367 \$5.98; Mono LM 2367 \$4.98

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

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

Columbia in its recent album of the same music with Bernstein and the New York Philharmonic (MS 6091; Mono ML 5413) is better all around. The music is so familiar that it takes an exceptional reading these days to command attention. And while Bernstein's effort was better than this, a truly great performance of these Gershwin scores has yet to appear on stereo disc. *J. T.*

▲ **GLUCK:** Der Betrogene Kadi (complete opera). Ruth Nixa (Fatime); Zdenka Djeri (Zelmira); Elizabeth Schönauer (Omega); Richard van Vrooman (Nuredin);

HIFI/STEREO

Wladimir Smid-Kowar (Omar); Hans von Welz (Kadi); and the Camerata Academica des Salzburger Mozarteums; Bernhard Paumgartner cond. Epic Stereo BC 1062 \$5.98

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

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

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

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

▲ **GRIEG:** Piano Concerto in A Minor, Op. 16; **FRANCK:** Symphonic Variations; **LITOLFF:** Concerto Symphonique—Scherzo. Clifford Curzon with the London Symphony Orchestra, Øivin Fjeldstad cond. (Grieg), with London Philharmonic Orchestra, Sir Adrian Boult cond. (Frank and Litloff). London CS 6157 \$4.98

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

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

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

The recorded sound is fine. M. B.

HANDEL: Concerto a 4 (see p. 70)

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

HANDEL: Largo; Arias No. 1 & 2 (see p. 70)

▲ **HANDEL:** The Water Music (complete). Philomusica Orchestra. Thurston Dart cond. Oiseau-Lyre SOL 60010 \$5.98

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

▲ **HANDEL:** Water Music Suite; Royal Fireworks Music Suite (both arr. Harty); Overture in D Minor (arr. Elgar); Samson—Overture (arr. Sargent). Royal Philharmonic Orchestra, Sir Malcolm Sargent cond. Capitol SG 7202 \$5.98

▲ ▲ **HANDEL:** Water Music Suite (arr. Harty?); Royal Fireworks Music Suite (arr. Seiffert?). Vienna State Opera Orchestra, Felix Prohaska, Edmund Appia cond. Vanguard SRV 1165D \$2.98; Mono SRV 115 \$1.98

▲ **HANDEL:** Water Music Suite (arr. Ormandy); Royal Fireworks Music Suite (arr. Harty). Philadelphia Orchestra, Eugene Ormandy cond. Columbia MS 6095 \$5.98

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

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

As for the various suite recordings listed above, Sir Malcolm Sargent would have had a great disc from every point of view if he had (a) put a little more zest and fire into his readings of the *Water Music* and *Royal Fireworks* scores and (b) if he had omitted the impossibly inflated Elgar scoring of the D Minor Overture to the Second *Chandos* Anthem. Indeed Handel's own scoring of this imposing piece can be heard in No. 5 of the Op. 3 Concerti Grossi (London LL 1130). On the other hand, Sargent's arrangement of the splendid *Samson* Overture is a delight and it also gets the best playing on the record. The sound is brilliant and the stereo perspective imposing to a degree.

Neither the Vanguard nor the Ormandy discs of suites from the *Water Music* and *Royal Fireworks Music* rate serious con-

sideration on musical grounds. The Vanguard recorded performances are thin in sound and routine in execution (no arranger credit is given, so we have indicated our own guesses), while Ormandy's disc offers hopelessly unstylistic readings and rather opaque sound.

By the way, the Pye label in England has issued a recording of the *Royal Fireworks Music* in its original outdoor scoring—26 oboes, 14 bassoons, 4 contrabassoons, 2 serpents, 9 trumpets, 9 horns, 3 sets of timpani, 6 snare drums. The result is some of the most glorious martial noise ever recorded. When does some American company get the rights to issue this disc for domestic consumption? D. H.

▲ **HAYDN:** The Creation (complete oratorio). Mimi Coertse (soprano), Julius Patzak (tenor), Dezsö Ernster (bass) with Singverein der Gesellschaft der Musikfreunde and Vienna Volksoper Orchestra, Jascha Horenstein cond. Vox PL 11.452 2 12" \$9.96

Interest: Unquestioned
Performance: Uneven
Recording: Mostly good

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

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

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

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

Horenstein's approach to the famous chorus *The Heavens Are Telling* is unusual in that it is presented at a rather slow tempo, and remains at that same tempo throughout its length. True, this gives it a breadth and grandeur at the beginning; however, it sacrifices the ex-

citement that is usually imparted to that section by the traditional transition to a faster tempo, as the music progresses. *D. R.*

HAYDN: Quartet in D Major, Op. 76, No. 5 (see p. 70)

▲ **LEONCAVALLO:** *Pagliacci* (complete opera). Mario del Monaco (tenor)—Canio; Gabriella Tucci (soprano)—Nedda; Cornell MacNeil (baritone)—Tonio; Renato Capecchi (baritone)—Silvio; Piero di Palma (tenor)—Beppe. The Orchestra and Chorus of the Accademia di Santa Cecilia, Rome, Francesco Molinari-Pradelli, cond.

ITALIAN SONG RECITAL—CINQUE: *Trobadoriga*; **CIOFFI:** 'Na sera 'o maggio; **DI CAPUA:** O sole mio; **DE CURTIS:** Tu ca' nun chiagne; **MAINARDI:** Varca d' 'o primo amore; **LARA:** *Granada* with Orchestra conducted by Ernesto Nicelli. London OSA 1212 2 12" \$11.96

Interest: Sure-fire
Performance: Vivid and expert
Recording: Good, some reservations
Stereo Directionality: Effective
Stereo Depth: Good

The first stereo *Pagliacci*, a definite step forward for London, projects Leoncavallo's raw, realistic drama with intense directness and conviction. The principals in this well-chosen cast are not mere singers but artists who can breathe human life into their interpretations. From the standpoint of vocal performance, however, we do encounter room for criticism.

Least of that should be directed at Mario del Monaco, who portrays a strong Canio, communicative in passion, moving in grief, intensely emotional yet artistically disciplined in song. And, though he may not command the flowing cantilena ideal for such a passage as "*Sperai, tanto il delirio*" in the final scene, his is a Canio other tenors may sing differently, but hardly better.

Impressive, too, is Cornell MacNeil's vibrant and solidly characterized Tonio. His *Prologue*, however, suffers from too distant a placement in the aural setting—inexplicable in *this* dramatic situation. Capecchi is a capable, routine Silvio, Di Palma a very respectable Beppe. The Nedda of Gabriella Tucci is right in style and temperament, but lacks warmth in timbre and strains at the top.

Stereo gives us richness of orchestral detail unmatched by previous recordings of this opera, as well as good theatrical realization of stage movements in the Nedda-Tonio duet. But there are moments where the orchestra is far too prominent for ideal balance. Apart from the *Prologue* already mentioned, much of Silvio's music is entirely blanketed by the orchestra. In the final analysis, despite stereo, despite the undeniably more impressive orchestral statement and the vivid dramatic elements, the cumulative excellence of Bjoerling, De los Angeles, the late, lamented Leonard Warren and Merrill on RCA Victor LM 6106 is not put into the shade by this performance.

On the fourth side Del Monaco unleashes his torrential sound on six "Italian Songs," a classification which would startle the late Agustin Lara, whose *Granada* is one of the six. (It is sung, properly, in Spanish.) A recital of Leoncavallo songs and arias would have been more congru-

ous and satisfying, but the tenor does give a full 24 karat treatment to this repertoire, and who can ask for more? *G. J.*

LISZT: Hungarian Rhapsody No. 2 (see COLLECTIONS)

LITOLFF: Concerto Symphonique (see GRIEG)

▲ ▲ **MAHLER:** Song-Cycles—*Lieder eines fahrenden Gesellen*; *Kindertotenlieder*. Maureen Forrester (contralto) with the Boston Symphony Orchestra, Charles Munch cond. RCA Victor LSC 2371 \$5.98; Mono LM 2371 \$4.98

Interest: Mahler masterworks
Performance: Objective, yet intense
Recording: Superb
Stereo Directionality: Perfect
Stereo Depth: Likewise

The youthful intensity of Mahler's "Wayfarer" songs and the touching poignance of the "children's death" songs, have been well served on records by a number of distinguished performances—notably by Kathleen Ferrier in the *Kindertotenlieder* with Bruno Walter conducting (Columbia ML 4980) and by Dietrich Fischer-Dieskau in the "*Fahrenden Gesellen*" sequence under the late Wilhelm Furtwängler (Angel 35522). With this latest recording by Canadian contralto, Maureen Forrester, we now have more than a half-dozen versions available of each cycle.

Munch was a curious choice on RCA Victor's part to conduct Mme. Forrester's performances; for he is not usually associated with the intensely *Mittel Europa* Mahler aesthetic. Yet, in the "Wayfarer" cycle especially, he contributes some interesting new insights, chiefly by treating the orchestral texture in the manner of a tonal fabric by Ravel or Debussy. This, combined with some of the finest recorded sound ever achieved by RCA Victor, reveals Mahler's scoring so completely that one could almost copy the music back onto paper from the hearing of it. In the *Kindertotenlieder*, Munch has less to work with in this fashion, but he provides ample and very well managed support for Mme. Forrester's opulent vocalizing.

I don't find much of the intense personal conviction of Ferrier or the subtle vocal coloration of Fischer-Dieskau in Forrester's singing of these songs. Her treatment is more akin to the way in which Marian Anderson used to sing the Brahms Alto Rhapsody when she was in her prime. In short, we have a kind of Olympian compassion rather than intense personal involvement. This works out well in the *Kindertotenlieder* but fails to convince in the Housman-like Wayfarer pieces. Still, for sheer sound, this is a disc to remember—and to acquire as a supplement to Ferrier or Fischer-Dieskau. *D. H.*

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

Interest: A disarming and delightful score
Performance: Transparent in texture, a little lacking in style
Recording: Clean as a whistle
Stereo Directionality: Excellent
Stereo Depth: Fine

RCA Victor has been surprisingly active

in commemorating the Mahler centennial year, what with this performance, the Forrester-Munch recordings of the *Songs of a Wayfarer* and *Kindertotenlieder* (reviewed on this page) and Reiner's forthcoming edition of *Das Lied von der Erde*.

The Fourth Symphony is perhaps the most immediately winning of all Mahler's scores. It has an innocence and straightforwardness that are thoroughly beguiling, at the same time that it reveals; in the slow movement, a depth of emotion that is fully characteristic of this composer.

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

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

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

▲ **MOZART:** Clarinet Concerto in A Major (K. 622); Bassoon Concerto in B-flat (K. 191). Jack Brymer (clarinet); Gwydion Brooke (bassoon) with the Royal Philharmonic Orchestra, Sir Thomas Beecham cond. Capitol SG 7201 \$5.98

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

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

MOZART: Quartet in B-flat ("Hunt") (see p. 70)

MOZART: Symphony No. 40 in G Minor (see SCHUBERT)

▲ ▲ **MOZART:** Wind Serenades—No. 11 in E-flat (K. 375); No. 12 in C Minor (K. 388). Everest Woodwind Octet, Newell Jenkins cond. Everest SDBR 3042 \$4.40; Mono LPBR 6042 \$4.40

▲ ▲ **MOZART:** Wind Serenade No. 11 in E-flat (K. 375); **BETHOVEN:** Octet in E-flat, Op. 103. Conservatory Professors Chamber Society of Prague. Vanguard VSD

H i F i / S T E R E O

Interest: Wind classics
 Performance: All skilled
 Recording: See below
 Stereo Directionality: Good
 Stereo Depth: Very satisfying

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

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

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

The one slight disadvantage of the Everest recording, however, is the rather high amount of "hiss." (I hesitate to call it "tape hiss," in view of the fact that they point with evident pride to the fact that their recordings are made on 35mm magnetic film.) While the recorded sound is good, it is in no way superior to that of other companies, and the hiss is higher than one would expect in the better present-day recordings.

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

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

▲ **NIELSEN:** Wind Quintet, Op. 43;
BARBER: Summer Music, Op. 31. Philadelphia Woodwind Quintet. Columbia MS 6114 \$5.98

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

A brief flurry of interest in Denmark's major symphonist, Carl Nielsen (1865-1931) seems to have come to naught; for most of the fine recordings of his best work seem to be disappearing from the catalog (only the Third and Fifth symphonies are left) and it may be too much to hope for stereo replacement, despite the fact that the Third, Fourth and Fifth symphonies are stereo "naturals," intensely dramatic
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MOZART:
 Piano Concerto in D Minor, K. 466

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 Bluebeard's Castle (Opera in One Act)—Dietrich Fischer-Dieskau, baritone; Hertha Toepper, contralto; Berlin Radio Symphony Orchestra; Ferenc Fricsay, conductor. LPM 18565, SLPM 138030*
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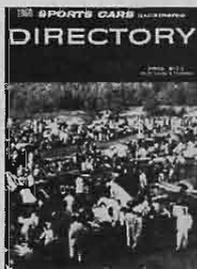
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and good "conductor's music" to boot. So a new recording of the Wind Quintet comes as a surprise.

This is mature Nielsen, dating from the early 1920s. There is a coolly classical lyric first movement, full of pastoral overtones, a brief and charming minuet, then an extended series of variations on a Danish hymn tune complete with cadenzas for each of the five instruments. There is warmth, humor and a fine lyrical flow to this music, as distinguished from the thunder and lightning of the Fourth and Fifth symphonies that precede and follow it. Among woodwind players, the Nielsen Quintet is a classic and it is interesting to note that since the Carl Nielsen Quintet came into being in 1923, just about every Danish composer of any pretension has done at least one essay in the medium.

The Philadelphia Wind Quintet turns in a superb performance, one that is somewhat different from the emphatically lyrical treatment stressed by most Danish wind groups, in that it pays particular attention to Nielsen's polyphonic texture in all its intertwining and individual instrumental coloration. The result is almost like a small baroque organ and thereby we gain a new and different view of this altogether pleasurable score.

Samuel Barber's *Summer Music* (1956) sounds curiously bitter-sweet after the idyllic sounds and open textures of Carl Nielsen; but it is a no less masterly piece of writing for all that, albeit a minor addition to the Barber catalog. When do we get a recording of Barber's best recent work, *Prayers of Kierkegaard* for chorus, soprano and orchestra? *D. H.*

PERGOLESI: Trio Sonata (see p. 70)

▲ △ **PROKOFIEV:** Lieutenant Kijé Suite.
KODÁLY: Háry János Suite. Philharmonia Orchestra, Erich Leinsdorf cond., with Dan Iordachescu (baritone—in Russian). Capitol SP 8508 \$5.98; Mono P 8508 \$4.98

Interest: High
Performance: Splendid Háry, unusual Kijé
Recording: Good
Stereo Directionality: Fine balance
Stereo Depth: Good

Capitol's issue of this pairing is unique in its use of a baritone for the *Romanca* and *Troika* of Prokofiev's score. Usually the solo double-bass takes the Russian song in the second section, and cellos with percussion dominate the sleigh-ride scene, but Leinsdorf restores the work to its original form by assigning the principal melodies in both sections to the baritone, in this case Dan Iordachescu. The return to the film version does not add much to the attraction of this bit of Prokofiev's program music, for the solo bass seems to describe Kijé's bumbling and awkward love making better than the human voice. However, in the *Troika*—"A woman's heart is like an inn"—the episode is distinctly enhanced by Iordachescu's trollings of the gay Russian tune.

On the second side, Leinsdorf gives us Kodály's *Háry János* suite a marvelous treatment. The mythical Hungarian hero is presented with rare good humor and muscular gusto by the conductor, who appears more attracted to this score than the "Kijé" work. As to engineering here . . .

the cymbalom which appears too rarely in the orchestral repertoire, is almost buried under strings and winds, which is too bad, as it adds wonderful nationalistic color to Kodály's little masterpiece.

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

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

Interest: Modern masterpiece
Performance: Lacks fire
Recording: Imposing
Stereo Directionality: Good
Stereo Depth: Splendid

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

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

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

▲ **PUCCHINI:** Tosca (complete opera). Renata Tebaldi (soprano)—Floria Tosca; Mario del Monaco (tenor)—Mario Cavardossi; George London (baritone)—Baron Scarpia; Silvio Maionica (bass)—Angelotti; Fernando Corena (bass)—Sacristan; Piero di Palma (tenor)—Spoletta; others. Orchestra and Chorus of the Accademia di Santa Cecilia, Rome, Francesco Molinari-Pradelli cond. London OSA 1210 2 12" \$11.96

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

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

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case Dan Iordachescu. The return to the film version does not add much to the attraction of this bit of Prokofiev's pro-

Quickest of all record makers to retool and to replace its "behind the times" production with new models displaying the for-

the bell—as he rings for Sciarone—emerges clearly from stage left, suggesting remote control, a novel method for 1800.

In general, the aural illusion resembles the kind of theatrical condition when the orchestra is favored over the singers. In this respect the present *Tosca* is characteristic of an ever strengthening trend. Whether this is right or wrong for home listening is hardly the subject for this review. But it is evident that a re-evaluation of what constitutes ideal balance for operatic recordings is becoming an issue of considerable urgency.

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

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

The supporting roles are above reproach. Piero di Palma should be given another *palma* for singing Spoleta's music in defiance of the "traditional" squeak and shriek. Molinari-Pradelli's direction is well-paced and well-controlled, if not nearly as exciting as De Sabata's on Angel 3508, the set which, in my opinion, still offers the best *Tosca* on records. G. J.

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

QUANTZ: Duet (see COLLECTIONS)

▲ ▲ **RIMSKY-KORSAKOV:** Scheherazade—Symphonic Suite Op. 35. London Symphony Orchestra, Sir Eugene Goossens cond. Everest SDBR 3026 \$4.40; Mono LPBR 6026 \$4.40. Philharmonia Orchestra, Lovro Von Matacic cond. Angel S 35767 \$5.98

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

Two new *Scheherazades* in the same month, make a total of 30 editions to choose from, more than a dozen of them available in stereo. Rimsky-Korsakov's celebrated score has always been a recording favorite, the excuse being that another advance in engineering technique must be exploited, or an exciting new conductor should commit his version of this splendidous sounding opus.

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

▲ ▲ **SAINT-SAENS:** Symphony No. 3 in C Minor, Op. 78 ("Organ"). Boston Symphony Orchestra with Boris Zmorkchian (organ), Charles Munch cond. RCA Victor LSC 2341 \$5.98; Mono LM 2341 \$4.98

Interest: Hi-fi showpiece
Performance: Brilliant
Recording: Loud!
Stereo Directionality: Yessir
Stereo Depth: Plenty

The "spectacular" tag on the album cover tells the story so far as this disc is concerned—and speaking as one who heard the broadcast that preceded the recording, I can hardly blame RCA Victor for going all-out on the showpiece aspects of this performance. I have heard Munch do this "Organ" Symphony a good half-dozen times, but never with the fire that he brought to the broadcast with the Boston Symphony a few months ago.

So far as this recording goes, the Munch tempi are fast but reasonable (not like the horse race with Ormandy and Biggs on Columbia) and the playing brilliant in the extreme. Only at the end do things get rather out of hand; for organ and brass overwhelm the strings in general and the violins in particular to an almost embarrassing degree.

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

SARASATE: Zigeunerweisen; Carmen Fantasy (see SIBELIUS)

▲ ▲ **SCHUBERT:** Quartet in D Minor ("Death and the Maiden"); Quartettsatz in C Minor. Juilliard String Quartet. RCA Victor LSC 2378 \$5.98; Mono LM 2378 \$4.98

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

For sheer dramatic intensity there is hardly another Quartet in the literature to rival "*Death and the Maiden*." All four

movements have moments of almost frightening anguish. The Juilliard players interpret it with biting vigor and searching comprehension. Their performance is exciting. It is broad and moving. The instrumental tone is powerful without coarseness and the ensemble is in sensitive balance throughout.

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

▲ **SCHUBERT:** Die schöne Müllerin—Song Cycle (complete). Aksel Schiøtz (tenor) and Gerald Moore (piano). Odeon MOAK 1 \$5.95

Interest: Lieder cycle masterpiece
Performance: Moving
Recording: Good

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

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

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

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

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

▲ **SCHUBERT:** Symphony No. 8 in B Minor ("Unfinished"); Rosamunde—Overture; Entr'acte No. 3; Ballet No. 2. Royal Philharmonic Orchestra, Paul Kletzki cond. Angel S 35779 \$5.98

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

▲ **SCHUBERT:** Symphony No. 8 in B Mi-

nor ("Unfinished"); **MOZART**: Symphony No. 40 in G Minor (K. 550). London Symphony Orchestra, Leopold Ludwig cond. Everest LPBR 6046 \$4.40

Performance: Very good
Recording: Excellent

▲ **SCHUBERT**: Symphony No. 8 in B Minor ("Unfinished"); Symphony No. 2 in B-flat. Vienna Philharmonic Orchestra, Karl Munchinger cond. London CS 6131 \$4.98

Performance: 2nd excellent; 8th good
Recording: Wide dynamic range
Stereo Directionality: Reasonable
Stereo Depth: Good

▲ **SCHUBERT**: Symphony No. 8 in B Minor ("Unfinished"); **BEETHOVEN**: Symphony No. 8 in F Major, Op. 93. Hague Philharmonic Orchestra, Willem van Otterloo cond. Epic BC 1059 \$5.98

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

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

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

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

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

Hurst is the only conductor of the five who takes the tempo marking of the second movement of the *Unfinished* seriously. Schubert labeled it *Andante con moto*, but not one of the other conductors plays it faster than *Adagio*. (The second movement of Beethoven's Fifth is also *Andante con moto*.) Unfortunately, Hurst goes too far the other way and the music sounds hurried. I pulled out the Toscanini (RCA Victor LM 9022) for comparison. Hurst's second movement is only about a half-minute faster than the Maestro's, but the latter's flows serenely, with no sign of hurry at all.

Regardless of this result, the incident indicates that Hurst is thinking out his interpretations. His orchestra does not match the others and the recording he receives is sonically less pleasing (Kletzki's *Rosamunde* has much more refinement of tone), but he exhibits a distinct personality, and that is to the good. *H. D.*

SCHULTZE: Sonata (see COLLECTIONS)

▲ **SIBELIUS**: Six Humoresques for Violin and Orchestra, Op. 87b and Op. 89; **SARASATE**: Zigeunerweisen; Carmen Fantasy; **TCHAIKOVSKY**: Serenade Melancolique, Op. 26. Aaron Rosand with the Southwest German Radio Orchestra, Tibor Szöke cond. Vox PL 11.600 \$4.98

Interest: Three potboilers and a premiere
Performance: Good
Recording: Close-to

Sibelius composed a considerable amount of music for the violin, but about all we ever hear is the Concerto. These six Humoresques receive their premiere recording here. They are tasteful little vignettes, extremely well written for the instrument, and a useful addition to the recorded repertoire. Rosand plays them very well, with a nice feeling for the different moods of the pieces. The violin has been very closely microphoned, but this is no real drawback here.

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

STAMITZ: Duet (see COLLECTIONS)

▲ **STRAUSS**: Ein Heldenleben—Tone Poem, Op. 40. London Symphony Orch. Leopold Ludwig cond. Everest SDBR 3038 \$4.40
Berlin Philharmonic Orchestra, Herbert von Karajan cond. Decca DGS 712022 \$5.98

Interest: Mixed
Performances: Ludwig—bold and affirmative; Karajan—forced and finicky
Recording: Ludwig—brilliant; Karajan—subdued
Stereo Directionality: Both good, with Ludwig's more vivid
Stereo Depth: Ludwig—excellent; Karajan—distant

The Karajan is the stereo edition of the performance which found little favor with me when its mono counterpart was released a couple of months ago. I still find it a sterile and impersonal account of the music, but the sound now is a little beefier than it was in mono.

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

▲ ▲ **STRAVINSKY**: The Firebird (complete ballet). London Symphony Orchestra, Antal Dorati cond. Mercury SR 90226 \$5.98; Mono MG 50556 \$4.98

Interest: Early Stravinsky in rare complete reading
Performance: Precise
Recording: Brilliant, a trifle brittle
Stereo Directionality: Good
Stereo Depth: Slightly shallow

This, the second complete recording to be done of Stravinsky's *Firebird* score, offers more momentum, excitement and orchestral precision under Dorati's baton than in Ernest Ansermet's London recording.

There is a good deal of dull "scene shifting and furniture moving" music in the complete *Firebird* and it takes firm pacing to keep the record listener from becoming too aware of that fact.

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

▲ ▲ **STRAVINSKY**: *Petrouchka* (complete ballet—original version). London Symphony Orch., Sir Eugene Goossens cond. Everest SDBR 3033 \$4.40; Mono LPBR 3033 \$4.40

Interest: Ballet masterpiece
Performance: Could be sharper
Recording: Full-bodied
Stereo Directionality: Good
Stereo Depth: Good

Goossens is a first-rate Stravinsky conductor, as can be heard in his Everest recordings of the Symphony in 3 Movements and *Le Sacre du printemps*. Evidently, he gives us in his complete *Petrouchka* the 1911 scoring for large orchestra as against the 1947 reduced version currently in use in this country. Even so, I fear that the competition from Ansermet on London and Dorati on Mercury—to cite just the stereo discs available—is distinctly formidable, especially as regards precision ensemble.

In *Petrouchka*, rhythms, attacks and releases must be razor-sharp, and here is where Goossens misses out, to my way of thinking, for all his command of the Stravinsky style. Ansermet and Dorati are no slouches in this field either and both get better playing from their orchestras, as well as recording not noticeably inferior to the Everest product in this instance. Dorati's *Petrouchka* is full of irony and brilliance, while Ansermet brings to his reading much of the magic and sentiment of the theater. I would pick either of these two in preference to Goossens. *D. H.*

▲ ▲ **STRAVINSKY**: *Le Sacre du printemps* (complete ballet). London Symphony Orchestra, Sir Eugene Goossens cond. Everest STBR 3047 \$4.40; Mono LPBR 6047 \$4.40

Interest: Epoch-making score
Performance: Very fine
Recording: Packs a wallop
Stereo Directionality: Good
Stereo Depth: Excellent

The Goossens reading and performance of "*Le Sacre*" is top-drawer. His pace is a trifle slower than some; but he brings tremendous orchestral weight to bear in his phrasing, thereby adding to the atmosphere of solemn ritual as opposed to mere frenetic excitement for its own sake. There is something to be said for this way of looking at Stravinsky's great score, which in its evocation of raw life-force could almost be a 20th century "*Eroica*."

The Everest recording packs tremendous punch, yet is remarkably free from dis-

HIFI/STEREO

tortion in both stereo and mono pressings. This disc takes its place with those of Bernstein (Columbia), and Markevitch (Angel) as a distinguished addition to the stereo documentation of "Le Sacre." D. H.

TCHAIKOVSKY: Serenade Melancholique (see **SIBELIUS**)

▲ △ **TCHAIKOVSKY:** Violin Concerto in D Major, Op. 35. Nathan Milstein with the Pittsburgh Symphony Orchestra, William Steinberg cond. Capitol SP 8512 \$5.98
Henry Szeryng with the Boston Symphony Orchestra, Charles Munch cond. RCA Victor LSC 2363 \$5.98; Mono LM 2363 \$4.98

Interest: Fiddle fireworks
Performances: Both excellent
Recordings: Capitol's is more distant but warmer sounding
Stereo Directionality: Both good
Stereo Depth: Both good

Milstein's performance is the same one that was included in the recent two-record set commemorating his 30 years on the American concert stage, *The Art of Milstein*. It takes him most of the first movement to get warmed up to the performance, but once he does, the rest of it goes beautifully, with a most satisfying urbane sophistication and technical poise.

Szeryng's is a more obviously virtuoso account of the score—or is it that the technical equipment of this artist is so formidable that one must stop to admire it before looking for anything else? In any case, Szeryng plays the piece like a demon; I find awesome his absolutely infallible intonation, especially in double stops. And yet there is a good deal more to Szeryng's performance than mere blinding virtuosity. It is a deeply felt, communicative performance in which Munch and the orchestra share fully. In short, here is a reading of the music which combines the best elements of the virtuosity of Heifetz with the intensity of Stern.

The one sour note in the release of the Szeryng disc has nothing to do with either him or Munch. There is a rather harsh, metallic timbre to the whole acoustic which is probably the result of too-close microphoning. Having heard Szeryng in the concert hall several times, I can testify that he has a much warmer, more intimate tone than what is reproduced from either the mono or stereo disc of the Tchaikovsky. In this respect, Capitol's is more flattering to Milstein. M. B.

TELEMANN: Don Quixote (see p. 70)

TELEMANN: Sonata (see p. 70)

TELEMANN: Trio Sonata (see p. 70)

COLLECTIONS

▲ **TCHAIKOVSKY:** Overture 1812, Op. 49; **BERLIOZ:** Rakoczy March from The Damnation of Faust; **LISZT:** Hungarian Rhapsody No. 2; **SIBELIUS:** Valse Triste; **WEBER:** Invitation to the Dance. Philharmonia Orchestra, Herbert von Karajan cond. Angel S 35614 \$5.98

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

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TELEMANN: Trio Sonata (see p. 70)



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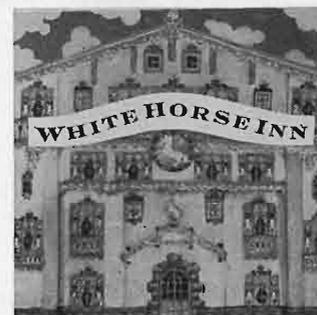
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this newest Gilbert and Sullivan on Angel. SIR MALCOLM SARGENT conducts the Glyndebourne Festival Chorus and Pro Arte Orchestra in a buoyant performance. And "something extra for Gilbert & Sullivan...really excellent voices!" (N.Y. Herald-Tribune)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

You can now choose from more than a dozen labels for the performance of "1812" that will crack your picture window. Karajan's treatment places this new Angel near the top, and he uses real cannons, too, with a little more boom than the others. As for the rest, he takes a hair-raising pace with the Berlioz, dawdles with most of the Liszt, delivers a delicate *Valse Triste*, and a tuneful, fine reading of the Weber score.

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

▲ ▲ **HANDEL**: Concerto No. 3 in F Major for Two Wind Choirs and Strings; **VIVALDI**: Flute Concerto in D Major, Op. 10, No. 3 ("Bullfinch"); **GEMINIANI**: Concerto Grosso in C Minor, Op. 2, No. 2: Saidenberg Little Symphony, Samuel Baron (flute), Daniel Saidenberg cond. American Society SAS 1001 \$5.98; Mono MAS 1001 \$4.98

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

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

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

▲ ▲ **PURCELL**: The Gordian Knot Untied—Suites 1 & 2; **PERGOLESI**: Trio Sonata in G Major; **BOYCE**: Symphony No. 8

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

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

Of the six records comprising this initial release, the last two stand out as major contributions to the disc repertoire from every point of view—musical content,

▲ **SCHULTZE**: Sonata in E Minor for two unaccompanied flutes, No. 1; **QUANTZ**: Duet in D Major for two unaccompanied flutes, Op. 2, No. 5; **TELEMANN**: Sonata in D Major for two unaccompanied flutes, Op. 2, No. 1; **STAMITZ**: Duet in A Major for two unaccompanied flutes, Op. 27, No. 2. Julius Baker and Jean-Pierre Rimpal (flutists). Washington WR 419 \$4.98

Interest: Rarities
Performance: Absolute perfection
Recording: Good

I cannot imagine how it would be humanly possible to improve upon these perform-

in D Minor; **TELEMANN**: Trio Sonata in C Major. Saidenberg Little Symphony, Daniel Saidenberg cond.; Gotham Baroque Ensemble. American Society SAS 1003 \$5.98; Mono MAS 1003 \$4.98

Interest: Fine program
Performance: Orchestra a bit four-square; Chamber group good
Recording: Tight for orchestra; Good for chamber group
Stereo Directionality: Fair
Stereo Depth: Fair

▲ ▲ **BACH**: Trio Sonata No. 1 in C Major; **HANDEL**: Concerto a 4 No. 1 in D Minor; **BEETHOVEN**: Quintet in E-flat for Piano and Winds, Op. 16. Claude Montoux (flute), Harry Shulman (oboe), George Ricci (cello), Robert Conant (harpsichord), Theodore Saidenberg (piano), Charles Russo (clarinet), Joseph Singer (French horn), Arthur Weisberg (bassoon). American Society SAS 1004 \$5.98; Mono MAS 1004 \$4.98

Interest: Ear pleasers
Performance: First-rate
Recording: Good, especially chamber works
Stereo Directionality: Good
Stereo Depth: OK

▲ ▲ **MOZART**: Quartet in B-flat (K.

quality of performance and fine recording. The Claremont Quartet, as I suspected from hearing them on tour in Copenhagen in 1957, is a musical find of the very first order. Not since the early days of the Juilliard Quartet have I heard a new American group of such brilliant talent. Where the Juilliard overwhelmed the hearer with its sheer dynamism and precision, this ensemble captivates with finesse, flexibility and awesome musicality. Not in years have I heard such an exciting performance of Mozart's delectable "Hunt" Quartet or such an elegant one of Haydn's Op. 76 No. 5 with its wonderful *Largo* and ghostly *Minuet*. Furthermore, this disc offers some of the best chamber music recording I have heard anywhere at any time.

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

I mention this because it is recording

ances. Listen to the delightful fast movement of the Schulze Sonata and notice the magnificent teamwork of the two players. Notice also, in the finale of the Quantz Duet, the beautiful articulation of all the rapidly-moving fast passages, as well as the identity of phrasing and tonguing. The subtle gradations in volume are also wonderful to behold, with the two players seeming to think as one. This is superb musicianship.

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

458) ["Hunt"]; **HAYDN**: Quartet in D Major, Op. 76, No. 5. Claremont String Quartet. American Society SAS 1005 \$5.98; Mono MAS 1005 \$4.98

Interest: Quartet masterworks
Performance: Superb
Recording: Perfect
Stereo Directionality: Good
Stereo Depth: First-rate

▲ ▲ **DU MAGE**: Grand jeu; **LE BEGUE**: Les Cloches; **DE GRIGNY**: Dialogue in D Minor; **L. COUPERIN**: Chaconne; Allemande; Courante; Menuet; Branle de Basque; Dandrieu; 2 Nooks; **BALBASTRE**: Nool—Joseph est bien marié; **CHAMBONIERES**: Pavane; Courante de Madame; Gigue bruscantille; **DE LA GUERRE**: Le Flamande; Menuet; Rigaudon; **F. COUPERIN**: Fugue sur les jeux d'anches; Plein chant—Et in Terra Pax; Petite Fugue sur le cromorne; Dialogue sur les jeux des trompettes; Offertoire sur les grands jeux. Paul Maynard (organ & harpsichord). American Society SAS 1006 \$5.98; Mono MAS 1006 \$4.98

Interest: Unusual and fascinating keyboard repertoire
Performance: Very fine
Recording: Superb
Stereo Directionality: Not needed
Stereo Depth: Very effective

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

To sum up, if you want a fine collection of music beautifully packaged to get a start on a library of 17th and 18th century music, this first American Society release makes for an excellent starting point. On the other hand, if you are a seasoned collector, I would stick to the last two records of the first release 1005 and 1006. These two remarkable discs are absolute "must" items for any discriminating discophile. D. H.

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RALPH J. GLEASON

NAT HENTOFF

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

△ **EAST MEETS WEST** featuring **MUSIQUE OF AHMED ABDUL-MALIK**. La lby; Searchin'; Maharawa; El Ghada & 4 others. RCA Victor LPM 2015 \$3.98

Interest: Fine sound
Performance: Good
Recording: Excellent

This merger of Asian and European instruments and modern jazz is unsatisfactory from a jazz standpoint, but makes for a very unusual collection of sounds which should fascinate many hi-fi bugs. The predominant minor mode of the music, the timbre of the Asian instruments and the harmonic patterns in which it is all placed, grow monotonous. It would have gone down better as inserts into another LP. However, there are good moments, such as *Searchin'* and the sound is superior. *R. J. G.*

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

Interest: Broad
Performance: Not his best
Recording: Pre hi-fi

Almost everything Basie has cut over the years is of interest, but this particular collection contains a lower percentage than usual of good work. It was done at a low point in the Basie history and it shows. There are some good moments from singer Jimmy Rushing—as on *Brand New Wagon* and *Hey, Pretty Baby*—but aside from these and the swinging feeling of *Seventh Avenue Express*, this is not Basie as we usually hear him. *R. J. G.*

HiFi/STEREO

BEST OF THE MONTH . . .

▲ △

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



△

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



△

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



▲ **GIANT STEPS** featuring **JOHN COLTRANE**. Countdown; Syeeda's Song Flute; Mr. P. C. & 4 others. Atlantic SD 1311 \$5.98

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

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

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

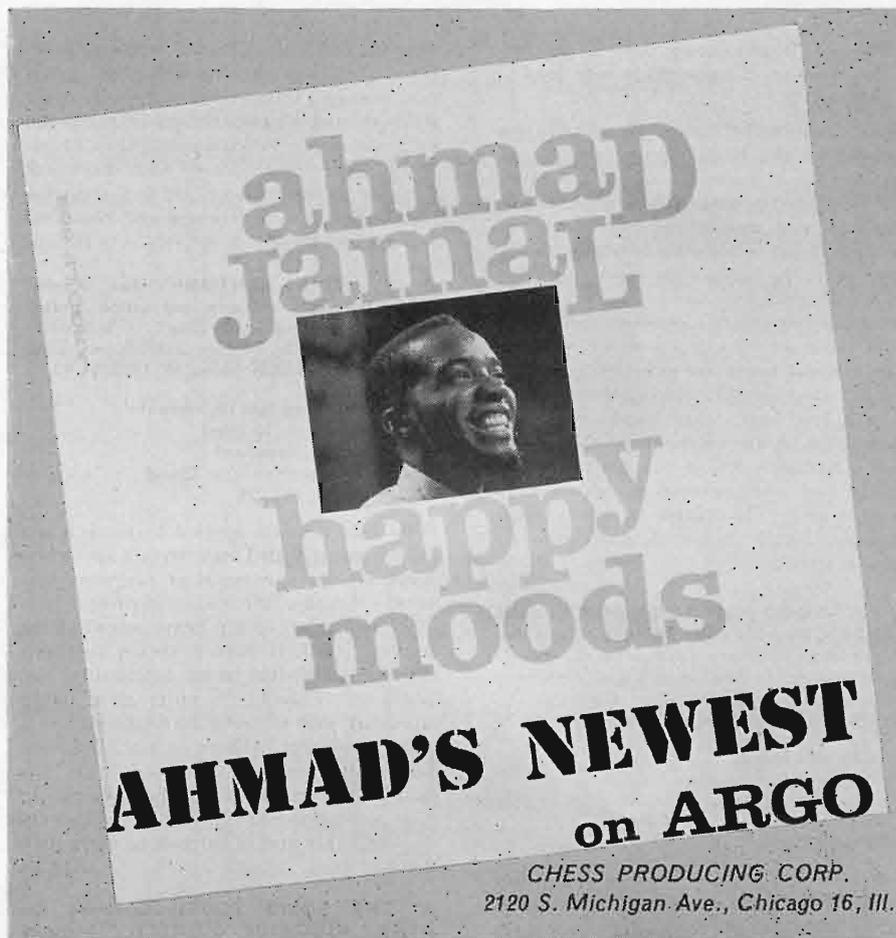
Interest: Fair Dixieland
Performance: Rather detached
Recording: Needs more presence
Stereo Directionality: Competent
Stereo Depth: Very good

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

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

△ **THE THUMPER—JIMMY HEATH SEXTET**—Jimmy Heath (tenor saxophone), Nat Adderley (cornet), Curtis Fuller (trombone), Wynton Kelly (piano), Paul Chambers (bass), Albert Heath (bass). For Minors Only; Newkeep; Nice People & 6 others. Riverside RLP 12-314 \$4.98
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to be Dixieland piano style. Most of the arrangements are bland or routine. Even



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various, any one of which can be 1960's "Mack The Knife."

Interest: **Disappointing**
Performance: **Competent to very good**
Recording: **Fair**

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

▲ **A GOOD GIT-TOGETHER—JON HENDRICKS** with Pony Poindexter and the Montgomery Brothers (and others). Everything Started In The House Of The Lord; Pretty Stranger; Social Call; Out Of The Past & 6 others. World Pacific 1283 \$4.98

Interest: **Broad**
Performance: **Spirited**
Recording: **Spotty**
Stereo Directionality: **OK**
Stereo Depth: **OK**

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

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

Interest: **Good modern jazz**
Performance: **Good**
Recording: **OK**

Jones (who is called Philly Joe to differentiate between him and the Jo Jones of the Count Basie band) is without question the most influential and important (as well as the most exciting) drummer in modern jazz. Not everyone can listen to drum playing, but if you can, he is utterly delightful throughout. At no point, however, are the collaborating soloists of equal stature, thus the best moments, from the group standpoint occur in the piano-bass-drums track, *Gwen*. Blue Mitchell, a good second line trumpet player, is heard in some nice solos and so is baritonist Pepper

Adams, but this album's message stems from the exciting drumming of Jones, who manages to swing magnificently while still utilizing all the timbres of the drum set to produce a melodic conception. Listen to *I'll Never Be the Same* with the words in mind as Jones plays. He is a remarkable musician who arranges and composes as well as plays. *R. J. G.*

▲ **VIVA KENTON!** Stan Kenton Orchestra with a Latin percussion group. Mexican Jumping Bean; Cha Cha Sombrero; Adios; Artistry In Rhythm & 6 others. Capitol SW 1305 \$5.98; Mono W 1305 \$4.98

Interest: **Pop-jazz instrumental**
Performance: **Spirited**
Recording: **Excellent**
Stereo Directionality: **Good**
Stereo Depth: **OK**

The basic formula applied herein is a jazz arrangement with Latin rhythm and when Kenton does this he is at his most successful because the Latin rhythmic base lightens the whole top-heavy sound of the Kenton band. It then becomes rhythmically a great deal more interesting and pleasant. This LP is quite good dance music as well as being interesting from a jazz standpoint. There is not, however, one really top notch jazz soloist in the band that was used on these dates. In that sense it is weak; but in overall sound it is first rate and of interest to more than Kenton fans. *R. J. G.*

▲ **THE SOLID SOUTH** featuring the **DEANE KINCAIDE QUINTET**. Tennessee Waltz; Swanee River; Louisiana; Carolina Moon & 8 others. Everest LPBR 5064 \$3.98

Interest: **Quite limited**
Performance: **Slick**
Recording: **Excellent**

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

▲ **BLUE SOUL—BLUE MITCHELL SEXTET**—Richard "Blue" Mitchell (trumpet), Curtis Fuller (trombone), Jimmy Heath (tenor saxophone), Wynton Kelly (piano), Sam Jones (bass), Philly Joe Jones (drums). *Minor Vamp*; *Waverley Street*; *Nica's Dream* & 6 others. Riverside 12-309 \$4.98

Interest: **Above average jazz**
Performance: **Blue's growing**
Recording: **Adequate**

As annotator-producer Orrin Keepnews notes, Blue Mitchell shows a striking improvement here over his previous two albums as leader. He plays with considerably more authority and consistency of invention. The album as a whole is interestingly balanced. There are three numbers by just Blue and the excellent rhythm section. On the others, there is warm, supple trombone by Fuller; and tenor saxophonist Heath plays more impressively than on his own first Riverside album (RLP 12-314). There are also sparkling, swinging solos by Wynton Kelly.

There is also a welcome diversity of writers. Benny Golson is represented by

two of his better tunes—*Minor Vamp* and *Park Avenue Petite*, a frivolous title for so beautifully formed a melody. Golson also has contributed attractive if not striking arrangements of *Polka Dots and Moonbeams* and Horace Silver's *Nica's Dream*. The rest of the writing—by Jimmy Heath and Mitchell—is less developed but is moderately challenging. *N. H.*

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

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

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

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

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

Riverside has excerpted from its 12-volume Jelly Roll Morton Library of Congress series (RLP 9001 through 9012, available singly) a set of piano solos. The compositions include several of the most imaginatively structured in jazz literature. The performances are among his best on record because, as Orrin Keepnews observes, "although Morton was not well when these records were made, and he occasionally makes mistakes in fingering which show it . . . at the same time he was clearly showing off for posterity. . . . He had plenty of time; he had only to interrupt himself while the acetate blanks were changed on the portable recorder. And he could pick his tempos as he wished, not in order to get everything in three minutes." This is an essential collection if you don't already own the whole series as originally recorded in the late 1930s by Alan Lomax (see p. 46). *N. H.*

▲ **RED NICHOLS AND THE FIVE PENNIES—DIXIELAND DINNER DANCE**—Red Nichols (cornet), Bill Wood (clarinet), Pete Beilmann, Sr., (trombone), Joe Rush-ton, Jr., (bass saxophone), Bobby Hammack (piano), Rollie Culver (drums). Satan **Hi Fi / STEREO**

Takes A Holiday; September Song; What's New & 10 others. Capitol ST 1297. \$4.98; Mono T 1297 \$3.98

Interest: Primarily for background
Performance: Best on rhythm tunes
Recording: Clear
Stereo Directionality: Very good
Stereo Depth: Excellent

Red Nichols' *Dixieland Dinner Dance* is more virile than most restaurant music. It's most enjoyable when the combo plays in medium tempo Dixieland style. The ballad arrangements, for the most part, sound pallidly dated. On all the numbers, Nichols' rhythm section is characteristically heavy. Red has never understood that the beat can be steady without being earth-bound. The album is good music for a steak place. *N.H.*

▲ △ **THE BIG SMALL BANDS—A MUSICAL RECREATION—DAVE PELL—**Dave Pell, Abe Most, Martin Berman, Ronnie Lang, Art Pepper (reeds), Frank Beach, Don Fagerquist, Cappy Lewis, Jack Sheldon (trumpets), Hoyt Bohannon, Bob Enevoldsen (trombones), Arthur Mæbe (French horn), Phil Stephens (tuba), Marty Paich, Art Flickreiter, John Williams (piano), Buddy Clark, Red Mitchell (bass), Frank Capp, Mel Lewis, Keats Enman (drums), Joe Gibbons, Tony Rizzi (guitar). Not all are on each number. Summit Ridge Drive; Boplicity; Walking Shoes & 9 others. Capitol ST 1309 \$4.98; Mono T 1309 \$3.98

Interest: Useless concept
Performance: Skilful
Recording: Excellent
Stereo Directionality: Very good
Stereo Depth: Superior

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

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

△ **ANDRÉ PREVIN'S TRIO JAZZ—KING SIZE!** I'll Remember April; It Could Happen To You; I'm Beginning To See The Light & 3 others. Contemporary M 3570 \$4.98

Interest: "Pop" jazz
Performance: Slick
Recording: Excellent

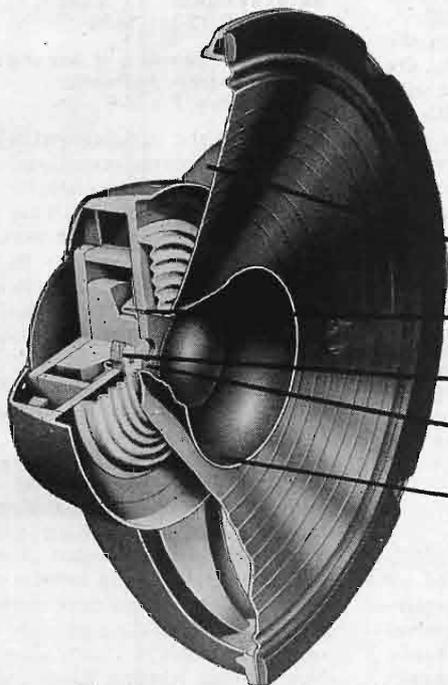
Previn, who has technical equipment as a pianist that makes him the envy of all his contemporaries, has struggled with the aesthetic requirements of jazz playing for almost a decade. He has progressed from a mere imitator of Art Tatum without any of the solid jazz roots, to a very practiced exponent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

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

Interest: Solid modern jazz
Performance: Excellent
Recording: Brilliant

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

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

▲ LATIN CONTRASTS: BUD SHANK—Bud Shank (alto saxophone and flute), Laurindo Almeida (guitar), Gary Peacock (bass), Chuck Flores (drums). Sunset Baion; Serenade To An Alto; Frio Y Color & 7 others. World Pacific 1281 \$4.98

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

A previous meeting between American jazzman Bud Shank and Latin-American guitarist Almeida (*Laurindo Almeida Quintet*, World Pacific 1204) was more fruitful than this. Here, while the themes are attractive, they are thinly developed (a few less tracks might have helped).

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

▲ JACK TEAGARDEN AT THE ROUNDTABLE—Jack Teagarden (trombone), Don Goldie (trumpet), Henry Cuesta (clarinet), Don Ewell (piano), Stan Puls (bass), Ronnie Greb (drums). South Rampart Street Parade; Honeysuckle Rose; Stardust & 5 others. Roulette SR 25091 \$4.98

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

Recorded at New York's Roundtable, this representative set by Jack Teagarden's newest unit offers—aside from the leader and pianist Ewell—an efficient but hardly outstanding Dixieland program. Teagarden, however, raises the value of the album strikingly. He is now easily the leading traditional trombonist (Vic Dickerson is uncategorizable). Teagarden's unparalleled warmth and mellowness of tone are complemented by a fluent technique and a

full-flowing beat. Moreover, Teagarden is entirely at ease in all tempos.

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

▲ SIR CHARLES THOMPSON AND THE SWING ORGAN—Sir Charles Thompson (organ and piano), Percy France (tenor saxophone), Rudy Rutherford (clarinet), Aaron Bell (bass), J. C. Heard (drums), Robbins' Nest; Jumpin' At Basie's; What's New & 9 others. Columbia CL 1364 \$3.98

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

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

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

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

▲ SOUNDS DIFFERENT!—JOE VENUTO AND HIS QUARTET WITH SANDI BLAINE. Joe Venuto (marimba and vibas), Howard Collins (guitar), Julie Ruggiero (bass), Mousley Alexander (drums), Warren Hard (percussion and drums), Sandi Blaine (vocals). Two Of A Kind; Alexander's Ragtime Band; Stars And Stripes Forever & 9 others. Everest LPBR 5053 \$3.98

Interest: Marshmallow jazz
Performance: Slick
Recording: Excellent

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

ise passages with the other instruments (as in *Stars and Stripes Forever*) but she is undistinguished as a straight singer. A thoroughly expendable album. N. H.

COLLECTIONS

▲ SOMETHING NEW, SOMETHING BLUE. Tin Roof Blues; St. Louis Blues; Blues In The Night; Davenport Blues & 4 others. Columbia CL 1388 \$3.98

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

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

▲ KINGS OF CLASSIC JAZZ featuring selections by great traditional jazz artists. **LOUIS ARMSTRONG/MA RAINEY**: See *Rider Blues*; **FREDDIE KEPPARD**: *Stockyard Strut*; **KING OLIVER**: *Bimbo*; **BIX BEIDERBECKE**: *Lozy Daddy* & 8 others. Riverside RLP 12-131 \$4.98

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

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

Be Our Guest...

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

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

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

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

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

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

When Marjory took time off to have her baby, the Rutherfords went stereo—and it was her doing. With savings originally earmarked for a European trip, she bought Stromberg-

Carlson speakers, stereo tuner and stereo amplifier. The deferred trip was memorialized in an imported record changer, a Miracord. These components are housed in a treasured living room buffet.

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

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

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

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MARJORY RUTHERFORD, Guest Reviewer—May, 1960

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

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

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

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

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

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

MAY 1960

vert. He points out that the enigmatic composer predicted his "time would come," and feels the prophecy has come true. This splendid rendition will do much to favorably sway others now on the fence about Mahler's position in contemporary music.

▲ ▲ MOZART: Wind Serenades No. 11 in E-flat (K. 376); No. 12 in C Minor (K. 388). Everest Woodwind Octet, Newell Jenkins cond. Everest SDBR 3042 \$4.40; Mono LPBR 6042 \$4.40

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

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

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

Both Serenades provide the gifted play-

ers opportunities to display many facets of musicianship. The result is a blend of vitality and formal substance.

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

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

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

The singer's unique, introspective treatment of the lyrics is sensitively projected. Arranger-conductor Bob Cooper supplies some fine reed work in a contemporary instrumental backing that is uniformly good. This is a program that wears well, with the listener finding fresh delights in succeeding re-plays. Both day and night people can easily imagine their listening room transformed into a smoke-filled bistro, the perfect setting for Christy mood-making, particularly in realistic stereo.

4-TRACK STEREO TAPES

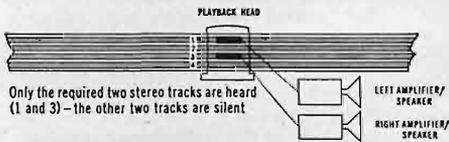
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In the drawing at left, the left-hand segment shows how 2-track tapes are recorded, and the right-hand segment shows how, by utilizing the tape more efficiently, twice as many tracks may be recorded.

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



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



The tape is turned over—and the other two stereo tracks (4 and 2) are played. Tracks 1 and 3 are now silent



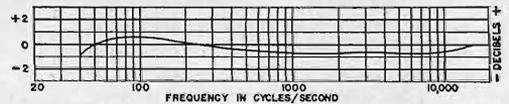
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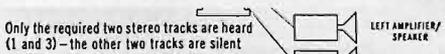
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UNITED STEREO TAPES



Reviewed by

DAVID HALL

JOHN THORNTON

4 TRACK REELS

▲ **BEETHOVEN:** Piano Concertos—No. 3 in C Minor, Op. 37; No. 4 in G Major, Op. 58. Wilhelm Backhaus with the Vienna Philharmonic Orchestra, Hans Schmidt-Isserstedt cond. London LCK 80007 \$11.95

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

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

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

▲ **GRIEG:** Peer Gynt—Incidental Music—Prelude; Morning Mood; Aase's Death; Anitra's Dance; In the Hall of the Mountain King; Ingrid's Lament; Arab Dance; Peer Gynt's Home-Coming; Solvejg's Song; Dance of the Mountain King's Daughter. London Symphony Orchestra, Øivin Fjeldstad cond. London LCL 80020 \$7.95

Interest: A bonus Peer Gynt
Performance: Spirited
Recording: Over-bright
Stereo Directionality: Good
Stereo Depth: OK

The opening theme of the delightful and seldom-heard *Peer Gynt* prelude is associated with the youthful protagonist, and worth noting is the angry transformation it undergoes at the beginning of the *Ingrid Lament* episode. Amusing, too, is the grotesque *Dance of the Mountain King's Daughter*. To have this in addition to the usual suites is a pleasure; but since the total tape takes only forty minutes, it would have been even better to have had both of Solvejg's songs sung in Norwegian and to have had the music arranged in the dramatic sequence of Ibsen's play.

Be that as it may, Fjeldstad gives taut and spirited performances, but he is undone by over-bright, bass-shy recording. This was the case with the disc, and I'm surprised that it wasn't corrected on the tape with a bit of re-equalization! *D. H.*

MAY 1960

▲ **HAYDN:** Symphonies No. 94 in G Major ("Surprise"); No. 99 in E-flat. Vienna Philharmonic Orchestra, Josef Krips cond. London LCL 80018 \$7.95

▲ **HAYDN:** Symphonies No. 96 in D Major ("Miracle"); No. 104 in D Major ("London"). Vienna Philharmonic Orchestra, Karl Münchinger cond. London LCL 80017 \$7.95

Interest: Topnotch Haydn
Performance: Krips more resilient
Recording: No. 99 best
Stereo Directionality: Good
Stereo Depth: Good

The Krips reading of the splendid Symphony No. 99 has been a touchstone of the stereo disc repertoire, and it sounds even better on tape—just about the ideal of what a Haydn symphony performance should be. His "Surprise" Symphony is a little on the bland side.

Münchinger tends toward inflexibility in the famous No. 104, but relaxes to turn in an elegant and altogether winning "Miracle." He gets good sound, too; but the Krips No. 99 still remains something special. *D. H.*

▲ **LISZT:** Piano Concertos—No. 1 in E-flat; No. 2 in A Major. Julius Katchen with the London Philharmonic Orchestra, Ataulfo Argenta cond. London LCL 80030 \$7.95

Interest: Splendiferous
Performance: Strong
Recording: Very good
Stereo Directionality: Just right
Stereo Depth: Very good

Liszt's splendiferous piano concertos, virtuoso show-pieces, splashed with bright sound and filled with brooding melodrama, are brilliantly recorded and brilliantly played on this new London tape. Aside from the fact that Katchen gives such a strong, muscular account of both pieces (and that the engineering brings the piano too close), the album is made really noteworthy by the great accompaniment under Argenta's direction.

Where the rapport between conductor and Katchen is especially good is in the little scherzo of the First Concerto, played with high humor and with a tongue-in-cheek attitude bordering on the mischievous. The triangle is well-placed.

In the A Major neither conductor nor soloist over-do the melancholy of the opening pages. Katchen's piano in this Concerto seems somewhat too metallic in the upper part of the keyboard, nor do the string basses have quite as much presence as they should. But the engineering is still very good, favoring the E-flat Concerto somewhat. A fine tape on all counts, in spite of its stereo "age." *J. T.*

▲ **MOZART:** Symphonies No. 41 in C Major (K. 551) ("Jupiter"); No. 35 in D Major (K. 385) ("Haffner"). Israel Philharmonic Orchestra, Josef Krips cond. London LCL 80025 \$7.95

Interest: Great
Performance: Even, uninspired
Recording: Excellent
Stereo Directionality: Expert balance
Stereo Depth: Good acoustically

The Krips readings of these scores are even-tempered and uninspired, not at all in the class with his approach to *Don Giovanni* (London disc A 4406). He does not obtain rugged strength from the opening movement of the "Jupiter." The slow movement of this Symphony contains some of the most sublime writing in all Mozart, but it takes a "just-right" tempo to make the music sing. Krips takes a moderate to slow-slow tempo, so that the cantabile line becomes almost funereal. The rest is not much better, except that he quickens the pace sufficiently in the last movement to finish with at least a little of the needed sparkle.

The same approach holds throughout the delightful *Haffner* Symphony, where the tempo drags, and where everything is carefully articulated, evenly rendered, but totally lacking in force or forward motion. In both symphonies there is a "small" sound and lack of orchestral weight.

Engineering is well nigh perfect, and stereo balance beyond criticism. Qualitatively, there is nothing whatever wrong with the sound. If you like your Mozart small-scaled, and on the slow, deliberate side, this reading will do. *J. T.*

▲ **STRAVINSKY:** Petrouchka (complete ballet); Le Sacre du printemps (complete ballet). Suisse Romande Orchestra, Ernest Ansermet cond. London LCK 80006 \$7.95

Interest: Modern ballet masterpieces
Performance: Super Petrouchka
Recording: Petrouchka is best
Stereo Directionality: Good
Stereo Depth: Good in Petrouchka

A complete *Petrouchka* and "Sacre" can't be gotten onto one disc; but apparently it can be done on a single 4-track tape. Here, then, is a first-rate buy.

Ansermet's *Petrouchka* reading has been a classic of the disc literature for well over a dozen years; but the way it emerges on tape is a real ear opener! You can almost reach out and touch the instruments. For my taste, this is one of the truly perfect stereo recordings in terms of instrumental placement and depth illusion, to which must be added Ansermet's unerring dramatic feeling for this score. It is still an experience to hear, whether for the first or the fiftieth time.



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The ferocity of Stravinsky's *Rite of Spring* ballet just does not seem to be Ansermet's meat; for his reading lacks the special conviction of his *Petrouchka*; nor does his orchestra seem to cope as well with the rhythmic difficulties of "*Le Sacre*." London's recording is a little below par also, a trifle murky as compared to the absolute clarity and brilliance of the *Petrouchka* accompaniment. One hearing of this last on first-rate equipment should be enough to convert the most adamant discophile to the virtues of tape! *D.H.*

▲ **TCHAIKOVSKY:** Overture 1812, Op. 49; Capriccio Italien, Op. 45. London Symphony Orchestra with Organ and Band of the Grenadier Guards, Kenneth Alwyn cond. London LCL 80019 \$7.95

Interest: For disturbing the peace
Performance: Loud!
Recording: Variable
Stereo Directionality: Yes, indeed!
Stereo Depth: Variable

To cannons, bells and brass band is added an organ in this recording of the "*1812*." The racket is something fierce; and if the cannon shots don't come in as Tchaikovsky so precisely indicated in the score, I suppose that's no matter. Alwyn's reading of "*1812*" is massive and the miking is of the multiple variety with plenty of monitoring apparent, as well as considerable phase distortion in the closing pages. The cannon sound much more like jet sonic booms than honest-to-goodness field pieces.

The *Capriccio Italien* fares better, a nice and lively reading, well recorded for the most part. *D.H.*

▲ **TCHAIKOVSKY:** Swan Lake, Op. 20 (nearly complete ballet). Suisse Romande Orchestra, Ernest Ansermet cond. London LCL 80028 \$11.95

Interest: Ballet masterwork
Performance: Brilliant
Recording: Super!
Stereo Directionality: Just right
Stereo Depth: Perfect

The long awaited London stereo tapes are arriving, and if *Swan Lake* can be taken as an example of things still to come, then the tape fan can take off his hat and throw it in the air! On this *one* seven inch reel 4-track issue is contained substantially the whole score, opulently recorded, with a splendid realization of dynamic range. Ansermet gives a brilliant performance with his celebrated Suisse Romande players. The stereo disc album released some time ago was a lulu, and its tape counterpart is even better, and in all departments. A running A-B comparison test, from turntable to tape deck, measure by measure, and skip-checking, revealed that the tape was superior on all counts, especially when the stylus began to transmit the customary distortion which always lurks on inner grooves. It is astonishing that so much more pleasure can be derived from music when distortion factors are minimized. Even the spatial effect on the tape is much more apparent.

United Stereo Tapes has done a magnificent job of production, and there is no loss of frequency or dynamic range as compared to the disc (there is no noticeable increase in these departments either).

running A-B comparison test, from turntable to tape deck, measure by measure, and skip-checking, revealed that the tape

London's characteristic "sound," that silken string tone, is well implanted on the tape. There appears to be no cramping or restriction of extreme ends of the frequency spectrum, although the high end was improved by slight treble boost which yet did not bring out much tape hiss.

Where much fussing and adjusting is often necessary to balance out both channels for LP stereo, audio equalization was quickly and easily established with the tape. The most obvious improvement is in the *smoothness* of the stereo effect, and the middle-fill detail. Even when a position was taken at extreme ends of the room, far removed from a normal listening area, the stereo effect was strongly in evidence. From the technical viewpoint, as the product came in the box, after all processing and duplication had been completed, this tape is top quality, as good as the best two-track stereo, and a great deal better than the majority of quarter-track tape I've reviewed to date.

On the interpretive side, Ansermet gives an unusually vital reading to this great ballet masterwork. He is sometimes accused of being too cold in his readings, too metronomic in his beat, too reserved. But this time, under his baton, the score is alive and vibrant. He does not conduct *Swan Lake* with the explosive force of Dorati on Mercury but he gets plenty of fire and some ravishing woodwind playing from the Suisse Romande.

Swan Lake becomes one of the most important additions to the quarter-track stereo tape catalog, heralding a significant new era for the medium. *J. T.*

▲ **TCHAIKOVSKY:** Symphonies No. 5 in E Minor, Op. 64; No. 4 in F Minor, Op. 36. Bamberg Symphony Orchestra, Heinrich Hollreiser cond. Vox XTP 707 \$11.95

Interest: For romantics
Performance: Good Fifth
Recording: Spotty
Stereo Directionality: In fine balance
Stereo Depth: Spotty

Hollreiser's reading of the lengthy E Minor score is creditable, well conducted, a singing, mellow performance, not sonically overwhelming, but a good, solid account from start to finish. His pace is just right for the Bambergers, and there are only a few moments where things are not together. There are times when the woodwinds are too strong, and some of the small string figurations are lost in the shadows. Percussion thumps rather than sounding with a real skin-tone, but these are not serious complaints.

The Fourth Symphony is another matter entirely, and here the engineering makes the first string body too prominent. Things get very "edgy" and wiry as soon as the orchestra plays *forte*. Rhythmically this F Minor interpretation is loose, not well tied together, and the attacks are not well disciplined. However, the Fifth Symphony is so well done, that it's worth owning the tape. The woodwinds of the Bamberg Ensemble have a deep, rich character, and the score of the Fifth Symphony contains plenty of beautiful writing for winds. Vox has turned out some of its best technical effort throughout half of this album. The stereo effect is broad and in good balance. *J. T.*

HiFi/STEREO

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TAPE CARTRIDGE

A Note on New Reviewing Equipment

Since HiFi/Stereo Review began its coverage of 4-track 3 3/4 ips magazine-load tape cartridges, your reviewer has been using Bell tape cartridge players for the purpose, beginning with the Model 402, (player-pre-amp), then moving on to the Model 403 (player-recorder).

This month's batch of tape cartridges were reviewed from a greatly improved version of the Bell Model 403, a frequency test of which showed the rather astonishing range of 50-50,000 cps \pm 2 db. This, plus a continued improvement in the quality of the pre-recorded cartridge tapes received for review has meant a considerable reduction of the tape background noise that plagued the earlier cartridge tapes of classical repertoire, as well as a standard of audio fidelity surprisingly close to that current on 7 1/2 ips 4-track reel-to-reel tape.—ED.

▲ **BRAHMS:** Piano Concerto No. 1 in D Minor, Op. 15. Gary Graffman with the Boston Symphony Orchestra, Charles Munch cond. RCA Victor KCS 4017 \$8.95

Interest: Youthful Brahms masterwork
Performance: A bit strained
Recording: Somewhat lumpy
Stereo Directionality: Reasonable
Stereo Depth: Not quite enough

The Brahms D Minor Concerto, that craggy, almost ungainly giant of a work, needs a solo-conductor combination in perfect rapport with each other and with the music. Rubinstein-Reiner (RCA Victor mono), Backhaus-Böhm (London mono) and Fleisher-Szell (Epic stereo and mono) are notable instances in point on records today.

For all Graffman's remarkable gifts as musician and pianist, it seems that the lack of this all-important element for purposes of this recorded performance may be responsible for the curious ineffectiveness of the final result. This is music that can sound uncomfortably lumpy unless conductor and pianist know just how to keep things sustained and moving. I hear little evidence of it here. The recorded sound is no great help either; for it sounds wooden (the piano especially, and choked when played against the Ravel d' Indy tape reviewed below. Sorry! I can't recommend this one. D. H.

▲ **RAVEL:** Piano Concerto in G Major; **D'INDY:** Symphony on a French Mountain Air with Piano, Op. 25. Nicole Henriot-Schweitzer with the Boston Symphony Orchestra, Charles Munch cond. RCA Victor KCS 4016 \$8.95

Interest: French masterpieces
Performance: Vital
Recording: Full-blooded
Stereo Directionality: Fine
Stereo Depth: Realistic

Ravel's nostalgic, blues-tinged Piano Concerto
MAY 1960

certo and d'Indy's red-blooded "Mountain Air" Symphony make a fine coupling and it's hard to imagine finer performances than these on or off discs. The Ravel can often be made to sound precious; so the virile approach adopted by Mme. Henriot-Schweitzer and M. Munch is all to the good. The d'Indy is also done to perfection and its more climactic moments emerge from the stereo speakers with imposing grandeur. This is some of the best recorded sound I've heard from the BSO in recent years. D. H.

▲ **TCHAIKOVSKY:** Overture 1812, Op. 49; **RAVEL:** Bolero. Morton Gould Orchestra and Band. RCA Victor KCS 3004 \$6.95

Interest: HiFi warhorses
Performance: Earnest
Recording: Loud
Stereo Directionality: Precise
Stereo Depth: Spotty

RCA Victor in designating this recording as a "sound spectacular" shows deadly seriousness in trying to out-do certain other famous versions of the "1812" complete with authentic cannon and church bells; but not all the orchestral know-how of Morton Gould or the ingenuity of RCA Victor's engineers can lick the acoustic deficiencies of New York's Manhattan Center and what they do to muddy-up bass transients (i.e. timpani, bass drum, cannon effects).

Too bad—for otherwise, the undertaking is sonically quite a success. The individual orchestra choirs are clearly miked in separate fashion. This works fine until reverberation from the bass percussion instrument begins to confuse the sonic issue. Gould does well musically with the "1812" but his phrasings in *Bolero* are curiously over-intense, tending to destroy the full effect of the final climax. D. H.

▲ **CHET ATKINS IN HOLLYWOOD** with Dennis Farnon Orchestra. Armen's Theme; Estrellita; Santa Lucia; Greensleeves & 8 others. RCA Victor KPS 3068 \$6.95

Interest: Guitar mood stuff
Performance: Slick
Recording: Good
Stereo Directionality: OK
Stereo Depth: Tasteful

Mr. Atkins knows his way around an amplified guitar and is thoroughly pro in his musical styling. The result is pleasant mood music with emphasis on guitar, dis-

cretely backed by Mr. Farnon's orchestra. Excellent sound tasteful stereo. D. H.

▲ **MISTER GUITAR** featuring **CHET ATKINS.** I Know That You Know; Show Me The Way To Go Home; I'm Forever Blowing Bubbles; Tchaikovsky Concerto & 8 others. RCA Victor KPS 2012 \$4.95

Interest: Minimal
Performance: Slick
Recording: Tricky
Stereo Directionality: Contrived
Stereo Depth: As needed

The ubiquitous Mr. Atkins gives his electronic guitar technique a thorough workout here, presumably via a good deal of multiple tape tracking. It's all good

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either; for it sounds wooden (the piano especially, and choked when played against



An exciting new concept in stereo programming, this special series presents an exceptional tape

enough for those who like this kind of gimmickry. The Tchaikovsky Concerto track is labeled "Concerto in C Minor (Rachmaninoff)" on tape cartridge, liner notes and box—musical evidence to the contrary notwithstanding . . . not that Rachmaninoff or Tchaikovsky would really care! *D. H.*

▲ **CHET ATKINS' TEENSVILLE** featuring CHET ATKINS & Orch. Night Train; Slinkey; Sleep Walk; Boo Boo Stick Beat; Teensville & 7 others. RCA Victor KPS 3084 \$6.95

Interest: For medium fry only
Performance: Commercial
Recording: Good
Stereo Directionality: All there
Stereo Depth: As needed

The "Big Beat" plus electric guitar has the upper hand here, complete with vocal ensemble at strategic intervals. *Boo Boo Stick Beat* is intriguing for its amusing sonorities; but for the most part this is strictly for the audience at which it's aimed. Good sound. *D. H.*

▲ **BELAFONTE at CARNEGIE HALL**—with Orchestra conducted by Robert Corman. Darlin' Cora; Sylvie; John Henry; Danny Boy; Matilda & 5 others. RCA Victor KPS 6002 \$9.95

Interest: Personalized folk fare
Performance: Highly charged
Recording: Very close solo miking
Stereo Directionality: Leftish
Stereo Depth: Not much

In numbers like *Darlin' Cora* and *John Henry*, you can tell that Belafonte has made a very close study of the way the late, great Huddie Ledbetter ("Lead-belly") used to sing these numbers; and to this he has added elements of the most polished "showbiz" production techniques, and does so superbly well. The comical Calypso pieces come off nicely; and the way Belafonte gets the entire Carnegie Hall audience to participate in *Matilda* bears witness to his remarkable personal magnetism and showmanship.

The stereo sound is mostly left channel; but this is not as bothersome as the closeness with which Belafonte works to his solo mike—one almost expects the fillings of his teeth to emerge from the loudspeakers! Nevertheless, this tape is a fine souvenir for Belafonte fans. *D. H.*

▲ **COMO SWINGS—PERRY COMO** with Mitchell Ayres and His Orchestra. St. Louis Blues; Mood Indigo; Donkey Serenade; Linda; Begin the Beguine & 7 others. RCA Victor KPS 3070 \$6.95

Interest: Top pops
Performance: Old pro in fine form
Recording: Close and clean
Stereo Directionality: Tasteful
Stereo Depth: Not much

Old pops pro Perry Como is in top form here—at his best in the more lyrical standards. He may not be able to belt out the up-tempo numbers the way Sinatra does; but his own style is plenty good enough. Enjoyable pops fare, tastefully done and nicely recorded for intimate living room listening. *D. H.*

▲ **LARRY ELGART** and His Orchestra. Quincy Hoppers; That Old Feeling; Mid-

night Sun; Dreamboat & 6 others. RCA Victor KPS 3056 \$6.95

Interest: Big dance band pops
Performance: Pro
Recording: Pro
Stereo Directionality: Tasteful
Stereo Depth: Reasonable

This is strictly for dancing—big band, moderately styled jazz in plush yet tasteful arrangement. Sound is big. *D. H.*

▲ **AN EVENING WITH LERNER AND LOEWÉ**—Highlights from MY FAIR LADY, BRIGADOON, GIGI, PAINT YOUR WAGON. Robert Merrill, Jan Peerce, Jane Powell, Phil Harris, RCA Victor Symphony Orchestra and Choral, Johnny Green cond. RCA Victor KPS 4011/12 2 cartridges. \$8.95 each

Interest: Top music-comedy fare
Performance: Plush
Recording: Plush
Stereo Directionality: It's there
Stereo Depth: It's there

Lavish is the word for this Hollywood-recorded collection of Lerner-Loewe riches of chiefly Broadway vintage; but for this listener it's too much of a good thing—the difference between all-out Beverly Hills luxury and the down-to-earthiness of a real Broadway show. Jan Peerce's Met-Opera-styled English doesn't help much either. Phil Harris is a real trouper; but Jane Powell's voice seems smallish in such opulent company. It's Robert Merrill who does the most intelligent job of all; for even his present Met Opera status hasn't let him forget the early years of singing pop and musical comedy standards over the NBC Network.

The sound is luxurious to a turn but I'd still go for the original cast albums of these shows, stereo considerations notwithstanding. *D. H.*

▲ **EXPLORING NEW SOUNDS IN STEREO—ESQUIVEL** and His Orchestra. Bella Mora; My Blue Heaven; Spellbound; 3rd Man Theme & 6 others. RCA Victor KPS 3060 \$6.95

Interest: Stereo gimmickry
Performance: Slick
Recording: Bright
Stereo Directionality: All you can get
Stereo Depth: So-so

Esquivel treats us to a moderately entertaining exhibition of stereo trickery with emphasis on ping-pong effects. It's all pleasantly amusing up to a point, but doesn't measure up to the Markko Polo *Oriente* tape reviewed elsewhere. *D. H.*

▲ **GEORGE FEYER** takes you to Rodgers & Hammerstein's SOUTH PACIFIC & OKLAHOMA! George Feyer (piano) with rhythm accompaniment. RCA Victor KPS 3016 \$6.95

Interest: For the cocktail hour
Performance: Neat but not gaudy
Recording: Intime
Stereo Directionality: Minimal
Stereo Depth: Not much

George Feyer's cocktail-styled pianism traverses the highlights of the two famous R & H shows in wholly harmless fashion. The result is recorded with clarity and good taste. *D. H.*

▲ **STICKS AND BONES** featuring MARTY GOLD and His Orchestra. Limehouse Blues; Star of Evening; Ramona; Sticks

and Bones & 8 others. RCA Victor KPS \$6.95

Interest: For dancers only
Performance: Pro
Recording: Studioish
Stereo Directionality: All there
Stereo Depth: Not much

As the title implies, vibes, marimba, xylophone and glockenspiel are the order of the day here. The arrangements are sufficiently "pro" to get by but hardly the last word in imagination. *Star of Evening* will give Richard Wagner a fast turn in his grave. Competent sound. *D. H.*

▲ **SONGS OF BATTLE**—22 Famous American War Songs from the Revolution to the Present Day. Ralph Hunter Choir with Orchestra, Sid Bass cond. RCA Victor KPS 3067 \$6.95.

Interest: Tops of its kind
Performance: Superb
Recording: Superb
Stereo Directionality: OK
Stereo Depth: Effective

The Ralph Hunter Choir of male voices has made a fine pick of American war songs from *Chester* and *Yankee Doodle*, through *When Johnny Comes Marching Home* and *The Caissons Go Rolling Along* to *Comin' In on a Wing and a Prayer*. There seems little doubt that the more primitive the fighting conditions, the better the songs—for those from the Revolution and the Civil War are the ones that make this tape (or its corresponding disc) worth buying. After hearing the magnificent Revolutionary War hymn *Chester*—the work of Paul Revere's composer-friend, William Billings, this reviewer feels like embarking on a campaign to have it replace *The Star Spangled Banner!*

The performances are virile, superbly backed by Sid Bass' orchestra and recorded to perfection. Buy it for the Revolution and Civil War tunes! *D. H.*

▲ **ORIENTA—IMPRESSIONS IN MUSIC AND SOUND.** The Markko Polo Adventurers. Beggar's Procession; Madam Sloe Gin's; Night of the Tiger; Runaway Rickshaw & 9 others. RCA Victor KPS 3054 \$6.95

Interest: Good sound fun
Performance: Astounding
Recording: Fabulous
Stereo Directionality: And how!
Stereo Depth: Echo chambers help

Arranger-conductor Gerald Fried in conspiracy with producers Si Rady and Michael Goldsen have concocted a thoroughly amusing stereo "gimmick" record. The *Night of the Tiger* comes complete with tiger roars; there are thunderstorms; police car sirens; honky-tonk pianos—you name it, it's there . . . plus a whole museum of percussion instruments. The whole thing is superb for showing off stereo equipment. *D. H.*

▲ **THE MANCINI TOUCH** featuring HENRY MANCINI and His Orchestra. Let's Walk; A Cool Shade of Blues; Bijour; Like Young & 8 others. RCA Victor KPS 3079 \$6.95

Interest: For "Peter Gunn" fans
Performance: Slick as can be
Recording: Tops
Stereo Directionality: Good
Stereo Depth: OK

HiFi/STEREO

"Hank" Mancini applies the *Peter Gunn* touch deftly to tunes of his own and others' making, and with entertaining effect. A fine tape if you don't take it too seriously either as jazz or as pop music *per se*. Superb playing and recording, Hollywood style. *D. H.*

▲ **MORE MUSIC from PETER GUNN**—conducted by HENRY MANCINI. Walkin' Bass; Timothy; The Little Man Theme & 9 others. RCA Victor KPS 3071 \$6.95

Interest: TV and all that jazz!
Performance: Superb
Recording: Superb
Stereo Directionality: Brilliantly effective
Stereo Depth: Just right

The stereo disc and stereo 2-track tape of *More Music from Peter Gunn* were both superb and this tape cartridge is not one whit inferior. It's thoroughly entertaining and effective music—and often amusing in the bargain, as in the cocky *Timothy* number. *D. H.*

▲ **MUSIC TO BREAK ANY MOOD** featuring DICK SCHORY'S NEW PERCUSSION ENSEMBLE. Caravan; Speak Low; I'll Remember April; Tortilla & 8 others. RCA Victor KPS 3076 \$6.95

Interest: Entertaining
Performance: Fine
Recording: Superb
Stereo Directionality: Yep!
Stereo Depth: Yessuh!

With harp and guitar adding plectral melodies to Mr. Schory's full-panoplied percussion group in Chicago's Orchestra Hall, the end result is a good bit of harmless, albeit pleasing musical entertainment. The arrangements aren't as imaginative as those on RCA Victor's *Oriente* tape cartridge reviewed elsewhere, but it is still good listening for hifi bugs and excellent tape processing. *D. H.*

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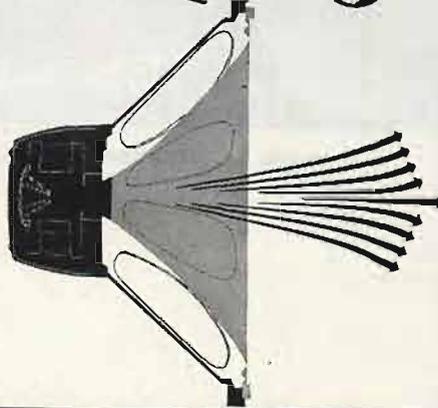
Interest: Broadway musical riches
Performances: Opulent
Recording: Opulent
Stereo Directionality: OK
Stereo Depth: Lots

Not for nothing did Robert Shaw serve his musical apprenticeship as choral arranger for Fred Waring! The results of those years show throughout the high gloss achieved from one end to the other of this tape. As in the Lerner-Loewe tape also reviewed in this issue, it is sometimes too much of a good thing; but in the extended *Porgy and Bess* episode ("*Gone, Gone, Gone*"), there is some stirring, even deeply moving music-making. I do wish that the wonderful torchlight parade opening from *Of Thee I Sing* — "*Wintergreen for President*" had been done with the chorus passing across and off the "sonic stage." A big chance was muffed here!

Nevertheless, this is a tape worth having if you want Broadway musical memories with the big sound! *D. H.*

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

BEST OF THE MONTH . . .

▲ △
Kapp Records has come up with a stunningly gifted new pop singer, *Anita Darian* . . .
“ . . . The first exciting new singer to appear within the past few years. Among her better-known selections, *We Kiss in a Shadow*, *Mountain High*, *Valley Low* and *Bangles*, *Bangles and Beads* have never been sung more beautifully.”
(see p. 88)



▲ △
Capitol has another winner in the male pop vocal sweepstakes in *Mark Murphy's Hip Parade* “ . . . One of the few original, thoroughly musical stylists among the newer pop singers. . . . What is perhaps most remarkable . . . is that he can take some songs that are inherently mediocre and give them added breadth and impact.”
(see p. 90)



▲ △
Warner Bros. springs a delightful surprise with their *Sound of Music* LP, featuring the Trapp Family Singers! . . .
“Frankly, I prefer this release to that of the original cast. The voices are better, stereo has been utilized most effectively, and the score lends itself to this kind of treatment.” (see p. 95)



Reviewed by
RALPH J. GLEASON
STANLEY GREEN
NAT HENTOFF

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

. . .

POPS

▲ △ **LIKE WILD—RAY ANTHONY ORCHESTRA.** Dark Eyes; Peter Gunn; Swanee River; Bunny Hop Rock & 8 others. Capitol ST 1304 \$4.98; Mono T 1304 \$3.98

Interest: Questionable
Performance: Routine
Recording: Excellent
Stereo Directionality: OK
Stereo Depth: OK

If the usage of jazz music, or jazz-ish sounding music, as the background for TV murder tales is of any interest, then this LP will have a market. It is an attempt to bring out all the worst in this sort of hideously dissonant music. However, there is no real jazz value here at all and as dance music it is more on the rock and roll side than on that of the ordinary ballroom danceband. Anthony is quite heavy in feeling throughout. R. J. G.

△ **PEARL BAILEY—MORE SONGS FOR ADULTS ONLY.** Love For Sale; Show Me Love; The Great Indoors & 9 others. Roulette R 25101 \$3.98

Interest: Offbeat repertory
Performance: Pure Pearl
Recording: Fine

While there are many entertaining and amusing numbers here, unfortunately not all of them are well suited to the very personal style of the redoubtable Pearl May. She is great when she can sink her teeth into such meaty material as *Singin' the Blues* and *Aggravatin' Papa*, but her

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PIANO RAGTIME . . .
DUKES OF DIXIELAND
New Orleans . . . high
steppin' music with
the plunking piano,
whompin' tuba and
sliding trombones.
Selections include:
"Tiger Rag,"
"Original Dixieland
One Step," and
"Kansas City Stomp."
AFLP 1928/AFSD 5928



CARNEGIE HALL
CONCERT of the
phenomenal DUKES
OF DIXIELAND!!!
Selections include:
"Muskrat Ramble,"
"Royal Garden Blues,"
and "Moritat."
AFLP 1918/AFSD 5918

AL HIRT . . . America's newest
and greatest trumpet find!
Spontaneous and exciting
trumpet mastery with original
and unique interpretations of
such great numbers as "Birth of
the Blues," "Basin Street Blues,"
"After You've Gone," "Stardust,"
"Tiger Rag," and "I Can't Get
Started With You."
Vol. 1 AFLP 1877/AFSD 5877,
Vol. 2 AFLP 1878/AFSD 5878,
Vol. 3 AFLP 1926/AFSD 5926.

DIXIELAND BANJO . . .
featuring Dave Wierbach and
his Dixieland Band playing
"Limehouse Blues," "Chinatown,"
and "Alabama Bound," etc.
AFLP 1910/AFSD 5910

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PLAYS
KING
OLIVER**

A STUDY IN HIGH FIDELITY SOUND

St. James Infirmary
Frankie & Johnny
A Hot Time In The
Old Town Tonight
Hone Of My Jelly Roll
Big Butter & Egg Man
I Ain't Got Nobody

Chimes Blues
Dr. Jazz
My Old Kentucky Home
Drop That Sack
Jelly Roll Blues
Panama

AUDIO FIDELITY. AFLP 1930
A study in high fidelity sound.



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Louis Armstrong plays jazz favorites born in the early 1900's
. . . immortal classics that have withstood the test of time . . .
music that is as vibrantly alive today as the day it was
written. Satchmo played all the selections
in this album with King Oliver, and, many of the
selections were written by King Oliver himself.
Listen now to Louis Armstrong play such classics as:
"Saint James Infirmary," "Frankie &
Johnny," "Jelly Roll Blues," "Big Butter & Egg Man,"
"Hot Time In The Old Town Tonight,"
"I Ain't Got Nobody," "Dr. Jazz," "Drop That Sack," and
others. AFLP 1930/AFSD 5930

THE HAPPY SOUND OF RAGTIME . . . HARRY BREUER.
The startling and exciting sounds of genuine Ragtime in
effervescent rhythm played in the authentic happy
manner of mallet virtuoso Harry Breuer. Selections include:
"Temptation Rag," "Bugie Call Rag," "12th Street Rag,"
and "Dill Pickles." AFLP 1912/AFSD 5912



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Title	Interest	Performance	Recording	Stereo Quality	Score
LATIN AMERICAN JAMBOREE —Bettini Orchestra (with vocals) _____ Eso es el Amor, Patricia, Pretty Doll, Cu-cu-ru-cu & 8 others. Vox STVX 426.050 \$4.98	✓✓✓	✓✓✓✓	✓✓✓✓	✓✓✓	14
MUSIC FROM FIORELLO and THE SOUND OF MUSIC —Alfred Newman Orch. My Favorite Things, Politics and Poker, Climb Ev'ry Mountain & 9 others. Capitol ST 1343 \$4.98	✓✓✓✓	✓✓✓✓	✓✓✓	✓✓✓	14
HARMONI CHA-CHA —Jerry Murad's Harmonicats _____ Perfidio, Poinciana, Frenesi, The House of Bamboo & 8 others. Mercury SR 60061 \$4.98	✓✓✓	✓✓✓	✓✓✓✓	✓✓✓	13
HAWAII CALLS —Hawaiian Chorus with Al Kealoha Perry _____ Blue Hawaii, Sweet Leilani, Song of the Islands, Hawaiian War Chant & 8 others. Capitol ST 1339 \$4.98	✓✓	✓✓✓	✓✓✓✓	✓✓✓✓	13
SOLO ENCORES —David Carroll Orchestra _____ Speak Low, Temptation, Sometimes I'm Happy, Nola, Misty, Polly & 8 others. Mercury SR 60180 \$4.98	✓✓✓	✓✓✓✓	✓✓✓	✓✓✓	13
CLEBANOFF PLAYS MORE SONGS FROM GREAT FILMS —Clebanoff Strings April Love, A Certain Smile, The High and Mighty, All the Way & 8 others. Mercury SR 60162 \$4.98	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
IN HARMONY WITH HIM —The McGuire Sisters _____ Ave Maria, Bless This House, Lead Kindly Light & 9 others. Coral CRL 757303 \$4.98	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
THE TUXEDO BAND —(Recreated Bands of 1920's) _____ The Girl Friend, Fascinatin' Rhythm, 42nd Street, Baby Face & 8 others. Warner Bros. WS 1365 \$4.98	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
BOUQUET OF THE BLUES —Ethel Smith (organist) _____ Swingin' Shepherd Blues, Limehouse Blues, St. Louis Blues & 8 others. Decca DL 78955 \$4.98	✓✓✓	✓✓✓	✓✓	✓✓✓	11
LADY ESTHER SERENADE —Wayne King Orchestra _____ Secret Love, Hey There, Somebody Loves Me, And This Is My Beloved & 8 others. Decca DL 78951 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓✓	11
ROMANTIC STRINGS —Helmut Zacharias and his Magic Violins _____ Love for Sale, Dream, April in Paris, Moonglow, Embraceable You & 7 others. Decca DL 78949 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓✓	11
SONGS FROM THE OLD WEST —The Diamonds _____ Cool Water, Empty Saddles, Streets of Laredo, High Noon & 8 others. Mercury SR 60159 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓✓	11
DICK KESNER —And His Magic Stradivarius _____ Our Love, Moonlight Serenade, Tonight We Love, Embraceable You & 8 others. Brunswick BL 754051 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓	10
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Interest:	Outstanding ✓✓✓✓	Moderate ✓✓✓	Fair ✓✓	Dull ✓
Performance:	Superb ✓✓✓✓	Good ✓✓✓	Adequate ✓✓	Disappointing ✓
Recording:	Excellent ✓✓✓✓	Good ✓✓✓	Fair ✓✓	Poor ✓
Stereo Quality:	Outstanding ✓✓✓✓	Effective ✓✓✓	Uneven ✓✓	Poor ✓

"Hank" Mancini applies the *Peter Gunn* touch deftly to tunes of his own and others' making, and with entertaining effect. A fine tape if you don't take it too seriously either as jazz or as pop music *per se*. Superb playing and recording, Hollywood style. *D. H.*

▲ **MORE MUSIC from PETER GUNN**—conducted by HENRY MANCINI. Walkin' Bass; Timothy; The Little Man Theme & 9 others. RCA Victor KPS 3071 \$6.95

Interest: TV and all that jazz!
Performance: Superb
Recording: Superb
Stereo Directionality: Brilliantly effective
Stereo Depth: Just right

The stereo disc and stereo 2-track tape of *More Music from Peter Gunn* were both superb and this tape cartridge is not one whit inferior. It's thoroughly entertaining and effective music—and often amusing in the bargain, as in the cocky *Timothy* number. *D. H.*

▲ **MUSIC TO BREAK ANY MOOD** featuring DICK SCHORY'S NEW PERCUSSION ENSEMBLE. Caravan; Speak Low; I'll Remember April; Tortilla & 8 others. RCA Victor KPS 3076 \$6.95

Interest: Entertaining
Performance: Fine
Recording: Superb
Stereo Directionality: Yep!
Stereo Depth: Yessuh!

With harp and guitar adding plectral melodies to Mr. Schory's full-panoplied percussion group in Chicago's Orchestra Hall, the end result is a good bit of harmless, albeit pleasing musical entertainment. The arrangements aren't as imaginative as those on RCA Victor's *Oriente* tape cartridge reviewed elsewhere, but it is still good listening for hifi bugs and excellent tape processing. *D. H.*

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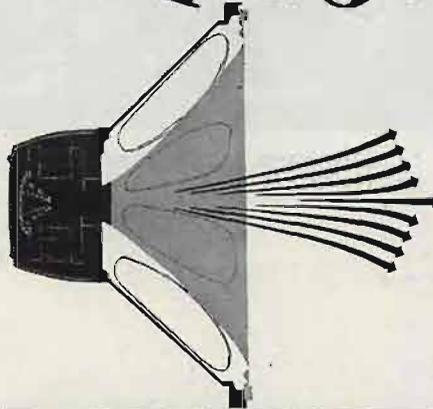
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PRESENTING JERRY BURKE —Electronic Organ Avalon, A Kiss in the Dark, It's Only a Paper Moon, S'posin' & 8 others. Brunswick BL 754052 \$4.98	✓✓	✓✓	✓✓✓	✓✓✓	10
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Interest:	Outstanding ✓✓✓✓	Moderate ✓✓✓	Fair ✓✓	Dull ✓
Performance:	Superb ✓✓✓✓	Good ✓✓✓	Adequate ✓✓	Disappointing ✓
Recording:	Excellent ✓✓✓✓	Good ✓✓✓	Fair ✓✓	Poor ✓
Stereo Quality:	Outstanding ✓✓✓✓	Effective ✓✓✓	Uneven ✓✓	Poor ✓

insouciant delivery and fuzzy enunciation do nothing for the lyrics of the more sophisticated songs. It is also a little unnerving to hear her thrown by the line "the chimp some champ chimpanzee" in Cole Porter's *Nobody's Chasing Me*.

The material is not really salacious and other than attracting sales there was no reason for the notice "Restricted from Air Play" on the front of the jacket. Indeed, in the line "the misbegotten G.O.P." from *The Begat*, Miss Bailey even takes the precaution of substituting the meaningless "V.I.P." for the reference to the Republican Party. S. G.

△ THE FABULOUS JOSEPHINE BAKER with Orchestra, Jo Bouillon cond. *La Seine*; *Mon p'tit bonhomme*; *Je voudrais*; *J'attendrai* & 8 others. RCA Victor LM 2427 \$4.98

Interest: High
Performance: Compelling personality
Recording: Satisfactory

Born fifty-three years ago in St. Louis, Missouri, Josephine Baker first went to France in 1925. Within two years her dynamic personality made her one of the greatest stars in Paris, and she has remained an almost legendary figure there ever since.

Although her fame rested on other attributes than the quality of her voice, she can still project a song with remarkable effectiveness. It is much deeper and cloudier than it used to be, but it leaves no doubt that she is a truly fascinating performer. Most of the songs are sung in French, one, *Sag beim Abschied Leise "Seruus"*, in German, and one, a lively Calypso admonition called *Don't Touch My Tomatoes*, is in English. Clearly, Mlle. Baker over the years has come a long way from St. Louis. S. G.

▲ HELTER SKELTER—A CONCERT IN THE PARK BY THE BAND OF THE WELSH GUARDS, Major F. L. Statham conductor. *Tamboo*; *Path Of Glory*; *David Of The White Rock* & 7 others. Angel S 35720 \$5.98

Interest: Lively band program
Performance: Good show
Recording: Bright sound
Stereo Directionality: With taste
Stereo Depth: Admirable

Stereo has at last permitted military bands to stay put. No marching past here; the engaging concert is supposed to take place in a park, and everyone is comfortably seated throughout the program. Included in the repertory are the jolly *Morning Canter*, with its simulated canter rhythm; the xylophone fireworks on *Helter Skelter*, and a medley from *My Fair Lady*. S. G.

▲ △ PARIS SWINGS—ELMER BERNSTEIN AND THE SWINGING BON VIVANTS. *Paris In The Spring*; *Under Paris Skies*; *Valentine* & 9 others. Capitol ST 1288 \$4.98; Mono T 1288 \$3.98

Interest: Bright, engaging numbers
Performance: Inventive
Recording: Excellent
Stereo Directionality: Effective
Stereo Depth: Well done

M. Bernstein takes a casually swinging approach to some standards of the boulevards, and the results are decidedly pleasant. Stereo is employed throughout as an integral part of the arrangements. This is readily apparent in the opening meas-

ures of *Valentine*, or in the way a lacy flute on the right weaves in and out of some brassy declarations on the left during the playing of *Autumn Leaves*.

Liberties, of course, have been taken with some of the original tempos (*Symphonie* gets a rather nervous beat, while *April In Paris* goes Latin with surprisingly charming effect), though the conductor has made sure that his two original compositions, *Adieux d'amour* and *Souvenir de Printemps*, are performed exactly the way they were written. S. G.

△ BEYOND THE SUNSET—ELTON BRITT—Elton Britt (vocals) and unidentified accompaniment. *Born To Lose*; *The Convict And The Rose*; *Left My Gal In The Mountains* & 9 others. ABC-Paramount 322 \$3.98

Interest: Music for weeping
Performance: Just right
Recording: Good

Elton Britt, one of the more durable of the latter-day commercial "country" singers, has collected many of the best known songs of woe in that idiom. The sadness pervading these lyrics makes the average soap opera a Dionysian ball. Examples are *Will The Angels Let Me Play?* (asked by a crippled child shunned by his playmates); *Don't Make Me Go to Bed and I'll Be Good* (said by a child who then dies in his sleep); and the classic *I'm Tying The Leaves So They Won't Come Down*. This last tale concerns a boy who hears his girl friend will die by the time the last autumn leaves fall. Accordingly, he climbs into a tree and ties each leaf so it won't fall. She recovers, presumably through some more mundane remedy such as a shot of penicillin.

Britt is excellent in the material, singing with unpretentious sincerity as if he believed and felt each set of lyrics. Actually, this container of tears does have a certain charm and it certainly does provide a melancholy cross-section of one of the main themes in pop country music of the past couple of decades. I have one semi-musical question. The only country blues ballad included is Carson Robison's *Left My Gal in the Mountains*. It and others I've heard sung by Ernest Tubb and similar performers are usually quite effective. Why aren't more authentic "hillbilly" country blues recorded these days in LP format? N.H.

△ HAPPY DAYS!—BARBERSHOP AND BANJO WITH THE BUFFALO BILLS. *They Didn't Believe Me*; *Walkin' With My Honey*; *Bye, Bye, Blackbirds* & 9 others. Columbia CL 1377 \$3.98

Interest: Delightful "ring" cycle
Performance: Expert
Recording: Tops

As anyone who has seen *The Music Man* knows, The Buffalo Bills are among the finest practitioners extant of the ancient art of barbershop harmony. Though a banjo plunks away to give the recital a properly old-fashioned quality, the quartet has successfully broken the bonds of the traditional *Aura Lea-I Had a Dream*, *Dear* kind of repertory to come up with a chronologically and emotionally varied program of decided appeal. S. G.

▲ △ THE PERSIAN ROOM PRESENTS DIAHANN CARROLL with Orchestra, Peter Matz cond. *Shopping Around*; *Goody Goody*; *Heat Wave* & 10 others. United Artists UAS 6080 \$4.98; Mono UAL 3080 \$3.98

Interest: Intermittent
Performance: Too much
Recording: Tunnel sound
Stereo Directionality: Good enough
Stereo Depth: Unnatural

Somehow, the excessively feminine night club singers only succeed in sounding a little foolish whenever their routines are recorded in front of an audience. Diahann Carroll is a very talented gal, but her recital at the Persian Room of New York's Plaza Hotel is just too high-powered to be thoroughly satisfactory when heard in the intimacy of a home. Although the squeals, the meandering introductions, the cute personal references may be fine for the expense account set, they just sound affected and phony on a record.

One particularly embarrassing bit is a lengthy, dull monologue about how she got seduced in a man's apartment. (I'm frankly not quite sure who it was who got seduced because midway through the narrative she coyly changes the identity of the heroine to someone named Cynthia.) Anyway, it somehow ends with her singing Jimmy Durante's *Did You Ever Have the Feeling That You Wanted to Go!*, which then rather incredulously segues into *I Wish I Were In Love Again*.

The second, and better, side is almost all taken up with a medley of songs identified with Ethel Waters, though Miss Waters is never mentioned. Stereo has not been used too well as it gives the impression that poor Miss Carroll is about to be crushed by the overpowering orchestra on either side of her. S. G.

△ MAURICE CHEVALIER—LIFE IS JUST A BOWL OF CHERRIES with Orchestra, Ray Ellis cond. *You Must Have Been A Beautiful Baby*; *September Song* & 10 others. MGM E 3801 \$3.98

Interest: So-so repertory
Performance: Still a charmer
Recording: Splendid

△ THANK HEAVEN FOR MAURICE CHEVALIER! *My Ideal*; *I Was Lucky*; *Moonlight Saving Time* & 9 others. RCA Victor LPM 1076 \$3.98

Interest: Chevalier classics
Performance: Vintage Chevalier
Recording: Good enough

The issuance of these two recordings at the same time gives us a chance to savor both the Chevalier of today and the Chevalier of twenty-five to thirty years ago. MGM has the new collection. The voice of the seventy-one year old entertainer is understandably a bit heavy, and he is quite content to talk a song rather than sing it, but there is still enough of the ebullient, vest-buttons popping personality that has made him the irresistible performer he has always been.

The RCA album is a re-release of some of Chevalier's most popular singles made when he was a romantic idol of Hollywood. Perhaps the songs aren't really very good, but their nostalgic associations and the way Chevalier sings them make this package a complete delight. S. G.

▲ **△ BALLADS FOR NIGHT PEOPLE** featuring **JUNE CHRISTY**. Bewitched; Night People; My Ship; Don't Get Around Much Anymore & 6 others. Capitol ST 1308 \$4.98; Mono T 1308 \$3.98

Interest: Jazz-based pops vocals
Performance: Winning
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good

Miss Christy has an unmistakably individual sound, an ability to endow trivial lyrics with a sort of late-night lonely heartbreak sound and the blessing of excellent accompaniment in a band led by Bob Cooper. Her choice of material is designed here to capitalize (no pun intended) on her best points and the objective is achieved. It is a pleasant album of good songs with a nice, warm, mildly haunting sound to it. R. J. G.

▲ **△ LES COMPAGNONS DE LA CHANSON**. Carioca, mon ami; Sarah; Gondolier & 9 others. Capitol ST 10227 \$4.98; Mono S 10227 \$3.98

Interest: Toujours
Performance: Avec esprit
Recording: Excellente
Stereo Directionality: Bon
Stereo Depth: Splendide

It is always a pleasure to listen to the spirited group of singers known as Les Compagnons de la Chanson. Their program still sparkles, and, if anything, seems more varied than it ever was. From Israel, they have imported *Hava Naguila*, from Italy *Gondolier*, and from Brazil *Carioca, mon ami* and *Si tu vas a Rio*, two particularly pulse-quickening items. I guess I could have done without hearing about "leette Jeemie Brown" in an ill-advised English version of *Les trois cloches*, but otherwise it's a tasty platter. S. G.

▲ **△ CONCERT IN RHYTHM—VOL II** featuring **RAY CONNIFF**. Yours Is My Heart Alone; Warsaw Concerto; Favorite Themes from Tchaikovsky's Sixth Symphony & 9 others. Columbia CL 1415 \$3.98

Interest: Good pops
Performance: First rate
Recording: Excellent

Melody with a beat is the bill-of-fare, well suited for either dancing or listening. Conniff plays a very good selection of melodies from light classics, with a vocal group backed by brass and rhythm. Quite pleasurable, on the whole. R. J. G.

▲ **△ ANITA DARIAN—EAST OF THE SUN** with Orchestra, Frank Hunter cond. We Kiss In a Shadow; Anoush Karoon; Baubles, Bangles & Beads & 9 others. Kapp KS 3052 \$4.98; Mono KL 1168 \$3.98

Interest: Yes, indeed!
Performance: A rare treat
Recording: Fine
Stereo Directionality: Tasteful
Stereo Depth: Good enough

What a pleasure it is to write about Anita Darian's first recording! Without a doubt, she is the most exciting new singer to appear within the past few years. Blessed with an uncommonly rich, beautifully controlled contralto of great range and tonal purity, she has, moreover, the unerring ability to use it wisely, both musically as well as dramatically.

Born in Detroit, Miss Darian is of Armenian descent, which may account for her repertory of Oriental (and Oriental-oriented) songs. It is as serviceable a program as any, and it has the additional advantage of giving the singer an opportunity to be heard in some lovely Armenian folk songs. Among her better-known selections, *We Kiss In a Shadow, Mountain High, Valley Low*, and *Baubles, Bangles and Beads* have never been sung more beautifully; even the Puccini-inspired chestnut *Poor Butterfly*, takes on new luster (just listen to the quality of her voice when she hits the last syllable of the word "butterfly"). But perhaps her biggest test was the nonsensical *Come On-a My House*, to which she invests an altogether winning combination of sly humor and charm. The name again—Anita Darian. S. G.

▲ **△ SAMMY AWARDS—SAMMY DAVIS, JR.**—Sammy Davis, Jr. (vocals) with Orchestra conducted by Morty Stevens and Buddy Bragman. Blues In The Night; Lovely To Look At; Pannies From Heaven & 9 others. Decca DL 78921 \$4.98; Mono DL 8921 \$3.98

Musical Interest: Thin
Performance: Strained
Recording: Brassy
Stereo Directionality: Very good
Stereo Depth: Excellent

Sammy Davis is visually a remarkably effective entertainer; but when heard solely as a singer, he is quite ordinary. Davis too often tries to overpower rather than interpret a song. He has no style of his own, but is essentially an unimaginative eclectic who has been primarily influenced by Frank Sinatra. The arrangements are as overstated as Mr. Davis' singing. N. H.

▲ **△ MARTIN DENNY EXOTIC SOUNDS—THE ENCHANTED SEA**. Song Of The Islands; Beyond The Sea; Beyond The Reef & 9 others. Liberty D-LST 7141 \$4.98

Interest: South Seas mood stuff
Performance: Properly languid
Recording: Clear & clean
Stereo Directionality: Well deployed
Stereo Depth: Not apparent

The yearning for exotic, let's-get-away-from-it-all islands, where the surf pounds and palm trees sway, lurks somewhere in even the best-regulated organization man. Fanning this longing are the musical settings now being provided in such profusion by Martin Denny. The ingredients are mixed as they have always been in the past, with woodwinds and gently rapped percussions getting us into the proper tropical mood, and every now and then someone opening the window to let in all those damn birds. S. G.

▲ **△ THE FOUR FRESHMEN—VOICES AND BRASS—TROMBONE CHOIR CONDUCTED BY PETE RUGOLO**—The Four Freshmen (vocals) with arrangements by Pete Rugolo. Stella By Starlight; Candy; Sunday & 9 others. Capitol ST 1295 \$4.98; Mono T 1295 \$3.98

Interest: Mostly soporific
Performance: Rather mechanical
Recording: Crisp
Stereo Directionality: Excellent
Stereo Depth: Very good

For Four Freshmen are supported by a

brass choir, featuring ten trombones. The range of brass sonorities, particularly as spread for stereo is intriguing and provides an unusually full-bodied, burnished accompaniment. The Freshmen sing carefully and with adequate taste, but basically are dull. They lack the witty if fragile sophistication of the Hi-Lo's; they don't have nearly the beat nor the infectious warmth of the Mills Brothers; and they certainly project little of the crackling, swinging musicianship of the Lambert-Hendricks-Ross unit. For all the preparation that has clearly been involved in this album, the effect is quite similar to Miltown's. N. H.

▲ **△ HIGH SPIRITS!** featuring **THE FOUR LADS**. Rock My Soul; Cool My Heart; Bound For Glory; Way Down In Egypt's Land & 8 others. Columbia CL 1407 \$3.98

Interest: Quasi folk songs
Performance: Good
Recording: Top notch

A clean, well organized vocal group in a selection of songs that have (or sound like they have) roots in folk music. The treatment is straightforward, the harmonies simple and easy to take and the group has a nice, over-all sound. R. J. G.

▲ **△ EARL GRANT—PARIS IS MY BEAT**—Earl Grant (vocals and organ) with unidentified orchestral accompaniment. April In Paris; Bon Soir; When The World Was Young & 9 others. Decca DL 78935 \$4.98; Mono DL 8395 \$3.98

Interest: Inoffensive pop singing
Performance: Derivative
Recording: Good
Stereo Directionality: Competent
Stereo Depth: Well balanced

Earl Grant is a cut above most pop singers in that his musicianship measures up to professional standards; but so far, however effective he is in a night club and on TV, he lacks a sufficiently distinctive musical personality. In sound, he resembles Nat Cole; and his general style, while cheerful enough, often sounds more contrived than spontaneously buoyant. This is a pleasant collection of Paris-associated songs, but is colorless when contrasted with what Yves Montand or Charles Trenet do with their native material or with the way an American like Sinatra could individualize it. N. H.

▲ **△ SWINGIN' DECADE** featuring **GLEN GRAY** and the **CASA LOMA ORCHESTRA**. Apple Honey; Harlem Nocturne; Jack The Bear; The Champ & 8 others. Capitol ST 1289 \$4.98

Interest: Good dance music
Performance: Routine
Recording: Excellent
Stereo Directionality: OK
Stereo Depth: Good

The idea here was to assemble a band under Gray's direction and play a series of tunes dedicated to other big bands. It's rather a silly idea, actually, and the end result is trivial. However, it has good sound and is passible as dance music. You might find more charm in the tunes as done here than does this reviewer, whose ears, unfortunately, still remember the originals. R. J. G.

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▲ △ **HAWAII SWINGS** featuring **BOBBY HACKETT**. Song Of The Islands; On The Beach At Waikiki; Maui Chimes; Soft Sands & 8 others. Capitol ST 1316 \$4.98; Mono T 1316 \$3.98

Interest: Pleasant pops fare
Performance: Good
Recording: Excellent
Stereo Directionality: OK
Stereo Depth: OK

Essentially this is the light Dixieland touch applied to Hawaiian tunes, or tunes written in what we have come to think of as the Hawaiian manner. Hackett's trumpet is lovely and melodic. He has a good rhythm section, some pulsating guitarists chording in the background and occasional solo help from piano and tenor. It is good for dancing and good for listening in a warm, mildly tropical manner. *R. J. G.*

▲ △ **A SALUTE TO THE INSTRUMENTS—NEAL HEFTI AND THE BAND WITH THE SWEET BEAT**—Neal Hefti and his Orchestra. Steel Guitar Rag; Organ Grinder's Swing; Blue Trombone & 8 others. Coral CRL 757286 \$4.98; Mono Coral CRL 57286 \$3.98

Interest: For dancing
Performance: Polished
Recording: Crisp and clear
Stereo Directionality: Excellent
Stereo Depth: Very good

Arranger Neal Hefti is capable of designing a thoroughly competent arrangement for just about any assignment from ecdysiasts to the Basie band. Unfortunately, in the course of perfecting his techniques,

his own potential as an imaginatively *personal* arranger has practically evaporated.

In this album, Hefti has written scores for a variety of dancing situations. Almost all of them are tricky, and none are musically memorable. (The only particularly attractive number in the set is Eddie Safranski's miniature *Concerto for Bass*). The band is Hefti's current one. It features a "sweet beat" and is perfectly adequate for playing dances and parties, but otherwise has no more challenging musical purpose. *N. H.*

▲ **RIDIN' THE RAILS—KENYON HOPKINS AND HIS ORCHESTRA**. Casey Jones; Ghost Train; Lonely Train & 9 others. Capitol ST 1302 \$4.98

Interest: Not even for railroad buffs
Performance: Aggressive
Recording: Clear and close
Stereo Directionality: Very good
Stereo Depth: Convincing

Composer Kenyon Hopkins is responsible for several imaginative film scores, including that of *Baby Doll*; and his work for modern dance groups has been effective. Why Capitol wastes Hopkins on gimmick albums such as this transmogrification of railroad songs is difficult to understand.

The playing is skilled but the writing is more clever than creative and the aim seems to be more a surface titillation than an attempt to really explore all the musical and dramatic possibilities in one of the major American adventure symbols. Hopkins does occasionally generate excitement, but mostly on the level of a mediocre Jerry Lewis movie. *N. H.*

△ **STEVE LAWRENCE AND EYDIE GORMÉ—WE GOT US** with Orchestra, Don Costa cond. Side By Side; Together; Flattery & 9 others. ABC Paramount ABC 300 \$3.98

Interest: Pleasant pops
Performance: Good Mr. and Mrs. team
Recording: Satisfactory

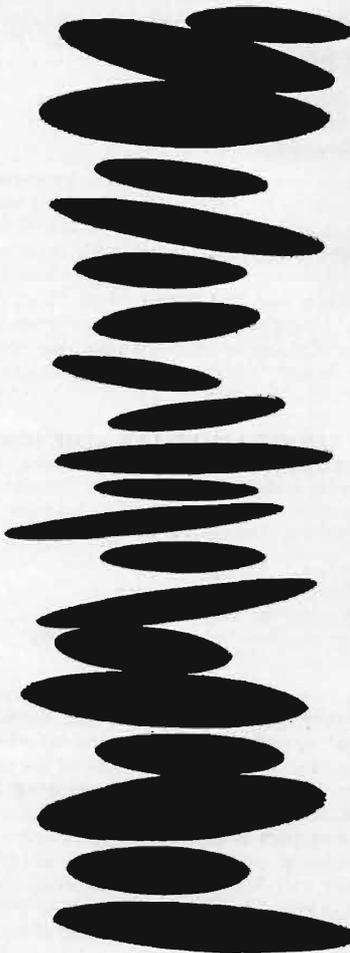
There is little about this release that calls for extended critical comment. Mr. and Mrs. Steve Lawrence sing nicely together, their program contains well-known and not so well-known duets, and it adds up to an agreeable, though not overwhelmingly exciting disc. *S. G.*

▲ **LATIN A LA LEE!—BROADWAY HITS STYLED WITH AN AFRO-CUBAN BEAT**—Peggy Lee (vocals) with Orchestra directed by Jack Marshall. I Am In Love; The Party's Over; C'est Magnifique & 9 others. Capitol ST 1290 \$4.98

Interest: A waste of Peggy
Performance: She tries
Recording: Very good
Stereo Directionality: First-rate
Stereo Depth: Very good

Capitol's most unimaginative program idea in years for a major talent is this attempt to imprison Broadway standards in inapposite Latin-American arrangements. Even by Afro-Cuban pop standards, the arrangements are pedestrian; but besides, the result of this Procrustean bed is that each song loses much of its distinctive character. Peggy Lee does the best she can, but the Latin devices constantly break the mood she tries to build. Why not try next doing Broadway hits to a polka beat? *N. H.*

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△ **ABBEY IS BLUE—ABBEY LINCOLN**
—Abbey Lincoln (vocals) with, among others, Kenny Dorham (trumpet), Wynton Kelly (piano), Max Roach (drums). Lonely House; Laugh, Clown, Laugh; Long As You're Living & 7 others. Riverside RLP 12-308 \$4.98

Interest: Mild
Performance: Improved
Recording: Mediocre

This is the best of the three Abbey Lincoln albums on Riverside, but she still lacks technical assurance, to say nothing of a distinctive enough sound and phrasing. (When she tries tricky musical lines, as in *Long As You're Living*, she's over her head). Miss Lincoln has developed, however, as a story teller, and her emotion seems increasingly less self-conscious.

Her choice of material here is fresh, but I find so much moralistic hectoring in the course of a pop recital annoying. There are admonitions to be kind to your fellow man, to reverse higher powers, etc. I don't mind "message" songs, but they should be imaginative, musically substantial, and not as self-righteous as *Brother, Where Are You?*, for one example.

In his notes, Orrin Keepnews, Riverside's A&R head, continues to do Miss Lincoln a disservice by implying that she's a jazz singer. She's not. She hasn't the beat, the phrasing, nor the timbre. She could, however, develop into a better-than-average supper club performer. The recording as such is either too dead or obnoxiously echoey. N. H.

△ **THE MANCINI TOUCH—HENRY MANCINI** and his Orchestra. Like Young; Let's Walk; That's All & 9 others. Victor LPM 2101 \$3.98

Interest: Pleasant dance music
Performance: Highly competent.
Recording: Very good

In contrast to the stalking obviousness of his scoring for *Peter Gunn*, Mancini shows here a generally light, tasteful touch in a set of dance arrangements with occasional jazz flavoring. The notes are absurd in claiming for this music more than I'm sure Mancini would. This set does not have "a swinging touch like nothing you've ever heard." It's simply an album that's useful for dancing. N. H.

▲ **KENNETH MCKELLAR—THE SONGS OF ROBERT BURNS** with Orchestra, Bob Sharples cond. Corn Rigs Are Bonnie; Ae Fond Kiss; My Love She's But a Lassie Yet & 9 others. London PS 179 \$4.98

Interest: Lovely airs
Performance: Fine voice
Recording: Excellent
Stereo Directionality: Unnecessary
Stereo Depth: Some

The name Kenneth McKellar immediately conjures up the sight of the late, bulbous-nosed senator from Tennessee, to whom, apparently, the excellent tenor of the same name bears no kinship. The singing Mr. McKellar's repertory of songs by Scotland's beloved poet is a decidedly attractive one, containing such familiar pieces as *Afton Water* and *My Heart's In the Highlands*, and others, especially *Bonnie Wee Thing* and *Bonnie Lass of Ballochmyle*, of equally strong appeal. S. G.

△ **JANE MORGAN TIME.** Happy Anniversary; With Open Arms; My Foolish Heart & 9 others. Kapp KL 1170 \$3.98

Interest: Moderate
Performance: Without feeling
Recording: Tops

Miss Jane Morgan has a voice made of pure whipped cream, she hits the notes squarely, and her phrasings and intonations are that of a true professional. The trouble with her performance, however, is that she is completely uninvolved in her material; hers is an almost disembodied voice that floats through songs without really singing them. Occasionally this approach becomes a bit ridiculous. For example, when she exhorts her listener to *Climb Ev'ry Mountain* you can be quite sure that this is the last thing she would think of doing herself. S. G.

▲ △ **MARK MURPHY'S HIP PARADE**
—Mark Murphy (vocals) with Orchestra conducted and arrangements by Bill Holman. Kansas City; Personality; I Only Have Eyes For You & 9 others. Capitol ST 1299 \$4.98; Mono T 1299 \$3.98

Interest: Unusually imaginative
Performance: Excellent all around
Recording: Bright
Stereo Directionality: Good
Stereo Depth: Very good

Mark Murphy is one of the few original, thoroughly musical stylists among the newer pop singers. He is "hip" in the sense that his phrasing and playing with the rhythms indicate a close knowledge of modern jazz. His sophistication is not brittle nor is it so parochial that it cannot appeal to a fairly wide general audience.

Bill Holman's arrangements are brisk and intelligent. It's too bad the multi-colored support by the *Jud Conlon Singers* and *Gloria Wood* wasn't used more often. What is perhaps most remarkable about Murphy's performance is that he can take some songs that are inherently mediocre and give them added breadth and impact. Recommended. N. H.

△ **"MR. PERSONALITY" SINGS THE BLUES—LLOYD PRICE.** Ain't Nobody's Business; Please Send Me Someone To Love; Feeling Lowdown; I'm A Lonely Man & 8 others. ABC-Paramount ABC 315 \$3.98

Interest: Rhythm and blues
Performance: Superior
Recording: Good

With the exception of one instrumental track, this is a collection of blues tunes sung by one of the better of the current crop of rhythm and blues artists. Price has a full-sounding voice, an emotional manner and sings convincingly. An orchestra under the leadership of Sid Feller accompanies him. R. J. G.

△ **ORIGINAL SOHO SKIFFLE GROUP**
—BRITISH / BLUES / BADMEN / BALLADRY. Sam Hall; Charlie Is My Darling; The Ash Grove; She Was Poor But She Was Honest & 10 others. Time T 70005 \$3.98

Interest: Good clean fun
Performance: Spirited
Recording: Top notch

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of quasi-jazz and folk style that has made the Kingston Trio wealthy in this country. There's a bit more reverence for tradition in our British cousins' efforts and the material itself is, on occasion, salty to a degree not usually heard over here. It is quite enjoyable, though, and should have relatively wide appeal. *R. J. G.*

▲ △ **HOORAY FOR LOVE** featuring **MAVIS RIVERS**. I Fall In Love Too Easily; Speak To Me Of Love; The Glory Of Love; In Love In Vain & 8 others. Capitol ST 1294 \$4.98; Mono T 1294 \$3.98

Interest: Excellent pop singing
Performance: Warm
Recording: First rate
Stereo Directionality: OK
Stereo Depth: Adequate

Miss Rivers has a warm, full-throated sound when she sings, plus an ability to swing adequately if not in the fullest jazz sense. In addition, she has here the assistance of a first rate accompanying orchestra under the direction of Jack Marshall. The selection of songs enables her to make the most of both her warm sound and her ability to get a good-natured feeling into whatever she does. This may very well be a career that will last in popular music. She sings well and truly. *R. J. G.*

▲ △ **MUSIC TO BREAK ANY MOOD — DICK SCHORY'S NEW PERCUSSION ENSEMBLE**. Walkin' My Baby Back Home; Caravan; Autumn In New York & 9 others. RCA Victor LSP 2125 \$4.98; Mono LPM 2125 \$3.98

Interest: For the stereo set
Performance: Percussively imaginative
Recording: Excellent
Stereo Directionality: Well done
Stereo Depth: Great

The percussion group is a natural product of the stereo age; the sharp, distinct sound that an instrument produces when it is struck benefits remarkably from stereo's knack of outlining sound in a sort of musical relief. Dick Schory's ensemble is one of the best, as it makes use of the instruments with both imagination and humor. The back of the jacket contains a complete inventory of all the musical hardware. *S. G.*

▲ **FELIX SLATKIN CONDUCTS FANTASTIC PERCUSSION**. The Happy Hobo; Caravan; Autumn In New York & 9 others. Liberty D-LST 7150 \$4.98

Interest: For the stereo set
Performance: Percussively imaginative
Recording: Clean
Stereo Directionality: Heavy at the extremities
Stereo Depth: Sufficient

Another record of hard knocks, this one lacks the superior sound on the RCA release but is otherwise tastefully and cleverly done. The percussion inventory includes ten different kinds of drums, plus such exotica as Indian rattles, Korean temple blocks, and boo-bams. *S. G.*

▲ **"LOSERS, WEEPERS"** featuring **KAY STARR**. I Should Care; Only Forever; I Miss You So; Into Each Life Some Rain Must Fall & 8 others. Capitol ST 1303 \$4.98

Interest: Good pops vocals

Performance: Energetic
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good

There's a tendency for the voice to hang on the right channel, but with a quick balance control adjustment on my rig, it moved to the middle. Miss Starr has a little more of Dinah Washington in her these days but she still manages to get her own sound into the sort of semi-dixieland style in which she sings. The tunes are all songs of unrequited love from the 30s and 40s and she sings them as though she believed in them which, after all, is the way to sing anything. Quite pleasant and enjoyable, with good backing by Van Alexander. *R. J. G.*

▲ △ **DAKOTA STATON — MORE THAN THE MOST!**—Dakota Staton (vocals) with Orchestra conducted and arrangements by Sid Feller. East Of The Sun; The Crazy Things We Do; Good-bye & 9 others. Capitol ST 1325 \$4.98; Mono T 1325 \$3.98

Interest: Moderate
Performance: Improving
Recording: Clear and bright
Stereo Directionality: Very good
Stereo Depth: Excellent

Dakota Staton has been sounding less strenuously contrived on her last two albums. There is still a degree of excess tension in her work. She remains a self-conscious stylist, even if less contorted, and has yet to learn how to relax in performance. There is a good deal of emotion in her work, but it often sounds superimposed on the material.

She does not—as Billie Holiday always did and Helen Humes now can—communicate from *within* the song. A basic reason, of course, for these surface performances is that Miss Staton has yet to develop a style that is wholly her own. Yet she does have more vitality than many of her contemporaries. Sid Feller's arrangements are intelligently, economically commercial and are very well tailored to Miss Staton. *N. H.*

▲ △ **PANIC, THE SON OF SHOCK — CREED TAYLOR ORCHESTRA**. ABC Paramount ABCS 314 \$4.98; Mono ABC 314 \$3.98

Interest: Many amusing effects
Performance: Cleverly done
Recording: Voices not well balanced with music
Stereo Directionality: Fairly good
Stereo Depth: Satisfactory

Each track in this collection combines music (mostly by Kenyon Hopkins) with some rather macabre or ridiculous sketch. To his credit, Creed Taylor does not overdo the audio effects; some of his little dramas achieve the most chilling results through subtlety. For example, in the bit about the automobile racing a train to the crossing, the inevitable crash is never heard. I think, though, that my favorite item is the one in which a dance orchestra starts out by playing *You're Driving Me Crazy* in polite dance tempo, and then proceeds to get wildly discordant while a man on the right is presumably unscrewing his head. *S. G.*

△ **LINK WRAY & THE WRAYMEN**—Link Wray (guitar), Doug Wray (drums). Hi Fi / STEREO

Shorty Horton (electric bass). Slinky; Raw-Hide; Studio Blues & 9 others. Epic LN 3661 \$3.98

Interest: Depressing
Performance: Primitive
Recording: Competent

Link Wray and his associates perform an instrumental rock and roll program. They produce lugubriously predictable music in which the center of gravity is a whining electric guitar. The rhythm section—to use a euphemism—has all the subtlety and imagination of a guillotine. The infrequent tenor saxophone is equally dreary and is in all likelihood played by brother Vernon. N. H.

▲ **SUDDENLY IT'S SWING** featuring **SI ZENTNER** and his Orchestra. High Spirits; If I Love Again; I'm Glad There Is You; When A Gypsy Makes A Violin Cry & 8 others. Liberty LST 7139 \$4.98

Interest: Good dance music
Performance: Slick
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good

A rather better than usual collection of pleasant versions of popular songs, arranged slickly and played with the idea of people dancing. A fine idea and a successful one. This LP has excellent sound, is very well suited for dancing and gets a lot of big band effects that one remembers from such top-notch bands as Tommy Dorsey. Good listening. R. J. G.

THEATER, FILMS, TV

▲ ▲ **BOB AND RAY ON A PLATTER.** RCA Victor LSP 2131 \$4.98; Mono LPM 2131 \$3.98

Interest: Very little
Performance: Very disappointing
Recording: Excellent
Stereo Directionality: Splendid
Stereo Depth: Remarkable

Anyone expecting another *Bob and Ray Throw a Stereo Spectacular*, will be in for a great disappointment. The boys just aren't funny on this record. Apparently suffering from a lack of preparation, they go through a series of dull, frequently completely witless routines all dealing with the fertile subject of radio and television programming.

The great pity is that alone among comics, Bob and Ray seem to have a genuine flair for adapting stereo to fit humorous sketches. On their current release this is revealed in only one inspired bit in which a sidewalk interview is being carried on the left side, quite oblivious to a bank robbery in busy progress on the right. S. G.

▲ **FIORELLO!** (Jerry Bock-Sheldon Harnick). Original cast recording. Tom Bosley, Patricia Wilson, Ellen Hanley, Howard Da Silva, Pat Stanley & others, with Orchestra & Chorus, Hal Hastings cond. Capitol SWAO 1321 \$5.98

Interest: Gets my vote
Performance: Winning ticket
Recording: Very good
Stereo Directionality: Very effective
Stereo Depth: Splendid

The virtues of stereo to bring out the best of a show album have never been revealed quite so vividly before. In the March issue of *HiFi/STEREO REVIEW* I expressed some disappointment in the first half of the score when unaided by the visual action of the play itself. Stereo has now filled this gap.

On the *Side of the Angels*, which opens the show, has the singers placed so intelligently that the stage seems to be opened up before us; we at last can appreciate fully the dramatic situation of the scene. So, too, the skilful deployment of the politicians' chorus on *Politics and Poker* and *The Bum Won* fill these numbers with uncanny theatrical dimension. And when the fiery Fiorello makes his campaign speeches in *The Name's LaGuardia*, we can "see" him right in front of us leaping agilely from one soapbox to another.

On a re-count then—thanks to stereo—I go all the way for *Fiorello!* S. G.

▲ **JACK THE RIPPER** (Jimmy McHugh-Pete Rugolo). Soundtrack recording. Orchestra conducted by Pete Rugolo. RCA Victor LPM 2198 \$3.98

Interest: Effective film music
Performance: Doubtlessly definitive
Recording: Splendid

The first band starts out with the mournful squeal of the hurdy-gurdy—then crash! Jack the Ripper has struck again. This kind of contrast continues throughout—sounds of street bands and dance bands set against the ominous bam-bam-bam of the killer on the prowl—and I must admit it's pretty effective. I also like the jangling harpsichord used to indicate the demented mentality of the gory murderer.

Presumably, there is some relationship between ripping and stripping as the liner notations are by Gypsy Rose Lee. R. G.

▲ **LENNY BRUCE—TOGETHERNESS.** Fantasy 7007 \$4.98

Interest: Considerable
Performance: Frequently inspired
Recording: Good

Though he is considered the epitome of all the so-called sick comics, Lenny Bruce fits the description only in the sense that he is concerned with the sicknesses he finds in the society around him. For fundamentally, like any really great comic, Bruce is a moralist. He is a social critic with a deadly eye and a deadly aim. The hypocrisy over racial equality, the meaningless taboos of television, the strange morality of Hollywood movies, the degradation of American politics, the inequity of night club entertainers' salaries as compared with that of teachers—these are the things that concern him, as they do most thoughtful "healthy" citizens.

In addition, Bruce has an unerring knack of creating characterizations that are almost frighteningly real. I have never heard two barroom drunks depicted with such accuracy before as he does on *White Collar Drunk*, nor do many situations come to mind that are as wildly funny as the one described in the monologue about the night club comic who plays the London Palladium.

There is no doubt that Bruce does occasionally resort to tastelessness (the jacket cover of the current release is one example), but shocking people is not the main purpose of his act. For while there is nothing especially endearing about the comedy of Lenny Bruce, his small, petulant voice is a salubrious one that a smugly complacent society would do well to hear. S. G.

▲ **LITTLE MARY SUNSHINE** (Rick Besoyan). Original cast recording. Eileen Brennan, William Graham, Elmarie Wendell, John McMartin, Mario Silelto, Elizabeth Parrish, John Aniston, with Orchestra & Chorus, Glenn Osser cond. Capitol WAO 1240 \$5.98

Interest: Delightful spoof
Performance: Topnotch company
Recording: Very good

Billed as "A New Musical About an Old Operetta," *Little Mary Sunshine* has become one of the surprise hits of the New York theatrical season. Rick Besoyan's gentle, nostalgic kidding of the artificialities of the theater of Herbert, Romberg and Friml contains a charming score that ably captures the proper flavor in a series of impassioned arias, stirring marches, and coquettish choral pieces for the ladies of the ensemble. Aiding the proceedings enormously is a splendid cast that brings just the right type of broadness and sincerity so necessary to this special form of entertainment.

Part of the fun of such a work is in spotting the ancient melodies that have been purposely purloined. Touches of *Tell Me Pretty Maiden* are found in *Tell a Handsome Stranger*; Kern's *Some Sort of Somebody* obviously inspired the gayly contrapuntal *Once In a Blue Moon*; Herbert's *Naughty Marietta* provided the setting for *Naughty, Naughty Nancy*, and there is more than a little of *Every Little Movement* in the philosophical *Every Little Nothing* ("means a precious little nothing, if we make it gay"). Of the sentiments, two that deal with the old country, *In Izenschnookon on the Lovely Essenook Zee* (echoing Kern's *In Etern On the Tegern See*) and *Do You Ever Dream of Vienna!*, are given rather straight interpretations.

Enlarging the two pianos of the original musical accompaniment into a full orchestra seems to me to be entirely justified as operettas, of course, always had large orchestras. Arnold Goland has supplied suitable new arrangements. S. G.

▲ **MR. LUCKY** (Henry Mancini). Orchestra conducted by Henry Mancini. RCA Victor LPM 2198 \$3.98

Interest: Attractive score
Performance: Fitting
Recording: Perfect

Henry Mancini, whose *Peter Gunn* music started the recording boom for television themes, here continues to prove that when it comes to cathode tube composers he is in a class by himself. Lucky, to judge from his musical accompaniment, is far different character than the tight-lipped Gunn. Apparently, he is the most debonair and sophisticated skill operator in existence, as his escapades are set to tunes that are, by turns, suave (*Mr. Lucky*),

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lighthearted (*March of the Cue Balls*), lushly romantic (*Softly*), and perky (*Chime Time*). Clearly, this boy really lives the life. S. G.

▲ ▲ **PARADE** (Jerry Herman). Original cast recording. Dody Goodman, Richard Tone, Fia Karin, Charles Nelson Reilly, Lester James, with Jerry Herman (piano), plus second piano, bass, percussion & guitar. Kapp KD 7005 S \$5.98; Mono KD 7005 \$4.98

Interest: Modestly appealing
Performance: Splendid quintet
Recording: Good presence
Stereo Directionality: Unnecessary
Stereo Depth: Good enough

If Columbia, RCA, Capitol and Decca want to fight over the recording rights of the Broadway musicals, so be it. There will always be other companies to take a chance on the more modest musical pleasures found in Broadway's thriving peripheral theater.

Parade, with a five-member cast headed by Dody Goodman, is an off-Broadway revue created by Jerry Herman (who also doubles as pianist). One thing sure about Mr. Herman; he loves the theater. In fact, of the dozen songs in the show four deal with that subject. Things get off to a rousing start with *Show Tune*, which has the cast flatly asserting that there's no tune like a show tune ("in 2/4"), a sentiment I find hard to challenge. Vaudeville gets its share of attention with two numbers—*Two a Day* and *Maria In Spats*, the latter referring to the alleged desire of Maria Callas to play the Palace. The last number of the show, *Jolly Theatrical Season*, does reveal, however, that Mr. Herman is no enthusiast for the current fashion for things grim in the theater.

The ballad, usually neglected of late in revues, comes back strongly. "Today is tomorrow's antique" is the theme of one gossamer item dealing with the swift passing of time, while another, *Another Candle*, spins the touching tale of the unwed girl about to be feted on her birthday by the girls in the office. Mr. Herman has even provided a good old-fashioned throbbing torch song, *The Next Time I Love*, for the intense voice of Fia Karin.

Parade won't bowl you over, but it has a modest and pleasant air. S. G.

▲ **THE SOUND OF MUSIC** (Richard Rodgers-Oscar Hammerstein II). Members of the Trapp Family Singers & Chorus, Father Franz Wasner cond. Warner Bros. WS 1377 \$4.98

Interest: Echt R & H
Performance: Sheer delight
Recording: Lovely
Stereo Directionality: Splendid
Stereo Depth: All right

Frankly, I prefer this release to that of the original cast on Columbia. The voices are better, stereo has been utilized most effectively, and the score lends itself admirably to this kind of treatment. Moreover, there is the added attraction of having the music sung by members of the family about whom *The Sound of Music* was written.

Among the delightful touches are the flute and harpsichord backing of *My Favorite Things*, and the way part of *Do-Re-Mi* is sung as a canon. Unfortunately, the names of the individual members of

Recording: Lovely
Stereo Directionality: Splendid
Stereo Depth: All right



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the Trapp family taking part in this recital are not supplied. S. G.

▲ △ **WAGON TRAIN.** Orchestra conducted by Stanley Wilson. Mercury SR 60179 \$4.98; Mono MG 20502 \$3.98

Interest: Some attractive melodies
Performance: Surprisingly lush
Recording: Fine
Stereo Directionality: Satisfactory
Stereo Depth: Effective

Shucks, here they've gone and corralled some mighty purty tunes from that television show, *Wagon Train*, and then they never even bothered to give you the name of the coyote who wrote them. If'n I knew who he was, I'd tell him that purty though the music is, there's just too much swoosh-in' and swirlin' with all them fiddles. I reckon this kind of stuff would fit better on one of them slicky-dude Eastern shows they make in Los Angeles than on a real, rip-snortin' Western. S. G.

▲ △ **KEN AND MITZIE WELCH—PIANO, ICE BOX AND BED.** I Met A Girl; Lullaby For Twins; As Long As It's Jazz & 10 others. Kapp KS 3039 \$4.98; Mono KL 1156 \$3.98

Interest: Witty stuff
Performance: Accomplished duo
Recording: Fine
Stereo Directionality: Unnecessary
Stereo Depth: Not apparent

Is there room in the world of records for a clever, low-keyed, pleasant comedy team? I hope so. For Ken and Mitzie Welch are two exceptionally bright performers, who excel in husband and wife musical chit-chat that Ken writes himself. Their specialties are the small, everyday crises of married life—what to eat for dinner, the difficulties of going on a diet, or whether a ten minute silence on the part of the husband denotes that he is angry.

They also turn to some non-original material with some highly original results. On a tour of all the New York night clubs we hear *Everything's Coming Up Roses* interpreted by such familiar female singers as Miss Fingersnapper, Miss Legit and Miss Hardsell. Then, with *I Got Rhythm*, Mitzie completely ignores the title's claim and turns the traditionally trumpeted number into an affecting slow ballad. Nice people, the Welches. S. G.

FOLK

▲ △ **HANNA AHRONI—SONGS OF ISRAEL**—Hanna Ahroni (vocals) with Chorus and Orchestra directed by Sam Grossman. At The Well; Song Of The Vineyard; Dance Of The Fishermen & 10 others. Decca DL 78937 \$4.98; Mono DL 8937 \$3.98

Interest: Intriguing material
Performance: Strong, warm
Recording: Good
Stereo Directionality: Competent
Stereo Depth: Very good

Hanna Ahroni, born of a Yemenite father and Eritrean mother, sings with heat and vigor. She seems somewhat lacking in subtlety but that may be the fault of the material, which could have been more varied in mood. Also weakening what might have been a more impressive album are the uneven arrangements of Sam

Grossman. Grossman, who spent fifteen years with the *Hit Parade* is hardly the man to score an authentic Israeli set, and on occasion—most egregiously in *Like A Rose Among The Weeds*—his backgrounds are more appropriate to an American pop singer. The lyrics in the notes could have been more complete. N. H.

△ **MY LORD WHAT A MORNIN'—HARRY BELAFONTE**—Harry Belafonte (vocals) with the Belafonte Folk Singers conducted by Bob Corman. Ezekiel; Oh Freedom; Steal Away & 8 others. RCA Victor LPM 2022 \$3.98

Interest: Concertized spirituals
Performance: Good try
Recording: Very good

Although it seems to me that nearly all concertized versions of spirituals suffer by contrast to the explosive spontaneity of Negro religious music as sung in church, this is a less deadening attempt than most. Bob Corman has trained the choral group admirably and Belafonte is warm and intense although he's better at the jubilees and others of the more buoyant spirituals. This is a collection that will appeal primarily to Belafonte collectors. Seekers after the inner fire of Negro church music will do better with recordings by authentic gospel groups and soloists. N. H.

▲ **SHOUT—GOGI GRANT WITH THE BILLY MAY ORCHESTRA AND CHORUS**—Gogi Grant (vocals) with arrangements by Billy May. Goin' Home; Keep Your Hand On The Plow; Wayfaring Stranger & 9 others. Liberty LST 7144 \$4.98

Interest: Mistaken project
Performance: Unconvincing
Recording: Good
Stereo Directionality: Excellent
Stereo Depth: Competent

Gogi Grant, primarily known as a pop singer, has for some reason been placed in front of a slick choir with wholly inappropriate Billy May big band arrangements in a program of spirituals. No one involved shows any knowledge of the authentic timbre and rhythms of Negro religious music. The goal, according to the notes, is to translate gospel music "into a modern and up-to-date form." Contemporary gospel music, as it happens, is vividly alive and is constantly growing. Certainly, as it's sung by groups of the caliber of the Staple Singers it needs no updating. Many Negro gospel units are infinitely more exciting, imaginative and powerful than this ill-conceived attempt to add to gospel music elements that have nothing to do with it. Miss Grant tries hard, and she has rarely sung with as much open emotion as in these numbers, but it's a losing cause. N. H.

△ **DAVID HILL**—David Hill (vocals) with Orchestra directed by Richard Wolfe. South Coast; They Call The Wind Maria; Keep The Miracle Going & 9 others. Kapp KL 1148 \$3.98

Interest: Diluted folk
Performance: Lacks urgency
Recording: Very good

David Hill, 23, is a songwriter as well as vocalist. In this album, he performs folk-like ballads in an attractive if rather undistinctive voice. His musicianship is com-

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Grossman. At The Well; Song Of The Vineyard; Dance Of The Fishermen & 10 others.

hard, and she has rarely sung with as much open emotion as in these numbers,

petent; and he sings with control, intelligence, and narrative skill. Unfortunately, however, there is insufficient intensity in his work so that the best that can be said for the set as a whole is that it's soothing. But this material demands more of its interpreter than smoothness alone. N.H.

▲ △ CISCO HOUSTON — THE HOUSTON SPECIAL!—Cisco Houston (vocals and guitar) with Orchestra, Milton Okun, cond. Badman Ballad; Colorado Trail; I Don't Mind Marrying & 12 others. Vanguard VSD 2042 \$5.95; Mono VRS 9057 \$4.98

Interest: Not up to his potential
Performance: Skilful
Recording: Very good
Stereo Directionality: Competent
Stereo Depth: First rate

Vanguard unfortunately is beginning to resemble Elektra in its determination to dilute its folk albums for primarily "entertainment" purposes. Cisco Houston, as he's demonstrated on the Folkway label, can be a stirring folk singer, particularly in western material. Vanguard, however, has given him a largely hackneyed program and on several tracks, bland instrumental and sometimes vocal support.

Cisco does as well as possible under the circumstances, singing with gentle romanticism, wry humor, and dramatic force, depending on the material. Lee Hays' notes, while conveying the character of Cisco, give no information about the songs. It's too bad Vanguard doesn't treat all its folk singers with as much care for authenticity as it does its classical artists. N.H.

△ GYPSY ECSTASY — YOSKA NEMETH CONDUCTING HIS GYPSY ENSEMBLE—Folklore Hongrois; Doina Roumaine; Hungarian Rhapsody No. 2 & 4 others. Everest LPBR 5065 \$3.98

Interest: Rhapsodic fire
Performance: Full of verve
Recording: Good

Violinist Yoska Nemeth, about whom practically no biographical details are given in the notes is a convincing virtuoso in this idiom. He plays the violin with soaring, singing passion and with silken technical facility. It was unwise, however, to waste part of the album on the *Hungarian Rhapsody No. 2* which the group performs stiffly. The unit is more at ease in the fifth *Hungarian Dance*; but the album would have been more successful if no classical music, however "gypsy-based," had been included. The most infectious tune is *L'Alouette* with Nemeth sounding like a euphoric sparrow who just landed in a bird bath of slivovitz. N.H.

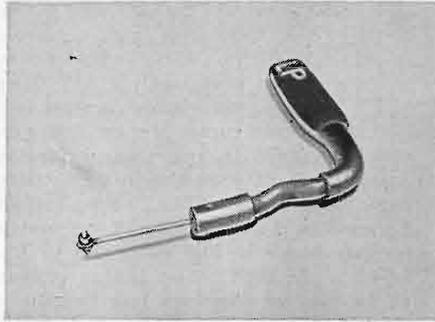
▲ BROCK PETERS AT THE VILLAGE GATE—Brock Peters (vocals) with Paul Palmieri (guitar). Nicodemus The Slave; John Henry Dead; Lady Love Be Mine & 6 others. United Artists UAS 6062 \$4.98

Interest: Striking singing
Performance: Much improved
Recording: Good
Stereo Directionality: OK
Stereo Depth: Realistic

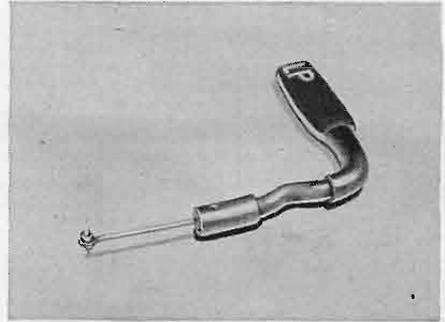
In his second United Artists album, Brock Peters is much more relaxed, probably because it's a location recording and the audience responds so warmly. Peters has a powerful, trained voice and the capacity to identify with a quite wide range of

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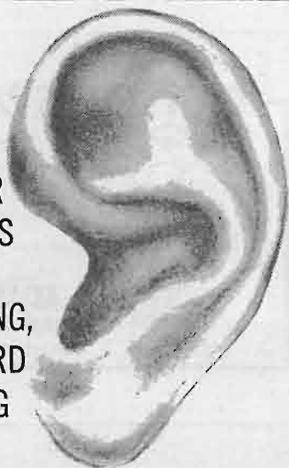
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material. He is effectively defiant here as Big Red, who is apparently the spirit of a wooded mountain (the notes are no help) destroys his tormentors although he realizes he'll eventually have to "go for good." Peters also makes those venerable fables, *John Henry* and *St. James Infirmary* come alive, particularly *John Henry* which he turns into a gripping story.

Peters is even convincing on the overdone *Porgy and Bess*; gives warmth to the Arlen-Hamburg pamphlet in good civics, *Eagle and Me*; sounds like a young, gentler Robeson in *Lady Love Be Mine*; and is earthily funny in *Big Tillie* and in *Rokombay*, the clever West Indian account of the kind of shopworn love bargains a voodoo ceremony will get you. All in all, this is one of the better recitals of its kind by an entertainer who can do folk material without being folksy or trying to be ethnically "pure" and who has his own distinctive musical personality besides. There is excellent accompaniment by guitarist Paul Palmieri. N. H.

△ **OLATUNJI! DRUMS OF PASSION**
—3 drummers and 9 singers directed by Michael Olatunji—Chant To The Trainman; Chant To The God Of Thunder & 6 others. Columbia CL 1412 \$3.98

Interest: Hard to take whole
Performance: Enthusiastic
Recording: Good

Babatunde Olatunji comes from a small town in Nigeria, West Africa. For this album, he leads a troupe in (re-creations) of childhood impressions as well as descriptions of the quickly changing tempo of life in contemporary West Africa. This is programmatic music. There are sketches of a train conductor and his train; the discovery of fire; a flirtation dance; a chant to the god of thunder, etc. Much of the music is contagiously, polyrhythmically exciting; but it's hard to absorb all at once, so overpowering are the drums. N. H.

▲ △ **THE ROMANTIC GUITARS OF SABICAS AND ESCUDERO FROM THE PAMPAS TO THE RIO GRANDE**—Sabicas and Escudero (guitars). A Media Luz; Sandunga; Corazones Partidos & 9 others. Decca Stereo DL 78897 \$4.98; Mono DL 8897 \$3.98

Interest: Mild
Performance: Expert
Recording: Very good
Stereo Directionality: Just right
Stereo Depth: First-rate

Sabicas and Escudero, better known as specialists in flamenco guitar, play duets on material from Mexico, Chile, Argentina, Venezuela, Peru, Cuba, and Puerto Rico. The melodies are beguiling, and sometimes quite moving, but the two guitars make for a sameness of sound that diminishes the effectiveness of the album and tends to blur the national distinctions of the various tunes. Sabicas and Escudero, singly or together, have the temperament and imaginative resourcefulness to carry off an entire album of flamenco music, but on this tour, their role has become more that of the bland guide than the vehemently involved gypsy guitarists they are when musically at home. N. H.

▲ **SARITA & CO.—FLAMENCO SINGING & DANCING**—Sarita (vocals, guitar, dancing) & troupe. Tango; Canelorio; Guajiras & 5 others. World Pacific 1282 \$4.98

Rico. The melodies are beguiling, and sometimes quite moving, but the two

Interest: Solid flamenco
Performance: Authentic
Recording: Very good
Stereo Directionality: Excellent
Stereo Depth: Good

Recorded at the Club Matador in Los Angeles, this flamenco recital emphasizes *Cante Chico* (little song) rather than the furiously self-revealing *Cante Jondo* (deep song). Perhaps that's why the album, while entertaining, is not one of the more burning memorable of its genre. Contrary to the notes, Sarita is not the "only woman flamenco guitarist in the world" although she may be the only gypsy one. She is vigorously expert at singing, guitar playing, and dancing. Too bad the notes fail to include complete lyrics. N. H.

△ **THE POLISH STATE FOLK BALLET SLASK, VOL. 2**—Soloists, Chorus and Orchestra directed by Stanislaw Hadynda. Hey, My Johnny; Kiss Me; A Little Sparrow & 13 others. Monitor MF 326 \$4.98

Interest: Irresistible innocence
Performance: Superb
Recording: Competent

Monitor's second volume by "Slask" (the Polish State Folk Ballet) is more attractive than the first. This mixed ensemble of a hundred performers, inaugurated in 1952, is effective not only because of its high level of musicianship but also because of the many delights in its repertory. This collection includes humorous songs; gentle but far from mawkish courting songs; two extraordinarily tender lullabies; pieces about rivers and trees that do succeed in personifying nature; and one *tour-de-force*, a mountain song connected by far-ranging calls, and echoes of those calls in imitation of the actual circumstances on the mountain where shepherds do carry on conversations by means of echoes while caring for their flocks. There are full translations and the album is thoroughly recommended. N. H.

▲ **AT THE GATE OF HEAVEN: SALLI TERRI**—Salli Terri (vocals) with choral support and Laurindo Almeida (guitar), Dorothy Remsen (harp), Alvin Stoller (percussion), Dr. Alfred Søndrey (organ). Bear The News, Mary!; Ovinu Malkenu; Alabado & 11 others. Capitol SP 8504 \$5.98

Interest: Comparative religion
Performance: Miss Terri's excellent
Recording: Superb
Stereo Directionality: Excellent
Stereo Depth: First-rate

This is an album of religious songs from the Christian and Jewish traditions. Included are Gregorian and Byzantine chants, Negro spirituals, Appalachian folk hymns, a Spanish lullaby and night watch song, and a Mexican morning hymn. Exceptional care has gone into the preparation and packaging of the album. Four consultants have been hired for the Byzantine, Spanish-American, Negro and Jewish music. Lynn Murray, the musical director, has integrated the various forces well. The format ranges from unaccompanied solo voice to double choir, singing antiphonally.

Miss Terri, who has recorded two charming albums of duets with guitarist Laurindo Almeida for Capitol is a supe-

the Christian and Jewish traditions. Included are Gregorian and Byzantine

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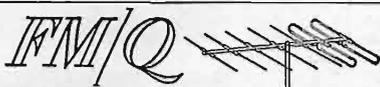
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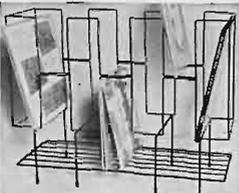
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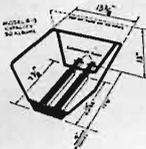
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rior musician. Her intonation is flawless; she sings with a thorough understanding of the various texts; and her voice is clear, strong and unusually attractive. Yet I must admit a frequent feeling of disappointment with this collection. Concertizing of Negro spirituals and Jewish religious music, however expertly done is no substitute for the bursting vitality of the music at its source—the gospel church and the synagogue. Miss Terri is more successful in the Spanish-American and southern mountain songs, but the Byzantine and Gregorian music is much more moving and evocative in its original setting.

This is a tasteful introduction to religious music, and it's to be hoped that buyers of this disc will be led to more wildly varied types of authentic performances. Miss Terri, it should be emphasized, is an artist of genuinely rare skill and sensitivity. N. H.

△ **FEELIN' THE SPIRIT** featuring **JIMMY WITHERSPOON** and the Randy Van Horn Singers. Every Time I Feel The Spirit; I Couldn't Hear Nobody Pray; Steal Away To Jesus; Go Down, Moses & 6 others. Hifi-record R 422 \$4.95

Interest: Excellent gospel singing
Performance: Excellent
Recording: First rate

Witherspoon is generally known as a blues singer of superior quality—his LP from the Monterey Jazz Festival last year. (Hifi record J421) was one of the best blues albums in some time—but here he turns his attention to the spiritual and gospel songs, the church music from which jazz has taken so much. He has a fine, strong and supremely self-confident sound. His ability to project emotionally is well above average and his phrasing and feeling is always convincing. This, then, is one of the best attempts lately to offer a mainly jazz oriented singer in a selection of religious songs. R. J. G.

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Interest: For kids & grownups
Performance: Charming
Recording: Satisfactory

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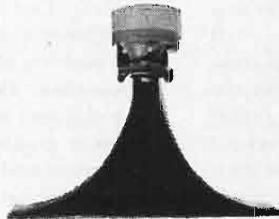
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HiFi/Stereo
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THE FLIP SIDE



Oliver P. Ferrell, Editor

THE 1 7/8 IPS TAPE CARTRIDGE —Has Goldmark Done It Again?

Imagine if you can, a gadget for playing recordings whose only visible moving part is a spindle rather like that of a 45 rpm phonograph, protruding out a square well about six inches deep. The "records" it plays approximate the shape and size of a graham cracker, but with a hole in the middle to accommodate the spindle.

You push up to five of these "records" down on the spindle, then press a button. The first one springs up into place—and presto-chango, you have the first of five uninterrupted hours of stereophonic music complete with frequency and dynamic range and freedom from background noise equal to that of the best 7 1/2 ips tape. There's no need to touch anything till five hours later—to remove one load of "records" and put in another.

We saw and heard just this in the form of a pre-production model demonstrated on March 22 by Dr. Peter Goldmark and his associates of CBS Laboratories in collaboration with Minnesota Mining and Manufacturing Company (3M). Rumbblings and rumors of such a development in the making had been reaching us through the grapevine since last fall, but the tenor of the reports that came to our ears seemed just too improbable to be true. All subsequent attempts on our part to inquire directly of Dr. Goldmark or of the 3M research and development labs were met with the adamant pronouncement that any new developments would be revealed to the press at the same time as the formal demonstration.

What we have heard and seen is no laboratory toy. Like the LP record that Dr. Goldmark introduced in 1948, this new listening device, when made commercially available, may well change our record collecting and home listening habits as completely as did the LP. That commercial availability is not too far off is made clear by the CBS-3M announcement that Zenith Radio in this country and Grundig in Germany have arranged to have this new CBS-3M player on the market as part of their radio-phonos by 1961. Presumably, a substantial catalog of recordings may be available at the same time, as was the case when Columbia introduced the LP in 1948.

You may already have guessed that the "records" used in the CBS-3M player are tape cartridges—but cartridges quite unlike anything developed heretofore for home use. So, too, is the electronic design and transport mechanism. The tape is less than half the width of the present 1/4-inch product and moves past the playback head at 1 7/8 inches-per-second, as compared to the 7 1/2 ips or 3 3/4 ips standards of today. No manual threading or tricky positioning is necessary in loading the cartridges into the CBS-3M machine. In fact, the tape need never be exposed to human touch at any time during its loading, playing, or automatic rewind and change cycle.

The sixty minutes of playing time for each cartridge carries a two-track stereo program, with a third track available as an optional feature.

The musical program presented at the CBS Labs-3M demonstration included excerpts from the Columbia stereo recordings of *My Fair Lady*, the Mendelssohn Violin Concerto with Isaac Stern, the Grieg Piano Concerto with Philippe Entremont and the Doris Day *Cuttin' Capers* Album.

Some of these we heard in A-B fashion as between the 1 7/8 ips cartridge and the original 15 ips master tape, and to our amazement, the quality differential between the two was, if anything, less than that between an original tape master and a 7 1/2 ips tape mass-duplicated by regular commercial methods. It would seem, then, that we are on the threshold of having available a home stereo playback mechanism superior to any existing device—tape or disc—in terms of sound quality and ease of operation. The CBS-3M tape cartridges we heard at the March 22 demonstration seemed to have less background hiss than conventional pre-recorded tape and no audible print-through. In addition, there were all the usual advantages of tape over disc—no distortion due to wear or faulty stylus tracking of inner grooves; no danger of damage to stylus from droppage, etc. As for simplicity of operation, only RCA Victor's original automatic changer for 45 rpm discs falls into the same class.

"Sooner or later everybody has got to face the facts," runs an old saying—and in this instance the facts appear to be that not only have Dr. Goldmark and his associates scored a technological breakthrough of proportions comparable to that of the LP of twelve years ago, but even in its present state it is at a higher stage of perfection than either the 1948 LP or the 1958 stereo disc.

At the moment of writing, there would seem to be only two elements that might hamper successful commercial marketing of the CBS-3M machine by Zenith, Grundig and other future licensees. One could arise out of "bugs" in the actual mass production of quality units. The other, oddly enough, grows out of the problem of packaging and mass-merchandising the cartridges themselves. How does one achieve the display impact of today's colorful and interesting album covers on a product no bigger than a graham cracker? And how are program notes to be accommodated—by photo transparencies or endless gatefolds? Obviously special boxes and trays will have to be designed for home storage and indexing of these tape cartridges as the catalog of musical repertoire begins to take shape.

Having swiftly sketched in the first on-the-spot impressions of this remarkable CBS-3M development, we must emphasize that they are based on a strictly *technical-engineering* demonstration. At this moment it is certainly premature to spell out any detailed information on the commercial future of the CBS-3M machine as it is to be marketed by Zenith, Grundig and presumably others. For one thing, there is no information—not even speculative—on price or manner of commercial introduction available at this writing. As soon as we receive this information, we shall certainly pass it on to you. It is also very clear, as we see it, that the CBS-3M tape cartridge system is definitely *not* an instance of just another gimmick to confuse the record buying public. On the contrary, it does appear to be a genuine "great leap forward" in the technology of recorded music for the home.

A year from now, or perhaps less, will tell the whole story. LP discs will be with us for quite a few years to come, but meanwhile, the time has come to get set for what surely is a new and major development in the art and science of recording for the home listener.



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