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Hi-Fi Music Program

JULY-AUGUST 1957

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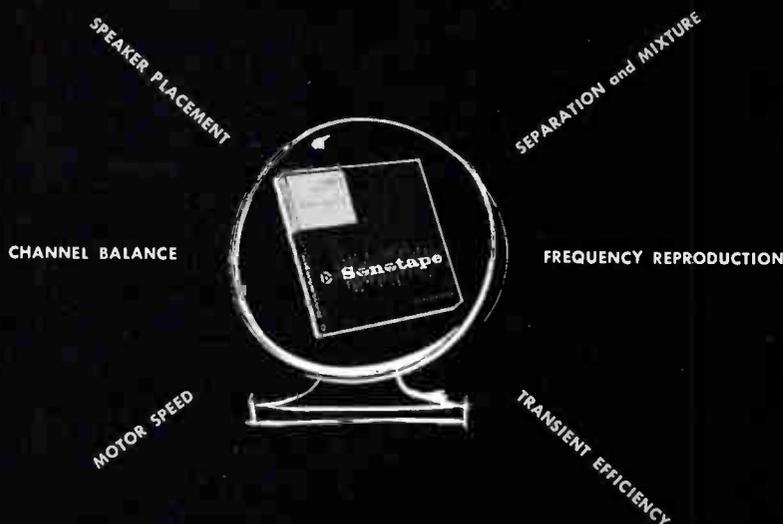
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| Violin Concerto. Erica Morini. SWB 8016 | | |

SONOTAPE CORPORATION 275 SEVENTH AVENUE, NEW YORK 1, N. Y.

WASH-FM WDON-AM

"WASHINGTON'S BETTER MUSIC STATION"

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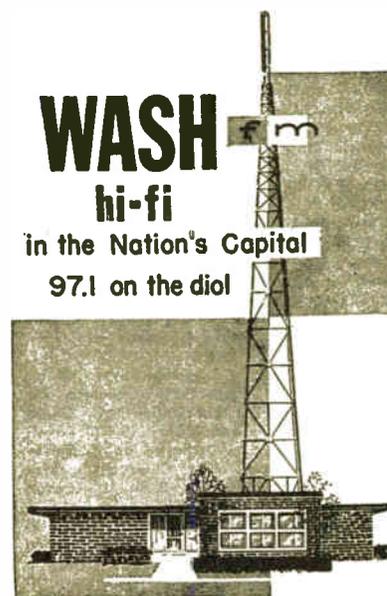
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The Hi-Fi Music Station of the Nation's Capital — WASH-FM 97.1 mc. — WDON-AM 1540 kc.

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The WDON-WASH Program Guide Subscriber

WE KNOW that dry statistical figures are sometimes boring in this age of often-quoted "norms" and averages. But, we have never before seen an analysis of Washington's "Better Music" listener.

How near do you come to being Mr. or Mrs. Average WASH "Better Music Listener"? Now . . . don't be too much concerned if you don't fit the average pattern! You like good music anyway, and if you depart widely from the "norm", it proves that you are an individualist!

Based upon the responses to the Questionnaire cards mailed to all new subscribers, we can now tell you these facts about you, the average Program Guide Subscriber.

First, you are a person of mature age and interests. Twice as many of you live in houses than in apartments.

73% of our subscribers fall in the adult, established age group of 26 to 55 years old. Your average age is a healthy, energetic 41 years.

You like the finer things of life, are progressive, have hobbies and enjoy good reading. We find this out by the preferences for magazines to which you regularly subscribe. You prefer the following magazines in the order given: Time, Life, Reporter, Better Homes and Gardens, New Yorker, Atlantic Monthly, Saturday Review.

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recordings each month. You prefer LP's (33 $\frac{1}{3}$ rpm.) over other record speeds for classical music.

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2. Chamber Music
3. Keyboard (Piano and Organ)
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It's a 4 to 1 bet that you prefer the older composers to modern composers!

Almost $\frac{3}{4}$ of our subscribers are engaged in professional work. (Legal, Medical, Engineering, Scientific, Educational, and Special Business Services.)

Your average income is considerably better than the National or the Washington Metropolitan Area average.

67% already have hi-fi equipment in the home. 100% of you own either a hi-fi FM tuner, or an FM receiver.

In short, you are a "class" audience, the kind of audience of which any radio station can be proud.

We just thought that you might be interested in knowing more about the composite "you", the WDON-WASH Program Guide Subscriber.

EVERETT L. DILLARD
General Manager

TUESDAY, JULY 16, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
9:05 MUSIC WHILE YOU WORK: Music & Time
12:05 CONCERT IN HI-FI: Grofé: Grand Canyon Suite, Kostelanetz & his Orch. (C)
1:30 THE PAN AMERICAN RECORD SHOW
2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
2:15 CURTAIN TIME: "The Student Prince" Mario Lanza (V)
3:30 WDON RECORD CLUB: Latest in Pop Music
5:00 MUSICAL PRELUDE: Scarlatti: The Good Hu-

moured Ladies Ballet Suite, Paris Cons. Orch., Désormière cond. (L)
6:00 IN THE CONCERT HALL: (6:00) Auber: The Bronze Horse Overture, Paris Cons. Orch., Wolff cond. (L); Berlioz: Harold in Italy, Royal Phil. Orch., Beecham cond. (C); (7:00) Kodály: Dances from Galanta, London Phil. Orch., Solti cond. (L); Liszt: Prelude & Fugue on B-A-C-H, Noehren organ. (Au); (8:00) Handel: The Water Music, National Gallery Orch., Bales cond. (WC); (9:00) Stravinsky: Pulcinella Suite, L'Orchestre de la Suisse Romande, Ansermet cond. (L); Elgar: The Wand of Youth Suite, London Phil. Orch., Beinum cond. (L); (10:00) Schumann: Sym. No. 2 in C, Detroit Sym.

Orch., Paray cond. (M); (11:00) Beethoven: Quartet in G, Kroll Quartet (AI); Mozart: Concerto No. 12 in A, Col. Sym. Orch., Szell cond., Casadesu piano
12:00 SIGN OFF

WEDNESDAY, JULY 17, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
9:05 MUSIC WHILE YOU WORK: Music & Time
12:05 CONCERT IN HI-FI: Music of the Amer. Revolution, Nat. Gallery Orch., Bales cond. (WC); Beethoven: Quartet No. 11 in F Minor, Pascal

Quartet (Ch); Coates: The Three Elisabeths Suite, New Sym. Orch., Coates cond. (L)
 1:30 THE PAN AMERICAN RECORD SHOW
 2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
 2:15 CURTAIN TIME: "Cinderella" Julie Andrews & Jon Cyphor. (C)
 3:30 WDON RECORD CLUB: Latest in Pop Music
 5:00 MUSICAL PRELUDE: Weber: Six Sonatas for Violin & Piano, Ricci violin & Bussotti piano (L)
 6:00 IN THE CONCERT HALL: (6:00) Gilbert & Sullivan: Pirates of Penzance Overture, New Prom. Orch., Godfrey cond. (L); Brahms: Sym. No. 2, N. Y. Phil. Orch., Walter cond. (C); (7:00) Debussy: Suite Bergamasque, Gulda piano. (L); De Falla: Dances from the Three Cornered Hat, London Sym. Orch., Jorda cond. (L); (8:00) C.P.E. Bach: Sym. No. 3 in C, Vienna Sym. Orch., Guenther cond. (Bg); Stravinsky: Concerto for Piano & Wind Orch., The Residentia Orch. Goehr cond., Mewton-Wood, piano. (Ch); (9:00) Ravel: Daphnis & Chloé Ballet, L'Orchestre de la Suisse Romande, Ansermet cond., Motet Choir of Geneva. (L); (10:00) Sibelius: Sym. No. 3 in C, London Sym. Orch., Collins cond. (L); Schumann: Konzertstück in G, Vienna State Opera Orch., Rodzinski cond., Demus, piano. (W); (11:00) Puccini: Tosca (for Orch.), Kostelanetz & his Orch. (C)
 12:00 SIGN OFF

THURSDAY, JULY 18, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
 9:05 MUSIC WHILE YOU WORK: Music & Time
 12:05 CONCERT IN HI-FI: Lalo: Concerto in D Minor, London Phil. Orch., Boulton cond., Nelsova, cello (L); Handel: Concerti Nos. 3 & 4, Chamber Orch. of the Vienna State Opera, Kuyler cond. (O)
 1:30 THE PAN AMERICAN RECORD SHOW
 2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
 2:15 CURTAIN TIME: "Victory at Sea" NBC Sym. Orch., Bennett cond. (V)
 3:30 WDON RECORD CLUB: Latest in Pop Music
 5:00 MUSICAL PRELUDE: Khachaturian: Concerto for Piano & Orch., London Phil. Orch., Fistoulari cond., Lympany, piano. (L); Paganini: Caprices, Ricci, violin. (L)
 6:00 IN THE CONCERT HALL: (6:00) Mendelssohn: Ruy Blas Overture, Vienna Phil. Orch., Schuricht cond. (L); J. S. Bach: Concerto No. 3 in D, Vienna Chamber Orch., Rapf cond. (Bg); (7:00) Müller: Sinfonia for String Orch., Collegium Musicum Zurich, Sacher cond. (L); Massenet: Scenes Pittoresques, Paris Cons. Orch., Wolff cond. (L); (8:00) Tchaikovsky: Sym. No. 4 in F Minor, Boston Sym. Orch., Koussevitzky cond. (V); (9:00) Rachmaninov: The Isle of the Dead, Paris Cons. Orch., Ansermet cond. (L); Schumann: Sym. No. 3, Phila. Orch., Ormandy cond. (C); (10:00) Vaughan-Williams: A Pastoral Sym., London Phil. Orch., Boulton cond. (L); Korngold: Suite from "Much Ado About Nothing", Elman violin, Seiger piano. (L); (11:00) Verdi: Rigoletto (for Orch.), Kostelanetz & his Orch. (C)
 12:00 SIGN OFF

FRIDAY, JULY 19, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
 9:05 MUSIC WHILE YOU WORK: Music & Time
 12:05 CONCERT IN HI-FI: Kreutzer: Grand Septet in E Flat, Vienna Octet. (L)
 1:30 THE PAN AMERICAN RECORD SHOW
 2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
 2:15 CURTAIN TIME: "Hear, Hear" Fred Waring; Music from the Eddie Duchin Story
 3:30 WDON RECORD CLUB: Latest in Pop Music
 5:00 MUSICAL PRELUDE: Stravinsky: Divertimento, Totenberg violin, Stravinsky piano (A); Vaughan-Williams: Old King Cole Ballet Suite, Phil. Prom. Orch., Boulton cond. (W)
 6:00 IN THE CONCERT HALL: (6:00) Mendelssohn: Calm Sea & Prosperous Voyage Overture, Vienna Phil. Orch., Schuricht cond. (L); R. Strauss: Also Sprach Zarathustra, Vienna Phil. Orch., Krauss cond. (L); (7:00) C.P.E. Bach: Sym. No. 1 in D, Vienna Sym. Orch., Guenther cond. (Bg); Barodin: Sym. No. 3 in A Minor, L'Orchestre de la Suisse Romande, Ansermet cond. (L); (8:00) Mozart: Six German Dances, Paris Sym. Orch. of Radio France, 8:30 WASH OPERA BOX: Opera of the Week
 12:00 SIGN OFF

SATURDAY, JULY 20, 1957

7:00 FIRST EDITION: Music & Weather
 8:45 SPORTS PARADE
 9:00 BREAKFAST WITH BROOKE: Live Variety Program
 10:00 RECORD CLUB: Pop Music & Time
 11:00 WEEKEND: A Musical Variety Program
 1:00 COUNTRY PICKIN' TIME: Hillbilly

2:00 WDON RECORD CLUB: The Latest in Pop Music
 6:00 SATURDAY SYMPHONY: (6:00) Reger: Quartet for Clarinet & Strings in A, Winterthur String Quartet, Coutelot Clarinet. (Ch); (7:00) Schubert: Sym. No. 3 in D, Stuttgart Phil. Orch., Otterloo cond. (P); Weber: Invitation to the Dance, NBC Sym. Orch., Toscanini cond. (V)
 8:00 HI-FI REVUE: High Fidelity recordings
 11:00 PAN AMERICA SERENADES
 11:30 STARDUST SERENADE
 12:00 SIGN OFF

SUNDAY, JULY 21, 1957

7:00 ORGAN RECITAL
 8:00 MASTERWORKS HOUR: Britten: Serenade for solo, horn & strings, New Sym. Orch., Goosens cond., Pears, tenor. (L); Dvořák: Slavonic Dances Op. 72, Czech Phil. Orch., Talich cond. (Ur)
 9:00 RELIGIOUS PROGRAM
 9:15 TO BE ANNOUNCED
 9:30 WASHINGTON GREEK HOUR
 10:30 THE FAMILY HOUR: Light Instrumental Music
 11:30 MUSIC OF DISTINCTION: Shostakovich: Violin Concerto Op. 99, N. Y. Phil. Orch., Mitropoulos cond., Oistrakh violin. (C)
 12:45 THE ITALIAN FAMILY HOUR
 2:00 MUSIC FOR SUNDAY DRIVERS: Light Pop Music
 3:45 PAUL SHINKMAN & THE NEWS
 4:00 MUSIC FOR SUNDAY DRIVERS
 5:30 GEORGETOWN FORUM OF THE AIR
 6:00 IN THE CONCERT HALL: (6:00) Auber: The Bronze Horse Overture, Paris Cons. Orch., Wolff cond. (L); J. C. Bach: Sinfonia for Double Orch. in E Flat, Cincinnati Sym. Orch., Johnson cond. (L); (7:00) Mendelssohn: Sym. No. 3 in A Minor, London Sym. Orch., Salti cond. (L); (8:00) Beethoven: Sym. No. 1 in C, Vienna Phil. Orch., Schuricht cond. (L); Beethoven: Sonata No. 30, Hess piano. (Hm); (9:00) Brahms: Sym. No. 1 in C Minor, Sym. of the Air, Markevitch cond. (D); Turina: Danzas Fantasticas, Paris Cons. Orch., Argenta cond. (L)
 10:00 FOLK MUSIC
 11:00 ORGAN RECITAL
 12:00 SIGN OFF

MONDAY, JULY 22, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
 9:05 MUSIC WHILE YOU WORK: Music & Time
 12:05 CONCERT IN HI-FI: Puccini: Madame Butterfly (for Orch.), Kostelanetz & his Orch. (C); Smetana: The Moldau, NBC Sym. Orch., Toscanini cond. (V)
 1:30 THE PAN AMERICAN RECORD SHOW
 2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
 2:15 CURTAIN TIME: "Roberta" Gordon MacRae & Lucille Norman (Ca)
 3:30 WDON RECORD CLUB: Latest in Pop Music
 5:00 MUSICAL PRELUDE: Debussy: Piano Music of Debussy, Casadesu, piano. (C)
 6:00 IN THE CONCERT HALL: (6:00) Berlioz: Le Corsaire Overture, Paris Cons. Orch., Wolff cond. (L); Rimsky-Korsakov: Scheherazade, London Phil. Orch., Dorati cond. (Bb); (7:00) Ravel: Bolero, Boston Sym. Orch., Koussevitzky cond. (V); Brahms: Sym. No. 3 in F, N. Y. Phil. Orch., Walter cond. (C); (8:00) Tchaikovsky: The Swan Lake, Philharmonia Orch., Irving cond. (Bd); (9:00) Offenbach: Offenbach Fantasy, Vienna Sym. Orch., Stolz cond. (L); J. C. Bach: Concerto in C for 2 Cembalos & Orch., Winterthur Sym. Orch., Dahinden cond. (Ch); (10:00) Haydn: Sym. No. 44 in E Minor, Danish State Radio Sym. Orch., Waldike cond. (L); Respighi: Ancient Airs & Dances for Lute, Stuttgart Chamber Orch., Münchinger cond. (L); (11:00) Brahms: Concerto for Violin & Orch., Nat. Sym. Orch. of Wash., D. C., Mitchell cond. (W)
 12:00 SIGN OFF

TUESDAY, JULY 23, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
 9:05 MUSIC WHILE YOU WORK: Music & Time
 12:05 CONCERT IN HI-FI: Elgar: Violin Concerto in B Minor, London Sym. Orch., Sargent cond., Heifetz violin. (V); Délibes: Ballet music from Sylvia, Orchestra des Concerts Lamoureux, Founet cond. (Ep)
 1:30 THE PAN AMERICAN RECORD SHOW
 2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
 2:15 CURTAIN TIME: Music from "The Swan" with Grace Kelly (MG)
 3:30 WDON RECORD CLUB: Latest in Pop Music
 5:00 MUSICAL PRELUDE: Beethoven: Sonata No. 31 in A Flat, Hess piano (Hm); Handel: Faithful Shepherd Suite, Royal Phil. Orch., Beecham cond. (C)
 6:00 IN THE CONCERT HALL: (6:00) Rossini: Wil-

liam Tell Overture, London Sym. Orch., Gamba cond. (L); Beethoven: Concerto in D for Violin & Orch., Phila. Orch., Ormandy cond., Francescatti violin (C); (7:00) Schönberg: Verklärte Nacht, Phila. Orch., Ormandy cond. (C); Shostakovich: Golden Age Ballet Suite, Nat. Sym. Orch. of Wash., D. C., Mitchell cond. (W); (8:00) Schumann: Sym. No. 4 in D Minor, San Francisco Sym. Orch., Monteux cond. (V); Mendelssohn: Music from "A Midsummer Night's Dream", Robin Hood Dell Orch. of Phila., Reiner cond. (V); (9:00) R. Strauss: Aus Italien, Vienna Phil. Orch., Krauss cond. (L); (10:00) Korngold: Violin Concerto in D, Los Angeles Phil. Orch., Wallenstein cond., Heifetz violin. (V); Saint-Saëns: Carnival of the Animals, Whittemore & Lowe pianists (V); (11:00) Bloch: Quartet No. 1 in B Minor, Roth String Quartet (M)
 12:00 SIGN OFF

WEDNESDAY, JULY 24, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
 9:05 MUSIC WHILE YOU WORK: Music & Time
 12:05 CONCERT IN HI-FI: Verdi: Verdiana, New Sym. Orch. of London, Camarata cond. (L); Ravel: Daphne & Chloé Suite No. 2, Phila. Orch., Ormandy cond., Temple Univ. Chorus. (C)
 1:30 THE PAN AMERICAN RECORD SHOW
 2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
 2:15 CURTAIN TIME: Music from "Around the World in 80 Days", Victor Young's Orch. (D)
 3:30 WDON RECORD CLUB: Latest in Pop Music
 5:00 MUSICAL PRELUDE: Piston: The Incredible Flutist, Boston Pops, Fiedler cond. (V); Sibelius: Night Ride & Sunrise, London Sym. Orch., Collins cond. (L)
 6:00 IN THE CONCERT HALL: (6:00) Weber: Der Freischütz Overture, Berlin Phil. Orch., Lehmann cond. (D); Brahms: Sym. No. 1 in C Minor, NBC Sym. Orch., Toscanini cond. (V); (7:00) Chadwick: Symphonic Sketches, Eastman-Rochester Sym. Orch., Hanson cond. (M); (8:00) Saint-Saëns: Concerto No. 2 in G Minor, Nat. Orch. of Radio France, Forestier cond., Darré, piano (Ca); Debussy: Petite Suite, Robin Hood Dell Orch. of Phila., Reiner cond. (V); (9:00) Vivaldi: Concerti for Oboe & Orch. in D Minor & F, Winterthur Sym. Orch., Dahinden cond. (Ch); Tchaikovsky: 1812 Overture, Minneapolis Sym. Orch. & Univ. of Minn. Brass Band, Dorati cond. (M); (10:00) Mozart: Violin Concerto No. 4 in D, Phila. Orch., Ormandy cond., Oistrakh violin (C); Mendelssohn: Sym. No. 4 in A, Boston Sym. Orch., Koussevitzky cond. (V); (11:00) Roussel: The Spider's Banquet, L'Orchestre de la Suisse Romande, Ansermet cond. (L)
 12:00 SIGN OFF

THURSDAY, JULY 25, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
 9:05 MUSIC WHILE YOU WORK: Music & Time
 12:05 CONCERT IN HI-FI: Schumann: Concerto in A Minor, Philharmonia Orch., Schwarz cond., Hess piano. (Hm); Bizet: Sym. No. 1 in C, L'Orchestre de la Suisse Romande, Ansermet cond. (L)
 1:30 THE PAN AMERICAN RECORD SHOW
 2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
 2:15 CURTAIN TIME: "Song of Norway", Helene Bliss & Kitty Carlisle (D)
 3:30 WDON RECORD CLUB: Latest in Pop Music
 5:00 MUSICAL PRELUDE: Villa-Lobos: Guitar Music of Villa-Lobos, Bream, guitar (W); Ibert: Divertissement, Boston Pops, Fiedler cond. (V)
 6:00 IN THE CONCERT HALL: (6:00) Bizet: Patrie Overture, L'Orchestre de la Suisse Romande, Ansermet cond. (L); Rossini: La Boutique Fantasque, Boston Pops Orch., Fiedler cond. (V); (7:00) Schubert: Sym. No. 5 in B Flat, Col. Sym. Orch., Walter cond. (C); Brahms: Variations on a Theme of Haydn, NBC Sym. Orch., Toscanini cond. (V); (8:00) Beethoven: Concerto No. 3 in C Minor, RCA Victor Sym. Orch., Iturbi cond. & piano (V); Britten: Young Person's Guide to the Orch., Minneapolis Sym. Orch., Dorati cond. (M); (9:00) Haydn: Concerto in D, Orch. of the Vienna State Opera, Prohaska cond., Janigro cello (W); Grieg: Peer Gynt Suites No. 1 & 2, Boston Pops Orch., Fiedler cond. (V); (10:00) Mozart: Violin Concerto in E Minor, Phila. Orch., Ormandy cond., Oistrakh violin (C); (11:00) Handel: Six Concerti Grossi, Boyd Neel Orch., Neel cond. (L)
 12:00 SIGN OFF

FRIDAY, JULY 26, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
 9:05 MUSIC WHILE YOU WORK: Music & Time
 12:05 CONCERT IN HI-FI: Rodgers: Victory at Sea, NBC Sym. Orch., Toscanini cond. (V); Haydn: Wil-

Sym. No. 94 in G, NBC Sym. Orch., Toscanini cond. (V)
 1:30 THE PAN AMERICAN RECORD SHOW
 2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
 2:15 CURTAIN TIME: "Annie Get Your Gun", Betty Hutton & Howard Keel (MG)
 3:30 WDON RECORD CLUB: Latest in Pop Music
 5:00 MUSICAL PRELUDE: Ravel: Rapsodie Espagnole, Detroit Sym. Orch., Paray cond. (M); Bizet: Jeux D'Enfants, Paris Cons. Orch., Lindenberg cond. (L)
 6:00 IN THE CONCERT HALL: (6:00) Rimsky-Korsakov: Russian Easter Overture, Leopold Stokowski & his Orch. (V); Mozart: Divertimento No. 7 in D, Salzburg Mozarteum Orch., Marzendorfer cond. (L); Bach: Concerto in E, Los Angeles Phil. Orch., Wallenstein cond., Heifetz violin (V); (7:00) Kodály: Peacock Variations, Chicago Sym. Orch., Dorati cond. (M); Mendelssohn: Octet for Strings in E Flat, NBC Sym. Orch., Toscanini cond. (V); (8:00) Mozart: Sym. No. 38 in D, Chicago Sym. Orch., Kubelik cond. (M)
 8:30 WASH-FM OPERA BOX: Opera of the Week
 12:00 SIGN OFF

SATURDAY, JULY 27, 1957

7:00 FIRST EDITION: Music & Weather
 8:45 SPORTS PARADE
 9:00 BREAKFAST WITH BROOKE: Live Variety Program
 10:00 RECORD CLUB: Pop Music & Time
 11:00 WEEKEND: A Musical Variety Program
 1:00 COUNTRY PICKIN' TIME: Hillbilly
 2:00 WDON RECORD CLUB: The Latest in Pop Music
 6:00 SATURDAY SYMPHONY: (6:00) Bruch: Concerto No. 1 in G Minor, Boston Sym. Orch., Munch cond., Menuhin violin. (V); Rimsky-Korsakov: Sym. No. 2, Detroit Sym. Orch., Paray cond. (M); (7:00) Schubert: Sym. No. 9 in C, NBC Sym. Orch., Toscanini cond. (V)
 8:00 HI-FI REVUE: High Fidelity Recordings
 11:00 PAN AMERICA SERENADES
 11:30 STARDUST SERENADE
 12:00 SIGN OFF

SUNDAY, JULY 28, 1957

7:00 ORGAN RECITAL
 8:00 MASTERWORKS HOUR: Sibelius: Sym. No. 6 in D Minor, London Sym. Orch., Collins cond. (L); Saint-Saëns: Omphale's Spinning Wheel, N. Y. Phil. Orch., Mitropoulos cond. (C)
 9:00 RELIGIOUS PROGRAM
 9:15 TO BE ANNOUNCED
 9:30 WASHINGTON GREEK HOUR
 10:30 THE FAMILY HOUR: Light Instrumental Music
 11:30 MUSIC OF DISTINCTION: Brahms: Sym. No. 4 in E Minor, Detroit Sym. Orch., Paray cond. (M); Mozart: Divertimento in D, Stuttgart Chamber Orch., Münchinger cond. (L)
 12:45 THE ITALIAN FAMILY HOUR
 2:00 MUSIC FOR SUNDAY DRIVERS: Light Pop Music
 3:45 PAUL SHINKMAN & THE NEWS
 4:00 MUSIC FOR SUNDAY DRIVERS
 5:30 GEORGETOWN FORUM OF THE AIR
 6:00 IN THE CONCERT HALL: (6:00) Brahms: Tragic Overture, Minneapolis Sym. Orch., Dorati cond. (M); Respighi: Church Windows, Minneapolis Sym. Orch., Dorati cond. (M); (7:00) Schumann: Carnival Op. 9, Rubinstein piano (V); Mendelssohn: Sym. No. 5 in D Minor, NBC Sym. Orch., Toscanini cond. (V); (8:00) Gluck: Act II of Orpheus & Eurydice, NBC Sym. Orch., Toscanini cond. (V); (9:00) Sibelius: Sym. No. 4 in A Minor, London Sym. Orch., Collins cond. (L)
 10:00 FOLK MUSIC
 11:00 ORGAN RECITAL
 12:00 SIGN OFF

MONDAY, JULY 29, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
 9:05 MUSIC WHILE YOU WORK: Music & Time
 12:05 CONCERT IN HI-FI: Shostakovich: Ballet Suite No. 2, Radio Orch. of the U.S.S.R., Gauk cond. (C); Beethoven: Sonata No. 14 in C Sharp Minor, Frugoni piano (Vx)
 1:30 THE PAN AMERICAN RECORD SHOW
 2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
 2:15 CURTAIN TIME: "Finian's Rainbow", Ella Logan (C)
 3:30 WDON RECORD CLUB: Latest in Pop Music
 5:00 MUSICAL PRELUDE: Egk: French Suite, Leipzig Gewandhaus Orch., Egk cond. (Ur); Lopatnikov: Sonata No. 2 Op. 32, Fuchs violin, Balsam piano (D)
 6:00 IN THE CONCERT HALL: (6:00) Weber: Oberon Overture, Berlin Phil. Orch., Jochum cond. (D); Shostakovich: Sym. No. 5 Op. 47, Vienna Sym.

Orch., Horenstein cond. (Vx); (7:00) Beethoven: String Quartet No. 2 in G, Barylli String Quartet (W); Cherubini: Sym. in D, NBC Sym. Orch., Toscanini cond. (V); (8:00) Brahms: Concerto in D Op. 77, Nat. Sym. Orch. of Wash., D. C., Mitchell cond. (W); (9:00) Khachaturian: Gayne Ballet Suites Nos. 1 & 2, N. Y. Phil. Orch., Kurtz cond. (C); Bach: Suite No. 3 in D, Concertgebouw Orch. of Amsterdam, Beinum cond. (Ep); (10:00) Vaughan-Williams: Music of Vaughan-Williams, Phil. Prom. Orch., Bault cond. (W); (11:00) Mozart: Piano Concerto in B Flat, Vienna Sym. Orch., Prohaska cond., Badura-Skoda piano (W); Wagner: Prelude & Good Friday Spell from Parsifal, NBC Sym. Orch., Toscanini cond. (V)
 12:00 SIGN OFF

TUESDAY, JULY 30, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
 9:05 MUSIC WHILE YOU WORK: Music & Time
 12:05 CONCERT IN HI-FI: Grieg: Holberg Suite, Harold Byrns Chamber Orch., Byrns cond. (Ca); Khachaturian: Concerto for Cello & Orch., State Orch. of the U.S.S.R., Gauk cond. (Va)
 1:30 THE PAN AMERICAN RECORD SHOW
 2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
 2:15 CURTAIN TIME: "Lovely to Look at" (MG) & "Everything I Have Is Yours" (Ca)
 3:30 WDON RECORD CLUB: Latest in Pop Music
 5:00 MUSICAL PRELUDE: Schmidt: Quintet for piano & strings in G, Barylli Quartet & Demue, piano. (W)
 6:00 IN THE CONCERT HALL: (6:00) Gilbert & Sullivan: Yeomen of the Guard Overture, New Prom. Orch., Godfrey cond. (L); Schumann: Sym. No. 3 in E Flat, N. Y. Phil. Orch., Walter cond. (C); (7:00) Martin: Serenade for Strings, Winterthur Sym. Orch., Swoboda cond. (W); Dalius: Paris—Sang of a Great City, Royal Phil. Orch., Beecham cond. (C); (8:00) Nielsen: Clarinet Concerto, Danish State Radio Sym. Orch., Waldike cond., Erikson clarinet, (L); Lecocq: Mlle. Angot Suite, N. Y. Phil. Orch., Kurtz cond. (C); (9:00) Haydn: Sym. No. 103 in E Flat, Vienna Sym. Orch., Scherchen cond. (W); Tchaikovsky: Francesca da Rimini, N. Y. Phil. Orch., Stokowski cond. (C); (10:00) R. Strauss: Death & Transfiguration, Vienna Phil. Orch., Reiner cond. (V); Wagner: Preludes to Acts I & III of Die Meistersinger, NBC Sym. Orch., Toscanini cond. (V); (11:00) Beethoven: Trio No. 4 in D, A. Busch, violin; H. Busch cello, Serkin piano (C)
 12:00 SIGN OFF

WEDNESDAY, JULY 31, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
 9:05 MUSIC WHILE YOU WORK: Music & Time
 12:05 CONCERT IN HI-FI: Warlock: Capriol Suite, Boyd Neel String Orch., Neel cond. (L); Rachmaninov: Piano Concerto No. 2 in C Minor, N. Y. Phil. Orch., Rodzinski cond., Sandor piano (En)
 1:30 THE PAN AMERICAN RECORD SHOW
 2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
 2:15 CURTAIN TIME: Music from "Anastasia", Ingrid Bergman & Yul Brynner
 3:30 WDON RECORD CLUB: Latest in Pop Music
 5:00 MUSICAL PRELUDE: Tarrega: Guitar Music of Tarrega, Segovia, guitar. (D)
 6:00 IN THE CONCERT HALL: (6:00) Auber: The Crown Diamonds Overture, Paris Phil. Orch., Wolff cond. (L); Shostakovich: Ballet Suite No. 1, State Orch. of the U.S.S.R., Gauk cond. (Va); (7:00) Dvořák: Concerto in B Minor for Cello & Orch., Phila. Orch., Ormandy cond. (C); Respighi: Ancient Airs & Dances for the Lute, Stuttgart Chamber Orch., Münchinger cond. (L); (8:00) Stravinsky: Firebird Suite, N. Y. Phil. Orch., Stravinsky cond. (C); Massenet: Scenes Pittoresques, Paris Cons. Orch., Wolff cond. (L); (9:00) Beethoven: Sym. No. 6 in F, Orch. of the Vienna State Opera, Scherchen cond. (W); (10:00) Mozart: Concerto No. 25 in C, New Sym. Orch., Collins cond., Gulda piano (L); Bruckner: Sym. in D Minor, Concert Hall Sym. Orch., Spruit cond. (Ch); (11:00) Saint-Saëns: Sym. No. 3 in C Minor, NBC Sym. Orch., Toscanini cond. (V)
 12:00 SIGN OFF

THURSDAY, AUGUST 1, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
 9:05 MUSIC WHILE YOU WORK: Music & Time
 12:05 CONCERT IN HI-FI: Gershwin: An American in Paris, NBC Sym. Orch., Toscanini cond. (V); Creston: Sym. No. 2 Op. 35, Nat. Sym. Orch. of Wash., D. C., Mitchell cond. (W)
 1:30 THE PAN AMERICAN RECORD SHOW
 2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views

2:15 CURTAIN TIME: Music from "Magnificent Obsession" (D)
 3:30 WDON RECORD CLUB: Latest in Pop Music
 5:00 MUSICAL PRELUDE: Schumann: Sonata in G Minor, Johannessen piano (Ch); Coates: Four Centuries Suite, New Sym. Orch., Coates cond. (L)
 6:00 IN THE CONCERT HALL: (6:00) Wagner: Tannhäuser Overture, N. Y. Phil. Orch., Szell cond. (C); Rachmaninov: Piano Concerto No. 2 in C Minor, Phila. Orch., Ormandy cond., Istomin piano (C); (7:00) Borodin: Sym. No. 2 in B Minor, L'Orchestre de la Suisse Romande, Ansermet cond. (L); Tchaikovsky: Romeo & Juliet Overture Fantasy, Cleveland Orch., Rodzinski cond. (C); (8:00) Scriabin: Concerto for Piano & Orch., Vienna Sym. Orch., Swoboda cond., Badura-Skoda piano (W); Khachaturian: Masquerade Suite, N. Y. Phil. Orch., Stokowski cond. (C); (9:00) Tchaikovsky: Sym. No. 4 in F Minor, Phila. Orch., Ormandy cond. (C); R. Strauss: Till Eulenspiegel, Vienna Phil. Orch., Reiner cond. (V); (10:00) Bizet: Sym. in C, London Sym. Orch., Young cond. (Ca); Mozart: Clarinet Concerto in A, Boston Sym. Orch., Munch cond., Goodman clarinet. (V); (11:00) Schubert: Four Impromptus Op. 142, Curzon piano
 12:00 SIGN OFF

FRIDAY, AUGUST 2, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
 9:05 MUSIC WHILE YOU WORK: Music & Time
 12:05 CONCERT IN HI-FI: Mozart: Concerto No. 17 in G Minor, Col. Sym. Orch., Bernstein cond. (C); Chopin: Romantic Music of Chopin, St. Louis Sym. Orch., Golschmann cond. (C)
 1:30 THE PAN AMERICAN RECORD SHOW
 2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
 2:15 CURTAIN TIME: Music from "20,000 Leagues under the Sea" (Cor)
 3:30 WDON RECORD CLUB: Latest in Pop Music
 5:00 MUSICAL PRELUDE: Strauss: The Music of Strauss, Boston Pops Orch., Fiedler cond. (V)
 6:00 IN THE CONCERT HALL: (6:00) Beethoven: Overture to Consecration of the House, NBC Sym. Orch., Toscanini cond. (V); R. Strauss: Symphonia Domestica, Vienna Phil. Orch., Krauss cond. (L); (7:00) Müller: Sinfonia for String Orch., Collegium Musicum Zurich, Sacher cond. (L); Sibelius: Concerto in D Minor, Hague Phil. Orch., Otterloo cond., Magyar violin. (Ep); (8:00) Mozart: Serenade No. 12 in C Minor for Wind Instruments, Vienna Phil. Wind Group (W)
 8:30 WASH-FM OPERA BOX: Opera of the Week
 12:00 SIGN OFF

SATURDAY, AUGUST 3, 1957

7:00 FIRST EDITION: Music & Weather
 8:45 SPORTS PARADE
 9:00 BREAKFAST WITH BROOKE: Live Variety Program
 10:00 RECORD CLUB: Pop Music & Time
 11:00 WEEKEND: A Musical Variety Program
 1:00 COUNTRY PICKIN' TIME: Hillbilly
 2:00 WDON RECORD CLUB: The Latest in Pop Music
 6:00 SATURDAY SYMPHONY: (6:00) Puccini: Madama Butterfly (for Orch.), Kostelanetz & his Orch. (C); Saint-Saëns: Introduction & Rondo Capriccioso, RCA Victor Orch., Steinberg cond., Heifetz violin (V); (7:00) Stravinsky: Concerto for Piano & Wind Orch., Members of the Residentie Orch., Goehr cond., Mewton-Wood piano (Ch); Tchaikovsky: Sleeping Beauty Ballet Music, Royal Opera House Orch., Covent Garden, Lambert cond. (C)
 8:00 HI-FI REVUE: High Fidelity Recordings
 11:00 PAN AMERICA SERENADES
 11:30 STAR DUST SERENADE
 12:00 SIGN OFF

SUNDAY, AUGUST 4, 1957

7:00 ORGAN RECITAL
 8:00 MASTERWORKS HOUR: Chopin: Concerto No. 2 in F Minor for Piano & Orch., Philharmonia Orch., Kletzki cond., Malcuzyński piano (C); Haydn: Sym. No. 95 in C Minor, Vienna Sym. Orch., Scherchen cond. (W)
 9:00 RELIGIOUS PROGRAM
 9:15 TO BE ANNOUNCED
 9:30 WASHINGTON GREEK HOUR
 10:30 THE FAMILY HOUR: Light Instrumental Music
 11:30 MUSIC OF DISTINCTION: Conus: Concerto in E Minor, RCA Victor Orch., Salomon cond., Heifetz violin (V); Borodin: String Quartet No. 1, Vienna Konzerthaus Quartet (W)
 12:45 THE ITALIAN FAMILY HOUR
 2:00 MUSIC FOR SUNDAY DRIVERS: Light Pop Music
 3:45 PAUL SHINKMAN & THE NEWS
 4:00 MUSIC FOR SUNDAY DRIVERS
 5:30 GEORGETOWN FORUM OF THE AIR

6:00 IN THE CONCERT HALL: (6:00) Rossini: William Tell Overture, London Sym. Orch., Gamba cond. (L); Gluck: Pantomime Ballet "Don Juan", Vienna Sym. Orch., Morall cond. (W); (7:00) Messiaen: L'Ascension, N. Y. Phil. Orch., Stokowski cond. (C); Prokofiev: Cinderella Ballet Music, Royal Opera House Orch., Covent Garden, Braithwaite cond. (C); (8:00) Tchaikovsky: Queen of Spades (for Orch.), N. Y. Phil. Orch., Kostelanetz cond. (C); Saint-Saëns: Concerto No. 4 in C Minor, N. Y. Phil. Orch., Rodzinski cond., Casadesus piano (C); (9:00) Rachmaninov: Rhapsody on a Theme of Paganini, Chicago Sym. Orch., Reiner cond., Rubinstein piano. (V)
10:00 FOLK MUSIC
11:00 ORGAN RECITAL
12:00 SIGN OFF

MONDAY, AUGUST 5, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
9:05 MUSIC WHILE YOU WORK: Music & Time
12:05 CONCERT IN HI-FI: Schubert: Sym. No. 3 in D Minor, Cincinnati Sym. Orch., Johnson cond. (L); Grieg: Piano Concerto in A Minor, Philharmonia Orch., Karajan cond., Gieseking piano. (C)
1:30 THE PAN AMERICAN RECORD SHOW
2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
2:15 CURTAIN TIME: Gershwin: An American in Paris, NBC Sym. Orch., Toscanini cond. (V)
3:30 WDON RECORD CLUB: Latest in Pop Music
5:00 MUSICAL PRELUDE: Debussy: Suite Bergamasque, Gulda piano (L); Tchaikovsky: Capriccio Italien, Phila. Orch., Ormandy cond. (C)
6:00 IN THE CONCERT HALL: (6:00) Mendelssohn: Hebrides Overture, N. Y. Phil. Orch., Mitropoulos cond. (C); R. Strauss: Ein Heldenleben, Phila. Orch., Ormandy cond. (C); (7:00) Humpardinck: Hansel & Gretel Orchestral Suite, Vienna Philharmonica, Swarowsky cond., (Ur); Kargond: Suite from "Much Ado About Nothing", Sieger piano, Elman Violin. (L); (8:00) Piston: Sym. No. 6, Boston Sym. Orch., Munch cond. (V); D'Indy: Sym. on a French Mt. Air, N. Y. Phil. Orch., Munch cond., Casadesus piano
9:00 HI-FI FREQUENCY TESTS
10:00 IN THE CONCERT HALL: (10:00) Shostakovich: Violin Concerto, N. Y. Phil. Orch., Mitropoulos cond., Oistrakh violin; (11:00) Brahms: Quartet No. 1 in G Minor, Busch Quartet, Serkin piano (C)
12:00 SIGN OFF

TUESDAY, AUGUST 6, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
9:05 MUSIC WHILE YOU WORK: Music & Time
12:05 CONCERT IN HI-FI: Offenbach: Gaité Parisienne Ballet, Phila. Orch., Ormandy cond. (C); Haydn: Sym. No. 92 in G, Cleveland Orch., Szell cond. (C)
1:30 THE PAN AMERICAN RECORD SHOW
2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
2:15 CURTAIN TIME: Porter: Show Boat, Kostelanetz & his Orch. (C)
3:30 WDON RECORD CLUB: Latest in Pop Music
5:00 MUSICAL PRELUDE: Reger: Clarinet Quintet in A, Winterthur String Quartet, Coutelen clarinet (Ch)
6:00 IN THE CONCERT HALL: (6:00) Berlioz: Roman Carnival Overture, Phila. Orch. Pops, Hilsberg cond. (C); Tchaikovsky: A Tchaikovsky Fantasy, Vienna Sym. Orch., Stolz cond. (L); Khachaturian: Gayne Ballet Suite, Phila. Orch., Ormandy cond. (C); (7:00) Brahms: Sym. No. 1 in C Minor, Sym. of the Air, Markevitch cond. (D); Britten: A Simple Sym., Netherlands Phil. Orch., Ackermann cond. (Ch); (8:00) Schumann: Sym. No. 2 in C, Cleveland Orch., Szell cond. (C); Beethoven: Quartet in F, Barylli Quartet (W); (9:00) Hindemith: Mathis der Maler Sym., Phila. Orch., Ormandy cond. (C); (10:00) Schonberg: Verklärte Nacht, Phila. Orch., Ormandy cond. (C); Beethoven: Sym. No. 8 in F, Royal Phil. Orch., Beecham cond. (C); (11:00) Bach: Concerto No. 1 in D Minor, Busch Chamber Players, Adolf Busch, Istomin piano (C)
12:00 SIGN OFF

WEDNESDAY, AUGUST 7, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
9:05 MUSIC WHILE YOU WORK: Music & Time
12:05 CONCERT IN HI-FI: Gershwin: Porgy & Bess Symphonic Picture, N. Y. Phil. Orch., Kostelanetz cond. (C); Kodály: Dances from Galanta, London Phil. Orch., Solti cond. (L)
1:30 THE PAN AMERICAN RECORD SHOW
2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
2:15 CURTAIN TIME: Gershwin: Rhapsody in Blue, Kostelanetz & his Orch. (C)

3:30 WDON RECORD CLUB: Latest in Pop Music
5:00 MUSICAL PRELUDE: Khachaturian: Concerto for piano & Orch., London Phil. Orch., Fistoulari cond., Lympany piano. (L); Beethoven: Sonata No. 4 in C, Serkin piano, Casols cello (C)
6:00 IN THE CONCERT HALL: (6:00) Rossini: La Cambiale Di Matrimonio Overture, Royal Phil. Orch., Beecham cond. (C); Shostakovich: Sym. No. 10 in E Minor, Leningrad Phil. Orch., Mravinsky cond. (Ch); (7:00) Beethoven: Sym. No. 6 in F, Royal Phil. Orch., Beecham cond. (C); (8:00) Ippolitov-Ivanov: Caucasian Sketches, N. Y. Phil. Orch., Mitropoulos cond. (C); Coates: The Three Elisabeths Suite, New Sym. Orch., Coates cond. (L); (9:00) Verdi: Verdiana, New Sym. Orch. of London, Camarata cond. (L); (10:00) Mozart: Concerto No. 20 in D Minor, Winterthur Sym. Orch., Swoboda cond., Haskil piano (W); Haydn: Sym. No. 44 in E Minor, Danish State Radio Sym. Orch., Waldike cond. (L); (11:00) Handel: Six Concerti Grossi Op. 3, Boyd Neel Orch., Neel cond. (L)
12:00 SIGN OFF

THURSDAY, AUGUST 8, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
9:05 MUSIC WHILE YOU WORK: Music & Time
12:05 CONCERT IN HI-FI: Berlioz: Romeo & Juliet Dramatic Sym., N. Y. Phil. Orch., Mitropoulos cond. (C); Beethoven: Sonata No. 12 in A Flat, Gieseking, piano. (C)
1:30 THE PAN AMERICAN RECORD SHOW
2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
2:15 CURTAIN TIME: "High Society" Bing Crosby, Grace Kelly, Frank Sinatra & Louis Armstrong (Ca)
3:30 WDON RECORD CLUB: Latest in Pop Music
5:00 MUSICAL PRELUDE: Castelnuovo-Tedesco: Concerto for Guitar & Orch., New London Orch., Shermann cond., Segovia guitar. (C)
6:00 IN THE CONCERT HALL: (6:00) Verdi: La Forza Del Destino Overture, London Phil. Orch., Solti cond. (L); Goldmark: Rustic Wedding Sym., Royal Phil. Orch., Beecham cond. (C); (7:00) Meyerbeer: Les Patineurs Ballet, Royal Opera House Orch., Covent Garden, Hollingsworth cond. (C); Arnold: English Dances, London Phil. Orch., Sir Adrian Boult (L); (8:00) Rubinstein: Concerto No. 4 in D Minor, N. Y. Phil. Orch., Mitropoulos cond., Levant piano (C); Weber: Invitation to the Dance, NBC Sym. Orch., Toscanini cond. (V); (9:00) Beethoven: Sym. No. 4 in B Flat, N. Y. Phil. Orch., Walter cond. (C); Mozart: Divertimento No. 7, Salzburg Mozarteum Orch., Marzendorfer cond. (L); (10:00) Tchaikovsky: Concerto in D, New Sym. Orch., Sargent cond., Ricci violin (L); Bach: Overture in the French Manner, Sandor piano (C); (11:00) Rossini: La Boutique Fantasque, Boston Pops Orch., Fiedler cond. (V)
12:00 SIGN OFF

FRIDAY, AUGUST 9, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
9:05 MUSIC WHILE YOU WORK: Music & Time
12:05 CONCERT IN HI-FI: Gershwin: An American in Paris, NBC Sym. Orch., Toscanini cond. (V); Mozart: Violin Concerto No. 4, Phila. Orch., Ormandy cond., Oistrakh violin. (C)
1:30 THE PAN AMERICAN RECORD SHOW
2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
2:15 CURTAIN TIME: "Bandwagon" Fred Astaire, Nanette Fabray & Jack Buchanan (MG)
3:30 WDON RECORD CLUB: Latest in Pop Music
5:00 MUSICAL PRELUDE: Boccherini: Cello Concerto in B, Vienna State Opera House Orch., Prohaska cond., Janigro cello (W); R. Strauss: Waltzes from Der Rosenkavalier, London Phil. Orch., Collins cond. (L)
6:00 IN THE CONCERT HALL: (6:00) Glinka: Russian & Ludmilla Overture, Paris Cons. Orch., Ansermet cond. (L); Saint-Saëns: Concerto No. 2 in G Minor, National Orch. of Radio France, Fournestier cond., Darré, piano. (Ca); Beethoven: Quartet No. 11 in F Minor, Pascal Quartet (Ch); (7:00) Liszt: Concerto No. 2 in A, Cleveland Orch., George Szell cond., Casadesus piano (C); Grandos: Spanish Dances Nos. 2, 5, & 6, Paris Cons. Orch., Jorda cond. (L); (8:00) Piston: The Incredible Flutist, Boston Pops Orch., Fiedler cond. (V)
8:30 WASH-FM OPERA BOX: Opera of the Week
12:00 SIGN OFF

SATURDAY, AUGUST 10, 1957

7:00 FIRST EDITION: Music & Weather
8:45 SPORTS PARADE
9:00 BREAKFAST WITH BROOKE: Live Variety Program
10:00 RECORD CLUB: Pop Music & Time
11:00 WEEKEND: A Musical Variety Program

1:00 COUNTRY PICKIN' TIME: Hillbilly
2:00 WDON RECORD CLUB: The Latest in Pop Music
6:00 SATURDAY SYMPHONY: (6:00) Mozart: Sym. No. 40 in G Minor, N. Y. Phil. Orch., Walter cond. (C); Bach: Brandenburg Concerto No. 6, Prades Festival Orch., Casals cond. (C); (7:00) Beethoven: Sym. No. 2 in D, N. Y. Phil. Orch., Walter cond. (C); Debussy: Children's Corner Suite, Stokowski & His Orch., (V)
8:00 HI-FI REVUE: High Fidelity Recordings
11:00 PAN AMERICA SERENADES
11:30 STAR DUST SERENADE
12:00 SIGN OFF

SUNDAY, AUGUST 11, 1957

7:00 ORGAN RECITAL
8:00 MASTERWORKS HOUR: Mozart: Divertimento in D, Stuttgart Chamber Orch., Münchinger cond. (L); Rachmaninov: Suite No. 2 for two pianos, Vronsky & Babin pianists (C); Saint-Saëns: Danse Macabre, N. Y. Phil. Orch., Mitropoulos cond. (C)
9:00 RELIGIOUS PROGRAM
9:15 TO BE ANNOUNCED
9:30 WASHINGTON GREEK HOUR
10:30 THE FAMILY HOUR: Light Instrumental Music
11:30 MUSIC OF DISTINCTION: Vaughan-Williams: Old King Cole Ballet Suite, Phil. Prom. Orch., Boulton cond. (W); Mozart: Concerto No. 12 in A, Festival Orch., Schwarz cond., Matthews piano (Ca)
12:45 THE ITALIAN FAMILY HOUR
2:00 MUSIC FOR SUNDAY DRIVERS: Light Pop Music
3:45 PAUL SHINKMAN & THE NEW
4:00 MUSIC FOR SUNDAY DRIVERS
5:30 GEORGETOWN FORUM OF THE AIR
6:00 IN THE CONCERT HALL: (6:00) Bizet: Patrie Overture, L'Orchestre de la Suisse Romande, Ansermet cond. (L); Respighi: The Pines of Rome, Orch. of St. Cecilia's Acad., Rame, Previtali cond. (L); Saint-Saëns: The Youth of Hercules, N. Y. Phil. Orch., Mitropoulos cond. (C); (7:00) Mahler: Sym. No. 1 in D, N. Y. Phil. Orch., Walter cond. (C); (8:00) Beethoven: Sonata No. 30 in E, Schieler piano (Ca); Sibelius: Four Historic Scenes, Royal Phil. Orch., Beecham cond. (C); (9:00) Tchaikovsky: Romeo & Juliet Fantasia Overture, New Orch. Soc. of Boston, Page cond. (Co)
10:00 FOLK MUSIC
11:00 ORGAN RECITAL
12:00 SIGN OFF

MONDAY, AUGUST 12, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
9:05 MUSIC WHILE YOU WORK: Music & Time
12:05 CONCERT IN HI-FI: Mendelssohn: Concerto in E Minor, Phila. Orch., Ormandy cond., Stern violin (C); Copland: Billy the Kid Ballet Suite, National Sym. Orch. of Wash., D. C., Mitchell cond. (W)
1:30 THE PAN AMERICAN RECORD SHOW
2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
2:15 CURTAIN TIME: "Royal Wedding", Fred Astaire & Jane Powell (MG)
3:30 WDON RECORD CLUB: Latest in Pop Music
5:00 MUSICAL PRELUDE: Beethoven: Sonata No. 3 in C, Solchany piano (Ca); Stravinsky: Song of the Nightingale, L'Orchestre de la Suisse Romande, Ansermet cond. (L)
6:00 IN THE CONCERT HALL: (6:00) Berlioz: Benvenuto Cellini Overture, Orch. of the Paris Comic Opera, Wolff cond. (L); Beethoven: Sym. No. 1 in C, L'Orchestre de la Suisse Romande, Ansermet cond. (L); Bizet: L'Arlesienne Suites Nos. 1 & 2, Kostelanetz & his Orch. (C); (7:00) Hanson: Concerto in G, Eastman-Rochester Sym. Orch., Hanson cond., Firkusny piano (C); Délibes: Ballet Music from Sylvia, Orchestre des Concerts Lamoureux, Fournet cond. (Ep); (8:00) Beethoven: Sym. No. 7 in A, N. Y. Phil. Orch., Walter cond. (C); Delius: Song of a Great City—Paris, London Sym. Orch., Collins cond. (L); (9:00) Sullivan: Pineapple Poll, Sadler's Wells Orch., Mackerras cond. (C); Ravel: Bolero, Phila. Orch., Ormandy cond. (C); (10:00) Mozart: Concerto No. 4 in D, London Phil. Orch., Beecham cond., Sziget violin (C); Borodin: Sym. No. 2 in B Minor, L'Orchestre de la Suisse Romande, Ansermet cond. (L); (11:00) Vivaldi: The Seasons Op. 8, Stuttgart Chamber Orch., Münchinger cond. (L)
12:00 SIGN OFF

TUESDAY, AUGUST 13, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
9:05 MUSIC WHILE YOU WORK: Music & Time
12:05 CONCERT IN HI-FI: Poulenc: Les Biches, Paris Cons. Orch., Désormière cond. (L); Sibelius: Sym. No. 4 in A Minor, London Sym. Orch., Collins cond. (L)

1:30 THE PAN AMERICAN RECORD SHOW
 2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
 2:15 CURTAIN TIME: "Up In Central Park" Helen Farrell & Celeste Holm (D)
 3:30 WDON RECORD CLUB: Latest in Pop Music
 5:00 MUSICAL PRELUDE: Bach: Brandenburg Concerto No. 5, Chamber Group & Soloists, Reiner cond. (C); Beethoven: Romances Nos. 1 & 2, Col. Sym. Orch., Morel cond., Francescatti violin (C)
 6:00 IN THE CONCERT HALL: (6:00) Strauss: The Bat Overture, RCA Victor Orch., Reiner cond. (V); Schumann: Sym. No. 3, Phila. Orch., Ormandy cond. (C); Warlock: Capriol Suite, Bayd Neel Orch., Neel cond. (L); (7:00) Nielsen: Sym. No. 3, Radio Orch. of Copenhagen, Tuxen cond. (L); (8:00) Schubert: Incidental Music to Rosamunde, N.W.D.R. Sym. Orch., Schmidt-Isserstedt cond. (Ca); Sibelius: Sym. No. 7 in C, London Sym. Orch., Collins cond. (L); (9:00) Stravinsky: Petrouchka, N. Y. Phil. Orch., Mitropoulos cond. (C); Delibes: Ballet music from Coppelia, Orchestre des Concerts Lamoureux, Fournet cond. (Ep); (10:00) Brahms: Sym. No. 4 in E Minor, N. Y. Phil. Orch., Walter cond. (C); Debussy: Prelude to the Afternoon of a Faun, Phila. Orch., Ormandy cond. (C); (11:00) Beethoven: Concerto No. 4 in G, Philharmonia Orch., Karajan cond., Gieseking piano (C)
 12:00 SIGN OFF

WEDNESDAY, AUGUST 14, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
 9:05 MUSIC WHILE YOU WORK: Music & Time
 12:05 CONCERT IN HI-FI: Borodin: Sym. No. 3 in A Minor, L'Orchestre de la Suisse Romande, Ansermet cond. (L); Tchaikovsky: The Months, Morton Gould pianist, & his Orch. (C); Liszt: Hungarian Rhapsody No. 4, Danish State Radio Orch., Tuxen cond. (L)
 1:30 THE PAN AMERICAN RECORD SHOW
 2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
 2:15 CURTAIN TIME: "Carousel" Gordon MacRae & Shirley Jones (Ca)
 3:30 WDON RECORD CLUB: Latest in Pop Music
 5:00 MUSICAL PRELUDE: Schubert: Impromptus Op. 142, Firkusny piano (C); Strauss: Fledermaus Suite, Phila. Orch., Ormandy cond. (C)
 6:00 IN THE CONCERT HALL: (6:00) Bordin: Prince Igor Overture, L'Orchestre de la Suisse Romande, Ansermet cond. (L); Schumann: Sym. No. 3 in E Flat, NBC Sym. Orch., Toscanini cond. (V); (7:00) Mozart: Concerto No. 14 in E Flat, Perpignan Festival Orch., Casals cond., Istomin piano (C); Geiser: Sym. in D Minor, L'Orchestre de la Suisse Romande, Ansermet cond. (L); (8:00) Grieg: Peer Gynt Suites Nos. 1 & 2, London Phil. Orch., Cameron cond. (L); Schubert: Sym. No. 6 in C, London Sym. Orch., Krips cond. (L); Debussy: Iberia, NBC Sym. Orch., Toscanini cond. (V); Castelnuovo-Tedesco: Concerto No. 2, Los Angeles Phil. Orch., Wallenstein cond., Helfetz violin (V); (10:00) Paderewski: Fantasie Polonaise for piano & Orch., London Sym. Orch., Fistoulari cond., Blumenthal piano (L); Haydn: Sym. No. 94 in G, Concertgebouw Orch. of Amsterdam, Belnum cond. (L); (11:00) Tchaikovsky: The Swan Lake, Philharmonia Orch., Irving cond. (Bb)
 12:00 SIGN OFF

THURSDAY, AUGUST 15, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
 9:05 MUSIC WHILE YOU WORK: Music & Time
 12:05 CONCERT IN HI-FI: Dukas: The Sorcerer's Apprentice, Orch. of the Paris Opera, Benedetti cond. (Ca); Bartók: Concerto for Orch., L'Orchestre de la Suisse Romande, Ansermet cond. (L)
 1:30 THE PAN AMERICAN RECORD SHOW
 2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
 2:15 CURTAIN TIME: "The Court Jester" Danny Kaye (D)
 3:30 WDON RECORD CLUB: Latest in Pop Music
 5:00 MUSICAL PRELUDE: Sibelius: Quartet in D Minor, Griller String Quartet (L)
 6:00 IN THE CONCERT HALL: (6:00) Rossini: The Siege of Corinth Overture, London Sym. Orch., Gamba cond. (L); Korngold: Violin Concerto in D, Los Angeles Phil. Orch., Wallenstein cond., Helfetz violin (V); Grieg: Lyric Suite, Danish State Radio Orch., Tuxen cond. (L); (7:00) Dukas: La Péri, L'Orchestre de la Suisse Romande, Ansermet cond. (L); Brahms: Concerto No. 2 in B Flat, Phila. Orch., Ormandy cond., Serkin piano (C); (8:00) Mendelssohn: Sym. No. 5 in D Minor, N B C Sym. Orch., Toscanini cond. (V); Dvořák: Rhapsody No. 3 in A Flat, Hague Phil. Orch., Dorati cond. (Ep) (9:00) Goldmark: Rustic Wedding Sym., Royal Phil. Orch., Beecham cond. (C); (10:00) Berlioz: Symphonie Fantastique, Berlin Phil. Orch., Otterloo cond. (Ep); Chabrier: Espana, Phila. Orch., Ormandy cond. (C); (11:00) Schubert: Sym. No. 5

in B Flat, N B C Sym. Orch., Toscanini cond. (V)
 12:00 SIGN OFF

FRIDAY, AUGUST 16, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
 9:05 MUSIC WHILE YOU WORK: Music & Time
 12:05 CONCERT IN HI-FI: Rodgers: Victory at Sea, NBC Sym. Orch., Bennett cond. (V); Mozart: Concerto No. 1 in G for flute & Orch., Perpignan Festival Orch., Casals cond., Wummer flute
 1:30 THE PAN AMERICAN RECORD SHOW
 2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
 2:15 CURTAIN TIME: "Eddie Duchin Story" (D)
 3:30 WDON RECORD CLUB: Latest in Pop Music
 5:00 MUSICAL PRELUDE: Weber: Six Sonatas for Violin & Orch., Ricci violin, Bussotti piano (L)
 6:00 IN THE CONCERT HALL: (6:00) Saint-Saëns: La Princesse Jaune Overture, Orch. of the Paris Comic Opera, Wolff cond. (L); Debussy: Petite Suite, Robin Hood Dell Orch. of Phila., Reiner cond. (V); Mendelssohn: Octet for Strings in E Flat, NBC Sym. Orch., Toscanini cond. (V); (7:00) R. Strauss: Sonata in E Flat, Helfetz violin, Smith piano (V); Stolz: Robert Stolz Suite, Zurich Tonhalle Orch., Stolz cond. (L); (8:00) Ravel: The Mother Goose Suite, Boston Sym. Orch., Koussevitzky cond. (V)
 8:30 WASH-FM OPERA BOX: The Opera of the Week
 12:00 SIGN OFF

SATURDAY, AUGUST 17, 1957

7:00 FIRST EDITION: Music & Weather
 8:45 SPORTS PARADE
 9:00 BREAKFAST WITH BROOKE: Live Variety Program
 10:00 RECORD CLUB: Pop Music & Time
 11:00 WEEKEND: A Musical Variety Program
 1:00 COUNTRY PICKIN' TIME: Hillbilly
 2:00 WDON RECORD CLUB: The Latest in Pop Music
 6:00 SATURDAY SYMPHONY: (6:00) Grieg: Sigurd Jorsalfar, Cincinnati Sym. Orch., Johnson cond. (L); Chopin: Concerto No. 1 in E Minor, Los Angeles Phil. Orch., Wallenstein cond., Rubenstein piano (V); (7:00) Mendelssohn: Incidental music to a Midsummer Night's Dream, Robin Hood Dell Orch. of Phila., Reiner cond. (V); Moussargsky: Pictures at an Exhibition, Concertgebouw Orch. of Amsterdam, Dorati cond. (Ep)
 8:00 HI-FI REVUE: High Fidelity Recordings
 11:00 PAN AMERICA SERENADES
 11:30 STAR DUST SERENADE
 12:00 SIGN OFF

SUNDAY, AUGUST 18, 1957

7:00 ORGAN RECITAL
 8:00 MASTERWORKS HOUR: Fauré: Requiem, Les Chanteurs de Lyon & Le Trigintuop Instrumental Lyonnais (C)
 9:00 RELIGIOUS PROGRAM
 9:15 TO BE ANNOUNCED
 9:30 WASHINGTON GREEK HOUR
 10:30 THE FAMILY HOUR: Light Instrumental Music
 11:30 MUSIC OF DISTINCTION: R. Strauss: Don Quixote Op. 35, Vienna Phil. Orch., Krauss cond. (L)
 12:45 THE ITALIAN FAMILY HOUR
 2:00 MUSIC FOR SUNDAY DRIVERS: Light Pop Music
 3:45 PAUL SHINKMAN & THE NEWS
 4:00 MUSIC FOR SUNDAY DRIVERS
 5:30 GEORGETOWN FORUM OF THE AIR
 6:00 IN THE CONCERT HALL: (6:00) Mendelssohn: Calm Sea & Prosperous Voyage Overture, Vienna Phil. Orch., Schuricht cond. (L); Dvořák: Sym. No. 5 in E Minor, Phila. Orch., Ormandy cond. (C); (7:00) Charpentier: Impressions of Italy, Paris Cons. Orch., Wolff cond. (L); Alven: Midsommarvaka, Cincinnati Sym. Orch., Johnson cond. (L); (8:00) Vivaldi: The Conflict Between Harmony & Invention Op. 8, Concert Hall Sym. Orch., Dahinden cond., Kaufmann violin (Ch)
 10:00 FOLK MUSIC
 11:00 ORGAN RECITAL
 12:00 SIGN OFF

MONDAY, AUGUST 19, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
 9:05 MUSIC WHILE YOU WORK: Music & Time
 12:05 CONCERT IN HI-FI: Mozart: Sym. No. 31 in D, Royal Phil. Orch., Beecham cond. (C); Lalo: Symphonie Espagnole, RCA Victor Sym. Orch., Steinberg cond., Helfetz violin (V); Sibelius: Finlandia, Danish State Radio Orch., Tuxen cond. (L)
 1:30 THE PAN AMERICAN RECORD SHOW
 2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views

2:15 CURTAIN TIME: "Girl Crazy" Mary Martin (C)
 3:30 WDON RECORD CLUB: Latest in Pop Music
 5:00 MUSICAL PRELUDE: Beethoven: Sonata No. 7 in C Minor, Casadeus piano, Francescatti violin (C); Coates: The 4 Centuries Suite, New Sym. Orch., Coates cond. (L)
 6:00 IN THE CONCERT HALL: (6:00) Berlioz: Le Corsaire Overture, Paris Cons. Orch., Wolff cond. (L); Beethoven: Sym. No. 5 in C Minor, Boston Sym. Orch., Munch cond. (V); (7:00) Mozart: Concerto No. 5 in A, Perpignan Festival Orch., Casals cond., Morini violin (C); Ravel: La Valse, Phila. Orch., Ormandy cond. (C); (8:00) Schumann: Sym. No. 2 in C, Detroit Sym. Orch., Paray cond. (M); Rachmaninov: The Isle of the Dead, L'Orchestre de la Suisse Romande, Ansermet cond. (L); (9:00) Franck: Sym. in D Minor, San Francisco Sym. Orch., Pierre Monteux cond. (V); Baranovich: The Gingerbread Heart, Belgrade Phil. Orch., Baranovich cond. (L); (10:00) Elgar: Violin Concerto in B Minor, London Sym. Orch. Sargent cond., Helfetz violin (V); McBride: Pumpkin Eater's Little Fugue, New Sym. Orch., Camarata cond. (L); (11:00) Brahms: Double Concerto in A Minor, Robin Hood Dell Orch. of Phila., Reiner cond., Milstein violin, Platigorsky cello (V)
 12:00 SIGN OFF

TUESDAY, AUGUST 20, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
 9:05 MUSIC WHILE YOU WORK: Music & Time
 12:05 CONCERT IN HI-FI: Mozart: Concerto No. 9 in E Flat, Perpignan Festival Orch., Casals cond., Hess piano (C); Copland: Appalachian Spring Ballet Suite, Nat. Sym. Orch. of Wash., D. C., Mitchell cond. (W)
 1:30 THE PAN AMERICAN RECORD SHOW
 2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
 2:15 CURTAIN TIME: "Quo Vadis", Alfred Newman & His Orch. (Ca)
 3:30 WDON RECORD CLUB: Latest in Pop Music
 5:00 MUSICAL PRELUDE: Casella: La Gira-Suite Sinfonica, Orch. of St. Cecilia's Acad., Rome, Previtali cond. (L); Khachaturian: Concerto for Violin & Orch., London Phil. Orch., Fistoulari cond., Ricci violin (L)
 6:00 IN THE CONCERT HALL: (6:00) Wagner: Rienzi Overture, N. Y. Phil. Orch., Szell cond. (C); Beethoven: Concerto No. 3 in C Minor, N.W.D.R. Sym. Orch., Schmidt-Isserstedt cond., Yankoff piano (Ca); (7:00) Berlioz: Harold in Italy, Royal Phil. Orch., Beecham cond. (C); (8:00) Debussy: Suite Bergamasque, Gieseking, piano. (C); Schubert: Sym. No. 8 in B Minor, Boston Sym. Orch., Munch cond. (V); (9:00) Sibelius: Sym. No. 3 in C, London Sym. Orch., Collins cond. (L); Stravinsky: Capriccio for piano & Orch., L'Orchestre de la Suisse Romande, Ansermet cond., Magaloff piano (L); (10:00) Haydn: Sym. No. 103 in E Flat, Royal Phil. Orch., Beecham cond. (C); Hummel: Piano Concerto in A Minor, Winterthur Sym. Orch., Ackermann cond., Balsam piano (Ch); (11:00) Dvořák: Sym. No. 4 in G, Concertgebouw Orch. of Amsterdam, Szell cond. (L)
 12:00 SIGN OFF

WEDNESDAY, AUGUST 21, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
 9:05 MUSIC WHILE YOU WORK: Music & Time
 12:05 CONCERT IN HI-FI: Rachmaninov: Suite No. 1 for Two Pianos, Vronsky & Babin pianists. (C); Roussel: The Spider's Banquet, L'Orchestre de la Suisse Romande, Ansermet cond. (L)
 1:30 THE PAN AMERICAN RECORD SHOW
 2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
 2:15 CURTAIN TIME: "Three Little Words" Red Skelton & Fred Astaire (MG)
 3:30 WDON RECORD CLUB: Latest in Pop Music
 5:00 MUSICAL PRELUDE: Bruch: Concerto No. 1 in G Minor, N.Y. Phil. Orch., Mitropoulos cond., Francescatti violin (C); Shostakovich: Preludes & Fugues Op. 87, Shostakovich piano (Ca)
 6:00 IN THE CONCERT HALL: (6:00) Beethoven: Coriolan Overture, Boston Sym. Orch., Munch cond. (V); Beethoven: Sym. No. 8 in F, L'Orchestre de la Suisse Romande, Ansermet cond. (L); Mozart: Concerto No. 14 in E Flat, Festival Orch., Schwarz cond., Matthews, piano (Ca); (7:00) Sibelius: Concert in D Minor, Royal Phil. Orch., Beecham cond., Stern violin (C); Grieg: Holberg Suite, Eastman-Rochester Sym. Orch., Hanson cond. (C); (8:00) Tchaikovsky: Excerpts from The Nutcracker, Boston Pops orch., Fiedler cond. (V); (9:00) Gabriele: Two Canzons for Double String Orch., Stuttgart Chamber Orch., Münchinger cond. (L); Prokofiev: Concerto in D, London Phil. Orch., Beecham cond., Szigetvi violin (C); (10:00) Schumann: Carnival Op. 9, Sandor piano (C); Gounod: Ballet music from Faust, Orch. of the Paris Nat. Theater, Fournet cond. (Ep); (11:00) Mahler: Sym. No. 4

in G, The Hague Phil. Orch., Otterloo cond. (Ep)
12:00 SIGN OFF

THURSDAY, AUGUST 22, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
9:05 MUSIC WHILE YOU WORK: Music & Time
12:05 CONCERT IN HI-FI: Gould: Fall River Legend Ballet Suite, N.Y. Phil. Orch., Mitropoulos cond. (C); Vaughan-Williams: The Wasps, Phil. Promenade orch., Boulton cond. (W)
1:30 THE PAN AMERICAN RECORD SHOW
2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
2:15 CURTAIN TIME: "Pete Kelly's Blues" (C)
3:30 WDON RECORD CLUB: Latest in Pop Music
5:00 MUSICAL PRELUDE: Beethoven: Sonata No. 10 in G, Solchany piano (Ca); Stravinsky: Pulcinella Suite, L'Orchestre de La Suisse Romande, Ansermet cond. (L)
6:00 IN THE CONCERT HALL: (6:00) Gilbert & Sullivan: The Gondolier's Overture, New Prom. Orch., Godfrey cond. (L); Mozart: Sinfonia Concertante in E Flat, Perpignan Festival Orch., Casals cond., Stern violin, Primrose viola (C); (7:00) Variations on a Theme of Frank Bridge, Boyd Neel Orch., Neel cond. (L); Beethoven: Sanata No. 21 in C, Horowitz piano (8:00) Vaughan-Williams: Sym. No. 4 in F Minor, N.Y. Phil. Orch., Mitropoulos cond. (C); (9:00) Schubert: Sym. No. 5 in B Flat, N.W.D.R. Sym. Orch., Schmidt-Isserstedt cond. (Ca); Bliss: A Colour Sym., London Sym. Orch., Bliss cond. (L); (10:00) Schumann: Concerto in A Minor, Philharmonia Orch., Karajan cond., Lipatti piano (C); Debussy: Three Nocturnes, Phila. Orch., Ormandy cond. (C); (11:00) Tchaikovsky: Acts II & III of Swan Lake, Stokowski & his Orch. (V)
12:00 SIGN OFF

FRIDAY, AUGUST 23, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
9:05 MUSIC WHILE YOU WORK: Music & Time
12:05 CONCERT IN HI-FI: Mendelssohn: Violin Concerto in E Minor, Phila. Orch., Ormandy cond., Oistrakh violin (C); Grieg: Peer Gynt Suites Nos. 1 & 2, Boston Pops Orch., Fiedler cond. (V)
1:30 THE PAN AMERICAN RECORD SHOW
2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
2:15 CURTAIN TIME: "Rose Marie" Ann Blyth & Howard Keel (MG)
3:30 WDON RECORD CLUB: Latest in Pop Music
5:00 MUSICAL PRELUDE: Haydn: Concerto in D, Orch. of the Vienna State Opera, Prohaska cond., Janigro cello (W); Schubert: Fantasia for violin & piano, Sziget violin, Levine piano (C)
6:00 IN THE CONCERT HALL: (6:00) Gilbert & Sullivan: HMS Pinafore Overture, New Prom. Orch., Godfrey cond. (L); Schumann: Forest Scenes, Casadesu piano (C); (7:00) Shostakovich: Sym. No. 1 in F, Nat. Sym. Orch., of Wash., D.C., Mitchell cond. (W); Schumann: Concerto in A Minor, Orch. of the Vienna State Opera, Rodzinski cond., Demus piano (W); (8:00) Scarlatti: The Good Humoured Ladies Ballet Suite, Paris Cons. Orch., Désormière cond. (L)
8:30 WASH-FM OPERA BOX: The Opera of the Week
12:00 SIGN OFF

SATURDAY, AUGUST 24, 1957

7:00 FIRST EDITION: Music & Weather
8:45 SPORTS PARADE
9:00 BREAKFAST WITH BROOKE: Live Variety Program
10:00 RECORD CLUB: Pop Music & Time
11:00 WEEKEND: A Musical Variety Program
1:00 COUNTRY PICKIN' TIME: Hillbilly
2:00 WDON RECORD CLUB: The Latest in Pop Music
6:00 SATURDAY SYMPHONY: (6:00) Prokofiev: Classical Sym. in D, Paris Cons. Orch., Ansermet cond. (L); Bliss: Checkmate, Royal Opera House Orch., Covent Garden, Irving cond. (C); (7:00) Saint-Saëns: Concerto No. 4 in C Minor, Nat. Orch. of Radio France, Fourastier cond., Darré piano (Ca); Beethoven: Quartet No. 6 in B Flat, Pascal String Quartet (Ch)
8:00 HI-FI REVUE: High Fidelity Recordings
11:00 PAN AMERICA SERENADES
11:30 STAR DUST SERENADE
12:00 SIGN OFF

SUNDAY, AUGUST 25, 1957

7:00 ORGAN RECITAL
8:00 MASTERWORKS HOUR: Berlioz: Te Deum, Royal Phil. Orch., Beecham cond., London Phil.

Choir & Dulwich College Boys Choir, Frederick Jackson director, Alexander Young Tenor. (C)

9:00 RELIGIOUS PROGRAM
9:15 TO BE ANNOUNCED
9:30 WASHINGTON GREEK HOUR
10:30 THE FAMILY HOUR: Light Instrumental Music
11:30 MUSIC OF DISTINCTION: Schubert: Sym. in C, Vienna Phil. Orch., Karajan cond. (C); Grieg: Lyric Pieces, Gieseking piano (C)
12:45 THE ITALIAN FAMILY HOUR
2:00 MUSIC FOR SUNDAY DRIVERS: Light Pop Music
3:45 PAUL SHINKMAN & THE NEWS
4:00 MUSIC FOR SUNDAY DRIVERS
5:30 GEORGETOWN FORUM OF THE AIR
6:00 IN THE CONCERT HALL: (6:00) Smetana: The Bartered Bride Overture, London Phil. Orch., Kisch cond. (L); Elgar: Three Bavarian Dances, London Phil. Orch., Boulton cond. (L); Vivaldi: Concertos for Oboe & Strings in D Minor & F, Winterthur Sym. Orch., Dahinden cond., Parolari oboe (Ch); (7:00) Berlioz: Romeo & Juliet Dramatic Sym., N.Y. Phil. Orch., Mitropoulos cond. (C); (8:00) Weber: Concertstück in F Minor, Cleveland Orch., Szell cond., Casadesu piano (C); Shostakovich: The Golden Age Ballet Suite, Nat. Sym. Orch., Mitchell cond. (W); (9:00) Mozart: Eine Kleine Nachtmusik, Stuttgart Chamber Orch., Münchinger cond. (L)
10:00 FOLK MUSIC
11:00 ORGAN RECITAL
12:00 SIGN OFF

MONDAY, AUGUST 26, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
9:05 MUSIC WHILE YOU WORK: Music & Time
12:05 CONCERT IN HI-FI: Grieg: Piano Concerto in A Minor, RCA Victor Sym. Orch., Wallenstein cond., Rubinstein piano (V); Haydn: Sym. No. 101 in D, Phila. Orch., Ormandy cond. (C)
1:30 THE PAN AMERICAN RECORD SHOW
2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
2:15 CURTAIN TIME: "Anything Goes" Bing Crosby, Jean Marie, & Donald O'Conner (D)
3:30 WDON RECORD CLUB: Latest in Pop Music
5:00 MUSICAL PRELUDE: Villa-Lobos: Uirapurú, N.Y. Phil. Orch., Kurtz cond. (C); Beethoven: Sonata No. 3 in A, Serkin piano, Casals cello (C)
6:00 IN THE CONCERT HALL: (6:00) Offenbach: Orpheus in Hades Overture, Col. Sym. Orch., Rodzinski cond. (C); Offenbach: An Offenbach Fantasy, Vienna Sym. Orch., Stolz cond. (L); Kabelevsky: The Comedians, Phila. Orch., Ormandy cond. (C); (7:00) Martinu: Fantasies Symphoniques, Boston Sym. Orch., Munch cond. (V); Debussy: Preludes Book I, Casadesu piano (C); Brahms: Sym. No. 2 in D, Phila. Orch., Ormandy cond. (C); Vivaldi: Concerto in E Minor for Cello & Orch., Stuttgart Chamber Orch., Münchinger cond. (L); (9:00) Borodin: Polovitsian Dances, N.Y. Phil. Orch., Mitropoulos cond. (C); Bruckner: Sym. No. 3 in D Minor, Vienna Phil. Orch., Knappertsbusch cond. (L); (10:00) Mozart: Piano Concerto No. 19 in F, Winterthur Sym. Orch., Swoboda cond., Huskik piano (W); Haydn: Sym. No. 104 in D, London Phil. Orch., Krips cond. (L); (11:00) Beethoven: Quartet No. 10 in E Flat, Pascal Quartet (Ch)
12:00 SIGN OFF

TUESDAY, AUGUST 27, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
9:05 MUSIC WHILE YOU WORK: Music & Time
12:05 CONCERT IN HI-FI: Bartók: Dance Suite, London Phil. Orch., Solti cond. (L); Gershwin: Rhapsody in Blue, Phila. Orch., Ormandy cond., Levant piano (C)
1:30 THE PAN AMERICAN RECORD SHOW
2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
2:15 CURTAIN TIME: Medley from "Brigadoon" Boston Pops, Fiedler cond. (V)
3:30 WDON RECORD CLUB: Latest in Pop Music
5:00 MUSICAL PRELUDE: Ravel: Gaspard de la Nuit, Gulda piano (L); Rimsky-Korsakov: Capriccio Espagnole, Phila. Orch., Ormandy cond. (C)
6:00 IN THE CONCERT HALL: (6:00) Suppé: Light Cavalry Overture, Phila. Orch. Pops, Hillsberg cond. (C); Haydn: Sym. No. 94 in G, Liverpool Phil. Orch., Sargent cond. (C); (7:00) Tchaikovsky: Sym. No. 6 in B Minor, Leningrad Phil. Orch., Mravinsky cond. (D); (8:00) Paganini: Concerto No. 1 in D, Phila. Orch., Ormandy cond., Francescatti violin. (C); Mozart: Sym. No. 35 in D, London Phil. Orch., Beecham cond. (C); (9:00) Beethoven: Sym. No. 3 in E Flat, Concertgebouw Orch. of Amsterdam, Kleiber cond. (L); (10:00) Schubert: Music from Rosamunde, Col. Sym. Orch., Walter cond. (C); Mozart: Concerto in G, Chamber Orch., violinist Stern cond. (C); (11:00) J. S. Bach: Brandenburg Concerti Nos. 1 & 2, Chamber Group & Soloists, Reiner cond. (C)
12:00 SIGN OFF

WEDNESDAY, AUGUST 28, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
9:05 MUSIC WHILE YOU WORK: Music & Time
12:05 CONCERT IN HI-FI: Chopin: Les Sylphides Ballet, Phila. Orch., Ormandy cond. (C); Vivaldi: The Seasons, Stuttgart Chamber Orch., Münchinger cond. (L)
1:30 THE PAN AMERICAN RECORD SHOW
2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
2:15 CURTAIN TIME: Music from "Kismet", Percy Faith & his Orch. (C)
3:30 WDON RECORD CLUB: Latest in Pop Music
5:00 MUSICAL PRELUDE: Franck: Symphonic Variations, Philharmonia Orch., Karajan cond., Gieseking cond. (C)
6:00 IN THE CONCERT HALL: (6:00) Mendelssohn: Ruy Blas Overture, N.Y. Phil. Orch., Mitropoulos cond. (C); Rimsky-Korsakov: Scheherazade, Phila. Orch., Ormandy cond. (C); (7:00) Britten: Variations on a Theme of Frank Bridge, Lausanne Chamber Orch., Deszarzens cond. (Ch); Turina: Danzas Fantasticas, Paris Cons. Orch., Argenta cond. (L); (8:00) Bizet: Carmen (For Orch.), Kostelanetz & his Orch., (C); Smetana: The Moldau, NBC Sym. Orch., Toscanini cond. (V); (9:00) Tchaikovsky: The Sleeping Beauty Ballet, Phila. Orch., Ormandy cond. (C); Saint-Saëns: Concerto No. 3 in B Minor, N.Y. Phil. Orch., Mitropoulos cond., Francescatti violin (C); (10:00) Haydn: Sym. No. 48 in C, Danish State Radio Orch., Waldike cond. (L); Ravel: Daphnis & Chloé Suites Nos. 1 & 2, Phila. Orch., Ormandy cond., Temple Univ. Chorus. (C); (11:00) Mendelssohn: Sym. No. 4 in A, Royal Phil. Orch., Beecham cond. (C)
12:00 SIGN OFF

THURSDAY, AUGUST 29, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
9:05 MUSIC WHILE YOU WORK: Music & Time
12:05 CONCERT IN HI-FI: Mozart: Concerto No. 15 in B Flat, Col. Sym. Orch., Bernstein cond. & piano (C); Vaughan-Williams: A London Sym., London Phil. Orch., Boulton cond. (L)
1:30 THE PAN AMERICAN RECORD SHOW
2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
2:15 CURTAIN TIME: "The Girl in Pink Tights" Original cast (C)
3:30 WDON RECORD CLUB: Latest in Pop Music
5:00 MUSICAL PRELUDE: Grofé: Mississippi Suite, Kostelanetz & his Orch. (C); Mozart: Divertimento No. 17 in D, Vienna Octet (L)
6:00 IN THE CONCERT HALL: (6:00) Herold: Zampa Overture, London Phil. Orch., Martinon cond. (L); Tchaikovsky: Concerto in D, New Sym. Orch., Sargent cond., Ricci violin (L); (7:00) Haydn: Sym. No. 100 in G, Vienna Sym. Orch., Scherchen cond. (W); Bruch: Scottish Fantasy, RCA Victor Orch., Steinberg cond., Menuhin violin (V); (8:00) Shostakovich: Sym. No. 9, N.Y. Phil. Orch., Kurtz cond. (C); (9:00) Mozart: Serenade No. 11 in E Flat, Vienna Wind Group (W); Vaughan-Williams: Sym. No. 6 in E Minor, N. Y. Phil. Orch., Stokowski cond. (C); (10:00) Beethoven: Concerto No. 1 in C, Phila. Orch., Ormandy cond., Serkin piano (C); J. C. Bach: Sinfonia for Double Orch. in E Flat, Cincinnati Sym. Orch., Johnson cond. (L); (11:00) Tchaikovsky: Sym. No. 2 in C Minor, Minneapolis Sym. Orch., Mitropoulos cond. (C)
12:00 SIGN OFF

FRIDAY, AUGUST 30, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
9:05 MUSIC WHILE YOU WORK: Music & Time
12:05 CONCERT IN HI-FI: Chabrier: Suite Pastorale, Paris Cons. Orch., Lindenberg cond. (L); Gershwin: Concerto in F, N.Y. Phil. Orch., Kostelanetz cond. (C)
1:30 THE PAN AMERICAN RECORD SHOW
2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
2:15 CURTAIN TIME: Music from "South Pacific", Boston Pops, Fiedler cond. (V)
3:30 WDON RECORD CLUB: Latest in Pop Music
5:00 MUSICAL PRELUDE: Chausson: Poème, RCA Victor Orch., Solomon cond. (V); Dvořák: Slavonic Dances Op. 46 (Ep)
6:00 IN THE CONCERT HALL: (6:00) Weber: Peter Schmall Overture, Bamberg Sym. Orch., Leitner cond. (D); Glazounov: Concerto in A Minor, Hague Phil. Orch., Otterloo cond., Magyar violin (Ep); (7:00) Gordon: The Rakes Progress, Royal Opera House Orch., Covent Garden, Lambert cond. (C); Kreutzer: Grand Septett in E Flat, Vienna Octet, (L); (8:00) Gluck: Ballet Suite No. 1, New Sym. Orch., Irving cond. (L)
8:30 WASH-FM OPERA BOX: Opera of the Week
12:00 SIGN OFF

SATURDAY, AUGUST 31, 1957

7:00 FIRST EDITION: Music & Weather
 8:45 SPORTS PARADE
 9:00 BREAKFAST WITH BROOKE: Live Variety Program
 10:00 RECORD CLUB: Pop Music & Time
 11:00 WEEKEND: A Musical Variety Program
 1:00 COUNTRY PICKIN' TIME: Hillbilly
 2:00 WDON RECORD CLUB: The Latest in Pop Music
 6:00 SATURDAY SYMPHONY: (6:00) Verdi: La Traviata (for Orch), Kostelanetz & his Orch. (C); Sarasate: Zigeunerweisen, RCA Victor Orch., Steinberg cond. (V); (7:00) Prokofiev: Violin Concerto No. 1 in D, Radio Zurich Orch., Hollreiser cond., Odnopoff violin (Ch); Gounod: Faust Ballet Music, City of Birmingham Orch., Weldon cond. (C)
 8:00 HI-FI REVUE: High Fidelity Recordings
 11:00 PAN AMERICA SERENADES
 11:30 STAR DUST SERENADE
 12:00 SIGN OFF

SUNDAY, SEPTEMBER 1, 1957

7:00 ORGAN RECITAL
 8:00 MASTERWORKS HOUR: R. Strauss: Sonata in E Flat, Heifetz violin, Smith piano (V); Beethoven: Septet in E Flat Op. 20, NBC Sym. Orch., Toscanini cond. (V)
 9:00 RELIGIOUS PROGRAM
 9:15 TO BE ANNOUNCED
 9:30 WASHINGTON GREEK HOUR
 10:30 THE FAMILY HOUR: Light Instrumental Music
 11:30 MUSIC OF DISTINCTION: Beethoven: Concerto No. 5 in E Flat, N.Y. Phil. Orch., Walter cand., Serkin piano (C); Prokofiev: Romeo & Juliet Suite No. 2, Leningrad Phil. Orch., Mravinsky cond. (Va)
 12:45 THE ITALIAN FAMILY HOUR
 2:00 MUSIC FOR SUNDAY DRIVERS: Light Pop Music
 3:45 PAUL SHINKMAN & THE NEWS
 4:00 MUSIC FOR SUNDAY DRIVERS
 5:30 GEORGETOWN FORUM OF THE AIR
 6:00 IN THE CONCERT HALL: (6:00) Tchaikovsky: 1812 Overture, Minneapolis Sym. Orch. & Univ. of Minn. Brass Band, Dorati cond. (M); Bach: Suite No. 4 in D, Concertgebouw Orch. of Amsterdam, Beinum cond. (Ep); (7:00) Schubert: Sym. No. 8 in B Minor, NBC Sym. Orch., Toscanini cond. (V); Tartini: Violin Concerto in D Minor, Winterthur Sym. Orch., Dahinden cond., Rybar violin (W); (8:00) R. Strauss: Aus Italien, Vienna Phil. Orch., Krauss cond. (L); (9:00) Mozart: Concerto No. 26 in D, New Sym. Orch., Collins cond., Gulda piano (L)
 10:00 FOLK MUSIC
 11:00 ORGAN RECITAL
 12:00 SIGN OFF

MONDAY, SEPTEMBER 2, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
 9:05 MUSIC WHILE YOU WORK: Music & Time
 12:05 CONCERT IN HI-FI: Piston: Sonata for violin & piano, Fuchs violin, Balsam piano (D); Humperdinck: Orchestral Fantasy on Hansel & Gretel, Vienna Philharmonica, Swarowsky cond. (Ur)
 1:30 THE PAN AMERICAN RECORD SHOW
 2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' View
 2:15 CURTAIN TIME: "Of Thee I Sing", Original Cast (Ca)
 3:30 WDON RECORD CLUB: Latest in Pop Music
 5:00 MUSICAL PRELUDE: Grafé: Grand Canyon Suite, Kostelanetz & his Orch. (C)
 6:00 IN THE CONCERT HALL: (6:00) Mendelssohn: Fingal's Cave Overture, N.Y. Phil. Orch., Mitropoulos cond. (C) Wagner: Prelude & Liebestod from Tristan und Isolde, NBC Sym. Orch., Toscanini cond. (V); Darius: Sea Drift, Royal Phil. Orch., Beecham cond., BBC Chorus (C); (7:00) Tchaikovsky: Souvenir de Florence, String Orch. of the Vienna State Opera, Swoboda cond. (W); (8:00) Vaughan-Williams: A Pastoral Sym., London Phil. Orch., Boulton cond. (L); Schubert: Sym. No. 8 in B Minor, Vienna Phil. Orch., Furtwängler cond. (Hm)
 9:00 HI-FI FREQUENCY TESTS
 10:00 IN THE CONCERT HALL: (10:00) Nielsen: Concerto for flute & Orch., Danish State Radio Orch., Jensen cond., Jørgensen flute (L); Janáček: Suite for String Orch., Winterthur Sym. Orch., Swoboda cond. (W); (11:00) Ravel: Quartet in F, Budapest String Quartet (C)
 12:00 SIGN OFF

TUESDAY, SEPTEMBER 3, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
 9:05 MUSIC WHILE YOU WORK: Music & Time
 12:05 CONCERT IN HI-FI: Copland: Appalachian Spring Ballet Suite, Nat. Sym. Orch. of Wash., D.C., Mitchell cond. (W); Egk: Geigenmusik, Sym.

Orch. of Radio Berlin, Egk cond., Bischoff violin (Ur)
 12:30 THE PAN AMERICAN RECORD SHOW
 2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
 2:15 CURTAIN TIME: Music from "Annie Get Your Gun", Boston Pops Orch., Fiedler cond. (V)
 3:30 WDON RECORD CLUB: Latest in Pop Music
 5:00 MUSICAL PRELUDE: Beethoven: Sonata No. 8 in C Minor, Frugoni piano (Vo); Gung'l: Music of Gung'l, Westminster Light Orch., Leslie Bridge-water cond. (W)
 6:00 IN THE CONCERT HALL: (6:00) Gilbert & Sullivan: Pirates of Penzance Overture, New Prom. Orch., Godfrey cond. (L); Beethoven: Music from the Creatures of Prometheus, London Phil. Orch., Beinum cond. (L); (7:00) Mozart: Concerto No. 24 in C Minor, Vienna Sym. Orch., Prohaska cond., Badura-Skoda piano (W); Massenet: Scenes Alsaciennes, Paris Cons. Orch., Wolff cond. (L); (8:00) Tchaikovsky: Sym. No. 5 in E Minor, N.Y. Phil. Orch., Mitropoulos cond. (C); Rimsky-Korsakov: Piano Concerto, Vienna Sym. Orch., Swoboda cond., Badura-Skoda piano (W); (9:00) Kabalevsky: The Comedians, N.Y. Phil. Orch., Kurtz cond. (C); Haydn: Sym. No. 80 in D, Vienna Sym. Orch., Scherchen cond. (W); (10:00) Schubert: Piano Quintet in A, Vienna Octet (L); (11:00) Liszt: Hungarian Rhapsodies No. 1 & 2, Phila. Orch., Ormandy cond. (C)
 12:00 SIGN OFF

WEDNESDAY, SEPTEMBER 4, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
 9:05 MUSIC WHILE YOU WORK: Music & Time
 12:05 CONCERT IN HI-FI: Brahms: Sym. No. 2 in D, NBC Sym. Orch., Toscanini cond. (V); Sibelius: Pelleas et Melisande Suite, London Sym. Orch., Collins cond. (L)
 1:30 THE PAN AMERICAN RECORD SHOW
 2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
 2:15 CURTAIN TIME: "Hit the Deck" (MG)
 3:30 WDON RECORD CLUB: Latest in Pop Music
 5:00 MUSICAL PRELUDE: Chabrier: Espana Rapsodie, Detroit Sym. Orch., Paray cond. (M); Rimsky-Korsakov: Capriccio Espagnole, Detroit Sym. Orch., Paray cond. (M)
 6:00 IN THE CONCERT HALL: (6:00) Berlioz: Benvenuto Cellini Overture, Orch. of the Paris Comic Opera, Wolff cond. (L); Mozart: Eine Kleine Nachtmusik, Stuttgart Chamber Orch., Münchinger cond. (L); Bartók: Suite from the Miraculous Mandarin, Chicago Sym. Orch., Dorati cond. (M); (7:00) Tchaikovsky: Concerto in D, London Phil. Orch., Boulton cond., Elman violin (L); Mozart: Sym. No. 34 in C, Chicago Sym. Orch., Kubelik cond. (M); (8:00) Beethoven: Sym. No. 7 in A, Detroit Sym. Orch., Paray cond. (M); (9:00) Debussy: The Blessed Damosel, Boston Sym. Orch. Munch cond., De Los Angeles, Soprano. (V); Debussy: Three Nocturnes, Minneapolis Sym. Orch., Dorati cond. (M); (10:00) Berlioz: Symphonie Fantastique, Berlin Phil. Orch., Otterloo cond. (Ep); (11:00) Grafé: Grand Canyon Suite, Kostelanetz & his Orch. (C)
 12:00 SIGN OFF

THURSDAY, SEPTEMBER 5, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
 9:05 MUSIC WHILE YOU WORK: Music & Time
 12:05 CONCERT IN HI-FI: Respighi: Roman Festivals, Minneapolis Sym. Orch., Dorati cond. (M); Gabrielle: Two Canzons for Double String Orch., Stuttgart Chamber Orch., Münchinger cond. (L)
 1:30 THE PAN AMERICAN RECORD SHOW
 2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
 2:15 CURTAIN TIME: "Babes in Arms" Mary Martin (C)
 3:30 WDON RECORD CLUB: Latest in Pop Music
 5:00 MUSICAL PRELUDE: Debussy: Iberia, NBC Sym. Orch., Toscanini cond. (V); Ravel: Bolero; Detroit Sym. Orch., Paray cond. (M)
 6:00 IN THE CONCERT HALL: (6:00) Brahms: Academic Festival Overture, N.Y. Phil. Orch., Walter cond. (C); Dvořák: Sym. No. 5 in E Minor, Hague Phil. Orch., Dorati cond. (Ep); (7:00) Respighi: The Pines of Rome, Minneapolis Sym. Orch., Dorati cond. (M); Beethoven: String Quartet No. 1 in F, Barylli Quartet. (W); (8:00) Schumann: Intermezzi, Johannesen, piano. (Ch); Copland: Billy the Kid Ballet Suite, Nat. Sym. Orch. of Wash., D.C., Mitchell cond. (W); (9:00) Arensky: Variations on a Theme of Tchaikovsky, Harold Byrns Chamber Orch., Byrns cond. (Ca); Shostakovich: Ballet Suite No. 1, State Radio Orch. of the U.S.S.R., Gauk cond. (Cl), (10:00) Fauré: Sonata No. 1 in A, Smith piano, Chauveton violin (Al); Chopin: The Romantic Music of Chopin, St. Louis Sym. Orch., Golschmann cond. (C); (11:00) Martucci: Sym. No. 2 in F, La Scala Orch.,

Guarnieri cond. (Ca)
 12:00 SIGN OFF

FRIDAY, SEPTEMBER 6, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
 9:05 MUSIC WHILE YOU WORK: Music & Time
 12:05 CONCERT IN HI-FI: Chopin: Concerto No. 1 in E Minor, Los Angeles Sym. Orch., Wallenstein cond., Rubinstein piano (V); Moussorgsky: A Night on Bare Mt., Stokowski & his Orch. (V); Mozart: Sym. No. 33 in B Flat, Concertgebouw Orch. of Amsterdam, Beinum cond. (L)
 1:30 THE PAN AMERICAN RECORD SHOW
 2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
 2:15 CURTAIN TIME: "The Robe" (D)
 3:30 WDON RECORD CLUB: Latest in Pop Music
 5:00 MUSICAL PRELUDE: Mozart: Divertimento No. 1 in E Flat, Salzburg Mozarteum Orch., Marzen-dorfer cond. (L); Bach: Concerto in A Minor, Los Angeles Phil. Orch., Wallenstein cond., Heifetz violin (V)
 6:00 IN THE CONCERT HALL: (6:00) Gilbert & Sullivan: The Mikado Overture, New Prom. Orch., Godfrey cond. (L); Beethoven: Sym. No. 5 in C Minor, Berlin Phil. Orch., Jochum cond. (Ep); (7:00) Sibelius: Sym. No. 2 in D, N.W.D.R., Sym. Orch., Schmidt-Isserstedt cond. (Ca); (8:00) Tchaikovsky: Concerto No. 1 in B Flat Minor, Hague Phil. Orch., Otterloo cond., Uninsky piano (Ep)
 8:30 WASH-FM OPERA BOX: Opera of the Week
 12:00 SIGN OFF

SATURDAY, SEPTEMBER 7, 1957

7:00 FIRST EDITION: Music & Weather
 8:45 SPORTS PARADE
 9:00 BREAKFAST WITH BROOKE: Live Variety Program
 10:00 RECORD CLUB: Pop Music & Time
 11:00 WEEKEND: A Musical Variety Program
 1:00 COUNTRY PICKIN' TIME: Hillbilly
 2:00 WDON RECORD CLUB: The Latest in Pop Music
 6:00 SATURDAY SYMPHONY: (6:00) Tchaikovsky: Serenade for Strings, New Orch. Soc. of Boston, Page cond., (Co); Stravinsky: Petrouchka, Stokowski & his Orch. (V); (7:00) Brahms: Double Concerto in A Minor, Robin Hood Dell Orch. of Phila., Reiner cond., Milstein violin, Platigorsky cello (V); Haydn: Sym. No. 93 in D, Royal Phil. Orch., Beecham cond. (C)
 8:00 HI-FI REVUE: High Fidelity Recordings
 11:00 PAN AMERICA SERENADES
 11:30 STAR DUST SERENADE
 12:00 SIGN OFF

SUNDAY, SEPTEMBER 8, 1957

7:00 ORGAN RECITAL
 8:00 MASTERWORKS HOUR: Brahms: Violin Concerto in D, Lucerne Festival Orch., Furtwängler cond., Menuhin violin (V); Delibes: Ballet music from Coppelia, Orchestre des Concerts Lamoureux, Fournet cond. (Ep)
 9:00 RELIGIOUS PROGRAM
 9:15 TO BE ANNOUNCED
 9:30 WASHINGTON GREEK HOUR
 10:30 THE FAMILY HOUR: Light Instrumental Music
 11:30 MUSIC OF DISTINCTION: Bruckner: Sym. No. 3 in D Minor, Vienna Phil. Orch., Knappertsbusch cond., (L); Ravel: Daphnis & Chloé Suite No. 1, Phila. Orch., Ormandy cond., Temple Univ. Chorus. (C)
 12:45 THE ITALIAN FAMILY HOUR
 2:00 MUSIC FOR SUNDAY DRIVERS: Light Pop Music
 3:45 PAUL SHINKMAN & THE NEWS
 4:00 MUSIC FOR SUNDAY DRIVERS
 5:30 GEORGETOWN FORUM OF THE AIR
 6:00 IN THE CONCERT HALL: (6:00) Tchaikovsky: Romeo & Juliet Overture Fantasy, New Orch. Soc. of Boston, Page cond. (Co); Vaughan-Williams: Sym. in D No. 8, Hallé Orch., Barbirolli cond. (M); (7:00) Moussorgsky: Pictures at an Exhibition, NBC Sym. Orch., Cantelli cond. (V); Saint-Saëns: Concerto No. 4 in C Minor, Nat. Orch. of Radia France, Fourestier cond., Darré piano (Ca); (8:00) Beethoven: Sym. No. 4 in B Flat, San Francisco Sym. Orch., Montoux cond. (V); Vivaldi: Concertos for Two Trumpets & Orch. in C & E Flat, Concert Hall Sym. Orch., Ackermann cond. (Ch); (9:00) Schubert: Music from Rasmunde, Col. Sym. Orch., Walter cond. (C)
 10:00 FOLK MUSIC
 11:00 ORGAN RECITAL
 12:00 SIGN OFF

MONDAY, SEPTEMBER 9, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather

9:05 MUSIC WHILE YOU WORK: Music & Time
 12:05 CONCERT IN HI-FI: Pergolesi: Concerto in F Minor, Stuttgart Chamber Orch., Münchinger cond. (L); Gounod: Faust Ballet Music, Orchestre des Concerts Lamoureux, Fournet cond. (Ep)
 1:30 THE PAN AMERICAN RECORD SHOW
 2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
 2:15 CURTAIN TIME: Music from Kiss Me Kate, Boston Pops Orch., Fiedler cond. (V)
 3:30 WDON RECORD CLUB: Latest in Pop Music
 5:00 MUSICAL PRELUDE: Granados: Spanish Dances Nos. 2, 5, & 6, Paris Cons. Orch., Jorda cond. (L); Chopin: Sonata in B Flat Minor, Horowitz piano (V)
 6:00 IN THE CONCERT HALL: (6:00) Rossini: The Siege of Corinth Overture, London Sym. Orch., Gamba cond. (L); Sibelius: Sym. No. 5 in E Flat, London Sym. Orch., Collins cond. (L); (7:00) Shostakovich: Sym. No. 1 in F, Nat. Sym. Orch. of Wash., D.C., Mitchell cond. (W); Chabrier: Suite Pastorale, Paris Cons. Orch., Lindenberg cond. (L); (8:00) Brahms: Sym. No. 3 in F, Minneapolis Sym. Orch., Dorati cond. (M); Tchaikovsky: Capriccio Italien, Minneapolis Sym. Orch., Dorati cond. (M); (9:00) Elgar: Enigma Variations, NBC Sym. Orch., Toscanini cond. (V); Boccherini: Cello Concerto in B, Orch. of the Vienna State Opera, Prohaska cond., Janigro cello (W); (10:00) Ginastera: Variaciones Concertantes, Minneapolis Sym. Orch., Dorati cond. (M); Lalo: Symphonie Espagnole, RCA Sym. Orch., Steinberg cond., Heifetz violin (V); (11:00) Beethoven: Sym. No. 3 in E Flat, Concertgebouw of Amsterdam, Kleiber cond. (L)
 12:00 SIGN OFF

TUESDAY, SEPTEMBER 10, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
 9:05 MUSIC WHILE YOU WORK: Music & Time
 12:05 CONCERT IN HI-FI: Burkhard: Tocatta for 4 wind instruments, Percussion & strings, Collegium Musicum Zurich, Sacher cond. (L); Schubert: Sym. No. 3, Cincinnati Sym. Orch., Johnson cond. (L)
 1:30 THE PAN AMERICAN RECORD SHOW
 2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
 2:15 CURTAIN TIME: "The Swan", Grace Kelly (MG)
 3:30 WDON RECORD CLUB: Latest in Pop Music
 5:00 MUSICAL PRELUDE: Dvořák: Quartet in E Flat, Galimir Quartet (Stradivarius); Schumann: Concert-Allegro with Introduction for piano & Orch., Vienna State Opera Orch., Rodzinski cond. (W)
 6:00 IN THE CONCERT HALL: (6:00) Weber: Peter Scholl Overture, Vienna Phil. Orch., Bohm cond. (L); Massenet: Scenes Alsaciennes, Paris Cons. Orch., Wolff cond. (L); (7:00) Puccini: La Bohème (for orch.), Kostelanetz & his Orch. (C); (8:00) Beethoven: Sym. No. 8 in F, Vienna Phil. Orch., Bohm cond. (L); Dukas: Lo Peri, Paris Cons. Orch., Ansermet cond. (L); (9:00) Tchaikovsky: Excerpts from the Nutcracker, Boston Pops Orch., Fiedler cond. (V); (10:00) Tchaikovsky: Concerto No. 1 in B Flat Minor, Paris Cons. Orch., Cluytens cond., Ciccolini piano (L); Schubert: Sym. No. 9, N B C Sym. Orch., Toscanini cond. (V); (11:00) Franck: Sym. in D Minor, San Francisco Sym. Orch., Monteux cond. (V)
 12:00 SIGN OFF

WEDNESDAY, SEPTEMBER 11, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
 9:05 MUSIC WHILE YOU WORK: Music & Time

12:05 CONCERT IN HI-FI: Borodin: Sym. No. 2 in B Minor, L'Orchestre de la Suisse Romande, Ansermet cond. (L); J. S. Bach: Concerto No. 4 in A, Vienna Chamber Orch., Rapf cond. & Harpsichord (8g)
 1:30 THE PAN AMERICAN RECORD SHOW
 2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
 2:15 CURTAIN TIME: "Call Me Madama" Ethel Merman (D)
 3:30 WDON RECORD CLUB: Latest in Pop Music
 5:00 MUSICAL PRELUDE: Beethoven: 12 German Dances, Paris Sym. Orch. of Radio France, Leibowitz cond. (E); Strauss: Fledermaus Suite, Phila. Orch., Ormandy cond. (C)
 6:00 IN THE CONCERT HALL: (6:00) Borodin: Prince Igor Overture, L'Orchestre de la Suisse Romande, Ansermet cond. (L); Schubert: Quartet in C Minor, Barchet String Quartet (P); (7:00) Beethoven: Concerto in D, London Sym. Orch., Krips cond., Campoli violin (L); (8:00) Britten: Les Illuminations for tenor & strings, New Sym. Orch., Goossens cond., Pears tenor (L); Dvořák: Slavonic Dances Op. 46, Czech Phil. Orch., Talich cond. (Ur); (9:00) Schubert: Piano Sonata in C, Lev piano (Ch); Rossini: La Boutique Fantasque, Philharmonia Orch., Irving cond. (Bb); (10:00) Tchaikovsky: Tchaikovsky Fantasy, Vienna Sym. Orch. Stolz cond. (L); Haydn: Concerto in F, Concert Hall Sym. Orch., Swoboda cond., Rybar violin, Andreæ Harpsichord (Ch); (11:00) Albeniz: Iberia, Paris Cons. Orch., Argenta cond. (L)
 12:00 SIGN OFF

THURSDAY, SEPTEMBER 12, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
 9:05 MUSIC WHILE YOU WORK: Music & Time
 12:05 CONCERT IN HI-FI: Lehar: Music of Franz Lehar, Zurich Tonhalle Orch., Lehar cond. (L); Brahms: Variations on a theme of Haydn, N.Y. Phil. Orch., Walter cond. (C)
 1:30 THE PAN AMERICAN RECORD SHOW
 2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
 2:15 CURTAIN TIME: "A Boy meets Girl" (C)
 3:30 WDON RECORD CLUB: Latest in Pop Music
 5:00 MUSICAL PRELUDE: Stravinsky: Suite Italienne, Totenberg violin, Stravinsky piano (Al); Spanish & Portuguese keyboard music, Blumenthal piano (L)
 6:00 IN THE CONCERT HALL: (6:00) Berlioz: Roman Carnival Overture, Paris Cons. Orch., Wolff cond. (L); Schubert: Sym. in E, Vienna State Opera Orch., Litschauer cond. (Va); (7:00) Prokofiev: Concerto No. 1 in D, Radio Zurich Orch., Hollreiser cond., Odiposoff violin (Ch); Sibelius: Sym. No. 7 in C, London Sym. Orch., Collins cond. (L); (8:00) Dvořák: Sym. No. 2 in D Minor, Hamburg Radio Sym. Orch., Schmidt-Isserstedt cond. (L); (9:00) Beethoven: Concerto No. 3 in C Minor, Philharmonia Orch. Sargent cond., Moisewitsch piano (Bb); Jostan: Sonata, Elman violin, Seiger piano (L); (10:00) Haydn: Sym. No. 48 in C, Danish State Radio Sym. Orch., Woldike cond. (L); Martinu: Fantaisies Symphoniques, Boston Sym. Orch., Munch cond. (V); (11:00) Brahms: Serenade No. 1 in D, Concert Hall Sym. Orch., Swoboda cond. (Ch)
 12:00 SIGN OFF

FRIDAY, SEPTEMBER 13, 1957

7:00 WDON RECORD CLUB: Music, Time & Weather
 9:05 MUSIC WHILE YOU WORK: Music & Time
 12:05 CONCERT IN HI-FI: Saint-Saëns: Concerto No. 1 in A Minor, London Phil. Orch., Boulton cond., Nelsova cello (L); Stravinsky: Song of the Nightingale, L'Orchestre de la Suisse Romande, Ansermet

cond. (L)
 1:30 THE PAN AMERICAN RECORD SHOW
 2:00 THE TWO O'CLOCK REPORT: News, Weather & Ladies' Views
 2:15 CURTAIN TIME: "Samson & Delilah" (C)
 3:30 WDON RECORD CLUB: Latest in Pop Music
 5:00 MUSICAL PRELUDE: Elgar: Cockaigne Overture, London Phil. Orch., Bennum cond. (L); Coates: The 4 Centuries Suite, New Sym. Orch., Coates cond. (L)
 6:00 IN THE CONCERT HALL: (6:00) Gilbert & Sullivan: The Mikado Overture, New Prom. Orch., Godfrey cond. (L); Brahms: Sym. No. 1, N. Y. Phil. Orch., Walter cond. (C); (7:00) Vivaldi: The Seasons, Stuttgart Orch., Münchinger cond. (L); (8:00) Ravel: Gaspard de la Nuit, Gulda piano
 8:30 WASH-FM OPERA BOX: Opera of the Week
 12:00 SIGN OFF

SATURDAY, SEPTEMBER 14, 1957

7:00 FIRST EDITION: Music & Weather
 8:45 SPORTS PARADE
 9:00 BREAKFAST WITH BROOKE: Live Variety Program
 10:00 RECORD CLUB: Pop Music & Time
 11:00 WEEKEND: A Musical Variety Program
 1:00 COUNTRY PICKIN' TIME: Hillbilly
 2:00 WDON RECORD CLUB: The Latest in Pop Music
 6:00 SATURDAY SYMPHONY: (6:00) Charles Ives: Sym. No. 3, Nat. Gallery Orch., Bales cond. (WC); Reger: Five Short Choral Preludes, Hoehren organ (Au); (7:00) Beethoven: Quartet No. 6 in B Flat, Pascal String Quartet. (Ch); Mozart: Concerto in E Flat, Col. Sym. Orch., Szell cond., Robt. & Gaby Casadesus pianists. (C)
 8:00 HI-FI REVUE
 11:00 PAN AMERICA SERENADES
 11:30 STAR DUST SERENADE
 12:00 SIGN OFF

SUNDAY, SEPTEMBER 15, 1957

7:00 ORGAN RECITAL
 8:00 MASTERWORKS HOUR: Bartók: Dance Suite, London Phil. Orch., Salti cond. (L); Handel: Concerto No. 13 for Organ & Strings, Chamber orch. of the Vienna State Opera, Kuyler cond., Leonhardt Organ (O)
 9:00 RELIGIOUS PROGRAM
 9:15 TO BE ANNOUNCED
 9:30 WASHINGTON GREEK HOUR
 10:30 THE FAMILY HOUR: Light Instrumental Music
 11:30 MUSIC OF DISTINCTION: Hummel: Piano Concerto in A Minor, Winterthur Sym. Orch., Ackermann cond., Balsam piano (Ch); Vaughan-Williams: The Wasps, Phil. Prom. Orch., Boulton cond. (W)
 12:45 THE ITALIAN FAMILY HOUR
 2:00 MUSIC FOR SUNDAY DRIVERS: Light Pop Music
 3:45 PAUL SHINKMAN & THE NEWS
 4:00 MUSIC FOR SUNDAY DRIVERS
 5:30 GEORGETOWN FORUM OF THE AIR
 6:00 IN THE CONCERT HALL: (6:00) Mendelssohn: Hebrides Overture, N. Y. Phil. Orch., Mitropoulos cond. (C); R. Strauss: Symphonica Domestica, Vienna Phil. Orch., Kraess cond. (L); (7:00) Kreutzer: Grand Septet in E Flat, The Vienna Octet (L); (8:00) De Falla: Nights in the Gardens of Spain, New Sym. Orch., Jorda cond., Curzon piano (L); J. C. Bach: Sinfonia Concertante, Vienna Sym. Orch., Guenther cond. (Bg); (9:00) Shostakovich: Sym. No. 10 in E Minor, Leningrad Phil. Orch., Mravinsky cond. (Ch)
 10:00 FOLK MUSIC
 11:00 ORGAN RECITAL
 12:00 SIGN OFF

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Amer. Recording Soc.	Ar	Concert Hall	Ch
Anthologie Sonore	An	Coral	Cor
Audiophile	Au	Decca	D
Bach Guild	Bg	Decca Archive	Da
Bartók	Ba	Ducrate-Thomson	Dt
Bluebird	Bb	Educo	Ed
Boston	B	Elektra	El
Comden	Cd	Entre	En
Cambridge	Cr	Epic	Ep
Capitol	Ca	Esoteric	Es
Cetra	Ce	Festival	F
		Hoydn Society	Ho

Handel Society	Ha	Oiseau-Lyre	Oi
His Master's Voice	Hm	Period	P
Kingsway	K	Philharmonia	Ph
Kendall	Ke	Plymouth	Pi
London	L	Polymusic	Po
London International	Li	RCA Victor	V
Louisville	Lo	Renaissance	Rn
Lyrichord	Ly	Regent	Rg
MGM	MG	Remington	Re
Masterseal	Ms	SPA	S
Music Appreciation	Ma	Stradivarius	St
Mercury	M	Telefunken	T
Montilla	Mo	Unicorn	U
Moller	Ml	Uranion	Ur
Musical Masterpiece Soc.	Mm	Vanguard	Va
Music Treasure	Mt	Vox	Vx
NRLP	NR	Westminster	W
Oceanic	O	WCFM	WC

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Move Out-of-Doors with Music!

those lazy summer days and soft summer nights — times to spend relaxed on your patio or on the lawn or in the garden.

And then is the time you hanker for Brahms upon the summer breeze or Bach contrapunteing to the bees or even Petrouchka among the petunias or maybe jazz.



The Jensen HF 100 is the perfect way to take your Hi Fi out-of-doors with you.

The Jensen HF 100 is a true 2-way high fidelity projector that is professionally weather-proofed — can be mounted outside and left all-year round.

A special heavy duty 8-inch loudspeaker reproduces the frequency range below 2000 cycles. This unit

drives a design-coordinated single-fold horn (front loaded design) with a special phase inverting bass reflex port near the horn throat for maximum efficiency and range at the lower frequencies.

All frequencies above 2000 cycles are reproduced by a horn-loaded compression driver h-f unit opening to the front of the projector.

3 memos for long summer days:

1. Stop in at your high fidelity dealer's; he is featuring Summer Hi Fi Specials — many at amazing savings.
2. Pick up a copy of the big 36-page Jensen Manual 1060. For 60c at your dealer (or write direct to Jensen) you will find complete details on how to select and build your own hi-fi speaker system — and save.
3. Investigate the 8 money saving Jensen 2-way and 3-way speaker kits from \$10.50 to \$184.50. Make it your summer project to build a famous Jensen system and save.

Jensen

MANUFACTURING COMPANY

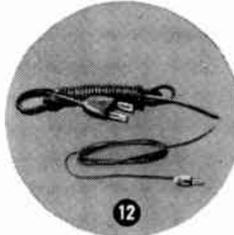
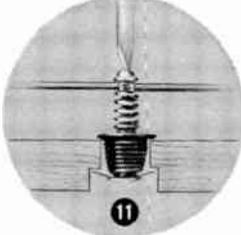
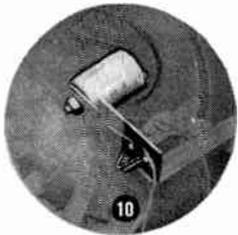
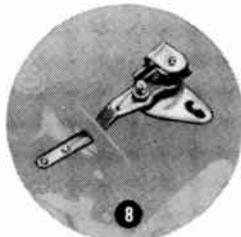
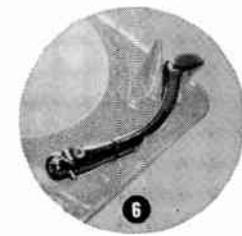
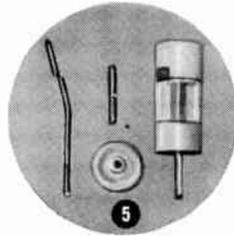
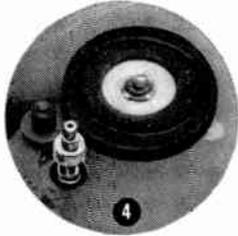
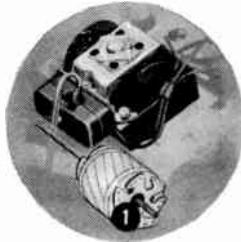
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BURTON BRONNE ADVERTISING

these
are the
features



that have
made it

...and
kept it

The
WORLD'S
FINEST!

1. 4-POLE SHADED "INDUCTION SURGE" MOTOR gives this changer constant speed with minimum vibration. Will not cause hum even with sensitive pickups. The rotor is dynamically balanced!

2. FULL MANUAL POSITION: Just touch the switch and tone arm is freed for manual play. Returns automatically to its rest at end of record.

3. ADVANCED GARRARD PUSHER PLATFORM: After twenty years still the only device insuring positive, gentle handling of all records, any diameter, thickness or condition of center hole.

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6. EXCLUSIVE TRUE-TANGENT TONE ARM OF ALUMINUM plays better, provides rigidity, low mass and lightness... It has the easiest stylus pressure adjustment on any changer.

7. HEAVY STEEL PRECISION TURNTABLE with genuine rubber traction mat. A full inch high! Eliminates magnetic hum by strengthening motor shielding. Turns on silent, free-wheeling ball-bearing mount.

8. EXCLUSIVE SENSIMATIC TRIP MECHANISM gives you sure operation even with tone arm set at lowest tracking pressures. Automatic stop after last record.

9. INTERCHANGEABLE PLUG-IN HEADS accommodate your personal choice of high fidelity pickups, fit all cartridges... magnetic, crystal or ceramic; turnover, twist or simple plug-in types.

10. REINFORCED AUTOMATIC MUTING SWITCH eliminates sound through speaker during record change cycle. Also, a special condenser-resistor network eliminates shut-off noise.

Model **RC 88** *Triumph II*

GARRARD

De Luxe Auto-Manual Record Changer



11. STEEL MONO-BUILT UNIT PLATE keeps changer permanently in line. Exclusive snap-mount springs permit you to mount changer instantly, level it from top with screwdriver.

12. CHANGER COMES READY FOR PLUG IN to any system of high fidelity components. Supplied with full 5 ft. U.L.-approved electrical line cord, and pick-up cable terminating in standard jack.

\$54⁵⁰ net
less cartridge



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RC98 Super Changer \$67.50



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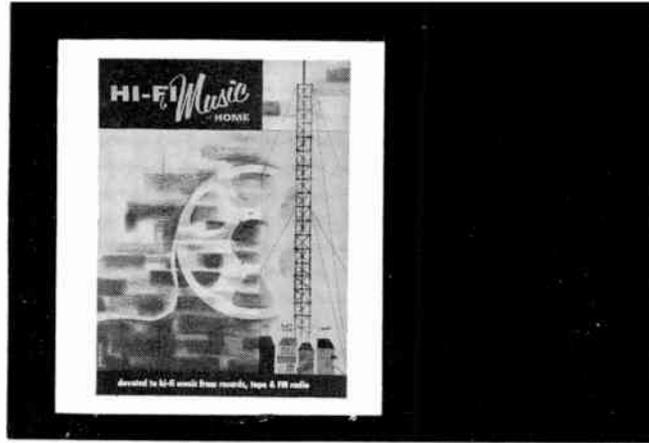
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COMPLETE GUIDE TO HI-FI REPRODUCTION FROM
RECORDS, TAPE AND FM RADIO

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VOLUME 4 • NUMBER 3 • JULY-AUGUST, 1957

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COVER So many people commented enthusiastically on the cover of the last issue that we asked Elli Zappert to do this one. Now she has started on the next one. You will see what radio shows mean to her. At that time, you will also see some of her work in the editorial section.

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*All the excitement, all the
enchantment of music at its finest
is yours through Mercury Living
Presence high fidelity records!*

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HIGH FIDELITY
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BIZET CARMEN SUITE
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PAUL PARAY DETROIT SYMPHONY ORCHESTRA

(B) MGS0134

FIESTA IN HI-FI
MURRAY CLOSE
FESTIVAL OF THE BELL
EASTMAN-ROCHESTER SYMPHONY ORCHESTRA
HOWARD HANSON

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MINNEAPOLIS SYMPHONY ORCHESTRA

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ROSES FROM THE SOUTH
ARTIST'S LIFE
VIENNA BON-BONS
CHAMPAGNE POLKA
DULCI JUBILO
ADAGIO AND FUGUE
WACHET AUF!
IN DULCI JUBILO
TOCCATA, ADAGIO AND FUGUE
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**RECORDS
TAPE
AND
FM
RADIO**

Hi-Fi Shows

Dates are now being set for fall and winter shows. The list below will be supplemented in future issues as fast as information is received.

CHICAGO, Palmer House, Sept. 13-15.

CHICAGO, Morrison Hotel, Sept. 17-21.

CINCINNATI, Sheraton-Gibson Hotel, Sept. 20-23.

BOSTON, Hotel Touraine, Oct. 18-20.

MIAMI, McAllister Hotel, Oct. 18-20.

NEW YORK, New York Trade Show Building, Oct. 7-12.

PORTLAND, ORE., Multnomah Hotel, Nov. 1-3.

SEATTLE, New Washington Hotel, Nov. 8-10.

ST. LOUIS, Statler Hotel, Nov. 22-24.

What's Sauce for the Goose . . .

As you probably know, every radio transmitter must be licensed by the FCC. Each license must be renewed at regular intervals. If it is not, and a transmitter is operated beyond the expiration date stamped on the license, it is being used illegally, and the operator is liable to fine and imprisonment under Federal laws governing the operation of radio transmitters, including the radar speedmeters used by police.

Recently, a member of the FCC Bar Association was stopped by a police patrol operating a radar speedmeter. After showing his registration and driver's license, he asked the policeman to let him see the license for the speedmeter transmitter. The policeman produced the FCC license which, the date stamp showed, had expired three months earlier.

We haven't heard the conclusion of this episode, for the court has not handed down a decision at this time of writing, but it seems likely that the charge against the speeder will be dropped, because the transmitter was being operated in violation of a Federal statute. We don't want to give our readers any ideas, but the fact is that police departments are notoriously negligent

Continued on page 10



Timeless standards done up in Skitch's lush, imaginative style, with the accent on taste.



A barrel of crazy musical fun in German-band polkas, waltzes and drinking songs.



Alfredo Mendez in a happy combination—Latin rhythms and the rich sound of organ.



Wistfully beautiful musical statements on the harmonica by talented Leo Diamond.



A great Southern lady meets a famous band—Dixieland, of course—and the fun begins!



A new Broadway discovery brings style and feeling to twelve of Mr. Arlen's greatest.

NEW SENSATIONS IN SOUND FOR JULY from **RCA VICTOR**

in brilliant New Orthophonic High Fidelity. 45 Economy Package only **\$1.29*** each record.

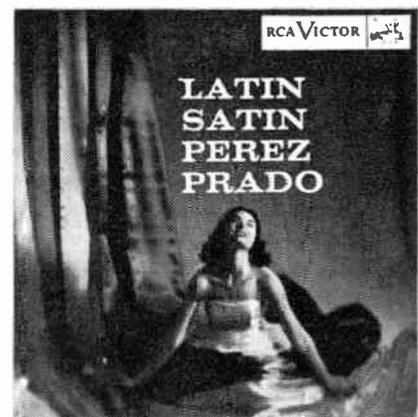
Long Play, only **\$3.98.**

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Win big prizes! Put a photo you took on an RCA Victor album cover. Details at RCA Victor record dealers or Canon Camera stores.



Ronnie Binge, a top British arranger, in an enchanting group of songs about dreamers.



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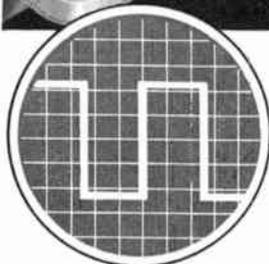
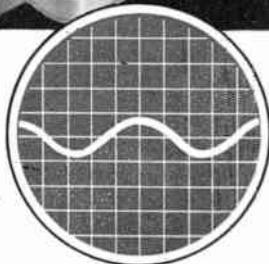
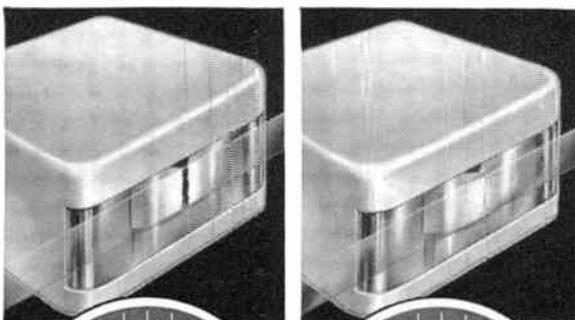


A recorder head worn by conventional tape can cause you to hear the same lack of sharpness you see here.



"Scotch" Brand Magnetic Tape reduces head abrasion to assure years of clear audio pleasure.

End loss of resolution, reduce head wear with "Scotch" Brand's built-in dry lubrication



Sound signal at left, which has lost its shape, is made by machine with worn magnetic head. Clearly defined square wave signal at right was made by identical type recorder whose head is "Scotch" Brand-protected.

You asked for it and "Scotch" Brand is first to bring it to you! Built-in silicone lubrication to minimize loss of resolution, absolutely eliminate tape squeal and save your machine's delicate magnetic head from abrasion.

Only "Scotch" Brand Magnetic Tapes perform this essential lubricating job for you, because only "Scotch" Brand has silicone lubrication that lasts the life of the tape. And what a difference this built-in safety feature makes! "Scotch" Brand Magnetic Tapes glide smoothly, easily over your recorder head, while the head itself is protected from the abrasive action you get with conventional tapes.

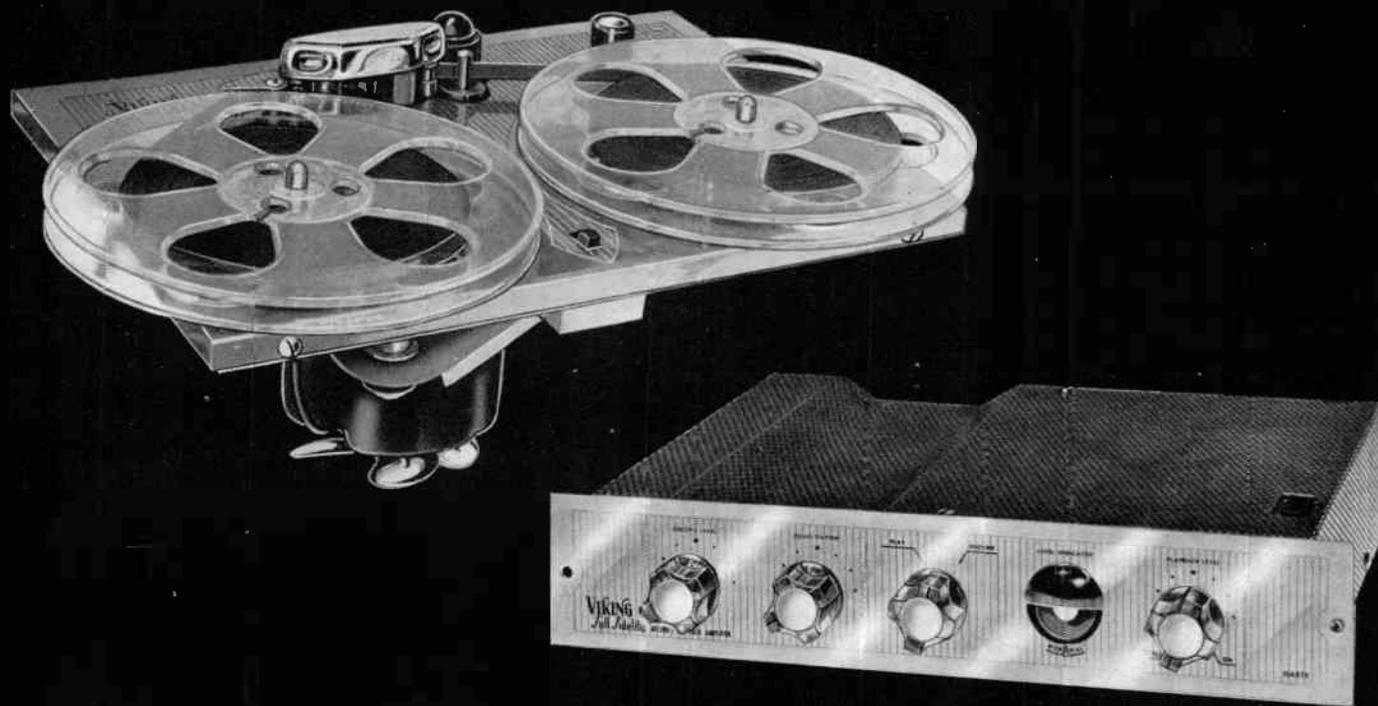
Treat your machine to a reel of "Scotch" Brand soon and hear the difference. FREE TAPE TIPS... write Dept. OF-77.

ONLY "SCOTCH" BRAND HAS SILICONE LUBRICATION



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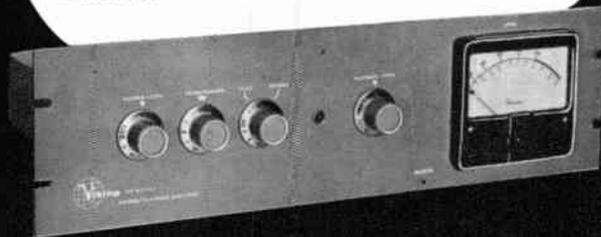
VIKING of Minneapolis tape system components are capable of professional quality recording and playback. Augment your high fidelity music system with these units which precisely meet your needs.

The VIKING FF75R Tape Deck, for example, when used with the VIKING RP61 Recording and Playback Preamplifier, provides facilities for recording from Tuner, Phono, TV or Microphone sources and playback of the recorded material with *all the original presence and realism.*

Ask your VIKING dealer for an "RP" (record and playback) demonstration. Your dealer will also help you plan integration of VIKING components with your present system... or write directly to VIKING's Customer Service Department.

Sold
through
Dealers

Write for Vikings 12 page catalog listing new rack mounted units, console cases and other accessories.



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40 to
15,000 cycles

and REMOTE OPERATION

True High Fidelity

AMPRO[®]  **TAPE RECORDER**

Thanks to one of the finest amplifying systems ever incorporated in a tape recorder, Ampro gives you faithful reproduction from 40 to 15,000 cycles per second! As shown on the chart, Ampro is capable of reproducing the lowest notes of the string bass to the highest notes of the violin, duplicating faithfully the original performance.

Contributing to Ampro's "live performance" sound is a crossover network system which combines two electronically balanced speakers to achieve matchless realism through perfect tonal separation. The lower frequencies are reproduced by a 6x9 inch elliptical Alnico-5 "woofer" and the higher frequencies by a 3½" round Alnico-5 "tweeter."

SOLENOID OPERATED CONTROLS

You'll find Ampro wonderfully easy to operate. It's the only Push-Button Tape Recorder with 100% solenoid operation . . . insures instant Stop without "drag" or "flutter"; instant Record and Playback. Ampro has eliminated all mechanical linkage, providing quieter operation while reducing danger of tape breakage.

EXCLUSIVE REMOTE CONTROLS

The Ampro Hi-Fi's 100% solenoid operation permits the exclusive use of a forward-reverse foot control and a stop-start microphone which permits operation and control of the unit from a distance. A real benefit for recording, dictation and transcribing.



CHART SHOWING AMPRO FREQUENCY RANGE

OTHER FEATURES:

- A smooth-running high torque AC motor gives absolute minimum "wow" and "flutter" (less than 0.3% RMS at 7½ i.p.s. and 0.4% RMS at 3¾ i.p.s.). Signal to Noise Ratio is 45 decibels.
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our time are
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July-August 1957

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Monaural version: EL 7-6D
(Includes contents of EL 7-2 BN)

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Monaural version: EL 7-6D
(including contents of EL 7-1 BN)

SABICAS

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Elektra EL 7-4 BN
Monaural version: EL 5-4

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Tape
Treasury
in

STEREOPHONIC

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ATLANTIC • RIVERSIDE • ESOTERIC
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STEREO SHOWCASE BY LIVINGSTON
LS 5-3 BN

...containing highlights from all
types of music in Livingston's
Stereo Catalogue with
outstanding stereo effects.

5" STEREO \$6.95

RECORDS, TAPE AND FM

Continued from page 4

about renewing the licenses for their mobile radio systems, as well as their speedmeters. And what is sauce for the goose is sauce for the gander.

Hi-Fi FM in Chicago

WCLM is now operating on 101.9 mc. Schedule calls for instrumental background music from 5:00 to 6:00 P.M.; dinner music 6:00 to 8:00; all-classical program 8:00 to 10:00; all-jazz 10:00 to 12:00.

London Audio Snow

This was an off year for developments of special interest in England, although the show was well attended. Somehow, they draw larger crowds consistently than we do. Perhaps it's because there are more people per square mile.

Hi-Fi Service in New York

The Sigma Electric Company is the authorized service station for more than 30 hi-fi components and tape machine manufacturers. Only work is done on units brought to the shop. In every case, an estimate is given in advance, and OK'd by the customer. Address is 11 E. 16th Street, telephone AL 5-6218.

SFTPOCTHF

Initials of a new organization that owners of Jensen loudspeakers are being invited to join. Full name is: Society for the Prevention of Cruelty to Hi-Fi.

FM Car Radios

The German-made Blue Spot FM-AM car radios are now being distributed in the U.S. by Robert Bosch Corp., 268 4th Avenue, New York 10. There are models with and without push buttons, and one with both manual and automatic signal-seeking tuning. Mounting plates are available for practically all car makes and models.

More Magnetic Tape

A new, huge plant for producing magnetic tape has been put in operation on a 24-hour schedule at Hutchinson, Minn., by the Minnesota Mining & Manufacturing Company. The factory and the equipment are designed for near-sterile, dust-free operation in order to achieve the perfectly uniform coating of oxide on the 24-in. rolls of tape, and to keep out particles that might be picked up during the subsequent slitting, and winding on the individual reels.

Add These Dealers

Omitted from the directory of hi-fi dealers in the Boston and Chicago areas, May-June issue, were:

Hi-Fi Sound Studio, Main Street, Orleans, Mass., phone Orleans 158

Marg 'N Roy's Music Supply Co., 400 Boylston St., Boston, phone CO 6-3738

Continued on page 14



BEST SELLER
Nation's #1 Vocal Group in STEREO

HI-LO'S IN HI-FI
Omegatape

SIX BRANDENBURG CONCERTOS



BACH'S
greatest works in distinctive performances conducted by HERMANN SCHERCHEN exclusively on tape

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Copies of HI-FI MUSIC have a strange way of disappearing, or not coming back from people who borrow them.

How about your file of back issues? Are some missing?

Better check now, while we can still supply back numbers from March-April, 1954 to the present. Each is in perfect condition, but we have only a handful of some issues. Order now, for it's first come, first served.

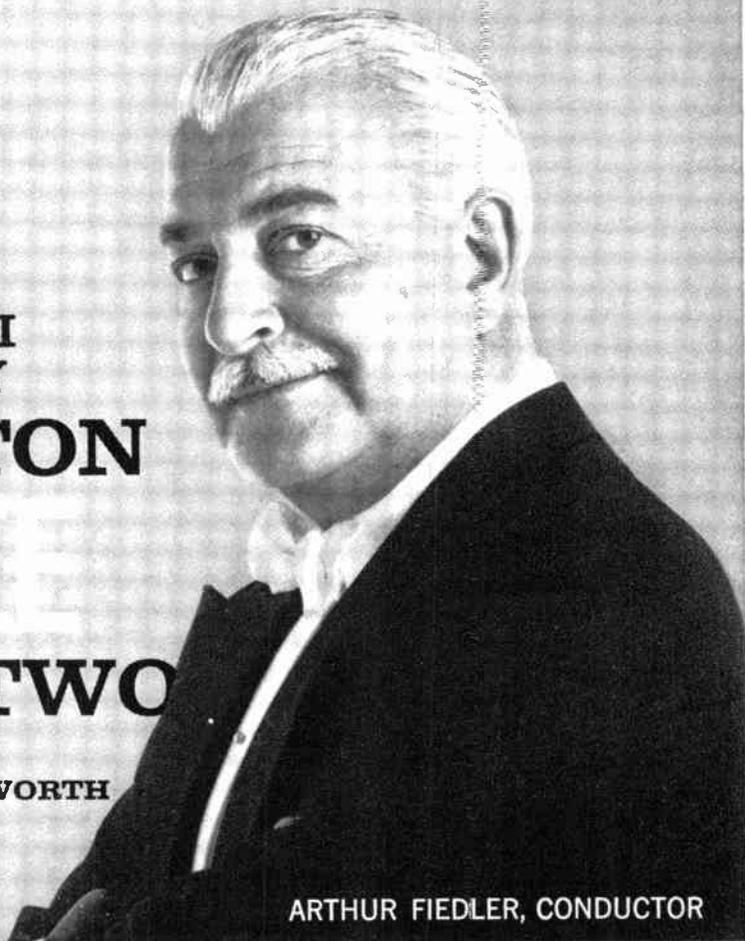
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HI-FI MUSIC MAGAZINE

Circulation Department

105 E. 35th St. at Park Ave.
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**RCA VICTOR'S HI-FI
SPECIAL FOR JULY
GET A BOSTON
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ALBUM
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YOU BUY** \$11.94 WORTH
OF L.P's FOR ONLY \$7.96



ARTHUR FIEDLER, CONDUCTOR

JUST RELEASED!
Arthur Fiedler conducts the Boston Pops Orchestra in these exciting New Orthophonic High Fidelity recordings! And you can get all 3 for the price of 2!



LM-2100

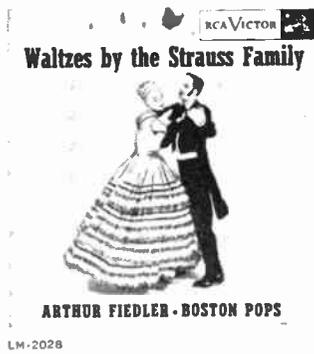


LM-2052



LM-2093

OR-TAKE YOUR CHOICE OF ANY FIEDLER ALBUMS LIKE THESE. THEY'RE ALL NEW ORTHOPHONIC HIGH FIDELITY. AND YOU GET 3 FOR THE PRICE OF 2!



LM-2028



LM-1928



LM-2084



LM-1817

RCA VICTOR & CANON CAMERA ALBUM COVER PHOTO CONTEST! Win valuable prizes! Get the details at RCA Victor record dealers or Canon Camera stores.

*ASK YOUR DEALER ABOUT RCA VICTOR'S NEW 45 ECONOMY PACKAGE AT THEIR NEW LOW PRICES

THE WORLD'S GREATEST ARTISTS ARE ON
RCA VICTOR
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BASED ON MANUFACTURER'S NATIONALLY ADVERTISED PRICES

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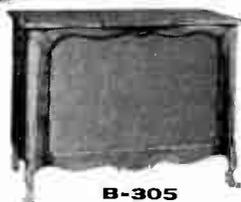
1. The best Program Source,
Pre-Amplifier and Power
Amplifier you can buy...

plus...

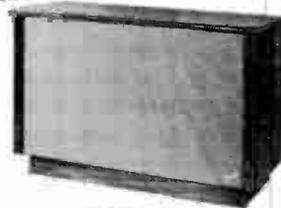
2. A Bozak Speaker System



B-300 or B-302A



B-305

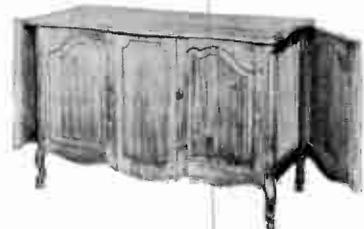


B-400

one of these for monaural — or paired for stereo . . .

Each, in its class, is unrivalled
for realism and listening ease . . .

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The Purest Voice for a Fine Music System

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The BARRINGTON
—a powerful 12-speaker system
capable of filling an auditorium
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Weathers high fidelity achievements are not measured in words—but dramatically in sound! Weathers new, improved FM Pickup system is perfectly balanced to a one-gram stylus force, faithfully tracks the finest record engravings, causes *no* record wear. Only such dependable design results in perfect tone quality. Weathers Speaker systems are just as finely engineered. Here you have sound reproduction in the exact middle register—sound with startling realism because it is perfectly natural!

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principles...a functional décor
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presenting a graceful elegance
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design...rounds out Weathers
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records last longer, sound
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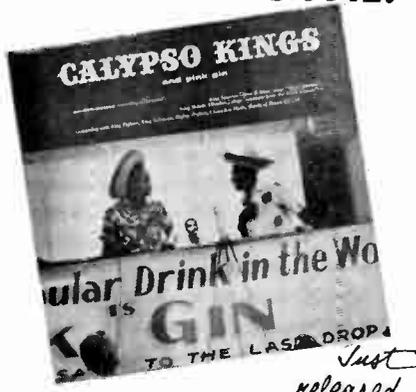
Weathers

Industries, Div. of Advance Industries, Inc.
68 E. GLOUCESTER PIKE, BARRINGTON, N. J.

July-August 1957

13

BATTLE ROYAL!



CALYPSO KINGS

and pink gin (#1185)

Exclusive—
Trinidad's top Calypsonians
on ONE record!

Hear LORD MELODY
(composer, MAMA LOOKA BOOBOO)
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CREATURE from the
BLACK LAGOON (is your Father)

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(crown-winner 2 years in a row)
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The ONLY record of its kind.



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Mardi Gras sound story
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Voodoo to jazz—collector's item.

All records 12" LP—\$4.98
At your dealers now or from:

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Send me:

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Name

Address

Money enclosed Bill later

RECORDS, TAPE AND FM

Continued from page 10

Photoart Visual Service, 840 N. Plankington Avenue, Milwaukee, phone Broadway 1-2252

Educational TV

Five years experience and some 200 unused channels reserved for educational TV indicate that the useful future of this pedagogical medium lies in closed-circuit service to schools, rather than broadcast service to the public. The cost of a TV station is too much for a school department, and the operation too technical. Closed-circuit TV (over wires) is comparatively cheap and simple.

Tape Recorder Information

To assist those who have or intend to buy tape equipment, Viking of Minneapolis has set up a Customer Service Department which will furnish information on recommended components and correct interconnections. Inquirers should explain the purposes for which the tape equipment will be used, and give the make, year, and model number of the associated components. Address is 9600 Aldrich Avenue South, Minneapolis 20, Minn.

Just Use a Hot Iron

If you have used plywood for cabinets, you have encountered the problem of finishing the edges. Here's a simple out: The Elliot Bay Lumber Company, Seattle 4, Wash., has wood veneer strips, about 1/32 in. thick, with a thermo-setting adhesive on one side. It comes 3/4 to 2 ins. wide, and 48 or 96 ins. long, in birch, oak, walnut, cherry, white maple, red or white Philippine mahogany, or African mahogany. Just put it in place, rub it with a hot flat-iron, and the strip will be bonded in place permanently. If your local lumberyard doesn't have it, write to the mill.

New Address

To accommodate increased production of music tapes, Livingston Audio Products Corp. has moved to a new 3-story building at 147 Roseland Avenue, Caldwell, N. J.

Chicago Parts Show

At this annual trade event, where only parts jobbers have been admitted in the past, hi-fi components have become so important a part of the exhibits that qualified hi-fi dealers were admitted for the first time.

More Stereo Tapes

Add to the list of record companies putting out stereo tape; Urania Records, 625 8th Avenue, New York. Four of their first releases are of symphonic music. Most spectacular is "Breaking the Sound Barrier, Vol. 1".

Concluded on page 19



NEW RELEASES

Lehar in Stereo!

Orchestral highlights from the operettas.
Victor Hruby and his Viennese Orch.

S-707... \$11.95

More Tchaikovsky in Stereo!

A brilliant sequel to Tchaikovsky in Stereo, featuring themes from symphony, concerto and ballet.

Pro Musica Symphony, Vienna
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S-706... \$11.95

- AVAILABLE STACKED OR STAGGERED
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- GRADE-1 BLUE AUDIOTAPE
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Write for complete stereophonic catalogue.

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More in this exciting new series of complete selections at 7 1/2 speed for only

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NOVAES PLAYS CHOPIN

Nocturne, Waltzes, Etudes
Guiomar Novaes, piano

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Folk Songs with 5-string banjo

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Grand Prix Race of Watkins Glen, N. Y.

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Encores by Prokofiev, Kodaly, Wagner, Suk played by the violin virtuoso David Oistrakh

PMC 1017

Write for complete Cameo listing.

PHONOTAPES INC.

248 West 49th St., New York 19, N. Y.

Hi-Fi Music at Home

**The 121-C
Dynaural Equalizer
Preamplifier**

The most versatile control and compensation unit ever offered. Record equalizers on the 121-C can be adjusted for any record quality and recording curve—past, present or future. Two magnetic inputs are available for connection of both a turntable and a record changer. Outstanding features also include tape monitoring and recording provisions and the patented Dynamic Noise Suppressor, essential with any wide range high fidelity system.

SPECIFICATIONS

Description: The 121-C is a self-powered equalizer and preamplifier, complete with dynamic noise suppressor. It is equipped with Green Dot control settings. • Input Facilities: 2 magnetic inputs, switched on front panel; crystal or ceramic input; five high-level channels, each having its own level control, including provision for tuner, tape and TV sound. • Continuously variable equalizer facilities. • Tape Recording and Monitoring: Two special tape recorder output-connections, plus monitor channel with monitor-playback switch. • Tape Playback: Separate channel, with NARTB tape equalization, for playback of tape direct from tape heads. • Frequency Response: Flat from 19 cps to 35 kc. • Total hum and noise: On high level inputs 85 db below full output; on low level inputs, 3.2 microvolts equivalent noise input. • Dimensions in mahogany case: 13½" x 5" x 9½" \$159.95. Mahogany Case \$19.95.

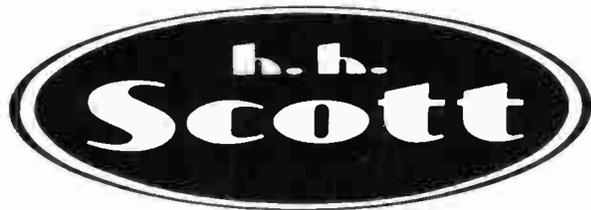
All prices slightly higher west of Rockies.

H. H. Scott presents Components for the Perfectionist

- The Most Versatile Control and Compensation Unit Ever Offered — The 121-C Dynaural Preamplifier.
- The Cleanest Sounding Power Amplifier Ever Developed — The "280" 80 Watt Power Amplifier.

These are our very finest . . . components that have set standards of excellence in the industry.

There are many reasons why these Scott components are pre-eminent. The 121-C Dynaural Preamplifier includes Scott's exclusive Dynamic Noise Suppressor and continuously variable record compensators, both engineering and design advances offered nowhere else. The "280" is the only power amplifier on the market offering the Dynamic Power Monitor that affords full output on music plus *automatic* protection against burnout of expensive speakers on overload.



H. H. Scott, Inc., 385 Putnam Avenue, Cambridge, Mass.
Export Dept: Telesco International Corp.
36 W. 40th St., New York City

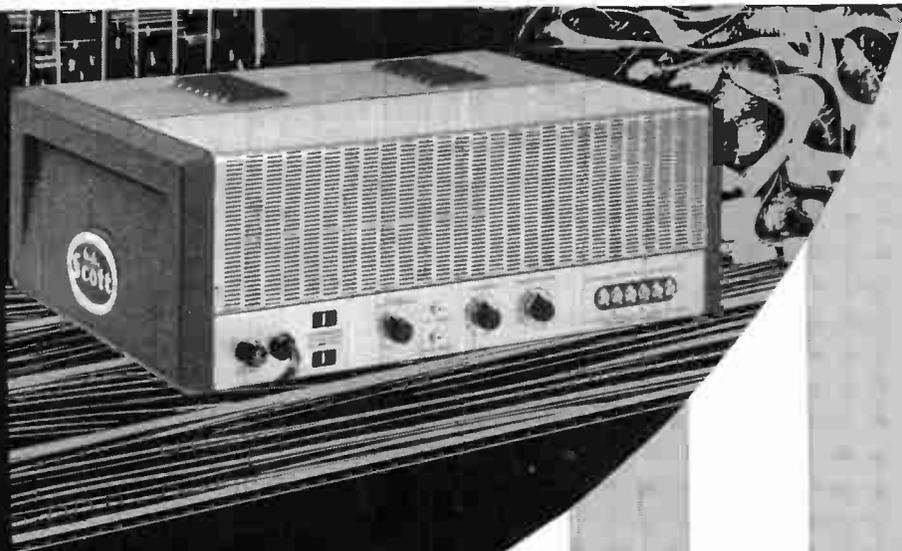
**The "280" 80 Watt
Laboratory Power Amplifier**

The 80-watt output of this superb amplifier provides ample power reserve for the most demanding applications. Its exclusive Dynamic Power Monitor affords full output on music, yet protects expensive speakers against burnout. The "280" features Class A circuitry for the cleanest sound technically possible. Beautiful styling makes it suitable for open-shelf installation.

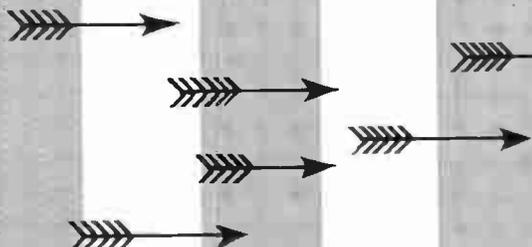
SPECIFICATIONS

- Power ratings: 80 watts on music wave-forms (short-time maximum r.m.s.); long-time continuous output 65 watts r.m.s. instantaneous peak output 160 watts. Frequency response: Flat from 12 cps to 80 kc.
- Dynamic Power Monitor: Reduces possibility of speaker burnout on overload by limiting maximum continuous output to any value desired between full power and 10 watts.
- Speaker Damping control: Permits continuous adjustment of output impedance to any value between 3% and 200% of load impedance.
- Total Hum and Noise: 90 db below full output.
- Harmonic Distortion: Less than 0.5%
- First-order difference tone IM distortion: Less than 0.1%
- Outputs: 3 to 24 ohms and 70 volt tap. \$199.95

Also from H. H. Scott: The "240" 40 Watt Laboratory Power Amplifier incorporating many of the features of the "280" . . . only \$99.95.



Complete H. H. Scott Amplifiers Start at \$99.95!



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Rush me your new catalog M-7 showing complete high fidelity systems for my home.

Name

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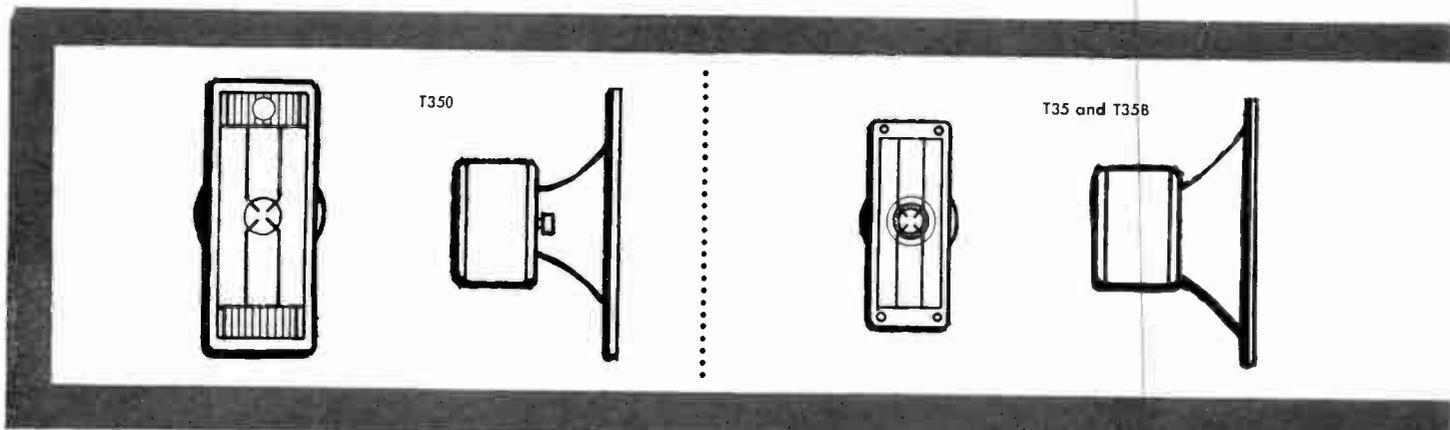
NEW *Electro-Voice*®

Ultra-Sonax and Super-Sonax Very-High-Frequency Drivers

± 2db FLAT RESPONSE WELL BEYOND 16,000 CPS!

Today's folded horn and phase loaded speaker systems with their lowest first-octave response *require* flat, extended high range response beyond the very limit of audibility if essential musical balance is to be achieved. These very high frequency drivers,

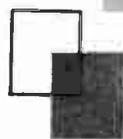
employing the time-tested diffraction principle and the new Avedon Sonophase throat design, overcome range and sensitivity limitations, deliver highest efficiencies and function without distortion at the highest ranges.



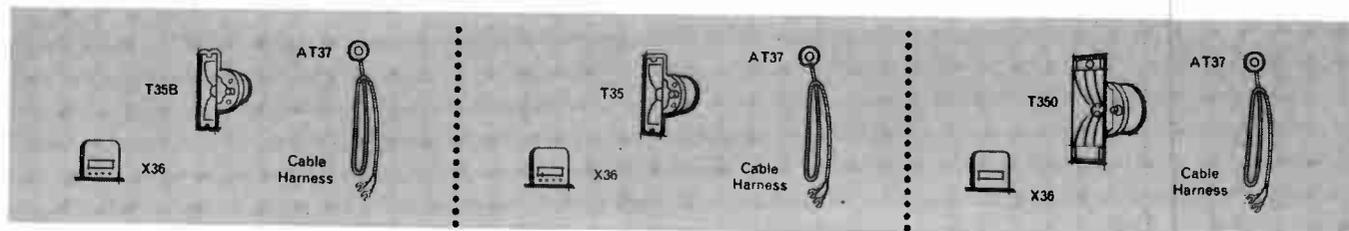
SPECIFICATIONS

	T35	T35B	T350
Frequency Response:	± 2 db 2 kc—19 kc	± 2 db 2 kc—18 kc	± 2 db 2 kc—21 kc
RETMA Sensitivity Rating:	57 db	54 db	60 db
Magnet Weight:	8 oz.	4 oz.	1 lb.
Gauss	13,500	9000	20,000
Size:			
Horn:	5¼ in. long x 2 in. wide		7½ in. long x 2¼ in. wide
Pot Diameter:	2¼ in. maximum		3½ in. maximum
Depth:	3¼ in. overall	3 in. overall	4½ in. overall
Shipping Weight:	3 lbs.	3½ lbs.	9½ lbs.
Net Price:	\$35.00	\$22.00	\$60.00

The T35, T35B and T350 have widest polar patterns, program capacities of 50 watts, peak 100 watts and 16 ohms impedance. Chart shows other characteristics of each model.



Use the E-V Speaker Building Block Plan to improve your high-fidelity system with these amazing new VHF drivers. Building Blocks are complete component packages you can add to existing systems. Or, start with a basic speaker, step up the quality of reproduction one economical step at a time by adding Building Blocks.



BB1 (T35B) — Adds the very high frequencies; for use with lower cost existing 2-way systems (low-frequency driver and treble driver) and coaxial or full-range speakers having 1 to 2 lbs. of magnet (RETMA sensitivity ratings from 43 to 48 db). Consists of: T35B Super Sonax VHF driver, X36 3500 cps ½ section crossover network, AT37 level control with wiring harness. Net. \$37.00.

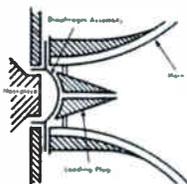
BB2 (T35) — Adds the very high frequencies; for use with existing deluxe 2-way systems (low frequency driver and treble driver) and coaxial or full-range loudspeakers having 3 lbs. of magnet or more (RETMA sensitivity ratings from 48 db to 54 db). Consists of: T35 Super Sonax VHF driver, X36 3500 cps ½ section crossover network, AT37 level control and wiring harness. Net. \$50.00.

BB5 (T350) — Adds very high frequencies with wide dispersion, reserve power and extra sensitivity. For use in deluxe multiway systems having extended bass ranges and sensitivity, such as PATRICIAN, GEORGIAN, CARDINAL and CENTURION (RETMA sensitivity ratings of 50 db and higher). Consists of: T350 Super-Sonax VHF driver, X36 3500 cps ½ section crossover network, AT37 level control and wiring harness. Net \$75.00.

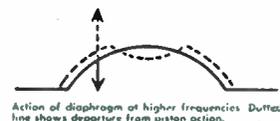
Diffraction Horns and Revolutionary E-V Sonophase Throat Design

The Story of E-V Superiority

This is a conventional high frequency driver with excellent response up to 4 or 5 kc. Beyond this, destructive interference results from the diaphragm's inability to act as a piston.

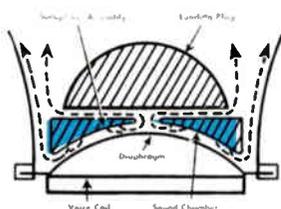


This is what happens to the diaphragm in the conventional high frequency driver beyond 5 kc. Increasingly higher frequencies cause the phase to shift due to central diaphragm deformation.



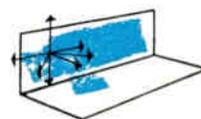
The Avedon Sonophase Throat Design

The unique throat design illustrated here overcomes the problem of diaphragm deformation with a longer sound path from the center of the diaphragm. This restores the proper phase relationship. This is especially important above 12 kc, where sound must be taken from the center of the diaphragm and from the outer edge simultaneously.



The Hoodwin Diffraction Horn

This is the Electro-Voice development which is used in all E-V horns to disperse sound equally in all lateral directions from a single point source. This is especially important in stereophonic reproduction to preserve the undistorted depth and width of the original sound. Diffraction horns insure balanced levels of both right and left stereo speakers.



These drawings tell the diffraction horn story:

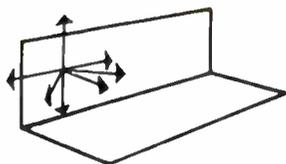


Figure A

Figure A—This shows how sound disperses equally in all directions from a single point source.

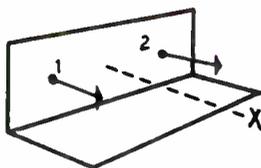


Figure B

In Figure B two sound sources are shown. On the axis, at point "x", double the sound power results as the resultant pressures are in phase and additive.

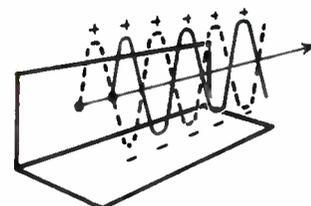


Figure C

But in Figure C, if the distance between the two sources is $\frac{1}{2}$ wavelength or greater, the sound from the two sources will be considerably out of phase for points off the axis resulting in decreased sound pressure.

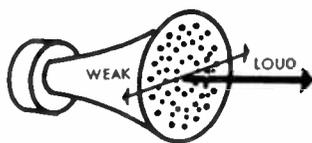


Figure D

Figure D will show the deficiencies in horns of wide lateral dimensions compared to the wavelength being emitted. Any horn mouth can be considered as a group of small point sources of sound. They must beam the sound down the axis by their very nature.

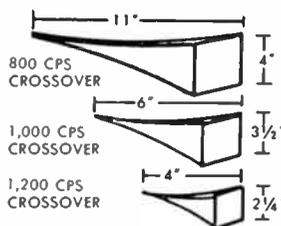


Figure E

In Figure E are shown representative horns, illustrating that horns must have a certain length, as well as cross sectional area along this length and at the mouth to load the driver diaphragm down to the lowest frequencies to be reproduced. The lower we go, the longer must be the horn and the greater the mouth area.

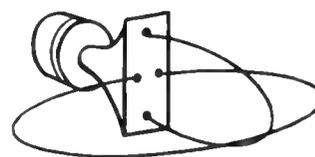


Figure F

Figure F shows that narrowing the horizontal area and extending the vertical dimension of the horn mouth preserves the loading area necessary for good low end response, disperses the sound perfectly in the horizontal direction where it is so necessary, and keeps interfering reflections off the floor and ceiling.

This is one more example of the 'Listeneered' superiority of all Electro-Voice high fidelity products. Hear the difference yourself. Ask your E-V dealer to show you how to dial in these new VHF drivers on his Speaker Systems Selector. Your own ears will tell you why your finest choice is Electro-Voice. Send for Bulletin 120-F77.

Electro-Voice

ELECTRO-VOICE, INC.

BUCHANAN, MICHIGAN

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Export: 13 East 40th Street, New York 16, U.S.A.

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Why you need every feature of these

NEW

UNIVERSITY FOLDED-HORN ENCLOSURE KwiKits

Because... in performance, mechanical design, construction and ease of assembly, these new KwiKits are unquestionably the *very finest* enclosure kits — at any price!

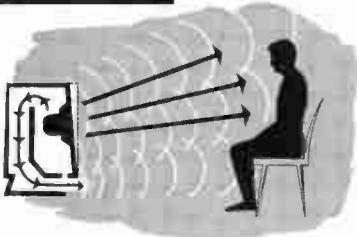
KEN-12... for 12" speakers and systems

KEN-15... for 12" or 15" speakers and systems



MODEL KEN-12

ROOM-BALANCED PERFORMANCE



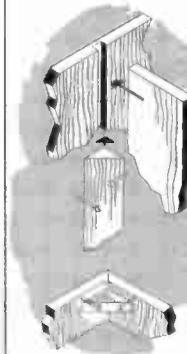
KwiKit acoustic design and tilted baffle combine direct speaker radiation and compensated rear horn loading in a way that blends bass, middle and treble ranges perfectly... for uniform response throughout the listening areas of a room.

HEAVIER CONSTRUCTION



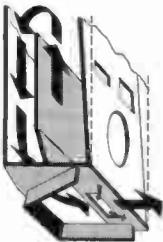
Heavy $\frac{3}{4}$ " first grade, fully cured lumber for top, bottom, sides and back... not flimsy $\frac{1}{2}$ " wood commonly used in "kits." Bigger, sturdier — as much as 30% heavier than others in the same price class. Eliminates spurious resonances so detrimental to achieving richer, cleaner bass reproduction.

PRECISION MECHANICAL DESIGN



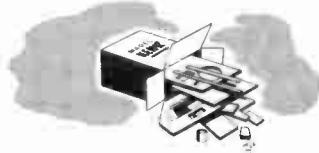
Exterior and interior elements, even the cleats, fit snugly within close tolerance "rabbeted" grooves. Gluing and screwing of each piece results in reliably air-tight, permanent joints. No nails used. No pencil markings necessary. Mitering and plenty of glue blocks and bracing for truly rigid construction.

PLACE ANYWHERE IN ROOM



Underside view shows how advanced design, self-contained folded horn extends to the front of the cabinet, projecting low frequencies out into the room... not back into a corner, splashed against the walls. Small slot in base is resistively controlled vent which equalizes woofer diaphragm excursions in compression chamber. KwiKits are therefore independent of room furnishings, shape or placement and can be used against a flat wall, in a corner... even up in the air!

FOOLPROOF ASSEMBLY



All pieces are pre-cut and pre-drilled... engineered to go together quickly. All you need is a screwdriver! Baffle board is pre-cut... blank plugs and adapters supplied for easy installation of additional components as your system expands. Your KwiKit includes all required hardware, plastic wood, glue, sandpaper. Tufflex insulation, easy-to-follow instructions and... special attention is given to packaging of KwiKits to insure safe, intact delivery to your door.

PROFESSIONAL RESULTS

GENUINE KORINA VENEER

...for a luxurious finish in any desired color.

DECORATIVE FRONT MOLDINGS

...designed to complement and enhance any decor.

TEXTURED GRILLE FABRIC

...exquisite, and acoustically correct to prevent high frequency attenuation.

For any wide-range, coaxial, diffraxial or multi-speaker system... if it's a kit that you want, it's KwiKit you need!

LISTEN

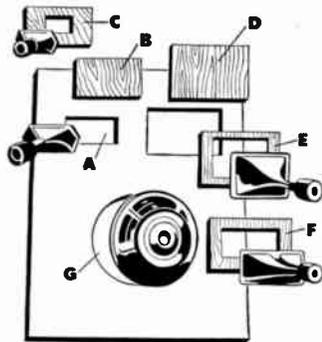
University sounds better



KEN-12 15 $\frac{1}{2}$ "D x 21 $\frac{1}{2}$ "W x 29 $\frac{1}{2}$ "H \$44.75 User Net
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Adapter for mtg. 12" spkrs. in KEN-15 \$1.50 User Net

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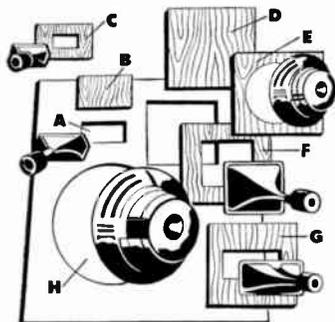
KwiKits . . . the perfect complement for P.S.E., University's Progressive Speaker Expansion.



MODEL KEN-12

takes any 12" wide-range or woofer cone speaker and any tweeter or mid-range speakers

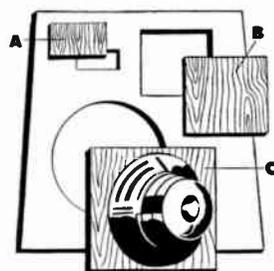
A—Hole cut out for HF-206. B—Blank plug supplied when tweeter isn't used. C—Adapter supplied cut out for UXT-5. D—Blank plug supplied. E—Adapter supplied cut out for 4409. F—Adapter supplied cut out for new H-600 horn. G—Takes 312, UXC-123, Diffusicone-12, UXC-122, Diffaxials, 6200, 6201 wide-range speakers and C-12W woofer.



MODEL KEN-15

takes any 15" wide-range or woofer cone speaker and any tweeter or mid-range speakers

A—Hole cut out for HF-206. B—Blank plug supplied when tweeter isn't used. C—Adapter supplied cut out for UXT-5. D—Blank plug supplied. E—Adapter supplied cut out for C-8W or Diffusicone-8. F—Adapter supplied cut out for 4409. G—Adapter supplied cut out for new H-600 horn. H—Takes 315, 6303, Diffusicone-15 Diffaxials, and C-15W, C-63W, woofers.



MODEL KEN-15

takes any 12" wide-range or woofer cone speaker when 12" adapter board (optional) is used

A and B—Blank plugs supplied. C—Takes 312, UXC-123, Diffusicone-12, UXC-122 Diffaxials, 6200, 6201 wide-range speakers and C-12W woofer.

Remember . . . if you like to build your own and save money too, the KwiKit is made to order for you.

SEE YOUR DEALER TODAY!

RECORDS, TAPE AND FM

Continued from page 14

WKBR-FM on the Air

From Goffstown, N. H.: WKBR-FM is operating on 95.7 mc. from 5:00 A.M. to 1:00 A.M. weekdays, and 8:00 A.M. to 12:00 M. on Sundays. The 4,250-watt transmitter is at the top of Mt. Uncanoonuc, 1,450 ft. above sea level.

Bigger Plant, New Address

Marantz Company has moved to 25-14 Broadway, Long Island City 6, N. Y. where more space and added facilities will provide for increased production and permit further expansion. The telephone number is now Ravenswood 1-6500.

Wisconsin Has a Stereo Network

The Wisconsin State Radio Council, operating eight state-owned FM stations, created such interest with its pioneer FM-AM broadcasts that it has now organized a state-wide stereo operation. It operates in this manner:

No. 1 Blue Channel	No. 2 Green Channel
WHWC	WWCF
WHLA	WFMR
WHHI	WHA-AM
WHA-FM	WLWB-AM
WHAD	
WHKW	
WHRM	

This network includes commercial AM stations WWCF and WFMR. Signals to the two AM stations are relayed by FM, to maintain the high signal quality. Don Vosgeli is music director of the system; headquarters of the council are at Madison, Wisc.

More Power for You

Advanced information tells of a Heath amplifier rated at 70 watts output. Aside from the high power, this unit is interesting because it has 6550 output tubes, tiny silicon diodes for rectifiers, a quick-change plug for 4, 8, and 16 ohms, or a 70-volt output, automatically selecting the correct feedback resistance, and a meter for balancing the output tubes.

Stereo Records

There has been some discussion in the magazines of stereo records as, eventually, a low-cost replacement for stereo tape. It's never safe to bet against progress, nor to say that something won't be done, because it's always possible that someone will do it. However, as to stereo records, it can be said that the results so far bear no promise of audio quality comparable with stereo tapes. There is also the question of being able to commercialize stereo records in competition with the established use and sale of tapes. Consider the progress of FM since 1935, when its superiority over AM was demonstrated conclusively.

for the first time!

CONTEMPORARY'S TOP JAZZ STARS IN new stereo

... with distinct separation between the speakers, yet part of the sound actually seems to come from the middle! Uncut versions of Contemporary Records' famed 12" Hi-Fi long-playing albums on extra-play 1-mil tape; almost 50% more playing time than ordinary tapes, but just \$11.95 each.

nationally advertised price AVAILABLE STACKED OR STAGGERED

CT1—Shelly Manne & His Men: "Swinging Sounds in Stereo"
America's No. 1 drummer and his great group in "Moose the Mooche", "The Wind", "Tommyhawk", "Quartet", etc. "... Joyful listening" says Billboard!

CT2—Music to Listen to: Barney Kessel By.
The nation's No. 1 guitarist, with a unique woodwind orchestra and rhythm section, in his own beautiful arrangements of "Laura", "Mountain Greenery", "Carlioca", etc.

CT3—The Curtis Counce Group. Stunning stereo on the first album of this fabulous five about which Down Beat says "... powerful integration"; Billboard: "... abounds with great solos, excellent drive!" "Landslide", "Time After Time", "Sonar", etc.

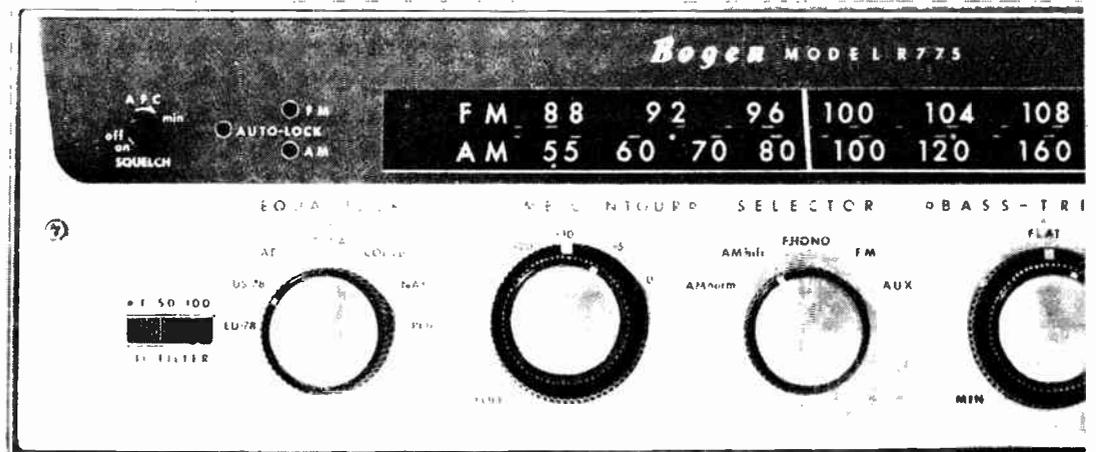
CT4—My Fair Lady: Shelly Manne & His Friends; André Previn & Leroy Vinnegar
The best-selling modern jazz album of the season! The 8 hit Broadway tunes: "Get Me to the Church on Time", "I've Grown Accustomed to Her Face", "Show Me", etc.

CT5—Howard Rumsey's Lighthouse All-Stars: Music for Lighthousekeeping.
The colossal Coast crew in a swinging session "made" for stereo! "Topsy", "Love Me or Leave", 2 Latins with cowbells, maracas, claves, ram's horn and conga drums; etc.

CT6—Art Pepper Meets the Rhythm Section.
Spontaneous combustion in hi fi, this blowing bout between West Coast alto star Pepper and the East's famed Red Garland, Paul Chambers, Philly Joe Jones! "You'd be So Nice to Come Home To", "Red Pepper Blues", etc.

at record and hi-fi shops everywhere, or write
CONTEMPORARY TAPE
8481 melrose place, los angeles 46, california

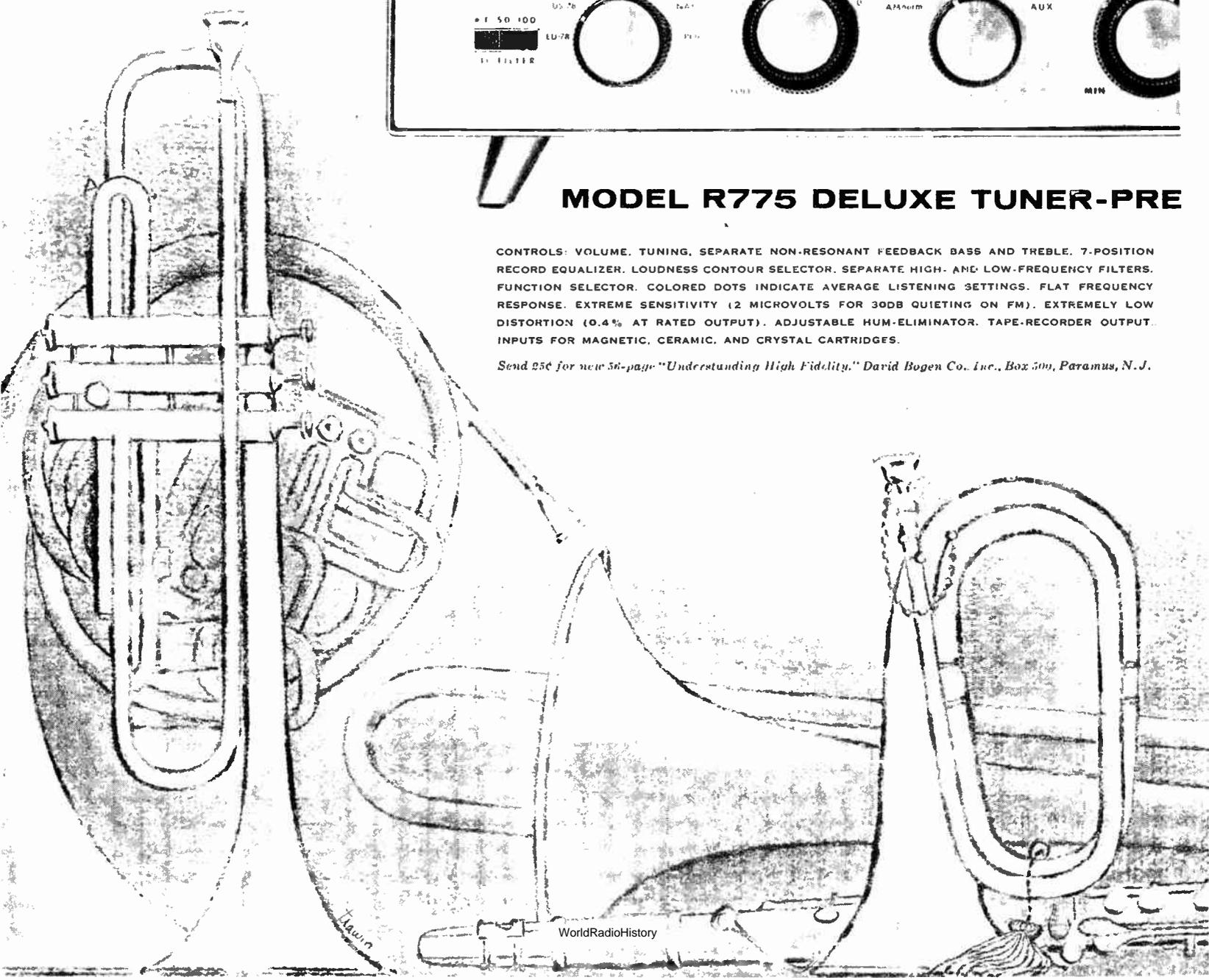
Bogen

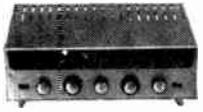


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CONTROLS: VOLUME, TUNING, SEPARATE NON-RESONANT FEEDBACK BASS AND TREBLE, 7-POSITION RECORD EQUALIZER, LOUDNESS CONTOUR SELECTOR, SEPARATE HIGH- AND LOW-FREQUENCY FILTERS, FUNCTION SELECTOR, COLORED DOTS INDICATE AVERAGE LISTENING SETTINGS, FLAT FREQUENCY RESPONSE, EXTREME SENSITIVITY (2 MICROVOLTS FOR 30DB QUIETING ON FM), EXTREMELY LOW DISTORTION (0.4% AT RATED OUTPUT), ADJUSTABLE HUM-ELIMINATOR, TAPE-RECORDER OUTPUT, INPUTS FOR MAGNETIC, CERAMIC, AND CRYSTAL CARTRIDGES.

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Bogen

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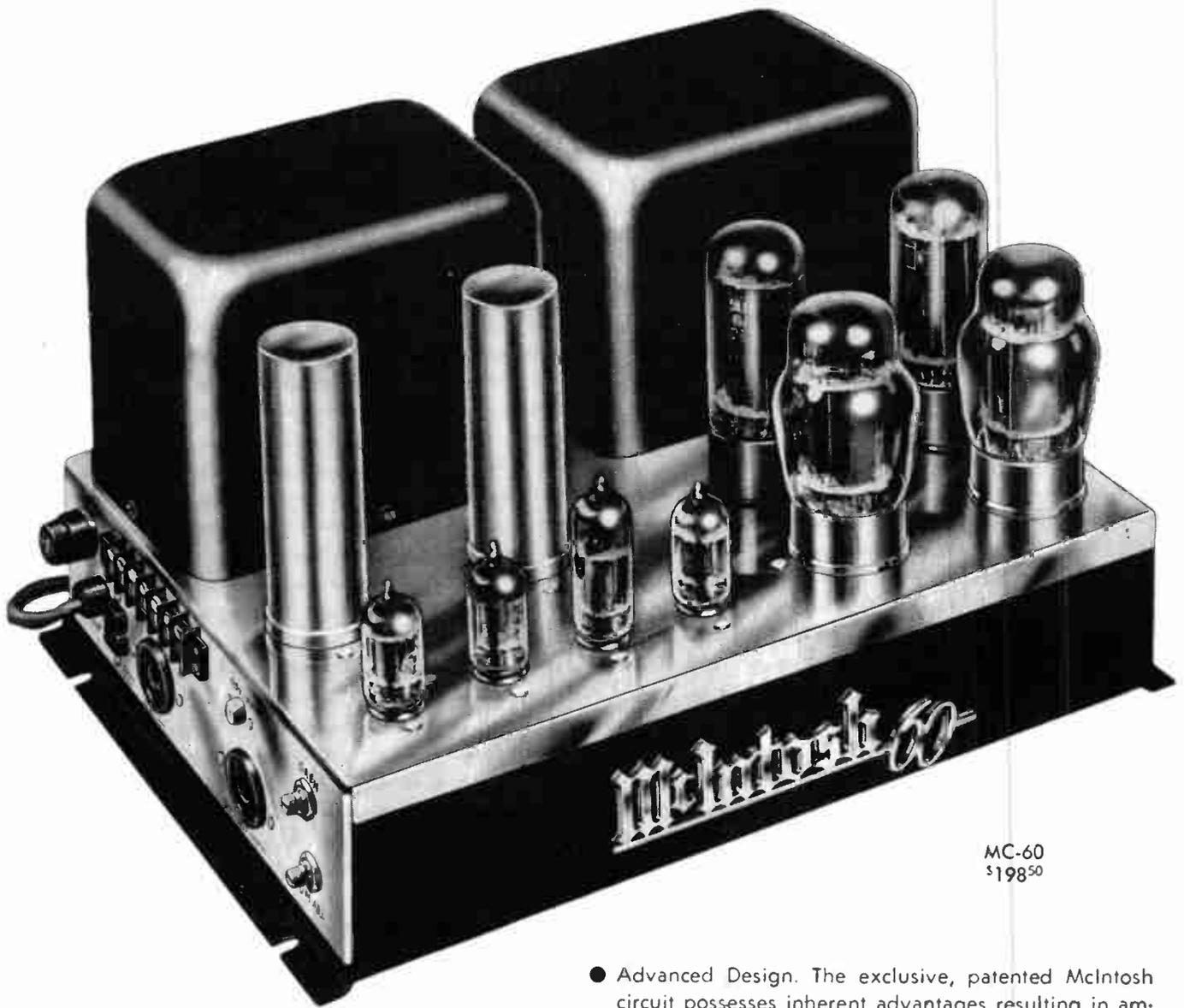
A UNITRONICS CORPORATION AFFILIATE

what the ‘sound men’ say...

“At Radio Shack we have no hesitation in recommending Bogen hi-fi equipment when customers ask for our advice. Long experience has shown us that Bogen equipment is exceptionally free of maintenance problems and that Bogen specifications are ‘delivered as written.’ Other factors include excellent product-design, sensible engineering innovations, and the sales aid of Bogen’s consistent advertising and high consumer-magazine reports. Finally, we are secure in selling Bogen components on their ‘Investment Value’—products of a company whose substance and reputation have a ‘blue chip’ connotation in the world of sound.”—

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Milton Sleeper discusses

MUSIC IN YOUR HOME

PUBLIC INTEREST in music for home enjoyment has grown to the point where we can see that equipment to meet this demand must be available in three different forms. For those who want their music without contributing more effort than is required to plug a cord into a socket, there must be factory-built instruments. The experimentally inclined, forever seeking new and better ways of doing things, want to make up their own installations from components. And those who enjoy the effort as much as the results want to assemble kits.

Manufacturers who are sincerely devoted to producing components and kits capable of top-quality reproduction have been annoyed by concerns who put the "high-fidelity" label on factory-built sets of decidedly limited audio capabilities but, with admirable restraint, they have made no public issue of the matter.

One of the set manufacturers, however, has consistently undertaken to capitalize on the interest in fine reproduction by discrediting the performance of hi-fi components. As an example, the following is quoted from a bulletin telling their dealers how to answer the question: "Are Individual Components Made By Different Manufacturers and Put Together to Make a System Better Than a Furniture Model?" The answer:

"With the advent of the new High Fidelity records, the larger companies took longer to develop equipment partly because they were more painstaking in their engineering design. In this period, a number of smaller companies came into being, each of which built one particular component, such as an amplifier or pickup. There are several things wrong with this theory.

"If you were going to buy an automobile, you would hardly take a Cadillac engine, a Lincoln transmission, a Buick Roadmaster rear end, and a Jaguar body and put them together and expect to get much of an automobile without a great deal of know-how, tools, equipment, patience, and money. The individual components may be well designed, but since they are not designed to work at an optimum with each other, optimum results are almost never achieved. In the case of High Fidelity systems, the complete integration of all the components is a necessity, so that they complement and supplement each other with overall acoustical balance. In putting together a system of individual components made by various manufacturers,

it is obvious that such integration would only be achieved by accident.

"Since a manufacturer building only one component expects it to be used with many different makes of other components, it is obvious that he can never design his unit to operate at an optimum, but must always build a compromise. The * * * * principle of Integrated Design accomplishes this complete overall acoustic balance."

It must be said that the company responsible for this statement makes very good "furniture model" instruments, but hardly good enough to satisfy those who know, from listening experience, the difference between good reproduction and what is truly hi-fi quality.

The statement quoted does not present a legitimate comparison because automobile parts involve integration of such factors as physical dimensions, weight, and the transmission of enormous power. If an automobile could be assembled by connecting wires to a Cadillac engine, Lincoln transmission, Buick rear end, and a Jaguar body, this combination might make a super hot-rod! And it could be done by anyone able to buy and use a screwdriver.

Hi-fi components do not require some specific gear ratio between the pickup and preamp; there's no universal joint between the preamp and amplifier that might give way if it isn't heavy enough; no differential gears are needed to let one speaker revolve faster than the other when the music swings from *pianissimo* to *fortissimo*.

There are no problems of electrical "integration" when "components made by various manufacturers" are combined because output and input circuits are either of standardized designs or, as in the case of amplifiers, a choice of output connections is provided for matching any speaker. A special advantage of components is that, as improved designs are brought out, they can be substituted for those that have become obsolete. Such protection against obsolescence is not shared by "furniture models". As for "over-all acoustical balance", there is no such thing. Only the speaker and enclosure are involved in the production of sounds.

To hi-fi enthusiasts, any effort to discredit components and kits is a challenge to demonstrate at every opportunity the fine performance they have achieved. Music lovers whose fingers are all thumbs have to be satisfied with factory-built sets in any case.

everyone's acclaiming the extraordinary new



\$59.85

incl. 1 mil diamond stylus!

Fluxvalve-Unipoise pickup-arm

WITH ITS OWN BUILT-IN CARTRIDGE CONTAINING AN EASILY REPLACEABLE STYLUS...ALL STYLUS SIZES ARE AVAILABLE INCLUDING THE EXCLUSIVE 1/2 MIL

The all-knowing, the cognoscenti, music critics and record-playing enthusiasts have accorded the Fluxvalve-Unipoise Arm an acceptance never before seen in the history of Hi-Fi equipment. Here is the ultimate arm-cartridge for perfect tracking... for minimum stylus wear... for maximum record life and for optimum performance...there's nothing like it...nothing to compare.

The Fluxvalve-Unipoise Arm, latest development in record-playing arm-cartridge combinations, embodies all the features exclusive to the Fluxvalve... and at the remarkably low price of \$59.85 for the arm-cartridge combination - including 1 mil diamond stylus!

This combination of features is exclusive with the Fluxvalve-Unipoise:

- Very high compliance
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- All stylus sizes, including 1/2 mil
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- High output
- Easily replaceable styli

Ultra-dynamic styling to match ultra-dynamic performance!



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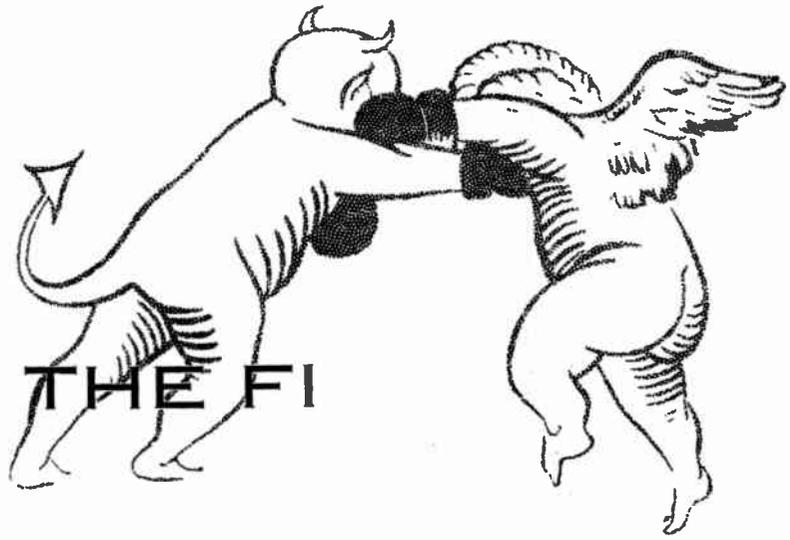
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"For those who can hear the difference"

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Enjoy a demonstration at your hi-fi sound studio... you'll hear the difference. For the dealer nearest you or for literature write Dept. X-17

THE HI AND THE FI



THE BIG NEWS at press time is that the familiar "Nipper" trade mark is to disappear from the American scene. Francis Barraud's painting of the fox terrier was bought in 1909 by The Gramophone Company (of England), now an affiliate of the English Electrical and Musical Industries, Ltd., and replaced the "Recording Angel" trade mark that the Gramophone Company had used since 1898.

Many people in this Country supposed that the "Nipper" trade mark belonged to RCA Victor. Actually, it was used only on certain records which RCA released in the U. S. under an agreement with E.M.I., an agreement currently unrenewed. The little dog will still appear on HMV records released in Europe, but here he will be replaced by the "Recording Angel", on records issued by E.M.I. (U. S.) Ltd. These will include the (English) E.M.I.'s Columbia Graphophone and Pathé Marconi Company releases. The artists represented comprise a roster without parallel on the American phonographic scene.

For a starter, there will be soprano Victoria de los Angeles, baritone Dietrich Fischer-Dieskau, bass Boris Christoff, pianist Dame Myra Hess, the Virtuosi di Roma, the Glyndebourne Opera Company, "etc.", as the official statement puts it in a masterpiece of self-effacement.

Among the "etc.", very importantly, will be some past tense material of timeless value that is presently unavailable here. The great old recordings of Wilhelm Furtwängler, Kirsten Flagstad, Beniamino Gigli, and Tito Schipa, to mention a few, now are scheduled for reissue.

More specifics: Angel plans an early release of all the recordings made in London by Guido Cantelli before his tragic death in an air disaster last year. Also — and collectors cannot but rejoice over this — Angel has projected a series to be entitled "Great Recordings of the Century", which will be selected from the archives of The Gramophone Company and other E.M.I. affiliates.

According to Dario Soria, president of E.M.I. (U. S.) Ltd., all this will begin in September. And it goes without saying that "all this" does not preclude the continuation of Angel's contractual arrange-

ments with such as Maria Meneghini Callas, Elisabeth Schwarzkopf, Herbert von Karajan, Sir Thomas Beecham, Otto Klemperer, the Philharmonia Orchestra, the Royal Philharmonic, and the Scala. In sum, an angelic prospect indeed.

WHERE the foregoing leaves Capitol — E.M.I.'s other American affiliate — is not altogether clear. For the moment, suffice it to say that Capitol's classical catalogue continues to grow apace, and that the months immediately ahead should bring plenty of excitement what with the forthcoming debut on that label of the peripatetic Leopold Stokowski. The underground report is that "Stoky" has been as busy as a cow's tail in fly time stockpiling tapes for release in the autumn. We can't wait.

TAPE NEWS is in short supply right now, but all the labels are readying big fall lists with emphasis on stereo. I happen to know, for instance, that pianist Jacob Lateiner just left for Vienna for the express purpose of making a batch of stereo concertos for Sonotapes. On the whole, however, mum's suddenly the word on the tape front because of the recent entrance into the field of several new labels — which will mean inevitable duplication of repertory, and Macy's has no desire to tell Gimbels what's coming up.

The \$64,000 question, needless to add, has to do with the whether and if so the when of that large H.M.V. tape catalogue, much of it stereo. Presumably it will be made available to Angel under the new arrangements aforementioned. No doubt we'll know the answer soon enough.

RCA VICTOR has been preparing all manner of surprises to meet the new season sans so many of its old stars. Whatever the future will bring, you may be sure that Victor will hold and perhaps even strengthen its solid place in the firmament. Red Seal artists do come and go (infrequently), but the stable at any given moment is virtually unbeatable.

Note, for example, that Artur Schnabel has just received a gold plaque marking the sale of his *millionth* LP. No other

"classical" musician has so much as approached this staggering statistic, not excluding Arturo Toscanini. At that, sales of The Maestro's recordings are running comfortably ahead of any other conductor's as far as one can estimate from scattered returns.

Incidentally, those who remember RCA Victor's conservative ways of old will be fascinated to learn that the firm acquired the rights to the Book-of-the-Month Club's "La Périchole" — the hit of this past season at the Metropolitan — and will now bring it out under its own auspices. Turnabout is fair play, to coin a phrase. Also, as Franklin P. Adams used to say, the race is to the swift no matter how the betting goes.

HAVE YOU EVER heard of Gate 5 Records? I do not comprehend the symbolism of the name, but the label seems to exist solely for the proselytization of Harry Partch's music and that's all right with me. He is the adventuresome soul who concocted a scale of his own and then proceeded to design special instruments to accommodate the music he composed for it. A real hi-fi iconoclast, this one, as you know if you read Oliver Daniels' fascinating article about Partch in the January-February, 1955 issue of Hi-Fi Music. The illustration shows his various instruments.

Anyway, Gate 5 has issued another bit of Partchiana — the first in a long, long time — and I hasten to tell you about it because a review copy doubtless will not be forthcoming. He doesn't bother to send any out, that's all. Press and public alike have to buy. On the basis of past experience, I think it's a safe bet that you'll be glad you did.

The latest — which I have just ordered — is a dance "satire" entitled *The Bewitched*. It is scored for eleven Partch instruments, a few normal woodwinds, cello, and solo voice. We are told that the orchestra "acts as chorus also . . . singing, whistling, stamping its feet, and shouting". Hmmm.

The price is \$12.50, postpaid. The address: Gate 5 Records, % Partch, Yellow Springs, Ohio.

— J. L.



From a portrait painted in 1919, when Sousa was at the height of his struggle for new copyright laws

“Canned Music”

Sousa's Fight against the Phonograph Changed Our Copyright Laws — By Ann M. Lingg



AS ANYONE among the millions to whom “canned music” is a household phrase ever stopped to think about the origin of the term? The majority probably attribute it to the AFM president, who used it during a feud with the phonograph industry some years ago.

But it wasn't original with him, nor with anyone else now living. It was first used by none other than John Philip Sousa. Indeed, by coining it he provided a prize example of the paradoxical streak that lives in the most logical minds. For, throughout forty years of successful recording, Sousa denounced the phonograph as the arch enemy of music and musicians.

Sousa's one-man war against the phonograph began with his first recording date, around 1890. Bearded, stocky, and bored, he stood before the primitive apparatus manipulated by the teen-aged Fred Gaisberg (of later fame with His Master's Voice) and led the U. S. Marine Band in the perfunctory playing of a few marches. He was weary of his official duties, annoyed with routine, frustrated by his failure to obtain permission to take the Marine Band on tour, and he might have welcomed this chance of getting publicity because slot machine phonographs were becoming a fad, and record cylinders were selling like hot cakes, by mail, at a dollar apiece. But Sousa could not bring himself to regard the new mechanical contraption as a real musical instrument.

In 1892, when Sousa left the Marine Corps to form his own band, he had already recorded about eighty marches;

his *Washington Post* had started a two-step craze; and on new, popular-priced phonographs Sousa's two-steps invaded American homes. Still, the “March King” frowned at “machine-made music”. He signed a contract with Victor but never once appeared at a recording session; the subsequently so famous records of Sousa's Band were all made under an assistant conductor. In 1901, the company asked the bearers of its best-selling name for a quotable testimonial. “Your Victor and Monarch records are all right” was all that Sousa could be persuaded to sign.

Actually, this was even more than he had wanted to say, for phonograph records — not yet covered by the copyright laws — were causing him some most disturbing problems. It virtually brought him into competition with himself in the sale of sheet music for which he received royalties *vs.* the sale of records for which he didn't. With the *Washington Post* he was losing out the second time. This march had sold 1,200,000 copies of sheet music in its first five years but had brought him exactly \$35 while it made his publisher a rich man. Now phonographs blared it in parlors and pubs, and Victor collected. Adding artistic insult to financial injury, unauthorized arrangements of his marches flooded the market, jeopardizing his prestige.

The progress of copyright legislation might have been much slower if Sousa had not been a victim of its inadequacies. In June of 1906 he interrupted a tour to testify before a Congressional committee which was working on remedial legislation. The atmosphere was most unfavorable. A composer had just lost a suit on the grounds that a perforated paper roll did not represent a copy of his staff

notation. Sousa charged that, under the circumstances, composers had "no rights under the Constitution they were bound to respect". A manufacturer argued that he would not have developed his reproducing apparatus had he known that composers would cut in on his profits. Asked whether his technical patents were not protected, the man answered emphatically in the affirmative, yet failed to see why similar principles should apply to a musician's creative work.

Sousa was sadly discouraged when he left the Capital to rejoin his band. Brooding in his Boston hotel room, he dictated to his daughter Helen an article, "The Menace of Mechanical Music", which appeared in *Appleton's* magazine in September, 1906. With all the pompous persuasiveness of his slightly awkward Victorian prose, he vented his earnest indignation.

"Sweeping across the country with the speed of a transient fashion in slang or Panama hats, political war cries, or popular novels, comes now the mechanical device to sing for us a song or play for us a piano, in substitute for human skill, intelligence, and soul," Sousa said in his opening bolt. He predicted gravely that music teachers would be starving, that amateurs would grow lazy, that country bands would vanish, that even romance and matrimony would suffer, and that the lack of healthful vocal exercises would impede the nation's physical well-being — all this because "a mathematical system of megaphones, wheels, cogs, disks, and cylinders, and all manner of revolving things" was waging a "general assault on personality in music".

One of the illustrations showed a Victrola and a cradle. "Will the infant be put to sleep by machinery?" the caption asked sarcastically. (Sousa did not live to read the May 23, 1949, issue of *Time* magazine which announced the invention of a motorized crib with a built-in recording of lullabies.)



"What might be called a fair reproduction of Jove's prerogative."

ILLUSTRATION FROM SOUSA'S ARTICLE IN "APPLETON'S"



"There is a man in there playing the piano with his hands!"

ILLUSTRATION FROM SOUSA'S ARTICLE IN "APPLETON'S"

Summer simplicity in the pine woods would be lost forever, the article lamented at length. "The invasion of the North has begun and the ingenious purveyors of — [dictating, Sousa reportedly stopped to think of a particularly nasty term] — canned music are urging the sportsman to take with him some disks, cranks, and cogs to sing to him as he sits by the firelight, a thought as unhappy and incongruous as canned salmon by a troutbrook."

A mournful plea to preserve the beauty, joy, passion, and ardor of live music closed the first part of the article, which met with violent opposition and ridicule. One letter writer offered his thanks for "the blessings of mechanical music", among which he counted the abolishment "from our houses and flats the horrors of scales and exercises."

Sousa did better in the second part of the article, which stated the case of the slighted composer in sober, alarming terms. But when the new Copyright Act was approved in 1909 it looked as if he had won only a Pyrrhic victory. Not being effective retroactively, it did not cover his old compositions, including the best-selling *Stars and Stripes*, and Victor was so angry about his crusading that they, at first, did not want to renew his contract. Later, however, after the hatchet was buried, they coupled the *Stars and Stripes* with his new compositions so that he indirectly collected royalties from his all-time hit. The hot war of man vs. mechanism calmed down to a cold truce. On Sousa's world tour in 1911, he may even have had a fleeting spell of tenderness for the maligned machine when he saw an innkeeper in South Africa place a Victrola on the front porch and play Sousa marches for the natives.

Then came the first World War. Sousa dismissed the phonograph from his active list of targets and enlisted in the Navy. The sexagenarian Lieutenant trained thousands of men into the most versatile pool of bands the U. S. Armed Forces had ever known, displaying organizational skills that would have caused the envy of field-ranking professionals. In May of 1923, he was invited to meet Thomas A. Edison, who wanted to introduce musical activities at his plants, and sought Sousa's



Emory Cook, roving tape recordist. He brought the first calypso music to the United States

NATIVE CALYPSO IS DIFFERENT

EMORY COOK KNOWS, FOR HE WAS THERE

THE WAY a song is born in Trinidad (in contrast to 1619 Broadway) gives the music a trademark which can never be manufactured. Hit-making in Port of Spain is a very direct affair, without benefit of the finely tuned mechanisms of disc jockeys, number of plays, artist plugs, and the other appurtenances of Tin Pan Alley.

Out of the steady stream of songs and singers in the calypso tents, a few begin to stand out head and shoulders above the rest. It's a kind of separation of the wheat from the chaff, the men from the boys. Some imaginative twist of an idea emerges, or some fresh approach to a universal topic or a delivery with a certain kind of electricity. Later on, in Carnival, the tunes are on further trial. Each steel-band at the head of its own lavishly costumed group plays its own special song, and gradually over the course of two days incessant playing and marching, the top songs win recognition, and all the bands play them. Later, in the Savannah, an audience of thousands passes judgment on the top tunes and the top calypsonians.

It's a sort of accelerated creation of a folk tune with a whole population pitching in. The result, the real calypso, is music with the edges polished and the inside loaded. You can't synthesize that sort of thing, and once you hear it on-the-scene or on records, you can't mix up the real with the imitation.

A popular cliché is that real calypso is supposed to be a little bit naughty — if not downright dirty. And somehow mixed up with this stereotype is the one where you're not supposed to understand the patois dialect unless you're in the know — the listening game of the unmentionable *vs.* the unintelligible.

It's true there are some we wouldn't be able to put on record, since records do not enjoy the same freedom as the 25¢ paperback books. Even those few, however, have not been studies in smut. The earthiest concepts are couched in a framework of clever double meanings and metaphor. Style always comes first — the emphasis on pornography is mainly a northern hemisphere contribution.

Some of the West Indian dialect does fall strangely on our ears, often as much in construction as in pronunciation. "She scrambled me son from behind de head," from Lord Melody's latest *Creature from the Black*

*Lagoon*¹ is his way of saying a neighbor unfairly caught his little boy unaware from behind. "Yesterday he passed by we," is a frequent construction which can trip the unwary listener.

Words are the life stuff and main reason behind calypso, however, and nothing deliberate is done to make them obscure. Energetically projecting to large audiences without the help of public address systems, the calypsonian stands or falls on his vocal clarity and power. There is little difficulty understanding a good calypsonian on records or from a calypso tent stage, whether he is singing about love or religion or landlords.

The "tents" are not tents at all. There are only a few in Port of Spain, neither of the main ones with any visible canvas inheritance. One is a kind of corrugated iron covered alleyway with a crude wooden platform at one end, a few bare bulbs, an elongated area with folding chairs set out on a dirt floor. Another is a second story loft, also with folding chairs, this time on a substantial wood floor, complete with fluorescent lights, rest rooms, and a firmer, higher stage. Both platforms have a waist-high fence across the front behind which lurks a collection of bongo, guitar, and bass players. Advertising messages, usually about beverages, adorn the front. As a result calypso singers, unlike rock 'n' rollers, must rely on voice and solar plexus to communicate all they have to say.

No matter which tent you pick, the audiences are very much the same. In Trinidad, even the new drive-in theater plays second fiddle to the tents for attendance and real entertainment. During the season, packed houses gather to hear an evening of one calypsonian after another, singing with all manners of style and literary license about everything from government officials to unfaithful mistresses. Everyone comes *expecting* to be amused; they voice their approval with spontaneous outbursts of wild mirth.

This kind of audience, strangely enough, is basic to "real" calypso as practiced in Trinidad, and one of the main things we've been cheated out of stateside. The special brand of satire and timeliness of the real calypso explodes fully only in the presence of this kind of expert, hair-triggered audience. The typical *Continued on page 66*



Mighty Sparrow and Lord Melody sing a picong, which is a duel with insults at six inches

¹ Copr. Cook Labs., 1957; "Calypso King's and Pink Gin", No. 1185.

CREDIT WHERE CREDIT IS DUE

HELEN GAUNTLETT DISPELS TWO LEGENDS



Gemeinhaus, left, was built at Bethlehem in 1741. Church, built in 1806, is still in use

DURING THE last week in June, in the Central Moravian Church at Bethlehem, Pa., Thor Johnson conducted an orchestra of carefully selected instrumentalists in the five programs of the fourth Early American Moravian Music Festival, a feature of the world-wide Quintennial Anniversary celebrations of this most ancient of the Protestant churches. Of the 25 works presented, all but two were heard for the first time in nearly 200 years. All were introduced in America during the pre-Revolutionary period and in the early days of nationhood, and many had been written by colonists.



Conductor Thor Johnson

These works were but a very few of the fruits of the investigation into the archives of the Northern and Southern Provinces of the Moravian Church of America, the most important music research ever undertaken on this continent, the results of which even now are making necessary a complete revision of the history of music in America.

Consider two long-accepted legends of American history: that colonial America was a musical desert, and that P. T. Barnum introduced serious music to us when he brought Jenny Lind to our shores.

On the new evidence it is clear that, far from being a musical desert, the late colonial times saw an abundance of music composed and performed in America — music both sacred and secular. This despite the anti-artistic austerities of the Puritans and the other Calvinist sects (to whom the use of choir and organ in divine service was anathema, and musical instruments the tools of the devil) and the lack of resources that prevented performances of the great Anglican and Lutheran liturgies until well into the 19th Century.

Moreover, impresario Barnum was not only more than a hundred years behind the times, but with the well-publicized tours of the Swedish Nightingale he actually changed the course of music in America away from the home-grown composers and performers and the flourishing musical life that had begun with the arrival of the first Moravian settlers in 1740. It was Barnum who taught us to rely on Europe for all things musical, a condition that persisted until two world wars had played havoc with libraries, performers, and composers, and turned



Musicologist Donald M. McCorkle

attention again to the vast storehouse of talent that had existed in the United States.

The proofs of this repose in the Moravian Archives at Bethlehem, Pa., and at Winston-Salem, N. C. It will be perhaps thirty years hence before this enormous treasure can be analyzed and published. But many important discoveries have been made already. There are some 10,000 pieces of music in these two collections, about 6,000 sacred and 4,000 secular. Every one of the many American Moravian composers (and other Americans — Benjamin Franklin, for instance) are represented, along with literally hundreds of Europeans, Moravians and otherwise. Among the latter are the pre-classical composers whose music has disappeared from European libraries and whose very names have been forgotten, but whose music figured prominently in the transition between Baroque and classical periods — Gyrowitz, Wanhal, Riepel, Stamitz, Touchmolin, Hasse, Graun, the Bach family, and many others — even the great classical composers themselves. These include the earliest known copy of Haydn's *Symphony in F*, the No. 17; the only known copy of a symphony by Johann Ernst Bach, godson and pupil of Sebastian who was known to have written many symphonies of which no trace has previously been found; several symphonies by the Bückeberg Bach, Johann Christoph Friedrich, and music by two others of Sebastian's sons, Johann Christian (the Milan and London Bach) and Carl Philipp Emanuel (the Hamburg Bach), both decisive influences on Haydn and Mozart.

All of this vast collection of music was performed in Bethlehem and Salem at intervals between 1740 and 1840 from manuscripts laboriously copied by Moravian musicians. These concerts, by America's first orchestra, were well attended by colonial leaders and noted in the New York and Philadelphia press. And at a time when embryo musicians in New England and the Middle Atlantic colonies were singing the simplest hymns and writing English fugu-tunes, the Moravians in Bethlehem and Salem were not only performing the best that Europe had to offer but were writing music of vastly more sophistication and complexity than any known to their co-colonists in *Continued on page 64*

Tape Reviews and Ratings

For Names of Reviewers and Explanation of Ratings, See the Record Review Section

BEETHOVEN: Symphony No. 5 in C minor, Op. 67 A
 Philharmonic Symphony Orchestra of London under Artur Rodzinski A
 7½ ips. Stereo B
 Sonotape (Westminster) SWB-8015



Rodzinski

There are three stereo Beethoven *Fifths* and, musically, this is tops; Rodzinski gives a good, spirited, musicianly interpretation, without the fire of a Toscanini or the emotion of a Furtwängler, but a most careful setting-forth of the composer's intentions. Technically the sound is most clean and bright, and the tape is duplicated with a surprising lack of hiss. The comparison must be made with the RCA Victor tape, and here the Sonotape entry has one failing: stereo this is, but not an illusion of a real orchestra. I cannot get the feel of an orchestra spread out before me: I seem to hear strings more or less in one body down the middle, with brass and percussion toward the outer edges. In short, I should expect to hear more "spread" of sound source, more of the illusion of being in an orchestra seat in the concert hall. **RLK**

BEETHOVEN: Symphony No. 6 in F, Op. 68 ("Pastoral") A
 Pro Musica Symphony Orchestra, Vienna, under Jascha Horenstein A
 7½ ips. Double Track A
 Phonotapes-Sonore (Vox) PM-161

Horenstein has an aptitude for the long lyric line, and in this symphony he finds many opportunities for its application. The stroll through the countryside is leisurely but never becomes desultory. The music goes from point to point with decision and, by the time the storm overtakes the traveler, he has seen quite a bit of the happy land. The unleashing of the elements is effectively powerful and this makes the heartiness of the following hymn of thanksgiving appropriate. Horenstein's reading has authority and the orchestra plays very well for him. The caliber of the engineering is gratifyingly high. **WDM**

BIZET: "Carmen" Suite; "L'Arlésienne" Suite No. 1 — Prelude B
 Bamberg Symphony Orchestra B
 under Marcel Couraud A
 7½ ips. Double Track
 Phonotapes-Sonore Cameo (Vox) PMC-1013



Bizet

The "Carmen" Suite, includes a shortened Act I Prelude, followed by the *Aragonaise*, the Intermezzo to Act 3, the *Dragoons of Alcafa* and a return for the complete Act I Prelude. In Marcel Couraud, this budget-price tape has a conductor who seems as much at home in Bizet as he was in the beautiful Haydn Society recordings of madrigals by Monteverdi. He has the orchestra play with the light tread that is characteristic of the Gallic approach. The performance has an alert air about it that is quite attractive and the clarity of the recording enhances the effect. **WDM**

HANDEL: Messiah (Excerpts) A
 Soloists, Handel and Haydn Society B
 Chorus of Boston and Zimblet Sinfonietta, under Thompson Stone B
 7½ ips. Stereo
 Boston BO 7-9



Handel

Here are three solos and three choruses from the *Messiah* recently issued on LP by Unicorn. At its best, this tape is very good indeed, mechanically speaking. There is, however, a somewhat jarring disparity between the volume

levels of two of the choruses and the interlarded solo. The solo is high in volume, the *For Unto Us a Child is Born* chorus, and particularly the *Halleluja*, surprisingly low. The playing of the instrumentalists is lovely and the work of the chorus just a shade less than that. The direction is on the square side; the soloists, with the exception of Adele Addison who sings *I Know that My Redeemer Liveth* with warmth and beauty of tone, are undistinguished. **CJL**

LISZT: Concertos Nos. 1, 2 A
 Alfred Brendel, pianist, Pro Musica A
 Symphony Orchestra, Vienna, under A
 Michael Gielen
 7½ ips. Stereo
 Phonotapes-Sonore (Vox) S-701, 2



Brendel

The *E flat* had a difficult time getting started because arbiter Hanslick deemed the triangle too trivial an instrument to merit an important part in anything so sacrosanct as a concerto. Time worked its wonders on the critic's judgment and this opus became a favorite of the virtuosos of the keyboard. Its measures were heard in the concert halls over and over again to the delight of every generation until our own. It has more or less been banished to the pops programs and the recording studios except for an occasional outing to show off a major technique. However, it possesses lovely melodies and a capable pianist can generate excitement with it. This tape has the capable pianist. It also has a capable orchestra and a brand of recording that presents sound notable in depth and power. The *A major* is not as showy as its mate. It offers more opportunities for lyricism and introspection. Brendel does it very well. He has a solid tone and he is willing to let his hair down and emote, although he does not become bathetic or fustian. Again, the piano sound rings out with impressive roundness and presence and the balance between soloist and orchestra is not strained in favor of either. **WDM**

RAVEL: Rapsodie espagnole; La valse A-A
 Boston Symphony Orchestra under A-A
 Charles Munch
 7½ ips. Stereo
 RCA Victor CCS-36



Munch

To combine these particular works, Munch, and stereophonic sound is like adding gasoline to an already blazing fire. Although neither of these readings can match the high voltage electricity previously produced for Victor (LM-1700) by the same conductor (different performances), there are no others that can match them. The sound is wonderfully alive and, except for an over-prominent trumpet here and there, exceptionally well-balanced. Whether you're a music lover or a hi-fi addict you can't lose with this one. **AK**

RODGERS & HAMMERSTEIN: Oklahoma, Carousel Suites A
 Morton Gould and his Orchestra A
 7½ ips. Double Track A
 RCA Victor CC-37



Gould

Richard Rodgers and Oscar Hammerstein II are acknowledged wizards of Broadwaycraft, and Morton Gould knows how to transform a sure-fire show tune into an equally incendiary proposition for full symphony orchestra. There is really nothing more to say about this hi-fi potpourri of familiar melodies. It's the easiest listening imaginable. And everyone knows the lyrics anyway. **JL**

SHOSTAKOVICH: Symphony No. 5, Op. 47 B
 Philharmonic Symphony of London A
 under Artur Rodzinski B
 7½ ips. Double Track
 Sonotape (Westminster) SW-3011



Shostakovich

This recording boasts a wide dynamic range that is more faithfully reproduced on tape than it was on disc. The string section is not that of a large orchestra, but it has some fullness of tone, thanks to tape. The recording really deserves a B plus; it misses an A rating because the microphone placement tends to anatomize the sound of the orchestra and because there are some thumps and other extraneous noise in the background. To cut down on cost and avoid too much blank tape, the unfortunate but practical decision has been to break the slow movement. This symphony is a Rodzinski specialty; his performance is well worth acquiring. CJL

TCHAIKOVSKY: Symphony No. 4 in F minor, Op. 36 A
 Philharmonic Symphony Orchestra of London under Artur Rodzinski B
 7½ ips. Stereo A
 Sonotape (Westminster) SWB-9001



Tchaikovsky

To be clear about the adjacent ratings, it must be said that the performance almost deserves an A and the recording almost deserves a B. Rodzinski has a real feeling for Tchaikovsky and he is, of course, a masterful orchestral technician. His work here is, however, not quite free enough of the traditional distortion of the composer's directions regarding dynamics and tempo to put it in the A class. As sound, this tape is quite thrilling and natural except in those places where there is heavy woodwind scoring. Woodwinds have been beefed up by extremely close "miking" and the balances in some tutti are somewhat awry. CJL

TCHAIKOVSKY: 1812 Overture A
 Chicago Symphony Orchestra under Fritz Reiner A
 7½ ips. Stereo A
 RCA Victor ACS-26



Reiner

Quantitatively, rather a skimpy reel — but what a thrilling dozen minutes or so it adds up to! If you are of the purist school that will settle for nothing less than the cannon Tchaikovsky prescribed in the first instance, be patient and Mercury doubtless will one day make available its extraordinary disc version replete with artillery from West Point. For musical value, however, Reiner's virtuosic performance would be hard to beat. And for recording purposes I am almost convinced that Chicago's Orchestra Hall is the only absolutely ideal "studio" in the land. As of now, certainly, this is far and away the best 1812 that tape money can buy. JL

VERDI: Il Trovatore (Highlights) A
 Various artists A
 7½ ips. Double Track A
 RCA Victor DC-34



Bjoerling

All things considered there is no better performance of this masterwork to be had than the slightly abridged one (LM-600B) from which these snips are drawn. Zinka Milanov, Leonard Warren, Jussi Bjoerling, and Fedora Barbieri are the superb principals with a house ensemble under Renato Cellini and the Robert Shaw Chorale — which makes a more believable chorus than you have ever heard in an opera house. The contents: *Abietta Zingara* and *Tacea la notte placida* from Act I, the *Anvil Chorus*, *Stride la vampa*, *Mal reggendo*, and *Il balen* from Act II, *Ah! si, ben mio* and *Di quella pira* from Act III, and *D'amor, sull' ali rosee*, the *Miserere*, *Udite? Come albeggi*, and *Ai nostri monti* from Act IV. JL

Beauty and the Beat A
 Bob Scobey's Frisco Jazz Band, featuring Clancy Hayes A
 7½ ips. Double Track A
 RCA Victor AP-51

There are them what rank Scobey high. Myself, for one. For another, my esteemed predecessor as Music Editor of this journal, Mr. Fred Reynolds. Since the latter is presently ensconced in A & R (Artists & Repertoire, meaning who gets picked to perform what) over at Casa Victor, it seems to me a reasonable assumption that Fred had something to do with this release. Dad,

it's a corker. Matty Matlock's arrangements are appropriately clangorous but always tasteful and the beat is nowhere obscured, not even in the vocals. The tunes: *The Girl Friend*, *Linda*, *Miss Annabelle Lee*, *Mandy Is Two*, *Alice Blue Gown*, *Mickey*, *Calico Sal*, *Sweet Lorraine*, *Lulu's Back in Town*, *Sweet Substitute*, *You Must Have Been a Beautiful Baby*, and *Rose of Washington Square*. Scobeyites will need no urging. Others may consider themselves urged. JL

"Festival Music for Organ" B to C
 Robert Owen, organist A
 7½ ips. Stereo B
 Sonotape (Westminster) SWB-8009

Owen



On the most excellent Aeolian-Skinner instrument of Christ Church, Bronxville, New York, Owen performs a variety of compositions of a generally post-romantic nature by composers Roget, Mulet, Boëllman, Büsser, and Karg-Elert. The performance is of the highest order, but the music chosen, good as it may be, is not of great consequence, nor is it likely to be familiar to any but organists. Technically, this is a fine recording, and had we not already heard Sonotape's own stereo recordings of Weinrich at the Varfrukyrke, we might have accorded this top rating. This lacks some of the resonance and "spread" of the Swedish recording. RLK

Sabicas A
 7½ ips. Stereo A
 Livingston (Elektra) EL 7-4 BN A

Modestly billed as "The World's Greatest Flamenco Guitarist", Sabicas may indeed be just that. Also, I am not sure whether musical efficacy is traduced by the simulation of dual personality in this recital — after all, there is but one guitarist and but one guitar — but what one is surrounded by is nothing less than a surfeit of lovely sound. No youngster, Sabicas made his debut in a Madrid theater over a half-century ago. The authenticity of his style is therefore beyond cavil. At the same time, I know of no younger men who could challenge him in sheer virtuosity. The genres sampled: *bulerias*, *farruca*, *fandango*, *Granadina*, *sequiriya*, *solea por bulerias*, *Malaguena*, *alegrias*, and *soleares*. JL

The Music of the Bach Family A
 Various artists A
 7½ ips. Stereo A
 Livingston (Boston) BO 7-6, 7 BN

K. P. E. Bach



With this omnibus issue, surely, tape has earned its right to the most epicurean attentions. The set of four LP's from which these reels are excerpted was among the most notable of the past season. As one would expect, the quality herewith is substantially better than it was on the records. Also, the rather poor solo singing that disfigured the overall is not yet transferred to this series, so that our joy with these two volumes is unalloyed. Altogether, the project represents a recorded parallel to Karl Geiringer's anthology of Bachiana (published by the Harvard University Press). The same twenty-seven works by the same fourteen Bachs, in other words, already are on disc and presumably will be available in this continuing sequence of stereos. The first two volumes are entirely orchestral or instrumental. BO 7-6 BN contains the *Suite in D* by Johann Bernhard Bach and another from "Amadis des Gaules" by Johann Christoph, both performed delectably by the Zimmler Sinfonietta under Richard Burgin. In BO 7-7 BN the same forces give us the *E minor Symphony* by Karl Philipp Emanuel, flutists Doriot Anthony Dwyer and Phillip Kaplan play two movements from a Sonata by Wilhelm Friedemann, and other Boston Symphony men contribute the *E flat Sextet* by Wilhelm Friedrich Ernst. As indicated, a feast for connoisseurs. JL

With Love from a Chorus A-C
 Members of the Robert Shaw Chorale A
 7½ ips. Double Track A
 RCA Victor CC-40

Shaw



Alas, Shaw has given up his Chorale and gone to Cleveland to serve as drill master and understudy for Szell. This program reminds us again how distinctive a contribution to the musical scene he had made with the group that (still) bears his name. Shaw's greatest single accomplishment was the hoisting up new standards of excellence as regards the chorus in recorded opera, but that particular aspect of his achievement is well documented elsewhere; on this tape his men (only) sing sixteen enduring pop standards, including *Love's Old Sweet Song*, *Bonnie Eloise*, *Seeing Nellie Home*, and *Good Night, Ladies*. As this kind of thing goes, perfect. JL



ARTHUR FIEDLER

Chooses Music for Summer Listening

As proof of his theory that there is no real distinction between classical and popular music—"there are only two kinds of music: good and bad"—the eminent conductor of the unique Boston Pops Orchestra selects those popular works that are at the same time good music.

GUIDE TO RECORD COLLECTING

Notes and Comments by
Edward Jablonski

SUMMER IS COMEN IN and the voice of the chestnut is heard in our land. The chestnut, in the parlance of the music business, is the oft-played, therefore popular piece. Another term is "war horse", but whatever the musical sophisticate may think of these sometimes worn works they continue to prove viable because they are first of all good music (in a lighter and more limited sense than might be applied to weightier musical fare) and can hold their own musical ground. In short, they deserve a place in every record collection.

Mr. Fiedler's list contains a number of the beloved chestnuts, many of which he, and the Boston Pops, have performed with matchless zest, good humor, and musicality for over a quarter-century. A notable fact about these selections is that they have attracted the attention of some of our finest conductors and orchestras, as well as the general public. These are not works about which much need be said, especially by way of analysis. The complete message is in directness of appeal, the foot-tapping

enjoyment, the familiarity of old friends in comfortable surroundings; in short, it's all in the music. Which is as it should be.

Mr. Fiedler's choices for summer listening follow in the order that he named them; no order of preference is intimated.

Rossini: *William Tell Overture*: "William Tell" was Rossini's final opera, and his most ambitious, composed in his thirty-seventh year at less than the half-way point of his life. The opera itself has faded into obscurity, but its colorful overture remains to delight us with Rossini's melodies and sonorous orchestration. The overture is given an electric interpretation by Toscanini and the NBC Symphony Orchestra on RCA Victor LM-1986; this recording also contains the *Nutcracker Suite* and an incredibly fresh and exciting performance of that other true war horse, *The Skater's Waltz*. Camden 116 is a choice economy package of the *William Tell* and *1812 Overtures* performed by the Festival Concert Orchestra *yclept* the Boston Pops under Mr. Fiedler.

Tchaikovsky: *1812 Overture*: Tchaikovsky wrote *The Year 1812, Opus 49* in commemoration of the 70th anniversary of Napoleon's retreat from Moscow. The composer aptly described it as "very loud and noisy", for this war-like piece calls for a cannon for its fullest effect. This obvious but stirring work is given a fine musical performance by the Chicago Symphony Orchestra under Reiner on RCA Victor LM-1999, together with Liszt's *Mephisto Waltz*, Dvořák's *Carnival*, the overture to Smetana's "The Bartered Bride", and Weinberger's *Polka and Fugue* from "Schwanda". The no doubt highest and finest, truly authentic version is the Mercury MG-50054, conducted by Dorati. Coupled with it is Tchaikovsky's *Capriccio Italien*, which brings together the combined cultural forces of the Minneapolis Symphony, the University of Minnesota Brass Band and a West Point cannon. Good loud fun.

J. Strauss: *Tales from the Vienna Woods*: Never underestimate, to coin a phrase, the power of a waltz. *Vienna Woods* is one of the greatest of these. The "Waltz King", Johann Strauss The Younger, raised the erstwhile wicked dance to the level of art which led the way to Viennese operetta—the precursor of American musical comedy, at least in some respects. As was the case with George Gershwin, Strauss was greatly appreciated by the more "serious" composers and the wider public as well. No apologies need be offered for the popularity of such masterpieces as *Tales from the Vienna Woods* in which, as he did in most of his work, Strauss built upon the works of his predecessors, Josef Lanner, and Johann Strauss, Sr. Bruno Walter gives the work a definitive—which is to say a true Viennese—performance as he conducts the Columbia Symphony Orchestra in this lovely work and other delectable Straussiana: the *Blue Danube Waltz* and the over-

tures to the operettas, "The Gypsy Baron" and "Die Fledermaus". This is Columbia ML-5113.

Grieg: *Peer Gynt Suites*: Grieg's source material was Norwegian folk music, which was admirably suited for the incidental music provided by the composer for Ibsen's folkish play. The first suite has long been popular, particularly such portions as *Anitra's Dance* and *In the Hall of the Mountain King*. The second suite is no less appealing; one of the virtues of long playing records is the recording of both suites on a single record, as is the case of the fine version by Ormandy conducting the superb Philadelphia Orchestra, Columbia ML-5035, coupled with Bizet's *L'Arlesienne* suites, also written as incidental music for a play.

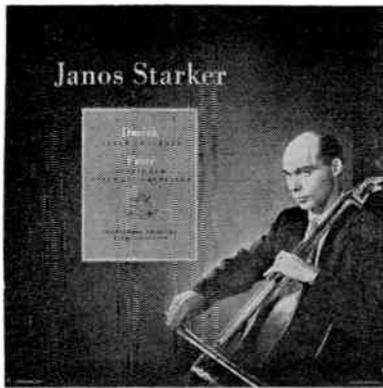
Offenbach: *Gaité Parisienne*: Manuel Rosenthal arranged various waltzes, galops, can-cans, and polkas from several elegant operettas scores by Offenbach into the present popular ballet. To many, *Gaité Parisienne* represents a *fin de siècle* collection of typical 19th-Century melodies and rhythms, catchily and effervescently preserved as an evocation of a world on the brink of decadence. But ignore the sociology and enjoy the vivacious music—especially as it is delightfully presented by Mr. Fiedler and the Boston Pops Orchestra, RCA Victor LM-1817, together with an abridged version coupled with Meyerbeer's *Les Patineurs*, or by Eugene Ormandy and the Philadelphia Orchestra, complete on Columbia ML-5069.

J. Strauss: *Graduation Ball*: Antal Dorati's arrangement of Strauss waltzes is a skillfully conceived potpourri which is given a fine performance (abridged) by the Pops and Fiedler on Victor LM-1919 and an equally fine one (complete) by Fistoulari and the New Symphony Orchestra on London LL-883. In either case, a worthy Straussian anthology that emphasizes the important function of Strauss' creations: dancing.

Tchaikovsky: *Marche Slave*: Another warlike contribution from Tchaikovsky, this time a *Serbo-Russian March* as it was originally titled, composed for a benefit in honor of those wounded in the Serbo-Turkish war. Tchaikovsky used Slavic folk tunes and the Russian anthem for this bombastic and yet attractive march. Scherchen conducts the London Symphony in a brilliantly recorded and excitingly performed version on Westminster XWN-18283, coupled with more Tchaikovsky's *1812 Overture* and the *Romeo and Juliet Overture*. Ormandy and the Philadelphians also give a fine rousing rendition on Columbia ML-4997, with the same discmates.

Ravel: *Bolero*: Ravel took a tune he felt was "particularly insistent" and used it as the theme for an orchestral *tour de force*
Concluded on page 70

Hi-Fi Music at Home



COLLECTORS' CORNER

THE STRINGS HAVE IT this time around the bimonthly wheel of fortune. Our "bests" are the albums depicted above, one by Nathan Milstein, who has recorded the complete Partitas and Sonatas of Bach for Capitol (set PCR-8370 3-12"), and the second by Janos Starker, whose Angel performance of the Dvořák Cello Concerto (35417) marks his belated debut as a soloist in the LP major leagues.

FOR THIS ISSUE, the remainder of our "Collectors' Corner" is devoted to the following communiqué from our overseas correspondent, Dennis Andrews, who is London critic for *The Liverpool Daily Post*:

LONDON

THE BRITISH COUNCIL, which ostensibly includes among its various activities the propagation of our culture abroad, has done sterling work in the past in subsidizing the recording of contemporary English music. Bax's *Third Symphony* and Rubbra's *Fifth* were both issued on 78's under their auspices, and more recently Fricker's *Second Symphony* has penetrated the LP catalogue. Now the *First Symphony* by Robert Simpson has appeared. Dr. Simpson is known here as a staunch advocate of Carl Nielsen's music, and as the author of a well-written and authoritative study of that composer. His symphony shows that he shares the Danish composer's warmth of temperament and optimism, but otherwise it strides out firmly along its own path. It is a substantial and surprisingly mature work (Dr. Simpson is 36 years old) cast in one long movement of three main sections, and it is here given a lucid and one might guess loving performance under Sir Adrian Boult, who has already played it several times in public. The orchestra is again the London Phil-

harmonic, this time on the H.M.V. label.

Another English work in the same form — Britten's *Simple Symphony*, Op. 4, written when the composer was 20, and based on material from his boyhood days — makes no pretense at being other than a delightfully fresh and charming set of four pieces. As such it is entirely successful. There is a witty opening "Bourrée", a captivating "Playful Pizzicato", a haunting "Sentimental Saraband", and a suitably breath-taking "Frolicsome Finale". What more could anyone want? The performance by the Munich Chamber Orchestra conducted by Christoph Stepp is spirited, and it is backed by six unassuming but pleasing *Contradanses* by Mozart (K.462) on a Deutsche Grammophon Gesellschaft disc.

Sir Adrian and the London Philharmonic are responsible for yet another remarkably fine recent release, this time Tchaikovsky's comparatively rarely heard *Third Symphony* in D, generally known as the "Polish". Though admittedly not of the same calibre as Nos. 4, 5, and 6 in such a clean and lively performance, it provides a welcome and refreshing alternative to those somewhat overplayed masterpieces. Boult does not often play Tchaikovsky. On the strength of this one recording I would say the loss is greatly ours. Except for one faulty tape-join, the recording is technically very fine, well up to Decca's customary high standard.

NOT LONG AGO Ansermet recorded, with his usual care and finesse, a notable performance of Stravinsky's symphonic poem *Le Rossignol*. This work was adapted for choreographic purposes from the same composer's short opera of the same title, a Columbia recording of which now follows hard on its heels. It is a ravishing piece. I

found myself comparing it with Ravel's *L'Heure Espagnole* in its boldly artificial style and jewelled charm. Like the Ravel, too, its action is simple to follow, and the intimate fastidiousness of the score seems particularly well suited to home listening. Of the singers, Janine Micheau is excellent in the extremely exacting high *tessitura* of the Nightingale's role, and Jean Giraudeau is ideal in the largely melancholy part of the Fisherman. The chorus and orchestra of the Radiodiffusion Française are equally fine under André Cluytens, and the whole is recorded with an admirable balance of clarity and depth.

MORE CONTEMPORARY music comes this month from Italy and Switzerland. On another Columbia disc Malipiero and Petrassi, representing the older and the younger generations respectively of Italian musicians, each has a single work. Malipiero's *Symphony No. 6 for Strings* is well constructed and interestingly written, if slightly conservative in flavour, whilst Petrassi's ballet suite, "Portrait of Don Quixote", containing virtually all the music in the ballet, is colourful and effective, standing up surprisingly well away from the stage action. Both performances are by the Scarlatti Orchestra of Naples conducted by Caracciolo, and the recording is clear and bright.

BECAUSE of the dominance of German and Italian opera in our opera houses, the richness and variety of French opera is sometimes unjustly ignored. In the last few years complete recordings of some of the lesser known Massenet, Bizet, and Gounod operas has done much to remedy this deficiency, but a new recital disc made by the young French baritone Gérard Souzay reminds us that much still remains undiscovered. With twelve arias covering a period of over 150 years, we are escorted excitingly from Rameau's "Les Indes Galantes", of the seventeenth century, to Massenet's "Le Jongleur de Notre Dame", of the early years of the present century. Sometimes M. Souzay does not allow the character to colour his singing dramatically enough, and the result is a certain lack of differentiation, but at his best, as in the entirely enchanting *Sérénade de Mephisto* from Berlioz's "La Damnation de Faust", the result is superb. He is beautifully accompanied by Paul Bonneau and the New Symphony Orchestra of London, and the balance and general quality of the recording are excellent.

EVIDENCE of the still-growing popularity of LP and tape in England is given by the substantial salary increases, ranging from 33⅓ to 50 per cent recently agreed between the Musicians Union and the principal gramophone companies, for recording by musicians. But in case the boom does not last there is a let-out — the position is to be reviewed again at the end of the year.

Record Reviews and Ratings

BOARD OF REVIEWERS: Ward Botsford • Jean Bowen • Oliver Daniel • Warren DeMotte • Leonard Feather • Shirley Fleming • Charles Graham • David Hall • Peggy Glanville-Hicks • Allen Hughes • Edward Jablonski • Alfred Kaine • Richard L. Kaye • Ezra Laderman • C. J. Luten • James Lyons • George Louis Mayer • Ruby Mercer • David H. Müller • Robert Prestegard • David Randolph • Fred Reynolds • Abraham Skulsky • Walter Stegman • Saul Taishoff

ORCHESTRAL MUSIC

BARTÓK: Hungarian Sketches; Rumanian Folk Dances
KODÁLY: Háry János—Suite
 Minneapolis Symphony Orchestra
 under Antal Dorati
 Mercury MG-50132 12"

A
A
A



Kodály

This is a notable issue in every way. The *Hungarian Sketches* (1931) comprise transcriptions by Bartók himself of five earlier keyboard miniatures: two from the *10 Easy Pieces* (1908), one each from the *4 Dirges* (1909), *3 Burlesques* (1911), and *Book II of Far Children* (1908-9). The *Rumanian Dances*, similarly, are his 1917 orchestration of the 1915 piano originals. LP premières both, and sumptuously done up. Likewise the Kodály (Toni Koves is the cimbalom soloist). As a boy Dorati studied with the composers in Budapest; necessarily, his sympathy is as much manifest as his skill. Mercury's engineers have outdone themselves. JL

BARTÓK: Concerto for Orchestra
 Suisse Romande Orchestra under
 Ernest Ansermet
 London LL-1632 12"

A
B
A



Bartók

Carefully prepared and deftly executed is this brightly recorded but somewhat spiritless performance of Bartók's orchestral masterwork. The *Concerto for Orchestra* is one of the few scores written during the past fifteen years that has secured for itself a solid place in standard repertoire. It is also well represented on records by at least two other versions that afford the listener refined performances of greater power and less stolidity than Ansermet's. Reiner and Karajan are still my choices here. CJL

BERLIOZ: Overtures — Roman Carnival, The Corsair, Rob Roy
 Philharmonic Promenade Orchestra
 under Sir Adrian Boult
 Westminster Laboratory Series
 W-LAB-7051 12"

A
A
A



Berlioz

The *Roman Carnival* is the most popular overture composed by Berlioz and it has been a phonographic favorite since Leo Blech waxed it in the early days of electrical recording. This version is quite another thing. The clarity is

exceptional. The instrumental timbres are so distinctly defined that a live performance would sound muddled by comparison. The recording of the other two overtures is no less impressive. Boult conducts these beautiful pieces with regard for balance and tonal color. His pace is lively without being hurried and his climaxes have power, while the orchestra plays with commendable virtuosity. WDM

BRITTEN: The Young Person's Guide to the Orchestra
DOHNÁNYI: Variations on a Nursery Tune
 Victor Aller, pianist, with the Concert Arts Orchestra under Felix Slatkin
 Capitol P-8373 12"

B-B
B-A
A-A



Britten

Credit must go to Slatkin for an uncommonly well organized presentation of the Dohnányi. The inherent wit and whimsy of the colorful orchestration are beautifully brought into focus. Aller's contribution is technically assured and stylistically polished. His precise approach is just right for this music. I feel less enthusiastic about the Britten, where grandeur, balance [in moments of counterpoint], and cleanliness of execution are in short supply. The orchestra timbre is lush throughout. The sound is beautifully clear. AK

CRESTON: Dance Overture
HIVELY: Summer Holiday
HAUFRECHT: Square Set
SANJUAN: La Mocumba
 Oslo Philharmonic and Orchestra of the Accademia di Santa Cecilia, Rome, under Alfredo Antonini
 Composers Recordings CRI-111 12"

B to C
A
A



Creston

Of these four works only Creston's can make any claim to being serious music. At that, his materials derive too much from the French impressionistic school and his writing lacks any individuality. But Creston is a composer. The other three works are merely conventional arrangements of known dance forms. They may serve the purpose of a school orchestra, or they may be fit to be played at some outdoor pop concert. They are not representative of the American music of today. Composers Recordings is one of our most enterprising companies, but it could have shown better judgement in this case. AS

DÉLIBES: Coppélia, Sylvia (both abridged)
 Paris Opéra Orchestra under André Cluytens
 Angel 35416 12"

A-B
B
A



Délibes

There is no shortage of fine versions of the *Coppélia* and *Sylvia* excerpts but new ones, like the poor, we have with us always. Cluytens, who proved his

RATINGS OF CLASSICAL MUSIC

The following explanation of the Record Ratings which accompany the Record Reviews is given so that you will understand exactly the significance of the three letters which appear at the right of each review heading.

COMPOSITION (Top Letter)

- A: Outstanding**
 indicates that the composition is one of the composer's best works, or that it is outstanding in a particular class of music. Assignment of this rating is an unqualified recommendation.
- B: Important**
 This rating is but slightly below the A rank.
- C: Worthy**

A composition which may merit representation in a library of the composer's works, or in a collection of that particular music.

PERFORMANCE (Middle Letter)

- A: Outstanding**
 indicates a superb performance. Assignment of this rating is an unqualified recommendation.
- B: Excellent**
 A noteworthy performance, subject only to minor criticism.
- C: Satisfactory**
 A performance not without flaws, yet deserving public notice.

RECORDING QUALITY (Bottom Letter)

- A: Outstanding Realism**

Representing the highest present attainments in acoustic and recording techniques.

- B: Excellent Quality**
 Slightly below A rating because of minor faults in the acoustics or recording, or because the noise is considered somewhat above the minimum currently attainable.
- C: Acceptable Quality**
 Representing the current average of the better LP records.
- R:** Indicates a re-issue.
- Important Notes:** Records which are rated below C as to the composition, artist or orchestra, or recording quality are not ordinarily reviewed here. However, the omission of a record does not mean that it was rejected, as it may not have been submitted to *Hi-Fi Music At Home* for review.

worth here last year with the Vienna Philharmonic, knows how to keep a score suave without sacrificing crispness and how to keep things moving without becoming forced or strident. In this music he strikes an acceptable mean between the virtuoso versions which have no connection with ballet and the delicate perfection of an Irving or a Lambert. The flavor of the music is here and the recording is excellent. If in need, this will serve. GLM

DELLO JOIO: Meditations on Ecclesiastes A-C
WIGGLESWORTH: Symphony No. 1 A-A
 Oslo Philharmonic under Alfredo Antonini; Vienna Orchestra under F. Charles Adler A-A
 Composers Recordings CRI-110 12"

Dello Joio



Dello Joio's *Meditations* for string orchestra was an impressive piece when first presented as a ballet by José Limon; it still is as presented here in its pure musical form. It is a strongly composed work which stands out for its structural unity, its melodic expressivity, and by the harmonic and contrapuntal materials so personal to the composer. As to Wigglesworth's *Symphony*, I wonder why it was recorded at all. It is a disjointed work without content or ideas. Even the sound of the orchestra doesn't come off. In short, it is a badly composed work. Both performances and sound are excellent. AS

DVOŘÁK: String Serenade in E, Op. 22 B-A
VAUGHAN WILLIAMS: Fantasia on Greensleeves; Fantasia on a Theme by Thomas Tallis A-A
 Boyd Neel Orchestra, Ltd., under Boyd Neel A-A
 Unicorn UNLP-1044 12"

Dvořák



There are few records with more pleasing music than this one offers. The Dvořák has recently received attention from Decca and M-G-M, but neither Lehmann in the first instance nor Winograd in the second plays it with as much spirit and lyricism as Neel, and Unicorn's recording offers a balance of clarity cum resonance that is most attractive. In the two Vaughan Williams pieces Neel again succeeds in attaining outstanding results from his orchestra and the engineers. He conducts with sensitivity and feeling and the moodiness of the *Tallis Fantasia* is movingly projected, while Lady Greensleeves never had her case stated more eloquently. WDM

ELGAR: Symphony No. 2 in E flat, Op. 63 A
 Philharmonic Promenade Orchestra under Sir Adrian Boult A
 Westminster XWN-18373 12"

Elgar



I imagine that most critics won't be too kind to this work. Comparison with *Le Sacre*, written at about the same time, invites strong language. Yet this luxurious work has something that *Le Sacre* never has — heart and soul. Sure, it's outmoded — was even in its own day — but this doesn't make it any the less admirable and really lovable a score. Americans should listen more to Elgar, and this would be a fine starting point. As you'd expect, Boult is the perfect Elgarian and the fit is very hi. WB

FAURÉ: Dolly; Masques et Bergamasques; Pelléas et Mélisande — Suites A-B-A
 A-A-B
 A-A-B
 Paris Opéra-Comique Orchestra under Georges Tzipine
 Angel 35311 12"

Tzipine



This is the most comprehensive "Fauré for orchestra" disc yet, and it is a charmer. The *Pelléas* is a well-known masterwork, but Americans are not nearly so familiar with the Rabaud orchestration of six pieces for piano (four hand) entitled *Dolly* or with the divertissement, *Masques et Bergamasques*. These deserve your attention for their warmth of sentiment and graceful lyricism. They are played with appropriate style by the Paris Opéra-Comique Orchestra but not with the greatest refinement of execution. The string tone is somewhat edged in the *Pelléas*. Tzipine's direction is robust and straightforward. CJL

HARTMANN: Symphony No. 6 A-B
EGK: French Suite after Rameau A-A
RIAS Symphony Orchestra under Ferenc Fricsay A-A
 Decca DL-9861 12"

Hartmann



The name of Karl Amadeus Hartmann is little known in this country, and it is difficult to understand why. For his *Symphony No. 6* is a strong and substantial work and reveals him as a major figure among today's German composers.

Hartmann's basic melodic materials are atonal and of Bergian origin; his handling of sound materials and his quest for a unified structure are both personal attributes and they have a sort of Stravinskian strength. The result is music of dramatic and expressive urgency. Egk's *Suite* is in neoclassical vein and light in content. The allusion to Rameau eludes me. Fine performances and sound. AS

JOLIVET: Suite Transocéane A-B
VINCENT: Symphony in D B-A
 Louisville Orchestra under Robert Whitney B-A
 Louisville LOU-57-2 12"

Whitney



Jolivet's *Suite Transocéane* could best be defined as an American version of his own *Piano Concerto*. Slight Americanisms have indeed been added to the wild and exuberant exoticism of the first and last movements, in which are also present Jolivet's individual harmonic and contrapuntal language. The two middle movements are tamer and more conventional in character, although they, too, are the work of a good composer. John Vincent's *Symphony* strikes one at first by its pure diatonicism. The influence of Roy Harris and the use of modal materials are noticeable elements throughout. A certain urgency is, however, apparent. AS

LIADOV: 8 Russian Folk Songs; Kiki Mora; The Enchanted Lake; Baba Yaga A
 B
 A
BALAKIREV: Islamey A
 Bamberg Symphony Orchestra under Jonel Perlea
 Vox PL-10.280 12"

Liadov



The *Folk Songs* are the outcome of Liadov's participation in folklore research organized by the Russian Imperial Geographical Society. These attractive little pieces are sensitively scored and played with sympathetic charm. The three Liadov tone poems are orchestrations of material for an opera which the rather lazy composer planned for thirty-five years but never got around to writing. They are descriptive works, colorfully orchestrated, and understandingly performed. *Islamey* is the orchestral version of the fiendishly difficult piano show-piece and it receives an alert reading. The recording throughout has splendid clarity. WDM

MARTINU: Fantaisies Symphoniques A-B
PISTON: Symphony No. 6 A-A
 Boston Symphony Orchestra under Charles Munch A-A
 RCA Victor LM-2083 12"

Martinu



Both works were commissioned for the 75th anniversary of the Boston Symphony and both composers wrote their works with the particular "sound" of the famous orchestra in mind. The results are, however, totally different. Martinu's *Fantaisies*, one of his best works, is a perfect example of fusion between expressive urgency and structural unity. Each of the three movements is built around the conflict between dreamlike ideas and realistic elements of folkloristic and neo-Brahmsian character. Piston's *Symphony* is pleasant, lighthearted, and French in nature. The eerie Scherzo and the lyrical slow movement are the work's highlights. AS

MOZART: Eine kleine Nachtmusik; Symphony in C, K.425, ("Linz") A-A
 London Symphony Orchestra under Antal Dorati A-A
 Mercury MG-50121 12"



Mercury and Dorati cross the Atlantic without any loss of engineering or conductorial skill. The lovely *Eine kleine Nachtmusik* has been recorded so many times that a really new approach would be astonishing. Dorati offers no obstreperous mannerisms. His interpretation is lyrical and direct and the orchestra plays with fluidity and pleasing tone. The *Linz* Symphony is a charming work and worthy of a rank close to the composer's last three masterpieces. The performance is bold, with effective contrasts of mood and tempo. The resonant acoustics of the Walthamstow Town Hall near London are captured in full. WDM

MOZART: Serenade No. 9 in D, K.320 ("Posthorn"); Serenade No. 6 in D, K.239 ("Serenata Notturna") A-B
 A-A
 A-A
 Pro Musica Orchestra, Stuttgart, under Edouard van Remoortel
 Vox PL-9890 12"

Remoortel



The *Posthorn* may have been intended for social background music, but its seven movements contain more than a few moments when the run on composer's genius veered away from the light to the serious, and the total effect is that of a graceful masterpiece. The performance is another triumph by van Remoortel. He gets polished playing from his orchestra, with fine instrumental balance and impressive sonority. His feeling for movement enables the music to flow with easy inevitability and dynamics are sensitively applied. The happy *Serenata Notturna* receives an equally well-turned performance. Vox supplies enviable engineering. WDM

PETRASSI: Concerto No. 1 for Orchestra B-A
A-A
FRESCOBALDI: Quattro Pezzi (Orchestrated by Ghedini) A-A
Orchestra of the Accademia di Santa Cecilia, Rome, under Fernando Previtoli
London LL-1570 12"



Petrassi

Petrassi's Concerto was composed in 1933-1934 and is therefore one of the composer's early works. While it is written with the greatest craftsmanship it does not disclose the individual characteristics of the Petrassi we know today. The motoric element of Hindemith's classicism, and Stravinsky as seen through the eyes of Casella, are the main influences. On the whole, it is an example of European trends in the early thirties. As to the Frescobaldi, it is a beautiful work, consisting of various organ pieces orchestrated with a minimum of damage by Ghedini, a composer in his own right. Both works are excellently performed and recorded. AS

PROKOFIEV: Symphony No. 7, Op. 131; Symphony No. 1, Op. 25 ("Classical") A-A
A-A
A-A
Philharmonia Orchestra under Nicolai Malko
RCA Victor LM-2092 12"



Malko

Prokofiev's first and last symphonies. The *Seventh* is a more playful work than, say, the *Fifth*, but it's still pretty serious going. It starts off amazingly like Sibelius but soon the old Prokofiev sticks out. This seems to me altogether a better performance than the Ormandy recording. At least Malko's performance makes me more aware that this is fine music. The *Classical* is also well served, although I personally prefer the Munch reading on London. Good, clear, unstuffed sound. WB

ROSSINI-RESPIGHI: La Boutique Fantasque A-A-A
B-A-B
PISTON: The Incredible Flutist A-A-A
IBERT: Divertissement
Boston Pops Orchestra under Arthur Fiedler
RCA Victor LM-2084 12"



Ibert

Very clever coupling. Three thoroughly irreverent and absolutely wonderful works. The Ibert is especially wonderful. Anyone who thinks that modern composers can't write melodies should listen to it. The Boston Pops Orchestra is such a joy to the ear that it's hard to criticize, but Fiedler does weigh down a bit too much on both the Rossini and the Ibert. I prefer Ansermet, who did it complete, in the former, and Désormière in the latter. The Piston is simply swell. Sound ditto. WB

JOHANN STRAUSS: "Fledermaus" Overture and Suite; A Thousand and One Nights A
A
A
JOSEF STRAUSS: Music of the Spheres; Sword and Lyre
Philadelphia Orchestra under Eugene Ormandy
Columbia ML-5166 12"



Ormandy

Had Columbia titled this one "Music for Listening to the Philadelphia Orchestra", it would not have erred. The music never gets in the way of the players; it is a vehicle for some of the most beautiful sound qua sound. Of course, it is wonderful stuff for relaxed listening and the two waltzes written by Johann's brother offer testimony that there was talent and charm to burn in the family Strauss. Ormandy's "Fledermaus" Suite is an orchestration of several happy melodies from that delightful operetta. It makes a nice Pops Concert item and it is played with a flair. Conductor and orchestra are in fine fettle and the recording is brilliant. WDM

R. STRAUSS: Death and Transfiguration A-A
A-A
TCHAIKOVSKY: Romeo and Juliet A-A
Philharmonia Orchestra under Alceo Galliera
Angel 35410 12"



Galliera

Both of these tone poems offer opportunities to the orchestra to play loudly and softly, lyrically and dramatically, all in superlative degree. The magnificent English orchestra has recorded them under many conductors, yet it is doubtful if it ever has played them with such finesse and tension as on this occasion. Galliera has the ensemble under effective control; its members are completely responsive to his baton. His interpretations are fervent without lapsing into exaggeration of emotion or excitement. The recording ranges from the softest murmur to the loudest outburst with excellent fidelity. WDM

STRAVINSKY: Le sacre du printemps A
Paris Conservatoire Orchestra under Pierre Monteux A
RCA Victor LM-2085 12"



Monteux

Let's not mince words: I think this is the greatest performance of *Le sacre* on records or off. To be frank, I don't think it will ever be touched. Listening to it, one is again reminded what a supreme masterpiece this is, today no less than in 1913. A performance such as the present one is not music but a traumatic experience. Pierre Monteux at eighty is a marvel. The orchestra is a marvel. The recording is a marvel. Simply fantastic! WB

TCHAIKOVSKY: "Aurora's Wedding" from "The Sleeping Beauty"; Black Swan Scene from "Swan Lake" A-A
B-B
A-A
Minneapolis Symphony Orchestra under Antal Dorati
Mercury MG-50118 12"



Dorati

The best ballet recordings are invariably made by conductors who have served their time in the pit with a ballet company. Dorati's experience shows in the lilt of every phrase. Sections of these familiar excerpts are occasionally more frenzied than they would be for a dance performance but on the whole the readings are tidy and achieve their excitement via the composer's own directions — especially as regards dynamics. This is certainly one of Mercury's finest one-mike discs. The clarity of tambourines, piccolos, and timpani will please the hi-fi fans while music-lovers will be grateful for their natural balance. GLM

TCHAIKOVSKY: Symphony No. 6 in B minor, Op. 74 ("Pathétique") A
B
Suisse Romande Orchestra under Ernest Ansermet A
London LL-1633 12"



Ansermet

It will come as little surprise to most readers that Ansermet is hardly the ideal conductor for the Tchaikovsky *Pathétique* Symphony. Though he reads the work as well as you would expect and obtains from his players a neat ensemble, he does not communicate much of the requisite emotional color or dynamic thrust of this popular score. He is at his best in the clever and graceful second movement, which is, of course, the most decorative of the four. The recording is unusually successful. CJL

VERDI-MACKERRAS: The Lady and the Fool C
A
A
Philharmonia Orchestra under Charles Mackerras
RCA Victor LM-2039 12"



Verdi

Charles Mackerras goes to the most unlikely sources for his ballet scores. Just as "Pineapple Poll" was adapted from "shreds and patches" of Gilbert and Sullivan, Cranko's romantic ballet concerning the love of a socialite and a clown has been fabricated from early Verdi operas. "Alzira", "Jerusalem", "Attila" and others were ransacked and the finds adapted into a sprightly and satisfying score. It was not Mackerras' fault that the project as a whole didn't quite come off. This is Mackerras' disc. He conducts his score with energy, warmth, and conviction and provides the notes. A curiosity certainly, but one worth sampling. GLM

WAGNER: "Tannhäuser" Overture; Siegfried's Rhine Journey and Funeral Music; "Rienzi" Overture A-A
B-C
A-A
Orchestra of the Städtische Oper of Berlin under Artur Rother
London Telefunken LGX-66044 12"



Wagner

Presumably the orchestra is made up of Berlin Philharmonic personnel, for the tonal qualities and balance are highly commendable. Rother seems to

have little dramatic instinct. Venus (in the "Tannhäuser" Overture) is given the coloration of white virginity, and Siegfried the burial of a respectable businessman. The Rhine Journey is taken up in midstream without the benefit of the customary down music as an introduction. Rother disdains the well-conceived Humperdinck ending. The unlikely dynamics of the "Rienzi" would be news to Wagner. In short, a little spirit would go a long way here. The album is well engineered. **AK**

WAGNER: Prelude and Good Friday Spell ("Parsifal"); Siegfried Idyll; Prelude to Act I ("Die Meistersinger") **A**
C-B
A
Pittsburg Symphony Orchestra under William Steinberg
Capitol P-8368 12''



Steinberg

Steinberg certainly has done much to make a fine-sounding ensemble out of Pittsburg's orchestra: a lot of the credit must also go to his predecessor Fritz Reiner. The cello especially are a joy to hear in this collection of Wagneriana. Many if not most Wagner lovers will complain, however, at Steinberg's excessively fast tempi in the "Parsifal" excerpts and in the *Idyll*. Knoppertsbusch's infinitely tender way with the latter is unforgettable. These performances emphasize textural transparency rather than emotional fervor, but they are lovely and lyrical in their own way. The recording is rich and clear. **DHM**

WALTON: Symphony (1935) **A**
Philharmonic Promenade Orchestra under Sir Adrian Boult **A**
Westminster XWN-18374 12'' **A**



Walton

If the whole were equal to the parts, what a work this would be! Idea is packed on idea, brilliance on brilliance, and ingenuity on ingenuity so prodigally that it gives one a headache just trying to keep up with the Walton score. None the less it is a genuine — if flawed — masterpiece. Boult is a more forceful spokesman than was the composer (on HMV). Boult moulds where Walton (as conductor) chisels, and the *Symphony* needs no more harsh lines. The orchestral playing is very good indeed, and so is the sound. **WB**

CONCERTOS

BACH: Concertos No. 1 in A minor and No. 2 in E, for violin and string orchestra **A-A**
A
B
Arthur Grumiaux, violinist, with Guller Chamber Orchestra
Epic LC-3342 12''



Grumiaux

Following on the heels of Grumiaux's superb Mozart sonatas released a few months ago, the present record raised the question whether the Bach idiom would prove as sympathetic to this violinist's great capabilities. It turns out that his Bach is very good indeed. It is confident, direct, and, in the case of the A minor at least, a little less smooth than Milstein's — one might almost say less subtle (see May-June '57). The Mozart performances seemed to me of rarer quality, surpassing most; these simply hold their own, but that is saying a good deal. The recorded sound, for some reason, is a bit thin and glassy, but not disconcertingly so. **SF**

BRAHMS: Piano Concerto No. 2 in B flat, Op. 83 **A**
Friedrich Wührer, pianist; Pro Musica Orchestra of Stuttgart under Walter Davisson **C**
Vox PL-9790 12'' **B**



Wührer

An "E" for effort, but Wührer and his collaborators are rather pedestrian, lacking in both sweep and grandeur. From the over-slow horn statement at the outset, little of the great depth and contrasting moods of this epic work are exposed here. The orchestral production is rough-hewn. A cellist of questionable authority and intonation expounds the soulful passages of the second movement. Davisson's delivery suffers from a lack of balance between the various sections, and a tendency to over-emote by use of rhythmic and dynamic mannerisms. The piano sound is of a dullish texture although the overall is fairly clear. **AK**

DVOŘÁK: Cello Concerto **A-A**
FAURÉ: Élégie for Cello and Orchestra **A-A**
A
Janos Starker, cellist; Philharmonia Orchestra under Walter Susskind
Angel 35417 12''



Starker

Making his Angel debut, Starker plays as a man for whom the cello has been an easy conquest, as no doubt it has. He brings to the wide open spaces of the Dvořák a facility and a self-containment which avoid over-sentimentality in the slow movement, but also any great intensity (of which he is easily capable) in the first. Perhaps a little more passion would have been more satisfying, but his performance is so well balanced and skillful that one hesitates to complain. The Fauré is a gentle work, and it receives gentle treatment. The orchestra does well by both, and the sound is clear. **SF**

VIVALDI: Concerti, Op. 8: Nos. 5, 6, 7, 8 **A**
Felix Ayo, violinist, with I Musici **A**
Epic LC-3343 12'' **A**



Vivaldi

To know only the *Four Seasons* from the famous Op. 8 is like unpacking just the top third of a Christmas stocking. Of the eight concertos remaining, the middle installment here receives the incomparable attentions of I Musici, and the results, of course, are brilliant. Two of the works have programmatic allusion in Vivaldi's familiar manner; all of them have, in the fast movements, the electric quality we have come to associate with him. But it is the slow movements to which one must keep returning — if ever there were a master of the affecting *arioso* line, the "Red Priest" was it. The *Largo* of No. 8, with its wonderful purity of violin against cello, is particularly memorable. **SF**

CHAMBER MUSIC

BACH: Partitas and Sonatas for Violin Unaccompanied (Complete) **A**
Nathan Milstein, violinist **A**
Capitol set PCR-8370 3-12'' **A**



Milstein

Heifetz is cool; Milstein is warm. *De gustibus*. Anyone who would risk further comparison between these giants of 20th-Century violinism (excluding the elder Oistrakh here for reasons of non-affinity) could not but overstate the problem, which is primarily economic. In short, own both the Victor and Capitol performances if you can. If not, go ahead and be subjective about it. There is no losing; it is only a matter of choosing your favorite aspects of perfection. Myself, I lean toward Milstein, because I like my Bach human. But only a fool would question the proposition that Jascha is in a class by himself. **JL**

HAYDN: Trio No. 1 in G **B-A**
MENDELSSOHN: Trio No. 1 in D minor, Op. 49 **B-A**
B
Beaux Arts Trio
M-G-M E-3420 12''



Mendelssohn

This fine Mendelssohn work was complimented by Schumann in 1839 as "the master trio of our day", and the passage of time has not far displaced it. It is an expression of Romanticism at its purest, and a good piece of trio-writing to boot. The Beaux Arts luxuriates in the rich flow of its melodies, and are entirely convincing. They have less to work with in the Haydn (the cello functions largely as a yes-man to the other two instruments), and they come across with less strength, correspondingly. Romanticism, it seems, is their dish. Recorded sound has a somewhat nasal edge, impervious to any knob-turning. **SF**

LEES: Quartet No. 1 **B-A**
DENNY: Quartet No. 2 **A-A**
Juilliard String Quartet **A-A**
Epic LC-3325 12''
ROSEN: Quartet No. 1 **A-A**
USMANBAS: Quartet (1947) **A-A**
New Music String Quartet **A-A**
Epic LC-3333 12''



All four of these relatively unknown composers possess undeniable talent. The four works have certain common attributes. None of them looks beyond

the realm of tonality, yet each has an individual style of its own. The seriousness of approach and the quest for sincere expression are qualities to be found throughout. And while there are certain manifest derivations, they rarely obtrude. Of the four works, Jerome Rosen's is the strongest. Bartók and Sessions are unmistakable influences, but there is such a balance between the composer's expressive range and his domination of texture and structure that one hardly thinks of influences. The quartet by the Turkish composer Usmanbas shows the most invention; it is original in its fusion of Hindemith-like and Bartók-type materials. Lees' quartet is the most purely melodic; it is definitely French in character with a little bit of Prokofievian verve thrown in. Finally there is the quartet by Denny (who was, incidentally, one of Rosen's teachers), in which the style is difficult to trace but which appears as the most individual in structure and which presents the most refined materials. Both discs are issued under the auspices of the Fromm Foundation. AS

SCHUBERT: No. 15 in G, Op. 161
Hungarian Quartet
Angel Library Series 45004 12"

A
B
A
Schubert



This quartet, surely one of the most gripping and original that Schubert ever wrote, simply cannot be treated academically. The sforzandos must cut through, the sudden key changes must be pronounced with conviction, and the wonderful moments of lyricism must be played *con amore*. The Hungarian Quartet maintains a kind of tight control over all these elements, but the total effect is bloodless and dry. They do not commit any faults, but they convey no joy in the bright passages of the work, and no anguish during its turbulence. SF

OPERA

CLAFLIN: "Lo Grande Bretèche"
Soloists, Vienna Orchestra under
F. Charles Adler
Composers Recordings CRI-108x 12"

B
B
A



Balzac's story, as adapted by librettist George R. Mills, is excellent subject matter for an opera. It provides moments of lyricism, an established mood of uneasiness, and great dramatic tension. Clafin is no doubt a very gifted composer, although his language cannot be called contemporary. His asset is mainly a lyrical expression; his harmonic and contrapuntal texture is in the late romantic vein. In this opera Clafin succeeds especially well in those parts where lyricism is needed. But the music misses most of the dramatic tension, and does not always establish a definite atmosphere. The soloists, all American, are quite adequate. AS

GLUCK: Orpheus and Eurydice
Dietrich Fischer-Dieskau, Maria Stader,
Rita Streich, RIAS Chamber Choir,
Berlin Motet Choir, Berlin Radio Sym-
phony Orchestra under Ferenc Fricsay
Decca set DXH-143 2-12"

A
A
A
Gluck



It is now possible to have a really complete discography of Gluck's opera. "Orpheus and Eurydice" is available in three versions: the original Italian, the original French, and the Berlioz. In the last (which is the basis for the present recording, with the main departure being only that the language here is German) the famed composer undertook to combine the best elements of the earlier master's two versions. Orpheus, sung by baritone Fischer-Dieskau (Berlioz used a 'female contralto') emerges with a new strength and credibility; Maria Stader and Rita Streich are ideal choices as Eurydice and Amor. Fricsay's conducting is superb. RM

ORFF: Carmina Burana
Agnes Giebel, Paul Kuen, Marcel
Cordes, West German Radio Chorus,
Cologne Radio Symphony Orchestra
under Wolfgang Sawallisch, with
personal supervision by the composer
Angel 35415 1-12"

A
A
A



There is nothing like the hand of the master to give a composition its full complement of contrasting colors, and although Orff is not the conductor here, the touch of his "personal supervision" is obvious. There is greater overall cohesion, smoother transitions and flow, greater contrasts musically and dramatically, and much more excitement in this recording than in any previous ones. In Miss Giebel the composer found the soprano with the clear,

floating voice that should, as he said, "encompass the top D and hold it without effort". Wolfgang Sawallisch conducted Orff's "Carmina Burana" at the Munich Opera, so he knows how. RM

ROSSINI: The Barber of Seville
Giulietta Simionato, Ettore Bastianini,
Cesare Siepi, Fernando Corena, Al-
vinio Misciano, Rina Cavallari, Cho-
rus and Orchestra of Maggio Musi-
cale Fiorentino under Alberto Erede
London set XLLA-51 3-12"

A
B
A



Rossini

The ideal cast for "The Barber of Seville" has yet to be assembled, but in this release the role of the Barber is magnificently sung by the young Italian baritone of the Metropolitan Opera, Ettore Bastianini (the favorite Figaro in his native country today). Giulietta Simionato is still the finest of the mezzo Rosinas, though the voice is a bit heavier and the roulades less effortless than a few seasons ago. The young Italian tenor introduced here (Misciano) has a light voice of ingratiating quality when not forced. Miss Cavallari is barely adequate as Berta. Maestro Erede's tempi are somewhat erratic and slow. RM

TCHAIKOVSKY: Pique Dame
Alexander Marinkovich, Melanie Bu-
garinovich, Valeria Heybalova, Du-
shan Popovich, Chorus of the Yugo-
slav Army, Children's Chorus of Radio
Belgrade, Orchestra of the National
Belgrade Opera under Kreshimir
Baranovich
London Set XLLA-44 4-12"

A
B
A



Unfortunately, the names in this fine cast mean little to most of us. Nor is the conductor, Kreshimir Baranovich, familiar to American listeners. First honors go to the orchestra, which sounds particularly rich, full and vibrant, then to the brilliant singing of the choruses. However, all of the exacting leading roles are in accomplished hands. Though the stellar performance is given by Dushan Popovich as Prince Yeletsky, you will seldom hear Liza's big first-act aria sung to such full-throated dramatic effect as it is by Miss Haybalova. Baritone Gligor and tenor Marinkovich are more than adequate though less outstanding. Good recording. RM

TCHAIKOVSKY: The Sorceress
Natalia Sokolova, Mikhail Kisselev,
Veronika Borissenko, Georgi Nelepp,
Soloists and Chorus of the Russian
State Radio Moscow Philharmonic
under Samuel Samosud
Westminster set OPW-1402 3-12"

B
B
B



"The irresistible witchery of a woman's beauty" in this fairy-tale-like version of an ancient folk story gave Tchaikovsky an excuse for the uninhibited expression of all his personal feelings on the subject. Lacking the cohesion of "Pique Dame", or the power of "Eugen Onegin", it nevertheless contains some memorable music: the love scene between Kuma and the young Prince Yuri, the passionate quarrel between Kuma and Prince Nikita, the pathos of the tragic ending, the expressive choruses. Baritone Mikhail Kisselev is a real discovery as Nikita; Nelepp is excellent, Sokolova interpretatively moving, and Samosud conducts with authority. RM

TIGRANIAN: David Beg
Nar Hovhannessian, Aram Samuelian,
Kohar Kasbarian, Avak Bedrosian,
Miron Erkat, Tatevik Sazandarian;
Chorus and Orchestra of the Arme-
nian State Theater under Mikhail
Tavrizian
Westminster set OPW 1203 2-12"

C
B
A



This Armenian folk opera is full of melodies and musical idioms with which our ears are not overly familiar. But it is dramatic, passionate, romantic, and completely exciting. The orchestral sequence in Act I has a Schéhérazade flavor; the choral writing is forceful, and it is sung with rousing spirit, though a bit over-alive technically. Bass Nar Hovhannessian, in the title role, is individually outstanding. However, the orchestra and ensembles under Mikhail Tavrizian, and the mezzo-soprano Tatevich Sazandarian as Tamar (as well as Miss Kasbarian and Samuelian), help make this another "Bartered Bride" in its charm. RM

WAGNER: Die Meistersinger
(excerpts)
Kupper, Töpfer, Windgassen, Holm,
Herrmann; Munich Philharmonic
Orchestra under Ferdinand Leitner
Decca DL-9895 12"

A
B
B



Leitner

A companion piece to Decca's new "Tristan" disc, this highlighting of "Meistersinger" is a more successful enterprise. The use (except in the overture) of a single orchestra and a single set of singers is one advantage. Another is that Windgassen, singing Walther, finds the role well suited to his native vocal quality. Other features are a pleasant reading of the quintet, with Kupper's lovely soprano adding a measure of distinction, and some accomplished choral work, particularly in the flowing lines of the *Wach auf*. The sound, too, is good, with well-articulated inner voices and an even balance throughout.

JB

Famous Baritone Arias A-B
 Robert Merrill, baritone; Rome Opera House Orchestra under Vincenzo Bellezza and Jonel Perlea C
 RCA Victor LM-2086 12"

Merrill



Merrill here essays arias from both the lyric and dramatic repertory. As soon as he pushes his lovely lyric voice into the heroic cast of an Iago or a Gérard ("Chénier") there is no reserve and one fears for the longevity of his instrument. The interpretations are marked more by competence than by artistry. He is most engaging in the "Zaza" trifle, most musical in *Vision fugitive*, and best dramatically in the "Rigoletto" excerpts. But there is little here to tingle the spine or to move the heart. Rapport between Merrill and Bellezza is tenuous at best and reaches its lowest point in the *Largo al factotum*. For Merrill fans.

GLM

The Art of Elisabeth Rethberg A-B
 (Arias by Wagner, Verdi, Suppé, Mozart, others) A
 Elisabeth Rethberg, soprano, with orchestra R
 RCA Victor/Camden CAL-335 12"



This disc, compiled from her 78's, reveals, in spite of its archaic sound, the range of Rethberg's artistry. The purity of the voice, the feeling for line, and the flawless production are everywhere in evidence, even in arias basically too "big" for this kind of voice. But where voice and music match, as they do, for example, in the *Willow Song* and *Ave Maria* from "Otello", one is left with a sense of awe at such achievement. Noteworthy, too, is *L'ameró, saró costante* from Mozart's "Il Re Pastore", although its cadenza, in blooming romantic style, would make a modern singer blush. The poor sound is unimportant before such art.

JB

VOCAL MUSIC

MOZART: Missa Brevis in D, K.194; Credo Mass in C, K.257 B-B
 Soloists, Mozarteums Kammerchor and Camerata Academica under Bernhard Paumgartner B-B
 Epic LC-3323 12"

Paumgartner



It is only fair to point out that traditional appraisals of these two masses tend to minimize the earlier one and to glorify the latter. For this listener, neither is top-drawer Mozart though each has certain tonic qualities. The vigor and joyousness of the *Missa Brevis* seems to me as fitting communication of religious fervor as the apparently more familiar and acceptable devotional expression of the *Credo Mass*. The music moves resolutely under Dr. Paumgartner and the tonal textures are becoming when the recording permits (and that is most of the time). But illumination of many pages of both scores is dim for want of greater tension here and greater flexibility there.

CJL

MOZART: Requiem mass in D minor A
 Elsie Morison, soprano; Monica Sinclair, contralto; Alexander Young, tenor; Leslie Woodgate, bass; BBC chorus and Royal Philharmonic Orchestra under Sir Thomas Beecham B
 Columbia ML-5160 12"

Beecham



This thoroughly professional performance has a disappointing total effect. All concerned are obviously well schooled in the oratorio tradition and, under Sir Thomas's authoritative direction, achieve a considerable degree of stylistic uniformity. But there is little conviction. The chorus produces a round full tone with mechanical indifference; the soloists, carefully avoiding the personal, sing in a way that is neither ingratiating nor communicative. The orchestra is more satisfying — some of its phrases reveal a musical perception the singers lack. Sound is suave and, one suspects, over-flattering.

JB

PALESTRINA: "Le Vergini"; Stabat Mater; Super Flumina Babylonis A
 Choir of the Choral Academy, Lecco, under Guido Camillucci B
 Vox PL-9740 12"

Palestrina



The literal tone pictures that were such a large part of the madrigalists' musical vocabulary abound in Palestrina's settings of the first eight stanzas of Petrarch's "Song to the Virgin". These five-voice spiritual songs glow with animation, warmth, and vitality and are engaging companions to the more austere works presented with them. One could, however, wish for a performance more deft than this one. Good intonation and an understanding of textual meaning are the assets here, but much of the rhythmic flexibility of the madrigals is sacrificed to the heavy accents which this conductor seems to need to achieve accuracy.

JB

WEILL: The Seven Deadly Sins A
 Lotte Lenya, Julius Katona, Fritz Gollnitz, Ernst Poettgen and Sigmund Roth; Orchestra under Wilhelm Bruckner-Ruggeberg A
 Columbia KL-5175 12"

Weill



"Die Sieben Todsunden", to give its original title, is a 1933 ballet score composed by Kurt Weill in Paris shortly after he and his wife, Lotte Lenya, had fled Nazi Germany. This "Ballet With Song" was furnished with an acrid book by Bertolt Brecht. The full text in German and English is supplied, happily. The music is a brilliant, dispirited, commentary upon the text telling the stories of two "Annas" making their way in the world, exposed to the sins of man. As the vocal "Anna" (the other "Anna" was danced by Tillie Losch), Lotte Lenya is perfect as usual; she is given excellent support by a male quartet and the orchestra. A must for Weill fanciers.

EJ

My Songs A
 Roland Hayes, tenor; Reginald Boardman, piano A
 Vanguard VRS-494 12"

A
 A
 A



The great artist who raised the Negro spiritual, or, as he refers to this type of song, the Aframerican religious folk song, to concert hall eminence here sings fifteen of these beautiful compositions. The years have dealt lightly with the Hayes voice. It retains its sweetness and expressivity and, of course, it still is the perfect instrument for projecting his convictions and the warmth of his personality. The liner notes are taken from the book he has written, which bears the same title as this disc. He writes as well as he sings. Reginald Boardman's accompaniments are superb and the recording is excellent. A great record.

WDM

KEYBOARD MUSIC

Dinu Lipatti — His Lost Recital A
 Dinu Lipatti, pianist A
 Angel set 3556B 2-12" C
 Lipatti

Lipatti



I fear that this is, as they say, it. Precious dribs and drabs of Lipatti's nonpareil pianism have been released from time to time since his tragically premature death. Now, with an air of finality, comes this documentary of his final public appearance — at the Besançon Festival on the 16th of September, 1950, less than three months before he departed this vale of tears at thirty-three. Except for the middle Op. 90 *Impromptu* of Schubert, all the contents are available (in different performances) in earlier Lipatti recordings: Bach's *Partita No. 1*, Mozart's *K.310 Sonata*, and thirteen of the fourteen Chopin *Waltzes*. Hear them and weep.

JL

BACH: Seven Toccatos and Four Fantasias A
 Agi Jambor, pianist B
 Capitol set PBR-8354 2-12" A
 Jambor

Jambor



These rhapsodic compositions are performed by Jambor with loving attention to detail, although they may be somewhat lacking in the dramatic sweep that

many demand. One often has the feeling that she does not "let herself go" enough, that she does not call her imagination into play with sufficient freedom. Her touch is fluid and almost Mozartian in spots — this gives us a most bewitching performance of the C minor Fantasia. However, the Gothic grandeur of the Toccata in D is less perfectly realized. All in all, Jambor reveals herself more as a scholar than as an interpreter. Recording almost ideal. **DHM**

BEETHOVEN: Sonatas — "Moonlight", "Pathétique", and "Appassionata" A-A
A to C
C-A

Rudolf Serkin, pianist
Columbia ML-5164 12"
Raymond Lewenthal, pianist
Westminster XWN-18400 12"



Serkin

By comparison (perforce by virtue of the simultaneous release), it is Serkin who offers the more satisfying realizations. However, his readings are marked by unevenness. Lewenthal mistakes speed and hypertension for dramatic definition, particularly in the final movement of the "Moonlight", and the opening movements of both the "Pathétique" and F minor Sonatas. Serkin's fluency of phrasing and depth of meaning expose far more of the heart of the scores, but his performances are marred by rhythmic mannerisms (particularly in the triplet figurations in the first movement of the "Moonlight") and sudden restraint in emotional statements. Needless to say, both fall short of the artistry conveyed by Schnabel. Serkin again employs a repeat (in the first movement of the "Pathétique") not found in any of the standard editions — the opening section marked grave rather than merely the Allegro. The sound on the Westminster is far superior. **AK**

BEETHOVEN: Sonata No. 30 in E, Op. 109; Sonata No. 31 in A flat, Op. 110 A
B
A

Walter Gieseking, pianist
Angel 35363, 12"



Gieseking

As is usual with his performances, Gieseking displays here a remarkable sensitivity for singing tone and technical control. These qualities make many of his Mozart and Debussy readings unforgettable. Late Beethoven demands something more, however — warmth and spiritual understanding. To me, it is almost tragic that these versions, so magnificent in every other way, should lack this one essential. The Op. 109 is played with an uncommon delicacy which is enchanting, if not emotionally gratifying. I think Schnabel, Hess and Schieler perform with more perception. The recording is clear and cool, complementing Gieseking's reading. **DHM**

BEETHOVEN: Sonata No. 30, E, Op. 109; Sonata No. 31, A Flat, Op. 110 A-A
B-B
B-B

Egon Petri, pianist
Concord 3002 12"



Petri

Concord offers no information about the origin of these recordings. Were they made recently or are they re-masterings of the same coupling issued a few years ago by Allegro? If the latter is the case, the Concord engineering is superior; the sound is clearer and better balanced than before. Petri plays with his customary assurance and strength. His style is authoritative and the music comes forth as architecturally whole structures in these performances. However, there are moments in these compositions when one would prefer more warmth than Petri permits. Concord provides a miniature score of both works with the record. **WDM**

BRAHMS: Variations and Fugue on a Theme of Handel, Op. 24; Waltzes, Op. 39 A-B
A-A
A-A

Leon Fleisher, piano
Epic LC-3331 12"



Brahms

The organization of the Handel Variations into an organic whole has frustrated many a pianist. They demand extraordinary musical understanding and that is not the possession of every virtuoso. Fleisher has solved his problems admirably. He plays with insight and power and the recording does not falsify his tone. In the Waltzes he exhibits a strong sense of rhythm and responsiveness to changing moods. **WDM**

CHOPIN: Sonata No. 2 in B flat minor, Op. 35; Impromptu, Op. 29; Nocturne, Op. 27, No. 2; Étude, Op. 15, No. 5; Mazurka, Op. 67, No. 4; Scherzo, Op. 39 A to B
B
A

Byron Janis, pianist
RCA Victor LM-2091 12"



Janis

Janis' growth as an interpreter is obvious in these performances, for what is presented is played with considerable conviction and vigor. What he still must gain, however, is a more nearly complete mastery of style and projection. With the music at hand this entails a subtlety of pedaling and nuance combined with a sensitivity in phrasing and singing the Chopin line. Nevertheless, the sonata (in particular) and the smaller works on the reverse side are played with fine intelligence and enviable dexterity. Well recorded. **AK**

CHOPIN: Études, Op. 10; Allegro de Concert, Op. 46 A-B
A-A
A-A

Claudio Arrau, pianist
Angel 35413 12"

Arrau



At last we have a modern recorded performance of the Op. 10 Études that serves these fascinating pieces in more than adequate fashion. One suspects that Arrau has freshly studied this music, for his clean playing is free from many of the traditional distortions that most have accepted with resignation for decades. He does employ, on the other hand, a bit too much stop and go in some numbers, and thus reduces the desired impact of continuing impetus. The tempi for No. 11 (E flat) and No. 4 (C sharp minor) are somewhat slow for this taste. Aside from these reservations, one can recommend Arrau's accomplishment with special enthusiasm. **CJL**

FRANCK: Prelude, Chorale and Fugue A-B
B-B
C-C

DUKAS: Variations, Interlude and Finale on a theme by Rameau
Lenore Engdahl, pianist
MGM E-3421 12"

Franck



Miss Engdahl brings to this music a respectable sense of authority and rather formidable technical resources. I would not say, however, that she has begun to exhaust the color possibilities inherent in either piece, nor has she really exploited the opportunities for dynamic contrasts. The quality of sound is typical of most M-G-M recordings featuring a solo piano — soggy and colorless. **AK**

RAMEAU: Pièces de Clavecin en Concert A
A
A

Gustav Leonhardt, harpsichordist; Lars Frydén, violinist; Nikolaus Harnoncourt, viola da gamba
Vanguard/Bach Guild BG-556 12"

Leonhardt



Some music seems fashioned to give more pleasure to the performer than to the listener; these pieces of Rameau, written when amateur music-making was at its height in France, fall into such a category. Hearing is all very well, but one would prefer to be at the keyboard, closer to sound patterns of such delicacy. Even from the outside, however, the bustle and optimism of this music is appealing. Rameau shows no mean facility in working out a long passage from a single motive, and achieving a kind of Gilbert-and-Sullivan brightness in the process (blasphemous though it may sound). Though primarily for harpsichord, the violin has a good bit to say on its own. **SF**

SCHUBERT: Moments Musicaux; C Major Sonata (Unfinished) A-A
A

Rudolf Serkin, pianist
Columbia ML-5153 12"



The Musical Moments are among the little Austrian composer's masterpieces and Serkin plays them with charm and interpretative insight. No other available recording of this opus offers as much musical or sonic quality. The C Major Sonata was composed in 1825, four years before Schubert's death. The first two movements were completed, but only sketches exist of two concluding movements. It seems that the busy Franz set them aside for later completion and forgot them. Serkin performs only the two complete movements. These are large in scale, dynamic and moody, with a relationship to the three posthumous sonatas. The playing is authoritative and poetic, the recording excellent. **WDM**

SCRIABIN: Vers La Flamme, Op. 72; Twenty-Four Preludes, Op. 11; Fantasie, Op. 28; Five last preludes, Op. 74 A
A
B

Raymond Lewenthal, pianist
Westminster XWN-18399 12"

Scriabin



The remarkable pianism of Lewenthal, and his deep insight into the structure and subtleties of mood that characterize the intoxicating impressionism of Scriabin, make these hitherto unrecorded gems most welcome additions to the catalogue. A slight tendency to over-dramatize Preludes 5 and 7 of the *Opus 11* is more than counterbalanced by the sensitivity evinced in the exotically hued *Vers La Flamme* (from which the album takes its name) and the Chopinesque *Fantasia*. Whatever Lewenthal may lack as a classicist (see Beethoven) he more than makes up for as an interpreter of impressionism. The sound is a bit distant but clear. **AK**

STAGE AND SCREEN

Cinderella **B**
Julie Andrews, Edith Adams, Jon Cypher, Kaye Ballard, Alice Ghostley et al. Orchestra under Alfredo Antonini. **B**
Columbia OL-5190 12'' **A**



Rodgers

Here is virtually every note of Rodgers' and Hammerstein's successful TV venture and, while this score may not have come from the redoubtable team's top drawer, it contains some very attractive songs: *In My Own Little Corner*, *Impossible*, *A Lovely Night*, and some charming instrumental interludes as well: the opening *March* and the *Waltz for a Ball*. The presence of Julie Andrews is one of the record's major assets; her singing causes searching for poetic imagery, allusions to the lark's song, to crystal brooks, to the Spring sun on a field of daffodils — but be still my heart. More than casual recognition is due Robert Russell Bennett's orchestrations. **EJ**

Funny Face **A to C**
Fred Astaire, Audrey Hepburn, and Kay Thompson; Orchestra under Adolph Deutsch **A**
Verve MGV-15001 12''



Astaire

The sound-track recording of Paramount's fine new musical presents a generous slice of its superior Gershwin songs, mainly from the original 1927 show, which incidentally starred Fred Astaire, here singing such splendid Gershwiniana as *Funny Face*, *He Loves And She Loves*, *Let's Kiss And Make Up*. Audrey Hepburn enchantingly presents *How Long Has This Been Going On?* with more disarming ardor than vocal aptitude, which creates more charm than harm. Astaire, of course, furnishes the Gershwin lieder with definitive performances. Kay Thompson expertly handles the more rhythmic assignments, shining especially in the Gershe-Edens *Think Pink*. **EJ**

FOLK MUSIC

Scots Tinker Lady **B**
Traditional Scots Ballads and Songs **B**
Riverside RLP 12-633 **A**

Keannie Robertson is certainly an authentic Scots balladeer, and the two sides of this disc make nostalgic background music to any kind of pottering. For attentive listening, however, the style of singing is too unvaried — as indeed are also the selected pieces, and the unrelieved mood of Celtic despair soon palls. It seems strange, what with the more lively and vigorous Scots songs available, that none were included in this collection for contrast. Technically the recording is fine, the closeup style of recording that hi-fi makes possible being heaven-sent for the fireside arts of balladry and minstrelsy. **PG-H**

Songs of the Old West **A**
Ed McCurdy, with Erik Darling, banjo **A**
Elektra EKL-112 **A**
McCurdy



The songs of the pioneers and their sedentary descendants covered all facets of their existence. The fortune hunters sang of the gold they were seeking in Sacramento and added bitter verses if they met with disappointment. The cowboys boasted of their heroic ancestors in *Great-Grandad*, of unhappy love in *Brown-eyed Lee* and of the ultimate mystery in *The Dying Cowboy*. The tale of the great bison slaughter is recounted in *The Buffalo Skinners* and of the depredations of a man-killer in *Jesse James*. Sturdy-voiced Ed McCurdy sings eleven ballads with attractive virility and Erik Darling contributes a couple of lively banjo hoedowns. **WDM**

JOSEPHINE **B**
Calypso **A**
Gene Norman GNP-24 12'' **B**

In all folk music the personalized style of delivery is at least half the art, and in some types, almost the whole thing. In Scots, Irish, English folk music the melodic element is the most important, placing beauty of volume at a premium. In the Negro styles, rhythm is the main thing, and in Calypso particularly, rhythm and wacky text run in harness. Josephine is certainly a subtle purveyor of this lively art. The voice has no real tone quality — certainly no beauty of tone — yet for these tiny dramas perfect diction declaims the off-beat texts with the freedom and precision that bespeak the polished minstrel of any style anywhere. Accompaniments are not of even interest and recording, though good, is not first class. **PG-H**

MISCELLANY

Bill Bell and his Tuba **B to C**
Bill Bell, tuba **A**
Golden Crest CR-3015 12'' **A**



Anyone familiar with *Tubby the Tuba* knows that the instrument is capable of crooning a tune, but who ever heard of a tuba doing coloratura? In *Carnival of Venice*, one of the ten pieces on this disc, Bill Bell manages some coloratura that is astounding. More calisthenics are the feature of *When Yuba Plays the Rumba on the Tuba*, the *Judas Maccabeus Variations* and *Tuba Man*. Lyricism prevails in *Isis and Osiris Guide Them* and *Asleep in the Deep*. Bell was in the NBC Symphony under Toscanini and he has an exceptionally refined tone in addition to agility. Also, he sings. Bass, of course. Bright recording and good accompaniments by an anonymous pianist. **WDM**

Honky Tonk Piano **A**
Eddie Pianola Barnes, pianist **A**
Audio Fidelity AFLP-1827 12'' **A**



Before the days of the juke box, radio, or television, the source of musical entertainment in the beer parlors was the upright piano, pounded by a maestro with two strong hands and a capacity for liquids. He played the tunes of the day with a strong beat in the bass and recurrent tremolo passages in the treble, while his lack of rhythmic variation quite resembled the nickelodeons that were on the way to replacing him. Eddie Barnes plays with the vigor and enthusiasm of an old pro and such masterpieces as *Peggy O'Neill*, *Hindustan*, *Ja Da*, *Humoresque*, *Liebestraum* and *I Ain't Got Nobody* sound wondrous and loud. **WDM**

The Carabinieri Band of Rome **B**
(Marches and Concert Pieces under Domenico Fantini) **A**
Angel 35371 12'' **B**

There was a day when a band could attract crowds in any section of the United States. That day has passed and it is not likely to reappear. However, hi-fi has inspired a minor brass renaissance, with several labels offering excellent programs. This Angel record introduces Italy's most famous band, due here shortly, in a concert of (mostly operatic) marches played with precision and impressive weight. **WDM**

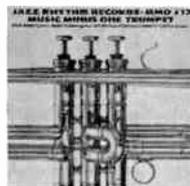
Manhattan Tower **B**
Gordon Jenkins, his orchestra, the **B**
Ralph Brewster Singers, Elliott Lewis, **B**
Beverly Mahr, Bill Lee and Shirley **B**
Mitchell
Capitol T-766 12''



Jenkins

I'd like to start this out by saying that I have long loved "Manhattan Tower" but this new, extended version — save for the sound, which has it over the old Decca disc like a tent — leaves me a bit cool. It's maybe what happens when you expand a superb short story into a novel — the added words tend to take away from the tautness and brilliance of the original. The new "Manhattan Tower" reveals only one topnotch new song (*Married I Can Always Get*), while the added story line that tells of a romance between the narrator and a girl he meets in a bar is too cute and dreadfully maudlin. **FR**

Music Minus One — Jazz **—**
Various Rhythm Jazzmen **B**
MMO J- Series (three albums) **B**



Amateur string players are already familiar with the *Music Minus One* (instrument) chamber music series. Now Classic Editions has recorded three different rhythm sections — all top-drawer professional jazzmen — playing three different sets (8 numbers each) of evergreen jazz selections. You can get any set to accompany any of 14 various solo instruments with simple solo parts transposed into proper key for amateur soloists to read and play. Modern jazz chords are notated above the melody for semi-pros. MMO J17, for Trumpet, was tested for us by one of the world's premier jazz musicians and found "Swinging, man!" If you're a do-it-yourselfer in jazz or pops — if you've fiddled around on an old trumpet, guitar or what-have-you, oft wishing for pros to accompany your efforts — MMO is for you. **CG**

JAZZ

The Dual Role of Bab Brookmeyer **A**
with Teddy Charles and Jimmy Raney **A**
Prestige 7066 12'' **B**



Brookmeyer

Brookmeyer's contributions to jazz as valve trombonist and pianist are excellently showcased in two quartet sessions, one featuring his own group with Raney on guitar, the other under the leadership of vibraphonist Charles. Recorded a couple of years ago, these are modern in concept and execution. The six tracks include composition by Brookmeyer, Charles, and Raney, as well as Gerry Mulligan's attractive *Revelation* and one standard, *They Say It's Wonderful*, pleasantly reshaped by Brookmeyer's piano. **LF**

Introducing Gus Mancuso **B**
Fantasy 3233 **A**
A

The solo debut of 23-year-old Mancuso introduces an instrument new to jazz, the baritone horn. Like several others (bass trumpet, trombonium, etc.) it has a sound akin to the valve trombone, and Mancuso gets around on it glibly with a bunch of front-rank San Franciscans for company, among them a fine pianist, Vince Guaraldi. The standards include *Goody Goody*, *Every Time*; among the originals are two curious titles, *The Ruble and the Yen* and *A Hatful of Dandruff*, the latter fortunately not illustrated by any album pictures. **LF**

A Mellow Bit of Rhythm **C**
Andy Kirk and His Orchestra **B**
Victor LPM-1302 **A**



Kirk's Kansas City Band made some splendid contributions to the jazz of the thirties. Semi-retired from music now, he was made nominal front man for this session, but the soloists who made the band important (Mary Lou Williams, Don Byas, Howard McGhee) are replaced by what looks like the Victor house jazz group, with all the usual people playing all the usual solos, which removes most of the nostalgic value and leaves only an innocuous set of performances, too commonplace to rate attention in these days of a hundred new releases a week. **LF**

Air Mail Special **A**
Lionel Hampton and his All-Stars **A**
Clef MGC-727 12'' **B**
Hampton



Riding with the renowned vibraphonist are Clef's house piano man Oscar Peterson, bassist Roy Brown, drummer Buddy Rich. Only the originators (Goodman's Sextet including Hampton) have played *Airmail Special* and

Soft Winds better. On *Paper Moon* Lionel exits to make room for fine rapid-fire interplay between clarinetist Buddy DeFranco and a Tatumesque Peterson. Then Hampton returns and all execute a relaxed wonderful *Way You Look Tonight*. Sound is good, too, representative of the great improvement in Clef recording techniques and pressing practices in recent months. **CG**

Polka Dots and Moonbeams **B**
Johnny Hamlin Quintet **A**
Victor LPM-1379 **A**



Interesting new jazz sounds rarely seem to originate in Chicago. This group, featured there at the Blue Note, is a remarkable exception. The leader's piano and electric accordion share solo honors with a trombone-trumpeter who rejoices in the name of Art Mooshagian, Jr. The group's tone colorations are varied and charming enough to give it a distinctive personality. Material includes three Hamlin originals as well as *Mood Indigo*, *Moonlight in Vermont* and other standards. Recommended. **LF**

Roy's Got Rhythm **B**
Roy Eldridge's Trumpet in Sweden **A**
Emarcy MG-36084 12'' **C**



First known as a major figure in the middle thirties with his own group in Chicago's fabled musician's hangout, The Three Deuces, Roy Eldridge is now in his third decade as one of the all-time great jazzmen. "Little Jazz" was later featured in the bands of Gene Krupa, Artie Shaw, and others. His searing tone, fantastic range and control, technical facility and incredible inventiveness are displayed less than usual in these nine well-built numbers recorded in 1951 with leading Swedish musicians. Though all swing solidly, only *The Heat's On* displays Roy's fire adequately. Also recommended: programmatic *Echoes of Harlem*, an Ellington mood piece featuring meditative Eldridge growl trumpet. Slight surface noise. **CG**

Both Sides of Tony Scott **A to C**
Tony Scott, clarinetist, with two rhythm **A**
combos **A**
RCA Victor LPM-1268 12'' **A**



The A side of this delectable disc catches Scott in a poetic mood, and his *Cry Me a River*, *My Funny Valentine*, and three other ballads are the last word in svelte supple music-making. The flip is swinging and inventive and all like that, but I'll take the slow Scott. The latter works with guitarist Mundell Lowe, bass Teddy Katick, and Shadow Wilson on drums. RCA Victor's sound is presence itself. **JL**

Swing's The Thing **B**
Illinois Jacquet **A**
Verve MG-8023 **B**



Jacquet's tenor saxophone sound is the hallmark of a group carrying mainstream jazz to worldwide millions in concert halls for eight years — Jazz at the Philharmonic, known as JATP. Illinois and Roy Eldridge (probably acknowledged greatest today by more musicians than any other) are supported by a solid rhythm section usually behind them at JATP concerts. Roy's work is better than most of his own session on "Roy's Got Rhythm", elsewhere in this issue, due no doubt to the presence of Jacquet, who provides drive and interplay that Roy's Swedish cohorts can't. Both men swing here with charging

RATINGS OF JAZZ AND POPULAR RECORDS AND TAPE

It must be obvious to everyone that popular music, jazz, and music of the theatre and motion picture, cannot be rated in the same manner as classical music, save for the audio quality of the records. Therefore, the following explanation is given so that you will fully understand the significance of the three letters which appear at the left of reviews of popular, jazz, theatre and motion picture albums:

COMPOSITION (Top Letter)

A: Extraordinary
Indicates that the collection is of superior character, both from a standpoint of material and programming. Assignment of this rating means an unqualified recommendation.

B: Good

In general the collection is excellent, but additions or substitutions might have made the work more attractive and more lastingly enjoyable.

C: Satisfactory

A collection that is highlighted by only a few numbers, yet the over-all is quite acceptable. This might often apply to collections that have a limited appeal, yet are important to those who specialize in specific types of music. It might often apply to collections of historic importance where the artistic performance is the primary factor.

PERFORMANCE (Middle Letter)

A: Extraordinary

Indicates a superior performance throughout the collection. Assignment of this rating means an unqualified recommendation.

B: Good

In general the performance is excellent, save that there are minor imperfections or breaches of artistry.

C: Satisfactory

To all intents and purposes an enjoyable recording, yet one that does not qualify for B rating.

RECORDING QUALITY

(Bottom Letter)

A, B, C: The same as for classical recordings.

R: Indicates a re-issue.

emotional fire that few jazzmen consistently attain. Jacquet's deep sonorous tenor matches Eldridge's sensitive and intellectual passages in the ballads. On the swingers his driving attack fits in perfectly with Roy's searing trumpet — everybody goes. Grade One double plus. If you love jazz but don't buy Dixie or Bop, you'll like this. CG

POPULAR

Night Life
Lurlean Hunter
Vik LX-1061 12"

B
A
A
Hunter



One of the best of the new pop singers, Lurlean has a warm, caressing sound, capably cushioned in the arrangements of Manny Albam, Ernie Wilkins and Al Cohn (four apiece). The title song, by a classical composer, Gratien Ouellette, is an interesting item. Lurlean is not a jazz singer, but she has the kind of voice that will appeal to jazz fans whose vocal preferences lean toward good intonation and good taste. Titles include *Talk of the Town*, *That Old Feeling*, *Georgia on My Mind*. LF

Andy Williams Sings Steve Allen
Andy Williams
Cadence CLP-1018 12"

B
B
C
Williams



Kay Thompson in her album notes says: "Andy has one of the better voices on popular records today", and we'll agree with Miss Thompson. It's too bad, in a sense, he concentrated much here on Steve Allen tunes, for some of them are quite weak; others, however, are strictly Grade "A". Andy is backed in warm fashion by a string quartet and the alto sax of Alvy West, which is good, for at no time do they overshadow the singer, yet they are always warmly in taste with him. The recording itself sounds like it was done in the middle of the Holland Tunnel; a singer of Williams' straightforward appeal hardly needs so much echo. FR

For Dancers Only
Les Elgart and His Orchestra
Columbia CL-803 12"

A
B
B
Elgart



The Les Elgart band is typical of the many new outfits that have suddenly sprung up now that Count Basie has thoroughly convinced everyone that a steady beat is necessary and proper. Among the fine, familiar songs performed for your dancing and listening pleasure, herewith are *The Sweethearts of Sigma Chi*, *Moonlight in Vermont*, *Perdido*, *September Song*, *Take the "A" Train*, and *Tenderly*. FR

West of the Moon
Lee Wiley with Orchestra under
Ralph Burns
RCA Victor LPM-1408 12"

B
A
A
Wiley



Suffice it to say that here is Lee Wiley given excellent backing by the orchestra of Ralph Burns — who also supplied the perfect arrangements. This album is for Wiley fans, and it might be pointed out that she sounds as great as ever, though aficionados of good songs will also want this set: *You're A Sweetheart*, *This Is New*, *You Must Have Been A Beautiful Baby*, *Who Can I Turn to Now?*, *My Ideal*, *Can't Get Out of This Mood*, *East of the Sun*, *I Left My Sugar Standing in the Rain*, *Moonstruck*, *Limehouse Blues*, *As Time Goes By*, and *Keepin' Out of Mischief Now*: all new to the Wiley discography. Now can we expect Gershwin, Rodgers & Hart, and Arlen albums? EJ

Here's Hibbler!
Al Hibbler
Decca DL-8420 12"

B
B
B
Hibbler



Vocalist Hibbler, who made a splendid reputation singing for Duke Ellington herein presents an interesting collection of songs, including *Trees*, *Do Nothin' Till You Hear from Me*, *The Very Thought of You*, *On a Slow Boat to China*, *Just a Kid Named Joe*, *I Hadn't Anyone Till You*, *It's Been a Long, Long Time*, and *The Town Crier*. With him are the chorus and orchestra of Jack Pleis, who handle everything neatly and politely, but every now and then, believe me, you wish for the savage power and the great color of an Ellington. Harry "Sweets" Edison has a memorable trumpet solo on *Because of You*. FR

Close To You
Frank Sinatra
Capitol W-789 12"

A
A
A
Sinatra



Another beautiful recording from Sinatra, this time in a warm and mellow mood accompanied by a small orchestra under Nelson Riddle's direction and featuring the fine Hollywood String Quartet. Capitol certainly records Sinatra superbly, and he in his turn makes the most of modern electronic methods. In his most intimate manner, Sinatra sings *Close To You*, *P.S. I Love You*, *Love Locked Out*, *Everything Happens To Me*, *It's Easy To Remember*, *With Every Breath I Take*, *Blame It on My Youth*, *It Could Happen To You*, *I've Had My Moments*, *I Couldn't Sleep a Wink Last Night*, *The End of a Love Affair*, and a rather poor Harold Arlen song, *Don't Like Goodbyes*. FR

The Girl Next Door
Joan Regan with an Orchestra
under Johnny Roberts
London LL-1512 12"

B
B
B



The last paragraph of the liner notes state: "Yes, Joan Regan is one of the nicest people you could ever hope to meet." That is just the way she sings such standards as *It Could Happen To You*, *When I Grow Too Old To Dream*, *I've Got a Feelin' You're Foolin'*, *Deep In a Dream*, *Home*, *That Old Feeling*, *All the Things You Are*, and *Someone to Watch Over Me* — nicely. Pleasant is another word for Joan Regan. Her voice has a sureness to it, too — somewhat surprising for a young talent that has only recently been discovered. This is not a distinguished album in the Ella Fitzgerald or Doris Day sense; it is just easy listening. FR

La Vie En Rose
Edith Piaf
Columbia CL-898 12"

C
C
B



Miss Piaf's recorded concert includes *La Vie En Rose*, *My Lost Melody*, *Don't Cry*, *Chante Moi*, *Hymn to Love*, *Autumn Leaves*, *'Cause I Love You*, *I Shouldn't Care*, *Simply a Waltz*, and *The Three Bells*. She departs as far as she can get from her native French to chant all of these in English. Frankly, the lady bores me to death. And I can't help having the feeling that she'll do the same for everyone save her most ardent admirers. I do not mean to pick unnecessarily on Miss Piaf; she is just one of a certain class of performers — splendid in person but not on records. FR

Jerry Lewis Just Sings
Jerry Lewis with Buddy Bregman's
Orchestra
Decca DL-8410 12"

B
C
C
Lewis



As a comedian I think that Jerry Lewis has few peers; as a singer he has a good many. It's a strident, harsh, rather grating voice with none of the warmth and appeal of Al Jolson's, with which it obviously must be compared, especially since so many of the songs in this album are those that Jolson made famous. The repertoire includes *Come Rain or Come Shine*, *Shine on Your Shoes*, *How Long Has This Been Going On*, *I've Got the World on a String*, *Rock-a-Bye Your Baby with a Dixie Melody*, *Bye Bye Baby*, *Get Happy*, *By Myself*, *Back in Your Own Back Yard*, and *Birth of the Blues*. Bregman's orchestra, as usual, is nothing special, and I don't think that Jerry Lewis is either. FR

Hi-Fi Goes to College



Old grads exclaim, "There was nothing like this in my day!" when they see the music room of the Memorial Union, Iowa State University, Iowa City

THE CURRENT BOOM in college building programs has brought the question of design-for-education squarely before boards of trustees, regents, alumni and, ultimately, before everyone who recognizes the importance of college and university facilities in shaping the minds and characters of the youth who will be the leaders of our nation. The major question that must be resolved in this connection is whether a college building should be a background for educational activity, or an instrument of education. This is not a question of glorifying the functional aspects and creating a machine for education; rather it is an underlining of the colleges' responsibility for educating the whole man or woman.

Our colleges and universities are charged with a dual assignment: the dissemination of knowledge, and the advancement of creative thought. More and more, the union building is being recognized as one of the cornerstones upon which the advancement of creative thought rests

most heavily. As the tides of enrollment continue to rise, as the college curriculum becomes more highly specialized, attention is being sharply focused on the ever-increasing importance of the college union as the social-cultural heart of campus life. With the recognition of college unions in the law of the land (Federal Housing Act of August 1955) as an identity in its own right, and an essential service deserving government encouragement and financial support, it can be truly said that the union idea has come of age in higher education.

One of the most important facilities to be provided, if the union is to encourage fully the advancement of creative thought and, at the same time, provide adequate exposure to the mainstream of cultural development, is ample opportunity for the fullest enjoyment of fine music. It follows then, that one of our major considerations, when it comes to planning and designing union facilities, is the inclusion of all that is needed in space, materials, and even

Here Is One Reason, at Least, for the Growing Interest in Music in Our Country—By Ken White



Above: Music room of the Iowa Memorial Union has a modified Seeborg record selector, and Klipsch corner speakers. Extra records are stored adjacent to the changer. Below and right: Music is piped to the women's lounge of the Memorial Union at Kansas U from the selector in the music room

atmosphere to adequately provide young men and women with this enriching experience.

In the course of planning and designing of such facilities for more than one hundred colleges and universities across the nation, we have found that the creation of a veritable campus showcase that also makes a real contribution to the social and cultural development of the campus population presents a number of substantial problems, not the least of which arise in connection with sound equipment. One paramount consideration must always be the budget items of upkeep and maintenance, for the institutions are seldom in a position to back up the considerable outlay required for hi-fi sound equipment with substantial additional outlays for replacement.

In a union such as the structure we designed for the State University of Iowa, the hi-fi equipment gets what can modestly be described as extremely heavy usage. It is handled by hundreds of students and campus visitors each

week, and if this were not so — if our design did not encourage this kind of use — the design of the building would be far from adequate, and our services far from satisfactory. But this kind of usage is heavy in more ways than one. The equipment is used both frequently and also, to a large degree, by people who have little appreciation for its delicate nature. This fact has come to be a thorn in the sides of hundreds of union managers and university controllers.

There are a number of possible approaches to the problem of protecting such expensive equipment from the wrong kind of usage such as arm-dropping and record-scraping. Some unions have separate control booths, while others who had already installed equipment resort to exclusive operation by an attendant. Neither solution is desirable because it puts limitations on the students' choice which, in turn, discourage full use and enjoyment. Perhaps more important from a management [Continued on page 62]



Fig. 6. The completed installation for radio, records, and stereo tape proved to be as attractive in appearance as it is fine in performance

PLANNING A STEREO SYSTEM

Part 5: Speaker & Equipment Cabinets for Radio, Records, Stereo Tapes — By Milton B. Sleeper

IN Figs. 6 and 8 you will see the finished cabinets for which dimension drawings were given in Figs. 4 and 5, and you can compare their arrangement with the plan in Fig. 3. Also, there is a view in Fig. 7 that shows how the room looked before the system was installed. It might seem that some 19 ft. of cabinets would make a drastic change in any room, but that did not prove to be the case, as you can see. This was due in part to the fact that the cabinets were designed specifically for the room, but more to the use of doors which, when closed as in

Fig. 6, hide every sign of the equipment. Even when the system is in use, it is only necessary to open the doors of the loudspeaker sections.

The Speaker Cabinets

Each speaker cabinet was built in three parts: the base, the cabinet, and the top. Then they were assembled on the job. Fig. 9 shows the right-hand Bozak speaker being lowered into place, after the two-conductor lead had been connected permanently to the terminals. The cabinet was left open behind the speaker, although it was closed at the back of the storage space on the right. The Bozak enclosure is completely closed except for the speaker openings on the front. Theoretically, the sides should not vibrate. However, to eliminate the possibility of cabinet rattles, wedges were inserted between the cabinet and the enclosure after it had been put in place. Also, the base and the top were fastened firmly to the cabinet.

It may occur to you to wonder about rattles from the doors. Actually, there was no trouble at all from that source. Using solid, well-braced construction and top-

Fig. 7. The same room before the hi-fi system was installed. Notice how little the addition of the cabinets altered the appearance of the room



grade $\frac{3}{4}$ -in. plywood, with glue and screws for all permanent joints, and screws for the top, in case access to the speaker enclosure became necessary, no rattles or cabinet resonances were encountered.

Another safety factor in that respect was the selection of factory-built enclosures, rather than using a section of each cabinet as an enclosure. There was another advantage in this arrangement: the tape equipment was set up temporarily in advance, and the speakers were moved around to check their location and separation before construction was started on the cabinets! Fortunately, the first guess proved to be right. If it had not, there would have been time to change the design or arrangement. This practice is emphatically recommended, for it would be very sad to discover, after the cabinets are finished, that there is something wrong with the location of the speakers, or the distance between them!

There is one trick in the construction of the cabinets that should be explained, because it is not disclosed in the pictures. The woodwork and the fittings of the doors were done in a shop where there was a flat, level floor. However, the floor where the cabinets were installed was of handmade tile set in mortar, just irregular enough to make the bases wobble. It was necessary, therefore, to use wedges at various points so that the cabinets would stand solidly on the floor. As a cover-up, strips of $\frac{1}{4}$ -in. plywood were cut for the front and end of the toe-space, and nailed in place, even with the floor.

Hiding the Speaker Wires

One minor part of the installation turned out to be a major problem: the lead from the equipment on the left to the speaker cabinet on the right. The floor of this second-story room was of reinforced concrete, carrying pipes for radiant heat. So there was no way to run the speaker lead in or under the floor, or in front of the fireplace. It looked as if it would be necessary to drill holes through the wall, of cinder-block and brick construction, so that the lead could be run outdoors, around the chimney and back inside. But that, as you might expect, was voted down with such finality as to imperil the whole project. It really wasn't practical, anyway.

When the right answer was found, it was both simple and obvious. As you can see in Fig. 15, there were square, wooden strips under the mantel on the front and side. These strips were removed, and chamfered at the back to make space for the speaker lead. Then a similar strip was run down on each side of the fireplace to a horizontal board fitted between the fireplace and the end of the cabinet. Painted to match the wall, these extra pieces look as if they had been there all the time, and they conceal the wire completely. The lead was concealed in a similar manner at the left of the fireplace, and was then run behind the left-hand speaker cabinet, and over to the adjoining equipment cabinet. The outlet you see in Fig. 15 was originally on the wall, but it was a simple task to cut an

Fig. 8. Standard Bozak enclosures were fitted into the loudspeaker cabinets. Space behind the other doors was provided for storage purposes only



opening in the board, and move the outlet and cover plate.

The Equipment and Storage Cabinet

Various details of the equipment and storage cabinet are shown in Figs. 11 to 14. They should be compared with the drawings in Figs. 3 and 4. One of the best features of the equipment section is the hinged-panel arrangement illustrated in Fig. 11 and 12. You will see how the Viking tape deck and the preamp units look from the front, and how readily accessible the terminals are when the panel is swung out. In Fig. 12, it looks as if the AC lead going to the receptacle at the rear of the compartment would interfere with the turntable, but that is not the case when the panel is swung back into position.

There is ample room — 7 ins. — below the tape panel to allow easy access to the Garrard turntable and Weathers pickup. Originally, the tape panel was mounted only 2 ins. back from the front doors. At the last moment the frame was moved back to 8 ins., since there was plenty of clearance for the right-hand preamp when the panel was swung forward.

To keep the turntable as low as possible, it was elevated on a 2-in. base and rubber feet. Then the bottom of the cabinet was cut out for additional space to accommodate the mechanism. Details of the radio section will be shown subsequently.

The equipment cabinet was built in five parts: the base, lower cabinet, top of the lower cabinet, upper cabinet, and top for the upper cabinet. The lower cabinet runs all the way to the wall at the right, Fig. 11.

Fig. 11, left. Viking stereo units were mounted on the inner door, which swings out to permit access to connections at the rear. Fig. 12, right. The tape panel swung out. The small box mounted on the rear of the compartment is the oscillator unit for the Weathers phono pickup



Fig. 9. Final construction of the cabinets was completed on the job. Here one of the enclosures is being lowered into the speaker section of the right-hand cabinet

When the cabinets were installed, the lower section was put in place first, without its top, so that the AC wires and speaker leads could be brought in behind the record bins. Then the top was fitted into the corner, cut to exact length at the right, but still not fastened in place until after this cabinet and the adjacent speaker cabinet were leveled and secured to the wall.

Next, the upper cabinet was put in place, openings for the AC outlets were cut in the floor of the radio and tape-phono sections, and holes were drilled for bringing up the speaker leads.

Fig. 14 shows three plates. The top one is the master AC switch and pilot light. There was a telephone jack already in the wall at a point covered by the cabinet. The Telephone Company extended the wires, and connected a new jack to be mounted on the cabinet at the center. The

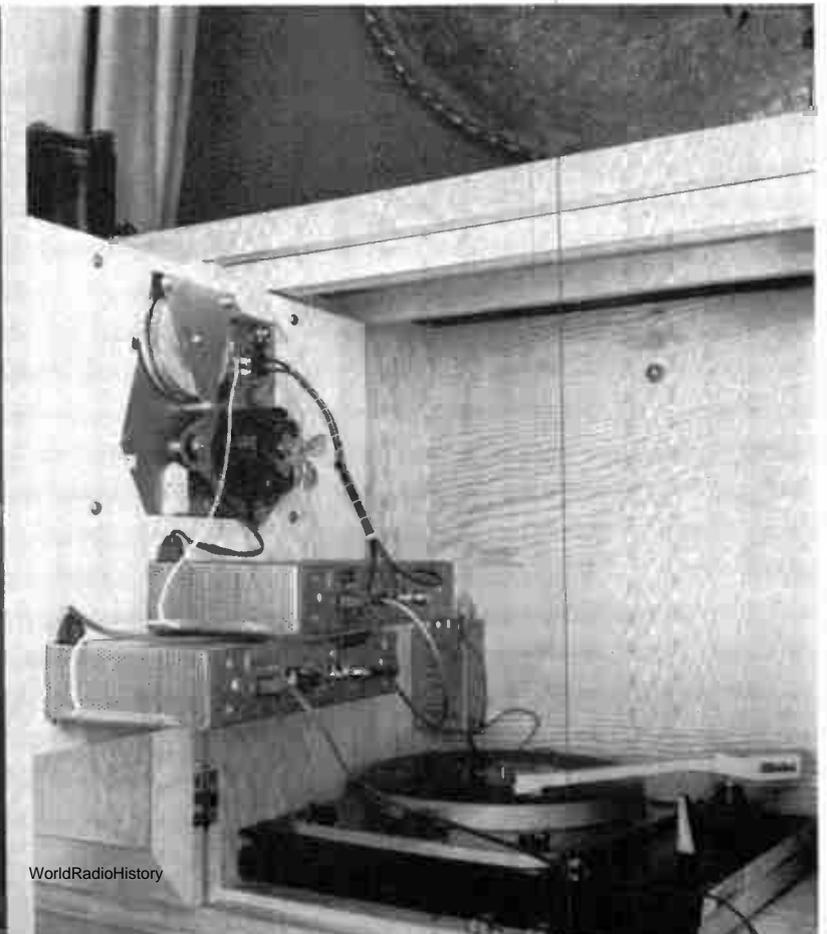




Fig. 10. The speaker in place. The base was removed from the enclosure, so it stands on the floor of the cabinet. This makes a more finished appearance

bottom plate has male connections to take a female plug on a cord that runs to an AC outlet. This arrangement is necessary because the plug has live AC on it. Use of a master switch and pilot light is important in an installation of this kind because the front doors can be closed while the equipment is in use.

The drawing in Fig. 4 does not show it, but an opening was cut through the top of the upper cabinet across the top equipment sections for ventilation. Then the slot was partly covered so that nothing could drop down into it. You can see the opening as a black space above the rear of the compartment in Fig. 12, and the front of the cover above the vent in Fig. 11. Thus, with the system turned on and the doors closed, there is no excessive temperature rise in the components.

All the cabinet work was completed before the equipment was put in place permanently. The last step was to

Fig. 13, left. Tape storage at the right, and the record bins below. Fig. 14, center. On the end of the equipment cabinet, master AC switch and pilot light, telephone jack, and AC power input. Fig. 15, right. Lead to the right-hand speaker was run under the strip across the mantel



secure the cabinets to the walls with bolts at the rear threaded into expansion plugs. This was done not only to hold the cabinets in place, but to eliminate any cabinet resonance effects or vibration.

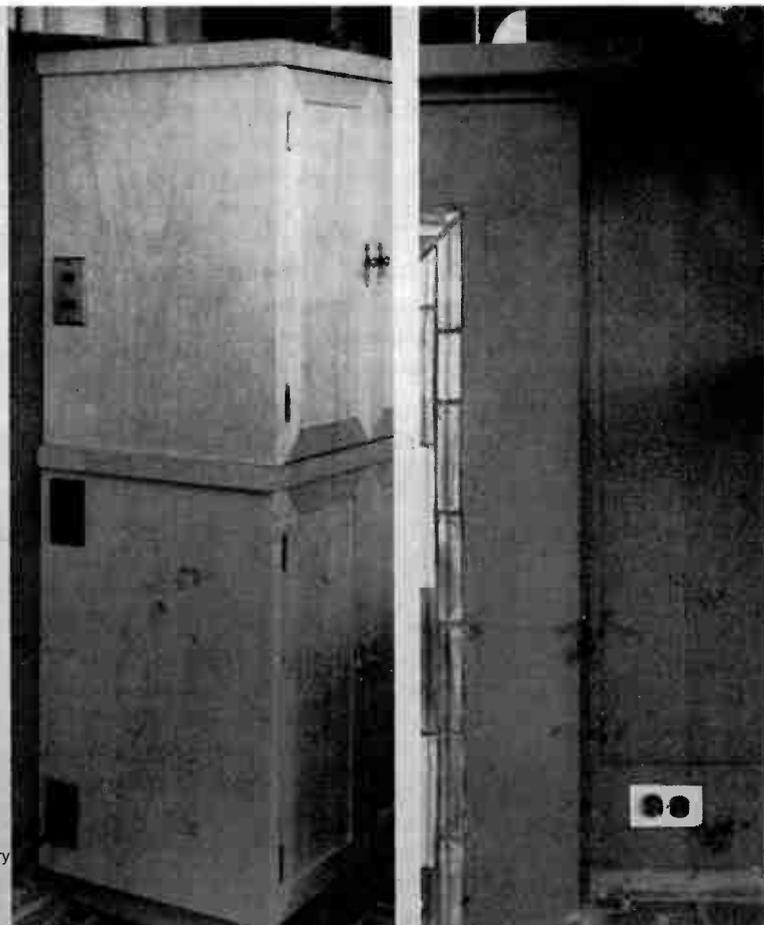
Cabinet Finish and Color

Any project of this sort calls for a decision as to the choice of finish and color. Because the walls in this particular room are a dark gray with a slight purplish tinge in the daylight, it was decided to leave the white maple wood in its natural color, to provide a contrast with the walls. The cabinetmakers, Childs & Bishop, Inc., of Pittsfield, Mass., urged the use of clear lacquer, particularly because this finish is virtually stain-proof.

However, there is something hard about the appearance of lacquer, and it produces the artificial effect so noticeable in the high-gloss finish of European radio cabinets. It was decided finally to use Butcher's wax on the raw wood. Several heavy applications were put on and rubbed down with soft cloths. The wax soaked into the wood, producing a soft, mellow finish that proved to be very attractive and satisfactory.

The hardware was selected from the stocks of Wm. Hunrath Company, at 763 3rd Avenue, New York City. They carry a fascinating variety of knobs, handles, fittings, and all kinds of cabinet hardware, probably the widest range available anywhere in the U. S.

Part 6, concluding this series, will show the radio and amplifier section, and present further details of the components, controls, and wiring, and notes on the operation of the system.





*Use and Construction of
the Heathkit Adjustable
Crossover Network
—By Harold Taplin*

HI-FI WORKSHOP PROJECT NO. 13

ONE OF THE most interesting and worthwhile accessories to a hi-fi system is the variable electronic crossover network, such as the Heathkit model XO-1 illustrated here. Since the assembly and wiring of this kit is very simple, the use of the XO-1 will be considered first.

What It Does

Fig. 1 shows the block diagrams of systems using the conventional fixed network, and the electronic type. The cost of the former, if it is well designed, is about the same as of the latter. However, the fixed network introduces an appreciable loss between the power amplifier and the speaker, and also causes distortion. And there is always a question as to whether the crossover is at the optimum point for a given combination of speakers.

The electronic network, Fig. 1, is connected to the pre-amp output, so it has the advantage of operating at low signal level. It introduces no loss, and may contribute a slight amount of gain. Since the low-range and high-range outputs are connected to separate amplifiers, the amplification of each band is handled in separate circuits, thus eliminating most of the intermodulation distortion that occurs when all frequencies are handled in a single amplifier.

In short, the variable electronic network is more efficient, more flexible, and is far cheaper than a series of fixed networks designed for different crossover points.

Design of the Variable Network

The XO-1 combines a low-pass filter and a high-pass filter. The former passes frequencies up to 100, 200, 400, 700,

Fig. 1. The electronic crossover, all assembled and ready for use. It feeds completely separate high-range and low-range amplifiers and speakers

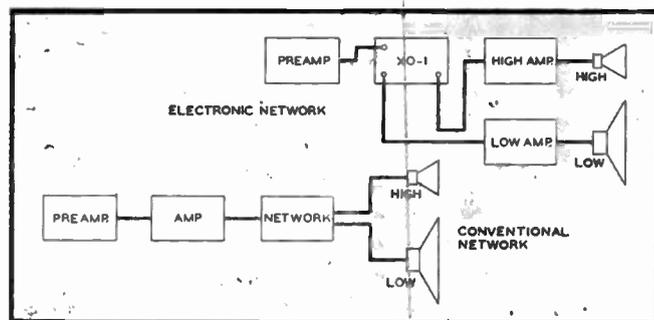


Fig. 2. Above, the block diagram of the XO-1 electronic network. Below, connections for a fixed network, using one amplifier for both speakers

2,000, or 3,500 cycles according to the setting of the left-hand switch. It also has a level control to adjust the output to the low-range amplifier, serving as a volume control for the woofer. The latter passes frequencies above 100, 200, 400, 700, 2,000, or 3,500 cycles, according to the setting of the right hand switch, and there is a level control to adjust the output to the high-range amplifier. This, in effect, is a volume control for the high-range speaker.

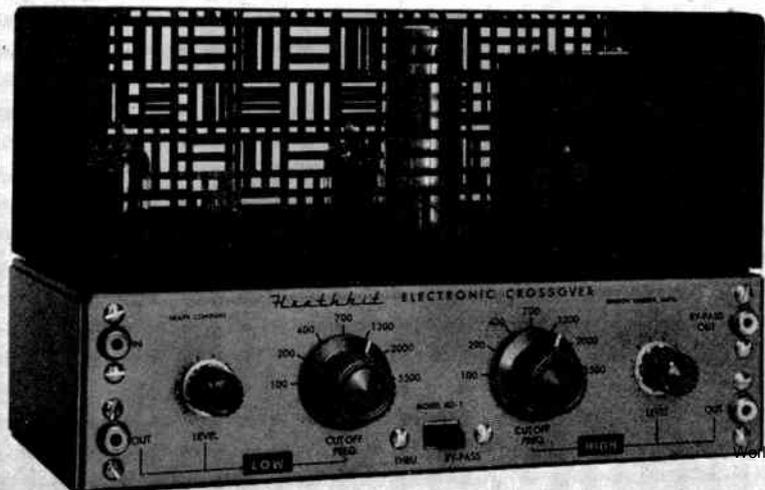
Adjustment of one channel does not affect the other, as they operate independently. Each network contributes 6 db cutoff per octave, giving the effect of a 12-db slope.

If you are interested in the details of the circuit, here they are in brief: There is a 12AX7 dual triode for each channel, one section of which is used as a gain stage, and the other as a cathode-follower output. The 12AX7 gain stage separates the two RC networks. About 14 db of negative feedback is applied around each channel, from the cathode-follower output to the grid of the gain stage. Since no gain is needed, the negative feedback holds the gain to unity value. It also reduces any harmonic distortion that might otherwise develop, and it sharpens the knee of the frequency cutoff curve.

In the RC filter circuits, the capacitance rather than the resistance is varied by the two switches. As a result, the level below the low-range cutoff, and above the high-range cutoff is flat. If the resistance values were changed, these levels would vary considerably.

How It is Connected

The upper pin jack on the left is the input from the pre-amp; the lower jack on the left is the output to the low-range amplifier; and the one on the right, to the high-range amplifier. If, for any reason, it is necessary to cut out the network, this can be done with the THRU BY-PASS switch



Hi-Fi Music at Home

at the center. Then the input jack is connected directly to the BY-PASS OUT jack on the right above.

Because of the circuit design, either channel of this unit can be used as a filter in various experiments and tests on loudspeakers. For example, to hear the effect of cutting off the frequency band fed to a speaker at various values, connect the amplifier first to the BY-PASS OUT jack, and push the switch to the BY-PASS position. This will feed the output of the preamp directly to the amplifier. Then connect the amplifier to the lower left hand jack, put the switch in the THRU position, and adjust the switch to cut off at various frequencies. By playing a record, you can determine the frequency content of the music below the value at which you set the cutoff switch. Or you can reverse the procedure by connecting the amplifier to the high-range output jack, and using the other switch. The results are certain to be quite different from what you anticipate!

Most important, however, are the improvement in audio performance that you can get by substituting the variable electronic network for an ordinary fixed type, and the convenience of being able to readjust the cutoff and volume controls if you want to make changes in your speaker system.

If you have a woofer, mid-range speaker, and tweeter, use the variable network between the woofer and mid-range, as the crossover is usually much more critical than between the mid-range and the tweeter. The XO-1 instruction book shows four different speaker systems.

Assembly and Wiring

The accompanying illustrations show the completed Heathkit electronic crossover; model XO-1 in Fig. 2, and the various stages of assembly and wiring as set forth in the instruction book.

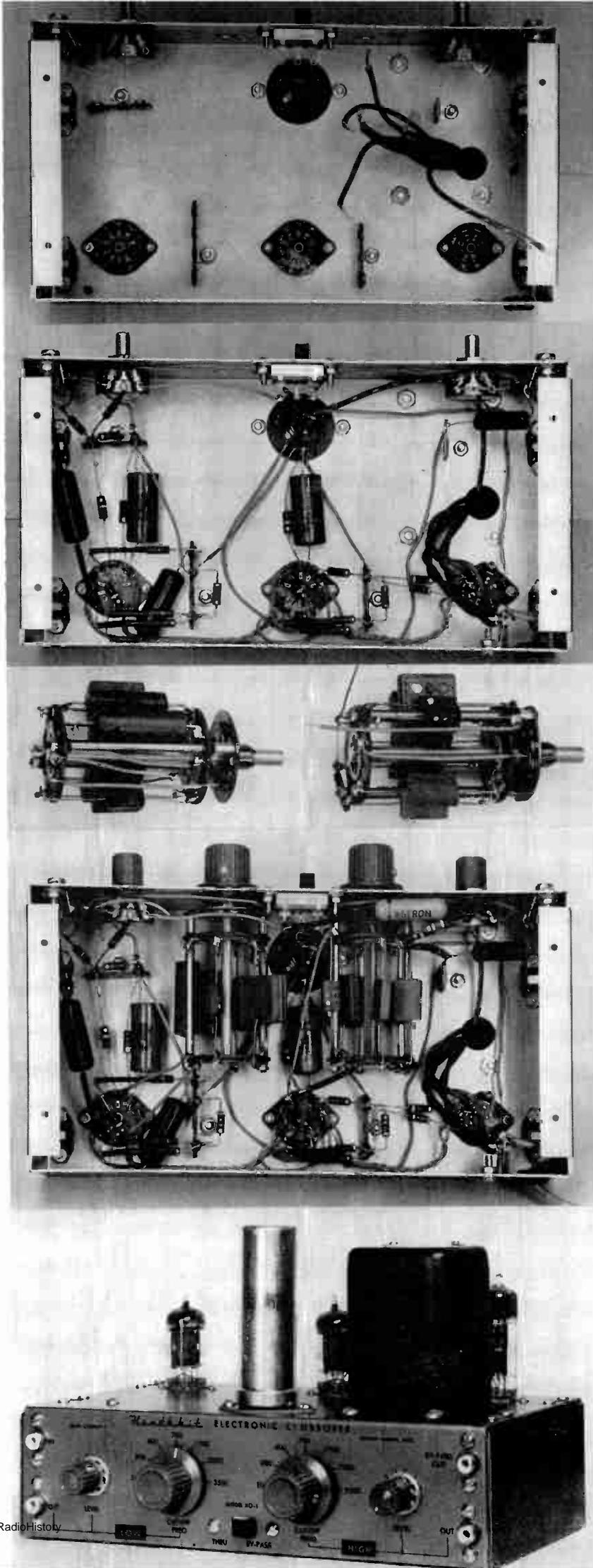
The first stage, Fig. 3, calls for securing the various parts to the chassis, except for the two variable range switches. Those parts are then wired, as in Fig. 4. Next, the condensers are mounted on switches, Figs. 5 and 6. In Fig. 7, the wiring has been completed, and the instrument is ready for use. Fig. 8 shows the top of the chassis, ready for the cover.

Ordinarily, Workshop Project reports on assembling kits give the time spent on each assembly stage. However, this proved to be such an interesting job, and the work progressed so rapidly that the writer forgot to keep a record of hours. You can figure on one long evening or two short ones to do the assembly and wiring.

A word of warning: Because the XO-1 is so easy to assemble, there is a temptation to work too fast. As sure as you do, you'll make mistakes. Play safe and save time by following the instructions exactly, and checking off each step in the book. This suggestion is prompted by the writer's struggle to locate and correct two mistakes that were the result of nothing but carelessness and haste.

Fig. 3, top: These parts are mounted on the chassis in the first assembly stage. Fig. 4. The first wiring. Figs. 5 and 6. Condensers are then put on the range switches. Fig. 7. Wiring is finished after the switches are mounted. Fig. 8. The completed chassis, ready for the pierced metal cover

July-August 1957



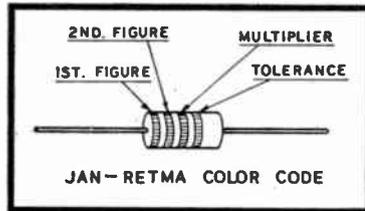


Fig. 1. Code for carbon resistors

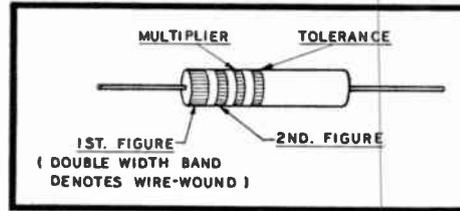


Fig. 2. Note code change on wire-wound type

HOW TO READ RESISTOR CODES

Explaining the Current and Obsolete Colored-Dot Codes—By J. Frank Brumbaugh

RESISTOR color codes are few, and much easier to read than capacitor codes.¹ It is a system which anyone can memorize at one sitting but, unless resistors are a part of your everyday life, you'd better keep the chart where you can find it when needed.

The Standard Color Code

First, let's take a look at the color code you will find on practically every resistor you see today. It is illustrated in Fig. 1, and is used throughout the industry. As in the case of capacitor color codes, the brightly colored bands or dots have numerical values, as shown in the chart.

As you will see in Fig. 1, there are usually four colored bands on most resistors used today, and they are grouped towards one end of the resistor body. Holding the resistor so that the bands are at your left,

Referring only to the first two columns of the chart, and substituting numbers for colors yellow-violet-yellow-gold, we get 4-7-4-gold. Ignoring gold for the moment, consider the number 474; the first two numbers are the significant numbers, the third being a decimal multiplier. If you consider the decimal multiplier of 4 as really meaning, "add four zero's", the number becomes "470,000", or 470,000 ohms, since resistor values are always coded in ohms. Referring back to the gold band, and sneaking a look at the chart, you will find that the 470,000-ohm resistor has a tolerance of $\pm 5\%$.

Measure it with a bridge or ohm-meter, and you would see that its real value lies somewhere between 446,500 and 493,500 ohms, since 5% of 470,000 is 23,500. Had the last band been silver instead of gold, the tolerance would be $\pm 10\%$, and

Resistors of Less Than 10 Ohms

One other simple example is in order before you meet the few "black sheep" in the resistor family. This is the case where the third as well as the fourth band is gold or silver. Resistors coded in this manner will have values of less than ten ohms. Generally speaking, if the third band is gold, place a decimal point between the two significant figures. If the third band is silver, place the decimal point in front of the first significant figure. The fourth band still indicates tolerance.

To illustrate, assume that you have a resistor with the following colors: green-brown-gold-silver. Since the last band was silver, you know the tolerance is $\pm 10\%$. The first two significant figures are 5-1, represented by the colors green and brown. Since the third band is gold, place a

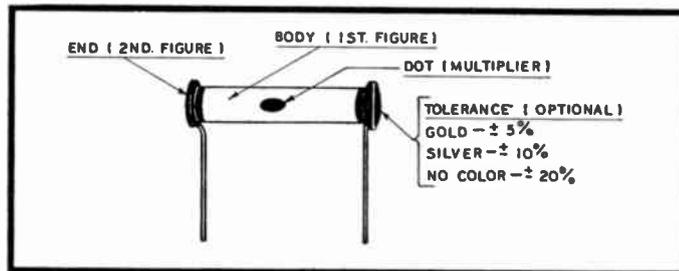
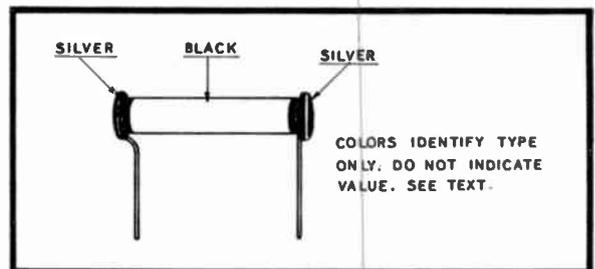


Fig. 3. This code, now obsolete, is still found on old resistors. Fig. 4. The values of Globar resistors are not indicated by any color code



read left to right. Let us assume that you see the following colors: yellow, violet, yellow, gold. Referring to the color chart, we find the first significant figure to be 4, the second 7, the decimal multiplier 10,000, and the tolerance $\pm 5\%$. Combining these, you get 47 multiplied by 10,000, or 470,000 ohms $\pm 5\%$.

Perhaps a simpler method, and one which is more easily remembered is to learn the numerical values in the second column corresponding to the colors in the first column, and the meaning of gold and silver in the fourth column. This will suffice to determine the value of about 99% of the resistors we will have occasion to use. In the above example, the code indicated a resistance value of 470 K ohms (K means 1,000) with a tolerance of $\pm 5\%$.

¹ See "How to Read Capacitor Codes" by J. Frank Brumbaugh, HI-FI MUSIC, January-February 1957.

had there been no fourth band, the tolerance would be $\pm 20\%$.

Color	Significant Figure	Decimal Multiplier	Tolerance
Black	0	1	20%
Brown	1	10	1
Red	2	100	2
Orange	3	1,000	3
Yellow	4	10,000	GMV ²
Green	5	100,000	5 ³
Blue	6	1,000,000	6
Violet	7	10,000,000	12.5
Grey	8	0.01 ³	30
White	9	0.1 ³	10
Gold	-	0.1	5
Silver	-	0.01	10
No Color	-	-	20

² Guaranteed minimum value, or - 0 to + 100%.
³ Optional coding where metallic pigment is undesirable.

decimal point between those two figures. This indicates a resistor of 5.1 ohm, $\pm 10\%$. Had the third band been silver, the value would have been .51 ohm. Actually, a decimal point between the two significant figures is using a decimal multiplier of 0.1, as shown in the chart.

Body Colors

At this point it may be of interest to note the color of the body of the resistor. It will be either black or brown if it is color-coded; if not coded, it may be of any conceivable color, and the resistance can be checked only by measurement.

However, if the resistor body is tan or brown, the resistor element is insulated, and it can safely be mounted against the chassis; but if it is black, beware, for it is uninsulated. You will find few uninsulated

Concluded on page 63

STEREO SYSTEM TEST TAPE

It Will Disclose Unsuspected Faults in Your Stereo System — By Charles Graham

CURRENTLY, a great deal of time and some fancy words are being used to explain what listeners hear from stereo reproduction, or how more or less equivalent audio effects can be obtained from monaural reproduction through the use of echo and delay circuits.

This is typical of a familiar engineering approach, namely, the presentation of a mathematical treatment adjusted to explain the theory of a relatively simple phenomenon which has been demonstrated already in practice. But to practical-minded readers, it explains little except, possibly, that the shortage of engineers may be due in part to the time they spend on the intellectual exercise involved in thinking backwards from practice to theory.

Try This on a Stereo System

There is a simple way to demonstrate the basic difference between stereo and monaural or pseudo-stereo reproduction, and to do it so conclusively as to leave no area of doubt, just as you can eliminate all argument as to whether a factory-built radio-phonograph or a components system really qualifies as "hi-fi" simply by playing Audiophile "Adventures in Cacophony" No. AP-37, or "Echoes of the Storm" No. AP-20. You don't have to be a hi-fi expert, or have a golden ear to reach a conclusion as to whether or not the reproduction from those records is poor, good, or practically perfect because you know the sound of a buzz-saw, a hammer driving a heavy nail into a block of wood, and the crash of thunder. If, then, the sounds from the speaker are authentic reproductions, it's hi-fi, and there's no question about it.

Similarly, you can determine the difference between stereo and any other kind of reproduction by listening to the playback of a tape recording made when a group of people are talking together. Listen to such a tape on a monaural or any pseudo-stereo system, and you'll hear a virtually unintelligible jumble of voices. Unless one is particularly loud, you will probably not be able to follow the words of a single speaker. Then, under the same circumstances, make a stereo recording. You will be amazed to find that you can concentrate on individual voices, and understand who is saying what, just as you can carry on a conversation with one person in a room where others are talking at the same time.

Dimension and Clarity

The more you listen to stereo, the more you will feel that the dimensional effect — violins on the left and percussion instruments on the right, for example — is a

by-product of this method of recording and reproduction, and that clarity of individual voices, whether they be of people or instruments, is the major contribution to your listening pleasure. As for the much discussed "hole-in-the-middle", indicating the need for a third channel — extensive listening experience will probably lead you to the conclusion that when you notice such an effect, it is either a fault of the method of recording, or a deliberate intention on the part of the recording engineer.

Correct Adjustment Is Necessary

Of course, the playback system must be right in each detail if you are to enjoy all the advantages of stereo reproduction. The statement has been made frequently that matched speakers and amplifiers are not necessary, that the amplifiers need not be of the same power output, or that one speaker capable of full bass reproduction is adequate because there is little directional effect at the lower frequencies.

It is perfectly true, and generally well known that high frequencies tend to travel in a beam, while low tones are more widely dispersed. But there is no standard recording technique for putting all bass sound sources on the left or the right, so how can any decision be made as to the connections for two channels of dissimilar audio capabilities? Something will be lost when one tape track calls for heavy bass if it is connected to the speaker channel that can give only limited response.

This goes back to the lesson taught by the practical experience by listening: the dimensional effect is only of secondary consequence. The major contribution which stereo makes is clarity of individual sounds, and this calls for the utmost in audio quality from each channel.

If you do not hear a definite gain in quality over monaural quality — even though you cannot identify or describe the difference — something is wrong in the stereo system.

This statement calls for one qualification: Some of the early tape recordings were made before stereo techniques had been mastered, and before adequate tape-copying equipment was available. But it does apply to playbacks of the very fine tapes that are being offered now.

Use of the Test Tape

The easiest and most certain way to check the performance of a stereo system is to use a test tape. The first to be brought out is the Sonotape "Stereophonic Alignment Tape" No. SWB-AL101. It provides a series of tests for checking a stacked-head tape machine as well as the component

parts of the whole system. Each test is explained by Kurt List in the instruction book and, to check the tone at 440 cycles, a tuning fork pitched to that frequency is furnished.

As a matter of fact, the introductory discussion of stereo in the book is as interesting as the explanatory notes on the tests. Material on the tape includes:

TEST TONES: single frequencies, each on one track and then on the other; sweep frequencies; 3,000-cycle tone for checking wow and flutter; and 440 cycles to compare with the tuning fork to check the tape speed.

SYSTEM TESTS: these are to check left and right speaker connections; equalization and loudness; correct speaker placement; transient response; and distortion at extremely high volume.

The tape runs for about 30 minutes. Running at 7½ ips., it was made for standard NARTB playback equalization characteristics. It is interesting to note the instruction book specifies that the "top track" should feed the left-hand speaker, and the "bottom track" the right-hand speaker. But if the bottom track is the one adjacent to the panel of a tape machine with the heads forward of, or below the reels, that becomes the top track on a machine with the heads behind or above the reels.

This potential confusion is eliminated by the test tape, for the spoken instructions explain when the sound should come from the left or right. Then, for stereo recording, the microphones can be connected in a corresponding manner.

If you are uncertain as to which is the top (or left) track, put the reel on a table so that you draw the tape toward you, and from left to right, as it unreels. Then the top track is the channel for the right-hand speaker. The top track can be played on a single-head, monaural machine, as it corresponds to track No. 1 of a 2-track monaural tape.

You may feel that the level of the test tones is rather low, but there is a reason for this: The frequencies range all the way up to 15,000 cycles and, to avoid saturation at the high end when the tape is running at 7½ ips., it is necessary to hold the level to 20 db below normal listening level.

What, in particular, should you listen for on this test tape? That will vary at each installation, just as the corrections required, as disclosed by the test, will vary. Play the tape repeatedly. The more you listen, the more you will hear. You can expect to find unsuspected faults, for it is impossible to check out a stereo system for top performance by listening only to music tapes.



*You Can't Judge a Book By Its Cover,
nor Hi-Fi Equipment By Its
Outward Appearance. Here Are
Photographs Showing the Actual
Inside Construction of New Components*

"INSIDE

INFORMATION"

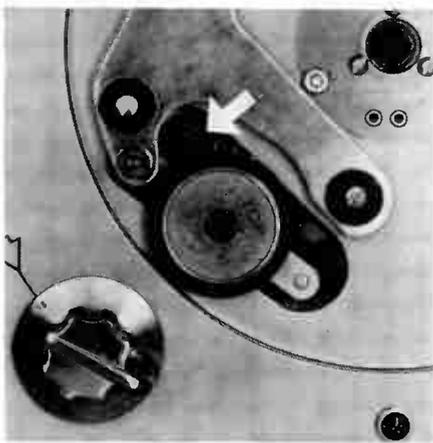
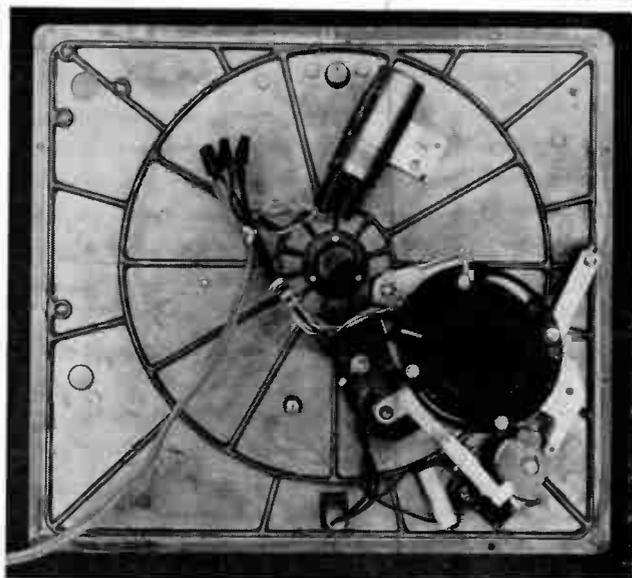


The Hi-Fi Music Commendation Seal, which bears the inscription "A Commended Design in Its Price Class", has been awarded to the specific models described and illustrated in this department.

In making these awards, five factors are considered. They are: mechanical design, electrical design, workmanship, performance, and facilities provided. These factors are then related to the retail price.

Thus, designation as "A Commended Design in Its Price Class" represents a composite of the various points which must be taken into account in the selection of hi-fi equipment.

It should be clearly understood that the Commendation Seal is not a confirmation of the manufacturer's specifications. However, when we have received such confirmation from an independent engineering laboratory, this is so stated in the discussion of the equipment, and the name of the laboratory is given for purposes of identification.



Award No. 12: Rek-O-Kut Rondine turntable B-12 with 4-pole motor, B-12H with hysteresis motor. This 3-speed unit has a 12-in. cast aluminum turntable, latheturned and normalized for stability of the metal. It is carried on a case-hardened, micro-honed shaft, with a spiral oil groove. The bottom of the shaft runs on a steel ball. The disc for 45's is held down by a catch when not in use, but the record spindle is fixed. Since this eliminates play in the spindle, the record cannot wobble.

To reduce vibration in the motor, the armature is dynamically balanced, and the 3-speed spindle is ground while the motor is running under its own power. The com-

position rim on the idler, also ground to size, runs on the inside of the turntable rim. Both the idler link assembly and the motor are carried on Lord shock absorbers.

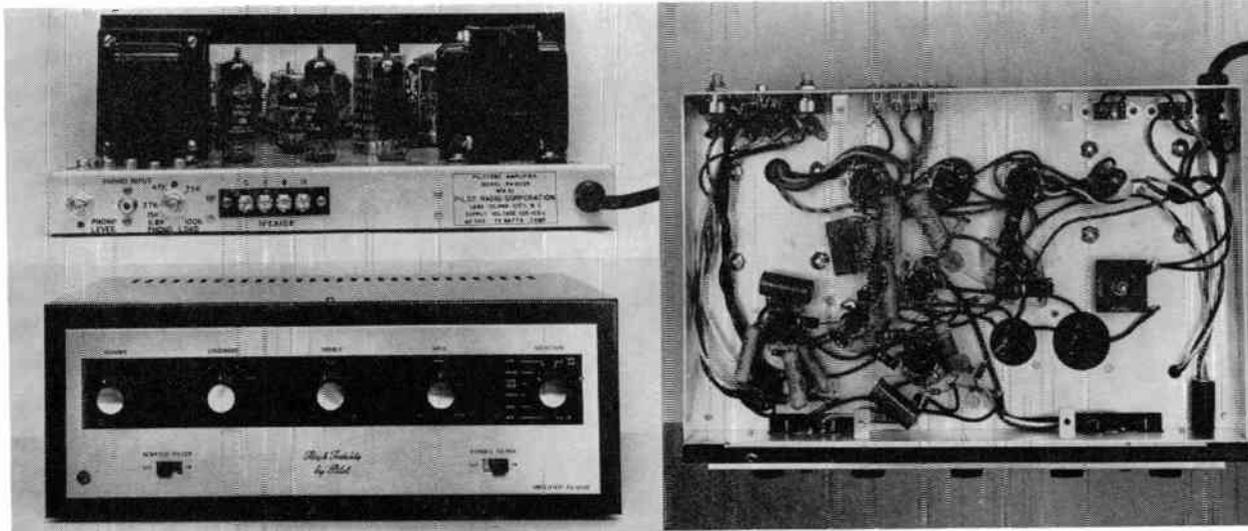
Between operating positions, the speed change knob cuts off the AC from the motor and releases the idler. At any drive position of the knob, the idler is brought against the rim and the proper spindle diameter, and the AC is switched on, as shown by the red light.

The base, 14 $\frac{3}{4}$ by 15 $\frac{1}{2}$ ins., is of die-cast aluminum. Holes are pre-drilled for the Rek-O-Kut A-120 arm. Clearance if 6 $\frac{1}{2}$ ins. is required under the base. Price, B-12 \$84.95; B-12H \$129.85

Award No. 13: Pilot model AA903B preamp and amplifier, rated at 14 watts output. In appearance, the AA903B matches the brown and gold finish of the Pilot line.

Controls on the front, left to right, are: volume and AC on-off; loudness, treble, and bass; a selector for 4 inputs plus 4 phono equalizer settings; and switched filters.

Fixed bias and DC on all the filaments, in combination with EL84 output tubes contribute to high output and low hum level, and make the tube replacement non-

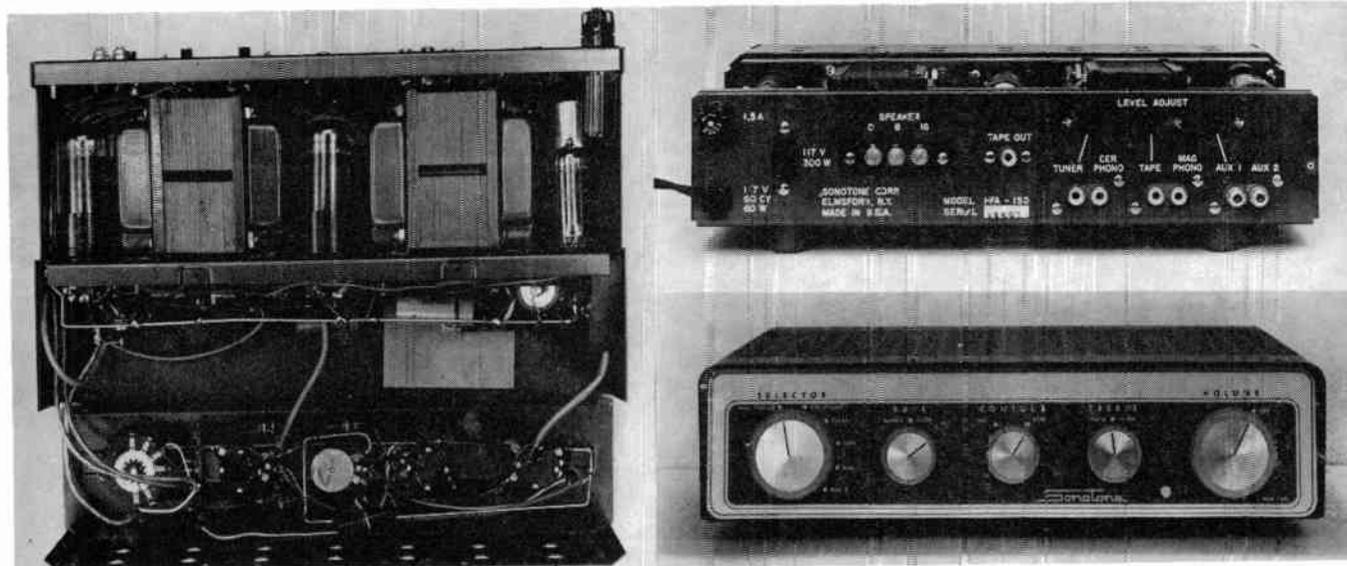


critical. There are two tape inputs. One is for the output of a tape preamp. This is not affected by the volume, loudness, or tone controls. The other is for direct connection from a tape head, and cuts in the preamp and amplifier circuit. The latter is intended specifically for stereo when an external

preamp-amplifier is required. There is also a tape output for recording any signal fed into this unit, according to the position of the selector switch.

Three inputs require 150 millivolts for full power output. The fourth, for low-output pickups, requires only 3 millivolts.

It has an input level control. Tubes are: 12AX7 preamp, 12AX7 tone amplifier, 12AX7 voltage amplifier and phase inverter, two EL84 output, EZ81 rectifier, and selenium rectifier for filaments. There are 2 switched AC outlets. Case is 13 3/8 ins. wide, 5 high, 8 3/4 deep. Price \$79.50.



Award No. 14: Sonotone model HFA-150 preamp-amplifier, rated 15 watts output. An unusually compact unit, very rugged, and quite different from other amplifiers in mechanical design. The instruction book is unusually clear and helpful.

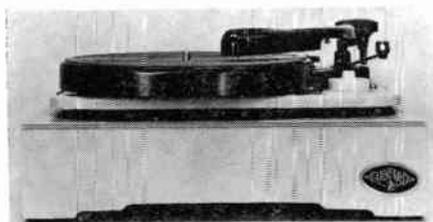
A 6-position switch selects magnetic or ceramic pickup, tuner, tape, and auxiliary input of .1 meg., or another of 2.2 meg. The magnetic pickup position cuts in a

preamp circuit which includes part of a 6AN8. Tuner, tape, and No. 1 auxiliary have individual level controls.

Other knobs are: bass control, with a pull-out switch for a rumble filter; contour control to boost the bass at low volume; treble control, with a pull-out switch for a noise filter; and a volume control. The tape output, independent of the tone and volume controls, permits the use of a

recorder without affecting reproduction from the speaker. A 300-watt AC outlet at the rear is switched from the front, but is not fused. Speaker terminals are for 8 and 16 ohms.

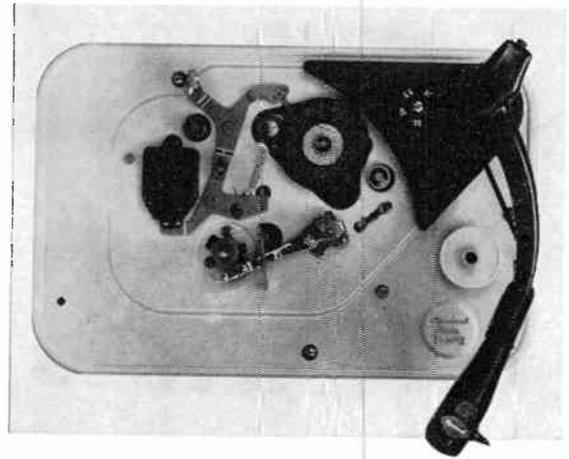
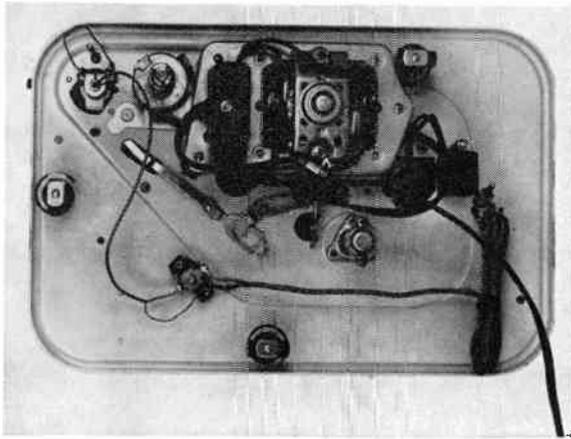
Tubes are: two 6AN8 amplifiers, two 12V6GT output, 12BW4 rectifier, selenium rectifier, 1N34A bias rectifier. Size: 3 ins. high, 12 wide, 7 deep. Price \$79.50; cover \$3.50



Award No. 15: Garrard model T Mk II 4-speed turntable (replacing model T). An "economy" design, at less than half the price of the Garrard 301. The base and turntable are steel stampings, attractively finished to prevent rusting. Motor is a 4-pole type, carried on rubber mountings. This unit is furnished with an aluminum tone arm which takes any standard pickup cartridge. A thumbnut at the rear of the

arm adjusts the stylus pressure. The arm actuates a motor switch at the end of the record, or the switch can be turned on or off by swinging the arm. No separate switch is provided.

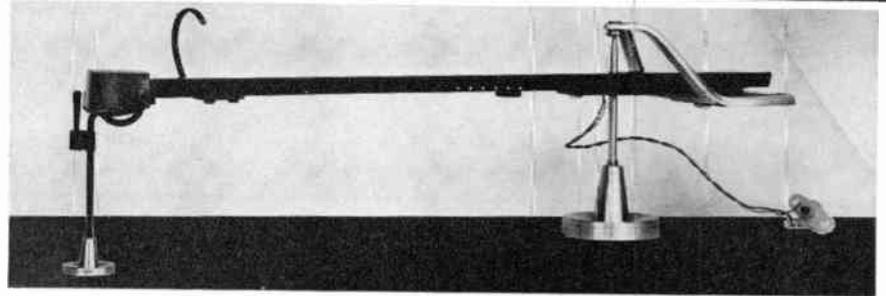
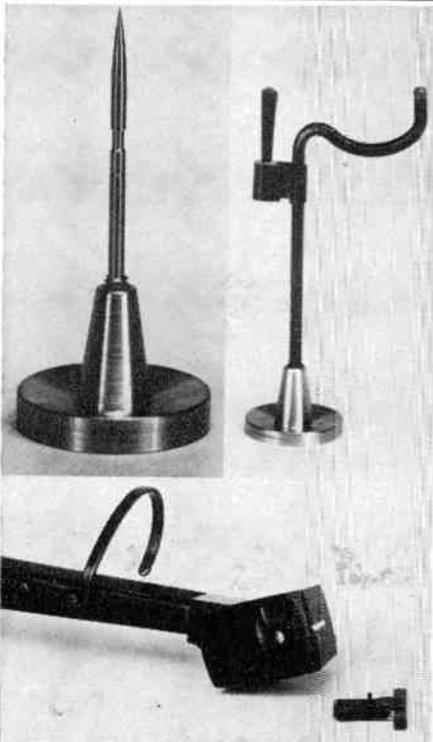
A special feature of this model is the additional speed of 16 rpm. for playing talking-book records. Speed change is accomplished by shifting the rim-drive idler to any one of the four shaft diameters on



the motor spindle. Between operating positions of the speed-control knob, the idler is released from the turntable rim

and spindle, to prevent flats on the idler. Tension-compression springs are furnished for mounting. The steel base is 14 $\frac{3}{4}$

by 12 $\frac{1}{2}$ ins. Clearance of 2 $\frac{1}{16}$ ins. is required under the plate. Price, without cartridge, \$32.50; wood base \$4.60.



The stylus is mounted in one end of an iron tube, the wall of which is .002 in. thick. The other end is fitted into, but does not touch, a tiny iron cup, the bottom of which is the little button on the stylus insert. When the insert is in place, the button makes physical contact with what looks like another one in the cartridge. Actually, it is the end of an iron core wound with wire. The other end of the core is in proximity to the center of a permanent magnet, the legs of which are on each side of the stylus tube.

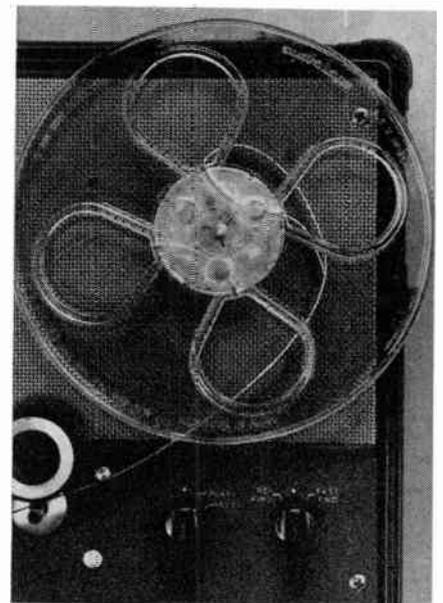
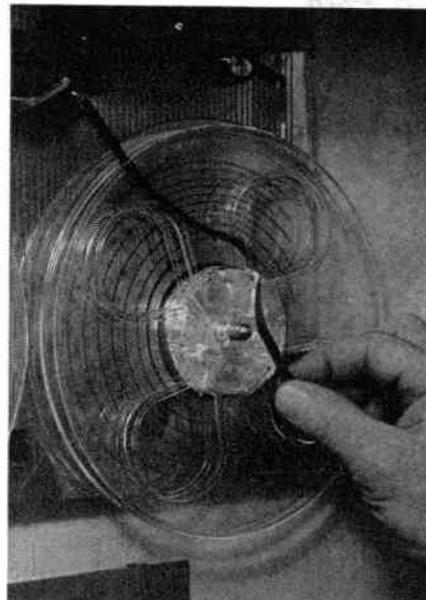
The stylus is suspended so that it moves sidewise, and vertically to a lesser degree.

The lateral movement, toward one pole-piece of the magnet or the other, generates a current in the coil. Output is about 20 millivolts at normal sound levels. Recommended stylus pressure is 3 grams.

Very rigid design is employed for the aluminum arm, to avoid resonance effects. Total weight is only 5 oz. A sliding weight adjusts the stylus pressure. The pivot-mounted arm has a very nice "feel" when the cartridge is being raised or lowered. Both the pivot and rest are threaded into their supports, for height adjustment. Price of arm and cartridge, with 1-mil diamond \$59.50

Award No. 16: Pickering one-piece Flux-valve cartridge and Unipoise arm. In this design, the only moving parts are contained in the plastic slide-out stylus insert, shown here at almost full size.

Award No. 17: Audio Devices plastic tape reel. Made in 5-in. and 7-in. diameters, these reels have a side slot for starting the tape. Of the different arrangements in use, this is the quickest and easiest to handle. The illustration at the right, with the reel on an Ampex machine, shows the tape started in the manner recommended by Audio Devices. You can see how the end is clamped as soon as the tape is pulled tight. However, some prefer the method shown at the left, where the reel is on a Viking machine. Here, the tape is held by the finger while the reel is turned one revolution. There is a slot opening on each side of the reel. Price of the empty reel in a box for filing 75¢.





Where to Buy Hi-Fi in the Cleveland Area

A New Directory of Dealers Handling
Hi-Fi Equipment, Records & Tapes,
and a List of the FM radio stations

This listing of hi-fi specialists has been compiled
with great care, to make it as accurate and complete
as possible. Where no details are shown, the dealer
failed to respond to our request for information

OHIO

Akron

Akron Radio & TV Parts Co.
Akron Record Mart
EDFRED'S RECORD SHOP, 56 E. Mill St. HE 4-2818
Records, tape, recorded tapes
Ask for Mr. Silverstein
Electronic Engineering Co.
Main TV Supply Co.
OLSON RADIO, INC., 73 E. Mill St. JE 5-9191
Hi-fi equipment, tape, stereo, recorded tapes
Ask for S. Myers
M. O'Neil Co.
A. Polsky Co.
Sun Radio Company
Warren Radio Co.

Ashtabula

MORRISONS RADIO SUPPLY, 331 Center St.
WY 7-6161
Hi-fi equipment, records, tape, stereo, recorded
tapes, custom installations, service
Ask for H. Morrison
SIMON MUSIC, 228 Progress WY 3-8875
Records, tape

Berea

Berea Recording & Sound, 23 Front St. BE 4-4049
Hi-fi equipment, records, tape, stereo, recorded
tapes, custom installations
Ask for Vernon Barnes

Canton

Armstrong's Electronic Center
BURROUGHS RADIO, INC., 2705 Fulton Rd. N.W.
GL 5-0273
Hi-fi equipment, tape, stereo, recorded tapes
Canton Music Shop
GEORGE F. EBEL CO., 3017 Cleveland Ave. N.
GL 5-1000
Hi-fi equipment, records, tape, stereo, recorded
tapes, custom installations, service
Ask for Ron Baker, Rog Phillips
GROSHAN CAMERA CENTER, 331 Cleveland Ave.,
N. GL 4-7651
Hi-fi equipment, records, tape, stereo, custom
installations, service
Ask for Bud Groshan
Hillman's
Turntable, Inc.
Geo. Wille & Co.

Cleveland

ADVENTURES IN MUSIC, 2172 S. Taylor Rd.
ER 1-4970
Hi-fi equipment, records, tape, stereo, recorded
tapes, custom installations, service
Ask for Larry Kline, Stanley Kain
Audio Art
AUDIO CRAFT CO., 2915 Prospect Ave.
Broadway Electric Supply Co.
COUNTERPOINT, INC., 20971 Westgate Shopping
Center ED 1-6448
Hi-fi equipment, records, tape, stereo, recorded
tapes, custom installations, service
Ask for Bob Morrell, Gary Greenfield
CUSTOM CLASSICS, 13421 Euclid Ave.
Hi-fi equipment, tape, stereo, recorded
tapes, custom installations, service
Ask for Ray Dehn
EDEL MUTH AND COMPANY, 1192 E. 40th St.,
walk up one flight EN 1-5323
Hi-fi equipment, records, tape, stereo,
custom installations, service

Gartec Sound
Holle Bros. Co.
Hi-Fi Imports
Highbee Company
National Audio Center
OLSON RADIO WAREHOUSE, 2020 Euclid Ave.
PIONEER ELECTRONIC SUPPLY CO., 2115 Prospect
Ave., walk up 1 flight SU 1-9410
Hi-fi equipment, records, tape, stereo, recorded
tapes, custom installations, service
Ask for C. F. Paul, Don Emery
PROGRESS RADIO SUPPLY CO., 413-415 Huron
Rd. CH 1-5630
Hi-fi equipment, tape, stereo, recorded tapes,
service
Ask for Mr. Friedman, Mr. Waldo
RADIO & ELECTRONIC PARTS CORP., 3235 Prospect
Ave. UT 1-6060
Hi-fi equipment, tape, stereo, recorded tapes
Radio Parts Co.
Record Center
RECORD MART, 814 Prospect Ave. MA 1-4993
Hi-fi equipment, records, tape, stereo, recorded
tapes, service
Ask for Harry, Al, Bob
Record Rendezvous
G. Schirmer Company
Wm. Taylor & Sons Co.
JOHN WADE, INC., 13209 Shaker Square
Records, tape, custom installations SK 1-3600
Ask for Frank Carie, Clint Miller
Winteradio, Inc.

Cuyahoga Falls

PHOTO MART INC., 2713 State Rd. SW 4-9981
Records, tape, recorded tapes
Ask for Jo Cropley, Lou Segel
Bill Record & TV

Elyria

E-A Company

KAMMS RECORD SHOP, 320 Broad St. FA 3-2923
Records, tape, recorded tapes
Ask for Vic Sanders
WAGNER MUSIC & APPLIANCE, 309 Broad St.
Records, tape, service EL 3182
Ask for Dick Wagner

Euclid

V. DEMSHAR & SONS INC., 22034 Lakeshore Blvd.
RE 1-4770
Hi-fi equipment, records, tape, stereo, recorded
tapes, custom installations, service
Ask for Leo Voltz, Philip Demshar

Geneva

The Record Shop

Lakewood

LAMP'S MELODY LANE, 15108 Detroit AC 1-5300
Records, tape
Ask for Walt, Vi, Bessie, or Dick
MUSIC UNLIMITED, 13410 Detroit Ave.

Lancaster

Blectzacker Electronic's Inc.

Lorain

Owens Record Rack
Pioneer Electronic Supply

Mansfield

Audio Consultants
Burroughs Radio Inc.
Smart Music
Wholesaling Inc.

Maple Heights

Maple Heights Record Center

Massillon

M. H. MARTIN COMPANY, 1118 Lincolnway E.
TE 2-7467
Hi-fi equipment, records, tape, stereo, recorded
tapes, custom installations, service
Ask for M. H. Martin, Geo. Burger

Mayfield Heights

HILLCREST RECORDS & HI-FI CENTER, 5705 Mayfield
Rd. HI 2-7560
Hi-fi equipment, records, tape, stereo, recorded
tapes, custom installations, service
Ask for Len Brown, Bob Dick

Niles

Bernard's Music Shop

Oberlin

THE MUSIC SHOP, 20 E. College St. 4-4511
Records, tape, recorded tapes
Ask for Mrs. Arnold
Oberlin Music Co.

FM RADIO STATIONS IN THE CLEVELAND AREA

Listings by Call Letters, Location, Frequency

KYW-FM	105.7	Akron	WGAR-FM	99.5	WKSU	88.1	
WAKR	97.5	WAKR	97.5	WHK-FM	100.7	WAPS	89.1
WAPS	89.1	WAPS	89.1	WJW-FM	104.1	WBDE	90.3
WATG	101.3		WSRS-FM	95.3	WOU	91.5	
WBDE	90.3	Alliance			.WHBC	94.1	
WDIC	102.9	WFAH	101.7	Elyria	WSRS-FM	95.3	
WDOK-FM	102.1			WEOL	107.3	WAKR	97.5
WEOL	107.3	Ashtabula				WERE-FM	98.5
WERE-FM	98.5	WICA	103.7	Fremont		WKBN	98.9
WFAH	101.7			WFRO	99.3	WFRO	99.3
WFRO	99.3	Ashland				WGAR-FM	99.5
WGAR-FM	99.5	WATG	101.3	Kent		WHK-FM	100.7
WHBC	94.1			WKSU	88.1	WATG	101.3
WHK-FM	100.7	Athens				WFAH	101.7
WICA	103.7	WOU	91.5	Ohio		WDOK-FM	102.1
WJW-FM	104.1	Canton		WBDE	90.3	WDIC	102.9
WKBN	98.9	WHBC	94.1	Wooster		WICA	103.7
WKSU	88.1			WWST	104.5	WJW-FM	104.1
WOU	91.5	Cleveland				WWST	104.5
WSRS-FM	95.3	KYW-FM	105.7	Youngstown		KYW-FM	105.7
WWST	104.5	WDOK-FM	102.1	WKBN	98.9	WEOL	107.3
		WERE-FM	98.5				

Painesville

PFABE'S MUSIC, 65 N. St. Clair St. EL 4-8516
 Records, tape, recorded tapes
 Ask for Richard Conrad, Janet Mackey
 MORRISONS RADIO SUPPLY, 1430 Mentor Ave.
 EL 2-3444
 Hi-fi equipment, records, tape, stereo, recorded
 tapes, custom installations, service

Parma

FLAHAN SOUND EQUIPMENT CO., 7615 Lanyard
 Dr. TU 4-9877
 Hi-fi equipment, tape, stereo, recorded tapes,
 custom installations, service
 Ask for Jim Flahan
 Sound Equipment Co.

Ravenna

Music Mart

Shaker Hts.

John Wade, Inc.

Toledo

Audio Center
 JAMIESONS', 840 W. Central CH 3-2248
 Hi-fi equipment, records, tape, stereo, recorded
 tapes, custom installations, service
 Lifetime Electronics
 TOLEDO RADIO SPECIALTIES, 1215 Jackson St.
 Hi-fi equipment, tape, stereo CH 3-5828
 Ask for Helen Hawley

TORRENCE RADIO, INC., 1314 Madison Ave.
 Warren Radio

University Hts.

Arthur Newman

Warren

CUSTOM ELECTRONIC CO., 250 N. Park Ave.
 WA 2-8411
 Hi-fi equipment, records, tape, stereo, recorded
 tapes, custom installations, service
 Ask for Glenn Dearth
 D & J Electronic Supply Co.
 Hobby Shop
 WARREN BELL'S MUSIC CENTRE, 158 High St. N.W.
 Records, tape 4-5696
 Ask for Mr. Sholz, Mr. Modarelli

Waoster

WOOSTER MUSIC CENTER, 128 S. Market St.
 HO 2-5886
 Hi-fi equipment, records, tape, stereo, recorded
 tapes, custom installations, service

Youngstown

Creative Audio Assoc.
 Plaza Records, Inc.
 Radio Parts Co.
 Record Shop, Inc.
 Ross Radio Co.
 Strouss-Hirsbera Co.

San Francisco

Associated Radio Dist.
 COLUMBIA MUSIC & ELECTRONICS CO., 1080
 Market St. UN 3-4955
 Eber Electronic Supply
 Electronic Distrib. Co.
 The Electronic Shack
 FIDELITY MUSIC, INC., 51 O'Farrell St. YU 2-1981
 HAL COX CUSTOM MUSIC HOUSE, 2598 Lombard
 St. WE 1-3134
 Hi-fi equipment, tape, records, recorded tapes,
 stereo, custom installations, service
 Ask for Hal Cox, Walter Hotzner
 Hi-fi Shop
 R. F. Jones Co.
 Kopf Sound Supply
 Listening Post
 A. B. Loudermilk Co.
 Market Radio
 Leo J. Meyberg
 Monson Electric Co.
 Music and Sound Co.
 MUSIC SAN FRANCISCO, 218 Kearny YU 6-2824
 Records
 Ask for Bob Larson, Pat Sasser
 Muzart Company
 Pacific Wholesalers Co.
 Photo & Sound Co.
 Pyramid Sound Laboratories
 Radio Parts Supply Co.
 S. F. RADIO & SUPPLY CO., 1282 Market St., near
 Fox Theatre UN 3-6000
 Hi-fi equipment, tape, stereo, custom installa-
 tions, service
 Ask for Nick Nicholson, Phil Blenheim
 TV-RADIO SUPPLY CO., 1321 Mission KL 2-1216
 Hi-fi equipment, tape, stereo, custom installa-
 tions, service
 Ask for John Brush, Bob Simcock
 WEST COAST RADIO & ELECTRONICS, 409 Market
 ZACK RADIO SUPPLY, 1424 Market St.
San Jose
 Allied's Hi-Fi Shop
 Hi Fidelity Unlimited
 Paramount Radio & Sound
 Frank Quement, Inc.
 Schad Electronic Supply
San Leandro
 Sound Equipment Company
San Rafael
 CATANIA SOUND, 1541 Fourth St. GL 4-0802
 Hi-fi equipment, records, tape, stereo, recorded
 tapes, custom installations, service
 Ask for Bill Loughborough, Paul Lamphere
Santa Cruz
 Foster Hi Fidelity
Santa Rosa
 Santa Rosa Electronics
Stockton
 Dunlap Wholesale Radio Co.
 Quality Sound
 San Joaquin Electronics
Vallejo
 Hi-Fi Shop
Van Nuys
 Valley Electr. Supply Co.



**Where to Buy
 Hi-Fi in the
 San Francisco Area**

A New Directory of Dealers Handling
 Hi-Fi Equipment, Records & Topes,
 and a List of the FM radio stations

This listing of hi-fi specialists has been compiled
 with great care, to make it as accurate and complete
 as possible. Where no details are shown, the dealer
 failed to respond to our request for information.

CALIFORNIA

Berkeley

BERKELEY CUSTOM ELECTRONICS, 2302 Roosevelt
 Ave. TH 3-4180
 Hi-fi equipment, tape, stereo, pre-recorded
 tapes, custom installations, service
 Ask for Joe Minor, Lee Aber, Gerry Ewer
 Pacific Radio Supply, Inc.
 THOS. TENNEY MUSIC ON RECORDS, 2984 College
 Ave. TH 1-2607
 Hi-fi equipment, records, tape, recorded tapes
 stereo, custom installations, service
 Ask for Mr. Tenney
 University Radio

Carmel

Bayard Radio

KALW 91.7
 KCBS 98.9
 KCSM 90.9
 KCVN 91.3
 KDFC 102.1
 KEAR 97.3
 KFBK 96.9
 KGO-FM 103.7
 KJML 94.5
 KNBC-FM 99.7
 KPFA 94.1
 KPFB 89.3
 KRCA 96.1
 KRE-FM 102.9
 KSCU 90.1
 KSJO 95.3
 KXOA 107.9

Listings by Call Letters, Location, Frequency

Berkley

KPFA 94.1
 KPFB 89.3
 KRE-FM 102.9

Sacramento

KFBK 96.9
 KJML 94.5
 KRCA 96.1
 KXOA 107.9

San Francisco

KALW 91.7
 KCBS 98.9

KPFB 89.3
 KSCU 90.1
 KCSM 90.9
 KCVN 91.3
 KALW 91.7
 KPFA 94.1
 KJML 94.5
 KSJO 95.3
 KRCA 96.1
 KFBK 96.9
 KEAR 97.3
 KCBS 98.9
 KNBC-FM 99.7
 KDFC 102.1
 KRE-FM 102.9
 KGO-FM 103.7
 KXOA 107.9
 KDFC 102.1
 KEAR 97.3
 KCBS 98.9
 KNBC-FM 99.7
 KDFC 102.1
 KRE-FM 102.9
 KGO-FM 103.7
 KXOA 107.9

FM RADIO STATIONS IN THE SAN FRANCISCO AREA

"We're building a HEATHKIT[®]..."

BECAUSE IT'S SUCH GREAT FUN... AND BECAUSE WE GET SO MUCH MORE FOR OUR MONEY!"

Every day more and more people (just like you) are finding out why it's smart to "do-it-yourself" and save by building HEATHKIT high fidelity components. These people have discovered that they get high-quality electronic equipment at approximately one-half the usual cost by dealing directly with the manufacturer, and by doing their own assembly work. It's real fun—and it's real easy too! You don't need a fancy work shop, special tools or special knowledge to put a Heathkit together. You just assemble the individual parts according to complete step-by-step instructions and large picture-diagrams. Anyone can do it!

Heathkit Model SS-1 Speaker System Kit

This high fidelity speaker system is designed to operate by itself, or with the range extending unit listed below. It covers the frequency range of 50 to 12,000 CPS within ± 5 db. Two high-quality Jensen speakers are employed. Impedance is 16 ohms, and power rating is 25 watts. Can be built in just one evening. **\$39⁹⁵**
Shpg. Wt. 30 lbs.

Heathkit Model SS-1B Speaker System Kit

This high fidelity speaker system kit extends the range of the model SS-1 described above. It employs a 15" woofer and a super-tweeter to provide additional bass and treble response. Combined frequency response of both speaker systems is ± 5 db from 35 to 16,000 CPS. Impedance is 16 ohms, and power is 35 watts. Attractive styling matches SS-1. Shpg. Wt. **\$99⁹⁵**
80 lbs.

HEATHKIT

"LEGATO" SPEAKER SYSTEM KIT

Months of painstaking engineering by Heath and Altec-Lansing engineers has culminated in the design of the Legato, featuring "CP" (critical phasing) and "LB" (level balance). The result is a *new kind* of high fidelity sound, to satisfy even the most critical audio requirements. Two high-quality 15" theater-type speakers and a high-frequency driver with sectoral horn combine to cover 25 to 20,000 cycles without peaks or valleys. "CP" and "LB" assure you of the smooth, flat audio response so essential to faithful reproduction. Choice of two beautiful cabinet styles below.

"Legato" Traditional Model HH-1-T

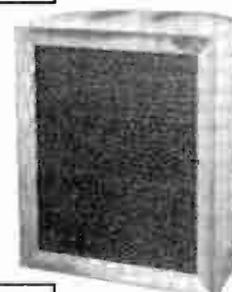
Styled in classic lines to blend with period furniture of all types. Doors attractively paneled. African mahogany for dark finishes unless you specify imported white birch for light finishes. Shpg. Wt. 246 lbs. **\$345⁰⁰**

"Legato" Contemporary Model HH-1-C

This fine cabinet features straightforward design to blend with your modern furnishings. Slim, tapered struts run vertically across the grille cloth to produce a strikingly attractive shadowline. Wood parts are precut and predrilled for simple assembly. Supplied in African mahogany for dark finishes unless you specify imported white birch for light finishes. Shpg. Wt. **\$325⁰⁰**
231 lbs.



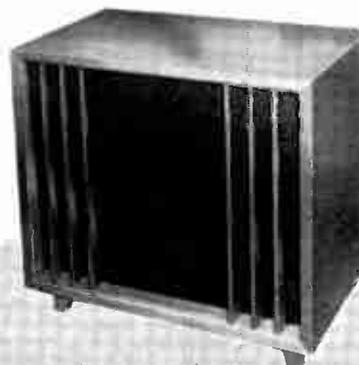
\$4.00 dwn.
\$3.36 mo.



\$10.00 dwn.
\$8.40 mo.



\$34.50 dwn.
\$28.98 mo.



\$32.50 dwn.
\$27.30 mo.



HEATH COMPANY

A Subsidiary of Daystrom, Inc.

BENTON HARBOR 5, MICHIGAN

Make yours a **HEATHKIT**[®]

**It's Easy (and fun) to Plan Your Own Hi-Fi Installation
By Choosing the Heathkit Components
That Best Suit Your Particular Needs.**

As the world's largest manufacturer of electronic equipment in kit form, Heath Company can provide you with a maximum variety of units from which to choose. You can select just the amplifier you need from five different models, ranging in power from 7 watts to 25 watts, some with preamplifiers, and some requiring a separate preamplifier. You can pick your speaker system from four outstanding high fidelity units ranging in price from only \$39.95 to \$345.00. You can even select a fine Heathkit FM or AM Tuner! Should there be a question in your mind about the requirements of an audio system, or about planning your particular hi-fi installation, don't hesitate to contact us. We will be pleased to assist you.

MATCHING CABINETS . . .

The Heath AM Tuner, FM Tuner and Preamplifier are housed in matching satin-gold finished cabinets to blend with any room decorating scheme. Can be stacked one over the other to create a central control unit for the complete high fidelity system.



MODEL FM-3A



MODEL BC-1



MODEL WA-P2



PRE-ALIGNED TUNERS . . .

A unique feature of the Heathkit AM and FM Tuners is the fact that both units are pre-aligned. A signal generator is not necessary! IF and ratio transformers are pretuned at the factory, and some front-end components are preassembled and pretuned. Another "extra" to assure you of easy kit assembly.



HEATH COMPANY

A Subsidiary of Daystrom, Inc.
BENTON HARBOR 5, MICHIGAN

EASY TIME PAYMENTS . . . We invite you to take advantage of the Heath Time Payment Plan on any order amounting to \$90.00 or more. Just 10% down and the balance in twelve monthly payments. **WRITE FOR COMPLETE DETAILS.**



HIGH FIDELITY SYSTEM

1 HEATHKIT HIGH FIDELITY FM TUNER KIT Features AGC and stabilized, temperature-compensated oscillator. Sensitivity is 10 microvolts for 20 db of quieting. Modern circuit covers standard FM band from 88 to 108 mc. Employs ratio detector for efficient hi-fi performance. Power supply is built in. Illuminated slide rule dial for easy tuning. Housed in compact satin-gold enamel cabinet. Features prealigned transformers and front end tuning unit. Shpg. Wt. 7 lbs.

MODEL FM-3A Incl. Excise Tax (with cab.) **\$25⁹⁵**
\$2.60 dwn., \$2.18 mo.

2 HEATHKIT BROADBAND AM TUNER KIT This fine AM Tuner was designed especially for use in high fidelity applications, and features broad bandwidth, high sensitivity and good selectivity. Employs special detector circuit using crystal diodes for minimum signal distortion, even at high levels. Covers 550 to 1600 kc. RF and IF coils are prealigned. Power supply is built in. Housed in attractive satin-gold enamel cabinet. Shpg. Wt. 8 lbs.

MODEL BC-1 Incl. Excise Tax (with cab.) **\$25⁹⁵**
\$2.60 dwn., \$2.18 mo.

3 HEATHKIT HIGH FIDELITY PREAMPLIFIER KIT This pre-amplifier meets or exceeds specifications for even the most rigorous high fidelity applications. It provides a total of 5 inputs, each with individual level controls. Hum and noise are extremely low, with special balance control for absolute minimum hum level. Tone controls provide 18 db boost and 12 db cut at 50 cps, and 15 db boost and 20 db cut at 15,000 cps. Four-position turn-over and four-position rolloff controls for "LP", "RIAA", "AES", and "early 78" equalization. Derives power from main amplifier, requiring only 6.3 VAC at 1A and 300 VDC at 10MA. Beautiful satin-gold enamel finish. Shpg. Wt. 7 lbs.

MODEL WA-P2 (with cab.) **\$19⁷⁵**
\$1.98 dwn., \$1.66 mo.

4 HEATHKIT ADVANCED-DESIGN HI-FI AMPLIFIER KIT This fine 25-watt high fidelity amplifier employs KT66 output tubes by Genalex and a Peerless output transformer for top performance. Frequency response ± 1 db from 5 to 160,000 cps at 1 watt. Harmonic distortion less than 1% at 25 watts, an IM distortion less than 1% at 20 watts. Hum and noise are 99 db below 25 watts. Output impedance is 4, 8 or 16 ohms. Extremely stable circuit with "extra" features.

MODEL W-5: Consists of W-5M plus WA-P2 Preamplifier **\$59⁷⁵** \$5.98 dwn., \$5.02 mo.
Shpg. Wt. 38 lbs. **\$79.50** \$7.95 dwn., \$6.68 mo.
Express only

MODEL W-3M **\$59⁷⁵** \$5.98 dwn., \$5.02 mo.
Shpg. Wt. 31 lbs. Express only

5 HEATHKIT DUAL-CHASSIS HI-FI AMPLIFIER KIT This 20-watt Williamson-type amplifier employs the famous Acrosound model TO-300 output transformer, and uses 5881 tubes. Frequency response is ± 1 db from 6 cps to 150 kc at 1 watt. Harmonic distortion less than 1% at 21 watts, and IM distortion less than 1.3% at 20 watts. Output impedance is 4, 8 or 16 ohms. Hum and noise are 88 db below 20 watts.

MODEL W-3M
MODEL W-3: Consists of W-3M plus WA-P2 Preamplifier **\$49⁷⁵** \$4.98 dwn., \$4.18 mo.
Shpg. Wt. 37 lbs. **\$69.50** \$6.95 dwn., \$5.84 mo.
Express only

6 HEATHKIT SINGLE-CHASSIS HI-FI AMPLIFIER KIT This 20-watt Williamson-type amplifier combines high performance with economy. Employs Chicago-Standard output transformer and 5881 tubes. Frequency response ± 1 db from 10 cps to 100 kc at 1 watt. Harmonic distortion less than 1.5% and IM distortion less than 2.7% at full output. Output 4, 8 or 16 ohms. Hum and noise—95 db below 20 watts.

MODEL W-4AM
MODEL W-4A: Consists of W-4AM plus WA-P2 Preamplifier **\$39⁷⁵** \$3.98 dwn., \$3.34 mo.
Shpg. Wt. 35 lbs. **\$59.50** \$5.95 dwn., \$5.00 mo.
Express only

7 HEATHKIT 20-WATT HIGH FIDELITY AMPLIFIER KIT Features full 20 watt output using push-pull 6L6 tubes. Built-in preamplifier provides four separate inputs. Separate bass and treble controls. Output transformer tapped at 4, 8, 16 and 500 ohms. Designed for home use, but also fine for public address work. Response is ± 1 db from 20 to 20,000 cps. Harmonic distortion less than 1% at 3 db below rated output. Shpg. Wt. 23 lbs.

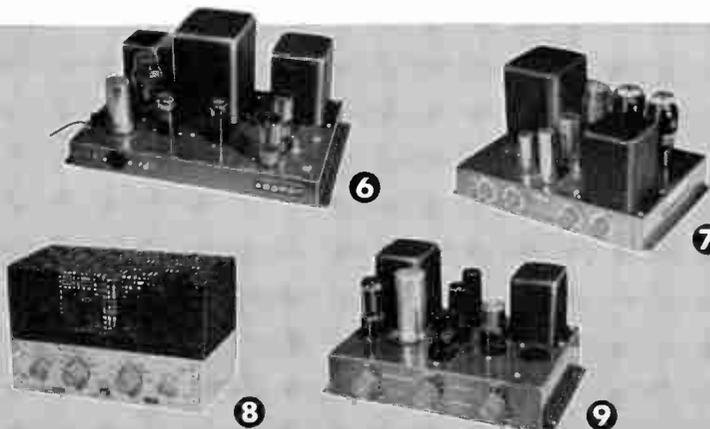
MODEL A-9B **\$35⁵⁰**
\$3.55 dwn., \$2.98 mo.

8 HEATHKIT ELECTRONIC CROSS-OVER KIT This device separates high and low frequencies electronically, so they may be fed through two separate amplifiers driving separate speakers. Eliminates the need for conventional cross-over. Selectable cross-over frequencies are 100, 200, 400, 700, 1200, 2000 and 3500 cps. Separate level controls for high and low frequency channels. Attenuation 12 db per octave. Shpg. Wt. 6 lbs.

MODEL XO-1 **\$18⁹⁵** \$1.90 dwn., \$1.59 mo.

9 HEATHKIT 7-WATT ECONOMY AMPLIFIER KIT Qualifies for high fidelity even though more limited in power than other Heathkit models. Frequency response is $\pm 1\frac{1}{2}$ db from 20 to 20,000 cps. Push-pull output and separate bass and treble tone controls. Good high fidelity at minimum cost. Uses special tapped-screen output transformer.

MODEL A-7E: Same as A-7D except one more tube added for extra preamplification. Two inputs, RIAA compensation and extra gain. **MODEL A-7D** **\$17⁹⁵** \$1.80 dwn., \$1.51 mo.
Shpg. Wt. 10 lbs. **\$19.95** \$2.00 dwn., \$1.68 mo.
Incl. Excise Tax



Write for Free Catalog

HOW TO ORDER

Just identify kit by model number and send order to address below. Write for further details if you wish to budget your purchase on the HEATH TIME PAYMENT PLAN.

HEATH COMPANY
A Subsidiary of Daystrom, Inc.
BENTON HARBOR 5, MICHIGAN
Please send Free HEATHKIT catalog.

Name _____
Address _____
City & Zone _____ State _____

From the desk of
**ROBERT D.
 NEWCOMB**



Dear Mr. Newcomb:

I'm confused by the wide range of prices for components. Though I feel certain my desires will be best answered by a hi-fi system of good components, the prices asked by different manufacturers for components which all claim to be hi-fi is indeed confusing. I have had all kinds of advice from: "You can't possibly get real hi-fi unless you buy the most expensive" to "Don't be a sucker; that expensive stuff won't give you a thing you can't get from the low priced components"

Dear Mr. Graham:

It's not uncommon for those who don't own the best to belittle its value to others, or to subconsciously resent others owning better equipment. Over-dependence upon simple measurements or upon visible differences to define the quality of products whose complexity defies such simple analysis lends unwarranted support to the low-priced product. It's only natural that the price manufacturer will retain visible evidence of quality wherever possible. He will cut deepest where it won't show. This accounts for the numerous "best buy" ratings given many items known in the industry to be inferior. Measurements alone cannot indicate value directly because they cannot cover all items of cost or individual taste. Nor, do they necessarily indicate your enjoyment of the sound delivered.

So there are many reasons why you could become confused. I think the first step in removing some of this confusion is for you to understand that this has become a very competitive industry at every price level. Thus, no manufacturer is going to dare charge more than his product is worth. Absolutely no one knows as well as the manufacturer what he has or has not put into the product and what that product is worth. I would say most of the products offered in the hi-fi components field are actually worth quite closely the price asked for them, with minor exceptions of course. However, the value of any of these products to the individual depends upon that individual! If you are a perfectionist at heart, you cannot and should not expect to find satisfaction in the lowest-priced components regardless of how many watts may be offered per dollar or how satisfactory they may seem to others who may well be less critical. "The best of anything is never found among the cheapest" was never truer than in hi-fi. If you want the best, make your selection from equipment priced accordingly. Remember that for a given priced amplifier, for example, more power means less that the manufacturer can spend in the rest of the amplifier; and that a higher price for a given power means the manufacturer can and probably has spent more money in the hidden costs. These can be fully as important to the user's satisfaction as any of the visible costs. The best balanced design with costs distributed properly throughout the product will never be cheapest but represents greatest value to the user.

In other words, the field is sufficiently competitive in any price class that price differential between products is a reasonably good indication of probable merit. Good hi-fi equipment is good for many years. It does not pay to cut corners. From the old established manufacturers, you can expect to get pretty much what you pay for.

Sincerely yours,

Bob Newcomb



The Newcomb Compact 200 AM-FM Radio Tuner is a golden example of the exceptional quality that can be built into a unit by painstaking manufacture. Outstanding stability, sensitivity, dependability, and beauty make the 200 a superlative buy. Don't regret later that you didn't hear the Newcomb Compact 200 before you made up your mind.

Mr. Newcomb is founder and President of NEWCOMB AUDIO PRODUCTS CO., Hollywood's leading manufacturer of precision products for the control and amplification of sound... since 1937! Mr. Newcomb will be happy to answer your questions about high fidelity amplifiers if you will write to him at

NEWCOMB AUDIO PRODUCTS CO.
 MH7, 6824 Lexington Avenue
 Hollywood 38, California

HI-FI GOES TO COLLEGE

Continued from page 45

standpoint, the cost of employing an attendant at all times is unduly expensive for a union budget, and tends to lead to a reduction of hours during which the equipment is used. The only other possibility is automatic equipment, but an ordinary juke box is hardly appropriate for campus showcase.

To solve this problem and to provide unlimited possibilities for listening enjoyment, while at the same time paying due respect to the upkeep and maintenance expense of the institution, we designed a type of installation set that is specifically suited to the college unions. It consists of custom-designed modification of the Seeborg Selecto-Matic record changer, driving Klipschorn corner speakers. Housed in cabinets that are in perfect harmony with the sophisticated but dignified atmosphere of the union, these changers combine the best features of automatic sound equipment with the appearance that befits the situation.

The unit handles 100 extended-play 45-rpm records which can be replaced from time to time to allow for more variety in the program. All selections are catalogued in a looseleaf notebook so that the student, after deciding upon his selection, merely has to pull the correspondingly numbered knob, then sit back and enjoy the music he has selected. For the more serious student who has need of facilities to listen to selections not on the automatic machine, the Iowa union has several separate listening rooms opening off the main music-lounge, with their own players and speakers. Each room is decorated in a distinctive decor — Georgian, Victorian, Contemporary of Western — so that various musical moods can be accommodated in an appropriate atmosphere.

The efficient use of the Iowa union's sound equipment doesn't stop with the music room itself. This lounge is connected by wires to both the ballroom and the Gold Feather room, a smart snack bar and informal club for evening dancing. With this kind of set up, an important speech or concert can be tape-recorded in a control booth located off the music lounge and, conversely, a speech, play, or musical presentation can be played back through microphones in the ballroom. Likewise, special music for dancing or simply to enhance the club-like atmosphere can be played from the lounge to the Gold Feather room.

A similar system has been installed in the Kansas Memorial Union, University of Kansas. The director, Frank R. Burge, puts it this way: "We not only enjoy the utmost in flexibility from a management standpoint, but everyone here at Kansas seems to agree that this is the best system possible. Our equipment gives the maximum satisfaction and saves management from a difficult upkeep problem that plagues many of my fellow union directors."

Hi-Fi Music at Home

RESISTOR CODES

Continued from page 52

resistors today, though they have been used in the past, primarily in military equipment.

Wire-Wound Resistors

The above discussion has been concerned with composition resistors, also called carbon resistors. However, in the smaller values, some manufacturers have made wire-wound resistors which look exactly like composition resistors. There is one subtle difference in the color coding, as shown in Fig. 2. If the first band is double the width of any of the others, it is a wire-wound resistor. Aside from this difference, the value is read exactly as explained.

The Dot Code

Resistors found in older radios, and in some of the many resistor assortments advertised at low prices, resemble Fig. 3. These resistors are all uninsulated, though the body may be of any color listed in the chart, since the body color is part of the coding. On one side of the body will appear a dot of color, unless this dot would be of the same color as the body, and one or both ends will have a splash of color.

When faced with a resistor which looks like Fig. 3, remember the word BED. This stands for the first letters of Body-End-Dot, and this is the sequence in which to read the color code. The body and end colors represent the first two significant figures, while the dot color refers to the decimal multiplier. A word of caution is apparent at this point. Suppose both ends of the resistor are colored? In that case, one end will *always* be either gold or silver, and this represents tolerance.

Globar Resistors

A resistor of similar appearance is shown in Fig. 4. This is a temperature sensitive element of carbon called a Globar resistor. The body is black and uninsulated, and both ends are silver. These colors have no significance other than to identify it for what it is. Its value is determined by temperature, and this is normally determined by the current passing through it in the circuit of which it is a part. It is not an item with which you will have much contact, since it is not in the same class of components we normally associate with the term resistor.

Other Types

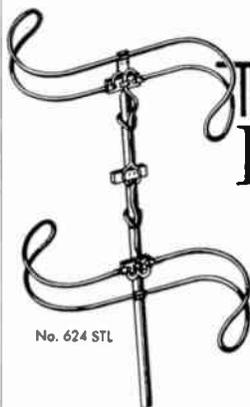
There are many other types of resistors in use today, but they are normally stamped with their numerical value in ohms on the body, and are not color coded. New, miniature resistors may appear on the market with color coding methods not covered here, but this data is correct and complete to the time of printing. Whatever the appearance of these new components, the colors will have the same meanings as given here.

For the discriminating ear true FM fidelity is achieved

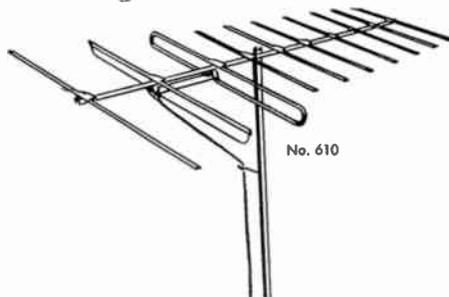
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No. 610

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At a recent public demonstration, staged by the Audio League at St. Mark's Church, Mt. Kisco, N. Y., the recorded sound of an Aeolian-Skinner organ (from stereo tape) was instantaneously alternated with that of the "live" instrument. The reproducing equipment selected included four AR-1 speaker systems. Here is some of the press comment on the event:

The Saturday Review (David Hebb)

"Competent listeners, with trained professional ears, were fooled into thinking that the live portions were recorded, and vice versa. . . . The extreme low notes were felt, rather than heard, without any 'loudspeaker' sound. . . ."

AUDIO (Julian D. Hirsch)

"Even where differences were detectable at changeover, it was usually not possible to determine which sound was live and which was recorded, without assistance from the signal lights. . . . facsimile recording and reproduction of the pipe organ in its original environment has been accomplished."

audiocraft

"It was such a negligible difference (between live and recorded sound) that, even when it was discerned, it was impossible to tell whether the organ or the sound system was playing!"

The price of an AR-1 two-way speaker system, including cabinet, is \$185.00 in mahogany or birch. Descriptive literature is available on request.

ACOUSTIC RESEARCH, INC. 24 Thorndike St., Cambridge 41, Mass.

WHERE CREDIT IS DUE

Continued from page 29

other areas — indeed, music that compared well with that of their contemporaries in Europe.

That the re-creation of this partly lost cultural heritage would be as important to our musical life as its rediscovery was determined early by Thor Johnson, who has been the prime mover in the research. Johnson, conductor of the Cincinnati Symphony Orchestra, is himself the son of a Moravian minister and was raised in musical Winston-Salem, center of the Southern Province of the Church since its founding in 1759. It was he who founded the American Moravian Music Festivals at Bethlehem in 1950, using an ensemble drawn from several major orchestras. The first two festivals (the second was given in 1954) were devoted primarily to music of the American Moravians, discovered during the first exploration of the archives in 1937-38. The second two, at Winston-Salem in 1955 and in Bethlehem last month, were made up from added repertory found during the renewed researches that began in 1954.

The scholarly spadework — carried on until the funds ran out — was done by Dr. Hans T. David of Michigan University and the late Dr. Albert G. Rau, Dean of the Moravian Seminary at Bethlehem. Some of the music by the American Moravians was not only edited but also published many long years ago, and a catalogue was put out as well. A young musicologist, Donald M. McCorkle, stumbled upon these and a seven-volume translation of the records of the Moravians in the Carolinas. With this material as a basis, he produced a thesis (M.A., Indiana University) that Johnson welcomed enthusiastically and used to prod the somewhat reluctant elders of the church. A substantial grant given by a Winston-Salem resident subsidized research into the Winston-Salem Archives, for which McCorkle was hired. In June of 1954 he started, thinking the job might take two months. But it took six months of unremitting toil and thirty cans of wall paper cleaner before a picture began to emerge of the contents of this vast treasure house of music. Originally it was estimated that two years would be needed to study the music found in Bethlehem and Winston-Salem. The two became four, then ten, and McCorkle now thinks it will take up to three decades.

Realizing the importance of these discoveries, the Moravian Church set up in 1956 the Moravian Music Foundation, with McCorkle as executive director. The Foundation will act as trustee of the music found in the archives, issue recordings as funds permit (and until such time as a major record company can be found to undertake this), arrange for performances and publication through the Fleischer Collection of the Free Library of Philadelphia.

Concluded on page 65

Hi-Fi Music at Home

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INDIANAPOLIS 26, IND.

July-August 1957

WHERE CREDIT IS DUE

Continued from page 64

EARLY AMERICAN MORAVIAN MUSIC

Johann Friedrich Peter (1746-1813): Six quintets recorded by the Moravian Quintet—Isidore Cohen and Francis Chopin violins; Abraham Skernick and Peter Farrell violas; Robert Graham violoncello. New Records, Inc., 136 Old Court House Road, New Hyde Park, N. Y. 1950.

Johann Friedrich Peter: Quintets No. 1 in D major and No. 6 in E flat recorded by the Moravian Quintet. American Recording Society, 100 Sixth Ave., New York 13, N. Y. ARS-33.

Eleven Songs by Moravian Composers: Jeremiah Dencke (1725-1795); Simon Peter (1743-1819); Johann Friedrich Peter (1746-1813); Johannes Herbst (1735-1812); Georg Gottfried Müller (1762-1821); David Moritz Michael (1751-1827). Moud Noster soprano, accompanied by a chamber orchestra directed by Thor Johnson. New Records, Inc., NRLP-2017, 1955.

John Antes (1740-1811): Three trios for two violins and violoncello, in E-flat minor, D minor, and C major, Opus 3. Isidore Cohen first violin; Werner Torkonowsky second violin; Seymour Borob violoncello. New Records, Inc., NRLP-2016, 1955.

Christian I. Letrobe (1758-1836): Sonatas No. 2 in D minor and No. 3 in B-flat major, Opus 3. Moyne Miller, pianist. Moramus Edition, ME-1, 1957 Festival Recording. Moravian Music Foundation, Salem Station, Winston-Salem, N. C., 1957.

The "Moramus Edition," to be published by Boosey & Hawkes, will contain most of the important works.

The Early American Music Festivals are now another activity sponsored by the Foundation. The program of the fourth, last month, might be considered typical. All the music was performed in Bethlehem and Salem between 1740 and 1840. Some was written in America; other works were written by the contemporary European composers who so strongly influenced the American Moravian composers.

Many of the American Moravians were represented in the fourth festival. Some were trained musicians. Some were amateurs who were also carpenters, butchers, or builders, for music seems to have been almost a 24-hour-a-day preoccupation in these communities from the first day of settlement. First came the choirs; then the *collegium musicum*, the ancient German musical society by then obsolescent in Europe as public concerts increased, but important in America through the first quarter of the 19th century; then the brass choirs, relics of the German town and tower musicians, which in Bethlehem have continued to the present day, though in Salem they became what is now the 500-piece Moravian Brass Band. The Moravian colonists brought not only the long musical tradition of their church, but the flourishing creativity then in its heyday in the German states. They packed into their baggage musical instruments—the first colonists to do so—and huge quantities of music by their European contemporaries. They built organs and made other instruments. They inspired non-Moravians to perform and to compose, and set high standards in both taste and accomplishment.

It was they, and not Mr. Barnum, who laid the foundations of musical culture in this Country, now growing to the status of international leadership.

AR-1

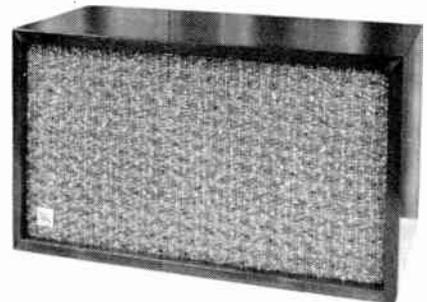
WHEN the AR-1 speaker system first made its appearance on the hi fi market, our published specifications were sometimes greeted with skepticism; for a speaker to perform as claimed, particularly in such a small enclosure, was contrary to audio tradition.

Now, two years later, the AR-1 is widely accepted as a bass reference standard in both musical and scientific circles. There is general understanding of the fact that, due to the patented acoustic suspension design, the small size of the AR-1 is accompanied by an advance in bass performance rather than by a compromise in quality.

AR-2

The AR-2 is the first application of the acoustic suspension principle to a low-cost speaker system. Prices are \$89 in unfinished fir cabinet, \$96 in mahogany or birch, and \$102 in walnut.

We would like to suggest, as soberly as we invite comparison between the AR-1 and any existing bass reproducer, that you compare the AR-2 with conventional speaker systems which are several times higher in price. No allowances at all, of course, should be made for the AR-2's small size, which is here an advantage rather than a handicap from the point of view of reproducing quality.



Literature is available on request.

ACOUSTIC RESEARCH, INC.
24 Thorndike St., Cambridge 41, Mass.

CALYPSO

Continued from page 28

cafe or night club assemblage doesn't even come close to what's required. The fact is that real calypso is practically never heard in any other situation. The remarkable thing is not that we included the audience in our first recording² — but that the hundreds of earlier recordings by others *didn't*.

The usual pat formula we have been conscientiously taught to use in identifying the "real" calypso is that the ersatz ones sing other people's words and the authentic calypsonians only use what they make up themselves, often on the spot. In Port of Spain, this notion becomes a little less simple. It's true that the upper caste calypsonians wouldn't be caught dead singing someone else's words. However, many of their most famous songs are on printed programs which are sold to members of the audience and are certainly not made up as they go along. The huge enjoyment comes from following a spontaneous performance which, as with every creative artist, varies with each repetition — like relishing Danny Kaye's variations on famous routines he's done again and again. In calypso, the words are especially open to delicious little surprises as the evening goes on.

I have never heard Lord Melody sing his *Mama Looka Booboo* twice the same way, for example, even though the word-structure, verse, and chorus ideas were pretty constant. The point is that the top calypso artists are expert and famous performers (each with his own trade mark or public personality) as well as being imaginative composers. Merely making up extemporaneous words doesn't magically change a second-rater into one of Trinidad's elite, and how fortunate we would all be if the same standard existed here!

When we first recorded the original *Mama Looka Booboo* before a Carnival audience, none of us could have guessed its destiny on a future U. S. hit parade. No one could miss the spark of greatness, however — something emanating from the back-fence symbolism bordering on the classic, the devastating performance by Melody, and the way the audience ignited.

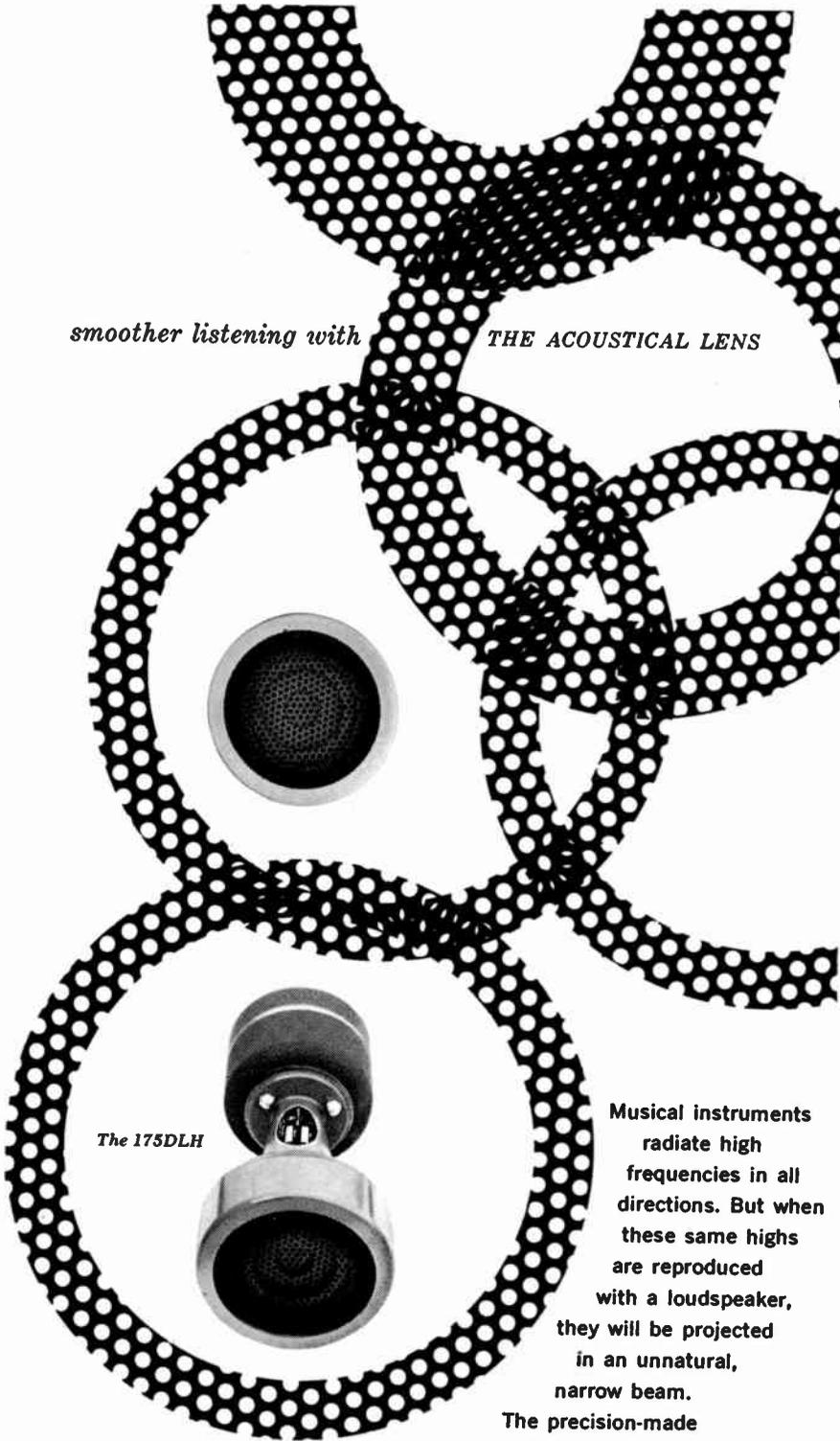
Comparing Belafonte's subsequent U. S. version with the original Lord Melody performance in our "Jump Up Carnival" record can be a rare experience for those interested enough. There has been a pretty consistent accusation of Belafonte as being non-authentic. He definitely does change the song, and he wasn't born in Trinidad. The paradox is that his accusers are mostly eager performers claiming (in print) the priceless authenticity for themselves — entertainers who probably wouldn't be working at all if it weren't for Belafonte's phenomenal success as a one-man ambassador for calypso.

Continued on page 67

² *Mama Looka Booboo* sung by composer Lord Melody in the Young Brigade Calypso Tent, from "Jump Up Carnival" Cook Labs. No. 1072.

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CALYPSO

Continued from page 66

Perhaps we, above all, having made all of our recordings inside Trinidad, should be the most sensitive about this matter of authenticity, and condemn all others as imposters. Everyone must judge for himself the validity of the changes in the Belafonte version of *Boo-boo*. Only one clear fact stands above all the personal opinions: the combination of original music, the changes made, and the energetic approach to delivery certainly resulted in a performance which put across the basic idea of the song to a vast American audience. In this sense he did no more and in many ways no less than a native calypsonian working with his own song.

The question of authenticity is not merely who made up what, or Lenox Avenue, Harlem vs. Maraval Road, Port of Spain. The authentic, elite performers are all professional troupers — masters of audience psychology, high voltage performance, and walloping diction. There is a handful of popularly-elected Calypso Kings whom we recorded in Trinidad. They meet this definition, and there are the precious few outside the borders who do.

The subjects of the barbed calypso tongue have an astonishing range. Just on two of several LP records we have covered such a catholic assortment as raising taxi fares, unfaithful wives, a father's ugliness, over-earnest revival meeting, Belafonte's visit, a sweepstake-selling preacher, political federation of B.W.I., a Chinese cricket team, and others too complex to label. In almost every case the calypso comment is unflattering, disrespectful, insulting, slanderous — but always with the refreshing tang of humor and the redeeming grace of a sharp sense of style.

The now familiar chorus phrase "Mama looka booboo," supposedly shouted by the children when they see their father, is a situation which invites many subtle interpretations. The line that got the audience ovation however was: "My wife and I had a big disturbance, owing to the constant annoyance . . ." a masterpiece of exasperated understatement, and a measure of the sophistication of the audience which picked it up so tumultuously.

At times the simple imagery of the language rises to poetic planes:

Thelma you go'n to leave me now,
You start up a row
Now you have dresses of all kind
Gold bangles on you hand and new-fashion
can-can
Yes, you're feelin' grand
You're goin back to the old man, but re-
member
Mornin' time
Everybody wake up mornin' time
They come from mountain,
They come from mountain side.
Wake up this beautiful mornin'

Concluded on page 68



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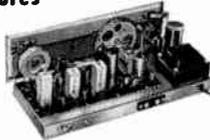


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CALYPSO

Continued from page 67

Enjoy the freshness of the breeze
Into the beautiful garden
Thelma, watch de banana trees
I hear they talk about
Mornin' time
Everybody wake up mornin' time
They come from mountain
They come from mountain side.³

Last fall, a *Variety* headline announced, "HOT TREND: TRINIDADO TUNES." In January the headline theme song was "CALYPSO HERE I COME — MAYBE." May 22nd: "CALYPSO IS STONE DEAD." This may be a true life saga of Tin Pan Alley, but we need fear little for calypso. We spent one remarkable afternoon recording the stories and chants of old Patrick Jones, a former calypso king who remembers over 600 songs from calypso over the years. Some of the early ones even reflect a Gilbert and Sullivan flavor in deference to the music fad of their day (the words were biting political, however). The latest trends will always find their way into calypso verse and melody, witness Melody's current *Creature from the Black Lagoon Is Your Father*. The first part is from the picture of the same name, as they say; the additional phrase is pure calypsoese. Calypso absorbs, comments pointedly, and persists. In like manner, our own musical current has already been enriched by the virile rhythms of calypso, even should there be a "sudden floppo exit". And some of us will continue to savor every drop, long after the commercial cup is empty.

³ Copr. Cook Labs., 1957: from Cook Labs. "Calypso Kings and Pink Gin", No. 1185.

"CANNED MUSIC"

Continued from page 27

advice. With his publisher, Dr. James Francis Cooke, Sousa motored to Camden. He was proud, and full of friendly resolve.

Edison was 76 years old and nearly deaf. Sousa, 69 and troubled by an abscess in one ear, was temporarily hard of hearing. Dr. Cooke volunteered as an interpreter to spare them the strain of shouting.

The two celebrities greeted each other as if they were old friends. It should have been a memorable meeting, and Dr. Cooke called it just that when he wrote about it in a magazine article a few months later. According to this article, Edison and Sousa had spent the day in stimulating conversation, and in perfect agreement about everything. Nine years later, however, when the two were dead, Dr. Cooke admitted that he had had to shout heated arguments back and forth; and Sousa himself acidly commented on the meeting to a reporter. So, pieced together from those first-hand though slightly conflicting sources, this is what seems to have happened:

Sousa, full of good intentions, burst
Concluded on page 69

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"CANNED MUSIC"

Continued from page 68

into a eulogy of the phonograph which, as he readily admitted, had done so much to promote his name. "You have made the musician immortal," he exclaimed. "What the printing press did for the composer you did for the instrumentalist, the singer, the conductor!" They agreed that melody was the basis of all music. Edison saw no reason to give the public complicated music since it preferred simple music anyway, and this was right along the lines of Sousa's favorite maxim: "It takes a good tune to grind well." So far so good.

But suddenly they hit a snag. Edison shocked Sousa by the statement that he liked only four of the countless waltzes he had heard; and the composer of the *Stars and Stripes* squirmed when he learned that the inventor's favorite melody was an old-fashioned song, *I'll Take You Home Again, Kathleen*. Then Edison said that he liked Wagner, but did not think that Mozart was of much consequence. Sousa expressed polite astonishment.

"I cannot explain it, but I never cared for Mozart," Edison replied with the calm stubbornness of someone who, even though in disagreement with an expert, feels entitled to his own views. Now Sousa, bristling like an angry bulldog, shouted his unqualified opinion about "canned music." Later he graciously ascribed Edison's strange musical tastes to his defective hearing. But they never met again.

How could it be that Sousa never fully recognized the potentialities of the phonograph as a disseminator of good music? What caused him to remain so prejudiced against an invention to which he owed so much? Did not the popularity of his records at least flatter his ego?

This is what I recently asked his daughter, Mrs. Helen Sousa Abert, the one to whom he had dictated the "canned music" article. With her slightly husky, well-groomed voice, which is said to be a family characteristic, she explained that for her father music was a warm and living thing — communication from man to man. To express himself he needed listening faces, the personal contact with men and women. He was afraid of losing the touch with his audience by playing into machines. For this reason he also refused to broadcast until he was virtually tricked into it on his 75th birthday, in 1929.

"We have hardly any of his old records around the house," Mrs. Abert explained. "He did not bother to collect them. He simply did not care for things mechanical. Imagine, with his delicate musician's hands he couldn't even uncork a bottle!"

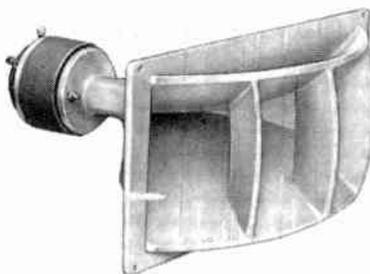
Ann M. Lingg is the author of the only existing biography of Sousa. She is also known for her biographies of Mozart and Liszt. A graduate of the University of Vienna, she now lives in New York City with her writer-husband Erwin Lessner whose highly dissimilar specialty, incidentally, is auto racing.

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Damping-factor selection	✓	•	•	•	•	•	•	•	•	•	•
IM distortion at 20 watts	1.0	1.0	1.0	1.4	1.0	2.0	2.0	1.2	1.6	1.5	2.4
12db/oct. scratch filter	✓*	•	✓	✓	•	•	•	•	✓*	•	•
12db/oct. rumble filter	✓*	•	✓	✓	•	•	•	•	✓	✓*	•
Cathode-follower recording output	✓	•	•	•	•	✓	✓	•	•	•	•
Phono sensitivity (mv) for full output	3	6	5	6	5	5	6	12	5	3	10
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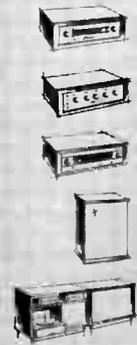
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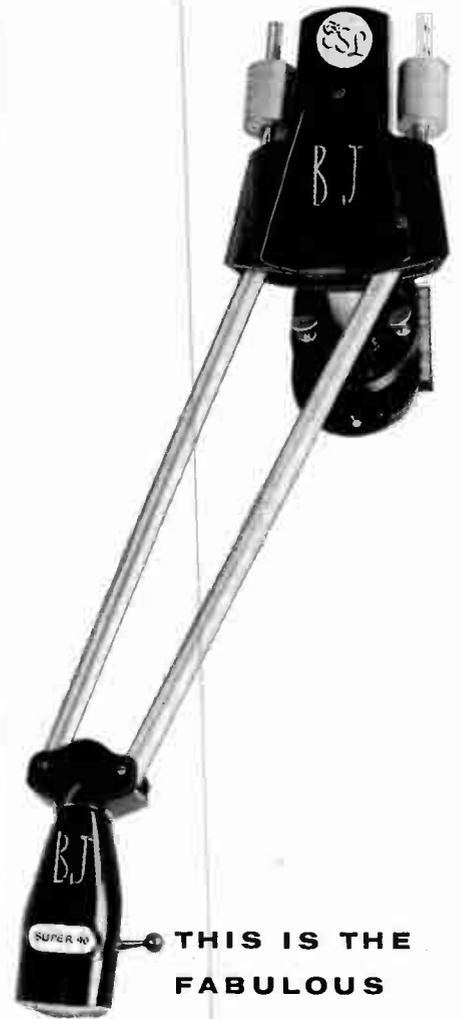
Continued from page 32

which the composer rather deprecatingly described as a "crescendo on a commonplace melody — seventeen minutes of orchestra without any music." Ravel considered the *Bolero* a very special experiment from which he expected little. But it became the most popular composition. In fact, it haunted him because it contributed to the obscurity of his other works he felt were far more important. The *Bolero* is a difficult work to perform correctly. Maintaining a crescendo for seventeen minutes without spoiling the climax calls for orchestral and conducting skill *par excellence*. Munch and the Boston Symphony Orchestra carry this off beautifully on RCA Victor LM 1984. Not far behind, however, is the Ansermet version with the Paris Conservatoire Orchestra, London LL-1156.

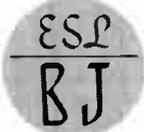
Ravel: *La Valse*: At first Ravel envisioned his *Wien* (Vienna) as "a sort of homage to the memory of the Great Strauss, not Richard, the other — Johann." As *La Valse* (*Poème chorégraphique*), written on commission from the impresario Diaghilev who rejected the work as a mere medley and unworthy of his talents, the composition reflected the composer's bitter outlook following the first World War. In a sense, *La Valse* is the 20 Century's *Gaité Parisienne* musically depicting the dissolution of a society. Ravel viewed the work as an apotheosis of the Viennese waltz, but critics saw in it a civilized but cynical commentary upon the post war scene. Whatever *La Valse* was intended to convey extra-musically, it remains one of Ravel's most brilliant compositions; the orchestration itself is an achievement of high order. Munch and the Bostonians are equal to the Ravelian brilliance on RCA Victor LM-1984, which contains also *Bolero*, Ravel's *Rapsodie Espagnole*, and Debussy's *Afternoon of a Faun* in their sensitive performance of this contemporary masterpiece.

Ibert: *Divertissement*: Another contemporary reflection of the post World War I scene, this time in Ibert's witty incidental score for the play, "The Italian Straw Hat". There is a great deal of musical fun in this charming diversion, which makes tatters of Mendelssohn's *Wedding March*, tosses around some jazzy touches, and otherwise pokes a bit of fun at Modern Music. This exuberant music is given a spirited performance by Fiedler and the Boston Pops on RCA Victor LM-2084, coupled with the Rossini-Respighi *La Boutique Fantasque* and Piston's delightful *Incredible Flutist* in an excellent recording to round out Arthur Fiedler's list of music you should have in your record library for summer listening.

Edward Jablonski is well known to the readers of Hi-Fi Music — and others — for his perceptive observations on the "good" musical scene, where hair is worn both long and short.



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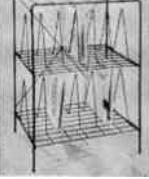
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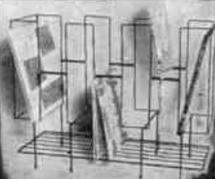
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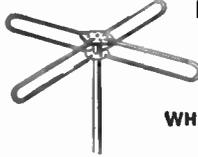
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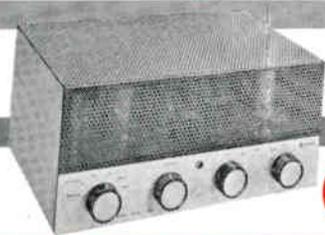


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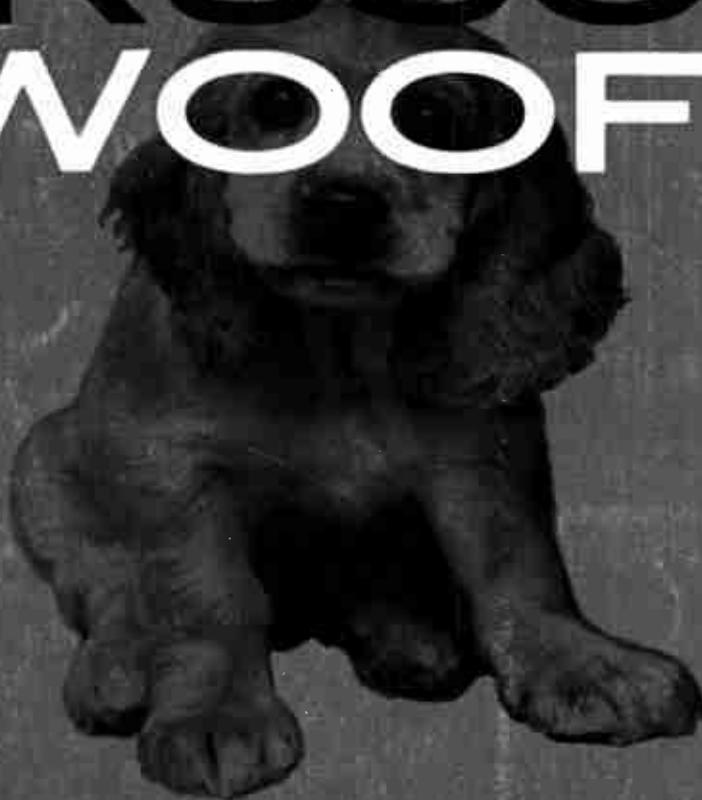
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