

the magazine for music listeners

ICD

AUGUST • 60 CENTS

High Fidelity



by Edward L. Randal

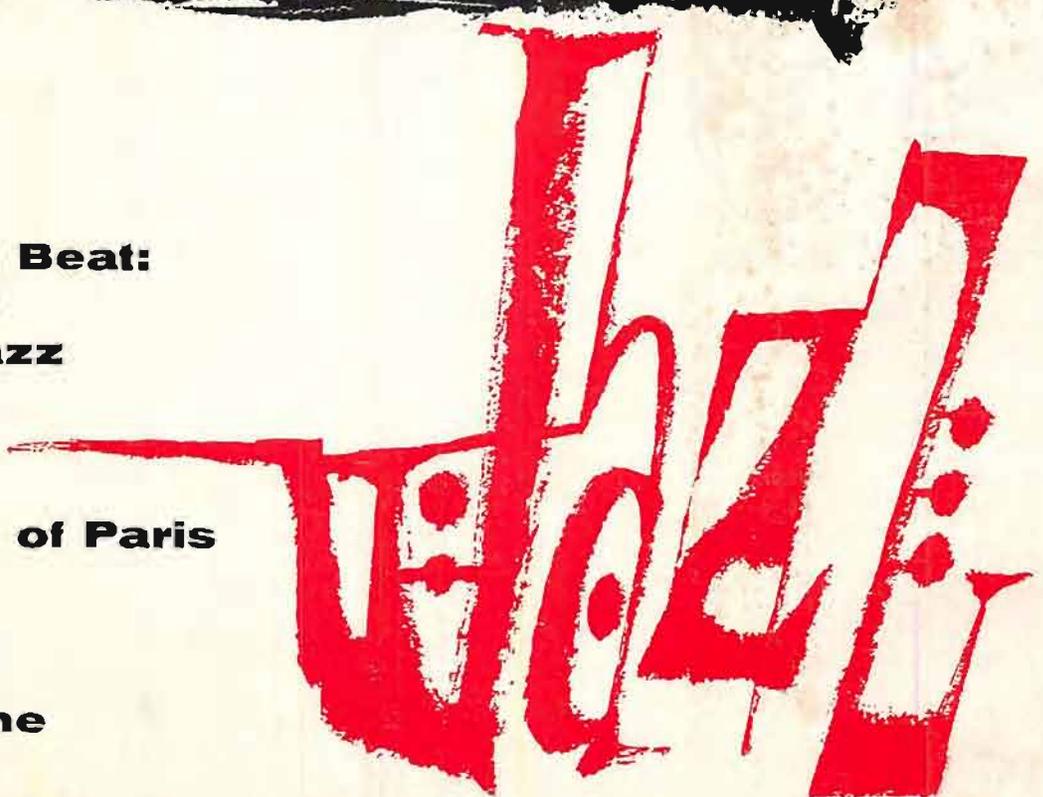
**International Beat:
The Voice of
American Jazz**

by Milton R. Bass

The Squares of Paris

by Richard M. Powers

**Hipsters in the
Bleachers**





ready
for
STEREOPHONIC
records

GLASER-STEERS GS-77

With the availability of stereophonic records, the requirements for turntable and record changer quality become more critical than ever before. Yesterday's 'bests' may no longer be good enough. All previously acceptable units must now be re-examined in the light of the new quality demands imposed by stereo.

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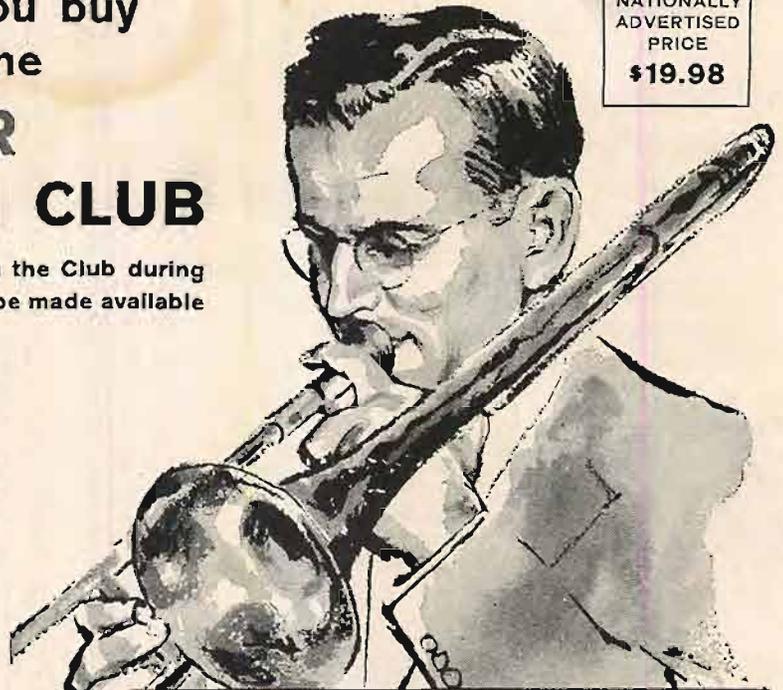
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THIS exciting new plan, under the direction of the Book-of-the-Month Club, enables you to have on tap a variety of popular music for family fun and happier parties . . . and at an immense saving. Moreover, once and for all, it takes bewilderment out of building such a well-balanced collection. This way you can "program" music for every mood and every kind of occasion.

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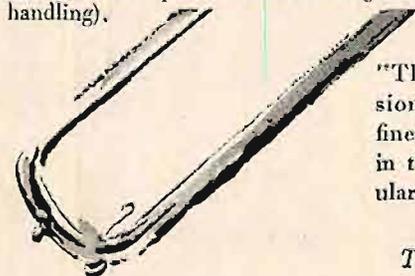
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—IRVING KOLODIN
The Saturday Review



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FRANKIE CARLE'S SWEET HEARTS Dancy piano, rhythm, on 12 "girl" songs: *Nola*, *Laura*, *Cecilia*, etc.

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MARIO LANZA—STUDENT PRINCE Hits from Romberg's operetta, plus Lehár, Rodgers gems, etc. 14 favorites by the exciting tenor.

BING WITH A BEAT A Crosby jazz lark with Bob Seabey's Dixielanders. *Whispering*, *Exactly Like You*, 10 more old-time evergreens.

TOWN HALL CONCERT PLUS Louis Armstrong collector's item, with Teagarden, Bigard, Hodges, Hackett, etc.

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SWEET SEVENTEEN Ames Brothers sing 12 standards. *Little White Lies*, *I Don't Know Why*, *For Sentimental Reasons*, etc.

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THE EYES OF LOVE Hugo Winterhalter's lush orchestra in 12 standards: *Smoke Gets in Your Eyes*, *I Only Have Eyes for You*, etc.

MOONGLOW Artie Shaw. 12 all-time hits from '38 to '43. *Begin the Beguine*, *Frenchy*, *Star Dust*, *Nightmare*, etc.

THE RCA VICTOR POPULAR ALBUM CLUB
c/o Book-of-the-Month Club, Inc.
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P12-8

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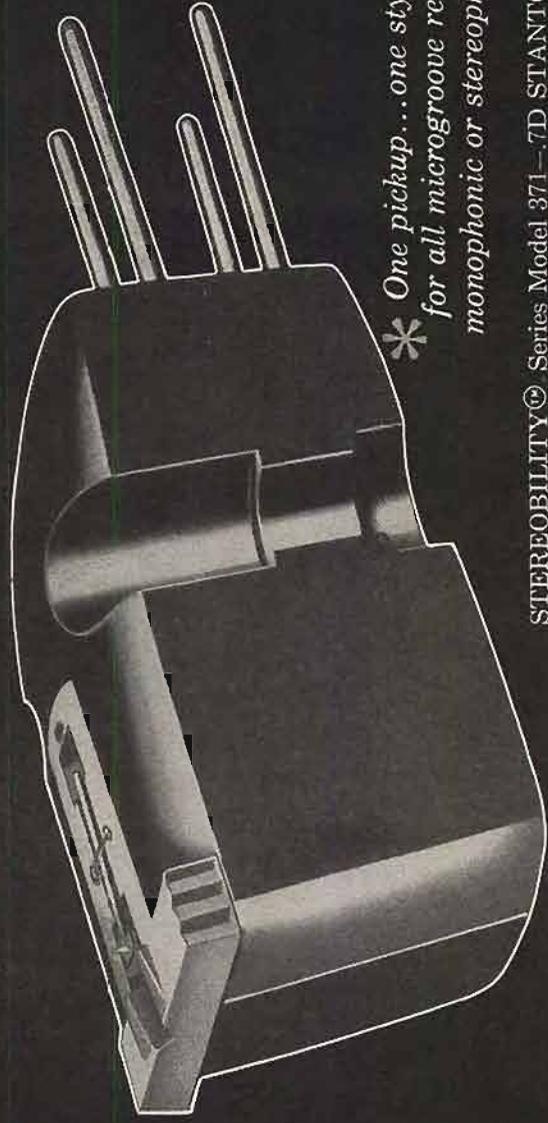
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The compatible STANTON 45X45 Stereo-FLUXVALVE defies obsolescence... exclusive T-GUARD stylus assembly with .7 mil diamond will play all microgroove records... monophonic or stereophonic. No bothersome plugging, switching or other manipulations necessary when changing records, they can even be stacked on a record changer for fully automatic operation.

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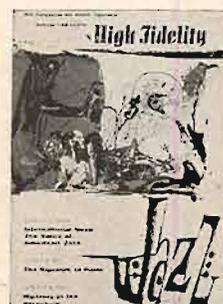
* One pickup...one stylus...
for all microgroove records,
monophonic or stereophonic!

STEREOBILITY® Series Model 371—7D STANTON
45X45 Stereo-FLUXVALVE cartridge with .7 mil
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For those who can hear the difference
PICKERING & COMPANY, INC., Plainview, N. Y.





The cover design is by Richard M. Powers; the singer pictured at Newport is, obviously, Miss Billie Holiday.

ARTICLES

International Beat: The Voice of American Jazz

30 Edward L. Randal

To one contingent of short-wave radio listeners around the world, the most welcome voice on the Voice of America is that of Willis Conover, Washington's international jazz jockey.

Hipsters in the Bleachers

32 Richard M. Powers

Impressions of Newport, in drawings and text by our roving artist, who says he doesn't know anything about jazz but he knows what he likes.

The Squares of Paris

35 Milton R. Bass

The author, a humorist who can take a quest seriously, combed the Queen of Cities in search of jazz treasure, and came up with a rather odd finding.

No Hum, No Bugs

38 Louis E. Garner, Jr.

How to make your tape recorder behave as if it loved you.

REPORTS

Books in Review

19 R. D. Darrell

Music Makers

43 Roland Gelatt

Record Section

45

Records in Review; Jazz from Abroad; a Discography by John S. Wilson

Stereo 73

Tested in the Home 79

**The Lafayette LT-30 preamplifier
Madison Fielding stereophonic tuner
Scott 99-D and 210-F amplifiers
L.E.E. Catenoid speaker system
Trix T-43 amplifier and preamplifier**

Noted with Interest 5 Letters 8 On the Counter 14

AUTHORitatively Speaking 26 As the Editors See It 29

Professional Directory 95 Trader's Marketplace 93

Advertising Index 96

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HERE IS HOW YOU CAN CONVERT TO STEREO...



Toscanini Broadcasts Wanted

In an effort to re-create a complete library of Arturo Toscanini performances, his son Walter and RCA Victor engineers have been going through vaults containing acetate transcriptions and tapes of Toscanini broadcasts. They are hoping to build a complete library and to reissue those of adequate quality.

In some cases, the acetates have been lost or become disfigured. Walter Toscanini has asked us to broadcast through the pages of HIGH FIDELITY an appeal for assistance in locating Toscanini transcriptions, in particular those made during the war years, though anyone having a good off-the-air recording of the Berlioz *Romeo and Juliet* performances of 1947 also will receive an especially warm welcome. Will anyone who feels he can be of real help please write to Walter Toscanini at 655 West 254th St., New York 71, N. Y.

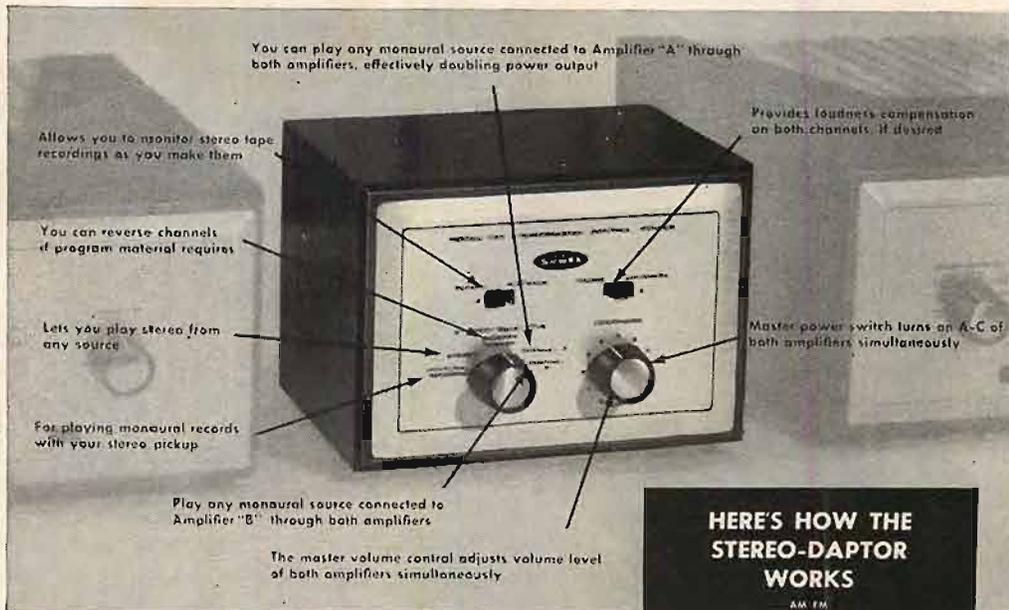
Call to Satellists

Once upon a time HIGH FIDELITY Magazine was more or less instrumental in popularizing the word audiophile. As a matter of fact, we carried it on our cover for many months . . . old-time readers will recall "the magazine for audiophiles."

Now we are happy to offer our services in the dictionary division with the startling coinage presented in the heading above. We are not quite sure what a satellist is but suggest it may be a person interested in satellites. We also offer satellitophile . . . or, more euphoniously, satelliphile.

And Audio Devices (this is how we got involved in this item) offers for the sum of 10¢ a very handy booklet, *You Can Record the Satellites*. Tells what the satellites are and gives a lot of interesting information about the signals transmitted by them and the best methods for their reception. The twelve-page booklet winds up by explaining what you should do with your recordings since some of the material may well be of interest to the Government.

Continued on next page



NEW H. H. SCOTT STEREO-DAPTOR

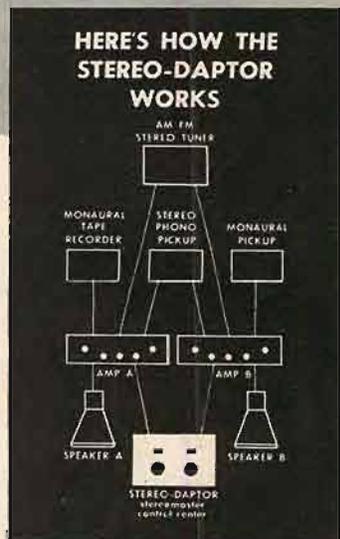
- Updates your *present* H. H. Scott System for Stereo records and tape.
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Just add the Stereo-Daptor and a new H. H. Scott amplifier to your present H. H. Scott system and you can play the new stereo records, stereo tape, stereo AM-FM or stereo from any source.

The Stereo-Daptor permits control of two separate amplifiers from a central point. A Master Volume Control adjusts the volume levels of both channels simultaneously. Special switching lets you play Stereo, Reverse Stereo, use your Stereo Pickup on Monaural Records, or play monaural program material through both amplifiers at the same time. This gives you the full power of both amplifiers. No internal changes are required when used with H. H. Scott amplifiers.

IMPORTANT! Stereo-Daptor works with All current H. H. Scott amplifiers and most older models . . . with any system having separate pre-amplifier and power amplifier . . . and with complete amplifiers having tape monitor input and output provisions.

only *
\$24.95



SPECIFICATIONS

H. H. Scott Stereo Daptor
Stereo-master Control Center

Compatibility: Any amplifier in any of the groups shown below may be used with a second amplifier IN THE SAME GROUP for best results with the Stereo-Daptor.

Group I: 99-A,B,C,D; 210-F; 120-A; 120-B; 210-C.

Group II: 121-A,B,C; 210-D,E.

Group III: Any systems with separate preamplifiers and power amplifiers.

Group IV: Two identical complete amplifiers having tape monitoring input and output connections.

Controls: Master Volume; Loudness-Volume; Function Selector (with these positions — Stereo; Reverse Stereo; Monaural Records; Monaural Channel A; Monaural Channel B) Tape Monitor; Power off (on volume control).

Connecting Cables: Four two-foot shielded cables are supplied for all necessary connections. Maximum recommended cable length 3 feet.

Custom Installation: The Stereo-Daptor is easily custom mounted, and no special mounting escutcheons are required.

Price: \$24.95* completely enclosed. Accessory cases extra

*slightly higher West of the Rockies

Send for Complete Information Now



H. H. Scott Inc. 111 Powdermill Road, Maynard, Mass.
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Rush me complete information on the New H. H. Scott Stereo-Daptor and your new catalog HF-8

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Continued from preceding page

HF Equals HIGH FIDELITY

We have just received word from S. Yancey Belknap of the University of Florida that in her exhaustive *Guide to Musical Arts, 1953-1956* the initials HF stand for HIGH FIDELITY. Seems that the compilers went through three years' issues of this magazine, making a careful index of all the material to include in their 1200-page reference manual—and then somehow omitted to decode the HF.

Glad to pass along the equivalence.

Incidentally, it's quite possible we may do the same thing occasionally ourselves. All the publication staff refer to HIGH FIDELITY as HF. This is simpler and eliminates, for us, the possibility of confusion with the half dozen or so publications that now call themselves Hi-Fi.

Oops!

Our apologies to Boston's radio station WCRB AM-FM for an item we printed back in April that gave credit for a stereo first which was not really quite a first. WCRB was broadcasting the Boston Symphony Orchestra Saturday concerts live and in stereophonic sound all through the past season.

Incidentally, there's lots of stereo on WCRB. When Dick Kaye wrote us at the end of March, they had a regular weekly schedule of fifteen hours of stereo broadcasting.

Danger Ahead

Bendix Aviation Corporation has announced operational tests of an automobile radar device that sends out beeps to the driver of the car so equipped when he gets too close to the car ahead. The closer he gets, the louder the beeps. A remarkable device, we think; and efforts in this direction are highly commendable. Now what we need is to have Hermon Hosmer Scott figure out a method of coupling his highly sensitive loudness-measuring devices to the volume controls on some high-fidelity sets. When the sound intensity gets to the danger level and ear drums are about to crack, the Scott Automatic Volume Control would take care of things.

More Stereo Broadcasts

Station KRFM in Fresno, Calif. advises us that as of May 1 they were programming four hours a week of stereophonic music. Schedule is Sunday, 1:35 to 3:00 p.m.; Wednesday, 7:30 to 8:30 p.m.; Saturday, 8:00 to 9:25 p.m.

Designed for Stereo
...by *Weathers*

Weathers has done it again—with components engineered specifically for the finest reproduction of stereophonic sound. These components are the ultimate in quality, reliability, and economy.

2 Superb Stereo Cartridges*

The Weathers Ceramic Stereo Cartridge (shown) outperforms any magnetic cartridge. Tracks at 2 grams . . . shielded against hum . . . 25 db channel separation . . . 15 to 30,000 cps frequency response. Comes complete with leads and connectors to fit all standard mountings . . . with diamond stylus \$17.50 . . . with sapphire stylus \$9.75.

The Weathers FM Stereo Cartridge for the Weathers FM Pickup. Universally acknowledged to be the finest ever made. Gives you the ultimate in channel separation (up to 35 db) and 10 to 30,000 cps flat response. **Tracks at 1 gram** . . . never causes record wear. Prices on request.

*Play both monaural and stereophonic records without damage.

The Weathers Turntable and FM Pickup

The lightest, quietest, and smoothest turntable ever produced. Noise level is 25 db less than that recorded on today's finest records. Isolated against outside vibrations. Rumble and acoustic feedback are practically eliminated. Maintains constant speed regardless of variations in line voltage or load. The Weathers FM Pickup and Micro Touch Tonearm show absolutely no intermodulation or harmonic distortion and no resonances over the complete audio spectrum. Prices on request.

Compatible Speaker Systems

Shown above at left is the Weathers Decorator . . . at right the Fiesta . . . both ideal for stereo.

	Mahogany each	Blonde each
Decorator	\$135.00	\$139.00
Fiesta	\$ 59.95	\$ 62.50

See your dealer or write for booklet number 658H.



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"Best buy on records"

WIN AN EXPENSE FREE TRIP TO THE BRUSSELS WORLD'S FAIR



You and a guest can fly there non-stop aboard a luxurious Lufthansa German Airlines Super Star Constellation, unsurpassed for comfort and service. Simply enter Fidelitone's "Name Your Favorite Tune" contest. George DeWitt, star of TV's top musical quiz show, "Name That Tune" (CBS-TV Tuesday evenings), and popular Johnny Olsen may choose YOU! Get your contest entry blank today from any good record dealer where Fidelitone Phonograph Needles are sold. There is no obligation. Do it today.

LETTERS



Duty of the Critic

SIR:

I am writing you because I feel that Alfred Frankenstein is performing an inestimably valuable service to the cause of modern music through your HIGH FIDELITY reviews and because I feel this service could be still more important than it is. . . .

I very rarely pass by one of his reviews in any issue and I always find them exciting.

I am beginning to wonder, though, whether he ever hears a record of modern music which is not in some way or another (performance, recording, composition) "brilliant" or otherwise of the first importance. In any one issue I am hard put to find a less than favorable comment over his initials and would be led to believe that every record he reviews, virtually without exception, is one that I should add to my library. I am tempted to indent here an A. F. Sampler, listing the glowing comments in his reviews from the latest issue—but he wrote them and he knows.

I will confess that his enthusiasm is contagious—I certainly owe to him most of what little I know about modern music. I went out and bought many of the records he raved about. While the result may not have been warmth of feeling equal to his, I nevertheless have come to know a good deal of music I would otherwise not have known.

But there are times when I firmly draw the line. In the January 1958 issue he reviewed Stravinsky's *Agon* and *Canticum Sacrum*, and said, "Both compositions are instantly and completely enchanting." Now I have heard the *Canticum Sacrum*, performed in the flesh by the BSO, and I most emphatically protest his statement. These compositions, or at least the *Canticum Sacrum*, may become enchanting after several hearings; but I cannot believe that anyone, even Mr. Frankenstein, could find the work completely enchanting the first time round. . . .

In order to have a correct appreciation of contemporary music we, your readers, must know what is bad as

Continued on page 10

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KNIGHT KN-200 TUNER-PREAMP

Precision-designed deluxe preamplifier combined with a highly sensitive FM-AM tuner—complete control unit and tuner in one case! Just add a good basic amplifier and speaker for an outstanding music system. Features: preamp control of tuner volume and tone; scratch and rumble filters; loudness controls; bass and treble controls; full equalization for all records; tuner filaments switch off during phono use; FM dipole. Handsome case, 4 1/2 x 13 3/4 x 9 3/4. Shpg. wt., 15 lbs.

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SAVE \$24.05



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KNIGHT KN-315 TUNER-AMPLIFIER

The famous "Uni-Fi"—combining 15-watt amplifier, sensitive FM-AM tuner and versatile preamp in a single quality unit. Add only speaker and record changer for a complete system. Features: full 15 watt output, special switch for converting from volume to loudness control; bass, treble controls; 3-position speaker selector switch; rumble and scratch filters; AFC on FM with defeat position for tuning weak stations; two EL 84 power tubes; built-in antennas. 4 1/4 x 15 x 10 1/2". Handsome case, 22 lbs.

91SZ986. Reg. \$124.00. SALE \$99.95

SAVE \$15.00



REG. \$49.50
SALE PRICE \$34.50

KNIGHT KN-1300

KLIPSCH-DESIGNED ENCLOSURE KIT

Precision-designed Knight-Klipsch prefinished corner speaker enclosure for 12" speaker. Efficient folded-horn uses walls of room to greatly improve and extend bass range. Requires only a screwdriver for assembly into a beautiful furniture-finished enclosure. Lock-miter joints securely seal horn chamber without glue. Adapter board supplied accommodates tweeter or extra speaker. Available in Mahogany, Walnut or Blonde. SPECIFY FINISH WHEN ORDERING. 10x21x32" deep. Shpg. wt., 43 lbs.

79DZ263-C. Reg. \$49.50. SALE \$34.50

SAVE \$65.00

Reg. \$264.14

SALE PRICE

\$199.14

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knight RADIO-PHONO SYSTEM

Ready-To-Play...With G.E. Cartridge and Diamond LP Needle

KNIGHT KN-315 "Uni-Fi" Tuner-Amp-Preamp..... Reg. \$124.00

UNIVERSITY Enclosure with UXC-122 12" Speaker.... Reg. 75.07

GARRARD RC 121-11 4-Speed Changer with base... Reg. 65.07

REGULAR PRICE..... \$264.14

Specify choice of Mahogany, Walnut or Blonde for speaker enclosure and changer base. SALE PRICE..... 199.14

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ORDER SYSTEM NO. 79PA927 (Shpg. wt. 72 lbs.)



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KNIGHT KN-200 FM-AM Tuner-Preamp..... Reg. \$139.50

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COLLARO RC-440 4-Speed Changer with base..... Reg. 64.86

KNIGHT KN-1300 Klipsch Kit Prefinished Enclosure... Reg. 49.50

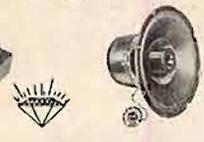
KNIGHT KN-800 12" Three-Way Hi-Fi Speaker..... Reg. 49.50

REGULAR PRICE..... \$377.86

Specify choice of Mahogany, Walnut or Blonde for speaker enclosure and changer base. SALE PRICE..... 267.86

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LETTERS

Continued from page 8

well as what is good. We are, furthermore, going to grow sceptical when we read review after review which leads us to believe that the music in question is great or near great, the performance magnificent or brilliant, and the recording not to be surpassed.

Would it not be advantageous for Mr. Frankenstein to review a record now and then, even one or so an issue, which he does not like, did not enjoy, does not approve, and, especially, music which he thinks unworthy? I think it would; I think it would give your readers a better rounded picture than they must now have from reading his reviews. . . .

Can we not also know what is poor music so we may better judge what is fine?

Hugh Van Dusen
New York, N. Y.

Many thanks for your most delightful letter, which HIGH FIDELITY has forwarded. I am particularly interested in it because I recently sent HIGH FIDELITY the sourest batch of reviews I have so far written for that publication; I scarcely liked *anything*.

If you will look back over my contributions to HIGH FIDELITY, I think you will find that I am likely to dismiss the trivialities with a word or two but to dwell at length on things that are worthwhile. Space is limited, and it seems to me a waste thereof to go into detail regarding inadequate releases unless they are offered with great fanfare. This happens seldom in the case of contemporary music, on which I specialize so far as HIGH FIDELITY is concerned. Consequently, it may look as if my contributions to HIGH FIDELITY burble endlessly, but that is not quite true.

So far as the two Stravinsky pieces are concerned, all I can say is that I found them instantly and completely enchanting when I heard them at the Los Angeles Festival performance which later came out on the record, and I found that the record had preserved the qualities I admired in the concert hall. No kidding.

—Alfred V. Frankenstein

Mr. Sheean's Opinion Disputed

SIR:

Your correspondent, Vincent Sheean, is entitled to his opinions, but his bald description of the Royal Festival Hall as a "weird and inexplicable failure" and his assertion "one can scarcely endure hearing any music there, it is so distorted by brilliance," are simply not true. The sound is certainly brilliant; it can also, with adequate perform-

Continued on page 12



**"YOU HAVE
NEVER HEARD
ANYTHING SOUND
SO REAL"**

... says Dr. Constantin Bakaleinikoff, world renowned symphonic conductor and Head Musical Director of R. K. O. Motion Picture Studios for 17 years.

Stereorecorder

THE FIRST COMPLETE
**STEREOPHONIC
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Discover the exciting realism of recording and listening to your own stereophonic tapes... sound so life-like, you can almost "see" the performers. The new STERECORDER captures and reproduces the actual depth of anything you record. It is the only complete fully stereophonic recorder and playback in one compact unit.

Today, hear a startling demonstration of "living sound" that goes beyond high-fidelity... and beyond "half-way" stereo units with only monaural recording. *Amazing low cost!* Ask your hi-fi dealer or write for information.

STERECORDER Model #555—complete stereophonic recorder and playback unit (monaural operation also)... includes 2 "built-in" matched pre-amp and amplification channels, hysteresis synchronous motor, 2 matched professional dynamic microphones, 2 V.U. meters, and many other professional features. Mounted in rich portable leather-vinyl case.



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experts
say...
in HI-FI
the best buys are



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Stereo Preamplifier HF85



FM Tuner HFT90



Stereo
Amplifier-Preamp
HF81



Bookshelf
Speaker System
HFS1



Monaural Integrated Amplifiers:
50, 30, 20, and 12-Watt
(use 2 for Stereo)



Monaural Power Amplifiers:
60, 50, 35, 30, 22 and 14-Watt
(use 2 for Stereo)



Monaural Preamplifiers:
HF65, HF61
(stack 2 for Stereo)

Speaker System HFS2,
36" H x 15 1/4" W x 11 1/2" D



Over 1 MILLION EICO instruments in use throughout the world.

STEREOPHONIC EQUIPMENT

HF85: Stereo Dual Preamplifier selects, preamplifies & controls any stereo source — tape, discs, broadcasts. Distortion borders on unmeasurable. Self-powered. Works with any 2 high-quality power amplifiers such as EICO HF14, HF22, HF30, HF35, HF50, HF60. Available shortly.

HF81: Stereo Dual Amplifier-Preamplifier selects, amplifies & controls any stereo source — tape, discs, broadcasts — & feeds it thru self-contained dual 14W amplifiers to a pair of speakers. Monophonically: 28 watts for your speakers; complete stereo preamp. Ganged level controls, separate focus (balance) control, independent full-range bass & treble controls for each channel. Identical Williamson-type, push-pull EL84 power amplifiers, excellent output transformers. "Low silhouette" construction. Kit \$89.95. Wired \$109.95, incl. cover.

MONAURAL PREAMPLIFIERS (stack 2 for Stereo)

HF65: superb new design. Inputs for tape head, microphone, mag-phono cartridge & hi-level sources. 1M distortion 0.04% @ 2V out. Attractive "low silhouette" design. HF65A Kit \$29.95, Wired \$44.95. HF65 (with power supply) Kit \$33.95, Wired \$49.95.

HF61: "Rivals the most expensive preamps" — Marshall, AUDIOCRAFT. HF61A Kit \$24.95, Wired \$37.95, HF61 (with power supply) Kit \$29.95, Wired \$44.95.

MONAURAL POWER AMPLIFIERS (use 2 for STEREO)

HF60: 60-Watt Ultra Linear Power Amplifier with Acro TO-330 Output Transformer; wide band-width, virtually absolute stability & flawless transient response. "One of the best-performing amplifiers extant; an excellent buy." AUDIOCRAFT Kit \$72.95. Wired \$99.95. Matching Cover E-2 \$4.50.

HF50: 50-Watt Ultra Linear Power Amplifier with extremely high quality Chicago Standard Output Transformer. Identical in every other respect to HF60, same specifications at 50 watts. Kit \$57.95. Wired \$87.95. Matching Cover E-2 \$4.50.

HF35: 35-Watt Ultra-Linear Power Amplifier version of the HF60 above. Kit \$47.95. Wired \$72.95.

HF30: 30-Watt Power Amplifier employs 4-EL84 high power sensitivity output tubes in push-pull parallel, Williamson-circuit, 20 db feedback, & high stability margin. 2-EZ81 full-wave rectifiers for highly reliable power supply. Unmatched value in medium-power amplifiers. Kit \$39.95. Wired \$62.95. Matching Cover E-3 \$3.95.

HF22: 22-Watt Power Amplifier version of the HF60 above. Kit \$38.95. Wired \$61.95.

HF14: 14-Watt Power Amplifier of the HF81 above. Kit \$23.50. Wired \$41.50.

MONAURAL INTEGRATED AMPLIFIERS (use 2 for STEREO)

HF52: 50-Watt Integrated Amplifier with complete "front end" facilities & Chicago Standard Output Transformer. Ultra-linear power amplifier essentially identical to HF50. "Excellent value" — Hirsch-Houck Labs. Kit \$69.95. Wired \$109.95. Matching Cover E-1 \$4.50.

HF32: 30-Watt Integrated Amplifier combines excellent HF30 power amplifier above with versatile preamplifier featuring tape head & microphone inputs, scratch & rumble filters, all amplifier facilities. Kit \$57.95. Wired \$89.95. Both include cover.

HF20: 20-Watt Integrated Amplifier complete with finest preamp-control facilities, excellent output transformer that handles 34W peak power, plus a full Ultra-Linear Williamson power amplifier circuit. "Well-engineered" — Stocklin, RADIO TV NEWS. Kit \$49.95. Wired \$79.95. Matching Cover E-1 \$4.50.

HF12: 12-Watt Integrated Amplifier provides complete "front end" facilities & excellent performance for any medium-power application. "Packs a wallop" — POPULAR ELECTRONICS. Kit \$34.95. Wired \$57.95.

SPEAKER SYSTEMS (use 2 for STEREO)

HF52: Natural bass 30-200 cps via slot-loaded 12-ft. split conical bass horn. Middles & lower highs: front radiation from 8 1/2" edge-damped cone. Distortionless spike-shaped super-tweeter radiates omni-directionally. Flat 45-20,000 cps, useful 30-40,000 cps. 16 ohms. HWD 36", 15 1/4", 11 1/2". "Remarkable realism; eminently musical; unusual suitability for stereo." — Holt, HIGH FIDELITY. Completely factory-built: Walnut or Mahogany. \$139.95; Blonde, \$144.95.

HF51: 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. Capacity 25 w. 8 ohms. HWD: 11" x 23" x 9". Wiring time 15 min. Price \$39.95.

FM TUNER

HFT90: surpasses wired tuners up to 3X its cost. Pre-wired, pre-aligned, temperature-compensated "front end" — drift-free. Precision "eye-tronic" tuning. Sensitivity, 1.5 uv for 20 db quieting — 6X that of other kit tuners. Response 20-20,000 cps ±1 db. K-follower & multiplex outputs. "Drift absolutely absent; audio quality excellent; novel tuning quite effective." — ELECTRONICS ILLUSTRATED. Kit \$39.95. Wired \$65.95. Cover \$3.95. *LESS COVER, F. C. Y. INCL.

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LETTERS

Continued from page 10

ance, be full and lush. The greatest advantage of the hall is that all the parts in a score are audible. This can be a surprise to the listener and an embarrassment to the players, but musically, it is an advantage.

The bare facts of bookings for the hall, and attendances for the concerts show how unrepresentative Mr. Sheean's opinions are. I have heard many concerts there, and played in many more [former principal oboist, London Philharmonic Orchestra], and I can assure your readers that the hall is anything but a failure.

Tony Danby
Minneapolis, Minn.

Warped LPs

Sir:

I am dismayed at the number of warped long-playing records that are sent to record stores by the manufacturers. This situation is due mainly, I believe, to the extreme "thinness" of current LPs. Ever since RCA introduced the "Gruve-gard" (please spare us any more of this pseudo-English) records have gotten thinner and thinner—and more of them are warped. My older thicker records are relatively firm and almost entirely free of this disease. . . . I am now afraid to buy by mail because of the increased expense of returning defective warped records, and I buy fewer records in stores because I cannot find unwarped records. Can you prod the manufacturers in any way to correct this situation?

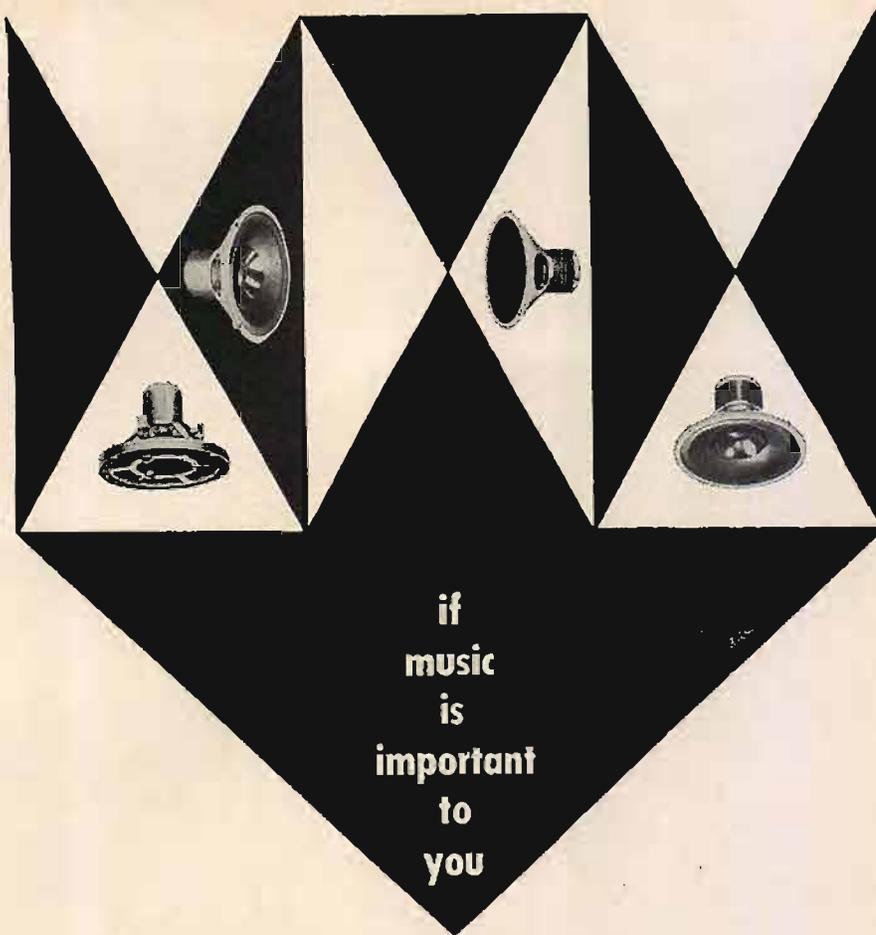
Dale W. Swann
Palo Alto, Calif.

Lots of Nightingales

Sir:

I, being a Stravinsky fan, have read the review of *Song of the Nightingale* [May] as performed by Fritz Reiner and the Chicago Symphony. You stated this is the only recording available of this work. Please let this inform your readers that this is an error. There are two other fairly recent recordings of the work—one by Van Beinum on Epic, and one by Ansermet on London. Also Decca is releasing a new recording of *Song of the Nightingale* coupled with yet another *Firebird Suite*.

D. T. Weekes
Chicago, Ill.



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"The
Goodmans
speakers are . . .
one of the uniformly
best lines on the market today."

Audiospeaker Bulletin

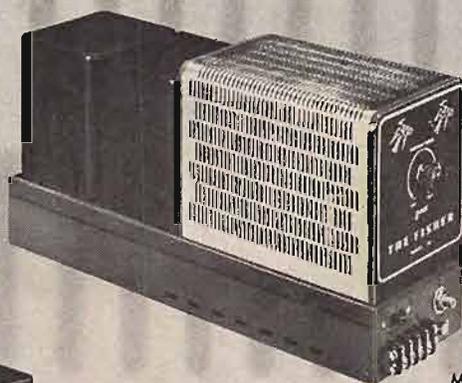
Write for free 12 page brochure on Goodmans extended range loudspeakers, multiple speaker systems, speaker enclosure kits and the famous Goodmans Acoustical Resistance Units. We will also send you the name of your nearest dealer.

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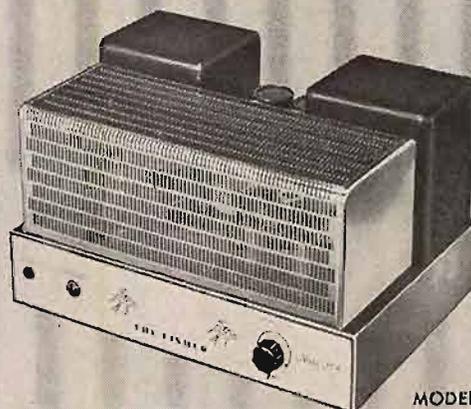




MODEL 100



MODEL 125-AX



MODEL 200

The best amplifiers
in high fidelity
bear this name-

THE FISHER

LOOK CLOSELY! The name "THE FISHER" on a power amplifier tells you that it is the product of twenty-one years of high fidelity leadership.

LISTEN CAREFULLY! The clean tonal output of THE FISHER is the result of advanced engineering. Power output is constant over the entire audible range, without fall-off in the low bass tones or overemphasis in the highs. Tremendous reserve power for orchestral peaks, and freedom from overload relieve listener fatigue and add to the enjoyment of your system.

JUDGE WELL! Whatever your needs, the FISHER amplifier you select will meet your requirements perfectly. Terminal connections match all speaker impedances. Conservative construction throughout assures every owner virtually unlimited years of trouble-free, dependable service.

THE FISHER 200

60 watts; 160 watts of reserve peak power. 1M and harmonic distortion inaudible. **\$179.50**

THE FISHER 100

30 watts; 70 watts of reserve peak power. Z-Matic Variable Damping Factor Control. **\$119.50**

THE FISHER 125-AX

125 watts on regular program material. Speaker outputs for 4, 8, 16 ohms and 70.7 volts. **\$229.50**

Slightly Higher in the Far West

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it's
Fairchild,
it's worth
the
difference

new
FAIRCHILD
stereo
cartridge
model
232



The owner of a Fairchild Stereo Cartridge takes justifiable pride in its possession, for it reflects in tangible form a quarter century's consistent policy of building up to a high quality standard—cost remaining a secondary consideration.

He is sure that the new Model 232 Stereo Cartridge is an investment in the finest record reproduction—both stereo and monaural. He knows that its superb performance is the natural result of advanced engineering—the very same engineering which produced *the first Stereo cartridge ever demonstrated to the public* (December 1957). Its phenomenal tracking ability, absence of distortion, and gentle treatment of records, are taken for granted by the Fairchild owner, although they are often a revelation to those accustomed to ordinary cartridge performance. Its transparent, shimmering sound quality, so faithful to the original, as well as its full range channel separation, are further evidence of Fairchild's engineering leadership.

Therefore, he is not surprised to learn that many major recording studios are using Fairchild cartridges to test the quality of Stereo and other high fidelity recordings. His pride of ownership, in short, stems from the added satisfaction which only a quality product can provide, and from his secure knowledge that the name Fairchild is synonymous with integrity of manufacture. Price of this superbly engineered cartridge . . . \$49.50.

Hear the Stereo 232 at your hi-fi dealer. Write for booklet K-1, the complete Stereo Disc Story.

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Fairchild "Sound of Quality" Components include:
cartridges, arms, turntables, pre-amplifiers and amplifiers.



The Knight-Kit 18-watt **AMPLIFIER** features a printed-circuit switch and two printed-circuit boards for ease of construction. It has eight inputs, seven equalization settings, bass and treble tone controls, and volume control. Claims: 0.5% distortion at 18 watts output; hum level better than 60 db below rated output; frequency response of 20 cps to 30 kc, ± 1 db, at 18 watts output. Styling is in gray and black. Stock No. at Allied is 83 YX 786; price is \$39.95.

A series of ducted-port **SPEAKER ENCLOSURES** with removable bases permitting horizontal or vertical arrangement has been added to the Norelco line of hi-fi products. They're designed primarily for Norelco speakers, but are equally usable with other types. Models (the FRS I, FRS II, and FRS III) range in price from \$31.60 to \$119.95 depending on finish.

The American Microphone Manufacturing Company has recently issued a new **CATALOGUE** describing its full line of products, including mikes for tape recording, broadcast, public address, and general purposes, as well as handsets, phono cartridges and arms, mobile equipment, and accessories. Free on request.

From Electro-Voice: the Musicaster portable **SPEAKER SYSTEM**, suitable for both indoor and outdoor use. It weighs just 23 lb., and measures 21½ by 21½ by 8½ in. Price is \$48.

The Bell Model 2521 **TUNER-AMPLIFIER** combines an FM-AM tuner and a 15-watt amplifier on one chassis. An Electronic Tuning Bar indicates accuracy of tuning; a broken bar of light comes together as the signal gets stronger. Controls included are for tuning, bass, treble, selector, volume, and loudness. Sensitivity on FM is said to be 3.5 μ v for 20 db s/n, and 6 μ v for 30 db s/n; AM sensitivity is stated as 20 μ v for 20 db s/n. Frequency response claimed is 20 to 20,000 cps ± 1 db on FM, 20 to 5,000 cps ± 3 db on AM, and 20 to 20,000 cps ± 0.5 db in the amplifier. \$149.95.



This man
is making
MUSIC!

THE FISHER

QUALITY ON TRIAL! Beginning with the preliminary checking of every phase of operation, and culminating in the final test, each FISHER instrument is on trial. Only after it has successfully passed more than *thirty* testing stations, can the unit be approved. The test engineer, who checks and rechecks these instruments, is making MUSIC—for his standards are your guarantee of quality.

The tests and inspections to which FISHER instruments are subjected assure the same precision operation in your home as in the laboratory, and every instrument we make meets these high standards.

THE FISHER "400" reflects typical FISHER quality. A universal, self-powered STEREOPHONIC Master Audio Control and Pre-amplifier, the "400" is a unit of such versatility you can use it in an almost unlimited number of stereo and monaural applications.



THE FISHER 400

- Two-circuit Rumble Filter. ■ 9 controls. ■ 16 input jacks, 4 output jacks. ■ 1-knob Channel Volume-Balance Control. ■ Complete equalization and Loudness Contour controls. ■ Chassis, Slightly Higher in the Far West **\$169.50**

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THE Jensen LOOK OF FASHION

New standard for hi-fi performance...



JENSEN DS-100 DUAL 3-WAY SYSTEM

WITH THE NEW **Jensen**
STEREO DIRECTOR*

The DS-100 dual stereo unit, in the popular low-boy, is the answer to the buyer's demand for a complete stereo reproducer in one cabinet. This handsomely styled loudspeaker system provides two completely independent 3-way speaker systems with 12" Flexair woofers (total of 6 speakers) which can be used together for superior spread source monophonic sound, as well as stereo. The two Stereo Directors, each having an 8 inch mid-channel and compression driver h-f unit, allow flexibility in cabinet placement with maximum effectiveness in aiming the sound to the favored listening area. Crossover frequencies 600 and 4000 cycles. 32" H., 52" W., 18 1/4" D. Available in Walnut, Tawny Ash and Mahogany.

Net Price.....369.50



NEW TP-250 TRI-PLEX II 3-WAY SYSTEM

This latest version of the Jensen Tri-Plex reproducer incorporates the extreme bass capability of the 15" Flexair woofer, in combination with advances in midchannel and super-tweeter design. This beautiful unit outperforms any speaker system of comparable size or cost. Excellent for superb monophonic reproduction or as one side of a stereo system. Response range, 16 cycles to beyond audibility. Crossover frequencies, 400 and 4000 cycles. Components available also in kit form (see KT-34). 30 1/2" H., 34 1/2" W., 18 3/4" D.

Net Price.....294.50



BF-200 CABINET FOR 15" SYSTEMS

Bass-Superflex cabinet only as used for TP-250 Reproducer. Ideal for any 15" speakers or systems, 30 1/2" H., 34 1/2" W., 18 3/4" D. Available in Walnut, Tawny Ash and Mahogany.

Net Price.....129.75



Space speakers, suit decor
... always perfect stereo.



Perfect stereo
wherever you listen, even
with adjacent wall layout.



JENSEN SS-100 3-WAY SYSTEM

WITH THE NEW **Jensen**
STEREO DIRECTOR*

Equivalent in performance to one section of the DS-100 Dual Stereo system, this elegant model includes Stereo Director Chassis and 12" Flexair woofer in the Jensen Bass-Superflex enclosure for smooth coverage of the range from 20 to 15,000 cycles. Adequately driven to normal room levels with a 10 watt amplifier. Two SS-100's are ideal for stereo in the difficult-to-arrange living room, assuring perfect sound in the favored listening area. 32" H., 21" W., 18 1/4" D. Available in Walnut, Tawny Ash and Mahogany.

Net Price.....179.95



ABOUT JENSEN'S NEW FLEXAIR WOOFER

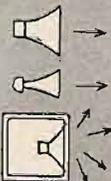
The new Jensen Flexair Woofers are designed to extend bass response down to very low frequencies. They have highly-damped superlow resonance at the very bottom of the audio range—16 to 20 cycles. They have an exceptional degree of linearity and are capable of a total movement of 1". In even a relatively small Bass-Superflex enclosure, they deliver their extreme low-frequency performance with a new low in distortion.



HOW THE NEW JENSEN STEREO DIRECTOR WORKS ...

Jensen acoustic research in a great many living rooms proves you need the highest possible ratio of direct sound to generally reflected sound from each speaker system for best stereo effect in the favored listening area. In other words, the speakers should beam the sound as much as possible directly toward you. Ordinarily this would mean twisting the cabinet at an ugly angle.

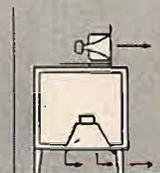
Trade Mark.
*Patents applied for.



Jensen STEREO DIRECTOR solved the problem this way:

A. The speaker system is divided into two sections ...

1. The directional elements which can be independent of the enclosure,
2. The nondirectional element (woofer) which needs the acoustic enclosure.

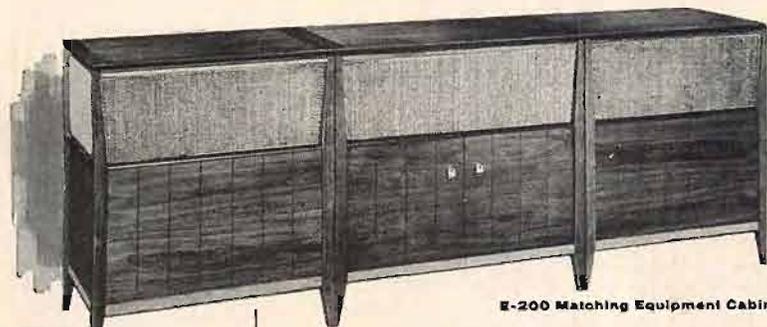


- B. We assemble all the directive elements on a STEREO DIRECTOR chassis, arranged to be rotatable.
- C. We put the STEREO DIRECTOR on top of the acoustic enclosure so it can point to you independently of the enclosure placement.

TAKES THE LEAD IN SOUND...

Challenging comparison with speakers of any size...at any price!

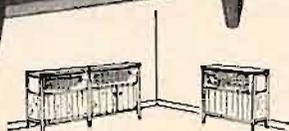
FOR MONOPHONIC...FOR STEREOPHONIC SOUND



E-200 Matching Equipment Cabinet—Net Price.....295.60

The New JENSEN "FLAIR LINE" FURNITURE

With the aid of nationally known furniture designers and interior decorators, Jensen conducted a comprehensive research on buyer preferences and trends in furniture styles, woods and finishes. The result is the high-fashion, living-wise "Flair Line", a sculptured transitional style with warmth, grace and interesting details, and a high degree of compatibility with existing pieces. Illustrated here in Walnut with Rattan, all new Flair Line pieces are also available in Tawny Ash and Mahogany with complementary grille fabrics.



Director principle even allows adjacent wall placement for stereo, impossible with conventional systems.

JENSEN SS-200 "CUSTOM" 4-WAY SYSTEM

WITH THE NEW **Jensen** STEREO DIRECTOR

Stereo Director sends the sound straight to you regardless of cabinet location. A lift top permits easy access to the Stereo Director for instant directional adjustment. This 4-way system consists of a unique 15-inch Flexair high compliance superlow resonance woofer in a Bass-Superflex enclosure for response down to 16 cycles, plus (on Stereo Director chassis) special 8-inch upper bass unit, compression-driver horn-loaded mid-channel, and a new phase correcting supertweeter unit for response beyond audibility. Crossover frequencies 200, 400 and 4000 cycles. 36½" H., 32¼" W., 23" D. Available in Walnut, Tawny Ash, and Mahogany.

Net Price.....439.50



NEW JENSEN CN-100 3-WAY SYSTEM

A new 12" 3-way system, the CN-100 reproducer gives a new small-scaled fine furniture look to the hi-fi speaker, ideally suited to small living spaces. The 12" Flexair superlow resonance woofer in Bass-Superflex enclosure gives full bass response to a low 20 cycles. Special 8-inch mid-channel and RP-103 h-f unit assure smooth clean response to 15,000 cycles. Crossover frequencies 600 and 4000 cycles. 32" H., 21" W., 18¼" D. Available in Walnut, Tawny Ash, and Mahogany.

Net Price.....149.50

BF-100 ENCLOSURE FOR 12" SYSTEMS

In up-to-the-minute "Flair Line" styling, the BF-100 cabinet is ideal for all 12" speakers, and system kits including those with Flexair 12" woofers. Incorporates new acoustical design with tube-loaded port for unusual extension of the l-f range. Available in Walnut, Tawny Ash and Mahogany.

Net Price.....69.50



Used with ST-944 stand. Tri-ette makes handsome little lowboy



Stands on end to meet space requirements (fully finished all four sides)

JENSEN'S AMAZING TR-10 TRI-ETTE • Big Speaker Bass in Smallest Space

Sophisticate's Choice in 3-Way Components
Conversation-Piece Flair Styling To Grace The Living Space

Heart of the Tri-ette is the new Flexair 12" woofer with its superlow free-air resonance of 20 cycles and high damping. In conjunction with the new Bass-Superflex enclosure, useful response down to 25 cycles is attained with the lowest distortion ever measured on such a small reproducer. Cabinet is extra rigid with Fiberglass lining. Special 8-inch midchannel handles the range from 600 to 4,000 cycles, through L-C crossover network. RP-103 Tweeter carries the response from 4,000 to 15,000 cycles. 13¾" H., 25" W., 11¾" D. Choice of Walnut, Tawny Ash and Mahogany.

Net Price....114.50

ST-944 Stand*. For floor use. Places top of cabinet 28" above floor.

Net Price.....12.95

ST-945 Base*. For table or shelf,

Net Price..... 6.45

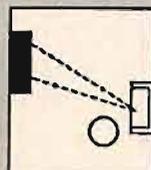
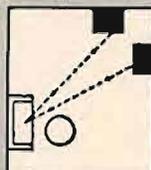
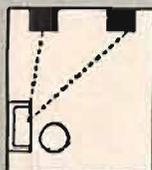
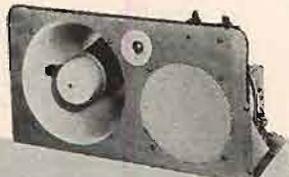
*(Specify Walnut, Tawny Ash or Mahogany finish.)



THE TWO STEREO DIRECTORS • FOR 3-WAY, FOR 4-WAY SYSTEMS

A pair of these rotatable Director assemblies are used in the DS-100 Dual 3-way System (illustrated above), a single assembly in the SS-100, mounted on the shelf above the Flexair woofer enclosure.

Used in the SS-200 Custom 4-way System. Cabinet lid lifts for directional adjustments. 8" upper base unit, new midchannel and phase corrected supertweeter for the frequency range above 200 cycles.



Jensen STEREO DIRECTOR lets you place the speakers wherever decor dictates, square to the wall for best appearance. You send the sound to you, instantly adjust for best stereo listening without moving cabinet.

Jensen MANUFACTURING COMPANY

Division of The Muter Company
6601 SOUTH LARAMIE, CHICAGO 38, ILLINOIS
In Canada: J. R. Longstaffe Co., Ltd., Toronto
In Mexico: Radios Y Television, S. A., Mexico D.F.

Send for your copy of Bulletin JH-1 which describes the Jensen STEREO DIRECTOR and other new Jensen firsts in speakers.

Enjoy stereo high fidelity now or plan for it later using the versatile **ALTEC** 344A

Quartet  monaural amplifier.

With the ALTEC 344A the conversion to stereo is simple and inexpensive. All you need is

ALTEC's ingenious, new  S40

Master Stereo Control and a

second  Quartet amplifier.

The remarkable ALTEC Master Stereo Control, priced at just \$12.00, simply plugs in to the 344. It provides master channel control for both Quartet amplifiers which can be used together for 40 watt stereo high fidelity from tape, records or radio, or singly for 20 watt monaural play.

If you already own an ALTEC 344A Quartet you can use it for stereo conversion anytime. All Quartets have been pre-engineered to accept the ALTEC S40 Master Stereo Control.

You have all of these control features for each channel with the ALTEC 344A Quartet stereo amplifier system.

Learn how you can convert simply and inexpensively to stereo high fidelity with the S40 Master Stereo Control at your local ALTEC dealer or write:

Six Inputs — V.R. phono, tape deck, microphone, radio tuner, tape machine, high level phono.

Four Major Source Volume Controls allow you to pre-set and balance the level of any major program material and change from input to input or turn the power on and off without readjustment.

D.C. powered program indicator lights for completely hum-free operation.

4 Position Contour Control for undistorted listening without loss of extreme high and low frequencies at low levels.

Separate bass and treble controls.

Three Position independent rumble and scratch filters.

Tape Recording Output — provided so material from any input may be selected for recording.

Guaranteed Performance Specifications: 20-22,000 cps range, 20 watts (40 peak), 138 db gain, 32 db bass control range, 35 db treble tone control range.

Prices: S40 Master Stereo Control \$12.00

344A Quartet \$111.00

Walnut, blond, or mahogany cabinet \$19.50

ALTEC
LANSING CORPORATION

ALTEC LANSING CORPORATION, Dept. 8H

1515 S. Manchester Avenue, Anaheim, California

161 Sixth Avenue, New York 13, New York



Books in Review

Listening in the Dark is not, as its title might imply, a study of that contemporary phenomenon, recorded "mood" or "calling young lovers" music, but a Harvard zoology professor's textbook on the "acoustic orientation of bats and men." If you think of *Vespertilionidae*, common bats, only as belfry denizens or winged vermin, you are in for one of the surprises of your life when Donald R. Griffith demonstrates them to be masters of ultrasonics who can completely shame human engineers by their command of frequency-modulated pulse techniques and whose aural acuities make those of the keenest-eared hi-fi fans seem obtuse. I know few scholarly studies in any field which I've read with more consistently exciting and rewarding pleasure, for Griffith writes with quite unprofessorial verve and lucidity, as well as with authority based on direct observation and indefatigable experimentation. From him one learns that bats (and certain birds, fishes, and other creatures) miraculously have evolved capacities for maneuvering in complete darkness and over immense distances which far surpass those of our most advanced electronic and acoustical technologies, which even to measure and analyze still baffle those technologies, and which—most significantly of all—may eventually serve as effectively as models for man-made guidance devices for the blind as they already have for guided missile systems. In short, *Listening in the Dark* is one of those rare path-breaking masterpieces which explore the deep mysteries of nature that science even today is just beginning to comprehend but still scarcely hopes to "solve" (Yale University Press, \$7.50).

The Way of a Conductor: His Origins, Purposes and Procedures. Like many of his fellow baton wielders, Karl Krueger writes stiltedly, often lapsing into sheer metaphysics; he seldom penetrates into the basic aesthetics of orchestral interpretation; and he abstains from controversial criticism of current celebrities. But there still is a great deal here—especially on the historical evolution of the conductor's role and on the emergence of the modern orchestra as an incredibly complex organism—which every serious listener can read with interest and considerable profit. Following his somewhat meandering historical sur-

Continued on next page

AUGUST 1958

STROMBERG-CARLSON RF-480 8-INCH TRANSDUCER

NEW

"BARITE" CERAMIC
MAGNET CREATES THE
SLIMLINE*
SPEAKER

... a revolutionary new
look in high fidelity
speakers

* Speaker shown here actual size!
Note distinctive red cone

*"There is nothing finer
than a Stromberg-Carlson"*

INTEGRITY IN MUSIC

permits no idleness in research. Thus, we are alert to the new and the better. The genesis of the SLIMLINE resulted from a startling new development in transducer design—the barium ferrite ceramic magnet.

"Barite" has 2X the coercive force of Alnico V—reduces magnet length 50%. The result, in the new 8-inch RF-480: a SLIMLINE 3-inch depth.

"Barite" ceramic magnets are the finest permanent magnets available today. You'll find them soon in other, larger Stromberg-Carlson speakers. Look for the SLIMLINE identified by chromed frame, black magnet structure, and red cone. But the important differences are apparent only to the ear. Hear them for yourself.

RF-480 SPECIFICATIONS

POWER-HANDLING CAPACITY: 18 watts peak.
EFFECTIVE FREQUENCY RANGE: 30 to 17,000 cps for 10:1 average loudness range re. 32 sones (90 phons). 52 to 12,000 cps for 5:1 average loudness range re. 32 sones (90 phons). I. M. DISTORTION: 200 cps and 7,000 cps at 2.8 volts, 1:1 ratio, an instantaneous power input of 4 watts: 3.9%.
POWER RESPONSE: Within the effective frequency range of from 30 to 17,000 cps, the integrated power response (PWL) is flat within 4 db from 62 to 6400 cps. DISPERSION: 100°—Test Signal, constant amplitude noise band, 1 kc to 20 kc. The intensity at the outer limits of the 100 degree solid angle is within 10 db of the intensity on axis.
FREE AIR RESONANCE: 80 cps, ±5 cps. MAXIMUM FLUX DENSITY IN MAGNET STRUCTURE: 17,000 gauss. FLUX DENSITY IN AIR GAP: 10,000 gauss. TOTAL FLUX IN AIR GAP: 29,700 lines. NOMINAL IMPEDANCE: 8 ohms. DIMENSIONS: Diameter—8³/₁₆" ; Depth—3¹/₁₆" ; Weight—2 lbs. PRICE: \$24.95 (Zone 1).



STROMBERG-CARLSON

A DIVISION OF GENERAL DYNAMICS CORPORATION

1419 N. GOODMAN STREET • ROCHESTER 3, N. Y.

ELECTRONIC AND COMMUNICATION PRODUCTS FOR HOME, INDUSTRY AND DEFENSE . . . INCLUDING HIGH FIDELITY CONSOLES; SCHOOL, SOUND, INTERCOM AND PUBLIC ADDRESS SYSTEMS



BOOKS IN REVIEW

Continued from preceding page

veys, Krueger provides useful analyses of specific performance problems (liberally illustrated with miniature-score reproductions) as well as the still more practical ones of orchestral seating arrangements, sonority and color blending-and-contrasting difficulties, and the proper evaluation of transcriptions. Unfortunately, however, phonophiles will look in vain for any discussion of recording sessions and their special problems (Scribner, \$3.95).

The Gold in Tin Pan Alley starts out as another routine anecdotal history of popular music in America, but when Hazel Meyer gets down to her main subject, the completely zany "pops biz" itself, she is superb. I wish she had been less discreet in her scrupulously objective accounts of the bitter battles between ASCAP and BMI, and between Petrillo and the world; but she is fascinatingly candid on the scarcely less controversial topics of disc jockeys, a & r men, "payola," copyright complications, and other agonizing problems of present-day song writers and publishers. In particular, her lively book is required reading for every amateur lyricist or composer who is sure that his Ms is a potential hit. How hit songs and recordings actually do come about is a disillusioning, but here irresistibly comic story, recounted with obvious gusto and no less obvious inside authority (Lippincott, \$3.95).

The Memoirs of Carl Flesch, the great violinist and violin pedagogue (1873-1944) are likely, even at this late date, to set many famous fiddlers (and conductors too) squirming uncomfortably in their beds, or graves. I know of no other musical autobiography quite as candid in its evaluations of the talents of the author's colleagues—and, for that matter, of his own. Flesch's claim of complete objectivity must be taken with some grain of salt, yet he does seem almost inhumanly free from malice and, except possibly in the case of Huberman, his judgments have been largely confirmed by most more detached critics and connoisseurs. At any rate, Flesch offers some of the most penetrating analyses of musical performance and personalities to be found anywhere in the literature. And for good measure he throws in many such provocative *jeux d'esprit* as, to cite almost at random, "The mentality of conductors is

In terms of balancing sensitivity with stability, dependability and simplicity of operation ...there is NOTHING MORE DESIRABLE than a **NEWCOMB**



compact 200 AM-FM tuner

If listening to good music is one of the principal interests in your home, the Newcomb Compact 200 is designed specifically for you. The 200 combines brilliant performance with proven-in-use dependability, freedom from gimmicks, and neat harmonious styling. Virtually free from distortion and hum, the Newcomb 200 has an optimum, measured FM sensitivity of 2 microvolts for 30 db of quieting. Utmost stability is assured by snap-in automatic frequency control and temperature controlled oscillators. The Compact 200 has a multiplex jack, up to 10 volts from a cathode follower output permitting remote placement up to 200 feet from amplifier, and unsurpassed conventional tuning eye. All of this beautifully balanced engineering is dressed in a gold-toned cabinet measuring just 12½" x 4½" x 9". Listen carefully and inspect the Newcomb Compact 200 closely before you decide on the tuner you plan to live with. Enlightened comparators choose Newcomb 8 times out of 10. The 200 is not available to every dealer. Write for the name of the Selected Newcomb Specialist nearest you.

NEWCOMB AUDIO PRODUCTS CO., 6824 Lexington Avenue, Hollywood 38, California
Hollywood's leading producer of home sound equipment since 1937
DEPT. W-8

Continued on page 26

HIGH FIDELITY MAGAZINE

You've
been
asking for

HEATHKIT

stereo sound equipment . . . and here it is!



stereo tape deck kit

HEATHKIT
MODEL TR-1D \$143⁹⁵

Enjoy the wonder of Stereophonic sound in your own home! Precision engineered for fine performance, this tape deck provides monaural-record/playback and stereo playback. Tape mechanism is supplied complete. You build only the preamplifier. Features include two printed circuit boards—low noise EF-86 tubes in input stages—mic and hi-level inputs—push-pull bias-erase oscillator for lowest noise level—two cathode follower outputs, one for each stereo channel—output switch for instantaneous monitoring from tape while recording. VU meter and pause control for editing. Tape speeds 3 $\frac{1}{4}$ and 7 $\frac{1}{2}$ IPS. Frequency response ± 2 db 40-12,000 CPS at 7 $\frac{1}{2}$ IPS. Wow and flutter less than .3%. Signal-to-noise 55 db at less than 1% total harmonic distortion. NARTB playback equalization. Make your own high quality recordings for many pleasant listening hours.

stereo equipment cabinet kit

CENTER SECTION MODEL SE-1 \$149⁹⁵
SPEAKER WING MODEL SC-1L or R \$39⁹⁵ ea.

Beautifully designed, this stereo equipment cabinet has ample room provided for an AM-FM tuner—tape deck — preamplifier — amplifiers — record changer — record storage and speakers. Constructed of $\frac{1}{4}$ " solid-core Philippine mahogany or select birch plywood, beautifully grained. Top has shaped edge and sliding top panel. Sliding doors for front access. Mounting panels are supplied cut to fit Heathkit units with extra blank panels for mounting your own equipment. Easy-to-assemble, all parts are precut and predrilled. Includes all hardware, glue, legs, etc. and detailed instruction manual. Speaker wings and center unit can be purchased separately if desired. Overall dimensions with wings 82" W. x 37" H. x 20" D. Send for free details.



DELUXE AM-FM TUNER KIT

HEATHKIT
MODEL PT-1 \$89⁹⁵

Here is a deluxe combination AM-FM tuner with all the advanced design features required by the critical listener. Ideal for stereo applications since AM and FM circuits are separate and individually tuned. The 16-tube tuner uses three circuit boards for easy assembly. Prewired and prealigned FM front end. AFC with on/off switch—flywheel tuning and tuning meter.



STEREO PRE- AMPLIFIER KIT

HEATHKIT
MODEL SP-2 \$56⁹⁵

This unique two-channel control center provides all controls necessary in stereo applications. Building block design lets you buy basic single channel now and add second snap-in channel later for stereo without rewiring. 12 inputs each with level control—NARTB tape equalization—6 dual concentric controls including loudness controls—built-in power supply.



55 WATT HI-FI AMPLIFIER KIT

HEATHKIT
MODEL W-7M \$54⁹⁵

First time ever offered—a 55-watt basic hi-fi amplifier for \$1 per watt. Features EL-34 push-pull output tubes. Frequency response 20 CPS to 20 KC with less than 2% harmonic distortion at full output throughout this range. Input level control and "on-off" switch provided on front panel. Unity or maximum damping factors for all 4, 8 or 16 ohm speakers.



12 WATT HI-FI AMPLIFIER KIT

HEATHKIT
MODEL UA-1 \$21⁹⁵

Ideal for stereo applications, this 12-watt power package represents an outstanding dollar value. Uses 6BQ5/EL84 push-pull output tubes. Less than 2% total harmonic distortion throughout the entire audio range (20 to 20,000 CPS) at full 12-watt output. Designed for use with preamplifier models WA-P2 or SP-1. Taps for 4, 8 and 16 ohm speakers.

For complete information on above kits—Send for FREE FLYER.

HEATH COMPANY • a subsidiary of Daystrom, Inc. • Benton Harbor 8, Mich.

easy-to-build

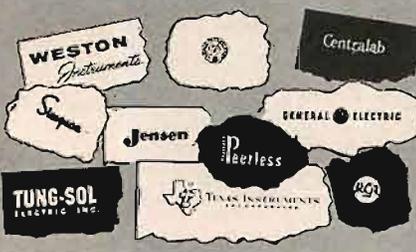
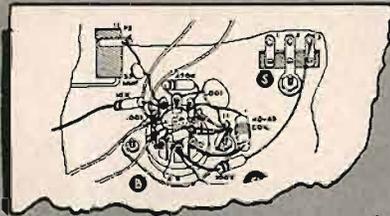
high quality

HEATHKITS®

Look . . . how simply you can assemble your very own high fidelity system! Fun-filled hours of shared pleasure, and an everlasting sense of personal accomplishment are just a few of the rewards. Heathkits cost you only HALF as much as ordinary equipment and the quality is unexcelled. Let us show you how easy it really is! . . .



- (✓) Install a .001 µfd disc condenser from socket B7 (NS) to ground lug B11 (NS). Cut the leads so that they are just long enough to reach and dress the condenser close to chassis, over the wires already present.
- () Connect a 470 KΩ resistor (yellow-violet-yellow) from socket B7 (S) (2) to B8 (NS). Mount as close to the socket as possible.



Step-by-Step Assembly Instructions . . .

Read the step . . . perform the operation . . . and check it off—it's just that simple! These plainly-worded, easy-to-follow steps cover every assembly operation.

Easy-to-follow Pictorial Diagrams . . .

Detailed pictorial diagrams in your Heathkit construction manual show where each and every wire and part is to be placed.

Learn-by-doing Experience For All Ages . . .

Kit construction is not only fun—but it is educational tool You learn about radio, electronic parts and circuits as you build your own equipment.

Top Quality Name-Brand Components Used in All Kits . . .

Electronic components used in Heathkits come from well-known manufacturers with established reputations. Your assurance of long life and trouble-free service.



HEATHKIT

bookshelf 12-watt amplifier kit

NEW

MODEL EA-2

\$27⁹⁵

There are many reasons why this attractive amplifier is a tremendous dollar value. You get many extras not expected at this price level. Rich, full range, high fidelity sound reproduction with low distortion and noise . . . plus "modern" styling, making it suitable for use in the open, on a bookcase, or end table. Look at the features offered by the model EA-2: full range frequency response (20—20,000 CPS ± 1 db) with less than 1% distortion over this range at full 12 watt output—its own built-in preamplifier with provision for three separate inputs, mag phono, crystal phono, and tuner—RIAA equalization—separate bass and treble tone controls—special hum control—and it's easy-to-build. Complete instructions and pictorial diagrams show where every part goes. Cabinet shell has smooth leather texture in black with inlaid gold design. Front panel features brushed gold trim and buff knobs with gold inserts. For a real sound thrill the EA-2 will more than meet your expectations. Shpg. Wt. 15 lbs.

TIME PAYMENTS AVAILABLE ON ALL HEATHKITS WRITE FOR FULL DETAILS



chairside enclosure kit

NEW

This beautiful equipment enclosure will make your hi-fi system as attractive as any factory-built professionally-finished unit. Smartly designed for maximum flexibility and compactness consistent with attractive appearance, this enclosure is intended to house the AM and FM tuners (BC-1A and FM-3A) and the WA-P2 preamplifier, along with the majority of record changers, which will fit in the space provided. Adequate space is also provided for any of the Heathkit amplifiers designed to operate with the WA-P2. During construction the tilt-out shelf and lift-top lid can be installed on either right or left side as desired. Cabinet is constructed of sturdy, veneer-surfaced furniture-grade plywood $\frac{1}{2}$ " and $\frac{3}{4}$ " thick. All parts are pre-cut and pre-drilled for easy assembly. Contemporary available in birch or mahogany, traditional in mahogany only. Beautiful hardware supplied to match each style. Dimensions are 18" W x 24" H x 35 $\frac{1}{2}$ " D. Shpg. Wt. 46 lbs.



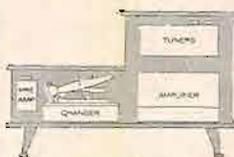
CE-1C Mahogany
CE-1CB Birch

CONTEMPORARY



CE-1T Mahogany

TRADITIONAL



Be sure to specify
model you prefer

\$43⁹⁵
each



HEATHKIT

high fidelity FM tuner kit

For noise and static free sound reception, this FM tuner is your least expensive source of high fidelity material. Efficient circuit design features stabilized oscillator circuit to eliminate drift after warm-up and broadband IF circuits assure full fidelity with high sensitivity. All tunable components are prealigned so it is ready for operation as soon as construction is completed. The edge-illuminated slide rule dial is clearly numbered for easy tuning. Covers complete FM band from 88 to 108 mc. Shpg. Wt. 8 lbs.

MODEL FM-3A \$25.95 (with cabinet)

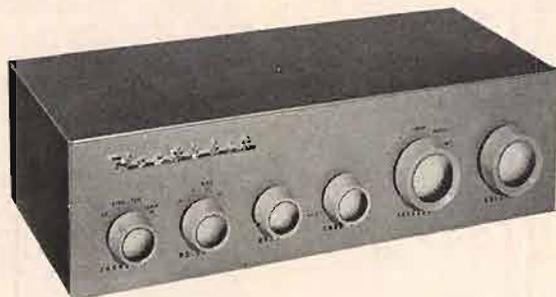


HEATHKIT

broadband AM tuner kit

This tuner differs from an ordinary AM radio in that it has been designed especially for high fidelity. A special detector is incorporated and the IF circuits are "broadbanded" for low signal distortion. Sensitivity and selectivity are excellent and quiet performance is assured by a high signal-to-noise ratio. All tunable components are prealigned before shipment. Incorporates automatic volume control, two outputs, and two antenna inputs. An edge-lighted glass slide rule dial allows easy tuning. Your "best buy" in an AM tuner. Shpg. Wt. 9 lbs.

MODEL BC-1A \$25.95 (with cabinet)



HEATHKIT

master control preamplifier kit

Designed as the "master control" for use with any of the Heathkit Williamson-type amplifiers, the WA-P2 provides the necessary compensation, tone, and volume controls to properly amplify and condition a signal before sending it to the amplifier. Extended frequency response of $\pm 1\frac{1}{2}$ db from 15 to 35,000 CPS will do full justice to the finest program material. Features equalization for LP, RIAA, AES, and early 78 records. Five switch-selected inputs with separate level controls. Separate bass and treble controls, and volume control on front panel. Very attractively styled, and an exceptional dollar value. Shpg. Wt. 7 lbs.

MODEL WA-P2 \$19.75 (with cabinet)

pioneer in
"do-it-yourself"
electronics



a subsidiary of Daystrom, Inc.

HEATH

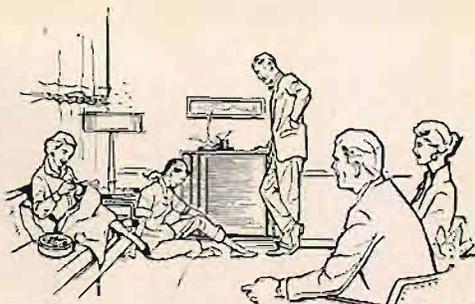
COMPANY • BENTON HARBOR 8, MICHIGAN



HEATHKIT 25-WATT

MODEL W-5M

\$59⁷⁵



HEATHKIT 70-WATT

MODEL W-6M

\$109⁹⁵

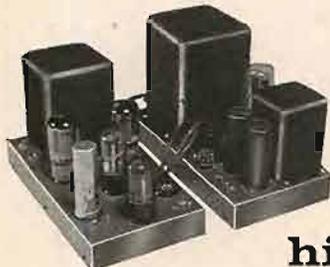
high fidelity amplifier kits

To provide you with an amplifier of top-flight performance, yet at the lowest possible cost, Heath has combined the latest design techniques with the highest quality materials to bring you the W-5M. As a critical listener you will thrill to the near-distortionless reproduction from one of the most outstanding high fidelity amplifiers available today. The high peak-power handling capabilities of the W-5M guarantee you faithful reproduction with any high fidelity system. The W-5M is a must if you desire quality plus economy! Note: Heathkit WA-P2 preamplifier recommended. Shpg. Wt. 31 lbs.

For an amplifier of increased power to keep pace with the growing capacities of your high fidelity system, Heath provides you with the Heathkit W-6M. Recognizing that as loud speaker systems improve and versatility in recordings approach a dynamic range close to the concert hall itself, Heath brings to you an amplifier capable of supplying plenty of reserve power without distortion. If you are looking for a high powered amplifier of outstanding quality, yet at a price well within your reach, the W-6M is for you! Note: Heathkit model WA-P2 preamplifier recommended. Shpg. Wt. 52 lbs.

**HEATHKIT DUAL-CHASSIS
MODEL W3-AM**

\$49⁷⁵



**HEATHKIT SINGLE-CHASSIS
MODEL W4-AM**

\$39⁷⁵



high fidelity amplifier kits

One of the greatest developments in modern hi-fi reproduction was the advent of the Williamson amplifier circuit. Now Heath offers you a 20-watt amplifier incorporating all of the advantages of Williamson circuit simplicity with a quality of performance considered by many to surpass the original Williamson. Affording you flexibility in custom installations, the W3-AM power supply and amplifier stages are on separate chassis allowing them to be mounted side by side or one above the other as you desire. Here is a low cost amplifier of ideal versatility. Shpg. Wt. 29 lbs.

In his search for the "perfect" amplifier, Williamson brought to the world a now-famous circuit which, after eight years, still accounts for by far the largest percentage of power amplifiers in use today. Heath brings to you in the W4-AM a 20-watt amplifier incorporating all the improvements resulting from this unequalled background. Thousands of satisfied users of the Heathkit Williamson-type amplifiers are amazed by its outstanding performance. For many pleasure-filled hours of listening enjoyment this Heathkit is hard to beat. Shpg. Wt. 28 lbs.



HEATHKIT

**high fidelity
amplifier kit**

MODEL A-9C **\$35⁵⁰**

For maximum performance and versatility at the lowest possible cost the Heathkit model A-9C 20-watt audio amplifier offers you a tremendous hi-fi value. Whether for your home installation or public address requirements this power-packed kit answers every need and contains many features unusual in instruments of this price range. The preamplifier, main amplifier and power supply are all on one chassis providing a very compact and economical package. A very inexpensive way to start you on the road to true hi-fi enjoyment. Shpg. Wt. 23 lbs.

**HEATHKIT
electronic
crossover kit**



MODEL XO-1 **\$18⁹⁵**

One of the most exciting improvements you can make in your hi-fi system is the addition of this Heathkit Crossover model XO-1. This unique kit separates high and low frequencies and feeds them through two amplifiers into separate speakers. Because of its location ahead of the main amplifiers, IM distortion and matching problems are virtually eliminated. Crossover frequencies for each channel are 100, 200, 400, 700, 1200, 2000 and 3500 CPS. Amazing versatility at a moderate cost. Note: Not for use with Heathkit Legato Speaker System. Shpg. Wt. 6 lbs.

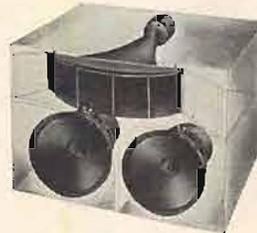
NEW LOW PRICE!



"LEGATO"

high fidelity speaker system kit

Wrap yourself in a blanket of high fidelity music in its true form. Thrill to sparkling treble tones, rich, resonant bass chords or the spine-tingling clash of percussion instruments in this masterpiece of sound reproduction. In the creation of the Legato no stone has been left unturned to bring you near-perfection in performance and sheer beauty of style. The secret of the Legato's phenomenal success is its unique balance of sound. The careful phasing of high and low frequency drivers takes you on a melodic toboggan ride from the heights of 20,000 CPS into the low 20's without the slightest bump or fade along the way. The elegant simplicity of style will complement your furnishings in any part of the home. No electronic know-how, no woodworking experience required for construction. Just follow clearly illustrated step-by-step instructions. We are proud to present the Legato—we know you will be proud to own it! Shpg. Wt. 195 lbs.



MODEL HH-1-C
(imported white birch)
MODEL HH-1-CM
(African mahogany)
\$299⁹⁵ each



HEATHKIT
BASIC RANGE



HEATHKIT
RANGE EXTENDING

high fidelity speaker system kits

MODEL **\$39⁹⁵**
SS-2

A truly outstanding performer for its size, the Heathkit model SS-2 provides you with an excellent basic high fidelity speaker system. The use of an 8" mid-range woofer and a high frequency speaker with flared horn enclosed in an especially designed cabinet allows you to enjoy a quality instrument at a very low cost. Can be used with the Heathkit "range extending" (SS-1B) speaker system. Easily assembled cabinet is made of veneer-surfaced furniture-grade 1/2" plywood. Impedance 16 ohms. Shpg. Wt. 25 lbs.

Designed to supply very high and very low frequencies to fill out the response of the basic (SS-1) speaker, this speaker system extends the range of your listening pleasure to practically the entire range of the audio scale. Giving the appearance of a single piece of furniture the two speakers together provide a superbly integrated four speaker system. Impedance 16 ohms. Shpg. Wt. 80 lbs.

MODEL **\$99⁹⁵**
SS-1B

Free Catalog!

Don't deprive yourself of the thrill of high fidelity or the pleasure of building your own equipment any longer. Our free catalog lists our entire line of kits with complete schematics and specifications. Send for it today!



HEATH

*pioneer in
"do-it-yourself"
electronics*

COMPANY • BENTON HARBOR 8, MICHIGAN



a subsidiary of Daystrom, Inc.

- Please send the Free HEATHKIT catalog.
- Enclosed is 25c for the New HI-FI book.

name _____

address _____

city & state _____

ALSO SEND THE FOLLOWING KITS:

QUANTITY	ITEM	MODEL NO.	PRICE

Enclosed find \$..... Please enclose postage for parcel post—express orders are shipped delivery charges collect. All prices F.O.B. Benton Harbor, Mich. NOTE: Prices subject to change without notice.

LISTEN TO

JansZen*

*Hear the speaker
without a "voice"*



The Model 130 Electrostatic Tweeter . . . the most nearly perfect loudspeaker. \$184 in mahogany.



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BOOKS IN REVIEW

Continued from page 20

a dark, abysmal chapter that still awaits a historian. Conducting . . . is the only musical activity in which a dash of charlatanry is not only harmless, but positively necessary." Edited by Hans Keller and the violinist's nephew, C. F. Flesch, and excellently translated by the former, these memoirs are "must" reading not only for all practicing fiddlers and conductors, but for every listener genuinely interested in the complex problems of musical interpretation (Macmillan, \$6.00).

The Notation of Medieval Music. Far too specialized for even the most historically minded of nonprofessional listeners, Carl Parrish's scholarly treatise on Gregorian and Ars Nova notations may be well worth its cost simply for its sixty-two breathtakingly beautiful facsimile reproductions of some of the Middle Ages' most famous manuscripts (Norton, \$7.50).

AUTHORitatively Speaking

Richard M. Powers, who has written for us the Newport fantasy which begins on page 32, will of course seem no newcomer to regular readers of *HIGH FIDELITY*. His illustrations and cover paintings have been recurrent features here for some years. "Hipsters in the Bleachers" is his third published writing, the first having been a short story for *Story* magazine and his second another whimsy for us entitled "Back to the Acoustical Horn." He has painted many a jacket for records and books, his specialty in the latter area being science fiction. RCA Victor record club subscribers soon will see his cover for the Berlioz *Symphonie fantastique*. He lives in Ridgefield, Connecticut, in a new (old) twenty-room house, at the other end of which his son Richie practices the trumpet and French horn. Richie, unlike his father, has no special interest in jazz.

Milton R. Bass, our reporter on Parisian jazz (see page 35), was born and reared in Pittsfield, Massachusetts, where he still works as critic and columnist for *The Berkshire Eagle*. He attended the University of Massachusetts and World War II almost simultaneously, incurring in the latter some damage from contact with the Reichswehr. His first degree was in biology. Thereafter he had the distinction of being one of the few males ever to attend Smith College. He enjoyed it, and emerged with a Master's degree in English literature. Subsequently he studied at Columbia University, which some day may yield him a Ph.D. in return for a dissertation on "The Aesthetic Integrity of James Joyce's *Ulysses*." The chances of his completing this, M.R.B. puts at (roughly) one in one million.

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through a
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A Whisper to Cats

BRUSSELS CAPITULATED to Benny Goodman this summer without the faintest resistance. Meanwhile all Europe still echoed to the passage of Louis Armstrong, whose crisscross trail of conquest would have reduced Napoleon to dithering envy. And overhead thrummed Willis Conover's Voice of America jazz broadcasts—you may read about them in the following pages—bound for a myriad of ardent listeners on both hither and yon sides of the Iron Curtain. Of the resounding transatlantic success of American jazz there could be small doubt. Indeed, there has never been any very large doubt since the first "hot" clubs began springing up in France after World War I.

Back then, however, the acceptance abroad stirred only a glum triumph in the hearts of American jazz enthusiasts, because they could not find any matching acceptance at home. You may be surprised to know that *aficionados* still have this complaint to make. Their dissatisfaction has narrowed and taken a new turn, but it is still alive. To be sure, Newport jumps thunderously for a week each summer, but Newport is unique—and how many of the jumping thousands go really to listen? Smaller festivals do draw earnest listeners, but fewer by far. A Goodman record album may sell in the 200,000s, but other discs deemed by the *cognoscenti* quite comparable in jazz merit sometimes fail to pay their makers any profit at all.

There is a qualitative as well as a quantitative substance to the jazz people's grievance now, though the two are interrelated, or so they seem to me. (I may interject that I am writing as an Outsider in this matter, albeit a sympathetic one.) The present want appears to be that not enough of the *right* people take jazz seriously.

Of course, the main populace indifferent to jazz is no proper concern of ours. A great many Americans don't take *any* music seriously, and they are blithely set in their evil ways. They will make Welk and Liberace rich if they have a mind to do so, and Bach and Brubeck can go climb a tree. These folk may help move Mr. Goodman into the best-seller ratings from time to time, but not because of his kingly stature as a jazz maker. They buy him because once they were young, and to his music they danced and drank their beer and wooed in the moonlight. The appeal is nostalgia, not jazz. Some of them also go for Guy Lombardo.

To the jazz-resistant classics listener, on the other hand, we can speak here. And I have begun with a misnomer. The true Classicist is not (in my experience) jazz resistant, though he may be a little hard to please. This comes of his having heard too much Landowska

Bach and Beecham Mozart, after which an improvised fugue or a free solo invention may not awe him if it isn't very, very good. But the idea of jazz does not repel him.

Whom it does repel, much more often, is the man conditioned by Romantic music, the Beethoven-to-Sibelius listener. For this man demands from *his* music something that is more than music: a logical emotional and philosophical development which amounts, in effect, to a dramatic plot. He keeps harking for the sermon (as one must do, in conscience, when hearing Brahms or Schubert); and if none is forthcoming, he is affronted. He is not affronted, incidentally, by Viennese waltzes, cocktail-lounge music, or even popular tunes (though he may not care for them). These have adopted the Romantic devices, the tonal and metrical signals that signify gaiety, melancholy, tenderness, humor, and the like, with which he is familiar.

Jazz does not (except in uncommon instances) afford such signals, an abstention it shares with much of the through-composed music written since *Le Sacre du Printemps*. It is contrived for the ear and for immediate response; it does not compel, and in fact it defies, interpretation by the listener.

Professedly modern composers have been battering at the Romantic barrier for forty years with only middling success, and there is no reason to expect the jazz men to outstrip them in the same assault. However, there may be some tips that could accelerate this progress.

First, the gentlemen who write promotion for jazz, on record jackets and elsewhere, should eschew pretentious patter and get back to English. When I read that a combo is endeavoring to utilize the utmost in intra-group tensions and togetherness, oscillationwise, to extend its area of improvisatory reference within a variant frame of rhythmic limitations, I quietly put the record back in the dealer's rack and sneak off to ask the clerk if there are any new George Feyer releases. And I am not the only one.

Second, it probably is a mistake to imply (to the unwary Brahmsian, the potential convert) that all jazz is good jazz. The ecstatic moment when Jess Stacy matches Maurice Ravel does not come often; it couldn't possibly. Sometimes we have routine performances, enjoyable and nothing more. Let's keep the claims modest.

Finally, speaking of conversions: jazz is now more than a half-century old, and its maturity is not graced, nor its appeal enhanced, by the shrill combative cries we continually hear exchanged by cultists of the sundry schools—cool, Dixieland, what have you. A little dignity is in order.

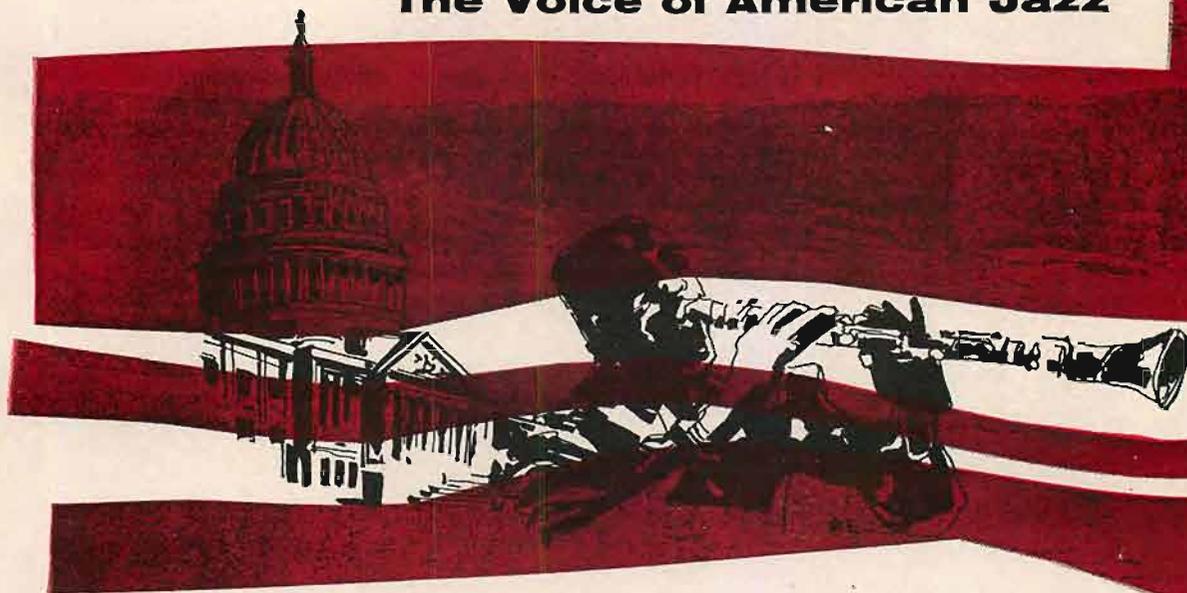
J.M.C.

AS THE EDITORS SEE IT



International Beat:

The Voice of American Jazz



by Edward L. Randal

THE PROSPECT might strike all but the most dedicated hipsters as faintly nightmarish.

Via long-, medium- and short-wave radio, from twenty transmitters operating on almost as many frequencies, the taped broadcasts are beamed to every accessible square foot of the globe. Day after day, all around the clock—some hour, somewhere, on someone's receiver—a rich baritone voice announces: "Time for jazz! This is Willis Conover in Washington, D. C., with the Voice of American Jazz Hour."

And every day thirty million listeners in some eighty nations tune in, and stay tuned in, as the program's theme, Duke Ellington's *Take the "A" Train*, whets their appetite for the syncopated treat to come. Clandestine jazz lovers in even the most xenophobic Red state can be sure of uninterrupted rhythmic rapture; by a peculiar convention of the kilocycle cold war, neither side jams musical programs.

The Jazz Hour is actually the second, and by far the more popular, half of a two-hour session of recorded selections called *Music U.S.A.*, of which the opening round, emceed by this same Willis Conover, is devoted to pop tunes. It's a small baby to have so big a voice. *Music U.S.A.* originated less than four years ago when former VOA Program Manager Eugene King and his

deputy, John Wiggin, convinced the tone-deaf U.S. Information Agency that—for better or for worse—jazz is America's top musical product. The success of the program, all the more striking because it is wholly in English, has been phenomenal: it now boasts the largest and most varied radio audience in history.

Perhaps the fullest measure of its success is the fact that *Music U.S.A.* has never suffered assault, oral or fiscal, from Capitol Hill—and this as part of a program which virtually from its inception has been a favorite Congressional whipping boy. ("The loudest noise produced by the Voice," observed one lawmaker at an early appropriations hearing, "is the deafening click of radios being shut off all over Europe whenever it comes on.") Far from having felt the ire of the Hill, *Music U.S.A.* in fact even received a kind of ultimate benediction when Representative Frank Thompson, Jr. (D—N. J.), himself a jazz buff, served a stint as guest disc jockey.

The effectiveness of broadcast propaganda is, of course, difficult to assess, and this is notably true of *Music U.S.A.*, which contains no apparent sell. The program's underlying rationale is simply that a friend of jazz can hardly be an enemy of the people who create it. Conover is convinced that the show's complete lack of overt propaganda is, of itself, the best possible propaganda. There seems plenty of evidence to support him. After a recent sally behind the Iron Curtain, George Wein, a director of the Newport Jazz Festival, reported

back: "Eastern Europe's entire concept of jazz comes from Willis Conover. His program has a fantastic impact in Communist countries. Some people even listen to it twice each evening."

Every month hundreds of letters pour into Jazz Hour headquarters—a cluttered desk on the second floor of Washington's Health, Education, and Welfare Building. About seven per cent of the mail comes from beyond the Elbe. Typical of the East European reaction is a letter from a Budapest university student: "Since many years, for a long time, every night I listen with great interest and delight your jazz programme. Especially the musical pieces from Jim Kruppa, Woody Herrman, and Tommy Dorsey."

While Duke Ellington's brass section—unlike Joshua's at Jericho—may never cause the Kremlin walls to crumble, there's no doubt that it does make some Russians jump. At last summer's World Youth Festival in Moscow, a visiting British jazz man was miffed when Soviet cats—or possibly cooligans?—showed a preconceived notion of how *Take the "A" Train* should be played. Willis and the Duke had been there first.

Jazz is currently enjoying an unprecedented upsurge of popularity in the Communist world. As a result, professional musicians are among the most avid listeners to the Jazz Hour. Cut off as they are from the wellsprings of the big beat, they frequently tape the programs surreptitiously and painstakingly transcribe them in order to study and imitate American arrangements.

So wholehearted has been this Communist acceptance of jazz that a devoted Italian listener recently alerted Conover to the most sinister twist in the battle for men's ears. "Do you know," he wrote, "that Russia propaganda-radio-stations transmits Jazz music too? Before this music was capitaliste but now his idea is changed and they do all the possible for demonstre that Russia is the Jazz fatherland!"

American music also wins many a friend in the uncommitted areas of the world. In a survey of 9,500 VOA listeners in Indonesia, *Music U.S.A.* placed third in popularity—behind two Indonesian language programs. A listener in Mozambique wrote: "It is with tremendous eagerness that everyday I look forward to hearing your voice on the jazz hour." From Roorkee, India, a fan relayed the heartening news that thanks in part to *Music U.S.A.*, "nowadays the trend in Indian light music is steadily going toward jazz." Still another beat-happy inhabitant of one of the Asian countries hailed the Jazz Hour as "America's finest export."

To those who wince at Dixieland and its offshoots this sweeping encomium may suggest the story of a certain turn-of-the-century French savant. Asked to name his country's greatest living poet, he responded, "Anatole France, alas."

The man behind the *Music U.S.A.* microphone is a cool, cultivated, thirty-seven-year-old bachelor whose principal stock in trade is a high regard for the intelli-

gence of his international audience. This he combines with a happy faculty of speaking slowly without seeming to. The latter talent is of supreme importance, for the variables of short-wave reception make comprehension chancy for those whose English is rudimentary.

Jazz caster Conover ("Don't call me a disc jockey. I don't pitch commercials for reconditioned vacuum cleaners and play the top ten tunes—any more") has been cueing records for upwards of nineteen years. Formerly with Washington's Station WWDC he came to the Voice specifically to exercise oral suzerainty over *Music U.S.A.* "As long as I can remember," says Conover, "I've tried to play music with more than a transitory appeal. I conduct the Jazz Hour as I feel a classical music program should be conducted. No pedantry, but plenty of information with an over-all leavening of good humor."

The good humor is Conover's personal contribution, and the information is acquired at first hand. In order to keep the Jazz Hour a mirror image of musical America, Conover spends about forty per cent of his time on the road, communing with the live product in the bistros and concert halls of New York's 52nd Street and points west. He has contributed articles on jazz to *Down Beat* and *Metronome*; and, no stranger to the other side of the disc, he once cut a best-selling LP for Brunswick, *Willis Conover Presents THE Orchestra*, which copped the German Jazz Federation's top 1956 award for arranging.

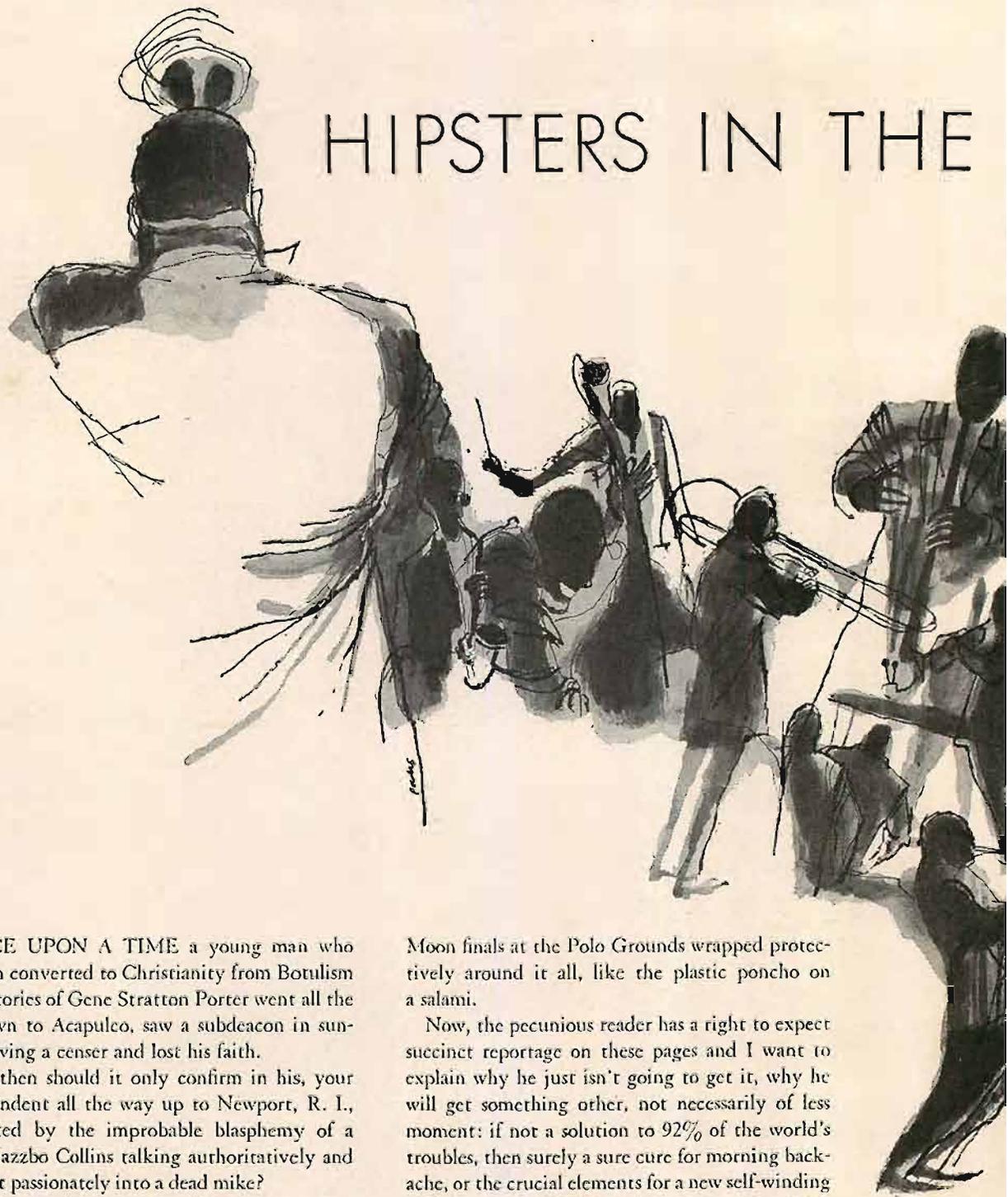
One result of these peripheral activities is a tight Washington schedule that sees him record five full programs in three days. The two week-end shows are now emceed by another D.J., Bill Cary.

Jazz Hour Number 1307—which is just that, the 1307th in the series—is a typical compendium of Conover's wide-ranging taste. Step into VOA Studio Two, also on the second floor of the Health, Education, and Welfare Building, as Conover tapes it. As is his custom on recording days, Willis has started work at 6:00 a.m. and staggers into the studio under the weight of three carrying cases full of records; *Continued on page 86*



Just between us ambassadors . . . Conover and Satchmo.

When we sent an artist to Newport to garner impressions, we knew not what we would get. Having got it, we are still far from utterly certain, but we like it and hope you will. It should be approached, we suggest, like one of those exotic drinks wherein one bites the lemon, licks the salt, and gulps the vodka. To pause is fatal.



HIPSTERS IN THE

ONCE UPON A TIME a young man who had been converted to Christianity from Botulism by the stories of Gene Stratton Porter went all the way down to Acapulco, saw a subdeacon in sunglasses swing a censer and lost his faith.

Why then should it only confirm in his, your correspondent all the way up to Newport, R. I., confronted by the improbable blasphemy of a shaven Jazzbo Collins talking authoritatively and no doubt passionately into a dead mike?

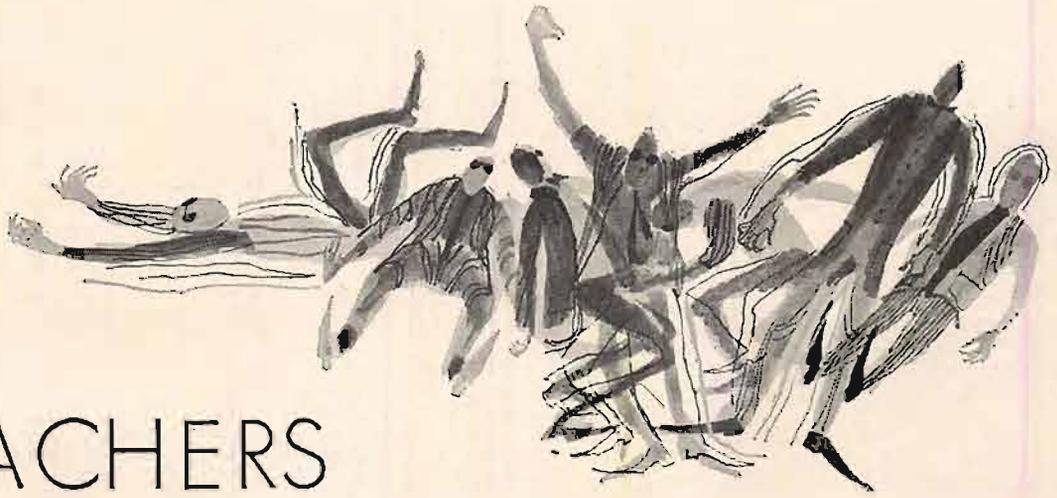
That is, one of the last several Newport summers Jazzbo appeared debearded, but everything gets kind of indistinguishably joyous when you've listened to enough Brubeck, and for all I know my keen incisive impressions of a certain Newport may be a conglomerate, with perhaps the Harvest

Moon finals at the Polo Grounds wrapped protectively around it all, like the plastic poncho on a salami.

Now, the pecunious reader has a right to expect succinct reportage on these pages and I want to explain why he just isn't going to get it, why he will get something other, not necessarily of less moment: if not a solution to 92% of the world's troubles, then surely a sure cure for morning backache, or the crucial elements for a new self-winding global metaphysics (complete with loving little green brothers), at least a piquancy, a pitapat, an ebullition.

Read on.

If I recall correctly, that midsummer night, I had traded my press card for a mess of pottage,



BLEACHERS

had hornswoggled my way into the general admission bleachers gratis, and in the midst of the maddening mob was on my way to a choice location in modest triumph when *basta!* my beanie is snatched.

A distraction.

I press on, much like Ben Hecht after the slayers of Jake Lingle, when an expensive piece of orthodontry begins to wiggle ominously in the front of my mouth where a hulking high-elbowed bacchante has nudged me in my cunning grin.

Another impediment.

I have lost my beer-can opener now, and am

literally and figuratively defenseless and then, just as I am seated a quarter of a mile away from the stage upon which virtually every veritable virtuoso of this single solid mode of the musical whizz will perform; as the goal of months of anticipation is in sight, a fuzz-topped partisan in a Tufts University T-shirt fiddles with a portable radio and on comes loud and strong, just as Satchmo blows a big blare:

Long John with the latest soft-focus data on flying saucers.

Have I come to Newport for this?

No, he won't listen to the calm screech of reason and early in the disputation sure enough out comes that wobbly bridge and when down I go on hands and knees to feel around despairingly for it someone sluices my spine with icy and ersatz orange. Straightening up with a howl in flatted fifths I meet at that very instant in time and space a strenuous unit of New York's Favorite Beer, Light perhaps and Dry doubtless, but in the can, half-filled, neither.

Upon regaining what passes for consciousness



by Richard M. Powers

among my peers I whine piteously according to the script: Where am I?

At Newport, at the Festival, of course, in the center-field bleachers, where else indeed would one be?

And now, just in case I am not already in the proper textbook condition for precision reportage, to compound the concussion and the hysteroid etiquette of the *aficionados*, the second worst P.A. system this (the good) side of the Iron Curtain cuts in with an overshot caterwaul that would shock Schoenberg on tilt and shoot, man, the riot starts in spades.

Gives it the unnatural thunder of sneakers and blue suede shoon on planking, a Fortesque downpour of gay berets, an insatiate roar, a grumbling mumble. Some of the hunger sounds are genuine no doubt; much of the frustration is purely theatrical, not to say phony, but rather effective theater I must say as was affected.

Up front the real undehydrated stuff, cool and gone and hand-rubbed as advertised, but back here in the rabid dark, chaos. The P.A. cuts in and out, alternating an acoustic horror and a dead silence almost merciful by comparison, but begging for and getting modification in a big way: animal howls, the euphonious thud of a high heel on a low forehead, the snapping of a substandard tibia; the voice of the cowbell from that grisly source that always has a cowbell on hand; a couple of claxons strategically spotted near cerebral types who like Mantovani best and Carmen Cavallero next, for their fearless technique and/or fearsome teeth. By a count necessarily inaccurate every second bleacherite has brought a portable radio along and one is less than amused as an heretical clique fights its way up out of the heaving underground to insinuate Alan Freed's peculiar predilections into the melee, and in the nature of things there ensues the classic

no-quarter struggle between the rock 'n' roll subverts and their pitiless opponents.

All the kindly Newport flics do is confine it to the bleachers, and never even tote up the casualties. Down front, who knows? Gillespie is blasting the beargreased coiffures off the photographers who jam the runway, and the patricians in the boxes are furtively trying to remember the name of that good Park Avenue ear man Bernard Baruch recommended.

All of which may explain the deplorably nonobjective character of this wad of notes I find in my shaky clutch, apparently the skilled labor of assorted sessions. Some of this wisdom I can decipher through the malt stains and I record it for semanticists yet unborn, as well as my slaving public. Since there was in every instance where a name figured legitimate doubt as to just who might be involved besides my lawyer (J. Foster Pater Noster) I have risen above personalities; anybody who knows the scene, like, can fill in with a good ball-point.

etoin shrudlu talented gent lurches in testily
glistening knockwurstlike

tugging talented squeezebox

big strategic smear of lipstick or maybe ketchup on foulard authentic as Slaughter stalking off field after brawl hat on backwards

makes with soft passages slightly out of P.A. phase

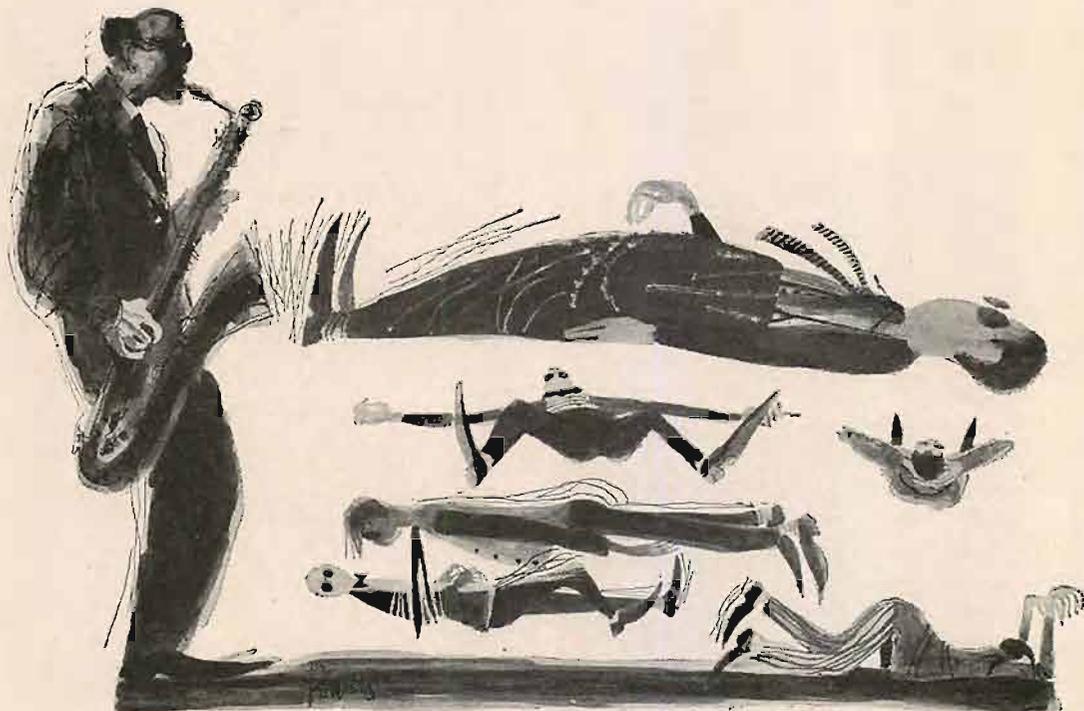
echo like tissue-paper-comb-obbligato heavy stuff nice

cracked liberty bell touch

artist disowns confreres after fiasco

I never played with these guys before sacre bleu or

Continued on page 89



A search for "le jazz authentique" in the Queen of Cities

AS is quite often the case with converts to a new religion, the French take American jazz with devout intensity. They pounced on it in the 1920s with a fervor still rather frightening to Americans born in the faith, and the early jazz studies of Charles Delaunay and Hugues Panassié had an evangelical passion which gave them that gospel ring. Right now one of the most respected books on the subject is *Jazz, Its Evolution and Essence*, by André Hodeir, the pianist-musicologist-critic. Since Mr. Hodeir has studied the subject from all angles over a period of years, his opinions might be considered authoritative; and when this influential mentor came out recently with an article in an American magazine on "The Rise of Parisian Jazz," this innocent bystander, about to spend four blessed weeks in Paris, was all eyes to go all ears.

Hodeir had pointed out in his piece that Paris now ranks with Stockholm as a jazz center, and had listed numerous musicians and musical developments which led him to believe that before long French jazz "will be incontestably superior to any other European school." The article was so convincing that it surprises me now why I didn't ask the Air France stewardess if there were going to be a jam session on the way over.

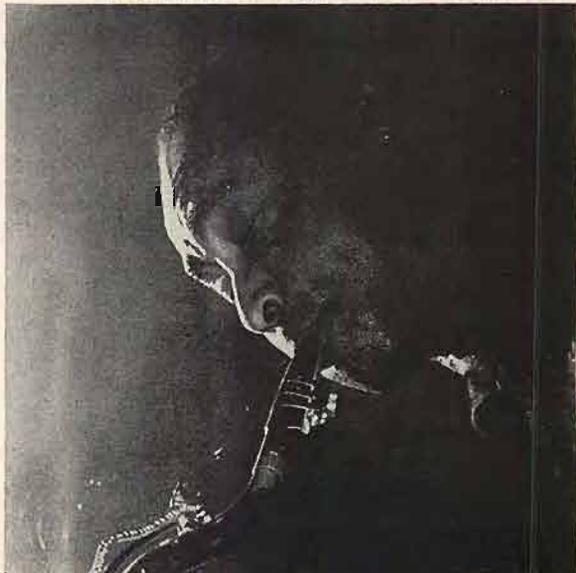
One's first meeting with French jazz buffs heightens the sensation of being at the pontifical seat. You sit down with the average French fan, and in ten minutes he'll give you a brainwashing that will insure you a musical inferiority complex for the rest of your ignorant life. He'll list for you every jazz number ever made on any label, and he'll name the personnel concerned on each and who took what solo where. He'll even tell you who didn't show up for the session and why.

They know the music and they know the history, displaying a familiarity with the American Civil War period and its aftermath considerably beyond the average American student's. And they not only know New Orleans and the Storyville background of jazz, but it seemed, late one evening, that one of the cats was trying to tell us in his "zis and zat" English what girls worked what houses.

The reasons for this encyclopedic knowledge are many. First of all, Europeans are much more systematic than we are in their approach to any subject, and they have applied the same scholarly disciplines to jazz. Secondly, there was very little new jazz for them during World War II, and American records had to be smuggled in and played surreptitiously at underground meetings. Each record was a sacred object, and discussions would go on for weeks about its merits and demerits.

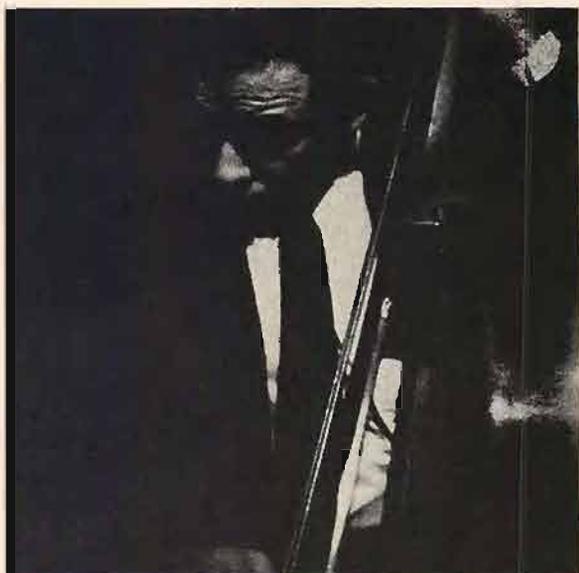
When the war ended, the gates were opened again,

All photos taken by Herman Leonard in the Club St. Germain des Prés



Don Byas

THE SQUARES OF PARIS



Pierre Michelot

by **Milton R. Bass**

and the flood of information about new artists and their music spurred the youngsters to greater activity than before. And to more furious discussion, also. Dixieland had been the only jazz they knew, earlier, and the advent of new sounds proved bewildering. The pounding rhythms of the New Orleans jazz created by Negroes had been their liturgical music; now here was something strange and alien trying to push through the nave. Edicts had to be issued, camps drawn up, battle cries raised, blood shed. It wasn't as simple as if one were only changing a government.

It was just ten years ago that the French received this first modern shock in jazz. Dizzy Gillespie was touring Europe with his big band, and the French attended his Paris performance with absolutely no premonition of what was to break loose. They wanted to be fair about the whole thing, and with cool objectivity planned to demolish the music only after a hearing.

Critic Charles Delaunay, who sponsored the concert, still trembles a little when he describes the proceedings. "They were dumbfounded," he said. "Critics, audience, French musicians, they were shaken to the very roots of their being. They didn't know what they were hearing, they were too surprised even to applaud. But when it was over, they knew that from then on the musical scene would be different."

The New Orleans faction did not just give up the field (rear-guard actions are still being fought), but after this concert the tide started to swell in different directions. Modern jazz was at least assured an audience. Delaunay helped consolidate this audience by instituting discussion columns in his *Jazz Hot* magazine. Up to that time, all debate on jazz in France was based on the opinions of a few "experts." Young listeners would argue the validity of Delaunay's views or Panassié's, but they rarely ventured to sally forth on their own. The round tables threw over this caste system by soliciting the opinions of jazz fans and printing the results in the same type that formerly had been reserved for professionals only. Jazz lovers were so impressed by this opportunity that they really began to think for themselves; and as a result, new music had a chance to be heard and evaluated on its merits. Whether New Orleans or modern jazz was at issue, the young Frenchmen we met had positive judgments to make right down the line.

When it came to listing places where jazz could be heard in Paris, however, they were not so assured. There were several cellars that featured Dixieland combos, notably the Caveau Huchette, where Maxim Saury's group played. The Trois Maillots offered expatriate American Mezz Mezzrow, and one or two little places had progressive quartets. But the only jazz in town that the Frenchmen would recommend was at the Club St. Germain des Prés, where American guest stars were featured with the top French artists.

We decided to try the small joints first, and began a tour that rivaled both in length and vicissitude the



Joe Williams, Nicole Barclay, Milton Mezzrow, Count Basie.

miserable trek of Jean Valjean and Javert. We went into every cellar in Paris, trying to catch a session that would warm one's spirit, amid clammy drafts more suitable for wailing prisoners than wailing horns.

Space is at a premium in Paris and the jazz bistros have gone lower as the prices have gone higher. The French promoters and club owners are incapable of taking the long view, one that would build business and profit gradually from a quantity basis. They extract an admission fee at the door, and then charge for the drinks with a vengeance that makes the ordering of a second round an act of financial suicide. Consequently, there are almost no young people listening to live jazz, only middle-aged wealthy Frenchmen and tourists on the prowl. The youngsters are at the newly-popular "*Discothèques*," softly-lighted intimate cafés which feature high-fidelity equipment, American records, and reasonably priced drinks. But the music you hear there is American, and we were after the native product.

You can wander through the *caveaux* of Paris, as we did, and you will hear plenty of New Orleans jazz played in the manner of a typical American college group. Occasionally you will run across a second- or third-rate American musician who is playing for the peanuts no one would throw him back home. You also keep coming across Milton (Mezz) Mezzrow, the man who would like to be a legend. The French are tolerantly fond of Mezzrow, but even they now know enough to separate the music from the man.

Weary and bedraggled, we finally reached the Club St. Germain, where guest star for the week was trombonist J. J. Johnson, backed by drummer Kenny Clarke—one of the busiest American musicians in all Europe—and French stars Martial Solal on piano, Barney Wilen on tenor saxophone, and Pierre Michelot on bass. The admission fee was a dollar-and-a-half, and each drink was five dollars, but the sound was almost worth it. For the first time that evening we were hearing jazz, real jazz.



The venerable Sidney Bechet has become a Paris landmark.

It wasn't outstanding, but it was good enough to carry the weight of the quintet.

And that's where we made our discovery about Frenchmen and jazz. They love it passionately. They clutch it to their bosoms, cover it with kisses, fondle and caress it, and make it their very own. At the same time, they analyze its every nuance, discuss its every possibility, point out its every fault, and suggest all sorts of improvements. They have taken it over as completely as is possible with any artistic form.

The only drawback is they can't play it worth a damn.

Why should this be? Why should the French be incapable of playing good jazz? Well, as Henry Pleasants pointed out in a recent article in this magazine, jazz is based on the beat. The French apparently cannot create and sustain jazz rhythms; they just don't swing. The insufficiency is not confined to men. Go into any Parisian night club that features a show and look over the girls (a not unpleasant assignment). The strippers will be French, but the dancers almost invariably will be English. French girls seem incapable of keeping to the beat. They move their hands around, toss their heads, and kick their feet. But the unhappy fact is that none of this has any relation to the music.

This is why drummer Kenny Clarke is so much in demand throughout Europe, and why he is always rushing from one gig to another. This is why a musician like J. J. Johnson can command a tremendous fee in Paris, while the top native musicians are lucky if they get ten dollars a night. Alone, the French players we heard sounded cold and derivative, solemnly echoing solos from American records, but when teamed with Clarke and Johnson, they caught a little fire and once or twice almost sounded original in their "improvisations."

Quincy Jones, the brilliant young arranger who is currently under contract to one of the largest recording companies in France, finds the lack of rhythmic drive especially frustrating during the recording sessions he

conducts. Because musicians can be hired so cheaply, he is able to have from thirty-five to fifty for each recording, and the opportunities for a modern jazz arranger are as challenging as they are unlimited. But although all the musicians, conservatory-trained from childhood, have complete technical command of their instruments and a remarkable grasp of composition, arrangement, solfeggio, and what-have-you, it is practically impossible to get that big jazz sound out of them. "They just don't have it in here," said Jones, clutching his abdomen and bouncing a bit. "They won't tear into a number, attack it, dig into the beat." He bounced some more, registering bafflement. "They've got everything technically," he continued. "Man, they can make sounds on those instruments that we never heard of. They know all the variations, all the fancy stuff. But you have to write it all down for them, man, and when they play it, it just doesn't sound the same. They lost it somewhere along the route, and they just don't have the imagination to go look for it."

For the same reasons, Kenny Clarke feels much more comfortable playing with big bands in France than with small groups. "You give them lots of big stuff," he said, "with plenty of violins and horns and all sorts of things and they feel pretty easy about the whole affair. But you get them in a small outfit, where they have to stand up on their own and blow by themselves and it's a lot different. I push them and push them, but it just doesn't work."

The same opinions were expressed by all the American jazz musicians we met in Paris. At the time, according to my statistics, there were fourteen, seven white and seven Negro, living in the city. Right after World War II there were dozens of them able to make out by virtue of the GI bill and low living expenses. But time runs out even on government benevolence, and most of them have drifted back to the States where opportunities and pay scales are much more varied.

Sidney Bechet, who has taken up permanent residence in France, is, of course, an institution unto himself. Most Frenchmen are familiar in some form or another with Dixieland, and for them Louis Armstrong rules from the heavens and Bechet is his son come to live among them. His sweet soprano saxophone wails to them of New Orleans, and the "pure primitivism of the Negro" is the Word as they want to believe it. The satellites of modern jazz which are whipping by them with frightening rapidity nowadays cannot be ignored, but so far the French prefer to look at them as habitats for animals, not people. The human beings of France are not yet ready to go "out there."

Thus music played by Bechet and other Negroes of the New Orleans school is the only kind regarded in the Carlylean light as "true truth." The French remember only too well how at first they were fooled into believing that white men had created jazz. They have always felt that white jazz players

Continued on page 91

Second of two articles on the proper care and operation of home tape machines.



No Hum, No Bugs

Louis E. Garner, Jr.

PERHAPS you recall the story of the two elderly, catty dowagers who were discussing their jewelry . . . each with an eye to impressing the other.

"Of course," said one loftily, "I wash my diamonds in vintage champagne, my pearls in milk, my rubies in the best port, and my emeralds in the finest imported crème de menthe."

"Is that so?" smiled the other, "I'm sorry to hear you are suffering from the recession."

"What do you mean?" asked the first lady.

"Why," replied the second dowager, "when my diamonds get dirty, I simply throw them away!"

If you own a personal key to Fort Knox, or if your financial statement reads like that of the second dowager, you may, if you wish, treat your tape machine as she does her diamonds. Use it until it becomes dirty or until its performance deteriorates slightly, then throw it away and buy another.

But if your finances are not those of a prewar rajah, you may want your tape machine to give top performance for many years before you replace it. With reasonable care, its service life should be a decade or more. In

fact, a properly maintained instrument probably will become technically obsolete before its performance deteriorates enough to make replacement necessary.

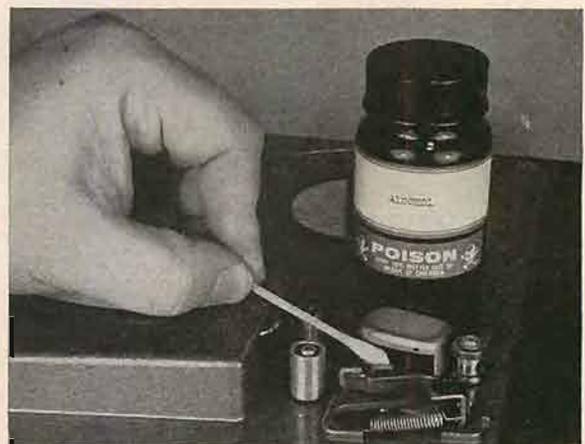
For maximum service life and continued quality performance, a *regular* inspection and maintenance program is mandatory. There are some things you should do *every time* you use the instrument, while other items may be checked on a weekly, monthly, or quarterly basis, depending on how often the machine is used.

Check the magnetic head, tape guides, and exposed metal parts of the tape transport mechanism for loose deposits of dirt, dust, grit, and oxides *every time* you use the machine. A rubber ear syringe, used as a miniature blower, is quite satisfactory for removing loose dust particles, while more stubborn dirt may be dislodged with a soft artist's brush.

Check the various accessories used with your machine at least twice a month. These include connecting cords and cables, telephone pickup coils, microphones, and so on. Replace any worn, frayed, or broken cables. Make sure, too, that cable shields are intact, with no broken or shredded strands.



These are accessories which every tape machine owner should have in his kit. Text tells how to use them to best advantage.



Heads, head guides, and pressure pads should be cleaned often with alcohol or special fluid. Follow instruction book.

You should check your instrument's over-all operational characteristics at least once a week. If it is a combination recorder-playback machine, you can give it a fair operational check by copying a familiar classical disc recording—preferably one having good bass and treble components—and then playing the tape back, listening for noise and distortion. If your machine is designed for playback only, you must rely on your musical memory—periodically play, while listening critically, a familiar musical selection from your library of recorded tapes.

A somewhat better operational test may be made by employing a standard prerecorded test tape. Such tapes are available through many distributors and supply reference signals for both frequency response tests and head alignment. A few manufacturers make up special tapes, designed especially for testing their machines (as, for example, Ampex's Stock No. 5563 Alignment Tape).

For good tape reproduction, an intimate contact must be maintained between the tape and the magnetic head during performance. In expensive professional machines the magnetic tape is held against the head only by supply reel holdback tension. In other instruments, small spring-loaded felt pressure pads are employed for this function. Such pads should be checked at least once a week. A hard or dirty pad may scratch the tape. A worn pad may fail to maintain an even contact between tape and head, with consequent deterioration of program quality and, sometimes, serious head wear.

To get at the pressure pads, you'll have to remove the head's dust covers. These generally are held in place by one or more machine screws, though in some machines they may simply snap into position. Check the instruction manual for your machine when in doubt.

If you find dirt on the pads, brush them lightly with a stiff fiber brush. If and when a pad gets hard, oily, or shiny, if it works loose, or if it begins to wear perceptibly thin, it should be replaced.

The replacement of a felt pressure pad may be a relatively simple or a difficult job, depending on the exact

design of your instrument. You should be able to get replacement pads from your local distributor, though he may have to order them for you. If you have no local distributor, write to the manufacturer. In any case, make sure that you obtain an exact duplicate replacement. Specify the make, model number and, if possible, give the serial number of your machine when ordering. There have been minor design changes during the production of some machines, and the serial number will permit a positive identification of your instrument.

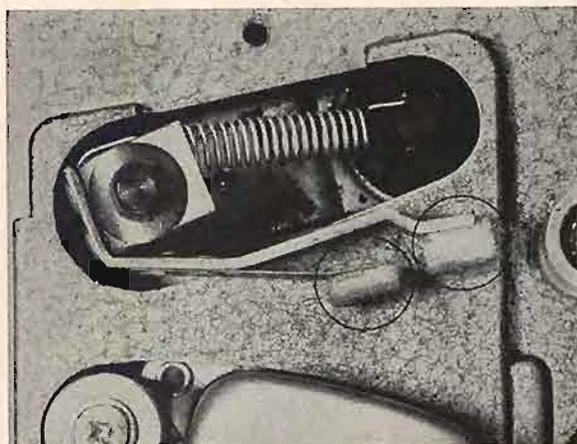
In some tape machines, it may be necessary to replace the felt pad(s) and its support arm(s) as a single unit. In other instruments, the new pad is simply cemented in place on the support arm. Use a general purpose solvent (such as General Cement No. 31) to remove all traces of the old pad and cement before replacement. The new pad can be cemented in position using General Cement No. 45, Duco, or some similar general purpose household or shop cement.

For minimum distortion, low noise, and best over-all frequency response, a tape machine must be kept clean. Cleanness insures not only the best in over-all performance, but also maximum service life. Dust and dirt on the tape guides and head may shorten tape life and seriously affect sound quality. Dust and dirt in the machine itself may grind into mechanical joints and bearings, accelerating wear and introducing vibration and uneven performance.

The interior of the machine should be cleaned of accumulated dust at least once or twice a month. To do this job, remove the machine from its cabinet and prop it up with blocks so that under surfaces are exposed, but there is no pressure against cams, drive wheels, or other mechanical components. *Blow out* accumulated dust. You can do this by using the exhaust of a vacuum cleaner or the bellows borrowed from your outdoor barbecue. *Do not* use a vacuum cleaner to suck out dust, and don't try to brush it out with a stiff brush; you might break fine connection leads or shift the position of



Between periodic liquid-cleaning operations keep machine free of grit by blowing it away with syringe or similar tool.



If your machine has pressure pads such as these, keep them soft by regular cleaning: replace them when wear is severe.

components, causing electrical shorts or mechanical damage.

If your home is in the suburbs, take the machine outdoors for this dusting operation. If you are an apartment dweller and have to clean the machine indoors, you can avoid spreading dust by preparing a simple "dust trap." Line the sides of a bathtub or shower stall with dampened newspapers, and set the machine inside for its air-bath. The blown-out dust will cling to the wet newspapers.

As has been mentioned earlier, you should inspect the heads and tape transport mechanism *every time* you use the machine, removing surface dust when necessary. On somewhat less frequent occasions—daily if the machine is used more or less continuously, or weekly or monthly if the instrument is used occasionally—the magnetic head, capstan, rubber pressure roller, and tape guides should be thoroughly cleaned of stubborn dirt and oxide deposits, as well as accumulations of adhesive or binder from tape splices. Special care must be taken with the capstan and capstan idler. Both of these tend to pick up the lubricant with which most tape is impregnated. Even a thin film of this lubricant, rubbed off on the capstan and idler, may lead to tape slippage, flutter, and wow. A chemical cleaner or solvent should be used for this operation, and, of course, the head's dust cover must be removed.

There is some difference of opinion among tape machine manufacturers as to what type of chemical cleaner is best for use on magnetic heads and tape guides. Some suggest that old familiar stand-by, carbon tetrachloride. Others recommend ethyl alcohol or water. In practice, carbon tet is, perhaps, a better solvent and general purpose cleaner than alcohol. However, its fumes can be dangerous unless the chemical is used in a well-ventilated room and, unfortunately, it can corrode the mu metal used to shield magnetic heads and may injure some types of plastic. It also may damage pressure rollers, drive belts, and other rubber components.

In addition to alcohol, carbon tet, and water, there are special cleaning materials which have been com-



A head demagnetizer should be used often. If you don't have one, your soldering iron will serve as a temporary substitute.

pounded specifically for cleaning tape recorders. If in doubt as to the type of cleaner to use with *your* machine, check the manufacturer's instruction manual for his recommendations.

Regardless of what cleaner you choose, use it sparingly. Use the minimum amount needed to do each job, applying it to the magnetic head, capstan, tape guides, and rubber pressure roller with a soft, lint-free cotton (*not* rayon or synthetic fabric) cloth, pipe cleaner, or a lint-free cotton ball or swab. In some cases, as, for example, when cleaning a rubber pressure roller caked with adhesive, you may have to apply moderate pressure to do a good cleaning job. But don't use so much pressure as to shift the position of components or to bend shafts or supports.

Ignore its electronic circuitry for a moment, and consider your tape machine as a mechanical device. Because it is, periodic lubrication of its moving parts is necessary to insure friction-free performance and minimal wear. What lubricants to use as well as where to apply them may vary with individual machines. Check your owner's instruction manual.

In general, unless porous bronze bearings carrying "lifetime lubrication" are used, the motor bearings should be lubricated after every five hundred hours of operation. Other parts, such as the capstan bearing, pulleys, gears, and rotating shafts, should be kept clean and lubricated with a machine oil, usually No. 10 or No. 20 weight, every one thousand or two thousand hours of use. The wiping surfaces of cams and mechanical linkages should be cleaned and lubricated with a light grease, such as Lubriplate, whenever the motor is checked. The grease should be applied *only* at the points of friction or sliding contact and kept away from other surfaces. Exposed metal parts should be covered lightly with a light machine oil to prevent corrosion or rusting.

Take care not to *overlubricate*. Too much oil or grease will not improve performance and may get on the tape, capstan, rubber pressure roller, rubber drive wheels, belts, and so forth, causing slippage. Also, oil on rubber parts may cause deterioration. If you get oil or grease on *any* rubber components (including shock mounting grommets) accidentally, clean it off *immediately* with detergent or soap and water.

As background to your taped music what you want is pure silence, i.e., a lack of extraneous magnetization. It is essential, therefore, that a recording or playback head impart no magnetic signal to the tape other than the program material; the head itself must be free of residual permanent magnetism.

Naturally, when a tape machine leaves the factory the heads are unmagnetized. They would remain so indefinitely if the machine were used only to reproduce pure sine-wave tones, since such signals have a symmetrical waveform charac-

Continued on page 93

2 NEW
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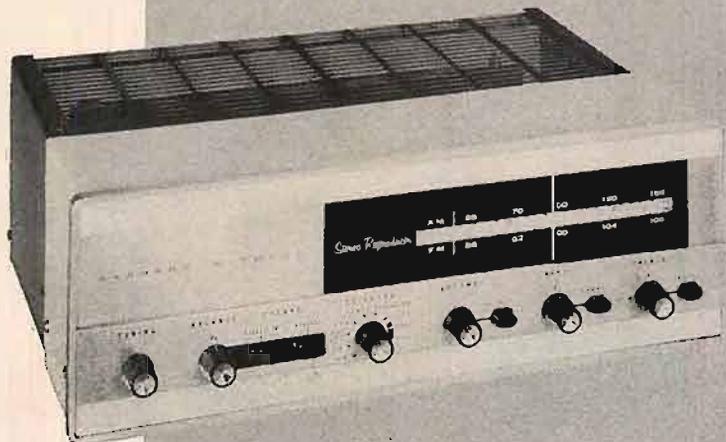
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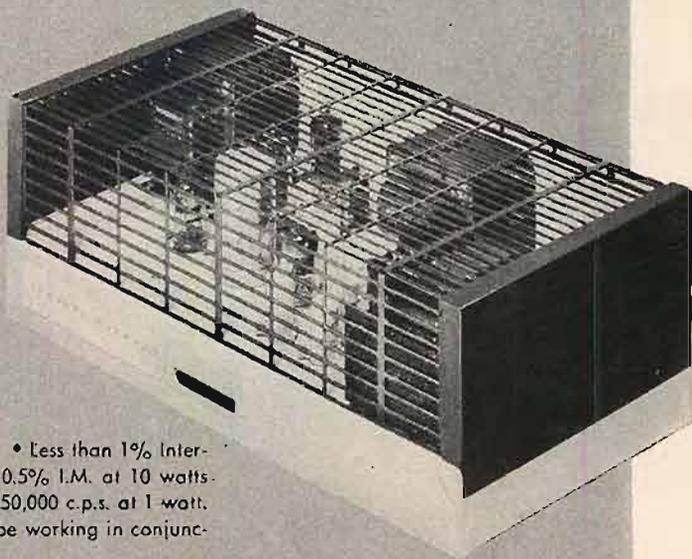


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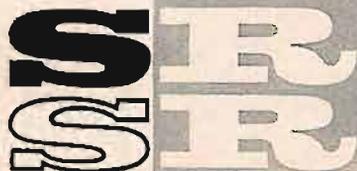
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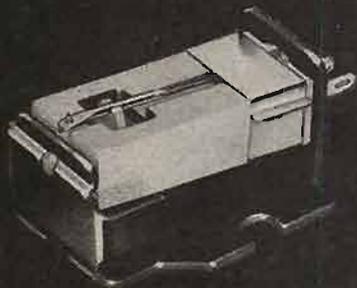
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by  ROLAND GELATT
music makers

SIR LOUIS STERLING, the last of the great record-industry pioneers, died in London on June 2, just three days after his seventy-ninth birthday. He was an "original" in the fullest sense of the word, a fascinating and immensely successful nonconformist. I have met no one whose conversation was more uninhibitedly frank; Sir Louis did not boggle at speaking his mind, and his mind teemed with a remarkable variety of interests and enthusiasms. But he was more than a good talker, he was an equally good listener: you had only to spend a few minutes with him to sense the unfeigned warmth of his sympathies. And his generosity to those who could use help was seemingly illimitable.

Sir Louis was born and bred in the slums of New York's lower East Side. At the age of twenty-three he emigrated to England in search of fame and fortune—early evidence of nonconformity at a time when millions of young Europeans were crossing the Atlantic in the opposite direction. Before he was sixty he had become one of the wealthiest men in the British Empire, a leading figure in the intellectual and artistic circles of London, and had been knighted by King George VI.

The instrumentality of Sir Louis' wealth was the phonograph record. He landed his first important job in London with the British Zonophone Company, a minor subsidiary of the imposing Gramophone and Typewriter Ltd. Before long he had formed his own company in partnership with Russell Hunting, an ex-actor from Boston whose Irish monologues had been staple phonographic fare since the 1890s. Sterling and Hunting put out bargain-price cylinders. Their batting average of "hits" was phenomenally high, and the company prospered until the bottom dropped out of the cylinder business. Louis Sterling's next port was the British branch of Columbia, and there he stayed. By 1925

he had become majority stockholder of the Columbia company throughout the world. Soon after that he acquired control of the Parlophone-Odeon and Pathé companies, and in 1931 he engineered and became managing director of the giant amalgamation known as Electric and Musical Industries Ltd.

Sir Louis was a connoisseur of good music and the intimate friend of many musicians (Arturo Toscanini for one eminent example). He supported full-scale recording of orchestral and chamber music at a time when other companies saw fit to record chiefly opera arias and instrumental titbits. But he never believed that a profitable record business could be based on classical music alone. Once, in the early years of LP, I brought up by way of objection to this point of view the several American firms that were then apparently making a respectable profit solely from Bach cantatas, Haydn Masses, and Mozart serenades. Sir Louis listened to me with good-humored skepticism. "Wait for a few years," he admonished, "and see what happens." The intervening years, I think, have borne him out. Some of the companies I mentioned then have gone bankrupt; the others have added pop and jazz music to their catalogs.

In 1939, at the age of sixty, Sir Louis resigned from his post at EMI. Thereafter he interested himself in various other businesses—furniture, publishing, banking—and continued to put in a full day at his office, but he never got the record industry out of his blood. "You know," he told me in his curious combination of East Side Jewish and clipped London accents, "a record is an exciting thing. Just holding one in my hands and reading the label still gives me a thrill." For Sir Louis the phonograph record was more than a mere article of commerce; it was also a mysterious conveyor of enchantment. He was infatuated with records, and that is undoubt-

edly why he could sell them so well.

In his later years Sir Louis must have regretted his relatively early retirement from the record business. Perhaps he took counsel from the musicians and actors of his acquaintance who had unwisely attempted comebacks. Sir Louis never tried one himself. And whatever regrets he may have had, they did not daunt his remarkable *joie de vivre*. He continued to give parties at his home near Regents Park, to provide sumptuous lunches at the Savoy for a large table of family and friends, and to show up for every first night in London. He was an insatiable theatergoer. His last public appearance was at the London opening of *My Fair Lady* at Drury Lane on April 30. He must have derived some vicarious satisfaction from the tremendous success of *My Fair Lady's* original-cast recording, for it was Sir Louis who—forty-odd years ago—first had the vision to record musicals with their original casts.

Most people are radical in their youth and conservative in old age. Sir Louis, I gather, began as a socialist and ended as a socialist. Certainly as far as his own resources were concerned he believed in sharing the wealth. He gave away more than a million pounds in his lifetime, not only to institutions and charities, but also to innumerable individuals who needed help. When he learned that an old business associate was in straitened circumstances, he arranged to send him a monthly allowance and gave him as well a thousand dollar bank draft just to keep in his wallet; Sterling knew that nothing is better for sagging morale than a wad of money in the hip pocket. More recently Sir Louis was informed that the private papers of John Churchill, the first Duke of Marlborough, were about to be dispersed at a public sale. He bought them *in toto* and turned them over to Sir Winston as a token of gratitude for Churchill's services to Britain and humanity.



Lucia: *The Mad Scene*



Madama Butterfly



Norma: *The Casta Diva*



La Sonnambula

"Not every generation can boast a successor to Malibran, Grisi and Jenny Lind. Ours is fortunate in having La Callas." London Sunday Times (Oct. 20, 1957)

CALLAS

has recorded 18 complete operas
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Puccini: La Bohème

La Scala recording. 'There are several good *Bohèmes* in the catalogue but Angel's new one challenges the best of them,' *Washington D. C. News*.
'Astonishing dramatic poignance, voice ravishingly beautiful,' *Chicago American*

Bellini: La Sonnambula

La Scala recording. Just released. *La Divina* in one of her most famous roles.

Verdi: Rigoletto

The Callas trill ('comparable to that of Destinn's,' *New York Times*) is only one of the many thrills of this Scala recording.

Puccini: Tosca

Prize-winning. 'One of the finest opera recordings ever to appear in the United States,' *Newsweek*.

Donizetti: Lucia di Lammermoor

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Records in Review



Classical Music	45
Recitals and Miscellany	54
Folk Music	58
World of Entertainment	59
Fi Man's Fancy	60
Best of Jazz	61
Jazz From Abroad, a discography	65
Stereo Disc and Tape Reviews	73

CLASSICAL

ALIABEV: *Quintet for Piano and Strings*
—See Taneiev: *Trio for Piano and Strings, in D, Op. 22.*

BACH: *Concertos for Clavier and Orchestra: No. 1, in D minor; No. 4, in A; No. 5, in F minor*

Edwin Fischer, piano; Edwin Fischer Chamber Orchestra.
ANGEL COLH 15. 12-in. \$5.98.

The qualities that rendered these performances admirable when they were first issued in 1933, 1938, and 1940 respectively are still in evidence. Fischer as pianist is musical throughout; there is no thought of virtuosity for its own sake. One feels that the performer's only aim is to transmit Bach's ideas in their pure state, unsullied by intervening personality. There are, of course, other and just as legitimate ways of performing Bach, one being the Landowska performance of the D minor Concerto, which I myself find more moving than Fischer's. (Neither will interest those to whom high-fidelity sound is all-important.) Excellent, and hi-fi, performances of the other two concertos are available. Fischer's is apparently the only No. 4 now in

the catalogue that employs a piano instead of a harpsichord. N.B.

BARBIERI: *Los Diamantes de la corona*

Pilar Lorengar (s), Catalina; Maria Dolores Alite (s), Diana; Gines Torrano (t), Sandaval; Manuel Ausensi (b), Rebollo; Coros Cantores de Madrid; Gran Orquesta Sinfónica, Ataulfo Argenta, cond.

LONDON A 4127. 12-in. \$4.98.

This zarzuela, which dates from 1854, has something of the full orchestral texture and largeness of design that one associates with opera, unlike the entertainments that many of the zarzuelas of the Eighties and Nineties tend to be. The plot is borrowed from a libretto that Scribe wrote for Auber (*The Crown Jewels*) and concerns a queen of Portugal who disguises herself as the leader of a band of brigands who disguise themselves as monks. Enough said. The two high points of the work are a dazzling duet for the two sopranos, "*Niñas que á vender flores,*" and the final rondo for the queen, "*De que me sirve, oh cielo!*" which recalls the similar aria-with-chorus that ends Rossini's *Cenerentola*. The tenor has a tight, unshaded voice; but Manuel Ausensi is, as usual, an impressive baritone, the two sopranos blend delightfully, and the orchestra, a big one, was of course in impeccable hands. D.J.

BARTOK: *Sonata for Violin, No. 2*
†Hindemith: *Sonata for Violin, in C*
‡Stravinsky: *Duo Concertant*

Wolfgang Schneiderhan, violin; Carl Seemann, piano.
DECCA DL 9980. 12-in. \$3.98.

Three major works by three major moderns performed by a major team of interpreters. The rhapsodical intensity, passion, and gusto of the Bartók stand at the furthest pole from the reserved, crystalline classicism of the Stravinsky, while the lyrical and melodious Hindemith occupies a middle ground. The performances are beautiful, and so is the recording. A.F.

BARTOK: *Suite, Op. 14; Rumanian Folk Dances; For Children, Vol. I (excerpts); Mikrokosmos, Vols. V and VI (excerpts)*

George Solchany, piano.
ANGEL 45015. 12-in. \$3.98.

A general tour through the lighter, more capricious, and fragmentary aspects of Bartók's piano music (the disc contains no less than forty-one separate pieces), played with great sensitivity and style, and recorded to the queen's taste. A.F.

BIZET: *Jeux d'enfants, Op. 22*—See Gounod: *Symphony No. 2, in E flat.*

BLAVET-PERGOLESI: *Le Jaloux corrigé*

Denise Monteil, Huguette Prudhon, sopranos; André Vessières, bass; Jean-Marie Leclair Instrumental Ensemble, Jean-François Paillard, cond.
WESTMINSTER OPW 11033. 12-in. \$4.98.

As the notes tell us, this little comic opera was put together by Michel Blavet (1700-1768) out of music from Pergolesi's *La Serva padrona*, two other pieces attributed to Pergolesi but actually themselves pastiches, and some music Blavet himself had written. Despite the multiple paternity, there are no noticeable stylistic incongruities, although the best pieces turn out to be the four from *La Serva padrona*. The plot concerns a lady who cures her husband of jealousy, and involves a Despina-like maid disguised half as a man and half as a woman. For twentieth-century audiences it has a bit of a "snapper" in the final *caudeville*. The music, including the dances at the end, is charming. Mlle. Monteil's voice is a little thin on top during the first part of the piece, but it fills out after a while, and the other artists turn in a very agreeable performance. N.B.

BRETON: *Escenas Andaluzas*

Gran Orquesta Sinfónica, Ataúlfo Argenta, cond.
LONDON LL 1701. 12-in. \$3.98.

Music between the between, this. Really too light for a symphonic program but a cut above the usual light classics, the lack of a place for this suite results in its neglect. Those who enjoy the Spanish idiom will find Breton frothy, full of good tunes, and beautifully recorded here in an excellent performance. R.C.M.

CARTER: *Variations for Orchestra*
†Helm: *Concerto for Piano and Orchestra, No. 2*

Benjamin Owen, piano (in the Helm); Louisville Orchestra, Robert Whitney, cond.
LOUISVILLE LOU 58-3. Available on special order only.

After all the academicians, entertainers, and pretenders whose work one hears in a season of modern music, it is a relief to turn to a composer like Elliott Carter, whose idiom is his own, whose concept of the composer's calling is uncompromising, and whose scores possess the heat, power, and size of the authentic grand style. The Variations are extremely complex, without the episodic, sectional character one associates with that form; they provide, rather, a single, highly elaborated skein of sound, incredibly intense, strange, and alluring. It is a work that demands repeated hearing and rewards it with new perspectives at each repetition.

The concerto is the first recorded work by Everett Helm, an American who has been living in Germany since the war and has had innumerable performances abroad. It is a short piece, very clear,

precise, and logical in its structure, full of subtle and interesting inventions, but especially noteworthy for its sweep and bounce. It is brilliantly and persuasively played, and the recording is quite good. The recording of the Carter is not quite so good, but it will serve, and the work could not make so magnificent an impression if its performance were not thoroughly authoritative. A.F.

DELIUS: *Hassan: Incidental Music; Arabesque; Over the Hills and Far Away*

Lesley Fry, baritone (in *Hassan*); Einar Norby, baritone (in *Arabesque*); BBC Chorus (in *Hassan* and *Arabesque*); Royal Philharmonic Orchestra, Sir Thomas Beecham, cond.

COLUMBIA ML 5268. 12-in. \$3.98.

Aside from the fact that there are too few Delius works in the LP catalogue, a recording by the one man who Delius declared was the true conductor of his works is a special sign for rejoicing. This new release not only brings us three more matchless Delius readings by Sir Thomas but presents two of them for the first time in recorded form. Listeners long charmed by the Introduction and Serenade from *Hassan* may now savor a much larger sampling from the exquisite incidental music that Delius wrote in 1920 for James Elroy Flecker's play about the adventures of a poor Baghdad confectioner. In addition to the Serenade, played twice—once as a violin solo by Arthur Leven and later as a viola solo by Frederick Riddle—we have other interludes and a number of lovely choruses, plus a fine baritone solo, all superbly presented.

Columbia's engineers have provided first-rate sound, but its jacket notes, concerned mainly with the relationship between Delius and Beecham, leave much to be desired. There is an extensive synopsis of the plot of *Hassan*, but none of the text of the vocal excerpts is given; and there is neither sufficient information nor a translation of the Danish text of *Arabesque*, a setting of Jens Peter Jacobsen's poem which seems to have something to do with Pan. Suffice to say that this work presents the more impressionistic side of the composer and does so with fine effect.

The familiar *Over the Hills and Far Away* receives the customary immaculate Beecham treatment in a performance that is at once songful and dramatic. P.A.

DELLO JOIO: *Variations, Chaconne, and Finale*—See Vincent: *Symphony in D*.

DUPRE: *Prelude and Fugue, Op. 7; Triptyque, Op. 51*—See Widor: *Symphony No. 6, Op. 42*.

FALLA: *El Retablo de Maese Pedro; Concerto for Harpsichord*

Julita Bermejo, soprano; Carlo Munguia, tenor; Raimundo Torres, baritone (in *Retablo*); Robert Veyron-Lacroix, harp-

sichord; Orquesta Nacional de España, Ataúlfo Argenta, cond.
LONDON LL 1739. 12-in. \$3.98.

Argenta's death in an automobile accident last January appears more and more to have been a major loss to music. The ten volumes of London's España series, of which this is number eight, are a memorial of appropriate scope, but nothing compared to what further years of productive music making would have done to secure international recognition for Argenta's interpretative powers.

That he was a conductor who played Spanish music with brilliance and understanding is obvious in this disc, which slips into the catalogue exactly at a point where it was needed. The Falla collector may now get a pair of excellent performances on one record where previously he had to buy two.

The harpsichord figures in both compositions. The concerto gives it a solo role with a lightly scored accompaniment, here conveyed with firm accents in a more tightly integrated and forceful statement than the Marlowe edition. If you have a super-efficient tweeter, however, you may find it overly bright.

Falla's little half-human, half-puppet opera gets a stylish presentation with sharpness and clarity of line again combined with subtlety and imagination in coloring—Argenta's distinctive contributions to this series. The Angel set is about equally well sung, but orchestral the London is superior. R.C.M.

GODOWSKY: *Piano Pieces*

Java Suite: In the Streets of Old Batavia; Gamelan; Chattering Monkeys. Triakontameron: Alt Wien; Whitecaps; The Salon; The Temptress. A Watteau Passage. Five Etudes after Chopin: Op. 25, No. 3, in F; Op. 10: No. 6, in E flat minor; No. 7, in C; No. 11, in E flat; posthumous Etude in A flat. Triana (arr. from Iberia Suite of Albéniz).

David Saperton, piano.
KAPP KCL 9013. 12-in. \$3.98.

Leopold Godowsky, one of the fabulous pianists of the century, composed some remarkable piano music; but today's pianists do not seem in any rush to play it. Although *Alt Wien*, his most popular work, sometimes turns up as an encore and his paraphrases on Strauss waltzes sometimes close a program, it would appear that Godowsky's cause is lost. One reason for the infrequent performances of his music is that it is infernally difficult. The studies on Chopin études, for instance, make Liszt appear like child's play. Saperton, Godowsky's son-in-law, has in some respects an amazing technique, but not even he manages to suggest that he really can negotiate the writing in the more complicated pieces. They say that it rippled from Godowsky's fingers. No wonder some qualified observers have said that Godowsky had the greatest of all pianistic mechanisms.

In any case we are in Kapp's debt for a very unusual release. Saperton, one imagines, is about the only pianist to have this music in his repertoire; and his

personal association with the composer certainly intensified the quality of these performances. As for the music itself, it may be considered old-fashioned in some quarters, while Godowsky's use of Chopin études for original compositions may evoke a howl of protest. But nobody will deny that the music is pianistically fascinating: an amalgam of Chopin, Liszt, Scriabin, and Godowsky himself. H.C.S.

GOUNOD: *Symphony No. 2, in E flat*
†Bizet: *Jeux d'enfants, Op. 22*

Lamoureux Orchestra, Igor Markevitch, cond.
DECCA DL 9982. 12-in. \$3.98.

There are relatively few essays in the symphonic form by French composers of the mid-nineteenth century, and these are infrequently performed. Very welcome then is this first recording of Gounod's Second Symphony. Composed in 1855 shortly after the First Symphony, this is a musically more substantial work (though it too could serve the dance quite effectively, as the First did for Balanchine last season). The work is indebted to Schumann, Mendelssohn, and Beethoven—particularly to the lighter moments of the latter's Eighth and Ninth Symphonies—but it becomes increasingly Gallic as it progresses; and there is ample individuality, which includes a foretaste, in the second movement, of a bit of the *Faust* ballet music. Here, with a superior orchestra at his command, Markevitch offers a reading that has clean lines, warm tone, and high spirits.

The disarming little Bizet suite is far more than a mere filler for the record. Like its spiritual grandchild, Ravel's *Ma Mère l'Oye*, it was originally written for piano duet and later orchestrated by the composer. The five children's games are here accorded one of their finest disc interpretations, as light, frothy, and delectable as a charlotte russe.

For both works Decca has provided admirably balanced reproduction. P.A.

HALFFTER: *Sinfonietta in D*

Orquesta Nacional de España, Ataulfo Argenta, cond.
LONDON LL 3024. 12-in. \$3.98.

"Sinfonietta" seems a diminutive term to employ for a work that takes a good half hour to perform, yet "symphony" is too big for it. But difficult as this music is to categorize, it certainly is not difficult to listen to. Ernesto Halffter, a pupil of Falla, composed and revised it between 1923 and 1927, and it served to win him his first international recognition. Why it hasn't become a permanent repertoire staple is a mystery, for it is a work of great imagination, with ever-changing instrumental coloring and melodic appeal. Scored for solo strings, wood winds, and brasses with string orchestra, it resembles in many ways the concerto grosso. In its marvelous blend of the classical with indigenous folk music, it resembles in many ways the admirable *Bachianas Brasileiras* of Villa Lo-

bos, particularly in the Adagio, with its Bachian undertones.

Argenta's performance is all brilliance and virtuosity, thanks to superlative solo work from members of the orchestra and transparent sonics from London's engineers. This record is listed as Volume 11 of the "Music of Spain" series, which has served to introduce some interesting music to American collectors. P.A.

HANDOSHKIN: *Variations on a Russian Theme for Violin and Cello*—See Tchaikovsky: *Sextet in D minor, Op. 70* ("Souvenir de Florence").

HAYDN: *Concerto for Trumpet and Orchestra, in E flat*—See Mozart: *Concerto for Flute and Orchestra, No. 2, in D, K. 314*.

HELM: *Concerto for Piano and Orchestra, No. 2*—See Carter: *Variations for Orchestra*.

HINDEMITH: *Sonata for Violin, in C*—See Bartók: *Sonata for Violin, No. 2*.

IBERT: *Quartet for Strings, in C*
†Roussel: *Quartet for Strings, in D, Op. 45*

Parrenin Quartet.
WESTMINSTER XWN 18659. 12-in. \$4.98.

Because of the heavy emphasis placed on works like the *Divertissement* and *Escales*, one tends to think of Ibert as a lightweight composer, but the quartet recorded here is a work of great size and dignity and superb address. It is the product of a highly aristocratic musical mind, conservative and traditional in bent, but very powerful in expression and personal in profile. The great quartet by Roussel, one of the established masterpieces of modern chamber music literature, here makes its first appearance on microgroove in a performance that captures all its grandeur and felicity. The recordings are good, too. A.F.

MOZART: *Concerto for Flute and Orchestra, No. 2, in D, K. 314*

†Haydn: *Concerto for Trumpet and Orchestra, in E flat*

†Schumann: *Adagio and Allegro for Horn, in A flat, Op. 70* (orch. Ansermet)

André Pepin, flute; Paolo Longinotti, trumpet; Edmond Leloir, horn; Orchestre de la Suisse Romande, Ernest Ansermet, cond.
LONDON LL 3020. 12-in. \$3.98.

A beguiling disc, whose charm melts away objections as fast as they rise. Does Ansermet cut a section out of the slow movement of the Mozart? Alas, yes; but that section includes the cadenza, and who would miss that? Wasn't the Schumann piece written for horn and piano? It was; but the conductor's orchestration is so thoroughly Schumannish that the effect of the piece is only enhanced. The Adagio is a little gem of Romantic

composition, but Schumann didn't quite know how to handle the horn in an Allegro; compare his gingerly treatment of it with Haydn's superbly assured writing for the trumpet. The soloists are all very competent, and the orchestra, while rather large for the eighteenth-century works, never covers them up. N.B.

MOZART: *Serenade No. 6, in D, K. 239* ("Serenata Notturna")—See Reger: *Variations and Fugue on a theme by Mozart, Op. 132*.

MOZART: *Symphonies: No. 39, in E flat, K. 543; No. 40, in G minor, K. 550*

Bavarian Symphony Orchestra, Eugen Jochum, cond.
DECCA DL 9977. 12-in. \$3.98.

Clean performances that are alive musically as well as acoustically. The special qualities of each work are clearly conveyed. In certain passages of the first two movements of the G minor, Jochum dares to bring the violas out of their usual obscurity and thus throws new light on those passages. Like Beecham and some other conductors, he uses the original version of this symphony, without the clarinets. The Bavarian Symphony Orchestra may not have the silkiest strings in the world, at least as recorded here, but it seems otherwise to be excellent. This makes the third topnotch recording of the E flat to be brought out in recent months (the other two being by Klemperer and Böhm); but while Jochum's G minor is among the better ones, I have yet to hear a recording of that work that is satisfactory on all counts. N.B.

MUSSORGSKY: *Pictures from an exhibition* (orch. Ravel)

Chicago Symphony Orchestra, Fritz Reiner, cond.
RCA VICTOR LM 2201. 12-in. \$4.98.

Superior orchestral playing, mirrored by luminous, well-balanced reproduction, makes this trip through Mussorgsky's picture gallery an aural delight—or would, if only our guide were more scintillating. Reiner has chosen some rather strange tempos, mostly on the slow side, which negate much of the musical and instrumental color and leave me preferring the more vibrant Toscanini and Ormandy versions. P.A.

ORFF: *Der Mond*

Rudolf Christ (t), Narrator; Hans Hotter (b), Peter; Paul Kuen (t), Karl Schmitt-Walker (b), Helmut Graml (b), Peter Lagger (bs), the Four Fellows; Albrecht Peter (b), Farmer. Philharmonia Orchestra and Chorus, Wolfgang Sawallisch, cond.
ANGEL 3567/B. Two 12-in. \$10.96.

Der Mond, like *Die Kluge*, has its source in the parables of the brothers Grimm, but in this instance what the parable means is far from clear. Four fellows

from a lightless land discover the moon perched up in a tree and, stealing it from its place, take it back to their country. To the much iterated questions, "Was für ein Licht? Wozu dienet?" (what kind of a light? what's it good for?) they explain how convenient it is, particularly to the drunkard and lecher. Their compatriots are charmed and assign them the job of seeing that the moon is kept well oiled and in good repair. Time passes: when the four thieves come to die, they demand that the moon be quartered and buried with them. In their grave they paste it together again and its light wakes the other dead, who embark on an orgy of dicing, drinking, and cursing. So loud is the ruckus that St. Peter hears it in heaven, angrily hurls a comet at the revelers, and comes down in person to investigate. He is introduced to the moon and decides to join the merrymaking; but after tipping for a while, he sends the dead back to their rest and returns to heaven with the moon under his arm. Soon after, a little child discovers it shining brightly in the sky and calls others to come look. The dead are heard sleeping peacefully, a cloud passes over the moon, the stage grows dark. Curtain. What does it all mean? Is it a happy story or a sad one? Is the moon now in its rightful place or is it merely forever beyond the reach of man, who abused it while it was in his grasp? And why the whole episode in the chancel?

As for the music, it is as translucent as the fable is muddy, as immediately appealing as Offenbach or Johann Strauss, and harmonically considerably less venturesome than theirs. But Orff somehow manages to make it all sound new and exciting. The explanation lies, in part, in his superb writing for percussion instruments. He calls for no fewer than thirty-four of them, including glass harmonica, clock chimes, thunder and wind machines, and various and sundry rattles, cymbals, and metal rods. And there are other unusual orchestral interlopers: a harmonium, a harmonica, a zither, even a small mixed chorus. The melodic content is often lovely (particularly the *cerie* orchestral night music), and the rhythmic patterns are not as doggedly unrelieved as in the last two *Trionfi*.

From the point of view of hi-fi sonics, this will may be the most stunning opera recording yet made. The music peculiarly favors the efforts of clever engineers, and Angel's set to work with a will. The listeners ought to be forewarned about the terrifying sound made by the oscillator at the end of side three (when Peter hurls his comet). Otherwise he may think, as I did, that his speaker has suddenly blown up. The performance is well-nigh flawless, with special praise owing to the young maestro and to the very human St. Peter of Hans Hotter.

D.J.

PROKOFIEV: *Romeo and Juliet*, Op. 64 (excerpts)

New York Philharmonic, Dimitri Mitropoulos, cond.

COLUMBIA ML 5267. 12-in. \$3.98.

This is the second recent record of extended excerpts from Prokofiev's notable ballet. The other, conducted by Munch (RCA Victor), contained twelve movements culled from the three concert suites and arranged in the sequence of the full-length ballet. A similar pattern is followed on the present disc which, however, includes only nine movements, drawn from the first two suites.

Whereas Munch emphasized the music's pure, clean lines, Mitropoulos gives a performance that is more highly charged. The engineering on both discs is appropriate to the interpretations; RCA Victor's tone quality is admirably clear, whereas Columbia's is a trifle brighter and more sharply focused, with slightly higher volume level and closer microphoning that gives better instrumental presence. Munch's three additional movements plus a handsomely illustrated brochure cost a dollar more; either version can be highly recommended. P.A.

RACHMANINOFF: *Symphony No. 2*, in E minor, Op. 27

London Philharmonic Orchestra, Sir Adrian Boult, cond.

RCA VICTOR LM 2106. 12-in. \$4.98.

Sir Adrian's version is scrupulous (although there are numerous small cuts) and understated. For those who like the luxuriant growth of Rachmaninoff's melodies neatly trimmed this might be the right recording. It is considerably less vital and imaginative than the recording by the Leningrad Philharmonic under Kurt Sanderling for Decca, which remains outstanding. R.E.

REGER: *Variations and Fugue on a theme by Mozart*, Op. 132

†Mozart: *Serenade No. 6*, in D, K. 239 ("Serenata Notturna")

Berlin Philharmonic Orchestra, Karl Böhm, cond.

DECCA DL 9979. 12-in. \$3.98.

Reger's *Mozart Variations* are just about the only orchestral work by that prolific composer—who is highly regarded in Germany but whose works seem to be unexportable—that is ever performed in this country. One suspects that the principal reason it is played here is the popularity of its theme, that graceful little melody on which Mozart wrote his own variations in the first movement of the Piano Sonata in A, K. 331. Reger, like Brahms, ventures far from the theme; but unlike Brahms, he does not convince us that the trip was worthwhile. One admires the smoothness of the workmanship and the richness of the orchestration, but there are long stretches when nothing of much consequence seems to be happening. And in the peroration of the Fugue one's worst fears are confirmed—sure enough, Mozart's delicate theme is thundered out by the brass, against portentous-sounding countermelodies. Böhm and his fine orchestra play the work as though every note were pure gold. They do equally well with the de-

lightful Serenade. Both works are beautifully recorded. N.B.

ROUSSEL: *Quartet for Strings*, in D, Op. 45—See Ibert: *Quartet for Strings*, in C.

SAINT-SAËNS: *Concerto for Cello and Orchestra*, No. 1, in A minor, Op. 33—See Schumann: *Concerto for Cello and Orchestra*, in A minor, Op. 129.

SCHUBERT: *Quintet for Piano and Strings*, in A, Op. 114 ("Trout")

Clifford Curzon, piano; Members of the Vienna Octet.

LONDON LL 3025. 12-in. \$3.98.

The American LP catalogue never has boasted a great performance of the well-known *Trout* Quintet. This one comes close to meeting all requirements. It is sensitive, well integrated, clearly recorded, and highly proficient in matters of instrumental finesse. In spite of one or two laggard moments, where everything shifts to low gear for no apparent reason, Curzon and his instrumental partners combine to present a *Trout* that is easily as good as anything currently available and much better than most.

H.C.S.

SCHUMANN: *Adagio and Allegro for Horn*, in A flat, Op. 70 (orch. Ansermet)—See Mozart: *Concerto for Flute and Orchestra*, No. 2, in D, K. 314.

SCHUMANN: *Concerto for Cello and Orchestra*, in A minor, Op. 129

†Saint-Saëns: *Concerto for Cello and Orchestra*, No. 1, in A minor, Op. 33

Janos Starker, cello; Philharmonia Orchestra, Carlo Maria Giulini, cond.

ANGEL 35598. 12-in. \$4.98 (or \$3.98).

Starker is amazing. He simply can't play off pitch, and even in the highest positions his tone is full and secure. He is heard at his best—and his best puts him at the top of contemporary cellists—in the Saint-Saëns concerto, an elegant and fluent performance, tonally warm and technically glittering. Giulini, too, has a firmer hold on the orchestra in the Saint-Saëns than he does in the Schumann, where conductor and soloist are not entirely convincing. There are details of wonderful playing, but the work as a whole does not hang together as well as it does in the Gendron disc (London). Nevertheless the Schumann as Starker plays it is a feat that any cellist would be glad to call his own; and the Saint-Saëns alone is worth the price of admission. H.C.S.

SCHUMANN: *Etudes symphoniques*, Op. 13; *Sonata for Piano*, No. 3, in G minor, Op. 22; *Romance in F sharp*, Op. 28, No. 2

Gary Graffman, piano.

RCA VICTOR LM 2190. 12-in. \$4.98.

Continued on page 50

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Graffman is one of the sharpshooters among young American pianists—musically honest, technically exceptionally accurate, thoughtful and intelligent. At present his playing is just a shade too calculated. One respects it and even admires it, but sometimes the exasperated listener wishes that Graffman would give himself more leeway. In the performances on this disc there is little that one can fault. And yet the *Etudes symphoniques* do not come to life. They lack variety and are deficient in lyric rapture. Graffman is much more successful in the G minor Sonata, which he holds together magnificently. Where the quickly changing moods of the *Etudes* elude him, his performance of the sonata has a through-and-through logical quality coupled with a direct, manly approach that makes it the best LP version. For the *Etudes symphoniques* the listener must turn to Anda (Angel), Kempff (Decca), or Novaes (Vox). Graffman plays the F sharp Romance with clarity but again a lack of spontaneous lyricism. H.C.S.

SIBELIUS: *Song Recital*

Come Away, Death, Op. 60, No. 1; *When That I Was and a Little Tiny Boy*, Op. 60, No. 2; *Les trois soeurs aveugles* (from the incidental music to *Pelléas et Mélisande*), Op. 46; *Im Feld ein Mädchen singt*, Op. 50, No. 3; *Lastu lainehilla*, Op. 17, No. 7; *Illale*, Op. 17, No. 6; *Souda, souda, sinisorsa; Finlandia-Hymni; Drömmen*, Op. 13, No. 5; *Vären flyktar hastigt*, Op. 13, No. 4; *Till Frigga*, Op. 13, No. 6; *Fägellek*, Op. 17, No. 3; *Romeo*, Op. 61, No. 4; *Demanten på marssnön*, Op. 36, No. 6; *Säf, säf, susa*, Op. 36, No. 4; *Scarta rosor*, Op. 36, No. 1.

Kim Borg, bass; Erik Werba, piano.
Decca DL 9983. 12-in. \$3.98.

Even back in the days of 78s, when the music of the late Finnish master was more in vogue, only a handful of his nearly one hundred songs was available, usually a repetition of the same two or three—*Come Away, Death; Säf, säf, susa*; and *Scarta rosor*. And a few years ago there was not a single LP devoted to Sibelius' vocal music. Now at last, thanks to the composer's countryman, Kim Borg, we have a representative sampling of sixteen songs from his early and middle creative periods. How different they are from his big instrumental works! In many ways, the writing is less barren and more conservative, though some are marked by a quasi-declamatory style and others have a folklike simplicity. The bass—whose voice is more like a baritone's here—interprets them with exceptional tonal warmth and sincerity. His diction in English, French, German, Finnish, and Swedish—a great many of Sibelius' songs were set to Swedish texts—is very clear; Erik Werba's accompaniments are properly restrained, and the reproduction is very satisfactory. P.A.

STRAVINSKY: *Capriccio for Piano and Orchestra; Concerto for Two Solo Pianos*



Van Cliburn: a pianist lovingly loyal.

Charlotte Zelka, piano; Symphony Orchestra of the Southwest German Radio, Harold Byrns, cond. (in the *Capriccio*). Charlotte Zelka and Alfred Brendel, pianos (in the *Concerto*).
Vox PL 10660. 12-in. \$4.98.

Zelka and Byrns approach the *Capriccio* in an especially jolly mood; their performance is less hard-driving than most, and possibly less hard-driving than Stravinsky intended, but it is altogether charming. The interpretation of that colossal dazzler, the *Concerto for Two Solo Pianos*, on the other side does not get too far beneath the surface of the notes. Both recordings are very fine. A.F.

STRAVINSKY: *Duo Concertant*—See Bartók: *Sonata for Violin, No. 2*.

STRAVINSKY: *Pétrouchka*

Orchestre de la Suisse Romande, Ernest Ansermet, cond.
LONDON LL 3018. 12-in. \$3.98.

An outstandingly mellow and sensitive interpretation, stressing the pathetic, wistful, and bitter-sweet aspects of the score with special deftness, and superbly recorded. A.F.

STRAVINSKY: *The Rite of Spring*

Philharmonia Orchestra, Igor Markevitch, cond.
ANGEL 35549. 12-in. \$4.98 (or \$3.98).

The eleventh *Sacre* in the current record lists, and from the tonal point of view quite possibly the best. At all events the sound of the big Stravinskian orchestra comes forth here with magnificent power, luster, and clarity. The performance is very good, too, even if Markevitch takes some liberties with tempo and phrasing. A.F.

TANEIEV: *Trio for Piano and Strings, in D, Op. 22*

†Aliabev: *Quintet for Piano and Strings*
David Oistrakh, violin; Sviatoslav Knushevitsky, cello; Lev Oborin, piano (in the *Trio*). Emil Gilels, piano; Beethoven Quartet (in the *Quintet*).

WESTMINSTER XWN 18679. 12-in. \$4.98.

Serge Taneiev was known as the Russian Brahms, and this trio explains why. It could easily be passed off as a newly discovered work by the German composer. Although its derivation is obvious, the piece is altogether masterly; and this superb recording of it should go far towards engendering a respect for Taneiev that is long overdue.

Alexander Aliabev is a very obscure early nineteenth-century Russian composer known almost exclusively for the song called *The Nightingale* which coloratura sopranos used to perform in *The Barber of Seville*. He is represented here with a piano work in one movement that sounds like something Beethoven might have written at the age of twelve. A.F.

TCHAIKOVSKY: *Concerto for Piano and Orchestra, No. 1, in B flat minor, Op. 23*

Van Cliburn, piano; Symphony of the Air, Kiril Kondrashin, cond.
RCA Victor LM 2252. 12-in. \$4.98.

This review fell to me because I was present at part of the recording session which occasioned it. It was rather a tough session. RCA Victor had followed its recent and laudable custom of inviting eighty students from New York's High School of Music and Art to come and watch. They were quiet as mice, but their chairs squeaked, which made the engineers nervous. Cliburn was nervous too, probably by reason of a month of activity which would have laid a lesser man prostrate. Some of the orchestra people were nervous also, maybe because they hadn't practiced enough. There was one man in the hall who wasn't nervous, however, because it was his job not to be; and from him one could almost see flow the force and reassurance that everyone else needed finally to make this a performance of surpassing merit, possibly deserving the designation great. Comrade Kondrashin is a *conductor*, in the highest sense of the word. If ever you have a chance to watch him in action, do.

It is a performance of surpassing merit, and certainly the one I should choose to own from among the myriad in the record catalogues. I cannot dissect it for small errors, if any there be, because I forget to listen for them when the music begins. What music! Cliburn is Chopin-trained: every droplet in the shower must shine distinctly with its own proper value, yet the current of the musical thought must retain perfect symmetry. I think I have never heard a pianist so lovingly and fearfully loyal to Tchaikovsky. And, at the end, he has done what he set out to do. He has raised your opinion of the concerto. This is artistry. JOHN M. CONLY.

TCHAIKOVSKY: *Sextet in D minor, Op. 70 ("Souvenir de Florence")*

†Handoshkin: *Variations on a Russian theme for Violin and Cello*

Continued on page 52

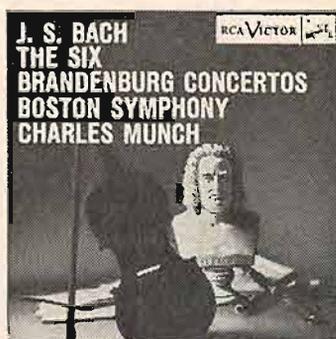
au-gust'

(ô-gûst';2), adj. Of venerably majestic grandeur; stately; magnificent. —Syn. Grand, noble. Pertaining to the superb qualities of the—

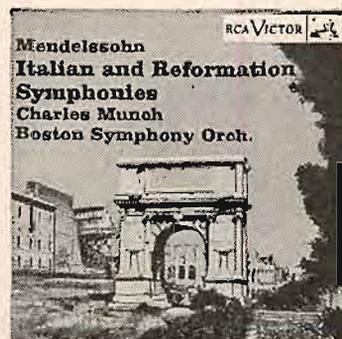
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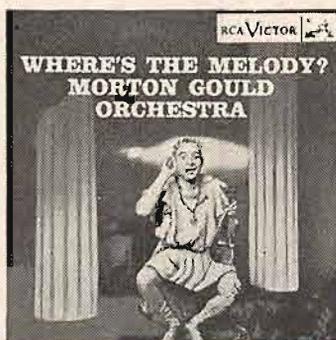
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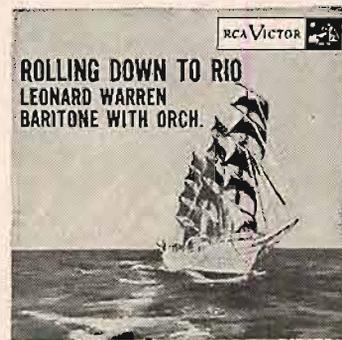
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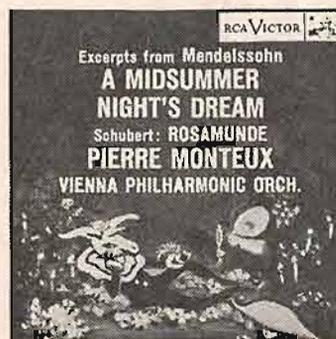
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MONITOR MC 2019. 12-in. \$4.98.

Aside from its title, there is nothing Florentine about Tchaikovsky's string sextet, his last chamber work; it is thoroughly Slavic—and thoroughly enjoyable. A year or more ago, M-G-M issued this work in an edition for small string orchestra, arranged and conducted by Arthur Winograd. The present Russian performance marks its first appearance on LP in its original form—to my taste preferable. I find the greater transparency afforded by the sextet somewhat more to my liking

than Winograd's access of violins, and the lucid performance by the six Russian virtuosos on the new disc has a tone at once warmer and brighter. It is to the credit of these six individuals, each a concert soloist in his own right, that they have been able to weld themselves into such a homogeneous ensemble. It is to the credit of Monitor and the Soviet engineers, too, that they have succeeded in producing sonics of an unusually high quality.

We probably should be grateful also for the opportunity they afford of hearing a composition by Ivan Evstafevich Handoshkin (c. 1740-1804), since very little eighteenth-century Russian music has been presented in the West. Intrinsically, however, it leaves something to be

desired. The variations on the folk song *I Lose What I Love* assume the character of a chaconne in double time. The violin works figurations over a rather unimaginative ground bass, whose every phrase ends in the same monotonous group of four descending eighth-notes. Kogan and Rostropovich do what they can with the piece, but it remains merely a curiosity.
P.A.

TELEMANN: *Concertos for Oboe and Orchestra: in E minor; in D minor; Concerto for Viola and Orchestra, in C; Concerto for Violin and Orchestra, in A minor; Sonata a quattro in A*

Solisti di Zagreb, Antonio Janigro, cond.
VANGUARD BG 575. 12-in. \$4.98.

Telemann was four years older than Bach and much more widely admired in his day. These droplets from the great flood of music that gushed out of him show that the admiration was not groundless. The style is sometimes remindful of Handel and at others has a Vivaldi-like quality. Some of the music is pleasant though neutral; but every now and then we encounter a movement, like the delightfully jaunty finale of the *Sonata a quattro*, or even a whole work, like the D minor Oboe Concerto, where the expressivity is sharpened, and the music reveals a strong and individual character. The performances, as is customary with this fine group, are excellent; and the sound, except for a certain roughness in the low strings in the first movement of the E minor Oboe Concerto, very good.
N.B.

VINCENT: *Symphony in D*
†Dello Joio: *Variations, Chaconne, and Finale*

Philadelphia Orchestra, Eugene Ormandy, cond.
COLUMBIA ML 5263. 12-in. \$3.98.

John Vincent, chairman of the music department at the University of California at Los Angeles, has hitherto been represented on records only with a string quartet. His *Symphony in D*, subtitled "A Festival Piece in One Movement," has recently enjoyed exceptional success at the concerts of the Philadelphia Orchestra and the National Symphony because it is very tuneful, completely unproblematical, and extremely well made in a manner not without indebtedness to Copland and Harris.

Norman dello Joio's *Variations, Chaconne, and Finale* is based entirely on a Gregorian theme startlingly like that of the final chorus in Honegger's *Roi David*. Its craftsmanship is great, but, except in its exhilaratingly rhythmical last movement, its interest is slight; the composer "telegraphs" every move at least a dozen bars before it happens. Performances and recordings are excellent.
A.F.

VIVALDI: *Concertos*

Concertos: for Two Oboes, Two Clarinets, and Orchestra, in C, P. 74; for Two Oboes and Orchestra, in C, P. 85; for Two Oboes, Two Horns, Bassoon, Vio-

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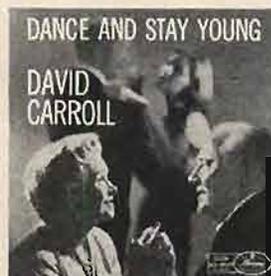
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lin, and Orchestra, in F, P. 319; for Flute, Bassoon, and Orchestra, in G minor, P. 342 (*La Notte*)—on WR 404. Concertos: for Violin and Two Orchestras, in B flat, P. 368; for Two Flutes, Oboe, English Horn, Two Trumpets, Violin, Two Violas, Two Harpsichords, and Orchestra, in C, P. 87; for Two Flutes, Two Oboes, Bassoon, Two Violins, and Orchestra, in C, P. 54; for Two Oboes, Bassoon, Two Horns, Violin, and Orchestra, in F, P. 273—on WR 406.

Milan Chamber Orchestra, Newell Jenkins, cond.

WASHINGTON WR 404, 406. Two 12-in. \$5.95 each.

As far as I can discover, four works—P. 54, 74, 319, and 368—are made available here for the first time on micro-groove. They are welcome additions to the growing repertory of recorded concertos by this remarkable composer. P. 54 has a fine first movement in which an attractive theme is treated fugally, and its *Largo* is scored only for two flutes and a bassoon. In P. 74 clarinets appear, only a few years after the instrument was invented. P. 319 is one of the early symphonic works to employ horns. P. 368 is a broadly laid out composition, with an elaborate solo part; its two orchestras would make it ideal for stereo recording. All of the concertos are well performed by Mr. Jenkins and his group, except for a little uncertainty in the playing of the horn parts, especially in P. 273. The sound is rather strong on highs, but not enough so to be annoying. N.B.

WIDOR: *Symphony No. 6, Op. 42: Allegro; Symphony No. 2, Op. 13: Salve Regina*

†Dupré: *Prelude and Fugue, Op. 7; Triptyque, Op. 51*

Marcel Dupré, organ.
MERCURY MG 50169. 12-in. \$4.98.

As a sequel to Marcel Dupré's magnificent recording of the Franck *Chorals* and *Pièce héroïque*, this disc, also performed on the Aeolian-Skinner organ at St. Thomas' Church in New York, is another "must" for collectors of organ music. It contains stimulating French works by two of the master organist-composers of our century, Charles-Marie Widor and his pupil and successor in the organ loft at St. Sulpice, M. Dupré himself. Most compelling of the performances here is that of the Widor *Allegro*, an admirably organized, rather grandiose work which emerges with tremendous power. His *Salve Regina* and M. Dupré's own *Prelude and Fugue*, which opens with a passage of mysterious, enchanting beauty, are somewhat more reserved. The *Triptyque*, written only last October, reveals its composer at seventy-odd as still an artist with forward-looking ideas. Of its three movements—*Chaconne*, *Musette*, *Dithyrambe*—the first, a fascinating set of variations, each played with different but apposite registration, is the most rewarding. Throughout the disc the volume range is exceptionally wide and the over-all effect most thrilling. P.A.

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Choir of the Monks of the Benedictine Abbey of St. Martin, Beuron, Pater Dr. Maurus Pfaff, dir.

ARCHIVE ARC 3088/90. Three 12-in. \$17.85.

The first two discs present the Easter liturgy from the evening of Holy Saturday to the dawn of Easter Sunday. This includes hymns, a procession, Lessons, canticles, prayers, litanies, a Preface, and the complete Solemn Mass of the Easter Vigil. The third disc, which contains the complete Mass for Easter Sunday, was released by Archive as a separate issue three years ago (ARC 3001). The reverberation noticed then is now considerably less marked. A few of the sections are spoken and others are intoned, but many are among the finest and most elaborate chants in the Gregorian repertory. They are performed smoothly and flexibly here, and a touch of realism is added by the bells heard in both Masses. Archive supplies complete Latin and English texts.

N.B.

JEROME HINES: "Concert Encores"

Jerome Hines, bass; Alexander Alexay, piano.

LONDON 5397. 12-in. \$4.98.

Hines uses his generous and handsome voice to great effect in this recital. Since he chooses encore material the total effect is, unavoidably, somewhat monotonous, and many of the songs are not likely to prove as interesting on a second hearing as they are on the first. Some others of them, the saccharine *My Friend* of Albert Hay Malotte, for instance, are dull first time around. But there is no doubting the effectiveness of Hines's healthy, extrovert renditions of the quasi-spirituals of MacGimsey and Niles, or the humor and pathos with which he invests Musorgsky's little monodrama *The Seminarian*. His English (and he sings everything in English, even the little tidbit by Hugo Wolf) is of exemplary vigor and clarity.

The real prize of the disc, for me, is Beethoven's rarely sung but stunning setting of Goethe's *Song of the Flea*. It is in no way inferior to Mussorgsky's famous version, which is given a rousing performance on Side 2.

D.J.

THE INSTRUMENTS OF THE ORCHESTRA

First-Desk Men of the Vienna State Opera Orchestra; David Randolph, narrator.

VANGUARD VRS 1017/18. Two 12-in. \$9.96.

An excellent lecture-demonstration. The normal uses of each instrument are described in a booklet and by the narrator

and are illustrated by the players, usually alone, sometimes in combination. The musical examples range from Vivaldi to Prokofiev, but as usual in such affairs draw heavily upon Rimsky-Korsakov, Tchaikovsky, and Wagner, who have the triple advantage of being familiar, apt, and non-copyright. Most of the examples are well chosen, the narration is clear and to the point, the playing is very competent, and it is beautifully recorded.

There are a few spots where improvement would be possible: *Col legno* and *sul ponticello* effects are mentioned only in connection with the cello, with the result that the innocent reader may assume that they are possible only on that instrument; saxophones are included, though they are seldom used in the symphony orchestra; the E flat clarinet is omitted, when, contrary to the statement in the booklet, it is used frequently—in modern scores; the horn's most endearing quality, its warm cantabile, is not mentioned or illustrated. But these are small faults in what is otherwise a sensibly planned and intelligently carried out assignment.

N.B.

CLAUDIA MUZIO: *Arias from Italian Opera*

Bellini: *La Sonnambula: Ah! non credea mirarti*; *Norma: Casta Diva*. Verdi: *Il Trovatore: Tacea la notte*; *La Traviata: Addio del passato*; *La Forza del destino: Pace, pace, mio Dio!* Boito: *Mefistofele: L'altra notte in fondo al mare*. Mascagni: *Cavalleria rusticana: Voi lo sapete*. Puccini: *La Bohème: Sì, mi chiamino Mimì*; *Donde lieta usci*; *Tosca: Vissi d'arte*. Giordano: *Andrea Chénier: La mamma morta*. Cilea: *L'Arlesiana: Esser madre è un inferno*; *Adriana Lecouvreur: Poveri fiori*.

Claudia Muzio, soprano; Orchestra, Lorenzo Molajoli, cond.

ANGEL COLC 101. 12-in. \$5.98.

There were once no fewer than five Muzio recitals on LP, three from Esoteric and two from Columbia. All of them, I am startled to note, have been deleted. This splendid repressing, then, is thrice welcome. It seems to be the consensus that the acoustical Edisons that Muzio made here in the Twenties (many of them dubbed by Esoteric) provide a better gauge of her voice and art than the later Columbias. I disagree. The recordings on this disc, made in Milan in 1934 and 1935, are the richest legacy that the great singing actress has left us. She was forty-five and more when she did them; but her voice shows little wear and her soul, which (unlike Cordelia) she knew so well how to heave into her mouth, radiates a soft candescence.

Listening to these twelve selections I was reminded forcibly that no great singer is ever duplicated. It is easy enough to enumerate Muzio's idiosyncrasies—her abrupt, almost disturbing pianissimos, her fluid treatment of tempos, the trick she had of underlining dramatic shifts in tessitura by very substantial pauses. Even easier is it to point out the flaws on this disc—the bad coloratura in the cadenza of "Ah! non credea," the failure of breath

and unity of design in "Pace mio Dio," the very gentle, too gentle "Vissi d'arte." But neither the idiosyncrasies nor the flaws constitute the uniqueness of Claudia Muzio. Something more eloquent than words is needed to describe that—the eloquence of the phonograph record.

Angel has done wonders at resuscitating these twenty-year-old recordings, although the sound of some of them was less than distinguished to begin with and the orchestral accompaniment in all is pretty dreary.

D.J.

PRO MUSICA ANTIQUA: *French Chansons and Dances of the Sixteenth Century*

Pro Musica Antiqua (Brussels), Safford Cape, dir.

PERIOD SPL 738. 12-in. \$4.98.

A delightful collection. The title does not tell the whole story: among the twenty-six pieces are four Italian ones by Lassus, and one of the instrumental works is not a dance but a fantasy by Caurroy. Other composers represented are Crecquillon, Gervaise, Gombert, Clemens non Papa, Rore, Le Roy, Claudin de Sermisy, and Goudimel; and eight other pieces come from a collection published by Attaignant. They are well varied here with respect to mood and to vocal and instrumental color. As usual with Mr. Cape, most of the tempos seem exactly right; but in the *a cappella* pieces there is an occasional uncertainty as to pitch less noticeable in previous recordings by this group. Unfortunately, no texts are supplied, and the sleeve notes contain some curious boners.

N.B.

OTTO SCHULHOF: "For Strauss Lovers Only"

Otto Schulhof, piano.

VANGUARD VRS 1005. 12-in. \$4.98.

This is a freely paraphrased collection of themes by members of the Strauss dynasty, put together in a loose rhapsodic style that sounds like improvisation—but probably isn't. Brahms, we are told, used to do this same sort of thing. Schulhof follows in his track, playing with taste and imagination and the proper Viennese lilt. Most people will probably use this for background music rather than applied listening, but its well-recorded sound lends appeal to either role.

R.C.M.

ELISABETH SCHUMANN: *Lieder Recital*

Wolf: *In der Frühe*; *In dem Schatten meiner Locken*; *Mausfallen-Sprüchlein*; *Auch kleine Dinge*; *Und willst du deinen Liebsten sterben sehen*; *Schlafendes Jesuskind*; *Nun wandre' Muria*; *Wie glänzt der helle Mond*; *Nimmersatte Liebe*. R. Strauss: *Morgen*; *Ständchen*; *Wiegenlied*; *Freundliche Vision*; *All' mein Gedanken*; *Hat gesagt—bleibt's nicht dabei*; *Schlechtes Wetter*; *Heimkehr*.

Elisabeth Schumann, soprano; Karl Alwin, Gerald Moore, Ivor Newton, Ernest

Continued on page 56

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ANGEL COLH 102. 12-in. \$5.98.

Sonically this is not so successful as some of the other recently issued "Great Recordings of the Century," but the engineers had to contend with masters of inferior quality. The Strauss songs, most of them issued in 1927 and 1930, seem barely out of the acoustic stage, and two of them, *Morgen* and *Ständchen*, are disfigured by "orchestrations" (consisting largely of piano and three or four strings). The Wolf songs, all but two recorded in 1945-46, are much better but show clearly the characteristic fuzziness of 78 discs made in the later Forties.

The art of Elisabeth Schumann, how-

ever, glows brightly through the faded sound. Her voice retained its sweetness and purity up to the time of her retirement, as these interpretations, ranging from her thirty-ninth to her sixty-eighth year, eloquently testify. The artistry, of course, is impeccable. Schumann never exaggerates nor overemphasizes; though she can bring stature and breadth to a song when needed (*Nun wandre', Maria*), she is at her finest with music that calls for reticence, understatement, a kind of shy tenderness. Even in the grotesque final line of *Wie glänzt der helle Mond* (perhaps the greatest thing on this disc) or the frank animal spirits of *Hat gesagt* there is a sense of proportion and control and intimacy that was peculiarly Elisabeth Schumann's. D.J.

ERNESTINE SCHUMANN-HEINK: *Recital*

Arias from *Orfeo*, *La Clemenza di Tito*, *Rienzi*, *Rheingold*, *Lucrezia Borgia*, *Rinaldo*, *Le Prophète*. Songs by Arditì, Schubert, Millöcker, and Tchaikovsky.

Ernestine Schumann-Heink, contralto.
Rococo R 11. 12-in. \$5.95.

Although all the recordings that comprise this LP were made acoustically, one gathers a very accurate conception of the timbre of Schumann-Heink's voice, particularly in the excellent clarity of the Millöcker yodel song. Generally one thinks of the great contralto in terms of such staid and dignified roles as Orfeo and Erda, but in this collection the accent is on her fabulous mastery of coloratura. Beginning with the fine little cadenza at the close of the *Titus* aria, she goes on to the perfect lyric turns of Adriano's prayer from *Rienzi* (what a wonderful opera this must be!); the deep octave plunges of the Donizetti drinking song (the top note just touched to show us where she's started from); and, after some impressive pyrotechnics in the Arditì salon piece, she ends with a rendition of the half-crazed Fidès' prison scene cabaletta which sounds weird merely because one is unused to hearing a big contralto voice deporting itself with the ease and brilliance of a Tetrizzini. D.J.

IRMGARD SEEFRIED: "Goethe Songs"

Mozart: *Das Veilchen*. Beethoven: *Wonne der Wehmut*. Schubert: *Suleika*; *Suleikas zweiter Gesang*; *Heidenröslein*; *Der König in Thule*; *Ganymed*; *Gretchen am Spinnrade*. Schumann: *Lied der Suleika* (from the *Myrthen*, Op. 25, No. 9). Wolf: *Anakreons Grab*; *Blumengruss*; *Die Bekehrte*; *Frühling übers Jahr*; *Mignon I, II, III*; *Mignon (Kennst du das Land?)*.

Irmgard Seefried, soprano; Erik Werba, piano.

DECCA DL 9974. 12-in. \$3.98.

To organize a Lieder anthology around Goethe lyrics is a happy idea, since no poet had a profounder influence upon the development of the art song. But Decca have failed to supply the texts of the songs, ironically enough, apparently feeling they've done their duty to Goethe by pointing out in the liner notes "the many-colored beauty and profundity of the poetry itself."

Irmgard Seefried performs with her customary insight and intelligence. Her voice is by no means the most beautiful imaginable; its upper range fades alarmingly in color and control, particularly the high G and A (although she produces a quite decent B flat in *Suleika's Second Song*). She has a tendency, too, to coquette with a piece. At her best, however, (as in Wolf's magnificent *Kennst du das Land?* and in *Gretchen am Spinnrade*) she is unmistakably in the great tradition. Her accompanist, Erik Werba, has plenty of technique, but one occasionally requires of him a bit more reticence. D.J.

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RITA STREICH: Song Recital

Schubert: *Die Forelle, Auf dem Wasser zu singen; Seligkeit; Heidenröslein. Wolf: Wohin mit der Freud?; Wiegenlied; Die Kleine; Nachtgruss. R. Strauss: Der Stern; Einerlei; Schlechtes Wetter. Von Weber-Nicolai: Schlaf Herzessöhnchen. Milhaud: Four Chansons of Ronsard. Folk Songs: Gsätzli; When love is kind; Canto delle risatoli; Au clair de la lune; Z'Lauterbach.*

Rita Streich, soprano; Erik Werba, piano. Decca DL 9972. 12-in. \$3.98.

If there be a young coloratura with a more delicate, effortless voice than Rita Streich's I am unacquainted with her. The sound she makes is best described in the language of synesthesia: a thin thread of purest gold. Side 2 of this recital is an eloquent tribute to her distinguished teachers, Maria Ivogün and (Ivogün's own pupil) Erna Berger. The five folk songs are unalloyed joy, English, French, and Italian diction notwithstanding. The little Milhaud cycle, tailored to fit Lily Pons's voice and taste (*pocos palabras*), comes off with the brilliance of well-planned fireworks. Even Otto Nicolai's rapid variations on a cradle song of Weber are exciting when a technique of this caliber is brought to bear on them.

But alack, Side 1! Here is eloquent demonstration that technique is not all. The art song is not yet for Miss Streich. She hurries through the Schubert and Wolf with blithe innocence, never stopping to caress a phrase, to point an emotion. She is even careless about the dotted-note values that are so significant in *Die Forelle*. Only in the last two Strauss songs (which are very much in the Zerbinetta manner) does criticism give way to enchantment. D.J.

RENATA TEBALDI: Recital of Songs and Arias, No. 2

Scarlatti: *Flavio: Chi vuole innamorarsi; Il Sedecia, Rè di Gerusalemme: Caldo Sangue. Handel: Amadigi: Ah! spietato. Rossini: La Regata Veneziana. Mozart: Ridente la calma, K. 152; Un moto di gioia, K. 579. Bellini: Vaga luna; Per pietà, bell' idol mio. Mascagni: M'ama, non m'ama. Respighi: Notte. Tosti: 'A uccchella. Davico: O luna che fa' lume.*

Renata Tebaldi, soprano; Giorgio Favoritto, piano. London 5394. 12-in. \$4.98.

I have the same fault to find with this second volume of songs as with the first: Tebaldi does not mark the distinction between chamber music style and the large gestures of the operatic stage. She gives all of her big voice all the time. And although it is a beautiful voice, one grows fidgety at being sung to with the singer's mouth pressed, as it were, against one's ear. Her breathing, too, although perfectly designed for the uses of opera—where the orchestra absorbs most of the traces of generous air-intake—is, to say the least, distractingly evident when there is nothing but a timid piano between it and the listener. The first Bellini song, for instance, calls for the typical,

long-spun phrases that are Bellini's trademark; Tebaldi sings them with ease, but I found myself wincing every time she drew near the end of a phrase, in expectation of her preparation for the next.

The selection is a highly interesting one, particularly the little cycle of songs by Rossini, never before recorded. D.J.

GIOVANNI ZENATELLO: Opera Recital

Arias and duets from *La Damnation de Faust; La Traviata; Il Trovatore; Andrea Chénier; Siberia; Manon Lescaut; Madame Butterfly; Die Meistersinger; Figlia di Jorio; Otello; Germania; Faust.*

Giovanni Zenatello, tenor. Roccoco R 12. 12-in. \$5.95.

Zenatello was a baritone-turned-tenor whose best role was said to have been Otello. He also sang Pinkerton in the disastrous premiere of *Madama Butterfly*. Both operas are represented here by their first act love duets. I can find little to get excited about in what manages to come through of Zenatello's voice and artistry on these worn and scratched Fonotipias and G&Ts. Apparently one of his idiosyncrasies was to take everything at a funereal pace. He sings Walter von Stolzing's first song (in Italian) as though he had literally just awakened from sleep. The *Faust* duet, however, displays some lovely *mezzo da voce*, unusual in this metallic kind of voice. The arias from *Siberia, La Figlia di Jorio*, and *Germania* have a kind of independent interest. D.J.

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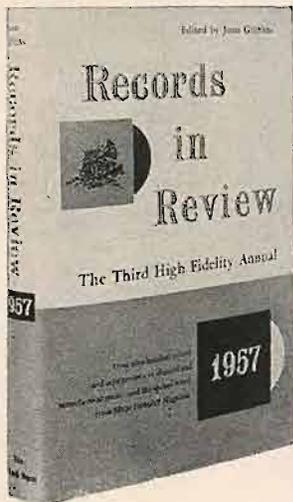
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THE STILL TENTATIVE cultural exchange program of the U.S.-U.S.S.R. received a robust send-off through the good offices of the Moiseyev Russian Folk Ballet Company, which took New York and points west by storm. Happily, a double-barreled package from Epic—*Great Russian Folk Dances* (LC 3459), featuring both this group and the Hungarian States Folk Ensemble—conveys some of the dynamic verve of the Russian dancers. Sampson Galpérine guides a huge array of musicians through seven examples of the group's repertory; all have been drawn from the Soviet Union's variegated folk traditions and all have been subtly refined by Igor Moiseyev. Here is melody that unabashedly expresses emotion in simple, appealing terms. The listener's pleasure is eroded only by the continuing wish to see the troupe as well as hear its music. On the overside, Baross Gábor paces the Hungarian singers, dancers, and orchestra through a floor-stomping program of Magyar themes. The recording is technically excellent; don't miss it.

On Vanguard's *Mexican Panorama* (VRS 9014) folklorist José R. Hellmer offers a microcosm of his nation's traditional songs. Recorded in the field—with the occasional inadequacies of reproduction entailed—the selections represent most of Mexico's principal regions and most of the principal idioms. The amateurs who perform sing in four Indian languages, including Mayan, as well as Spanish. To me, the high spot of the disc is a haunting hymn of homage to the Virgin, *Alabanza a la Virgen*, recorded at three a.m. in a Michoacán church.

Period has turned its attention and its microphones to flamenco; the satisfying result is *Flamenco Carnival* (PL 1927). The *cuadro*—Niño de Alicante on guitar, singer Enrique Montoya, dancer Mario Alvarez, and Anita Ramos' castanets—concentrates on the relatively brighter, more accessible aspects of flamenco. Montoya smooths the *cante* considerably, but always with taste. The unusually informative annotation provides a concise introduction to Spanish gypsy music. Clear, close sound.

Theodore Bikel Sings Jewish Folk Songs (Elektra 141) is a brilliant recording both technically and artistically. Bikel, a successful actor, is a singer with a remarkable gift of projection. These Yiddish songs, like the people who fathered them, are gay in their sadness, sad in their gaiety. Bikel has a happy faculty of acting as well as singing them, the most amusing example being *He's 80, She's 70*. A booklet contains Yiddish texts, phonetic equivalents, and English translations. In this attractive genre, Bikel's is the disc of choice.

Columbia's *Blue Mountain* (CL 1103) offers the Easy Riders in a somewhat echoic rundown of folklike and blues tunes. The trio is relaxed and relaxing. Their material, some of which is self-composed in folk style, is short on authenticity but long on entertainment.



Here at Home

"Chet Atkins at Home." RCA Victor LPM 1544. \$3.98.

Someone should erect a small plaque in all recording studios thanking Chet Atkins for fighting the electrification of the guitar to the point of complete nasality. But Mr. Atkins has more to offer than this restraint. His style is subdued and soothing in *Vilia* and displays genuine feeling in *Sophisticated Lady*.

"Brigadoon." Columbia CL 1132. \$3.98.

At face value this recording of one of my favorite musicals should be even better than the original cast version by RCA Victor (LOC 1001). Shirley Jones has a younger, fresher voice than Marion Bell, the original Fiona MacLaren; Frank Porretta's voice is richer than Lee Sullivan's, the Broadway Charlie Dalrymple; Susan Johnson has even more vigor than did Pamela Britton, the first Meg Brockie. Moreover, the latest sound-engineering has given the newer recording a decided edge. Nevertheless, the original cast disc is superior, a fact which proves once more that four weeks of rehearsal, another three on the road, and the goad of a live audience make for live performance. Under the same conditions Miss Jones might have had more animation in *Waitin' for My Dearie*; Jack Cassidy would have been less mannered in *Almost Like Being in Love*; Mr. Porretta would have conveyed more sincerity and dropped the cultivated sob from *Come to Me, Bend to Me*; and Miss Johnson would have built to a climax in *My Mother's Wedding Day*. Still Columbia has done a good job and deserves credit for including *The Love of My Life, The Chase, and Jeannie's Packin' Up*, all of which were missing from the first recording.

"Four on the Aisle." The Four Lads. Columbia CL 1111. \$3.98.

Male quartets, I had almost concluded, hate music. That was before I heard this disc. The Four Lads, supported cleverly by Ray Ellis and his orchestra, really know what a good show tune is. In *Another Op'nin', Another Show*, they are rousing; in *Wunderbar*, they have sauciness and humor. They put the bite into *The Lady's a Tramp* and the joy into *I Got the Sun in the Mornin'*. And they are not ashamed of the melodies.

"How Did He Look." Joan Merrill. Westminster WP 6086. \$3.98.

Despite a slightly nasal tone, Joan Merrill is enjoyable because she has the poise, rhythm, and change of pace of the professional. More than that, she gives performances that range from brassiness in *They Can't Take That Away from Me* to wistfulness in *Don't Worry 'Bout Me*. And throughout, she gets fine support from Marty Gold's Orchestra and Billy Mure's combo.

"The Kingston Trio." Capitol T 996. \$3.98.

This male vocal trio with guitars and banjo justify the praise that preceded them from the West Coast and Chicago. On this record, mostly of traditional songs, they capture, with no violence to melody or lyrics, the joviality of *Three Jolly Coachmen* and the warmth of *Bay of Mexico*. The smoky baritone's version of *Fast Freight*, with an excellent guitar background, shows sensitivity beyond the call of cash.

"Margaret." Margaret Whiting. Dot DLP 3113. \$3.98.

The simplicity of Margaret Whiting's approach, the clarity with which she projects the atmosphere of *Crying in the Chapel* or *Your Cheatin' Heart*, overcome the somewhat metallic quality of her voice and make her an interesting singer.

"Ole Buttermilk Sky." Hoagy Carmichael. Kapp KL 1086. \$3.98.

For a man without a voice, what Hoagy Carmichael does with a song is a minor miracle. As far as one can identify its secrets, they're relaxation, humor, intelligence, and rhythm. From anyone else's throat *Doctor, Lawyer, Indian Chief* would be dated; from song writer Carmichael it's full of laughter. And his *Ole Buttermilk Sky* is done with perfect shading that gives the lyrics full meaning.

"Saturday Night with Mr. C." Perry Como. RCA Victor LOP 1004. \$3.98.

Mr. Como, as usual, relies on appealing simplicity and love of melody—no mean feat in these days of overarranged tunes. At times, as in *When I Fall in Love*, Mitchell Ayres's orchestra has too much string for my taste; and in *Come Rain or Come Shine*, Mr. Como lacks the intensity that Sinatra can give. Nevertheless, Mr. Como is still a pleasant guest to have in the living room.

MURRAY SCHUMACH

Foreign Flavor

"Cuban Carnival." Recorded in Havana. Judson J 3011. \$3.98.

A well-recorded collection of Cuban rumbas and congas served raw. The unidentified Havana ensembles make no concessions to the diluted beat favored by North American bands. Here are the frenetic rhythms and the wordless Africa-derived chants that lie at the heart of Cuban popular music.

"Emerald Strings." Frank Weir and his Orchestra. Columbia CL 1083. \$3.98.

Frank Weir—no Irishman—may not know a shillelagh from a shabean. But he has a keen ear for Hibernian melodies and the good sense to let them stand on their own musical feet. As a result, his superbly reproduced "mood" arrangements of Irish traditional airs are mercifully free of the gingerbread favored by other popular maestros. This happy circumstance, however, is clouded by an occasional surfeit of singing strings, not to mention a bevy of birds that chirp a relentless obbligato to *Galway Bay*. Still, for casual listening, you can't go wrong on this one.

"Foreign Affair." Frankie Laine, baritone; Michel Legrand and his Orchestra. Columbia CL 1116. \$3.98.

Frankie Laine throbs his breathy way through an international potpourri in five languages—all marked with a heavy American accent. In view of the pummeling the English tongue takes from European artists, this may be no crime; but other acts perpetrated against these songs certainly are. The shattering experience of hearing *La Paloma* filtered through Mr. Laine's florid, beat-conscious style is exceeded only by hearing the same thing happen to the lovely *Les Feuilles Mortes* (*Autumn Leaves*). Terrifyingly enough, both are provided on this recording.

"Alfredo Kraus of Spain." Alfredo Kraus, tenor; Orquesta de Camara de Madrid, José Luis Lloret, cond. Montilla FM 111. \$4.98.

A presentation of well-polished gems on the order of *Granada, Valencia*, and *Amapola* by thirty-year-old Alfredo Kraus. The young tenor has excellent vocal equipment and an obvious flair for songs of this type. Unfortunately, relative to the orchestra his voice seems distant and muffled. Otherwise an outstanding disc.

"Sones Mexicanos." Antonio Maciel, tenor; Mariachi Mexico, Rafael Carrion, cond. Capitol T 10135. \$3.98.

Two authentic mariachi groups backstop vocalist Antonio Maciel in this collection of songs from rural Mexico—all more frenetic than you are apt to hear in the *Reforma* bar. Maciel revels in mild vocal embroidery, but always in the genuine Mexican style. Clear recorded sound.

"Spanish Castanets." Emma Maleras; Maleras Dancers; Orquesta Española. Capitol T 10157. \$3.98.

In her second recording for Capitol, dancer Emma Maleras fulfills the promise of the first. Abetted by her troupe of dancers and the Orquesta Española, she breathes Terpsichorean fire into a collection of pasodobles, jotas, and flamenco rhythms. A genuinely exciting disc, flawlessly recorded.

"Under the Blue Skies of Capri." Concetta de Marco, soprano; Bela Babai and his Orchestra. Period RL 1925. \$4.98.

In their intensive musical dredging of the Bay of Naples, the record companies have finally touched bottom. Period's Brooklyn-born soprano, Concetta de Marco, has a tendency toward shrillness and unorthodox tempos. Even more basic, these are masculine songs; any woman, no matter how gifted, is hopelessly miscast in the likes of *Marechiaro* and *Core Ngrato*. The gypsy veteran, Bela Babai, and his orchestra have even less business in this genre than the vocalist. Period's engineers have provided a sloppy, blurred recording.

"Cecilia Valdes." Cuban Orchestra and Chorus, Gonzalo Roig, cond. Montilla FM 118. \$4.98.

A reissue, with the original cast, of excerpts from Cuba's most famous operetta. Composer Gonzalo Roig, who conducts, guides the company through a fluid but ever controlled performance; and his soloists, particularly soprano Martha Perez in the title role, are outstanding. The enhanced sound is thoroughly acceptable.

"The Wonderful World of De los Rios." Waldo de los Rios and his Orchestra. Columbia WL 124. \$4.98.

Although given to extravagant effects—for example, a howling wind in Leucona's *Andalucia* (English title: *The Breeze and I*)—arranger-conductor De los Rios has a flair for illuminating the essence of a composition. He filters these vaguely nationalistic tunes through his own emotional spectroscope, so that *April in Paris* is somber, *Waltzing Matilda* becomes smartly militaristic, *Lili Marlene* a bitter echo of defeat.

These interpretations are different, sometimes even shocking, but never wrong. De los Rios demands the listener's attention, but he gives much in return. An arresting, unorthodox item that Columbia has framed with big, healthy sound, it might aptly be termed mood music for the intellectual.

O. B. BRUMMELL

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by Philip C. Geraci

"Steve Allen Plays Hi-Fi Music for Influentials." Coral CRL 57218. \$3.98.

The "Influentials" whose approbation is sought here seem to be fi-fanciers looking for a quiet respite from ear-shattering brasses and floor-rocking drummers. This is corner-bar combo music, twelve selections (three by Allen) of meditative harmonies in very influential fi.

"Call House Blues." Bobby Anderson, piano. Vanguard VRS 9017. \$4.98.

Following the shadow of the famous Fats, Bobby Henderson recalls here the golden age of the call house era when the piano player stood around "on call," awaiting a bell which summoned him to perform. Henderson's hands call forth fourteen songs of the day in a style reminiscent of the period but uniquely his own. As Bobby says, it's "full piano . . . ten finger piano." It's ten finger recording as well.

"Grecian Holiday." Mike Sarkissian and his Café Bagdad Ensemble. Audio Fidelity AFLP 1866. \$5.95.

"Turkish Delight." Mike Sarkissian and his Café Bagdad Ensemble. Audio Fidelity AFLP 1867. \$5.95.

Here are the two latest additions to Audio Fidelity's growing repertoire of music of the Middle East. Mike Sarkissian, an American of Armenian parentage, operates the Café Bagdad as a Western mecca for devotees of Middle Eastern music. The mournful tunes on these discs, written by Sarkissian expressly for the recordings, are oddly enchanting. Perfect recording enhances the spell of sorcery and exotic mystery induced by undulating violins, castanets, and moaning voices.

"Polkas in Hi-Fi." Frankie Yankovic and his Yanks. Columbia CL 1146. \$3.98. Frankie Yankovic, dubbed "Polka King" by his fans, is a corn-fed Virginia and Ohio American with a penchant for "old country" music. He dispenses it accordion-style with vivacity and foot-shuffling finesse. *Liechtensteiner Polka* and *The Happy Wanderer* are two of the twelve polkas, excellently recorded, which will bounce you out of your armchair from the first note.

"A Holiday in Hi-Fi." Kermit Leslie and his Orchestra. Epic LN 3452. \$3.98. Kermit Leslie, a New Yorker bitten by the music bug at age twelve and still infected, lifts baton for the first time on this record. Twelve of his own compositions (brother Walter deserves some of the credit) disclose a fine feeling for harmony and variety—and no ignorance of the hi-fi approach to modern arranging. A delightful concert of rollicking melodies, with occasional sound effects interspersed, wrapped in superior fi to delight the connoisseur.

"The Skater's Waltz and Other Favorite Waltzes." Vienna State Opera Orchestra, Armando Aliberti, cond. Westminster XWN 18691. \$4.98.

Waldteufel's *Estudiantina* and *Skater's Waltz*, Rosas' *Over the Waves*, Lehár's *Gold and Silver Waltz*, and Johann Strauss's *Fledermaus Waltz* and *Wine, Women, and Song* are correctly performed here; but they lack the spark of gaiety and abandon in which they were conceived. Westminster's recording is controlled to perfection in balance, but the flavor was lost in the brewing.

"Sluggo Ryan Plays Honky Tonk Piano." Judson J 3015. \$3.98.

Sluggo Ryan, TV viewers will tell you, is the inimitable creation of puppeteers Bill and Cora Baird. Man, woman, or marionette who's manipulating the ivories, it doesn't matter. This collection of eleven dyed-in-the-wool rag tunes (*12th Street*, *Sluggo's Maple Leaf*, *Tiger* and other Rags) is chock full of bouncing piano, bass, guitar, and drums, recorded so close that you can feel the piano lid under your elbows.

"Sticks and Bones." Marty Gold and his Orchestra. Vik LX 1126. \$3.98.

The sticks are drumsticks, of course, the bones trombones; and Marty has given both top billing in arrangements of timeless pops (*Autumn in New York*, *Smoke Rings*), an original composition (*Sticks and Bones*), and a reworking of an old classic (*King of the Mountain*, based on Grieg's *Hall of the Mountain King*). To my ears, the last comes off best, but the whole is a bright concoction of tinkling triangles, blazing brass, and blended winds—all in ultrabright RCA hi-fi.

"Time to Unwind." Werner Müller and his Orchestra. Decca DL 8682. \$3.98. Singing strings, sweetly blended winds, the steady rhythm of the bull fiddles set the mood for this hypnotic session with star, moon, and twilight music (*Star Dust*, *Moonlight Serenade*, *Dancing in the Dark*, nine others). After properly unwinding you with all this soothing sound, Side 1 then winds you up again (with *Tango Bolero*) sufficiently to turn over the record. Side 2 restores you to serenity. Both sides are recorded with relaxed attention to hi-fi detail.

"Trooping the Colour." Pipes, Drums, and Regimental Band of the Black Watch. RCA Victor LPM 1527. \$3.98.

Faithful to its title, this record follows the Black Watch pipes, drums and regimental band through the highly colorful spectacle held annually to celebrate the Queen's birthday on the second Thursday of June (that she was born in April is immaterial—the weather is better in June). This is an on-the-spot, start-to-finish recording of the musical accompaniment to an imposing ceremony, authentic even to battalion commands and resounding rifle salutes. As a musical recording, the irregularly spaced selections may appear to drag; but as a "you are there" document, it's in the *ne plus ultra* category.

THE BEST OF JAZZ

by John S. Wilson

BLUES FOR TOMORROW RIVERSIDE 12-243. \$4.98.

Seemingly a collection of strays from various recording sessions, this disc aims a shade higher than most such grab bags. Herbie Mann makes a better case for the bass clarinet in a single brooding selection here than he does in all of his own current LP (*Great Ideas of Western Mann*), and Mundell Lowe and Billy Taylor collaborate on a darkly probing slow blues. There are also agreeable saxophone contributions by Sonny Rollins and Bobby Jaspar, but the longest piece on the disc, *Blues for Tomorrow*, is a disjointed, unfused series of solo excursions blown over the massive supporting rhythm of bassist Wilbur Ware and drummer Art Blakey.

BOB DAVIS QUARTET: *Jazz in Orbit* STEPHENY 4000. \$4.98.

Davis is a pianist whose playing is firm and forcefully stated and who seems to have instinctive taste no matter what atrocities are going on around him. He is not afraid of broad flourishes, knows how to use them effectively and where to draw the line. The atrocities in this instance—actually a minor element in a disc that is constantly invigorated by Davis—are contributed by saxophonist Dave Karr who plays pleasantly at times but lacks Davis' discerning self-control.

TOMMY DORSEY AND HIS CLAMBAKE SEVEN: *Having Wonderful Time* RCA Vicor LPM 1643. \$3.98.

A pleasant, slightly nostalgic set of releases covering the years 1935-1946, a typical Clambake Seven mixture of Dixie-like pieces and such suavely smooth matters as *Sailing at Midnight* and *Head on My Pillow*. The Seven had an addiction to trite material but Dorsey's strong soloists—Bud Freedman, Johnny Mince, Joe Dixon, T. D. himself—driven by Dave Tough's drumming, breathed an amazing amount of life into it.

FIREHOUSE FIVE PLUS TWO: *Goes to Sea* GOOD TIME JAZZ 12028. \$4.98.

The roistering firemen have carried subservience to a gimmick just a shade too far this time. Tunes with water references—*By the Beautiful Sea*, *Asleep in the Deep*, *On the Good Ship Lollipop*, etc.—are not necessarily good jazz material even for the Five's lighthearted purposes. They still have plenty of spirit, though.

FOR BASIE PRESTIGE 7127. \$4.98.

The original Basie rhythm section (Nat Pierce for Basie at the piano) plus ex-Basieites Paul Quinichette, tenor saxo-

phone, and Shad Collins, trumpet, wade confidently into some early Basie favorites (*Texas Shuffle*, *Out the Window*, *Five at Five*, etc.). They lack the light fluidity of the Basie versions; but Collins' solos are bright and swinging (although too long), while Quinichette's (also too long) alternate between a dark variant of Lester Young's floating power and a coarse insensitivity.

STAN FREE TRIO: *Free for All* KING 524. \$3.95.

In a program made up largely of familiar sounding "originals," pianist Free occasionally suggests that he is capable of warmer, deeper work than he shows on most of these pleasant but glib performances.

BARRY GALBRAITH: *Guitar and the Wind* DECCA 9200. \$3.98.

Galbraith's clean-lined, precise yet propulsive guitar is supported here by three different groups—one dominated by four trombones; one with four reeds; and a third made up of guitar, flute (Bobby Jaspar), and rhythm. The two latter groups lean toward a languid preciousness Galbraith is not always able to overcome, but he is thoroughly at home in the forthright, bouncing company of the trombones.

THE JIMMY GIUFFRE THREE: *Trav'lin' Light* ATLANTIC 1282. \$4.98.

The title piece of this disc suggests that Giuffre has finally found the proper complement for his forlorn lower register clarinet in Bob Brookmeyer's rugged valve trombone as they urge each other on to create a warmly homely blues, riding on the cushion of Jim Hall's humming guitar. But after this promising start, Giuffre reverts to his apparent effort to reduce jazz to a shuffling monotone as he and Brookmeyer mumble through several of Giuffre's tuneless jigs and three eviscerated pop tunes.

EARL GRANT: *Midnight Earl* DECCA 9201. \$3.98.

As part of Decca's newly launched "Mood/Jazz in Hi-Fi" series, Grant contributes a set of pleasant, relaxed pop organ performances judiciously seasoned with touches of jazz.

GLEN GRAY AND THE CASA LOMA ORCHESTRA: *Sounds of the Great Bands* CAPITOL W 1022. \$4.98.

The West Coast studio band with which Gray has been able re-creating the old hits of the Casa Loma band turns its attention with almost equal success to the top numbers of other big bands of the Swing Era. In some cases (*Artie Shaw's Begin the Beguine*), Gray's re-creation is stronger and more finished than the original. The versatility of pianist Ray Sher-

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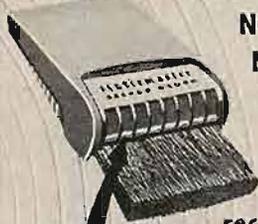
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man is particularly impressive as he shifts skillfully in and out of the varying styles of Count Basie, Duke Ellington, Avery Parrish, and Earl Hines.

BENNIE GREEN: *Back on the Scene*
BLUE NOTE 1587. \$4.98.

A fresh, lively quality flows through most of the selections in which Green, an agile, virile trombonist, returns to jazz after a short absence. With tenor saxophonist Charlie Rouse, Green creates some interestingly edgy ensembles and runs a rough-textured solo gamut from a slow, flamboyant ballad to a swirling, shouting fast blues.

TINY GRIMES WITH COLEMAN HAWKINS: *Blues Groove*
PRESTIGE 7138. \$4.98.

It's pleasant to have Tiny Grimes's deliberate, rocking blues guitar back on discs again and he has fine company for his return in the presence of Coleman Hawkins. But there's also an inappropriate flute on hand, Hawkins feels called upon to play with crude blatancy, and Grimes is required to submit himself to the current fashion of long solos which he cannot sustain. A relatively short, swinging and varied *April in Paris* suggests what this disc might have been if it were not encumbered with such an eighteen-minute drag as *Marchin' Along*.

LARS GULLIN: *Swings*
EAST-WEST 4003. \$4.98.

Four different small groups and a big band, all featuring Gullin's rather foggy baritone saxophone, are heard here. Given enough time to build, Gullin can eventually catch fire (as he does on *Lover Come Back to Me*), but his heavy noodling constantly suffers in comparison to Rene Ofwurman's light, rolling piano and Ake Persson's droll, drawling trombone.

BOBBY HACKETT: *Don't Take Your Love from Me*
CAPITOL T 1002. \$3.98.

A more jazz-oriented group of selections than Hackett's previous sets of ballads. There is still some sludge in the background, but there is also some authentic jazz support and Hackett is allowed to vary his tempo and mood. Hackett himself is impeccable, playing even the most balladic pieces with lean, conviction.

TED HEATH AND HIS MUSIC: *All Jolson Classics*
LONDON LL 1776. \$3.98.

High lights of Jolson's repertory are given the customary glistening, riding Heath treatment. This unlikely material comes off much better than might be expected.

BILLIE HOLIDAY
COMMODORE 30008. \$4.98.

BILLIE HOLIDAY: *The Blues Are Brewin'*
DECCA 8701. \$3.98.

BILLIE HOLIDAY: *Lady in Satin*
COLUMBIA CL 1157. \$3.98.

These three discs trace the path of a unique and lastingly influential jazz voice—that of one of the very few jazz singers who is not primarily a blues singer—from its peak to what appears to be a twilight valley. The Commodore selections catch Miss Holiday in that brief period when she reached her ultimate top form, when the buoyant rhythm singer of the Teddy Wilson Brunswick recordings in the Thirties had matured into a moving artist and before affectation began to flaw her work. This disc includes four magnificent performances—*I Gotta Right to Sing the Blues*, *Yesterdays*, *Fine and Mellow*, and her celebrated *Strange Fruit*.

In the middle and late Forties, when she made the pieces on the Decca disc, her voice was still supple but she was burdened with hackneyed tunes and cumbersome accompaniment. And for a singer who was weaned on Bessie Smith, Miss Holiday's interpretation of two Bessie Smith selections—*Gimme a Pigfoot* and *Do Your Duty*—are strangely listless, particularly when they are set against Bessie's lusty versions.

The personal problems which have plagued Miss Holiday throughout the Fifties have taken their toll on her voice. It has become a rough-edged, uncertain instrument, and while she projects with more strength and assurance on the ballads which make up the Columbia disc than she has at most of her recent personal appearances, she is hampered by slickly routine accompaniment and slow tempos which accent her present vocal limitations. She obviously still has the craft and the feeling to be a moving jazz singer, but her material and accompaniment have to be chosen with more sensitivity than Columbia has shown.

THE JAZZPICKERS: *Command Performance*
EMARCY 36123. \$3.98.

The *sotto voce* effect of the Jazzpickers' front line of pizzicato cello and amplified guitar can quickly become deadening so the addition, on this occasion, of Red Norvo on vibes is not only helpful—it saves the day and the disc. The Pickers are most useful as a background cushion for Norvo's light, floating attack but they seem to feel, understandably but unfortunately, that they should have some innings of their own. Happily, Norvo is always ready and waiting in the wings during their digressions.

JAZZVILLE, Volume 4
DAWN 1122. \$4.98.

Gene Roland's Octet and Sextet occupy one side of this trip to Jazzville, Hal Serra's Trio and Quartet the other. Roland's groups, strongly Basie-influenced, are light, bright, and rhythmic with firmly textured ensembles. Tenor saxophonist Paul Quinichette and Roland, on trumpet, pour out several crisp, strong-voiced solos. Serra, a pianist, has a spare, throbbing style occasionally stimu-

lating, but the general impact of his group is mild.

GEORGE LEWIS' NEW ORLEANS RAGTIME BAND: *The Singing Clarinet*
DELMAR 203. \$4.98.

Privately (and well) recorded in 1953 when Lewis' band included Jim Robinson on trombone, and Kid Howard, trumpet, this disc offers Lewis' remarkable ensemble at its best. His clarinet, mellow yet acidulous, surges warmly in his familiar slow blues style on *Jerusalem Blues* and *Dallas Blues* as Howard's muted trumpet jabs pungently behind him, while on *Dippermouth Blues* the whole band takes off on wonderful flights of driving polyphony. The expressive dynamic sense of the Lewis band has rarely been caught on records as consistently as it is in these pieces. An essential for collectors of traditional jazz.

THE MONTGOMERY BROTHERS PLUS FIVE OTHERS
WORLD PACIFIC PJ 1240. \$4.98.

The three Montgomery brothers, two of whom comprise half of the quartet known as The Mastersounds, are joined here by a quintet of musicians from their home town, Indianapolis. The home-town boys include a pair of tenor saxophonists, a trumpeter, and a pianist who play capably in the modern idiom, but it is vibist Buddy Montgomery who dominates these loosely swinging performances. Like Red Norvo, Buddy manages to imply rhythmic strength with a light touch, dancing bright rings around the more earthbound work of the other members of the group.

MUCHO CALOR
ANDEX 3002. \$4.98.

One bongo-backed Latin American gavotte has a tendency to sound like every other one, a failing which crops up here and there on this disc by a group featuring Art Pepper, Bill Perkins, Conte Candoli, and Russ Freeman. Pepper's facility as a soloist and arranger is the main factor in shooing away monotony. He flares brightly through his performances and, as an arranger, achieves the seeming miracle of finding a fresh and interesting slant for poor, flayed *I'll Remember April*.

JIMMY RANEY: Visits Paris
DAWN 1120. \$4.98.

In the company of a French rhythm section, the Belgian tenor saxophonist, Bobby Jaspar, and the French trumpeter, Roger Guerin, Raney's guitar playing is bright and flexible at times, but is just as apt to bog down in mediocre ideas. He is consistently overshadowed by Jaspar's soft, fuzz-fringed yet cleanly and forcefully expressed lines (much in the manner of Lucky Thompson) and, even more so, by Maurice Vandair whose churning, driving piano enlivens every selection. Vandair alone makes the disc worth hearing but Jaspar adds a pleasant plus.

JIMMY RUSHING AND HIS ORCHESTRA: *Little Jimmy Rushing and the Big Brass*
COLUMBIA CL 1152. \$3.98.

One of the great sounds in jazz is the voice of Jimmy Rushing soaring out in its dry, plaintive manner with a big, lusty band shouting behind it. The men who play behind and around Rushing on this disc give vital evidence that there are still musicians who can make up a loose but driving big band. Coleman Hawkins and Buck Clayton fire the group with their stirring attack, Dickie Wells's trombone slides in accents of sly humor, and Emmett Berry adds some lyrical muted trumpet work. Rushing responds to this with high-spirited relish, shouting a swaggering swath through some virile standards and twice moving masterfully into the blues. A joyous disc.

ACHILLE SCOTTI AND HIS GROUP: *Somebody Loves Me*
RCA CAMDEN 425. \$1.98.

Although this blind Italian pianist, who lives in Switzerland, is essentially a pop performer, his fresh, open playing often veers into superior jazz. Barring an occasional excursion into frilliness, he has produced a blithe, light, and unusually pleasant collection.

LEE WILEY: A Touch of the Blues
RCA Victor LPM 1566. \$3.98.

After several tries, RCA Victor has finally matched Miss Wiley with tunes, accompaniment, and arrangements that bring out all her huskily lyrical charms on roughly half the selections on this disc. Almost invariably, the successful arrangements are those contributed by Bill Finegan whose writing gives Miss Wiley a snug, propulsive support that is missing from the work of the other arranger on this date, Al Cohn. Billy Butterfield's intense trumpet mooches moodily over her shoulder all through the disc.

JIMMY WITHERSPOON: Goin' to Kansas City Blues
RCA Victor LPM 1639. \$3.98.

Whatever individuality Jimmy Witherspoon may have as a singer has not yet been made completely apparent on LP discs. In his impressive LP debut (Atlantic 1266) he seemed to reflect the sturdy style of Joe Turner. On this disc he appears as a reflection once more, but this time of a decidedly less imposing singer—Joe Williams. However, this palming of his singing is more than made up for in the tight, rocking playing of the supporting band (New York studio men) led by Kansas City pianist Jay McShann. McShann's playing is delightfully easy, relaxed, and uncomplicated; and the other members of the group, especially alto saxophonist Hilton Jefferson, share these refreshing qualities.



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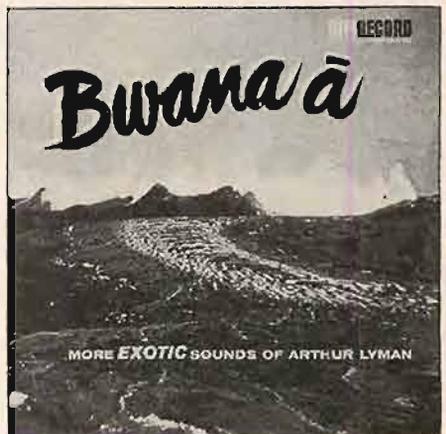
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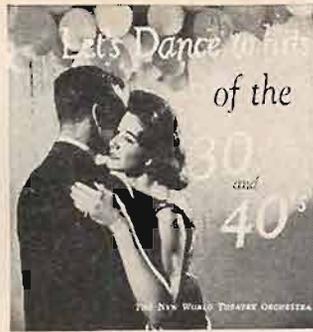
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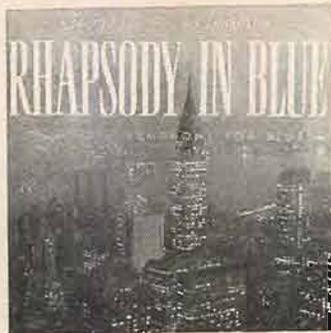
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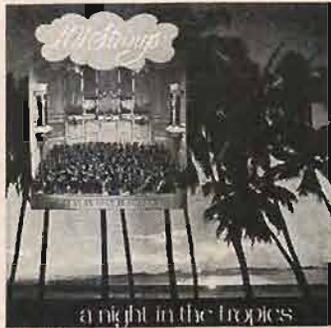
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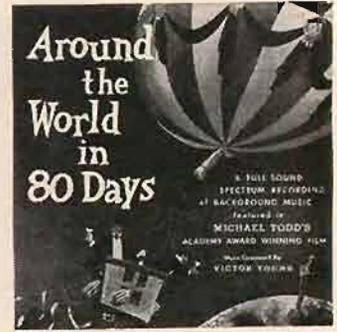
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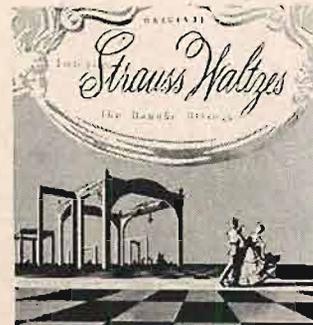
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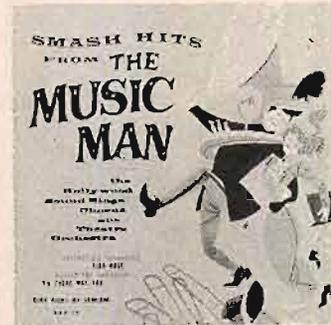
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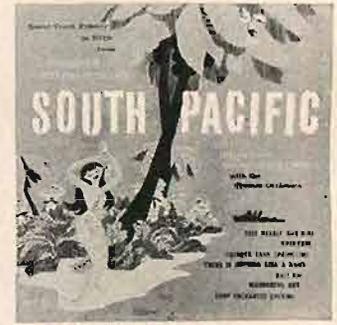
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JAZZ FROM ABROAD



by John S. Wilson

A discography of jazz as performed outside the land of its birth

WHEN jazz first went overseas, the most creative minds it encountered were those of the talkers, the writers, and the theorizers. Musicians, apparently, were so much awed by this phenomenon that they could set their sights no higher than imitation of the music as they heard it on records. For the performer discs provided models which, in effect, equipped him with a set of blinders; but writers and collators, at that time having virtually no counterparts at the source of jazz, proceeded to lay the foundations for the literature of jazz.

Until World War II, this topsy-turvy condition prevailed in much non-American jazz—the musician chained to a limited, prescribed pattern while the commentator avidly explored fields neglected in the United States. A more normal balance was beginning to be achieved by the time the war and the great split between traditional and modern jazz arrived. The rigid outlook of the European musician started to break down as his personal contacts with American jazzmen increased, a process that started in the late 1920s when the English pianist and band leader, Fred Elizalde, induced Adrian Rollini to join his group for a while. The process became widespread during the Thirties as the very impressive visits of Louis Armstrong and Duke Ellington stimulated a steady parade of American musicians overseas, particularly to France, for stays which lasted as long as—in Coleman Hawkins' case—five years.

Despite this, prewar jazz overseas produced only one musician of individuality and significance—the Belgian-born gypsy guitarist Django Reinhardt, an erratic, insulated man who may well have been unaware that jazz was supposed to conform to a preordained pattern. The arrival of modern jazz after the war, however, in a sense cleaned the slate and gave overseas musicians a feeling of being on an equal footing with American contemporaries. In this atmosphere, jazzmen of consequence and originality have been turning

up steadily—saxophonists Arne Domnerus and Lars Gullin, and pianist Bengt Hallberg in Sweden; saxophonist Johnny Dankworth and pianist George Shearing in England (although Shearing was still evolving as a jazzman when he came to this country a decade ago); pianists Bernard Peiffer and Martial Solal in France; saxophonist Bobby Jaspar and vibraphonist Fats Sadi in Belgium. These are a few of those who can hold their own with the home-grown product. As these foreign jazzmen have grown in individuality, there has been increasing reason for distributing their recordings in this country; what was once simply a faint echo of a uniquely American product has now become as important a contributory element to the over-all sound of jazz as, say, the Detroit modernists, the West Coast traditionalists, or the neo-swingers of Boston.

This discography covers currently available American LPs by musicians whose entire careers have been spent overseas or who launched their careers in foreign countries before immigrating to the United States. It brings to light at least two rather odd omissions in an otherwise adventurous and inclusive coverage of overseas jazz on American labels. There are no current recordings in this country by England's Humphrey Lyttleton, possibly the best traditional trumpeter developed outside of the United States, while another Englishman, Johnny Dankworth, a brilliant alto saxophonist, is represented only by two selections thrown haphazardly into a ragtag collection, *Cool Europe* (M-G-M 3157). Both Lyttleton and Dankworth could once be heard in Angel's useful but short-lived foreign jazz series on 10-inch LPs—a series that also included the best Django Reinhardt LP released in this country and a disc by Graeme Bell's rather lumbering Australian traditionalists featuring a superbly Bixian cornetist, Ade Monsbrough. Also missing is the French pianist, Henri Renaud, except for a negligible role on *The Herdsmen in Paris* (Fantasy 3201).

AUSTRALIA

The Australian Jazz Quartet/Quintet was originally made up of three Australians (Bryce Rohde, piano; Errol Buddle, tenor saxophone, bassoon; Jack Brokensha, drums, vibes) and a versatile American, Dick Healey, a sort of musical Christmas tree who draped himself with tenor and alto saxophones, piccolo, flute, and clarinet while a string bass nestled against him. Their earliest recordings, *The Australian Jazz Quartet/Quintet* (Bethlehem 6002, \$4.98), have some novelty interest in the odd pairing of flute and bassoon;

but even with the addition of full-time bass and drums on some of these selections and on *Australian Jazz Quartet* (Bethlehem 6003, \$4.98), *The Australian Jazz Quartet at the Varsity Drag* (Bethlehem 6012, \$4.98), *Australian Jazz Quartet Plus One* (Bethlehem 6015, \$4.98), and *Selections of Rodgers and Hammerstein* (Bethlehem 6022, \$4.98) the group keeps tripping over its basic gentility.

AUSTRIA

Friedrich Gulda, boldly switching from

Beethoven to Birdland, proves himself a very direct and rhythmically driving modern jazz pianist on *Friedrich Gulda at Birdland* (RCA Victor LPM 1355, \$3.98). He leads a good American sextet through an almost consistently interesting group of his own arrangements.

BELGIUM

Bobby Jaspar, now in the United States, sometimes gets a stronger jazz flavor from the flute than most of the current piping set, but he is even better when he is rolling out the soft, pliant tenor saxo-

phone lines he offers on *Jimmy Raney Visits Paris* (Dawn 1120, \$4.98). However, on another French recording, *Bobby Jaspar and His All Stars* (EmArcy 36105, \$3.98) his saxophoning slips to aimless noodling at times. Both his saxophone and flute were happily at home when he was part of the J. J. Johnson Quintet—*1 Is for Jazz* (Columbia CL 935, \$3.98), *Dial J.J. 5* (Columbia CL 1084, \$3.98), single selections in *Jay and Kai* (Columbia CL 937, \$3.98), and *The Playboy Jazz Allstars* (Playboy 1957, \$9.00)—and his saxophone shines through warmly on *Interplay for Two Trumpets and Two Tenors* (Prestige 7112, \$4.98) and *Night People* (Savoy 12073, \$4.98). But his flute is too fragile to carry him through *Hank Jones' Quartet* (Savoy 12087, \$4.98), *Flute Souffle* (Prestige 7101, \$4.98), or *Flute Flight* (Prestige 7124, \$4.98). He is also heard on *Tenor and Flute* (Riverside 12-240, \$4.98), *André Hodeir's Essais* (Savoy 12104, \$4.98), *The Beat of My Heart* (Columbia CL 1079, \$3.98), and *Blues for Tomorrow* (Riverside 12-243, \$4.98).

Django Reinhardt, a gypsy guitarist with a fascinating gift for melodic invention, made his reputation in the latter Thirties when he was the lodestar of the Quintet of the Hot Club of France, an unusual all-string group (three guitars, violin, string bass). The original Quintet broke up when World War II started and from then until his death in 1953 Reinhardt worked with various groups, most approximating the original Quintet but often with clarinet in place of violin.

The most representative LP sampling of Reinhardt's good work (he was often badly recorded and his switch to an amplified guitar late in his career was not a very happy one) was a 10-inch Angel disc, 60003, now unavailable. *Swing from Paris* (London LL 1344, \$3.98) and *Django Reinhardt* (RCA Victor LPM 1100, \$3.98) concentrate on his most assured and creative period, the days before the war when most of his work was



with the Quintet. A series of three discs on Period—*Memorial Album, Vol. 1* (Period SPL 1201, \$4.98), *Vol. 2* (Period SPL 1202, \$4.98), *Vol. 3* (Period SPL 1203, \$4.98)—are postwar work ranging from very pleasant to quite dreadful. The only consistent element is the recording: poor. *Jazz from Paris* (Verve 8015, \$4.98)—one side only, the other by Dizzy Gillespie—shows Reinhardt trying to adapt himself to modern jazz surroundings, none too successfully.

Fats Sadi, an enlivening and rhythmic vibraphonist, brings a badly needed spark of life to the arid André Hodeir arrangements played by the Jazz Group

of Paris in *The Paris Scene* (Savoy 12113, \$4.98).

Jean "Toots" Thielmans, a Reinhardt-inspired guitarist and occasional harmonica virtuoso, a member of George Shearing's Quintet since 1953, has played a generally modest role in Shearing's recordings. He shows an unusual ability to play unpretentiously swinging jazz on the harmonica on *The Sound* (Columbia CL 658, \$3.98) and, in more diluted form, on *Time Out for Toots* (Decca 9204, \$3.98). His best opportunity with Shearing, also on harmonica, has been a brilliant *Body and Soul*, included in both *Shearing in Hi-Fi* (M-G-M 3293, \$3.98) and *An Evening with Shearing* (M-G-M 3122, \$3.98).

CANADA

Peter Appleyard, a vibraphonist with a sharp, clean, imaginative attack, has a swinging validity that helps to offset the self-conscious piano work of Calvin Jackson on *Calvin Jackson Quartet* (Columbia CL 756, \$3.98) and *Rave Notice* (Columbia CL 824, \$3.98).

Paul Bley, an unusually articulate pianist with a dark, tweedy vigor, moves in a direction decidedly his own through *Solemn Meditation* (GNP 31, \$3.98) supported by vibes, bass, and drums. A striking and promising jazz performer.

Maynard Ferguson's ability to blast his way around the upper reaches of the trumpet helped him gain attention when he came to the United States in 1948 after leading his own band in Canada. But sparring high notes for Stan Kenton, Charlie Barnet, and Jimmy Dorsey did not help him develop as a jazz musician. Recordings made with his own large and small groups since 1954 show he has been slowly moving in this direction. He still has difficulty resolving a trumpet solo without reaching for dogs' ears; but in the naturally lower tones of valve trombone, bass trumpet, and even muted trumpet he is becoming a balanced and pleasantly earthy jazz performer. At best, Ferguson is erratic, inconsistent but full of fire—on *Around the Horn* (EmArcy 36076, \$3.98), *Maynard Ferguson Octet* (EmArcy 36021, \$3.98), *Boy with Lots of Brass* (EmArcy 36114, \$3.98), *Birdland Dream Band, Vol. 1* (Vik LX 1070, \$3.98) and *Vol. 2* (Vik LX 1077, \$3.98). He is the empty high-noter on *Dinah Jams* (EmArcy 36000, \$3.98), *Jam Session* (EmArcy 36002, \$3.98), *Jam Session* (EmArcy 36009, \$3.98), *Dimensions* (EmArcy 36044, \$3.98), *Hollywood Party* (EmArcy 36046, \$3.98), and *Skin Deep* (Verve 8137, \$4.98).

Moe Koffman's Septet plays an able brand of loose, swinging but quite anonymous modern jazz on *Cool and Hot Sax* (Jubilee 1037, \$3.98).

Phil Nimmons, a fluent clarinetist, leads a largish band that shows commendably enthusiastic drive in its ensemble work on *The Canadian Scene* (Verve 8025, \$4.98).

Oscar Peterson is one of the more puzzling musical personalities in current jazz. Starting with a tradition-based, sledgehammer drive (exhibited in one of his

early Canadian recordings on *Great Jazz Pianists*, RCA Camden 328, \$1.98), he has developed—since moving to the U.S. in 1949—into a musician of great range, potential resource, and superb technique. His playing, however, has a glib, chilly quality which no amount of foot pounding, grunting, or furious fingering seems able to transmute to warm-blooded jazz. As house pianist for Verve Records, accompanying Lionel Hampton, Ben Webster, Ella Fitzgerald, Harry Edison, Stuff Smith, Lester Young, and others, and leading his own trio, he is one of the most frequently recorded of today's jazz musicians, yet he has produced hardly anything that either catches or lingers in the ear. Of the discs on which he is featured, he communicates most readily on *Recital* (Verve 2044, \$4.98). Both *Oscar Peterson Plays Count Basie* (Verve 8092, \$4.98) and his share of *Peterson, Elbridge, Stitt, Jo Jones at Newport* (Verve 8239, \$4.98) are diluted by his blandly glib surface, while *Oscar Peterson Trio at the Stratford Shakespearean Festival* (Verve 8024, \$4.98) is dominated by Peterson's keening and foot flailing. He turns to straight interpretations of ballads on *In a Romantic Mood* (Verve 2002, \$4.98), *Pastel Moods* (Verve 2004, \$4.98), and *Soft Sand* (Verve 2079, \$4.98). On this last disc and on *Romance* (Verve 2012, \$4.98) he sings in a manner that is, superficially, like that of Nat King Cole, but without the strength of Cole's projection.

CUBA

Candido, bongo and conga drums, has proved a worthy successor to the late Chano Pozo, who first gave the conga drum an individual jazz voice during the Afro-Cuban invasion of the late 1940s. Playing with *The Billy Taylor Trio* (Prestige 7051, \$4.98) he takes full advantage of an excellent opportunity to show how well the conga can be used as an improvisatory solo instrument rather than an ensemble percussive element. He has less freedom on *Candido the Volcanic* (ABC-Paramount 180, \$3.98); and he is little more than a section hand on *Drum Suite* (Columbia CL 1002, \$3.98), *The Beat of My Heart* (Columbia CL 1079, \$3.98), and *Jamaica Jazz* (ABC-Paramount 228, \$3.98). He sings and drums on *Calyppo Dance Party* (ABC-Paramount 178, \$3.98), but this is calypso, not jazz.

Cuban Jam Session (Panart CLP 8000, \$4.98) is an apparently casual, come-one come-all affair that develops an appropriate feeling of abandon, spurred on by an efficient rhythm section and the hot, piping flute of Juan Pablo Miranda.

Machito, a singer, leads a band that is primarily the creation of trumpeter Mario Bauza. On the foundation of a magnificently complex and rocking Afro-Cuban rhythm section, Bauza has built a band with brilliantly biting brass and languorous reeds that has produced the most potent mixtures of Afro-Cuban rhythm and jazz. Saxophonists Charlie Parker and Flip Phillips are featured with the band in some particularly effective numbers on *A Potpourri of Jazz* (Verve 2032, \$4.98), *The Jazz Scene* (Verve

8060, \$4.98), and a group of Chico O'Farrill compositions, *Machito Afro-Cuban Jazz* (Verve 8073, \$4.98). The band achieves an oddly elegant guttiness on *Kenya* (Roulette 52006, \$3.98) and roars through some pop tunes on *Machito Plays Mambo and Cha Cha Cha* (Secco 9075, \$3.98) and *Mambo Caravan* (Tico 1007, \$3.98). Most of *Si-Si, No-No* (Tico 1033, \$3.98), *Cha Cha at the Palladium* (Tico 1002, \$3.98), and *Asia Minor* (Tico 1029, \$3.98) are devoted to Machito's bread-and-butter side—relatively staid Cuban dance music—but even these burst into occasional flame.

Chico O'Farrill is an arranger familiar with the American big-band idiom (writing for Goodman, Kenton, Gillespie) as well as his native Cuban styles. Most of his recordings are tempered versions of one or the other, aimed primarily at the dancer. *Jazz North and South of the Border* (Verve 8083, \$4.98) is a capable demonstration of both his sides. *Chico's Cha-Cha-Cha* (Panart 3013, \$3.98), *Mambo-Latino Dances* (Verve 2003, \$4.98), and *Music from South America* (Verve 2024, \$4.98) are smoothly voiced and lightly jazz-touched Latin dance music, while on *An Evening at Sans Souci* (RCA Victor LPM 1532, \$3.98) O'Farrill's band provides expert accompaniment for an entertaining (but definitely not jazz) quartet of girl singers.

Perez Prado, the "unghh!" man, gets a peripheral jazz quality into his band's performances in his use of solo instruments (usually a trumpet) and, to some degree, through his rhythm section. His adherence to the mambo imposes a monotonous stiffness on much of his work (relieved at times by raucous humor), and his ventures into material from the American jazz repertory are invariably clumsy—*Prez* (RCA Victor LPM 1556, \$3.98), *Mambo for Cats* (RCA Victor LPM 1063, \$3.98), and half of *Voodoo Suite* (RCA Victor LPM 1101, \$3.98). The title half of this last disc develops slowly into a boiling bit of Afro-Cubana, his best effort in this line. Prado's saving grace is his humor which turns a collection of pop pap, *Mambo Mania* (RCA Victor LPM 1075, \$3.98) into a very funny disc. On his home musical territory, Prado's is essentially a Latin dance band but a swinging one on *Mambo by the King* (RCA Victor LPM 1196, \$3.98), *Havana, 3 A.M.* (RCA Victor LPM 1257, \$3.98), *Latin Satin* (RCA Victor LPM 1459, \$3.98), and *Mambo Happy* (RCA Camden 409, \$1.98).

DENMARK

Svend Asmussen, a violinist, is a product of Swing Era jazz and his playing is appropriately relaxed and pulsant. He leads a light, lilting group that produces a pleasant cross between smooth jazz and jazz-edged mood music on *Skoll* (Epic 3210, \$3.98).

Max Bruel, an architect who also plays jazz, is capable of a smoothly viscous style on baritone saxophone when he is cushioned by a lithe rhythm section. On the majority of the selections on *Max Bruel Quartet* (EmArcy 36062, \$3.98)

he gets this needed support; but on three selections the quartet's able pianist, Bent Axen, drops out in favor of trumpeter Jorgen Ryg, who constantly overreaches his capabilities while Bruel plods doggedly through his solos.

Jorgen Ryg gives evidence on *Jorgen Ryg Quartet* (EmArcy 36099, \$3.98) of being a steadily improving trumpeter. His strong-voiced, aggressive playing at the two sessions which make up this disc, held several months apart, is far better than his work with the Max Bruel Quartet; and on the later session he shows increasing assurance and ease. Ryg has something of Bobby Hackett's controlled push and tone, although his ideas stem from the modern school. His quartet includes a brightly swinging pianist, Jorgen Lausen.

FRANCE

The Blue Stars, an unusual vocal group headed by Blossom Dearie and including some prominent jazz-musicians-turned-singers (Fats Sadi, Roger Guerin, Christian Chevalier) sing with a refreshing lack of mannerism on *Blue Stars of France* (EmArcy 36067, \$3.98) and *Pardon My English* (Mercury 20329, \$3.98), although little of it is couched in jazz terms.

Claude Bolling, a pianist with a bright, Hines-like attack, occasionally emerges from a welter of Hampton henchmen on *Lionel Hampton* (Contemporary 3502, \$4.98).

William Boucaya has some opportunities to play a full-toned, firm-lined baritone saxophone on four long selections with Lionel Hampton on *Crazy Rhythm* (EmArcy 36034, \$3.98) and *Jam Session in Paris* (EmArcy 36035, \$3.98), although you'd never know he had such potential from *Jazz on the Left Bank* (Epic 3387, \$3.98).

Alix Combelle, one of the veterans of French jazz, leads a big band that is a pale reflection of the original Basie squad in hollowly recorded selections on one side of *Messin' 'Round in Montmartre* (Storyville 906, \$4.98). Combelle plays his tenor saxophone in a creditable Hawkins-heavy fashion here, but gets a lighter tone without sacrificing depth of expression on *Lionel Hampton* (Contemporary 3502, \$4.98).

Sacha Distel is a young and increasingly impressive guitarist whose recorded work suggests that he may become one of the more influential men on his instrument. His playing has been fluent and persuasively rhythmic for some time, as shown on *Crazy Rhythm* (EmArcy 36024, \$3.98) and *Jam Session in Paris* (EmArcy 36035, \$3.98), while on a later disc *Afternoon in Paris* (Atlantic 1267, \$4.98) with John Lewis, his work acquires a thoughtful and expressive individuality. He has his off days, however, one of them represented by *Bobby Jaspar and His All Stars* (EmArcy 36105, \$3.98).

Stephane Grappelly, the violinist who supported Django Reinhardt so ably in the Quintet of the Hot Club of France—some of their collaborations are on *Sing from London* (London LL 1344,

\$3.98) and *Django Reinhardt* (RCA Victor LPM 1100, \$3.98)—has returned to discs after a long absence, leading a vast string orchestra through undiluted mood music on *Music to Stop the Clock By* (Verve 20001, \$4.98). An occasional twinge suggests that Grappelly has not entirely forgotten his swinging past.

The Jazz Group of Paris, a nonet which includes several of the more able French jazzmen—Roger Guerin, trumpet; Armand Mijiani, baritone saxophone; Pierre Michelot, bass; and the Belgian Fats Sadi, vibraphone—slug their way through arrangements by André Hodeir that have little jazz potential though Sadi occasionally shakes loose for a freshening romp.

Guy Longnan, a trumpeter, has a wiry, jabbing way of playing with a mute and a strong but economic line on open horn with a group led by expatriate Mezz Mezzrow on *A La Schola Cantorum* (Ducretet-Thomson 93092, \$3.98).

Claude Luter, a well-developed traditional clarinetist, unobtrusively leads his orchestra as background for Sidney Bechet in a single selection on *King of the Soprano Saxophone* (Good Time Jazz 12013, \$4.98).

Bernard Peiffer, who immigrated to the United States in 1955, is that rarity among jazz pianists—a legitimately schooled musician with brilliant technique who can transfer much of this brilliance to jazz performances without necessarily falling into the trap of believing that technique is all. He has spent several years trying to comb the influences out of his style—*Jazz from Saint Germain des Prés* (Verve 8119, \$4.98) is the Peiffer of a few years ago borrowing prodigally from Erroll Garner and leaping into unaccountable splurges of Tatumesque laceration. By the time he made his first American recording *Bernie's Tunes* (EmArcy 36080, \$3.98), he had shucked off Garner and was winnowing his Tatum leanings, and his playing surged with lightness and vitality. His best work so far is on *Bernard Peiffer Trio* (Decca 8626, \$3.98) at those times when he is holding to direct, straightforward exposition and is not losing the continuity of his ideas while trying to swing a variety of virtuoso lines. Even so, the mere daredevilry of some of these efforts has its interesting aspects. *Piano à la Mood* (Decca 9203, \$3.98) is neatly turned, low-gear Peiffer.

André Persiany is a pianist who, in the mid-Fifties, seemed to be enchanted with the kind of block-chord stomping that had intrigued George Shearing five or six years earlier. With Sidney Bechet he pounds and chants with a casual and blowsy charm on *King of the Soprano Saxophone* (Good Time Jazz 12013, \$4.98), but on *Hamp in Paris* (EmArcy 36032, \$3.98) he has little to do but fill in behind Lionel Hampton and Mezz Mezzrow.

Gerard "Dave" Pochonet, a drummer, leads a quartet which provides a satisfactory cushion for the light, floating tenor saxophone of Lucky Thompson on *Lucky Thompson* (Dawn 1113, \$4.98), but the group does little more despite the presence of pianist Martial Solal.

André Reweliotty blows a scarcely discernible and respectfully characterless clarinet behind Sidney Bechet while his band lumbers stoically behind him on a trio of selections in *King of the Soprano Saxophone* (Good Time Jazz 12013, \$4.98).

Hubert Rostaing, a clear-voiced, Swing Era clarinetist who replaced Stéphane Grappelly in Django Reinhardt's group, is inadequately represented in the three volumes of *Django Reinhardt Memorial* (Period SPL 1201, 1202, 1203, \$4.98 each).

Martial Solal, a pianist from Algiers, was in the throes of an Erroll Garner period when he first attracted attention in Paris. Now he has an ability to express himself strongly in a variety of styles not immediately associated with anyone although they are so varied that one could hardly assert that Solal himself has yet acquired a personal style. In any event, he is a vivid and expressive pianist, qualities which help him to enliven the generally brightly played arrangements of André Hodeir on *Kenny Clarke Plays André Hodeir* (Epic 3376, \$3.98), although they are not enough in themselves to save the pale, low-keyed small group performances that make up *Jazz on the Left Bank* (Epic 3387, \$3.98). In a meeting between the basically modern Solal and the archly traditional Sidney Bechet on *Sidney Bechet Has Young Ideas* (World Pacific PJ 1236, \$4.98) Bechet's geysering umbrella of sound all but obscures Solal.

René Urtreger, a pianist with the grainy vigor of the "funk" school, rolls and plunges through some well-formed solos on *Crazy Rhythm* (EmArcy 36034, \$3.98) and *Jam Session in Paris* (EmArcy 36035, \$3.98)—both with Lionel Hampton—and does his best to prod Bobby Jasper and His All Stars (EmArcy 36105, \$3.98), a rather fruitless task. He is also heard on *Kenny Clarke Plays André Hodeir* (Epic 3376, \$3.98).

Maurice Vandair, another of the churning, driving pianists who seem to be cropping up in France, pours needed life into every selection on *Jimmy Raney Visits Paris* (Dawn 1120, \$4.98). On *Jazz from Paris* (Verve 8015, \$4.98) Django Reinhardt is on hand to supply whatever life is necessary, and Vandair is limited to unobtrusive accompaniment.

Barney Wilen, a nineteen-year-old tenor saxophonist from Nice, fits in readily with two experienced and disciplined jazz men, John Lewis and Sacha Distel, on *Afternoon in Paris* (Atlantic 1267, \$4.98). Seemingly unawed by his calm-surfaced associates, Wilen uses an aggressive, biting attack allied with an impressively mature sense of form.

GERMANY

Kurt Edelhagen's Orchestra, a highly polished, versatile, and explosive band in the Ted Heath pattern with several able jazz soloists, is sparkingly crisp and swinging when it can avoid getting lost in its own high decibel count on *Jazz from Germany* (Decca 8231, \$3.98).

The Max Gregor Combo, an easygoing

little jump group, features a saxophonist in the preliminary stages of honkery in a single selection on "*Das*" *Is Jazz!* (Decca 8229, \$3.98).

Jutta Hipp, one of Germany's best known pianists until she came to the States a couple of years ago, seems to have suffered an attack of indefinitude since arriving here. Her German recordings—on "*Das*" *Is Jazz!* (Decca 8229, \$3.98) with Hans Koller's group and on *Cool Europe* (M-G-M 3157, \$3.98) with her own group, made up essentially of Kollerites—show her as a gently but propulsively flowing pianist working with ensembles of a definitely Tristano texture. Her solo recordings since reaching this country—*Jutta Hipp at the Hickory House, Vol. 1* (Blue Note 1515, \$4.98) and *Vol. 2* (Blue Note 1516, \$4.98)—lack her earlier conviction and direction. She is more at ease in the less demanding surroundings of *Jutta Hipp with Zoot Sims* (Blue Note 1530, \$4.98) as saxophonist Sims capably carries most of the burden.

Hans Koller, the epitome of the cool tenor saxophone in Germany, plays with appropriately meandering wispiess. He leads a drone-toned group on "*Das*" *Is Jazz!* (Decca 8229, \$3.98) brightened by the presence of pianist Jutta Hipp, and a completely different group on *Hans Across the Sea* (Vanguard 8509, \$4.98) which has no one to relieve its soft, squashy sound.

Paul Kuhn plays a percussive, Garner-derived piano with his quartet in one selection on "*Das*" *Is Jazz!* (Decca 8229, \$3.98) but is much more effective as a charging, swinging sideman in Rolf Kuhn's group on the same disc.

Rolf Kuhn's Benny Goodman-styled clarinet sparkles with his German All Stars on "*Das*" *Is Jazz!* (Decca 8229, \$3.98); and, after coming to this country a year or so ago, he retains much of the Goodman spirit in his first recording here; *Streamline* (Vanguard 8510, \$4.98). A mechanizing chill seemed to settle on him, however, when he faced a Newport Jazz Festival audience in 1957, as reported on *Eddie Costa, Mat Matheus and Don Elliott at Newport* (Verve 8237, \$4.98).

Johannes Rediske Quintet follows the Shearing Quintet mold ably but uninventively (except that Rediske, the featured performer, is a guitarist instead of a pianist) in one selection on "*Das*" *Is Jazz!* (Decca 8229, \$3.98).

GREAT BRITAIN

Ronnie Ball, one of several English pianists who have immigrated to the United States, has been biding his time since his arrival, apparently getting his musical bearings (mostly through study with Lenie Tristano) instead of plunging into active performance. The fruit of his forbearance is splendidly displayed on *All About Ronnie* (Savoy 12075, \$4.98), on which he reveals an unusually attractive blues-rooted, percussive style (out of latter-day Tristano) as he leads an equally Tristano-conscious quintet. His playing is more subsidiary, less assertive on *Night People* (Savoy 12073, \$4.98) and *Klook's*

Clique (Savoy 12065, \$4.98), and simply supporting on *Lee Konitz with Warne Marsh* (Atlantic 1217, \$4.98) and *Hot vs. Cool* (M-G-M 3286, \$3.98).

Chris Barber plays an appropriately braying trombone in the traditional hand he inherited from Ken Colyer. The band's model appears to be George Lewis' genuine New Orleanians, but Lewis' soaring fervor is beyond Barber's men in their four selections on *Traditional Jazz at Royal Festival Hall* (London LL 1184, \$3.98), one on *A Scrapbook of British Jazz* (London LL 1444, \$3.98), and two on *Traditional Jazz* (London LL 1242, \$3.98).

George Chisholm, a thoroughly professional all-around trombonist, has moved from the relatively anonymous style with which he led a swing group in 1938 (in *A Scrapbook of British Jazz*, London LL 1444, \$3.98) to the assertive, slurring manner he shows on *Third Festival of British Jazz* (London LL 1639, \$3.98), *Ken Moule Arranges For . . .* (London LL 1673, \$3.98), and behind singer Lita Roza on *Between the Devil and the Deep Blue Sea* (London LL 1702, \$3.98). He turns a bit genteel, however, leading his own modern group on *Chis* (London LL 1491, \$3.98).

Keith Christie, trombonist and onetime coleader of the Christie Brothers' Stompers, has effectively adapted his gruff, pseudo-New Orleans style to a lustily forceful modern manner on *Third Festival of British Jazz* (London LL 1639, \$3.98) and Ted Heath's *Spotlight on Sidemen* (London LL 1721, \$3.98).

The Alan Clare Quartet, pianist-led, picks its way deliberately through a pair of easygoing, uneventful pieces on *Third Festival of British Jazz* (London LL 1639, \$3.98).

Ken Colyer, a cornetist and band leader devoted to the ensemble style of George Lewis' band, gets the Lewis surface but not the heart on *Skiffle and Jazz* (London LL 1340, \$3.98), *Club Session with Colyer* (London LL 1618, \$3.98), and in his contributions to *Traditional Jazz at Royal Festival Hall* (London LL 1184, \$3.98) and *A Scrapbook of British Jazz* (London LL 1444, \$3.98).

Tony Crombie's Orchestra, led by a drummer, plays boppish modern jazz distinguished primarily by the pungent trumpet of Dizzy Reece, whose nickname declares his musical origin, on *Modern Jazz at Royal Festival Hall* (London LL 1185, \$3.98).

The Courtley-Seymour Orchestra, under Bert Courtley, trumpet, and Jack Seymour, bass, is a lithe and swinging big band in its single appearance on *Third Festival of British Jazz* (London LL 1639, \$3.98).

Johnny Dankworth, a brilliant alto saxophonist who has absorbed Benny Carter's soaring fluency, has been strangely neglected on LP imports. Disguised as King John I, he has a pair of immaculate solos on *Cool Europe* (M-G-M 3157, \$3.98).

Jimmy Deuchar, an able but not exceptional modern trumpeter, leads a small group through a blowing session on *Pub Crawling with Jimmy Deuchar* (Contemporary 3529, \$4.98), interesting

mainly for the amiably burr-toned trombone of Ken Wray.

Fred Elizalde, a pianist, was one of the first musicians in England to organize a jazz band. In a 1927 recording, included in *A Scrapbook of British Jazz* (London LL 1444, \$3.98), Elizalde's band makes a good copy of Bix Beiderbecke's small group work with Jack Jackson playing a pleasantly Bixian trumpet.

Wally Fawkes, a clarinetist with a warm, billowing traditional style, brightens the backgrounds of Brother John Sellers' somewhat too sophisticated blues singing on *Brother John Sellers in London* (LL 1705, \$3.98).

Vic Feldman, who plays vibes, piano, and drums, uses all three on *Suite Sixteen* (Contemporary 3541, \$4.98) as he leads a shouting, boiling big band, a subdued, reflective quartet, and a septet. His deliberately precise way of playing vibes (his best instrument) is well framed by the quartet. Feldman has taken a subordinate role in several United States recordings—swinging brightly in the Swing Era reconstruction of *Buddy De Franco Plays Benny Goodman* (Verve 2089, \$4.98) and filling in serviceably but without special distinction on *Coop* (Contemporary 3544, \$4.98), *Leroy Walks* (Contemporary 3542, \$4.98), *Have Blues Will Travel* (World Pacific JWC 509, \$4.98), and an all-English product, *Pub Crawling with Jimmy Deuchar* (Contemporary 3529, \$4.98).

Harry Gold's Pieces of Eight, a tepid postwar Dixieland band, plods through one selection on *A Scrapbook of British Jazz* (London LL 1444, \$3.98).

Nat Gonella, a trumpeter and vocalist inspired by Louis Armstrong, manages to be a credit to his inspiration with his horn though not with his voice in a 1934 recording in *A Scrapbook of British Jazz* (London LL 1444, \$3.98).

Kenny Graham is an individualistic arranger who is fond of blending his tenor saxophone with flute and xylophone, a device he uses with interesting and sometimes eerie effects in transcribing the slithery rhythms of the New York street musician, Moondog, on *Moondog and Suncat Suites* (M-G-M 3544, \$3.98). It is much less effective on the routine material his Afro-Cubists play on *Jazz Britannia* (M-G-M 3472, \$3.98). Several sweepingly melodic pieces from his occasionally striking *Australian Suite* are played by Ted Heath's orchestra on *Heath in Hi-Fi* (London LL 1475, \$3.98).

Joe Harriott follows a simplified version of the Charlie Parker path on alto saxophone without adding anything of his own in two selections by his quartet on *Jazz Britannia* (M-G-M 3472, \$3.98).

Ted Heath's Orchestra has grown from its immediately postwar Glenn Millerish basis to a sort of latter-day Paul Whiteman troupe—slick, production-minded, and loaded with good jazz sidemen. When Heath gives his men jazz freedom, they play the most polished big band swing to be heard anywhere today, as witness *Ted Heath at the Palladium* (London LL 802, \$3.98), *100th Palladium Concert* (London LL 1000, \$3.98),

At the Palladium, Vol. 3 (London LL 1211, \$3.98), *At the Palladium, Vol. 4* (London LL 1379, \$3.98), and *Spotlight on Sidemen* (London LL 1721, \$3.98). The smooth, sleek, precisely rehearsed yet still vital side of the Heath band comes out on *Strike Up the Band* (London LL 750, \$3.98), *Music of Fats Waller* (London LL 978, \$3.98), *All Time Top Twelve* (London LL 1716, \$3.98), and *Heath Swings in Hi-Fi* (London LL 1745, \$3.98). The surface polish remains high but the foundations are generally routine and flimsy on *Gershwin for Moderns* (London LL 1217, \$3.98), *Kern for Moderns* (London LL 1279, \$3.98), *Rodgers for Moderns* (London LL 1500, \$3.98), *First American Tour* (London LL 1564, \$3.98), *At Carnegie Hall* (London LL 1566, \$3.98), *A Yank in Europe* (London LL 1676, \$3.98), *Showcase* (London LL 1737, \$3.98), *Tribute to the Fabulous Dorseys* (London LL 1743, \$3.98), and *Al Jolson Classics* (London LL 1776, \$3.98).

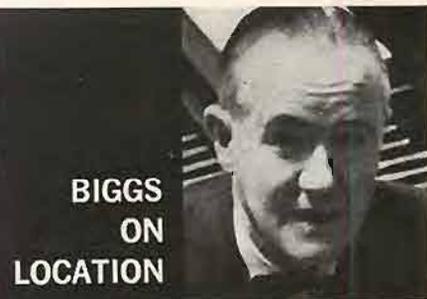
Spike Hughes's band is obviously impressed, if not effectively influenced, by Duke Ellington in a 1930 recording in *A Scrapbook of British Jazz* (London LL 1444, \$3.98).

Johnny Keating, known primarily as one of Ted Heath's more gifted arrangers, leads twenty hot Scots (who are some of Britain's best jazzmen) through lustily jaunty paces on *Swinging Scots* (Dot 3068, \$3.98), but his aim and his results are much lower on *Johnny Keating's Favorite American Dances* (ABC-Paramount 144, \$3.98).

The Tony Kinsey Quintet has a light attack which gets much of its floating power from the lithe, pulsing ease of tenor saxophonist Don Rendell on *Kinsey Comes On* (London LL 1672, \$3.98). As a Rendell-less quartet on *Kinsey Rhythm* (London LL 1517, \$3.98) their conception becomes mechanical, but Joe Harriott's alto saxophone helps the quartet provide enlivening accompaniment for singer *Lita Roza* (London LL 1450, \$3.98).

Bill McGuffie, a swing-rooted pianist once with Ted Heath (on London LL 750), drives out bright single notes on *Poodle Parade* (M-G-M 3291, \$3.98), but falls into repetitiousness on *Go McGuffie!* (Epic 3198, \$3.98) and disappears behind the cocktails on *If I Loved You* (Epic 3243, \$3.98).

Marian McPartland, a wartime uxorial trophy brought back to the United States by cornetist Jimmy McPartland, is an assured and knowing pianist in almost any style although she favors a modified form of modern. Her attractively lean, sometimes swirling, playing is heard best on *In Concert* (Savoy 12004, \$4.98), *Great Britains* (Savoy 12016, \$4.98), *The Jazz Keyboards* (Savoy 12043, \$4.98), *Looking for a Boy* (Savoy 12097, \$4.98); and she even manages to be bright and pulsing with string backing on *With You in Mind* (Capitol T 895, \$3.98). She is relatively routine on *Marian McPartland Trio* (Capitol T 785, \$3.98), *After Dark* (Capitol T 699, \$3.98), and *At the Hickory House* (Capitol T 574, \$3.98); and whatever merits she might have on *Lullaby of Birdland* (Savoy 12005, \$4.98) are buried under dreadful recording.



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Merseysippi Jazz Band, a revivalist group, plows doggedly through one selection on *Traditional Jazz* (London LL 1242, \$3.98).

Ken Moule, a broad-minded arranger and pianist who can be boppish, swinging, or moody, is all three in competent performances with his Seven on *Modern Jazz at Royal Festival Hall* (London LL 1185, \$3.98); but there is less reaching for effect and more meat in a very pleasant set, *Ken Moule Arranges For . . .* (London LL 1673, \$3.98) by an unusually good group including saxophonists Don Rendell, Ronnie Ross, and Dongie Robinson.

Sid Phillips, an imaginative, swing-minded arranger for Ambrose in the Thirties, made an undistinguished venture into Dixieland in 1941, preserved needlessly on *A Scrapbook of British Jazz* (London LL 1444, \$3.98).

Don Rendell's personalized development of Lester Young's floating tenor saxophone style is somewhat obscured by his chattering sextet on *Modern Jazz at Royal Festival Hall* (London LL 1185, \$3.98), but it is properly showcased in a pair of Quartet selections on *Jazz Britannia* (M-G-M 3472, \$3.98), with a small group on *Cool Europe* (M-G-M 3157, \$3.98), and with Ted Heath *At the Palladium, Vol. 4* (London LL 1379, \$3.98). It also flows warmly and lyrically behind singer Lita Roza on *Between the Devil and the Deep Blue Sea* (London LL 1702, \$3.98).

Joe Saye, a Scottish pianist now in the United States, is colorless, unobtrusive, and generally dull on *Scotch on the Rocks* (EmArcy 36072, \$3.98) and *A Wee Bit of Jazz* (EmArcy 36112, \$3.98).

Phil Seaman's Quintet manages to hone down Dizzy Gillespie's yawp-filled *Manteca* to a modest swing piece on *Third Festival of British Jazz* (London LL 1639, \$3.98).

Ralph Sharon's piano playing lacks any marked personal characteristics and is not very consistent, but he can be unostentatiously swinging leading an excellent American group in his own compositions on *Around the World in Jazz* (Rama 1001, \$3.98) and *Mr. and Mrs. Jazz* (Bethlehem 13, \$4.98), or pleasant but anonymous in *Autumn Leaves and Spring Fever* (London LL 1339, \$3.98), as well as downright dull in *Easy Jazz* (London LL 1488, \$3.98) and *Ralph Sharon Trio* (Bethlehem 41, \$4.98). He has contrived some effective arrangements to spotlight various drummers in groups backing up singer Tony Bennett on *The Beat of My Heart* (Columbia CL 1079, \$3.98).

George Shearing has run practically the entire jazz piano gamut. From boogie-woogie and a brilliant, Hines-like strut while he was still in England, through Erroll Garner and Bud Powell devices in his early days in this country, on through the locked-hand block chords and canons of his Quintet's first success to the mature and largely personal pianist who can occasionally be heard today. There is a good, spirited summation of the pre-success Shearing, encumbered by poor recording and surface hiss, on *Shearing by Request* (London LL 1343, \$3.98), and

less consistent but similar collections on *Midnight on Cloud 69* (Savoy 12093, \$4.98) and *Great Britains* (Savoy 12016, \$4.98). His excellent first quintet, with Margie Hyams on vibes and Chuck Wayne, guitar, brightens both *Touch of Genius* (M-G-M 3265, \$3.98) and *I Hear Music* (M-G-M 3266, \$3.98). A *Shearing Caravan* (M-G-M 3175, \$3.98) and *Shearing in Hi-Fi* (M-G-M 3293, \$3.98) feature the best group he has had since, one in which Cal Tjader's playing on vibes is almost always brilliantly sensitive. *An Evening with Shearing* (M-G-M 3122, \$3.98) and *When Lights Are Low* (M-G-M 3264, \$3.98) are drab odds and ends, but not nearly as drab as the sugar-coated dreariness that he later produced for Capitol on *The Shearing Spell* (Capitol T 648, \$3.98), *Velvet Carpet* (Capitol T 720, \$3.98), *Latin Escapade* (Capitol T 737, \$3.98), *Black Satin* (Capitol T 858, \$3.98), *The Shearing Piano* (Capitol T 909, \$3.98), and *Night Mist* (Capitol T 943, \$3.98). His latest, *In the Night* (Capitol T 1003, \$3.98), contains the best jazz his group has recorded in years and Shearing himself plays with unusual strength and spareness.

Derek Smith plays a pair of earthy, rolling piano solos with well-grasped "funk" on *Jazz Britannia* (M-G-M 3472, \$3.98).

Lew Stone's band produces a crisp, bouncing, 1933 performance of the Casa Loma specialty *White Jazz* on *A Scrapbook of British Jazz* (London LL 1444, \$3.98).

Jimmy Walker, normally a tenor saxophonist, plays a very tentative soprano saxophone as he leads a quartet in a single selection on *Third Festival of British Jazz* (London LL 1639, \$3.98).

Jimmy Watson, a dark-toned expressive trumpet man, is featured with his orchestra in an expansive and brooding version of *Body and Soul* on *Jazz Britannia* (M-G-M 3472, \$3.98).

George Webb, a pianist, leads a stolid, rather inept Dixieland band in one selection on *A Scrapbook of British Jazz* (London LL 1444, \$3.98).

Alex Welsh's enthusiastic if blunted-toned Dixielanders play with commendable drive in concert excerpts on *Traditional Jazz at Royal Festival Hall* (London LL 1184, \$3.98) and *Traditional Jazz* (London LL 1242, \$3.98).

Mark White, an impresario, presents two Dixieland bands on *Dixie-London Style* (London LL 1337, \$3.98). The solos are not bad, but the ensembles are dreadfully clumsy.

Zenith Six, a traditionalist group, plays two bouncing but colorless pieces on *Traditional Jazz* (London LL 1242, \$3.98).

JAPAN

Toshiko Akiyoshi, a pianist who has been studying in the United States for the past two years, shows some of the results in the assurance of her linear attack and her sense of form on *Toshiko Akiyoshi* (Storyville 918, \$4.98), on which alto saxophonist Boots Mussulli plays brilliantly. Her work is less finished on *Toshiko and Leon Sash at Newport* (Verve 8236,

\$4.98), *The Toshiko Trio*, (Storyville 912, \$4.98), and *The Women in Jazz* (Storyville 916, \$4.98).

THE NETHERLANDS

The Dutch Swing College Band, a current descendant of a group formed in The Hague in 1935, is a traditionalist group that is alert in ensembles, lively in its beat, but weak in its soloists. There are spots on *Dixieland Goes Dutch* (Epic 3211, \$3.98) when it plays rings around most American revivalist bands.

Frans Elsen Quartet, led by a modern pianist of apparently limited intentions, paws listlessly through several surface pieces on *Jazz Behind the Dikes* (Epic 3270, \$3.98).

The Wes Ikenen Combo, led by a drummer who died last year, is notable primarily for a trumpeter-saxophonist, Jerry van Rooyan, whose warm, expansive work in tenor saxophone provides a rich background for a cool singer on *Rita Reyes* (Columbia CL 903, \$3.98). The group plays a thin, watery version of modern jazz on *Jazz Behind the Dikes* (Epic 3270, \$3.98), and Ikenen alone is heard with a drab French group on *Jazz on the Left Bank* (Epic 3387, \$3.98).

The Rob Madna Trio, made up of the rhythm section of the Wes Ikenen Combo, shows that at least one part is better than the whole as pianist Madna produces several samples of churning, slightly modern swing on *Jazz Behind the Dikes* (Epic 3270, \$3.98).

Mat Mathews has been in the United States for several years playing a specially prepared accordion that produces lush, languorous tones around which he has concocted a fairly personal brand of jazz mod music. He works this pitch very effectively on *Four French Horns* (Elektra 134, \$4.98), *The Modern Art of Jazz, Vol. 2* (Dawn 1104, \$4.98), and *The Gentle Art of Love* (Dawn 1111, \$4.98). He can also move easily through bright-tempoed modern lines—*Mat Mathews* (Brunswick 54013, \$3.98), *Wild Kitten* (Dawn 1118, \$4.98), and *Eddie Costa, Mat Mathews and Don Elliott at Newport* (Verve 8237, \$4.98). But *The New York Jazz Quartet* (Elektra 115, \$4.98) and *The New York Jazz Quartet Goes Native* (Elektra 118, \$4.98) fall ineffectively between his two main veins.

Herman Schoonderwalt Septet, driven by its leader's jubilant baritone saxophone, steams lustily through a pair of selections on *Jazz Behind the Dikes* (Epic 3270, \$3.98).

Tony Vos Quartet is essentially a frame for Vos's generally willowy and graceful alto saxophone lines on *Jazz Behind the Dikes* (Epic 3270, \$3.98).

SOUTH AMERICA

Laurindo Almeida, a Brazilian, is primarily a classical guitarist but, after working with Stan Kenton's band, he turned out a set of beautifully polished jazz cameos, *Laurindo Almeida Quartet* (World Pacific PJ 1204, \$4.98). He also appears discreetly in support of Herbie Mann in three selections on *The Magic Flute of Herbie Mann* (Verve 8247, \$4.98).

Al Escobar, a Colombian whose band plays for the cha-cha trade, makes some promising excursions into Latinized jazz on *Rhythmic* (Cadence 1021, \$3.98).

South American Brothers (Fantasy 3237, \$3.98) consists of recordings of a concert in Caracas, Venezuela, at which the American saxophonist, John La Porta, was guest soloist. The major local group, the Orquesta Casablanca, combines the rhythmic feeling of the big swing bands with modernisms in the Woody Herman manner, and it glistens with first-rate soloists. There are also two émigré small groups: The Charlie Nagy Quintet, led by a pianist from Hungary, which becomes a well-expressed reflection of the Goodman combos when La Porta sits in on clarinet, and the Walter Albrecht Sextet, from Bavaria, which follows the soft, cloudy style of Hans Koller's German group.

SWEDEN

Harry Arnold's Orchestra has the sheen and power of Ted Heath's English band and an even stronger jazz sense on *Jazz-tone Mystery Band* (Concert Hall 1270, \$3.98). With Arne Domnerus, Bengt Hallberg, and Ake Persson among its sidemen, the band storms through this disc with swaggering assurance. One of the best big band discs of the Fifties.

Woody Birch (Gunnar Bjorksten) rides through his tenor saxophone solos on *Tommy Potter's Hard Funk* (East-West 4001, \$4.98) like a steel-plated banshee but without losing sight of tone or form, as the American hard-bopper is wont to do. An earlier, mellower version of Birch-Bjorksten is heard with Kenneth Fagerlund's band on *Modern Sounds from Sweden* (Telefunken 66051, \$4.98).

Bert Dale (Nils-Bertil Dahlander), a drummer with a light, persuasive beat, commutes between Sweden and the United States. He contributes greatly to the driving swing of Terry Gibbs's Quartet on *Terry Gibbs* (EmArcy 36047, \$3.98), and helps Chet Baker to float his normally moribund trumpet on *Chet Baker in Europe* (Pacific Jazz 1218, \$4.98). He is also effectively but unobtrusively present on *Baritone Sax* (Atlantic 1246, \$4.98), *Swedes from Jazzville* (Epic 3309, \$3.98), and *Lars Gullin Swings* (East-West 4003, \$4.98).

Arne Domnerus, one of the hard-core veterans of Swedish modern jazz, began his career on alto saxophone as a reflection of Benny Carter, then turned to Charlie Parker, and now has returned to an extremely well-assimilated Carter style. Some of the best recordings Domnerus, or any alto saxophonist, has made are on *Swedish Modern Jazz* (RCA Camden 417, \$1.98), on which he also plays an intriguing clarinet. His role is more modest but helpful on *Baritone Sax* (Atlantic 1246, \$4.98), *Jazz Abroad* (EmArcy 36083, \$3.98), *Swedes from Jazzville* (Epic 3309, \$3.98), and *Lars Gullin Swings* (East-West 4003, \$4.98); but he is disappointingly vague and uncertain on some 1953 pieces in *Clifford Brown Memorial* (Prestige 7055, \$4.98).

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bands (Charlie Barnet, Woody Herman); and while he can be a forceful big-band trumpet man, he is a fuzzy, incoherent element in the otherwise interesting American small group he leads on *Rolf Ericson and His American All-Stars* (EmArcy 36106, \$3.98) and as the anchor man of Tommy Potter's Sextet on *Hard Funk* (East-West 4001, \$4.98).

Kenneth Fagerlund, a drummer, leads a promising but immature 1953 swing band (Bengt Hallberg playing boogie-woogie piano, Woody Birch on tenor saxophone) on *Modern Sounds from Sweden* (Telefunken 66051, \$4.98). He's also on hand in *Swedes from Jazzville* (Epic 3309, \$3.98) and with Stan Getz on *The Sound* (Roost 2207, \$4.98).

Lars Gullin, the only foreign jazz musician who has ever won one of Down Beat's popularity polls, shot up meteorically during the mid-Fifties, but his baritone saxophone already seems to be losing the firmness and muscularity that brought him world-wide attention. In 1953, playing with visitors Clifford Brown and Art Farmer, his lines are assured and well formed on *Clifford Brown Memorial* (Prestige 7055, \$4.98), while on the later *Lars Gullin* (EmArcy 36012, \$3.98) and *Jazz Abroad* (EmArcy 36083, \$3.98) his tone is heavy but remains fluent. However, on *Baritone Sax* (Atlantic 1246, \$4.98) and *Lars Gullin Swings* (East-West 4003, \$4.98) much of his playing has an almost leaden quality. *Lars Gullin with the Moretone Singers* (EmArcy 36059, \$3.98) is a tiresome trifle with a singing group.

Bengt Hallberg, a pianist, has evolved from a Teddy Wilson style to a crisp, flowing version of the modern linear manner. On his only American LP solo collection *Bengt Hallberg* (Epic 3375, \$3.98), he leans toward Wilsonian influence, but he exhibits warm flashes of his more modern side with Stan Getz *In Stockholm* (Verve 8213, \$4.98) and on *The Sound* (Roost 2207, \$4.98) and *Swedes from Jazzville* (Epic 3309, \$3.98). His playing shows less distinction on *Modern Sounds from Sweden* (Telefunken 66051, \$4.98), *Jazz Abroad* (EmArcy 36083, \$3.98), *Clifford Brown Memorial* (Prestige 7055,

\$4.98), and *Lars Gullin and the Moretone Singers* (EmArcy 36059, \$3.98).

Stan Hasselgard, an excellent clarinetist in the Benny Goodman vein, was killed in an automobile accident shortly after he came to the United States in the late 1940s. He is poorly represented by the four selections (1946-47) included in *Modern Sounds from Sweden* (Telefunken 66051, \$4.98).

Knud Jorgensen contributes a pair of percussive, agitated, but undistinguished piano solos to *Swedes from Jazzville* (Epic 3309, \$3.98).

The Jack Lidstrom Stompers offer the first taste of Swedish traditional jazz to reach the United States on “*Look, Dad, They're Comin' Down Our Street (in Hi-Fi)*” (World Pacific PJ 1235, \$4.98). The Stompers is a more than adequate ensemble band and Lidstrom plays a strong, incisive trumpet in the Armstrong manner. But he also tries to play Armstrong's solos, which is asking a little too much.

Ove Linde, a light, swinging clarinetist patterned on the inevitable Benny Goodman model, does well by his exemplar on *Swedes from Jazzville* (Epic 3309, \$3.98), *Modern Sounds from Sweden* (Telefunken 66051, \$4.98), and in leading his very Goodmanesque *Swinging Swedes* (Telefunken 66050, \$4.98). In support of Roy Eldridge his allegiance appears to change to Artie Shaw on *Roy's Got Rhythm* (EmArcy 36084, \$3.98).

Carl-Henrik Norin, a tenor saxophonist who mingles the lithe flow of Stan Getz and Coleman Hawkins' heavy-toned drive, makes the most of this mixture on *Lars Gullin* (EmArcy 36012, \$3.98); and, quite fittingly, lets his Hawkins side take over as he joins Roy Eldridge on *Roy's Got Rhythm* (EmArcy 36084, \$3.98). He can also be heard on *Baritone Sax* (Atlantic 1246, \$4.98), *Swedes from Jazzville* (Epic 3309, \$3.98), and *Lars Gullin Swings* (East-West 4003, \$4.98).

Ake Persson, a sprawling, brawling, big-toned modern trombonist, shows a slurring vitality on *Lars Gullin Swings* (East-West 4003, \$4.98) and *Clifford Brown Memorial* (Prestige 7055, \$4.98). He is an inconsistent performer, however, and is just as apt to indulge in unformed doodling. His other appearances are on *Baritone Sax* (Atlantic 1246, \$4.98), *Jazz Abroad* (EmArcy 36083, \$3.98), *Swedes from Jazzville* (Epic 3309, \$3.98), and *Tommy Potter's Hard Funk* (East-West 4001, \$4.98).

Lill-Arne Soderberg, an accordionist with a light, swinging, and thoroughly unpretentious approach, makes four pleasant, neatly turned appearances with the *Swinging Swedes* on *Modern Sounds from Sweden* (Telefunken 66051, \$4.98).

Gosta Theselius, a pianist and arranger sometimes viewed as Sweden's most capable writer for big bands, provides some bright, direct orchestrations for Harry Arnold's zestful band on *Jazztone Mystery Band* (Concert Hall 1270, \$4.98); but he becomes a little heavy-handed in setting up showcases for baritone saxophonist Lars Gullin with his (Theselius') own band on *Baritone Sax* (Atlantic 1246, \$4.98) and *Lars Gullin Swings* (East-West 4003, \$4.98).

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STEREO

Reviewed by

PAUL AFFELDER

R. D. DARRELL

ROLAND GELATT

ROBERT CHARLES MARSH

DISCS

FINALLY the United States Marines (or rather the Rural Postman) have galloped up, and I am supplied with several "serious" stereo disc recordings and, even more importantly, one of the first commercially available magnetic stereo pickups.

So, to my considerable relief, I am at last, if hastily, enabled to formulate notions of what stereo discs actually sound like more dependable than any obtained earlier from either manufacturers' demonstrations or ceramic-pickup home playbacks—both of which had left my ears and mind sadly un- if not dissatisfied. It's still much too early, of course, for such preliminary notions to be articulated with real assurance. I want to hear many more varied types of music and performance; I need more leisurely opportunity for optimum adjustment of my equipment and detailed disc/tape direct comparisons. But at least I'm now satisfied that I am hearing genuine stereo from 45/45 disc grooves; and while to my ears it still sounds inferior to that I've been accustomed to from the best tapes, I no longer doubt that before long the present disparities between the two media are likely to become minimal if not entirely nonexistent.

Channel balancing seems more critical with discs than with tapes, although this may be simply a personal illusion or a result of unfamiliarity with my new pickup's idiosyncrasies. Surface noise is a trifle more noticeable, at least on some discs; and although remarkably low at that it seems more objectionable than in monophonic reproduction. Many extremely low frequencies seem less cleanly defined and effortlessly solid, but high-frequency brilliance and crispness seem every bit as good. What I still miss most from discs is the overwhelming yet translucent "torrents of sound" which characterize the best stereo tapes.

Less tentatively, I'm convinced that with stereo discs dirt and warping will be a still more serious problem than with ordinary LPs, and that more than ever before in the history of high fidelity the sonic quality one hears from even the

finest recordings is going to be dependent on the quality of one's playback components. So don't judge stereo discs too hastily; wait until you are able to hear them given optimum justice. The best of them are surprisingly good right now, but it may be some time before you can get—at reasonable prices—equipment which will disclose their merits. I don't want to dampen enthusiasm or discourage audacity, but I do suggest patience.

R.D.D.

• • BEETHOVEN: *Symphony No. 6, in F ("Pastorale")*, Op. 68

Philharmonic Promenade Orchestra, Sir Adrian Boult, cond.

VANGUARD VSD 2004. \$5.95.

If hardly one of the great *Pastorales*, Sir Adrian's truly *grazioso* reading is both ingratiating in itself and here ideally revelatory of stereo's quieter virtues: aery transparency and piquancy. Addicts of sonic shenanigans must look elsewhere, but music lovers who are completely disinterested in moving sound sources, pinpointed instrumental localizations, and window-shattering dynamic impacts will find this stereo disc completely persuasive. However strong their skepticism of stereo's enhancements, it surely can't resist the restraint and charm with which they are so unobtrusively utilized here to endow both the genial Boult performance and Beethoven score with an expansive radiance only implied in the monophonic version.

R.D.D.

• • BERLIOZ: *Grande Messe des Morts, Op. 5 ("Requiem")*

David Lloyd, tenor; Hartford Symphony Chorale, Hartt Schola Cantorum, and Hartford Symphony Orchestra, Fritz Mahler, cond.

VANGUARD VSD 2006/7. Two 12-in. \$11.90.

This version of Berlioz's stupendous Requiem indicates that stereo is far better suited than any single-channel technology to cope with the massive score, but for me it isn't at all conclusive in demonstrating that present-day stereo can do so with complete success. There well may be 200 choristers here, but they don't sound like so many . . . even doubled

channels can't give the theater-in-the-round effect of circumambient brass bands . . . and while the some thirteen timpani thunder sonorously enough, they hardly are apocalyptic. More effective are the gentler lyrical moments, many of which are very beautiful indeed. Yet in general Mahler and his forces (including the shaky-voiced, remote, and lugubrious tenor soloist in the *Sanctus*) seem excessively restrained, if not timorous, and lacking in dramatic conviction.

R.D.D.

• • BOCCHERINI: *Concerto for Cello and Orchestra, in B flat—See Vivaldi: Concertos for Cello and Orchestra; in E minor; in A minor.*

• • "HI-FI FIEDLER"

Boston Pops Orchestra, Arthur Fiedler, cond.

RCA Victor LSC 2100. \$5.98.

The stereo disc issue of three scintillating Fiedlerian showpieces (Rimsky-Korsakov *Coq d'Or* Suite, Rossini *William Tell* Overture, and Tchaikovsky *Marche slave*), already well known on an LP and two stereo tapes (CCS 40 and BCS 41), gives the new medium inviting opportunities to demonstrate its youthful powers—and to define the narrowing gap that still exists between it and stereo tape. The sonic sizzle and tonal piquancy here are first-rate; and while I still miss the richer spaciousness and evenly distributed weight of the tapings, this is one of the most dazzling of any of the first releases in displaying stereo discs' symphonic potentialities—and, perhaps even more effectively, their economic advantages vis-à-vis tapes.

R.D.D.

• • BRITTEN: *Young Person's Guide to the Orchestra, Op. 34*

†Dohnányi: *Variations on a Nursery Song, Op. 25*

Victor Aller, piano; Concert Arts Symphony Orchestra, Felix Slatkin, cond. CAPITOL P 8373. \$5.98.

I have a few personal reservations about Slatkin's readings of this music, which for all their spirit and skill didn't spellbind me even on tape; but the groove recording does impress me as coming very close to the sonic realism and sparkle—if not



Robert Bell, assembly foreman at AR

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Literature is available on request.

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quite the weight and breadth—of the tapping. And these delectable works become immediately irresistible when reproduced with the auditorium spaciousness and tonal differentiations of which only the twin-channel medium is capable. For most audiophiles, this sure-fire coupling will be among the safest recommendations for new stereo disc library cornerstones.

R.D.D.

- • DOHNANYI: *Variations on a Nursery Song, Op. 25*—See Britten: *Young Person's Guide to the Orchestra, Op. 34*.

- • SHOSTAKOVICH: *Symphony No. 11 ("Year 1905")*

Houston Symphony Orchestra, Leopold Stokowski, cond.
CAPITOL PBR 8448. Two 12-in. \$11.96.

From the first ominously brooding bars of this Eleventh Symphony (given its world premiere in Moscow in 1957 and its first American performance in Houston just last April) one might think that Shostakovich had written solely to furnish Stokowski with one of the most dramatic showpieces the latter has ever revealed in. The subtitle indicates that these four enormous movements actually celebrate stirring episodes in the revolutionary uprising of the 1905 Octobrists; but to most indoctrinated ears these are the tonal adventures of an even more grandiose Ilya Murometz, wandering off the steppes as far as Respighi's Roman catacombs and perhaps farther still (if I'm correct in spotting an echo of Delius' *Appalachia* among the first-movement motives) to a Florida slave plantation. More characteristically Shostakovichian *jeux d'esprit* (and dissonances) do rear their impudent heads in the finale, but for the most part this is a singularly old-fashioned tone poem, notable primarily for its uninhibited extremes of somber Sibelianism and super-Tchaikovskian flamboyance. I can hardly take it very seriously as music, but I must admit that—with Stokowski giving it his all—it is a potent sonic intoxicant. The recording, too, which reveals stereo disc potentialities of massive tonal weight and dynamic power, is—even for these days—ultrasensational.

R.D.D.

- • VIVALDI: *Concertos for Bassoon and Strings: in C, P. 69; in B flat ("La Notte"), P. 401; in A minor, P. 70; and in C, P. 71*

Virginio Bianchi, bassoon; Gli Accademici di Milano, Piero Santi, cond.
STEREOVox ST-PL 10740. \$5.95.

Perhaps because I once essayed playing the instrument myself I retain a special fondness for what is more justly considered the "philosopher" than the "clown" of the orchestra. But at any rate, I've never yet encountered a bassoonist who delights me more, by both his zestfulness and tonal qualities, than the hitherto unknown (to me at least) Signor Bianchi, and I doubt whether any previous recording has captured more authentically the robust, bitter-sweet timbres of top-notch bassoon playing. The music too is

a joy, especially in the wondrously jaunty, hitherto unrecorded P. 69 and P. 70 concertos. Santi leads his small string orchestra and bright-toned harpsichord continuo with great verve; and although the modulation level is rather high and the miking close, the recording here (in which the two channels seem more closely blended than in most other early stereo disc releases) is extremely effective.

R.D.D.

- • VIVALDI: *Concertos for Cello and Orchestra: in E minor; in A minor* †Boccherini: *Concerto for Cello and Orchestra, in B flat*

Aldo Parisot, cello; Baltimore Conservatory Orchestra, Reginald Stewart, cond.
COUNTERPOINT CPST 555. \$4.98.

Single-channel LP and stereo tape comparisons aside, this release must be judged musically and technically unsatisfactory. Stewart's orchestra seems unduly small (even by baroque standards) and over-modest. Parisot's playing, for all his obvious skill, is labored and marred by unpleasantly resonant, at times definitely "whiney," tonal qualities. Worst of all, however, one's attention to the wonderful contrasts of grave eloquence and sprightly verve in the two Vivaldi concertos (or even to the more lackluster attractions of the Boccherini) is continually distracted by the imperfect center-focusing of the soloist and the tendency of the cello tones to split up between the two channels, which themselves are much more difficult to balance than those in any other current stereo disc I've heard so far.

R.D.D.

- • VIVALDI: *Concertos for Strings, Op. 8, Nos. 1-4 ("Le quattro Stagioni")*

Solisti di Zagreb, Antonio Janigro, cond.
VANGUARD BGS 5001. \$5.95.

Here is fine Vivaldi—and stereo too. If you haven't heard for yourself the sonically translucent *Seasons* stereo tape (VRT 4002), you should be almost completely satisfied with the technology of this disc—that is if you can concentrate on mechanics at all while under the exhilarating spell of Janigro's galvanic performance and Vivaldi's own superbly graphic tone painting. Certainly the light low basses are as clean and as natural sounding here as any I have yet heard in stereo discs, while Jan Tomasow's fine-spun fiddling and the anonymous harpsichord's glittering continuo part have lost none of their delicate brilliance. Happily too, the modulation level, which was excessively high on the tape, is more moderate here—although occasional *preëchoes* still remind one of its overintensity in the original "master."

R.D.D.

- • "A JOURNEY INTO STEREO SOUND"

LONDON PS 100. \$4.98.

London displays eighteen plums from its stereo basket on this demo disc which begins, as many stereo demonstrators have lately, with railway station noises

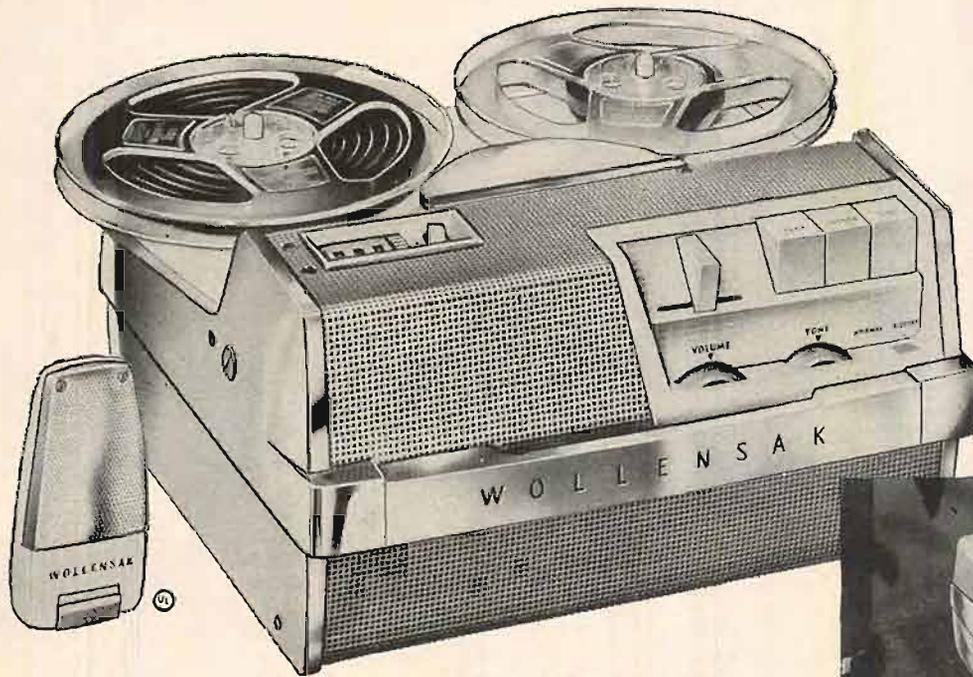
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(but English ones this time, for a welcome change), proceeds calmly through operas, large and small orchestras, pops soloists, a pianist, a changing of the guard, an auto race, and the shortest Ping-pong recording on vinyl. London stereo is, beyond any doubt, true stereo in all the important senses, and impatient sound aficionados will eagerly await the full release of what promises to be a very imposing repertoire. London's term for its new stereo discs is Full Frequency Stereophonic Sound, and the sampler evidences these qualities to the fullest.

PHILIP GERACI

More Briefly Noted

- • "The King and I." Sound track from the film. Capitol SW 740. \$4.90. This Capitol recording from Hollywood's version of the long-running Rodgers and Hammerstein musical is an outstanding success as a stereo disc. Perfect channel balance, excellent center blending, full dynamic range, and crisp, clean reverberant sound are enhanced by sensitive attention to balance between soloists and orchestra. Stripped of the splendor of Cinemascope and Technicolor, the music remains a delightful tribute to one of the most-often-excerpted musicals of the decade.
- • "Lehár in Stereo." Victor Hruby and his Viennese Orchestra. StereoVox ST-VX 25560. \$4.98. This is a symphonic-pops candy box packed with both familiar and unfamiliar Lehárian bonbons which first appeared in Phonotapes S 707 and S 708. Processed here in the already distinctive StereoVox style, with minimized channel differentiation but well-balanced and blended moderate stereoism. Hruby's performance is appropriately suave and rich, but it is the luscious melodies themselves which charm.
- • "Dixieland Jazz in Stereo." Empire City Six. Hallmark HLP 312. \$3.98.
- • "Portrait of Pee Wee." Pee Wee Russell Quartet and Band. Counterpoint CPST 562. \$4.98. Jazz profits immensely by stereo, whether of the marked channel-differential type used here by Hallmark or the more blended yet still openly spread variety favored in this instance by Counterpoint. In musical appeal, however, these two discs differ far more markedly. The Empire City Six, whose personnel is unidentified, sound like city slickers attempting to cash in on the success of the Dukes of Dixieland, but their performances are far more routine, ridden with corny clichés, and for all the synthetic energy soon become extremely tiresome. Pee Wee Russell, on the other hand, never has been more relaxed, graceful, or imaginatively inventive: both in his rhapsodic improvisations with rhythm accompaniment only (*Pee Wee Blues, Exactly Like You, and If I Had You*) and in his more subdued participation in six superb ensemble arrangements by pianist

Nat Pierce, in which he freely shares honors with Ruby Braff, Bud Freeman, and Vic Dickenson—all of whom are equally casual and liting. Inspired music making in a recording with gleaming clarity and the warmth of moderate stereoism.

- • "Ports of Pleasure." Les Baxter Orchestra. Capitol ST 868. \$3.95. There is nothing more authentic about these quasi-symphonic travelogues than Hollywood stage sets; but when they are not being merely fancy, they are amusingly piquant indeed. In both the ZC-20 stereo taping and the present disc (which seems every bit as gaudily colored if perhaps slightly less stereoisitic), the brisk *Hong Kong Cable Car*, strident *Monkey Dance of Bali*, and the more pretentious *Gates of Annam* strike me as ingenious and even quite dramatic advances on usual "Persian-Market" exploitations.
- • "Selections from South Pacific." Fred Waring and the Pennsylvanians. Capitol ST 992-10. \$3.95. Overwhelmingly successful both on Broadway and at the corner Bijou, *South Pacific's* melodies have cropped up on just about everybody's album list lately. Most of the songs have been retained here in much their original guise, though the full Waring magic transmutes a few into something only for hardened Pennsylvanian ears. The stereo disc is, however, proof positive that umpteen million microphones and a many knobbed mixing console can, indeed, re-create in two-channel stereo the illusion of two-eared realism.
- • StereoVox Sampler. StereoVox VST 1. \$2.98.
- • "The Stars in Stereo." Capitol SW 1062. \$4.90. The "come-on" to the new StereoVox series is pretty heterogeneous with its introductory "stereo cheer," sound effects, and buzzing sports cars. But happily there are no commentaries (except for the brief racing and "sonic-boom" documentations), and except for a pleasant "Midnight in Rome" salon piece the rest of the disc is devoted to more substantial musical fare by Grieg, Clinka, Vivaldi, and—for the whole second side—Smetana's *Bartered Bride* dances. Some of the performances are rather heavy-handed, but they effectively display the dark coloring and closely blended channels characteristic of the first Vox stereo discs—as well as their handsome packaging with an inner aluminum-foil envelope which strikes me as one of the best devised so far. The Capitol sampler, confined to pops selections only, also is free from narration and sales plugs, and its ten-item program is all very clearly and openly recorded. As in the earlier tape edition (ZD 21), I like best Frank Sinatra's vocal, Les Baxter's novelty, and Stan Kenton's jazz contributions.
- • "U. S. Air Force (A Portrait in

Sound).” StereoVox ST-PL 10520. \$5.95.

My only complaint of the tape edition (Phonotapes S 908) of Ward Botsford's and Arthur Godfrey's valuable documentation of SAC and ADC activities was its high cost in a stereo form which only in a few spots added materially to the conventional LP version. Here, at roughly a third of the tape cost, the air-force *aficionado* gets everything the LP offers, including the full accompanying booklet, plus stereo enhancements of the famous sonic boom and missile take-off.

TAPE

- • BACH: *Tocatta and Fugue, in D minor, S. 565; Chorale Prelude, "Von Gott will ich nicht lassen," S. 658*

Carl Weinrich, organ.
WESTMINSTER SWB 7057. 13 min. \$6.95.

Weinrich's magnificently controlled and propulsive performance of the best-known *Tocatta and Fugue* first appeared in stereo over a year ago, together with the C minor *Passacaglia and Fugue*, in a longer reel (SWB 8001). Here it sounds more impressive than ever in a somewhat more heavily modulated tape which also includes the first stereo release of one of the most fascinating of the eighteen "great" chorales, played with unusual briskness and zest. Once again the superb recording of piquant baroque timbres and warmly reverberant Varfrukyrka acoustics reconfirms my conviction that Weinrich's Bach series ranks as one of the incomparable treasures of the whole recorded repertory. R.D.D.

- • BARBER: *Medea's Meditation and Dance of Vengeance, Op. 23a*

Boston Symphony Orchestra, Charles Munch, cond.
RCA VICTOR ACS 147. 12 min. \$6.95.

Barber's dance score for Martha Graham has gone through several metamorphoses since its 1946 premiere as the *Serpent Heart*. The title was first changed to *Cave of the Heart*, in 1948 the work was arranged in a seven-movement concert suite, and in 1955 the composer rewrote it in its present form as a single-movement choreographic poem. The music remains, however, so apt a setting for Miss Graham's passionate mining that it probably never can move mere listeners as powerfully as it does audiences for the actual stage enactment. But for anyone who can recall or imaginatively evoke Miss Graham in one of her most distinctive roles, the mysterious moods and sinister frenzies of the present recording will carry vivid conviction. Certainly no other Munch performance of contemporary American music has been as completely successful, and few other stereo tapings have captured as authentically

the most characteristic sonorities of the Boston Symphony Orchestra. R.D.D.

- • CHADWICK: *Symphonic Sketches*

Eastman-Rochester Symphony Orchestra, Howard Hanson, cond.
MERCURY MDS 5-24. 31 min. \$12.95.

Even after a year and a half the LP version (MG 50104) of this too-modestly-named suite remains an outstanding technological triumph as well as the finest of Hanson's many contributions to recorded Americana. Nevertheless, it now is made to seem relatively pallid by the almost incredibly full-blooded stereo taping. The music, too, is a revelation with each hearing in any form: from the arresting opening of *Jubilee* it immediately transforms Chadwick from a dull respectable name in the historical record of New England conservatives into a vividly romantic personality inferior to none in inventive craftsmanship and rivaling even Charles Ives in Yankee gusto.

I write this with special fervency, since I once failed to recognize the true caliber of Chadwick's genius under the apparently aloof mask of the Director of the New England Conservatory of Music with whom I studied briefly many years ago. Now, rehearing with ever-new relish the heartbreaking haunting *Noël* and the Whitmanesque "barbaric yawp" of the *Vagrom Ballad* in particular, I can only marvel. Every recent visitor to my home has succumbed to the irresistible combination here of musical enchantments with the supremely dramatic impact of the finest available symphonic stereo sound. R.D.D.

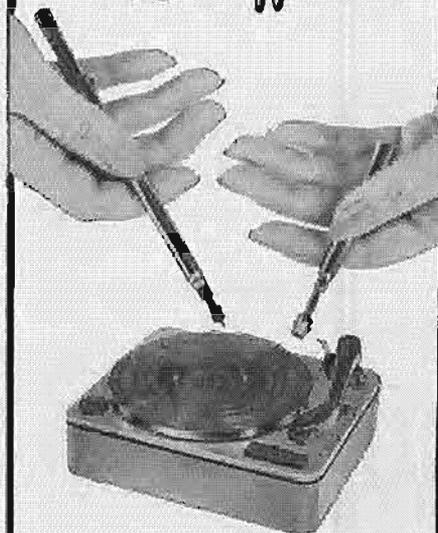
- • TOMKINS: *Miscellany*

Vol. I: *Musica Deo Sacra*; Vol. II: *Songs and Consort Music*.

Ambrosian Singers; In Nomine Players, Denis Stevens, cond.
EXPERIENCES ANONYMES EA 0027/8. 38 and 39 min. \$14.95 each.

I don't dare hope that the stereo release of music so specialized in appeal as this will be financially rewarding, yet if ever a worthy venture deserved support, this is it: the first major recorded representation of one of the less famous stars in the incomparable Elizabethan constellation, but one inferior to none of the rest and a peer even of Byrd himself in versatility. Denis Stevens illuminatingly directs and annotates (not neglecting to include complete texts and source references) the present performances, which present a rich cross section of the composer's sacred and secular works for both voices and instruments. Among them, to single out only two for special mention, the vibrant *Fantasia à 3* for viols warrants ranking with the great fantasias of Purcell, and the eloquently chromatic *Too Much I Once Lamented* is surely one of the most priceless gems of all the madrigal treasures. But the whole collection is to be heard and cherished by everyone who has ears and sensibilities for music of unique loveliness. R.D.D.

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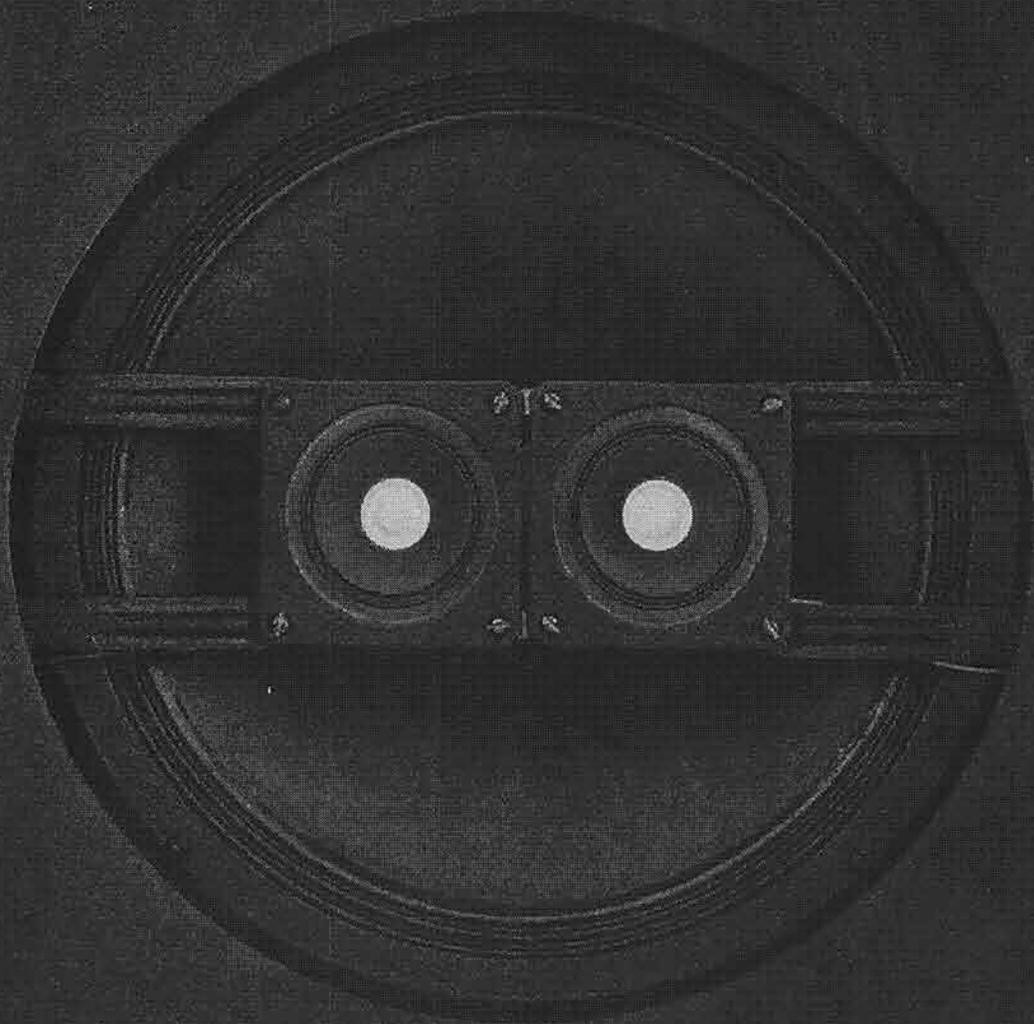
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Tested in the Home

Equipment reports appearing in this section are prepared by members of HIGH FIDELITY's staff, on the basis of actual use in conjunction with a home music system, and the resulting evaluations of equipment are expressed as the opinions of the reviewer only. Reports are usually restricted to items of general interest, and no attempt is made to report on items that are obviously not designed for high-fidelity applications. Each report is sent to the manufacturer before publication; he is free to correct the specifications paragraph, to add a comment at the end of the report, or to request that it be deferred (pending changes in his product), or not be published. He may not, however, change the report. Failure of a new product to appear in TITH may mean either that it has not been submitted for review, or that it was submitted and was found to be unsatisfactory. These reports may not be quoted or reproduced, in part or in whole, for any purpose whatsoever, without written permission from the publisher.

Lafayette LT-30 Preamplifier

SPECIFICATIONS (furnished by manufacturer): a self-powered single-chassis preamplifier-control unit with stereophonic volume control facilities. **Inputs:** 3 high-level for channel 1, 1 high-level for channel 2, 3 low-level (MAG, XTAL, TAPE) for channel 1. **Controls:** selector and bass turnover (AUX, TAPE, RAD, AES, RIAA, 800 TAPE HEAD, LP); treble rolloff (LP, RIAA, 10.5, 5, FLAT, TAPE); tape monitor (MON, PLAY); rumble filter (OFF, ON); bass (+16, -18 db @ 30 cps); treble (+11, -18 db @ 10,000 cps); AC power and loudness-volume; loudness (OFF, ON). **Outputs:** 1 Channel 1 at high impedance to tape recorder, preceding volume and tone controls; 2 main outputs to channels 1 and 2 stereo amplifiers. **Distortion:** below 0.25% harmonic @ 5 v. out; unmeasurable harmonic @ normal operating levels; 0.09% IM @ 1 v. out. **Dimensions:** 12 $\frac{3}{4}$ in. long by 3 $\frac{3}{4}$ high by 9 $\frac{1}{4}$ deep. **Price:** \$59.50, \$39.50 in kit form. **MANUFACTURER:** Lafayette Radio Corp., 165-08 Liberty Ave., Jamaica 33, N. Y.

There are cost-no-object preamplifiers which stress flexibility and versatility, and there are budget-priced preamplifiers with minimal control facilities and excellent quality; but low-cost high-performance self-powered preamplifiers with nine controls and stereophonic input facilities are rather scarce. The LT-30 is just such a unit.

A brief run-down of its features will give some idea of what \$60 can buy in the high-fidelity field: three low-level inputs, from a magnetic or ceramic pickup and from a tape playback head; three high-level inputs from a tuner, tape recorder, and auxiliary source; a separate high-level input for the second stereo channel, and a concentric pair of volume controls which may be manipulated together for simultaneous stereo volume control or separately for channel balancing; a rumble filter switch giving sharp attenuation below about 60 cycles, two low-impedance cathode-follower outputs to feed power amplifiers, a tape recorder output preceding the tone controls and rumble filter, and defeatable loudness compensation for the main channel; feedback tone controls, feedback around every amplifying stage, a DC tube heater supply (for minimum hum), and three AC outlets with two switched and one (for the phono unit) unswitched; sepa-

rate rolloff and turnover disc equalizers; and finally, a tape monitor switch to enable the owner of a three-headed tape recorder to monitor from the tape while recording from the preamp.

This is an impressive catalogue. The LT-30's performance, however, is also quite impressive. Hum is for all intents and purposes nonexistent, even through the phono channel. The only noise to speak of is the soft hiss which becomes audible when an extremely low-level pickup is used at high room volume levels.

There are input level-set controls on the tuner and phono channels, and these should be set strictly according to instructions in the LT-30's manual in order to keep distortion within specifications. All input channels are rather susceptible to overloading from excessive input



The Lafayette stereophonic control unit.

levels, so it is recommended that a simple resistive attenuator be used with any cartridge producing more than about 15 millivolts output, and that the tape playback unit and auxiliary source be equipped with their own output level-sets if they are likely to produce much more than 0.3 volts of output signal under normal conditions.

Continued on next page

TESTED IN THE HOME

Continued from preceding page

Also, the shielded lead from the TAPE OUT connection to the recorder should be kept as short as possible. This output is at fairly high impedance, and the capacitive loading of a long cable will cause loss of highs in the main system as well as in the signal going to the recorder. The tape output is taken off at a point following the phono-channel level-set control. Unless the tape recorder's line input is unusually sensitive, the control may have to be advanced fairly high in order to get adequate level to the recorder.

With all input levels adjusted as recommended, the LT-30's sound is very clean, transparent, and sweet, with a barely detectable tendency to soften highs and augment bass (an asset with many speaker systems). Program material reproduced through the phono channel has much the same balance as have live tapes played by a professional recorder into one of the high-level inputs, suggesting unusually accurate phono equalization. Tape head equalization was also very accurate, following the NARTB (RIAA) standard tape curve within ½ db from 20 to 3,000 cycles, with a maximum deviation of 2 db at 10,000 cycles. The audible result of this is a slight uplifting of highs on tapes reproduced through the TAPE HEAD input channel. It is, however, one of the most accurate tape equalizers I have seen in a general-purpose preamplifier.

It appears that the only sacrifices made on the LT-30 in the interests of low cost concern the control knobs, which in our sample unit were not accurately oriented on the phono equalizer control shafts.

All in all, this is an excellent and versatile preamp at a remarkably low price.—J.G.H.

MANUFACTURER'S COMMENT: It should be emphasized that this excellent-quality preamplifier is available in kit form, as the Lafayette KT-300, at \$39.50. This represents a substantial saving of 33½% off the cost of the built-up unit. The kit version of the LT-30 is characterized by the same excellence of design, the same conservatively rated components, and the same performance characteristics. Printed circuitry and profusely illustrated and highly simplified instructions permit simple and straightforward construction, even by the comparative beginner.

In early production models, the indicating markers on the selector knobs were slightly displaced. Action has been taken to correct this condition in the current models.

Madison Fielding Stereophonic Tuner

SPECIFICATIONS (furnished by manufacturer): a stereophonic tuner incorporating on a single chassis separate FM and AM tuners. **FM section—Sensitivity:** 2 μ v for 20 db quieting. **Frequency response:** \pm 1 db, 20 to 20,000 cps. Tuning indicator, AFC, multiplex output. **AM section—Sensitivity:** loop antenna, 15 μ v/meter; 3 μ v with direct antenna connection. TRF amplifier stage, AFC, tuning indicator. **Dimensions:** 15 in. wide by 13½ deep by 5½ high, over-all. **Price:** \$149.95. **MANUFACTURER:** Madison Fielding Corp., 5 Lorimer St., Brooklyn, N. Y.

The fundamental difference between a conventional FM-AM tuner and a stereophonic tuner is that, whereas the former gives a *choice* of FM or AM reception, the latter has two separate output connectors through which *both* the FM and AM can be fed *simultaneously*. By these definitions, the Madison Fielding 330 tuner may be considered as a stereo-monaural tuner, since in addition to its separate AM and FM outputs it has a third connection, marked AM-FM Monaural, at which *either* channel can be selected by the front-panel function switch. Finally, there is a fourth output receptacle which, when connected to a multiplex demodulator unit, will permit reception of multiplexed

FM stereophonic transmissions, when and if these ever materialize.

There are three controls on the 330: separate tuning knobs for the FM and AM tuner sections, and a function selector marked AC OFF, AM MONAURAL, FM MONAURAL, and FM-AM STEREO. There are separate rear-of-chassis level-set controls for both channels, and all outputs with the exception of the FM multiplex one are at low impedance.

The tuner handles well, tunes easily, and sounds very good on both channels. FM sensitivity in our sample unit seemed quite adequate for all but deep fringe areas, quieting was good, and the sound was clean, well balanced, and



Madison Fielding's two-channel stereo tuner.

sharp. There was sufficient frequency drift during the warmup period to necessitate retuning twice during the first 15-minute period, but subsequent drift was slight enough for the AFC action to control.

On AM, the 330 seemed about as clean as our local transmissions would allow, but the AM section's high selectivity limits its high-frequency response quite markedly. AM loop sensitivity is high enough for local reception, but an external antenna is necessary for tolerably noise-free reception of more distant stations.

All in all, a very nice job at a surprisingly low price.

J.G.H.

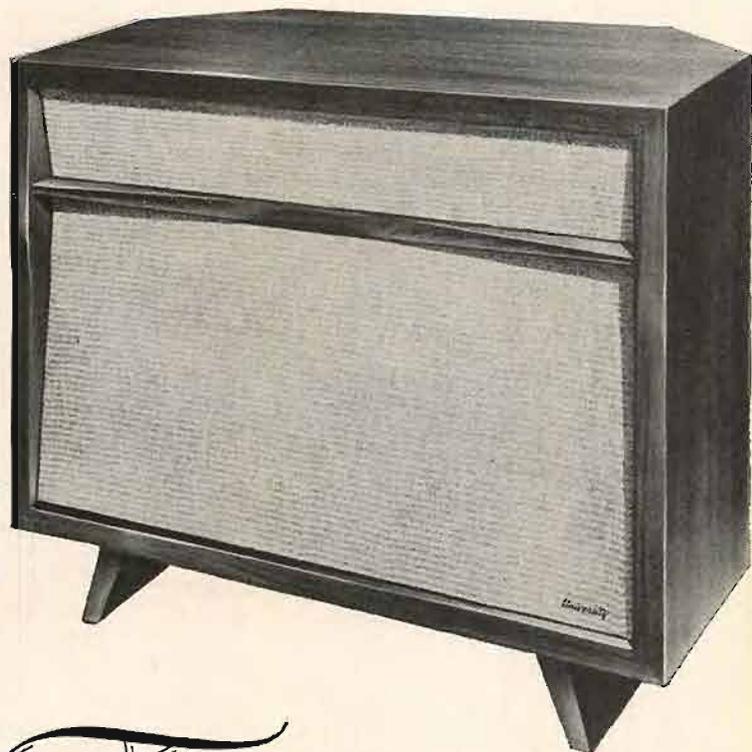
MANUFACTURER'S COMMENT: The pilot run (some 50 units) of the model 330 took place prior to the acquisition of special positive-temperature-compensated trimmer capacitors for use in the local oscillator circuit. All subsequent models, as well as models currently in production, have such a highly stabilized oscillator circuit as to yield negligible drift even during the first minute and a half of operation from a cold start. Our own quality control department now includes complete drift measurement on a high-percentage sampling basis, both in and out of the tuner's matching wooden cabinet.

Scott 99-D and 210-F Amplifiers

SPECIFICATIONS (furnished by manufacturer): **Model 99-D**—single-chassis control amplifier. **Power rating:** 22 watts. Equipped for expansion to stereo with the H. H. Scott Stereo-Daptor. **Hum:** 80 db below 22 watts. **Inputs:** total of eight from Phono 1 high level, Phono 1 low level, Phono 2 high level, Phono 2 low level, Tape preamp, Tuner, TV, and Tape preamp. **Controls:** selector-equalizer (EUR 78, ORIG LON, ORIG AES, RIAA-NARTB-ORTHO, ORIG COL, NARTB TAPE, TUNER, TAPE, TV); magnetic pickup selector (1, 2); tape monitor switch (RECORD, PLAYBACK); bass (\pm 15 db, 50 cps); treble (\pm 15 db, 10,000 cps); rumble filter (IN, OUT); speaker selector (1, 1-2, 2); scratch filter (IN, OUT); loudness switch (VOLUME, LOUDNESS); volume-loudness control and AC power. **Outputs:** 4, 8, 16 ohms to speaker 1, 2, or both; high impedance to tape recorder, preceding tone and volume controls and filters. **Dimensions:** 15½ in. wide by 5 high by 12½ deep. **Price:** \$109.95; \$115.45 on West Coast. **Model 210-F**—single-chassis control amplifier. **Power rating:** 36 watts. **Hum:** 80 db below 36 watts. **Inputs:** total of six, from Phono 1, Phono 2, Tuner, Tape preamp, TV, Tape preamp. **Controls:** selector-equalizer (EUR 78, ORIG LON, ORIG AES, RIAA-NARTB-ORTHO, ORIG COL, NARTB TAPE,

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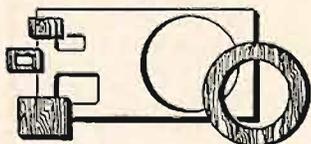
Troubadour

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Self-contained folded horn for use *either* in corner or flat against a wall . . . ideal for any University 12" or 15" extended range speaker, or multi-speaker system

EN-15LH TROUBADOUR ENCLOSURE

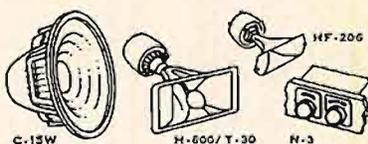
Provides unusually well balanced reproduction of all frequencies. Integration of direct woofer radiation with rear horn loading enhances low frequency response. Optimum projection of mid and high frequencies closer to ear level is accomplished by the subtly angled baffle board, which also minimizes reflections within the compression chamber. Flexible baffle board offers the added advantages of P·S·E — University's Progressive Speaker Expansion — the easy-on-the-budget plan that allows you to develop your choice of multi-speaker systems at your own pace, and protects your original speakers from ever becoming obsolete. The *Troubadour* is custom-built by master craftsmen—with fine-furniture finishes—for those who appreciate fine cabinetry.



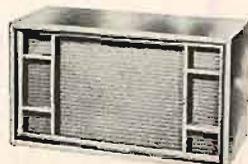
EN-15LH ENCLOSURE — 29" h, 34" w, 19" d. Adapter for 12" speaker supplied. User net: Mahogany — \$139.50, Walnut or Blond — \$144.50. S-12 SYSTEM — User net: Mahogany — \$343.50, Walnut or Blond — \$348.50

S-12 TROUBADOUR SYSTEM

Now, the outstanding tonal range and quality of the renowned "Master" system is available as a lowboy. This deservedly popular 3-way multi-speaker system boasts the incomparable C-15W Theatre Woofer for rich, clean bass; the new H-600/T-30 for balanced mid-range; and HF-206 Hypersonic Tweeter for flawless reproduction of treble frequencies to inaudibility. The N-3 Acoustic Baton network provides crossovers at 700 and 5000 cps, with "presence" and "brilliance" controls to give you fingertip command over room acoustics and program material variations. The S-12 easily handles up to 50 watts, yet is so efficient that even if driven by a modest 10 watt amplifier, it produces the richly satisfying, full volumed tone your musical taste demands.



. . . and ideal for stereo, some of University's compact enclosures and systems for every taste and budget



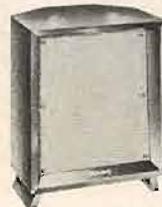
NEW! ULTRA LINEAR RESPONSE SYSTEMS

Astonishing "big system" sound from enclosures fully 40 to 80% smaller than other systems of comparable standards. With a *good* amplifier delivering from 20 clean watts upwards—and an ultra linear response system—you'll revel in really balanced, distortion-free reproduction with clean, true bass notes so low that you'll feel as well as hear them . . . to highs beyond audibility. (Often promised, but so seldom fulfilled in other small systems.) Latest production has new "program distortion" filter switch to correct for inferior radio programs, worn records, or tapes, etc. Available in highboy and lowboy models, in 15" 3-way and 12" 2-way systems . . . for every possible arrangement . . . built-in, bookshelf, corner.



NEW! DEBONAIRE SYSTEMS AND ENCLOSURE

Another achievement in versatility. The DEBONAIRE ENCLOSURE is the smallest lowboy (only 27 1/4" wide) for 2- or 3-way systems using 12" or 15" speakers. This space-saver employs the phase inversion principle to augment low frequency response, integrating direct radiation principles to accommodate a wide variety of extended range speakers. Ideal for P·S·E. Designed to complement both traditional and modern decor. Available also as two complete systems: Model S-3 comprising the outstanding components of the 3-way 12" SENIOR system . . . Model S-4, a 3-element 15" system, complete with balance control.



TINY MITE SYSTEM AND ENCLOSURE

Moderately priced diminutive 3-way speaker combination . . . a veritable powerhouse of acoustic energy. Magnificent performance from an enclosure only 21 1/4" x 15 1/2" x 12 1/2"! And so efficient, a clean 5-10 watt amplifier is more than adequate. Use in corner, against wall, even upside down near the ceiling. Available as enclosure, finished or unfinished, for use with any University 8" or 12" extended range speaker.



COMPANIONETTE 2-WAY SYSTEM

Ideal for bookshelf use or as an extension speaker. Employs "distributed port" phase inversion principle for excellent bass reproduction. Especially suited in pairs for stereo system when space and budget are very restricted. Can be used with wrought iron legs, available at most stores, for conversion to attractive floor model.

For complete descriptions and specifications on these and other fine University speaker systems and enclosures—and for the complete P·S·E story, write Desk P-5, University Loudspeakers, Inc., 80 So. Kenisco Ave., White Plains, N. Y.

LISTEN

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TESTED IN THE HOME

Continued from page 80

TUNER, TAPE, TV); pickup selector (1, 2); dynaural rumble filter; dynaural scratch filter; distortion filter (20 kc, 12 kc, 6 kc cutoff); bass (± 15 db, 50 cps); treble (± 15 db, 10,000 cps); tape monitor (OFF, ON); speaker selector (1, 1-2, 2); loudness switch (VOLUME, LOUDNESS); volume-loudness control and AC power. **Outputs:** 4, 8, 16 ohms to speaker 1, 2, or both; low impedance to tape recorder preceding volume and tone controls and filters; high impedance to tape recorder following dynaural and volume controls. Switched AC outlet. **Dimensions:** 15½ in wide by 5 high by 12½ deep. **Price:** \$189.95; \$199.45 on West Coast. **MANUFACTURER:** H. H. Scott, Inc., 111 Powdermill Rd., Maynard, Mass.

The Scott 99-D is an integrated amplifier combining on a single compact chassis a comprehensive control center and a power amplifier rated at 20 watts. In addition to the usual complement of tone, compensation, and volume controls, it has rumble and scratch filters (providing 6 db per octave attenuation), a switch that selects either or both of two loudspeakers, and unusually flexible and accurate tape equipment facilities.

A tape deck can be connected directly to the 99-D by feeding its playback head to either of the low-level phono inputs and setting the selector-equalizer switch to NARTB-TAPE. Or, the output from an external tape preamplifier may be fed into either the TAPE or PLAYBACK high-level inputs. The TAPE input goes through the main selector switch, as do other normal inputs. The MONITOR switch



The 99-D 22-watt control amplifier.

follows the main selector switch and TAPE OUTPUT jack; in its PLAYBACK position it isolates the preceding circuits, and connects the PLAYBACK input to the rest of the amplifier. This permits monitoring from the playback head of a three-headed recorder, while using the "front end" of the amplifier to feed the recorder. The TAPE OUTPUT connection is at moderately high impedance, so the shielded cable to the recorder should be kept short to minimize high-frequency losses.

Tape playback equalization in the 99-D (and in the 210-F) conforms fairly closely to the NARTB-RLAA tape standard, and the slight deviation which exists is in a direction which favors most of the available tape deck heads (many of which require a somewhat higher bass turnover frequency than that specified by the NARTB). As a matter of fact, the curve provided is an almost perfect match for the head supplied with the most popular of the current tape decks.

The output selector switch permits two speakers of the same or of different impedances to be operated simultaneously with correct matching or individually with a load impedance mismatch of 2:1. In practice this "mismatch" is usually insignificant and inaudible, and prevents volume changes when one of the speakers is turned off.

On listening tests our sample 99-D proved to have to-

tally inaudible (under all normal circumstances) hum and hiss, and clean sound. Bass was softly lush and somewhat emphatic. Highs were sweet and soft, with an over-all aura of pleasantly listenable blending. The 99-D is ideally complemented by a fairly efficient loudspeaker system that normally tends to be mildly deficient in the upper bass range and overly crisp in its upper range.

The 210-F amplifier, besides its higher power rating, includes Scott's remarkable Dynaural noise suppressor system, which attenuates the frequency extremes during quiet passages (when extraneous noise is most objectionable), and passes the full range when high program levels can



The 210-F Dynaural control amplifier.

mask the background noise. This is without a doubt the most effective, and at the same time the least sonically detrimental, surface noise filtering system we have heard. It can erase shellac surface noise almost completely, yet it has practically no audible effect upon frequency range and, when properly adjusted, is subtle enough in action that nary a trace of open-and-shut "gating" action is detectable. The Dynaural section in our 210-F was found to contribute no audible distortion to the sound. Separate from the Dynaural suppressor is a manual sharp-cutoff high-frequency filter switch that can be used to add additional highs attenuation or can be used by itself as a conventional treble-range limiter.

Sonically, the 210-F has much the same sound as the 99-D. The only audible differences that we observed were the 210-F's somewhat tighter and better-defined low end and its subtly superior over-all transparency. Like the 99-D, its volume/loudness control is located at a point following the tone control stages, so to keep distortion at a minimum most input sources will require some attenuation by means of their own output level-set controls.

L.E.E. Catenoid Speaker System

SPECIFICATIONS (furnished by manufacturer): a three-way loudspeaker system utilizing catenoidal horn loading. **Frequency range:** from below 30 cycles to beyond 22,000 cps. **Power rating:** program output of amplifiers rated up to 80 watts. **Impedance:** 8 ohms. **Crossover frequencies:** 300 and 5,000 cps. **Dimensions:** 37½ in. high by 40 wide by 20½ deep. **Price:** \$495. **MANUFACTURER:** L.E.E. Inc. (Laboratory of Electronic Engineering, Inc.), 625 New York Ave. N.W., Washington 1, D. C.

Although it has many real performance advantages, one disadvantage of the exponential front-loaded corner horn enclosure is its complexity. To make a structure approaching a truly exponential flare, with an external shape suitable for corner use, is not easy; therefore, it is costly. Moreover, to obtain good results in the extreme bass region, a mouth area and flare rate must be chosen that produce an enclosure of considerable bulk. The usual

Continued on page 84

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NEW FM-AM STEREO TUNER

A stereo tuner with a built-in future. The new ST662 offers tremendous versatility to the present and prospective high fidelity fan. It brings you AM-FM stereo broadcasts (available in many cities), and monaural AM or FM. It also includes built-in provision for adding FM Multiplex stereo reception—a standard feature in all Bogen FM and FM-AM tuners.

The versatility of the ST662 is suitably complemented by its performance, and such features as individual AM and FM tuning-eye indicators and a superb Automatic Frequency Control on FM. Price: only \$189.50*, enclosure and legs \$7.50*. Ask your Bogen dealer about the ST662, today—the tuner with the built-in future.

*Slightly higher in the West.

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SPECIFICATIONS

Frequency Range: FM-88-108 mc, AM-520-1640 kc. Sensitivity FM, for 30 db quieting: 1.25 microvolts at 75 ohm input, 2.5 microvolts at 300 ohm input. AM—Loop sensitivity—100 uv/meter for 20 db S/N. Frequency Response FM 20 to 18,000 cps \pm .5 db, AM 20 to 4,500 cps —3 db. Automatic Volume Control on AM and FM. Separate tuning-eye indicators and tuning knobs. Automatic Frequency Control, with defeat, on FM. Dimensions: 15" wide x 10½" deep x 4½" high excluding knobs and ferrite loopstick.

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MANUFACTURERS OF HIGH FIDELITY COMPONENTS. PUBLIC ADDRESS EQUIPMENT AND INTERCOMMUNICATION SYSTEMS

TESTED IN THE HOME

Continued from page 82

method of avoiding these disadvantages, without giving up the name (and thereby the selling value) of exponential horn design, is to make compromises in the horn construction. This inevitably results in performance compromises too—some well considered, some not.

Engineers at L.E.E. (Laboratory of Electronic Engineering), obviously men of imaginative bent, decided to tackle the problem with an entirely fresh approach. They discarded the exponential expansion formula and developed a front-loaded corner horn based on the catenary curve; hence the name, Catenoid. Reduced to the simplest descriptive terms, this type of horn expands much more slowly at the small end (the throat) than does an exponential horn, and more rapidly toward the large end (the mouth). Because it is easier to build than an exponential horn, it can be less expensive. It occupies less volume for an equivalent



The Catenoid corner horn speaker system.

mouth area. And, say its designers, it is every bit as satisfactory in performance, if not more so.

Continuing along unconventional lines, the system crosses over at 300 cps (low enough to avoid bass horn coloration of male voices) to an excellent *direct-radiator* middle-range speaker, totally enclosed in a small chamber filled with sound-absorbent material. This operates up to 5,000 cps, where an "equalized" horn tweeter takes over. The tweeter's acoustic efficiency is normally about equal at the top of its range to that of the middle-range speaker; at 5,000 cps, it is much higher. The equalization consists simply of compensation for this natural rolloff by means of a filter, so that the tweeter's response is flattened out and matched in level to the cone speaker.

The result is a speaker system that, to my ears, is very smooth and well balanced throughout the entire range. There is no trace of screech or boom, and the middle range is lifelike without being obtrusive. Bass transients are superbly reproduced. The bass response goes low enough to be felt as well as heard, which is a characteristic of true low-bass sound.

Construction of the enclosure is at least as rigid as any other we've seen, the finish is excellent, and the dimensions are quite moderate (37½ in. high and 29 in. along each wall). Efficiency of the system is intermediate between that

of most direct-radiator assemblies and complete horn systems. Its sonic balance and integration, reasonable dimensions, and efficiency make it particularly well suited for use in small and medium-sized rooms; even in large rooms, many will find its middle-row sound more satisfying in the long run than that of some bigger (and costlier) systems. At its price, \$495, it is certain to be compared with the most elaborate systems available. I believe that it will stand up in this comparison very well.—R.A.

MANUFACTURER'S COMMENT: On the basis of objective measurements, we find the power-handling ability of the Catenoid to be entirely adequate for the largest rooms that one will ever encounter in a home. Catenoids have been used to furnish high-fidelity sound in a number of medium-sized (400 to 500 seats) auditoriums.

Trix T43 Amplifier and Preamp

SPECIFICATIONS (furnished by manufacturer): an ultracompact power amplifier and remote control unit. **Power rating:** 15 watts. **Frequency response:** ±2 db, 20 to 20,000 cps. **Inputs:** total of four; one for Magnetic phono, one for Xtal or Ceramic phono, two high-level for Tape and Radio. **Controls:** selector-equalizer (RADIO, LP-A (RIAA), LP-B, 78, TAPE); volume; bass; treble and AC power. **Outputs:** 3, 8, and 15 ohms to speaker. **Dimensions:** power amplifier, 11 in. long by 6½ wide by 5 high; preamplifier, 9¼ in. long by 3 high by 3 deep, over-all; preamp requires panel cutout 8¼ in. long by 2¼ wide. **Price:** \$79.95. **DISTRIBUTOR:** Ercona Corp., 551 Fifth Ave., New York 17, N. Y.

Extremely compact control units are not too unusual, and neither are compact so-called integrated amplifiers (with power amplifier and preamp on a single chassis) rare phenomena. But a separate power amplifier and remote control combination is generally quite large. The Trix T43 is an exception; it is one of the smallest dual-chassis amplifier systems we have encountered, and this factor alone may qualify the Trix as a solution to problems of limited available space.

The Trix amplifier is also unusual in that its remote control section contains no tubes. The phono inputs and preamplifier are mounted on the main amplifier chassis, and two interconnecting cables carry the preamplified signal to and from the separate control unit. The tape and tuner input receptacles are on the control chassis itself, and all input sources are selected by the function switch on the control unit's front panel.

Listening tests on our sample Trix T43 showed it to have very low hum and hiss, and indicated a high degree



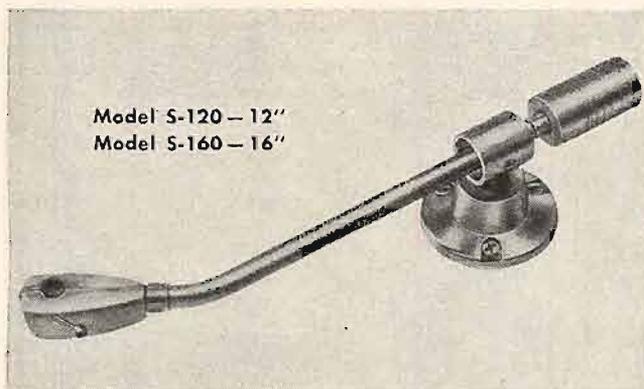
The Trix 15-watt amplifier and preamp.

of stability at both frequency extremes. There was some interaction between the tone controls, and flattest over-all frequency response was obtained with the treble control advanced about 45 degrees past its middle setting and the bass control set back about 30 degrees below its middle position. When so adjusted, the T43's sound was softly sweet, inconspicuous, and markedly veiled.—J.G.H.

REK-O-KUT TABLE TALK

The latest high fidelity developments from Rek-O-Kut Co., Inc., 38-19 108th St., Corona 68, N. Y.

AMERICA'S BEST-SELLING ARM RE-DESIGNED FOR STEREO



Model S-120 - 12"
Model S-160 - 16"

PRICES OF THE NEW STEREO-MONAUROUS ARMS ARE: MODEL S-120, 12" ARM, \$27.95; MODEL S-160, 16" ARM, \$30.95.

The fabulous Rek-O-Kut Tonearm (the arm that outsold all others 9 to 1) now goes stereo! Here are some of the new basic features which make this tonearm a "must" in any fine stereo or monaural high fidelity system: 1. Mass of the shell increased... to lower the point of resonance. 2. Larger, heavier counterweight. 3. 4-conductor lead... to accommodate all 3 and 4-terminal stereo cartridges. 4. Four-prong shell for easy phasing of stereo cartridges. 5. Supplied with wires already connected to terminal strip.

In addition, the new S-120 and S-160 Stereo-Monaural arms retain these exclusive engineering features of the famous A-120 and A-160 arms: friction-free micro-bearing pivot and adjustable Micrometer counterweight!

Stereo Conversion Kit Converts A-120, A-160 Monaural Tonearms For Stereo Reproduction!

Rek-O-Kut A-120 and A-160 Monaural Tonearms now can be easily and quickly converted for stereo with the new Rek-O-Kut Stereo Conversion Kit. The new kit saves Rek-O-Kut monaural tonearm owners a minimum of ten dollars, and includes all parts and two simple tools required for the conversion. The procedures are simple... the entire conversion can be made in ten minutes. No mechanical skill is needed, no tools, other than those furnished in the kit, are required.

The ease with which conversion can be made reflects the simplicity of the basic Rek-O-Kut Tonearm design. All parts are warranted.

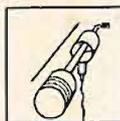
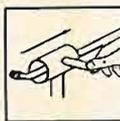
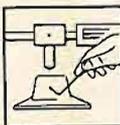


Model SC-12 - 12" - \$17.95 net Model SC-16 - 16" - \$19.95 net

Conversion Made In 3 Simple Steps

The arm assembly is removed from the base by loosening a single set screw with wrench provided. Old arm and counterweight are removed from swivel by loosening two screws. New pre-assembled stereo arm and counterweight are inserted in swivel and 4-conductor lead is pulled through the bottom.

After re-assembly, leads are connected to the terminal block furnished in the kit.



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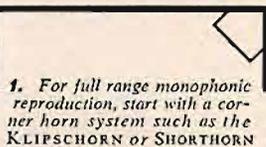


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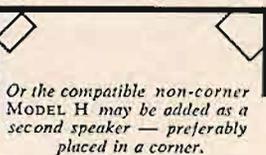
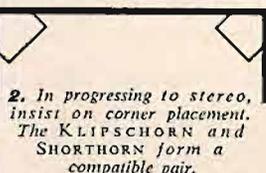


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AMERICAN JAZZ

Continued from page 31

he remains in the building—at the mike, in conferences, at his desk answering mail—until 8:00 p.m. One of Conover's many unconformities is that he plays only his own records on the program, an idiosyncrasy made possible by a personal library of more than 60,000 selections.

Studio Two is bare save for a chair, a small table for the microphone, and another longer table covered with unpacked records. Conover labors over the details of the day's work until 10:00 a.m., when Engineer Bob Batchelder ("I used to sing in a quartet when quartets weren't popular, so music is kind of in my blood. I love working on this program.") flips the switches on his Ampex recorders. With smooth precision the pops hour—highlighted by Hal McIntyre's *Love for Sale*, Harry James's *September in the Rain*, and Perry Como's singing of *Magic Moments*—is committed to tape.

Between resonantly voiced interstices in which he identifies selections and artists, Conover riffles through the records on the adjoining table. He operates a bare one hour ahead of himself as far as programming is concerned. As he weaves a tapestry of LPs, 45s, and vintage 78s for the subsequent hour ("Each program consists of plan and improvisation, much like a jazz performance itself"), he nods his head or taps his foot in time with the music then being played. The observer quickly becomes aware that probably the most thoroughly bemused listener to the program is—Willis Conover.

Observers, however, are rare. At the insistence of its master of ceremonies, *Music U.S.A.* is the only VOA program taped without a producer in the control room. Willis himself acts as producer—and as announcer, planner, researcher, and librarian.

Prior to the arrival of ex-singer Batchelder at the controls, Conover was on less than cordial terms with a succession of engineers. "Willis is a perfectionist," Batchelder explains. "When he signals for something, it's got to be there. I enjoy working with him because I guess I'm a perfectionist too." Of Batchelder, Conover says enthusiastically: "He's one of us."

Jazz Hour 1307 commenced with Gigi Bryce's *Satellite*, ran through Shorty Rogers' *Blues Way Down There*, Milt Jackson's *The Spirit-Feel*, and *Early Autumn* by Woody Herman. The hour reached high gear with a trio of New Orleans favorites—*Royal Garden Blues*, *Tin Roof Blues*, and *Wolverine Blues*—featuring Pete Fountain, and wound up with Benny

Goodman's *King Porter Stomp* and Tommy Dorsey's swinging *Marie*.

Some of Conover's more esoteric programming, however, would bring tears to the eyes of a commercial station manager. Jazz Hour 1308, taped that same day, offered Phil Sunkel's long cerebral *Jazz Concerto Grosso* ("A work like this deserves a hearing. It represents talent, industry, and serious intent"), succeeded by a solid fifteen minutes of *Stardust* as reshaped by an inspired octet at Pasadena's Civic Auditorium in 1947.

"The Jazz Hour audience," says Conover, "is drawn from every level of society and every part of the world. We're trying to guide their taste as well as respond to it. That's why we cover jazz's full spectrum, including its outer reaches. There's an exercise in tolerance for all of us in listening to a style we may not favor."

One fan in Zagreb, Yugoslavia, however, had a complaint about the programming: "I'm listening always your radio program *Music U.S.A.* on short waves and i don't no why you never give some emition about the new style in the jazz music, like Rock 'n' Roll."

Two years ago Willis answered the same question with a withering: "I see no reason to poison the ears of overseas listeners." But he has mellowed. And, while Rock and Roll is still *non grata*, he expects to lower the bars someday soon. "Rock and Roll isn't all bad by any means. But I don't want the Jazz Hour to get caught up in the frenzy of it. This—the frenzy—is what people of taste all over the world have rebelled against."

Personal interviews play a significant role in the program, and Conover has lured more than 125 top jazz personalities before the VOA mike. Far and away the most popular—on the basis of volume of mail received—was the old Ambassador of Jazz himself, the Hon. Louis Armstrong. Sometimes Willis tapes interviews in the course of his travels; these are stored to await a suitable moment for broadcasting. For example, an upcoming *Music U.S.A.* highlight is a two-hour memorial to W. C. Handy. *Pièce de résistance* is a hitherto unreleased interview with the composer of the immortal *St. Louis Blues*.

Conover also tries to peg his programs to jazz developments abroad. Not long ago, on the heels of a successful European tour by Lionel Hampton, he hopefully presented a solid hour of Hamp's best. But an indignant listener in Switzerland reacted sharply: "This is silly! Why feature one hour of L. Hampton now

Continued on page 88

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The AX20, in brushed copper and black, is strikingly handsome in appearance and outstanding in its performance characteristics. The amplifier delivers 20 watts of hum-free, distortion-free power (40 watt peaks). An exclusive new high gain phase inverter utilizing both positive and negative feedback drives the output tubes with minimum phase shift and excellent stability. As a result, the power amplifier has instantaneous recovery time resulting in uniquely clean and faithful transient response. The AX20 actually produces more clean useful power than conventional 30 watt amplifiers.

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rumble filter, balance control, mode switch, speaker selector and function switches. Selectable equalization is provided for records and tape (7½ and 3¾ IPS). The second preamplifier delivers ½-volt output at low impedance.

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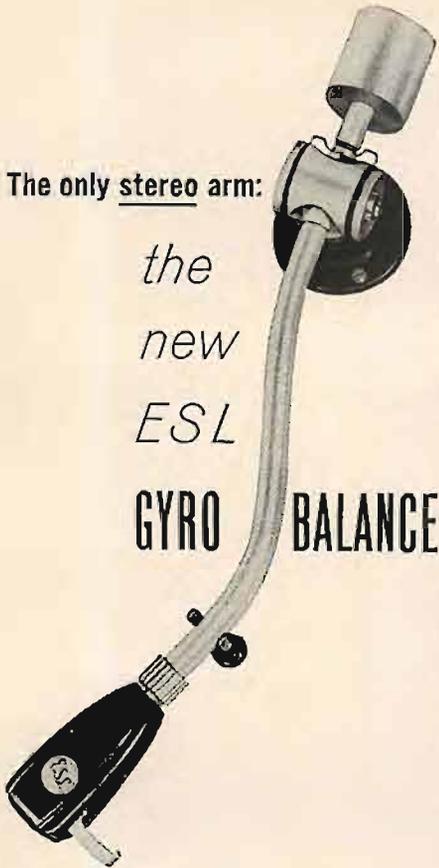
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AMERICAN JAZZ

Continued from page 86

that he's just played in every city, town and village of Europe!"

An international broadcast aimed at winning friends has its own peculiar problems. The sensitivities of listeners are, of necessity, a prime concern. "We try to avoid anything even remotely offensive," says Conover. "To illustrate, we've obviously got to steer clear of a title like *Buddha Rock*. The effect on Asian listeners would be tantamount to someone here tuning in the Chinese radio and hearing an item called *Jesus Jumps*." Songs with racial implications—no matter how tenuous—are avoided, as are any with suggestive lyrics.

Requests are not encouraged, but occasionally Willis invites listeners to submit complete programs of their own. To one such recent request came a delicately phrased reply from two Belgrade buffs: "In this way we respond to your invitation for mutual cooperation in your program, we do regret so very much not to be able to come over personally." Number one on their list: Charlie Parker's *Ornithology*.

While *Music U.S.A.*'s listeners are inordinately faithful to the program, this fidelity exacts a price. For instance, although tape keeps the show rolling no matter where the M.C. may be, Conover's more devoted fans are suspicious and accusatory: "I can always 'feel' when you're not 'there,'" wrote one. And another blazed: "Stay in Washington and produce some better shows instead of gallivanting around the world!"

What inspires this loyalty in so vast an audience—a loyalty so profound that every year hundreds of people run very real risks to post letters from Communist states? What is the worldwide appeal of jazz?

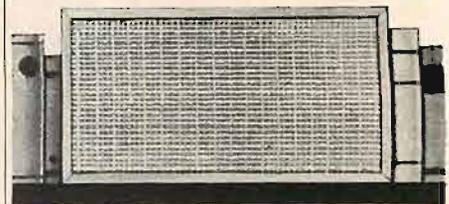
Conover is not sure, but he has a good idea. "Jazz," he says thoughtfully, "is a reflection of our national life. Americans can't see that fact: we're too close to it.

"To me, and I think to most people, democracy is a pattern of laws and customs by which we agree voluntarily to abide: within this fixed and clearly defined framework we have freedom. Only in such a society—and ours is the best example I know—could jazz have developed. It has its own musical restrictions—tempo, key, chord structure. But within them the artist is free to weave infinite variations. Structurally, it's a democratic music.

"People in other countries, in other political situations, detect this element of freedom in jazz. There isn't any elaborate reasoning process involved,



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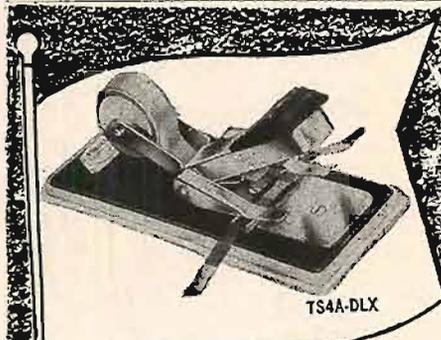
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Conover is passionately convinced of the rightness of what he is doing on the air waves. And he does it with such professional skill that, with an eye to his aversion for the "disc jockey" sobriquet, *Down Beat's* 1957 Annual named him Jazz Spokesman of the Year. *Metronome* followed with a special award in 1958. The citation states: "He gives the finest in music and comment to his millions of listeners with that absence of obvious gimmickry which is the truest showmanship, no less exciting because of its taste; with that absence of political statement which is the finest propaganda for America."

But the last favorable word on the program remained to be said by a citizen of the most megalomaniacal of all political entities. After stumbling across the Jazz Hour on his short-wave radio, he wrote: "I wasn't aware that the United States was broadcasting programs of such quality."

The letter was postmarked Castell, Texas.

HIPSTERS

Continued from page 34

something guttural
stony-eyed flugel-horner who sleeps in sport jacket
like Santayana recommends outlines of his shoes in pockets
guy with plenty cheery gallic fangs plays
what else lullaby of etc.
kind of ersatz C.P.E. Bach bass hand like a petrified hero sandwich
way Alec Templeton used to do but not so comical
lurid dynamics set up brutal chain-reaction what with
murderous P.A. and loose change and noisy goatees around and all experimental chaps front and center frenetic invertebrate percussion turns into brassy
rugged stuff; honey-tongued alto-sax runs a photo-finish with
low-down clinker-spewing trumpet in
a real expensive tandem now we get big-band effects with the modest expenditure of only four trombones who may look like
lamster uranium-stock salesmen stuff
flashy but gilt-edged
on comes gently introverted bass player
like most his modern calling plays

Continued on next page

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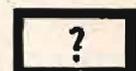
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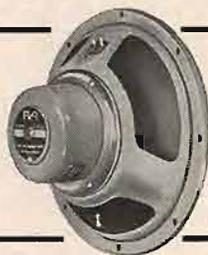
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HIPSTERS

Continued from preceding page

a big handsome complicated solo then goes

appropriately inscrutable as the bossy brasses hoke it up with patented runs and horrid staccatos

twelve buns to the dozen group tunes up

look respectively like indigent chiropractor

A & P store manager disenchanting midget midwife who has lost out to automation

but who play so good you got to close your eyes to believe them lady kimono-clad piano player at mercy

of patriotic P.A. engineer out to square up for Pearl Harbor

heavy-necked gent makes a little horn sound like

IRT Express missing the big curve at 59th Street

calculated chaos and kind of precise anarchy brilliant

bridging passages not just cotton-candy guff between

slices naughty sensationalism but lots of

protein (if I follow me)

At this point I have apparently been hurled up front where I belong professionally and my ink has run out or a lady photographer asks me to reload her Leica, which could happen to anybody. Since I apparently don't care to say the last definitive word on jazz anyway, no more notes. I retire gracefully, my shoelaces broken in several places.

And later, scars and abrasions cosmeticized, I have wangled into a post-mortem salon at some inbred mansion where every other guest isn't a guest at all, you see, but the cut of Pinkerton who specializes in rhythm sections and soprano saxes. I have been frisked and fluoroscoped and popped like the cork out of a magnum of Mumms or maybe Dr. Pepper by a rhinestone-eyed bouncer into the middle of a cultured discussion:

I been playing this coky artform for thirty-seven years man and boy and shucks I tell you man what I tell the judge each time, it's a hoax. H-O-X. Rock-n-roll, that's where the future is, Frank. Man you can play that stuff for a week handrunning without having to think even a bitsy thought like, what's the name of this dog? Real restful . . . one more defeatist bleat out of you, pally, and you going to have to switch to the celesta permanent or something where you don't need no teeth or lip . . . gig helps international understanding, George, like, you got no time to make soap and

lampshades out of people if you're blowing this stuff on a horn maybe or even listening to it, you know? . . . old Adolf was real hot to cozy that Wagner drag, why that stirs up the goose step. . . . Stanley you can't army march to Kenton, them meta-tarsical bones in your feet, man, they'd crumble like Saltine crackers in no time . . . and into the night

Later I stand in the dark near a dim street light in front of a retired hovel the size and general appearance of the Bureau of Internal Revenue listening to the enfeebled sounds of the end of party. In my crumpled seersucker pocket is not the modest fortune in sterling napkin holders I had rather anticipated but only a small tired anchovy.

Tomorrow, a panel discussion on dope or the like, an unlimited supply of virtuoso combos, another Walpurgisnacht maybe, another party surely. I stand enhaloed there, enrapt, trying to codify the message that I promised my public, the meaning of all this, concentrating quite intent and I would have had it too, but the lady Pinkerton I am waiting for comes tripping down the dark street twirling her billy and off we go into the unlikely Newport night. For the which it is not until later in exodus that it all comes into focus, and perhaps less keenly.

L'envoi: Reflections in a Dark Bull Fiddle Case—which is how I got back to Crueldrool, Miss. and my studies in Sutpen genealogy. The fiddle, a full-scale model of a Guarnerius costing almost twenty dollars at a discount house, rode first class up front in the coaches with its owner and a cordovan attaché case full of the better comic books.

Aforementioned reflections:

1. In quest of culture, yes go to Newport. It's closer than the Mille Miglia, much less lethal, and pound for pound, much more invigorating.
2. Don't forget your beer-can opener.
3. Wear the kind of safety helmet recommended by Leo Durocher, even so it's over your beret.
4. Don't bring a portable radio. It just isn't done by the best people. It just isn't. *Believe me.* If the P.A. system conks out, light a candle and play *Guess What I Weigh*.
5. If your cultivated neighbor turns out to be a Freed-ian freudoid, and turns up that dull dead beat next your good ear, don't remonstrate. Pray for him. And pour a can of beer on his 35Z5. That should short him out and confound Fats Domino if only till the beer evaporates.
6. No bad language or fisticuffs. You have come for spiritual uplift, not a gymnast gig.

7. Sell your spare Madras-striped kerchief if necessary, but pay the extra and sit up front where the real musical McCoy gives forth. And fifth. There you got it made, fellahin. Where else at the still point of this or any other turning world will you find Turk Murphy and Gerry Mulligan making common cause?

8. But be critical. Everything isn't that good. Leave the cowbell home. Oscar Peterson for example is fully as obsessive as Bruckner, although no doubt more feasible to stage.

9. Expect and get a real true teleporting. Aesthetics aside or even to boot, Newport is the most and the Zootest.

SQUARES OF PARIS

Continued from page 37

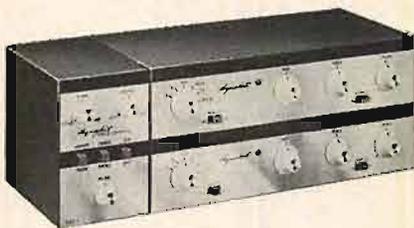
were exploiting the ex-slaves, and even today prejudice against white musicians is extensive. They will listen to them and outwardly judge them on their merits, but underneath there is a definite reservation which colors the proceedings. The Negro is always given the benefit of the doubt.

This is why Paris is such a haven for the American Negro jazz musician. For in France the Negro is treated as a fellow being, an equal, subject neither to the Southern bigotry nor Northern tolerance to which he is accustomed in the United States. Behind every Negro musician living in Paris today is the specter of Jim Crow. Most are quite frank in admitting that this is why they stay, getting by on the low French wage and cutting their ties with families and friends at home. A few deny that racial feeling has anything to do with their stay, but the vehemence with which they attack conditions in America cuts through the surface of their protestations.

"If a Frenchman does something to me," confided one of them, "I can punch him in the nose and know that when the cop comes up he's going to listen to my side of the story, too. Black or white makes no difference over here. What's black? What's white? They been telling me all my life white stands for purity. Those Communists don't know nothing about brainwashing. Man, back home we get brainwashed all our lives. They call us 'boy' even if we're ninety years old. And we step off the sidewalk when they come by and we clean their houses and make their food and we take care of their kids. And yet they don't want to sit with us or go to school with us. And they call us 'boy'.

Continued on next page

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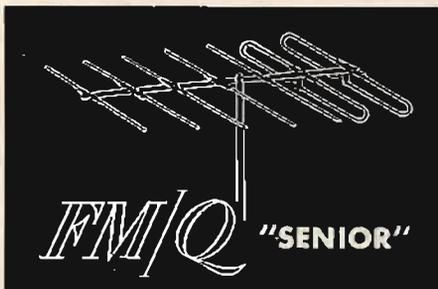
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SQUARES OF PARIS

Continued from preceding page

I can't play music in a setup like that. Over here I'm a man, a person. Over here I can relax. Over here I can think of the music, think of the music all time."

The seven Negroes are able to think of their music and make a living in Paris at the same time, but the seven white American musicians we hunted down are not doing so well. They are playing in the smallest and dankest of the *caves*, and their salaries are hardly enough to exist on—let alone live. They stay in dingy rooms in cheap hotels, and eat in dismal, sordid restaurants. A couple of them presumably had talent once, but life and narcotics have crushed it into a small hard ball in the pit of their stomachs. They are sad to see and sadder to hear.

This, then, is jazz in Paris. There are the French musicians themselves, listening to American records and painstakingly imitating the sounds. The "modern" saxophonist stands up there bravely with the sound of Sonny Rollins in his inner ear, and he affronts the ghost of Charlie Parker. Or the "traditionalists" merge together in the wail that was New Orleans in another land, another time. They strive to make Beale Street talk, Beale Street walk, but even a blind man can see that "*bonjour tristesse*" is not the same as "hello sadness." This is the New Orleans of another people, of another planet.

And every once in a while they hire one of the top American jazz artists to sit in with the group, and he huffs and he puffs but he can't blow the house down. You put three Frenchmen to play with three Americans, and you have two trios playing the song at the same time, but that's about all they have in common.

Deep down the French realize this inadequacy in their jazz, this inability to create a beat or imaginative solos comparable to those Americans are capable of producing. They are astute in their criticism, and just as they point out the flaws in any kind of jazz, so they can put themselves down. It is a tragic affair, and the only saving grace is that the French appreciate a good tragedy.

There are many reasons to go to Paris. There are the charms of the city, the Louvre, the Eiffel Tower, the Champs Elysées, the history, the wine, the women, the food, the clothes, the perfume, and above all, the French. But, man, don't go for jazz. It loses something in translation.



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NO HUM, NO BUGS

Continued from page 40

teristic; that is, the positive and negative peaks of the signal are of equal amplitude and duration. However, most music and speech has an asymmetrical waveform. It may consist of a series of transient signals in which, say, the positive peaks may be, over a period of time, of greater average amplitude or duration than the negative peaks. Similar asymmetrical transients may be introduced by current surges when the machine is started and stopped. These asymmetrical signals impart a certain amount of permanent magnetism to the head. This effect is cumulative and, the more the machine is used, the more strongly magnetized the head will become.

In performance, the effect of head magnetization is to raise the signal noise level by several db and to increase second harmonic distortion slightly. To minimize distortion and noise, and to reduce also the chance of possible damage to recorded tapes, the heads should be demagnetized frequently. If you use your machine occasionally, you should demagnetize (or degauss) the heads once or twice a week. If the machine is used daily, you should degauss every day—or even several times in a day if you want the ultimate in performance.

Head demagnetization is relatively simple. You can use a commercial head demagnetizer, such as Audio Devices type No. 400, a bulk tape eraser, or a transformer gun-type soldering iron for this job.

Whatever kind of demagnetizer you use, the first step is to remove *all* recorded tapes from the vicinity of your machine; these tapes should be at least several feet away from the demagnetization tool. Next, remove the head's dust cover and, if convenient, its mu metal shield.

If you use a commercial head demagnetizer, first apply a layer of pressure-sensitive cellophane tape to the tips of the demagnetizer poles. Press on to insure good adhesion, then trim the tape to fit the pole tips, using a single-edged razor blade, an Xacto knife, or some similar tool. The tape presents a soft outer surface and prevents scratching the surface of the magnetic head. Commercial head demagnetizers often are not equipped with an ON-OFF switch; they are turned ON simply by plugging into a wall receptacle and OFF by unplugging. Do not leave the unit plugged in for more than a few minutes or it may overheat.

Continued on next page

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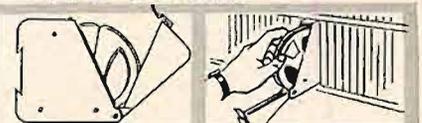
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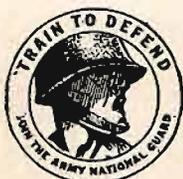
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NO HUM, NO BUGS

Continued from preceding page

The demagnetizer pole tips then are placed flat against the magnetic head and moved back and forth and up and down across the entire pole surface of the head for about a second. The tips then are moved slowly away from the head before the unit is turned off (or unplugged). *Slow removal of the demagnetizer is extremely important.* This slow separation of head and magnet gradually reduces the AC magnetization induced in the head, finally ending at zero. If the demagnetizer is turned on and off suddenly while in close proximity to the head, or moved away from the head suddenly, final separation may occur during the peak of an AC cycle. In this case, the head may be left with greater permanent magnetism than it had originally.

If you don't have access to a commercial head demagnetizer, you can use a gun-type soldering iron or a bulk eraser for this operation. If you use a soldering gun, hold the transformer case (*not* the soldering tip) close to the magnetic head. Close the trigger to energize the transformer and slowly withdraw to a distance of about two feet or so before releasing the trigger. A similar technique is used with a bulk eraser. Again, slow withdrawal is essential to insure proper demagnetization.

An important point . . . note that head demagnetizers work *only* on AC.

Thus far, we have discussed general handling, cleaning, and maintenance methods which may be employed by the average tape machine owner and operator. (It is assumed, of course, that he will call on a skilled technician if his machine requires extensive repairs.) In addition to general maintenance procedures, there are a few special adjustments.

Head Alignment. For low noise, best over-all frequency response, minimum distortion, and maximum output, the gap in the magnetic head(s) must be exactly perpendicular to the magnetic tape. Proper head alignment always has been important, but misalignment causes less trouble with older single track tape machines than with modern double track and stereo instruments, where it is critical.

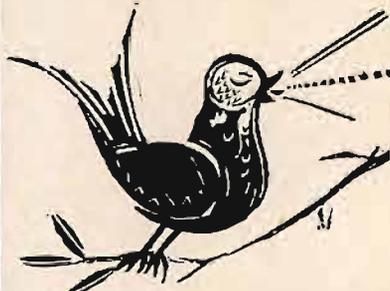
Generally speaking, head realignment will *not* be necessary unless a magnetic head(s) is replaced or unless the machine is subjected to unusual shock. When you need to align a head, you can do so with a standard prerecorded alignment tape (available through most distributors).

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In most cases, the playback (or "reproduce") head is aligned first. Remove the head cover and, if necessary to reach the alignment screw(s), the head's mu metal shield. As always, check your instruction manual. With the instrument set for "playback" and the test alignment tape threaded, turn the tone control full up and the gain (or volume) control for moderate output. Next, with the machine operating, adjust the playback head's alignment screw(s) to obtain a maximum output signal. An acceptable adjustment can be made by listening to the output signal (a single frequency audio tone) but, ideally, you should use an output meter of some type. If your machine is equipped with an output level indicator, this will serve. Otherwise, connect an AC VTVM or a commercial Output Meter across the instrument's output circuit or loudspeaker voice coil leads. Adjust the alignment screw(s) for maximum output, ignoring false peaks which may occur to either side of the true maximum-value peak.

If your machine has a combined record/reproduce head, the alignment is complete. If not, once the playback head is aligned, the test tape should be removed and "blank" tape threaded through the machine. With the machine set up for *Record*, record a moderately high-frequency signal (say, 10 kc at 7½-ips speed). Adjust the alignment screw(s) of the recording head until you get maximum output. If your unit has provision for monitoring the recorded tape, this alignment is a relatively simple procedure: since the playback head has been previously adjusted, it serves as a standard for setting the recording head accurately. It is not ordinarily necessary to align the "erase" head.

There are generally two technical manuals available for every tape machine. One is the owner's *instruction manual* furnished with the instrument; this booklet outlines the procedures for recording and playback and indicates the function and use of each control. The second booklet is the factory *service manual*; intended for the use of a professional service technician, this latter manual is not usually furnished with the machine, but generally can be obtained from the manufacturer or his local distributor.

If you can, get a copy of the factory *service manual*. You may not intend to undertake extensive repair work yourself, but you'll feel more confidence in your service man if he takes the manual away with the machine.

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Key No.	Page	Key No.	Page
1.... ABC Paramount	62	49.... Lectronics, Inc.	76
2.... Acoustic Research, Inc.	74	50.... Leslie Creations	72
3.... Allied Radio Corp.	9	51.... London Records	70
4.... Altec Lansing Corp.	18	52.... Louisville Philharmonic Society	63
5.... Angel Records	44	53.... Marantz Co.	89
6.... Apparatus Development Co.	92	54.... Mercury Record Co.	52
7.... Arrow Electronics	95	55.... Miller International Co.	64
8.... Audio Devices, Inc.	72	44.... Neshaminy Electric Corp. ...	26
9.... Audio Exchange	96	56.... Newcomb Audio Products Co.	20
10.... Audio Fidelity Records	55	57.... North American Philips Co., Inc.	88
11.... Audiogersh Corp.	77	58.... Nuclear Products	62
12.... Audion	95	59.... ORRadio Industries	89
13.... Audio-Vision Co.	95	60.... Oxford Components, Inc. ...	91
14.... Bogen, David, Inc.	83	61.... Peck, Trevor Co., Ltd.	95
15.... Book of the Month Club	1	62.... Pickering & Co., Inc.	2
16.... Bozak, R. T., Co.	78	63.... Pilot Radio Corp.	27
17.... British Industries Corp.	28	Professional Directory	95
18.... Carston Studios	95	28.... R & A Speaker	90
19.... Collaro	42	64.... RCA Victor Division.	51
20.... Columbia Records	69	Inside Back Cover	
21.... Cook Laboratories, Inc.	56	Record Market	72
22.... Custom Audio	94	Records in Review	58
23.... Dexter Chemical Corp.	69	66.... Rek-O-Kut Co., Inc.	85
24.... Dynaco Inc.	91	67.... Robins Industries Corp.	89
25.... EICO	11	36.... Rockbar Corp.	12
26.... Electro-Sonic Laboratories Inc.	88	19.... Rockbar Corp.	42
27.... Electro-Voice Inc.	42	68.... Sargent-Rayment Co.	41
Back Cover		69.... Schwann, W.	70, 71
28.... Ercona Corp.	90	70.... Scott, Hermon Hosmer, Inc. ...	5
29.... Fairchild Recording Eqpt. Corp.	14	71.... Seeco Records	61
30.... Ferrodynamics Corp.	93	72.... Sonotone Corp.	94
31.... Fidelitone	8	43.... Stereo by Holt	94
32.... Fisher Radio Corp.	13, 15	73.... Stephens TRU-SONIC Inc. ...	7
33.... Florman and Babb	95	74.... Stromberg-Carlson	19
17.... Garrard Sales Corp.	28	65.... Sun Radio and Electronics ...	95
34.... General Electric Co.	88	76.... Superscope	10
35.... Glaser-Steers Corp.		76.... Tandberg	93
Inside Front Cover		Trader's Marketplace	93
36.... Goodman's Loudspeakers ...	12	77.... United Audio Products	92
37.... Harman-Kardon, Inc.	87	78.... University Loudspeakers, Inc.	81
38.... Heath Co.	21-25	79.... Vanguard Recording Society, Inc.	57
39.... Hi-Fi Headquarters	95	80.... Vitavox Ltd.	92
40.... Hi-Fidelity Electronic Sound Corp.	95	81.... Vox Productions, Inc.	53
41.... High Fidelity Inc.	95	82.... Weathers Industries	6
42.... High Fidelity Recordings ...	63	83.... Webster Electric	90
43.... Holt Radio	94	84.... Westminster Recording Co. ...	49
44.... JansZen	26	85.... Wollensak Optical Co.	75
45.... Jensen Mfg. Co.	16, 17	86.... World Wide Records Inc. ...	71
46.... Key Electronics	95		
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48.... Lansing, James B., Sound, Inc.	4		

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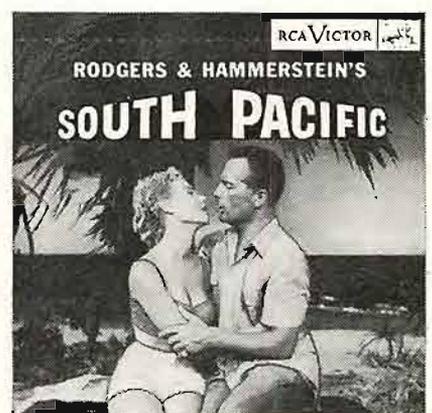
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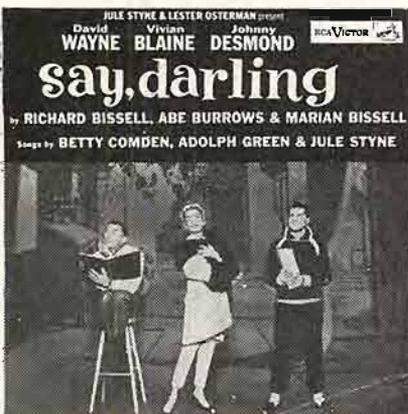
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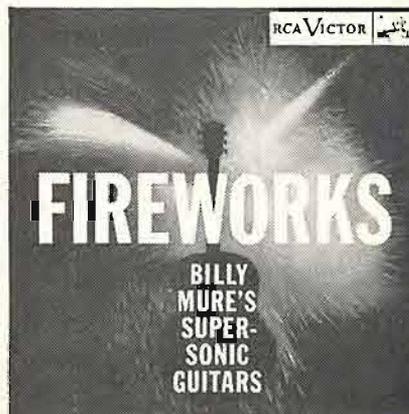
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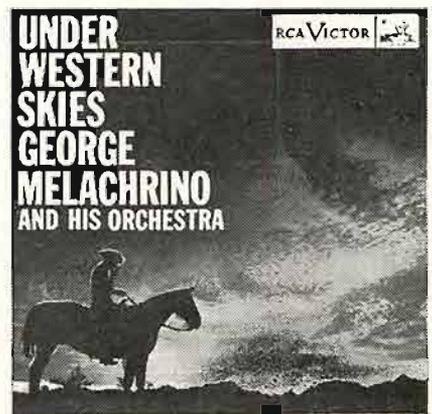
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