

JUNE, 1958

MILTON B. SLEEPER, Publisher

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hi-fi music

AT HOME

WASH-FM

Program Guide Edition



Handwritten signature

devoted to hi-fi music from records, tape, and FM radio

WorldRadioHistory

To provide our advertisers with the most powerful sales promotion facility ever devised, HI-FI MUSIC Magazine will sponsor a permanent demonstration and exhibit center in New York's Grand Central Terminal.

At this location, the monthly traffic of 15,000,000 people from all parts of the U. S. A. and from foreign countries far exceeds the circulation of the largest consumer magazines. Location of the building now under construction is indicated by the white lines on this photograph.



HI-FI MUSIC Magazine to Sponsor a Permanent **Demonstration & Exhibit Center** at the Greatest Show Place on Earth

The Need Manufacturers of high-quality components for stereo and monaural records, tape, and FM radio have done a prodigious job of establishing "hi-fi" as an accepted word in the English language. And yet, such are the limitations of this art-science that the term cannot be defined, nor explained in conversation, in pictures, or in print.

To be understood, hi-fi must be heard. Hence this perverse situation: In millions of homes today, the standard of audio reproduction is what people hear — and accept — from four-inch speakers mounted on the sides of table-model television sets.

Knowing that "hi-fi" is some kind of sound improvement, the great American public is buying little \$69.95 phonographs, or \$119.95 models on four iron legs, playing LP's on them, and boasting to their friends: "We have a high fidelity, and it's wonderful!"

Indeed, it *is* wonderful. As hi-fi equipment, it may be so much junk. Nevertheless, it is definitely superior to what they have been hearing on TV. So they not only *think* they have hi-fi music. They *know* it! It says "high fidelity" on the box, and the box contains

three, four, or even six (half-pint) speakers. So it *must* be high fidelity.

The Answer It's no use to tell them, or show them pictures, or send them literature. Only when they hear it can they gain a new and true standard of reproduction quality.

To do this — not for thousands but for millions of people — HI-FI MUSIC is sponsoring "Hi-Fi House", to be operated under the management and direction of Milton B. Sleeper and Thomas A. Kelly. Located on the west balcony of the Grand Central Terminal opposite the Kodak display, Hi-Fi House will provide a complete display of audio components, records, and tapes, and a continuous demonstration of the finest hi-fi music, open from 8:00 A.M. to 10:00 P.M.

The structure will be 40 ft. long by 15 ft. wide. Across the front, windows will accommodate manufacturers' displays of hi-fi products. Inside, an area of 600 sq. ft. will provide comfortable space for listening to hi-fi music from standard components, and to consult with a staff of audio experts. There will also

Continued on the inside back cover

WASH-FM

"WASHINGTON'S BETTER MUSIC STATION"

Affiliated with WDON-AM

EVERETT L. DILLARD
General Manager

EARL ROBBIN
Announcer

RICHARD PATRICK
Night Program Director

FRED DRAKE
News Editor

MICHAEL KAZITORIS
Greek Hour Director

DORIS KEPNER
Office

GRACE STEIN
Office

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Station Manager

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Chief Engineer

WILLIAM MOCKBEE
Day Program Director

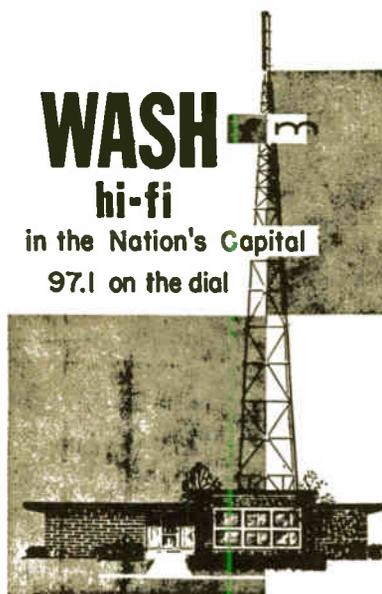
DONALD DILLARD
Announcer; Don's Record Club

MARIA DI SALVO
Italian Hour Director

MARY LEE MONGELLI
Auditor

ARLYN ROBERTSON
WDON Traffic

KATHRYN EPSTEIN
Sales



1319 F Street N. W., Washington 4, D. C.

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

Treasure Trove of Opera: Opera fans, and there are many of you, will look forward to the "WASH Opera Box" programs heard every Friday night, June 20th through July 11th. Make your reservations now for such outstanding performances as "The Damnation of Faust", by Berlioz on June 20th; "Oedipus Rex" by Stravinsky on June 27th; "Falstaff" by Verdi on July 4th; and "Eugene Onegin" by Tchaikovsky on July 11th. The last is a Bolshoi Theater production.

Our library of full-length operas has grown to the point at which little repetition is necessary over a full year. Opera, of which many listeners are ardent devotees, is something which cannot be programmed every night, but which should have, and does have over WASH, a regular time and place in the weekly schedule. Friday night at 8:30 P.M. is curtain time for some of the world's finest recording artists to greet you over WASH! If you like opera, then make a date: the place, 97.1 on your FM dial—the station, WASH—the program, "The Opera Box". We'll be in the next box listening, too, on Friday nights!

Stereo by Multiplexing: With little more than two months of stereo broadcasting behind us (by FM-AM and FM multiplexing), one thing is certain—stereo radio transmissions are attracting the public's attention like nothing else we've seen in recent years.

And there is reason for it too! The concept of depth and dimension in sound

is difficult to describe, but strikingly apparent when you hear it. Although WASH and two or three other leading FM stations throughout the country have been broadcasting stereo experimentally (with WASH using the left channel on the main carrier and the right channel on the 67 kc. sub-carrier), this process already has attracted such widespread attention that the FCC has at least one petition before it proposing to set standards for the use of FM multiplexing to provide stereo reception for hi-fi listeners.

The present proposal before the FCC would make the multiplexing more hi-fi by increasing the audio bandwidth and reducing noise, certainly desirable objectives so long as they do not deteriorate the fidelity of the main channel. Furthermore, the system proposed would be compatible—that is, by a system of combining and recombining the left and right audio channels, the FM listener hearing only the main FM transmission would get perfectly balanced monaural program reception, but when he receives both the main and sub-carrier transmissions . . . bingo, it's hi-fi stereo!

Still Agog About Multiplexing!: Stereo may be wonderful, and so is FM multiplexing, in a different way. How many of you listeners know, or could detect, that all through the day and most of the evening, WASH has been broadcasting *two* separate programs? That's what we have been doing, except that you have been hearing the "public" channel

on your regular receiver, unless you are the owner of a special multiplexing receiver, of which there are not many at this time. Two programs over one station—almost unbelievable!

But if cards and letters from listeners are a true indication, hundreds of enterprising WASH listeners are building their own multiplexing adapters to hear our second program. Never misjudge the ingenuity and resourcefulness of a hi-fi listener!

EVERETT L. DILLARD, *General Manager*

WDON CONDENSED PROGRAM SCHEDULE

MONDAY THROUGH FRIDAY

6:00 DON'S RECORD CLUB: Top Hit Tunes of today
9:00 EARL ROBBIN SHOW: Popular Music
12:00 FRED DRAKE SHOW: Popular Music
3:30 to Sign-Off*: DON'S RECORD CLUB: Features Top Hit Tunes of the Day as determined by WDON's own survey preferences.

SATURDAY AND SUNDAY

The programs listed in this Guide for WASH-FM are the same as broadcast on WDON-AM over the weekend. Associated Press news broadcasts all day long. Headlines at 25 minutes past the hour and 5 minute news summaries before the hour.

*WDON Sign-Off: June, 8:30 EDST
July, 8:30 EDST

MONDAY, JUNE 16, 1958

7:00 NEWS: DAYBREAK SERENADE
 BEETHOVEN Leonore Overture No.3,
 N.Y. Phil. Orch., Walter cond. C
 COATES The Three Elizabeths Suite,
 New Sym. Orch., Coates cond. L
 8:00 NEWS: DAYBREAK SERENADE
 HANDEL The Water Music Suite,
 Philadelphia Orch., Ormandy cond. C
 SMETANA From My Life, Quartet in E minor,
 Cleveland Orch., Szell cond. C
 9:00 EARL ROBBIN SHOW Popular Music
 12:00 CONCERT IN HI-FI
 MOZART Divertimento No.17 in D,
 Vienna Octet L
 HAYDN Symphony No.100 in G, London
 Phil. Orch., Beinum cond. L
 1:00 VIVALDI The Seasons Op.8, Stuttgart
 Chamber Orch., Manchingner cond. L
 J.C.BACH Sinfonia for Double Orch.,
 Cincinnati Sym. Orch., Johnson cond. L
 2:00 NEWS: CURTAIN TIME
 GERSHWIN Girl Crazy with Mary Martin C
 Dorothy Kirsten Sings Songs from the
 Broadway Stage C
 Richard Rodgers conducts Richard Rodgers C
 4:00 NEWS: CONCERT CAMEOS
 After Dark, Morton Gould & his Orch. C
 Songs of the 30's, David Rose & Orch. Kapp
 5:00 NEWS: MUSICAL PRELUDE
 SCHUMANN Intermezz, Johannesen piano Ch
 TCHAIKOVSKY A Tchaikovsky Fantasy,
 Vienna Sym. Orch., Stolz cond. L
 6:00 NEWS: IN THE CONCERT HALL
 J. STRAUSS Fledermaus Overture,
 Philadelphia Orch., Ormandy cond. C
 CHERUBINI Symphony in D, NBC Sym.
 Orch., Toscanini cond. V
 BEETHOVEN Coriolan Overture,
 Boston Sym. Orch., Munch cond. V
 7:00 CASTELNUOVO-TEDESCO Violin Concerto
 No.2, Heifetz violin, Los Angeles
 Phil. Orch., Wallenstein cond. V
 SAINT-SAENS Carnival of the Animals,
 Whittmore & Lowe pianos, Boston
 Pops Orch., Fiedler cond. V
 8:00 LISZT Concerto No.1 in E flat,
 Rubinstein piano, RCA Victor Orch.,
 Wallenstein cond. V
 GLAZUNOV Violin Concerto in A minor,
 Magyar violin, Hague Phil. Orch.,
 Otterloo cond. Ep
 9:00 R. STRAUSS Aus Italien,
 Vienna Phil. Orch., Krauss cond. L
 BACH Suite No.3 in D, Amsterdam
 Concertgebouw Orch., Beinum cond. Ep
 10:00 NIELSEN Symphony No.5, Danish State
 Radio Sym. Orch., Jensen cond. L
 OFFENBACH Gaité Parisienne,
 Philadelphia Orch., Ormandy cond. C
 11:00 PUCCINI Tosca (Opera for Orch.),
 Kostelanetz & his Orch. C
 12:00 NEWS

TUESDAY, JUNE 17, 1958

7:00 NEWS: DAYBREAK SERENADE
 WAGNER Die Meistersingers Prelude,
 N.Y. Phil. Orch., Szell cond. C
 RIMSKY-KORSAKOV Le Coq D'Or Suite,
 Boston Pops Orch., Fiedler cond. V
 8:00 NEWS: DAYBREAK SERENADE
 CORELLI Suite for String Orch.,
 Philadelphia Orch., Ormandy cond. C
 MOZART Concerto No.21 in C, Casadesus
 piano, N.Y. Phil. Orch., Munch cond. C
 9:00 EARL ROBBIN SHOW Popular Music
 12:00 CONCERT IN HI-FI
 SCHUBERT Piano Quintet in A,
 Vienna Octet L
 MOZART Symphony No.29 in A, Suisse
 Romande Orch., Maag cond. L
 1:00 CHOPIN Sonata in B flat minor,
 Horowitz piano V
 BARANOVICH Gingerbread Ballet Suite,
 Belgrade Phil., Baranovich cond. L
 2:00 NEWS: CURTAIN TIME
 RODGERS & HART The Boys from Syracuse,
 Portia Nelson, Jack Cassidy & cast
 Music from the Films, Legrand & Orch. C
 Louis Levy & Orch. play Cole Porter
 4:00 NEWS: CONCERT CAMEOS
 Dream Time, Wayne King & his Orch. D
 Kalman & Waldteufel Memories, Robert
 Stolz & his Orch. L

5:00 NEWS: MUSICAL PRELUDE
 GLUCK Ballet Suite No.1,
 New Symphony Orch., Irving cond. L
 DOHNANYI Suite in F sharp for Orch.,
 London Sym. Orch., Sargent cond. C
 6:00 NEWS: IN THE CONCERT HALL
 RIMSKY-KORSAKOV Russian Easter Overture,
 Stokowski & his Orch. V
 BLISS A Colour Symphony, London Sym.
 Orch., Bliss cond. L
 J.S.BACH Concerto in E, Heifetz violin,
 Los Angeles Phil., Wallenstein cond. V
 7:00 CHAUSSON Symphony in B flat, Paris
 Conservatory Orch., Denzler cond. L
 HUMMEL Piano Concerto in A minor,
 Balsam piano, Winterthur Sym. Orch.,
 Ackermann cond. Ch
 8:00 SHOSTAKOVICH Symphony No.10 in E
 minor, Philharmonia Orch., Kurtz cond. V
 9:00 ROSSINI La Boutique Fantasque,
 Boston Pops Orch., Fiedler cond. V
 DVORAK Rhapsody No.3 in A flat minor,
 Hague Phil. Orch., Dorati cond. Ep
 10:00 RACHMANINOFF Rhapsody on a Theme of
 Paganini, Rubinstein piano, Chicago
 Sym. Orch., Reiner cond. V
 DELIBES Ballet Music from "Sylvia",
 Lamoureux Concerts Orch., Fournet cond. Ep
 11:00 KREUTZER Grand Septett in E flat,
 Members of the Vienna Octet L
 12:00 NEWS

WEDNESDAY, JUNE 18, 1958

7:00 NEWS: DAYBREAK SERENADE
 DVORAK Carnival Overture, Philadelphia
 Orch., Ormandy cond. C
 TCHAIKOVSKY Romeo & Juliet Overture,
 Boston New Orchestral Soc., Page cond. CO
 8:00 NEWS: DAYBREAK SERENADE
 MOZART Concerto No.2 for Horn & Orch.,
 Brain horn, Philharmonia Orch.,
 Susskind cond. C
 BACH Concerto in D minor for 3 pianos,
 Robert, Gaby & Jean Casadesus pianos,
 N.Y. Phil. Orch., Mitropoulos cond. C
 9:00 EARL ROBBIN SHOW Popular Music
 12:00 CONCERT IN HI-FI
 BEETHOVEN Symphony No.3 in E flat,
 Amsterdam Concertgebouw Orch., Kleiber L
 BRAHMS Variations on a Theme of Haydn,
 N.Y. Phil. Orch., Walter cond. C
 1:00 BORODIN Symphony No.2 in B minor,
 Suisse Romande Orch., Ansermet cond. L
 SIBELIUS Pohjola's Daughter,
 London Sym. Orch., Collins cond. L
 2:00 NEWS: CURTAIN TIME
 GERSHWIN Porgy & Bess with Lawrence
 Winters & Camilla Williams C
 ANTHEM Pride & The Passion Soundtrack Ca
 Black Magic with Kostelanetz & Orch. C
 4:00 NEWS: CONCERT CAMEOS
 Carmen Cavallaro plays Eddy Duchin D
 Immortal Classics, Mantovani & Orch. L
 5:00 NEWS: MUSICAL PRELUDE
 KHACHATURIAN Gayne Ballet Suite,
 Philadelphia Orch., Ormandy cond. C
 BARTOK Dance Suite, London Phil. Orch.,
 Solti cond. L
 6:00 NEWS: IN THE CONCERT HALL
 BERLIOZ Overture to Waverley, Leningrad
 Phil. Orch., Rabinovitch cond. Lb
 VAUGHAN WILLIAMS Symphony No.4 in F minor
 N.Y. Phil. Orch., Mitropoulos cond. C
 7:00 SHOSTAKOVICH Symphony No.5,
 Vienna Sym. Orch., Korenstein cond. Vx
 SAINT-SAENS The Youth of Hercules,
 N.Y. Phil. Orch., Mitropoulos cond. C
 8:00 EGK Geigenmusik, Berlin Radio Sym.
 Orch., Egk cond., Bischoff violin Ur
 GLIERE Symphony No.3 in B minor,
 Philadelphia Orch., Ormandy cond. C
 9:00 RESPIGHI The Pines of Rome, St.
 Cecilia Acad. Orch., Rome, Previtali L
 Britten Six Metamorphoses after Ovid,
 Parolari oboe Ch
 10:00 BARTOK Concerto for Orch., Suisse
 Romande Orch., Ansermet cond. L
 DEBUSSY Iberia, NBC Sym., Toscanini V
 11:00 CHOPIN Concerto No.1 in E minor,
 Rubinstein piano, Los Angeles Phil.
 Orch., Wallenstein cond. V
 12:00 NEWS

THURSDAY, JUNE 19, 1958

7:00 NEWS: DAYBREAK SERENADE

ROSSINI William Tell Overture, Lamoureux
 Concert Orch., van Kempen cond. Ep
 R. STRAUSS Till Eulenspiegel's Merry
 Pranks, Vienna Phil., Reiner cond. V
 8:00 NEWS: DAYBREAK SERENADE
 TCHAIKOVSKY Swan Lake Waltz,
 Philadelphia Orch., Ormandy cond. C
 SCHUMANN Piano Concerto in A minor,
 Lipatti piano, Philharmonia Orch.,
 Karajan cond. C
 9:00 EARL ROBBIN SHOW Popular Music
 12:00 CONCERT IN HI-FI
 HANSON Piano Concerto in G, Firkusny
 piano, Eastman-Rochester Sym. Orch.,
 Hanson cond. C
 SIBELIUS Symphony No.5 in E flat,
 London Sym. Orch., Collins cond. L
 1:00 ROSSINI La Goutique Fantasque,
 Boston Pops Orch., Fiedler cond. V
 BACH Brandenburg Concerto No.6,
 Prades Festival Orch., Casals cond. C
 2:00 NEWS: CURTAIN TIME
 WILSON The Music Man with Robert Preston,
 Barbara Cook & Original Cast Ca
 Girl Meets Boy — A Love Story in Song,
 Peggy King, Jerry Vale & Felicia Sanders C
 Music of Vincent Youman, Kostelanetz
 and his Orch. C
 4:00 NEWS: CONCERT CAMEOS
 European Excursion, Les Perry & Orch. Ur
 Popular American Waltzes, Sammy Kaye
 and his Orch. C

5:00 NEWS: MUSICAL PRELUDE
 IBERT Divertissement, Boston Pops
 Orch., Fiedler cond. V
 BEETHOVEN Sonata No.7 in C minor,
 Francescatti violin, Casadesus piano C
 6:00 NEWS: IN THE CONCERT HALL
 GILBERT & SULLIVAN H.M.S. Pinafore Ov.,
 New Promenade Orch., Godfrey cond. L
 MEYERBEER The Skaters, Royal Opera
 House Orch., Hollingsworth cond. C
 6:45 SWAMI PRAMANANDA OF INDIA
 7:00 IN THE CONCERT HALL
 SCHUMANN Piano Concerto in A minor,
 Lipatti piano, Philharmonia Orch.,
 Karajan cond. C
 BAX The Garden of Fand, Halle Orch.,
 Barbieroli cond. M
 TCHAIKOVSKY 1812 Overture, Minneapolis
 Sym. Orch. & University of Minn. Brass
 Band, Dorati cond. M
 8:00 BEETHOVEN Piano Sonata No.15 in D,
 Badura-Skoda piano W
 R. STRAUSS Macbeth -- Symphonic Poem,
 Vienna Sym. Orch., Swoboda cond. W
 9:00 SIBELIUS Quartet in D minor,
 Griller String Quartet L
 RAVEL Bolero, Detroit Sym., Paray cond. M
 10:00 RESPIGHI Roman Festivals,
 Minneapolis Sym. Orch., Dorati cond. M
 HANDEL The Faithful Shepherd Suite,
 Royal Phil. Orch., Beecham cond. C
 11:00 TCHAIKOVSKY Piano Concerto No.1 in
 B flat minor, Uninsky piano, Hague
 Phil. Orch., Otterloo cond. Ep
 12:00 NEWS

FRIDAY, JUNE 20, 1958

7:00 NEWS: DAYBREAK SERENADE
 OFFENBACH Orpheus in Hades Overture,
 Philadelphia Orch., Ormandy cond. C
 MOZART Clarinet Quintet in A, Goodman
 Clarinet, Boston String Quartet V
 8:00 NEWS: DAYBREAK SERENADE
 DELIBES Coppelia Ballet Suite, Paris
 Conservatory Orch., Desormiere cond. L
 TCHAIKOVSKY Capriccio Italien, Paris
 Conservatory Orch., Schuricht cond. L
 9:00 EARL ROBBIN SHOW Popular Music
 12:00 CONCERT IN HI-FI
 TCHAIKOVSKY Romeo & Juliet Overture,
 N.Y. Phil. Orch., Stokowski cond. C
 SCHUBERT Symphony No.9 in C, NBC
 Sym. Orch., Toscanini cond. V
 1:00 GRIEG Peer Gynt Suites Nos.1 & 2,
 Boston Pops Orch., Fiedler cond. V
 MENDELSSOHN Symphony No.4 in A, Boston
 Sym. Orch., Koussevitzky cond. V
 2:00 NEWS: CURTAIN TIME
 Peter Pan with Mary Martin & Cyril
 Ritchard V
 Music from Great Operettas, Morton
 Gould & his Orch. C
 RODGERS & HAMMERSTEIN South Pacific
 with Mitsi Gaynor & Rossano Brazzi V

4:00 NEWS: CONCERT CAMEOS
 In the Land of the Gypsies, The Troubadora Orch. (Kapp) C
 Songs of the Sea, Norman Luboff Choir C
 5:00 NEWS: MUSICAL PRELUDE
 DUKAS The Sorcerer's Apprentice, NBC Sym. Orch., Toscanini cond. V
 STRAUSS Music of Strauss, Boston Pops Orch., Fiedler cond. V
 6:00 NEWS: IN THE CONCERT HALL
 MOZART The Impresario Overture, London Sym. Orch., Krips cond. L
 TCHAIKOVSKY Act III of Swan Lake, NBC Sym. Orch., Stokowski cond. V
 BACH Piano Concerto No.1 in D minor, Istomiv piano, Busch Chamber Players C
 7:00 SCHUBERT Incidental Music from "Rosamunde", NWDR Sym. Orch., Schmidt-Isserstedt cond. Ca
 SCHONBERG Verklarte Nacht, Philadelphia Orch., Ormandy cond. C
 8:00 MOZART Symphony No.38 in D, Chicago Sym. Orch., Kubelik cond. M
 8:30 WASH-FM OPERA BOX
 BERLIOZ The Damnation of Faust with Georges Jouatte tenor, Paul Cabanet baritone, Emile Passani, Chorus & Orch., Fournet cond. C
 11:00 CONCERT ENCORES A program of classical music, completing the broadcast day
 12:00 NEWS

SATURDAY, JUNE 21, 1958

7:00 NEWS: DAYBREAK SERENADE
 AUBER Masaniello Overture, Paris Conservatory Orch., Wolff cond. I
 TCHAIKOVSKY Symphony No.4 in F minor, Philadelphia Orch., Ormandy cond. C
 8:00 NEWS: DAYBREAK SERENADE
 SIBELIUS Pohjola's Daughter, Philadelphia Orch., Ormandy cond. C
 RIMSKY-KORSAKOV Scheherazade, Vienna State Opera Orch., Scherchen cond. W
 9:00 HOE-DOWN LOW-DOWN
 Country and Western Music
 12:00 TO BE ANNOUNCED
 5:00 NEWS: SERENADE Light Music
 5:30 LAYMAN'S HOUR Religious
 6:00 NEWS: SATURDAY SYMPHONY
 VERDI Verdiana, New Sym. Orch. of London, Camarata cond. L
 MOUSSORGSKY A Night on Bare Mountain, Stokowski and his Orch. V
 7:00 BEETHOVEN Piano Concerto No.3 in C minor, Iturbi piano & conducting the RCA Victor Sym. Orch. V
 STRAVINSKY Song of the Nightingale, Suisse Romande Orch., Ansermet cond. L
 8:00 LALO Sonata in D, Chauveton violin, Smith piano Al
 RACHMANINOFF Concerto No.2 in C minor, Rubinstein piano, Chicago Sym. Orch., Reiner cond. V
 9:30 PAN AMERICA SERENADES
 10:00 NEWS: JAZZ GOES HI-FI
 12:00 NEWS

SUNDAY, JUNE 22, 1958

7:00 NEWS: ORGAN RECITAL
 7:45 CATHOLIC STANDARD ON THE AIR
 8:00 NEWS: MASTERWORKS OF MUSIC
 RACHMANINOFF Suite No.1 for 2 Pianos, Wronsky and Babin pianists C
 DEBUSSY Petite Suite, NBC Sym. Orch., Reiner cond. V
 ELGAR Three Bavarian Dances, London Phil. Orch., Boult cond. L
 9:00 BIBLE PROGRAM
 9:15 CHRISTIAN SCIENCE PROGRAM
 9:30 WASHINGTON GREEK HOUR
 10:30 MUSIC OF DISTINCTION
 BRAHMS Sonata No.3 in D minor, Stern violin, Zakin piano C
 11:00 BRAHMS Symphony No.2 in D, NBC Sym. Orch., Toscanini cond. V
 BOCCHERINI Trio in G minor, Carmirelli Quartet L
 12:00 DVORAK Symphony No.5 in E minor, Hague Phil. Orch., Dorati cond. Ep
 WARLOCK Capriol Suite, Boyd Neel and his String Orch. L
 1:00 MARIA'S ITALIAN HOUR
 2:00 SPOTLIGHT ON JAZZ
 5:00 NEWS: SERENADE Light Music
 5:55 NEWS: THE CHARLIE BYRD PROGRAM

Classical Guitar
 6:30 IN THE CONCERT HALL
 BERLIOZ Le Corsaire Overture, Paris Conservatory Orch., Wolff cond. L
 BACH Sonata No.3 in C, A. Busch violin C
 7:00 KHACHATURIAN Masquerade Suite, Paris Cons. Orch., Blareau cond. L
 TCHAIKOVSKY Nutcracker (excerpts), Boston Pops Orch., Fiedler cond. V
 8:00 MOZART Symphony No.40 in G minor, Philharmonia Orch., Klempere cond. A
 SCHUBERT Piano Quintet in A, Budapest String Quartet C
 9:00 RAVEL The Three Nocturnes, Minneapolis Sym. Orch., Dorati cond. C
 10:00 NEWS: FOLK MUSIC
 11:00 NEWS: ORGAN RECITAL
 WIDOR Symphony No.5 in F minor for Organ, Asma organ Ep
 12:00 NEWS

MONDAY, JUNE 23, 1958

7:00 NEWS: DAYBREAK SERENADE
 BERLIOZ Le Corsaire Overture, Paris Conservatory Orch., Wolff cond. L
 LISZT Piano Concerto No.1 in E flat, Foldes piano, Berlin Phil., Ludwig cond. D
 8:00 NEWS: DAYBREAK SERENADE
 MENDELSSOHN Fingal's Cave Overture, Vienna Phil. Orch., Schuricht cond. L
 HAYDN Symphony No.99 in E flat, Vienna State Opera Orch., Woldike cond. Va
 9:00 EARL ROBBIN SHOW Popular Music
 12:00 CONCERT IN HI-FI
 DVORAK Slavonic Dances, Cleveland Orch., Szell cond. Ep
 TAVARES Concerto in Brazilian Forms, Blumenthal piano, London Sym. Orch., Fistoulari cond. L
 1:00 BOCCHERINI Cello Concerto in B, Janigro cello, Vienna State Opera Orch., Prohaska cond. W
 MOZART Symphony No.40 in G minor, N.Y. Phil. Orch., Walter cond. C
 2:00 NEWS: CURTAIN TIME
 Happy Bunting with Merman & Lamas V
 Kismet, Percy Faith & his Orch. C
 Pal Joey with Sinatra, Hayworth & Novak Ca
 4:00 NEWS: CONCERT CAMEOS
 PIANO Solos & Strings, Roger Williams Kapp In A Mexican Garden, Zarzosa & Orch. V
 5:00 NEWS: MUSICAL PRELUDE
 GABRIELLI Two Canzons for Double String Orch., Stuttgart Chamber Orch., Munchinger cond. L
 CHOPIN A Chopin Recital, Katchen piano L
 6:00 NEWS: IN THE CONCERT HALL
 WEBER Oberon Overture, Berlin Phil. Orch., Jochum cond. D
 DELIUS Sea Drift, Boyce baritone, BBC Chorus, Royal Phil. Orch., Beecham cond. C
 KORNGOLD Suite from "Much Ado About Nothing", Elmans violin, Seiger piano L
 7:00 BEETHOVEN Symphony No.1 in C, Vienna Sym. Orch., Schuricht cond. L
 SIBELIUS Four Historic Scenes, Royal Phil. Orch., Beecham cond. C
 8:00 RIMSKY-KORSAKOV Concerto for Piano & Orch., Badura-Skoda piano, Vienna Sym. Orch., Swoboda cond. W
 SAINT-SAENS Symphony No.3 in C minor, NBC Sym. Orch., Toscanini cond. V
 9:00 J.S.BACH Concerto in A minor, Heifetz violin, Los Angeles Phil. Orch., Wallenstein cond. V
 MOUSSORGSKY Pictures at an Exhibition, Amsterdam Concertgebouw, Dorati cond. Ep
 10:00 CHOPIN Concerto No.2 in F minor, Malcuzyński piano, Philharmonia Orch., Kletzki cond. C
 TCHAIKOVSKY Theme & Variations, N.Y. Phil. Orch., Barbirolli cond. C
 11:00 BORODIN String Quartet No.1 in A, Vienna Konzerthaus Quartet W
 12:00 NEWS

TUESDAY, JUNE 24, 1958

7:00 NEWS: DAYBREAK SERENADE
 MOZART Seraglio Overture, London Sym. Orch., Krips cond. L
 BORODIN Nocturne, Stokowski & Orch. Ca
 8:00 NEWS: DAYBREAK SERENADE
 TCHAIKOVSKY Waltz of the Flowers, Philadelphia Orch., Ormandy cond. C
 RACHMANINOFF Suite for Two Pianos,

Ferrante & Teicher pianos W
 9:00 EARL ROBBIN SHOW Popular Music
 12:00 CONCERT IN HI-FI
 WEBER Concerto No.1 in F minor, Heine clarinet, Salzberg Mozarteum Orch., Walter cond. P
 RIMSKY-KORSAKOV Symphony No.3 in C, National Sym. Orch., Gauk cond. P
 1:00 BRAHMS Symphony No.2 in D, Philharmonia Orch., Klempere cond. A
 ENESCO Rumanian Rhapsody No.1, Philadelphia Orch., Ormandy cond. C
 2:00 NEWS: CURTAIN TIME
 KERN Showboat with Clayton & Bruce C
 Music from Hollywood, Al Goodman Orch. V
 Theme Music from An Affair to Remember C
 4:00 NEWS: CONCERT CAMEOS
 Touch of Eddie Heywood, Heywood Trio V
 World's Most Beautiful Girls, New York Woodwind Quintet, Alec Wilder cond.
 5:00 NEWS: MUSICAL PRELUDE
 Classical Music in March Tempo, Phil. Sym. of London & London Sym. Orch. W
 6:00 NEWS: IN THE CONCERT HALL
 ROSSINI William Tell Overture, Vienna State Opera Orch., Scherchen cond. W
 PROKOFIEV Concerto No.2 in G minor, Stern violin, N.Y. Phil. Orch., Mitropoulos cond. C
 7:00 DEBUSSY Children's Corner Suite, Concert Arts Orch., Slatkin cond. Ca
 GERSHWIN Piano Concerto in F, Utah Sym. Orch., Abravanel cond. W
 8:00 BRAHMS Symphony No.4 in E minor, N.Y. Phil. Orch., Walter cond. C
 DVORAK Carnival Overture, Philadelphia Orch., Ormandy cond. C
 9:00 WIENIAWSKI Violin Concerto in F sharp minor No.1, Rabin violin, Philharmonia Orch., Boult cond. A
 HAYDN Symphony No.104 in D, Berlin Phil. Orch., Rosbaud cond. D
 10:00 TCHAIKOVSKY Francesca de Rimini, Philadelphia Orch., Ormandy cond. C
 SCHUBERT Symphony No.8 in B minor, Berlin Radio Sym. Orch., Fricsay cond. D
 11:00 SCHONBERG Variations for Orch., Orchestra cond. by Robert Craft C
 12:00 NEWS

WEDNESDAY, JUNE 25, 1958

7:00 NEWS: DAYBREAK SERENADE
 BOIELDIEU La Dame Blanche Overture, London Phil. Orch., Martinon cond. L
 HUMPERDINCK Hansel & Gretel Overture, NBC Sym. Orch., Toscanini cond. V
 8:00 NEWS: DAYBREAK SERENADE
 COLERIDGE Petite Suite de Concert, Queen's Hall Light Orch., Torch cond. C
 GERSHWIN Porgy & Bess Suite, N.Y. Phil. Orch., Kostelanetz cond. C
 9:00 EARL ROBBIN SHOW Popular Music
 12:00 CONCERT IN HI-FI
 PROKOFIEV Concerto No.1 in D, Stern violin, N.Y. Phil., Mitropoulos cond. C
 GERSHWIN Rhapsody in Blue, The Utah Sym. Orch., Abravanel cond. W
 1:00 MOZART Symphony No.39 in E flat, Bavarian Radio Sym., Jochum cond. D
 BEETHOVEN Sonata No.14 in C sharp minor, Casadesu piano C
 2:00 NEWS: CURTAIN TIME
 HARBURG Finian's Rainbow, Ella Logan & Donald Richards C
 Music from Musical Comedies, Melachrino & his Orch. V
 Music from Film, Mantovani & his Orch. L
 4:00 NEWS: CONCERT CAMEOS
 Moods for Firelight, Francis Scott & his Orch. Ca
 An Organ Recital by George Wright Hf
 5:00 NEWS: MUSICAL PRELUDE
 MOZART Horn Concerto No.3 in E flat, Eger horn, RCA Victor Orch., Rosenstock cond. V
 DEBUSSY Petite Suite, Concert Arts Orch., Slatkin cond. Ca
 6:00 NEWS: IN THE CONCERT HALL
 BRAHMS Tragic Overture, Philharmonia Orch., Klempere cond. A
 GLIERE Harp Concerto, Dulova harp, National Sym. Orch., Gauk cond. P
 7:00 R.STRAUSS Death & Transfiguration, Cleveland Orch., Szell cond. Ep
 WEBER Concerto No.2 in E, Heine clarinet, Salzburg Mozarteum Orch., Walter cond. P

8:00 TCHAIKOVSKY Symphony No.6 in B minor, N.Y. Phil. Orch., Mitropoulos cond.	C	9:00 EARL ROBBIN SHOW Popular Music	11:00 SMETANA Double Concerto in A minor, Milstein violin, Platigorsky cello, Robin Hood Dell Orch., Reiner cond.	V
BACH Six Clavier Concerti, Marlowe harpsichord	Ca	12:00 CONCERT IN HI-FI	STRAVINSKY Petrouchka Suite, Stokowski & his Orch.	V
9:00 BRUCH Scottish Fantasy, Rabin violin, Philharmonia Orch., Boult cond.	A	RESPIGHI The Fountains of Rome, Philharmonia Orch., Galliera cond.		
BERLIOZ Music from Damnation of Faust, Alumni of National Orchestral Assoc., Barzin cond.	C	BEEHOVEN Symphony No.5 in C minor, Minneapolis Sym. Orch., Dorati cond.	M	
10:00 BRAHMS Violin Concerto in D, Morini violin, London Phil. Sym. Orch., Rodzinski cond.	W	1:00 DEBUSSY Six Epigraphes Antiques, Suisse Romande Orch., Ansermet cond.	L	
SIBELIUS Tapiola, Philadelphia Orch., Ormandy cond.	C	TURINA Danzas Fantasticas, Paris Conservatory Orch., Argenta cond.	L	
11:00 ENESCO Rumanian Rhapsodies Nos. 1 & 2, Philadelphia Orch., Ormandy cond.	C	2:00 NEWS: CURTAIN TIME		
12:00 NEWS		STYNE Gentlemen Prefer Blondes with Carol Channing & Yvonne Adair	C	

THURSDAY, JUNE 26, 1958

7:00 NEWS: DAYBREAK SERENADE		5:00 NEWS: MUSICAL PRELUDE		6:30 IN THE CONCERT HALL	
BEETHOVEN Egmont Overture, N.Y. Phil. Orch., Walter cond.	C	J.S.BACH Concerto in C for Two Cembali, Winterthur Sym. Orch., Cahinden cond.	Ch	AUBER The Crown Diamonds Overture, Paris Cons. Orch., Wolff cond.	L
HAYDN Trumpet Concerto, Voisin trumpet, Unicorn Concert Orch., Dickson cond.	U	DEBUSSY Preludes (Book I) and Children's Corner Suite, Debussy piano	C	HUMPERDINCK Konigsinder Interludes, Vienna Philharmonica Sym., Swarowsky	Ur
8:00 NEWS: DAYBREAK SERENADE		6:00 NEWS: IN THE CONCERT HALL		7:00 SMETANA Symphonic Cycle -- My Fatherland, Chicago Sym. Orch., Kubelik cond.	M
DELIUS Brigg Fair, London Sym. Orch., Collins cond.	L	MENDELSSOHN Fingal's Cave Overture, Vienna Phil. Orch., Schuricht cond.	L	8:00 PISTON Sonata for Violin & Piano, Fuchs violin, Balsam piano	D
HAYDN Symphony No.92 in G, Berlin Phil. Orch., Rosbaud cond.	D	BRAHMS Symphony No.2 in D, Philadelphia Orch., Ormandy cond.	C	SIBELIUS Symphony No.7 in C, London Sym. Orch., Collins cond.	L
9:00 EARL ROBBIN SHOW Popular Music		7:00 POULENC Les Biches, Paris Conservatory Orch., Desormiere cond.	L	9:00 DEBUSSY Preludes Book I, Casadesus piano	C
12:00 CONCERT IN HI-FI		STRAUSS Burlesque in D minor for Piano, Serkin piano, Phila.Orch., Ormandy cond.	C	10:00 NEWS: FOLK MUSIC	
MOZART Symphony No.33 in B flat, Amsterdam Concertgebouw Orch., Beinum cond.	L	8:00 HINDEMITH Concert Music for Strings & Brass, Phila. Orch., Ormandy cond.	C	11:00 NEWS: ORGAN RECITAL	
BEETHOVEN Sonata No.4 in C, Casals cello, Serkin piano	C	8:30 WASH-FM OPERA BOX		FRANCK Grande Piece Symphonique, Langlais organ (Ducretet-Thomson)	
1:00 BERLIOZ Romeo & Juliet Dramatic Sym., N.Y. Phil. Orch., Mitropoulos cond.	C	STRAVINSKY Oedipus Rex, Societe Chorale Du Brassus & Suisse Romande Orchestre, Ansermet cond.	L	12:00 NEWS	
SAINT-SAENS Omphie's Spinning Wheel, N.Y. Phil. Orch., Mitropoulos cond.	C	SCHUMANN Manfred, BBC Chorus and Royal Phil. Orch., Beecham cond.	C		
2:00 NEWS: CURTAIN TIME		11:00 CONCERT ENCORE A program of music, completing the broadcast day			
PORTER Kiss Me Kate with Patricia Morrison & Alfred Drake	C	12:00 NEWS			
Broadway Melodies, Norman Leyden Orch.	Ch				
Theme Music from The Gift of Love, Lionel Newman & his Orch.	C				
4:00 NEWS: CONCERT CAMBOS					
Music for Courage & Confidence, Melachrino Strings	V				
Malty with Strings Attached, Richard Malty & his Orch.	Vik				
5:00 NEWS: MUSICAL PRELUDE					
CASTELNUOVO-TEDESCO Concerto for Guitar and Orch., Segovia guitar, New London Sym. Orch., Shermann cond.	C				
DEBUSSY Six Epigraphes Antiques, Robert & Gaby Casadesus pianos	C				
6:00 NEWS: IN THE CONCERT HALL					
BEETHOVEN Fidelio Overture, London Phil. Orch., Weingartner cond.	C				
MOZART Piano Concerto No.27 in B flat, Badura-Skoda piano, Vienna Sym. Orch., Prohaska cond.	W				
6:45 SWAMI PREMANANDA OF INDIA					
7:00 IN THE CONCERT HALL: MOZART: Violin Concerto No.4 in D, Szigeti violin, London Phil., Beecham cond.	C				
MENDELSSOHN A Midsummer Night's Dream Music, N.Y.Phil.Orch., Szell cond.	C				
8:00 GLUCK Act II of Orpheus & Eurydice, Merriman mezzo-soprano, Gibson soprano, Robert Shaw Chorale, NBC Sym. Orch., Toscanini cond.	V				
9:00 SMETANA The Moldau, Amsterdam Concertgebouw Orch., Dorati cond.	Ep				
RAVEL Quartet in F, Budapest String Quartet	C				
10:00 SATIE 3 Pieces in the Shape of a Pear, Robert & Gaby Casadesus pianos	C				
KHACHATURIAN Violin Concerto, Ricci violin, London Phil., Fistoulari cond.	L				
11:00 DVORAK Cello Concerto in B minor, Plantigorsky cello, Philadelphia Orch., Ormandy cond.	C				
12:00 NEWS					

MONDAY, JUNE 30, 1958

7:00 NEWS: DAYBREAK SERENADE		7:00 DAYBREAK SERENADE		7:00 NEWS: DAYBREAK SERENADE	
SMETANA The Bartered Bride Overture, Philadelphia Orch., Ormandy cond.	C	ROSSINI Barber of Seville Overture, Lamoureux Concert Orch., Kempen cond.	Ep	SMETANA The Bartered Bride Overture, Philadelphia Orch., Ormandy cond.	C
TCHAIKOVSKY Marche Slav, Boston Pops Orch., Fiedler cond.	V	GRIEG Cowkeeper's Tune & Country Dance, Boyd Neel & his Orch.	L	TCHAIKOVSKY Marche Slav, Boston Pops Orch., Fiedler cond.	V
8:00 NEWS: DAYBREAK SERENADE		MOZART Symphony No.35 in D, N.Y. Phil. Orch., Walter cond.	C	8:00 NEWS: DAYBREAK SERENADE	
DVORAK Rhapsody No.3 in A flat, Hague Phil. Orch., Dorati cond.	Ep	8:00 NEWS: DAYBREAK SERENADE		DVORAK Rhapsody No.3 in A flat, Hague Phil. Orch., Dorati cond.	Ep
RACHMANINOFF Concerto No.1 in F sharp minor, Janis piano, Chicago Sym. Orch., Reiner cond.	V	BRAHMS Double Concerto in A minor, Milstein violin, Platigorsky cello, Robin Hood Dell Orch., Reiner cond.	V	RACHMANINOFF Concerto No.1 in F sharp minor, Janis piano, Chicago Sym. Orch., Reiner cond.	V
9:00 EARL ROBBIN SHOW Popular Music		9:00 HOR-DOWN LOW-DOWN		9:00 EARL ROBBIN SHOW Popular Music	
12:00 CONCERT IN HI-FI		Country and Western Music		12:00 CONCERT IN HI-FI	
BRAHMS Variations & Fugue on a Theme of Handel, Katchen piano	L	12:00 TO BE ANNOUNCED		BRAHMS Variations & Fugue on a Theme of Handel, Katchen piano	L
RESPIGHI Ancient Airs & Dances, Stuttgart Chamber Orch., Munchinger cond.	L	5:00 NEWS: SERENADE Light Music		RESPIGHI Ancient Airs & Dances, Stuttgart Chamber Orch., Munchinger cond.	L
SCHUBERT Marche Caracteristique in C, Badura-Skoda & Demus pianists	W	5:30 LAYMAN'S HOUR Religious		SCHUBERT Marche Caracteristique in C, Badura-Skoda & Demus pianists	W
1:00 TCHAIKOVSKY Symphony No.4 in F minor, Boston Sym. Orch., Kousorgsky cond.	V	6:00 NEWS: SATURDAY SYMPHONY		1:00 TCHAIKOVSKY Symphony No.4 in F minor, Boston Sym. Orch., Kousorgsky cond.	V
CHOPIN Ballade No.1 in G minor, Horowitz piano	V	SHOSTAKOVICH Symphony No. 9, N.Y. Phil. Orch., Kurtz cond.	C	CHOPIN Ballade No.1 in G minor, Horowitz piano	V
2:00 NEWS: CURTAIN TIME		TCHAIKOVSKY Queen of Spades (Opera for Orch.), N.Y.Phil., Kostelanetz cond.	C	2:00 NEWS: CURTAIN TIME	
Peyton Place with Franz Waxman's Orch.	V	7:00 BRUCH Violin Concerto No.1 in G minor, Francescatti violin, N.Y. Phil. Orch., Mitropoulos cond.	C	Peyton Place with Franz Waxman's Orch.	V
Chaunchy Gray plays Gershwin (Judson)		ROUSSEL Petite Suite Four Orchestre, Suisse Romande Orch., Ansermet cond.	L	Chaunchy Gray plays Gershwin (Judson)	
RODGERS & HART Babes in Arms with Mary Martin & Mardi Bayne	C	KODALY Dances from Galanta, London Phil. Orch., Solti cond.	L	RODGERS & HART Babes in Arms with Mary Martin & Mardi Bayne	C
4:00 NEWS: CONCERT CAMBOS		8:00 BRAHMS Serenade No.1 in D, Concert Hall Sym. Orch., Swoboda cond.	Ch	4:00 NEWS: CONCERT CAMBOS	
Dinner of Buenos Aires, Terig Tucci & his Orch.	V	DELIUS Brigg Fair - An English Rhapsody, London Sym. Orch., Collins cond.	L	Dinner of Buenos Aires, Terig Tucci & his Orch.	V
A Pop Concert, Ray Martin & his Orch.	C	9:30 PAN AMERICA SERENADE		A Pop Concert, Ray Martin & his Orch.	C
5:00 NEWS: MUSICAL PRELUDE		10:00 NEWS: JAZZ GOES HI-FI		5:00 NEWS: MUSICAL PRELUDE	
RAVEL Gaspard de la Nuit, Gulda piano	L	12:00 NEWS		RAVEL Gaspard de la Nuit, Gulda piano	L
HAYDN Concerto in F for Violin & Harpsichord, Rybar violin, Andreae harpsichord, Concert Hall Chamber Orch., Swoboda cond.	Ch			HAYDN Concerto in F for Violin & Harpsichord, Rybar violin, Andreae harpsichord, Concert Hall Chamber Orch., Swoboda cond.	Ch
6:00 NEWS: IN THE CONCERT HALL				6:00 NEWS: IN THE CONCERT HALL	
BEETHOVEN Consecration of House Overture, NBC Sym. Orch., Toscanini cond.	V			BEETHOVEN Consecration of House Overture, NBC Sym. Orch., Toscanini cond.	V
SCARLATTI Good Humored Ladies - Suite, Paris Cons. Orch., Desormiere cond.	L			SCARLATTI Good Humored Ladies - Suite, Paris Cons. Orch., Desormiere cond.	L
SCHUMANN Piano Concerto in A minor, Hess piano, Philharmonia Orch., Schwarz cond.	Hm			SCHUMANN Piano Concerto in A minor, Hess piano, Philharmonia Orch., Schwarz cond.	Hm
7:00 VERDI Rigoletto (Opera for Orch.), Andre Kostelanetz & his Orch.	C			7:00 VERDI Rigoletto (Opera for Orch.), Andre Kostelanetz & his Orch.	C
J. STRAUSS Fledermaus Suite, Philadelphia Orch., Ormandy cond.	C			J. STRAUSS Fledermaus Suite, Philadelphia Orch., Ormandy cond.	C
8:00 SHOSTAKOVICH Symphony No.1 in F, St. Louis Sym. Orch., Golschmann cond.	C			8:00 SHOSTAKOVICH Symphony No.1 in F, St. Louis Sym. Orch., Golschmann cond.	C
TCHAIKOVSKY Sleeping Beauty Ballet Music, Philadelphia Orch., Ormandy cond.	C			TCHAIKOVSKY Sleeping Beauty Ballet Music, Philadelphia Orch., Ormandy cond.	C
9:00 LISZT Concerto No.1 in E flat, Arrau piano, Phila.Orch., Ormandy cond.	C			9:00 LISZT Concerto No.1 in E flat, Arrau piano, Phila.Orch., Ormandy cond.	C
HAYDN Symphony No.95 in C minor, Vienna Sym. Orch., Scherchen cond.	W			HAYDN Symphony No.95 in C minor, Vienna Sym. Orch., Scherchen cond.	W
10:00 R. STRAUSS Don Juan, N.Y. Phil. Orch., Walter cond.	C			10:00 R. STRAUSS Don Juan, N.Y. Phil. Orch., Walter cond.	C

SUNDAY, JUNE 29, 1958

7:00 NEWS: DAYBREAK SERENADE		7:00 NEWS: ORGAN RECITAL		7:00 NEWS: DAYBREAK SERENADE	
WAGNER Rienzi Overture, N.Y. Phil. Orch., Szell cond.	C	7:45 CATHOLIC STANDARD ON THE AIR		WAGNER Rienzi Overture, N.Y. Phil. Orch., Szell cond.	C
SMETANA The Moldau, Amsterdam Concertgebouw Orch., Dorati cond.	Ep	8:00 NEWS: MASTERWORKS OF MUSIC		SMETANA The Moldau, Amsterdam Concertgebouw Orch., Dorati cond.	Ep
8:00 NEWS: DAYBREAK SERENADE		R. STRAUSS Sonata in E flat, Heifetz violin, Smith piano	V	8:00 NEWS: DAYBREAK SERENADE	
SIBELIUS Swan of Tuonela, Berlin Phil. Orch., Rosbaud cond.	D	KABALEVSKY The Comedians, Boston Pops Orch., Fiedler cond.	V	SIBELIUS Swan of Tuonela, Berlin Phil. Orch., Rosbaud cond.	D
ARENISKY Variations on a Theme of Tchaikovsky, Byrns & his Chamber Orch.	Ca	9:00 BIBLE PROGRAM		ARENISKY Variations on a Theme of Tchaikovsky, Byrns & his Chamber Orch.	Ca
		9:15 CHRISTIAN SCIENCE PROGRAM			
		9:30 WASHINGTON GREEK HOUR			
		10:30 MUSIC OF DISTINCTION			
		SCHUBERT Fantasia for Violin & Piano, Szigeti violin, Levine piano	C		

RACHMANINOFF Piano Concerto No.2 in C minor, Istomin piano, Philadelphia Orch., Ormandy cond. C
 11:00 BEETHOVEN Piano Concerto No.3, Moisewitsch piano, Philharmonia Orch., Sargent cond. Bb
 12:00 NEWS

TUESDAY, JULY 1, 1958

7:00 NEWS: DAYBREAK SERENADE
 AUBER The Bronze Horse Overture, Paris Cons. Orch., Wolff cond. L
 DELIUS Walk to the Paradise Garden, London Sym. Orch., Collins cond. L
 8:00 NEWS: DAYBREAK SERENADE
 LECUONA Malaguena, Boston Pops Orch., Fiedler cond. V
 BRAHMS Violin Concerto in D, Morini violin, London Phil., Rodzinski cond. W
 9:00 EARL ROBBIN SHOW Popular Music
 12:00 CONCERT IN HI-FI
 HANDEL The Faithful Shepherd Suite, Royal Phil. Orch., Beecham cond. C
 RACHMANINOFF Rhapsody on a Theme of Paganini, Rubinstein piano, Chicago Sym. Orch., Reiner cond. V
 1:00 RAVEL Bolero, Boston Sym. Orch., Koussevitzky cond. V
 GINASTERA Variaciones Concertantes, Minneapolis Sym. Orch., Dorati cond. M
 2:00 NEWS: CURTAIN TIME
 Themes from Wild is the Wind Day By Night with Doris Day
 RODGERS & HART On Your Toes with Portia Nelson and Jack Cassidy C
 4:00 NEWS: CONCERT CAMEOS
 Songs of the South, Norman Luboff Choir C
 An Enchanted Evening, Mantovani & Orch. L
 5:00 NEWS: MUSICAL PRELUDE
 BARTOK Sonata for Unaccompanied Violin, Tworak violin L
 BRAHMS Variations & Fugue on a Theme of Handel, Katchen piano L
 8:00 NEWS: IN THE CONCERT HALL
 VERDI La Forza del Destino Overture, London Sym. Orch., Previtalli cond. Bb
 SAINT-SAENS Violin Concerto No.3 in B minor, Francescatti violin, N.Y. Phil. Orch., Mitropoulos cond. C
 COATES The Three Elizabeths Suite, New Sym. Orch., Coates cond. L
 7:00 TCHAIKOVSKY Symphony No.4 in F minor, Philadelphia Orch., Ormandy cond. C
 SCHUBERT Rondo in A, Badura-Skoda and Demus pianists W
 8:00 GRIEG Sigurd Jorsalfar, Cincinnati Sym. Orch., Johnson cond. L
 MENDELSSOHN Symphony No.3 in A minor, London Sym. Orch., Solti cond. L
 9:00 SMETANA Wallenstein's Camp, Vienna Sym. Orch., Swoboda cond. W
 ELGAR Enigma Variations, NBC Sym. Orch., Toscanini cond. V
 MARTINU Serenade, Winterthur Sym. Orch., Swoboda cond. W
 10:00 BEETHOVEN Symphony No.8 in F, Suisse Romande Orch., Ansermet cond. L
 COPLAND Appalachian Spring, National Sym. Orch., Mitchell cond. W
 11:00 VERDI La Traviata (Opera for Orch.), Kostelanetz & his Orch. C
 12:00 NEWS

WEDNESDAY, JULY 2, 1958

7:00 NEWS: DAYBREAK SERENADE
 BERLIOZ Les Francs - Juges Overture, Paris Cons. Orch., Wolff cond. L
 DELIUS A Song of Summer, London Sym. Orch., Collins cond. L
 8:00 NEWS: DAYBREAK SERENADE
 STRAUSS Village Swallows Waltz, Boston Pops Orch., Fiedler cond. V
 TCHAIKOVSKY Symphony No.2 in C minor, Paris Cons. Orch., Solti cond. L
 9:00 EARL ROBBIN SHOW Popular Music
 12:00 CONCERT IN HI-FI
 TCHAIKOVSKY Romeo & Juliet Overture, New Orch. Soc. of Boston, Page cond. Co
 GRIEG Concerto in A minor, Rubinstein piano, RCA Victor Sym., Wallenstein V
 1:00 GOUNOD Ballet Music from Faust, Paris Nat. Opera Orch., Fournet cond. Ep
 PAGANINI Concerto No.1 in D, Ricci violin, London Sym. Orch., Collins cond. L
 2:00 NEWS: CURTAIN TIME

Themes from Bridge on the River Kwai, David MacLean & his Orch. C
 Music of Noel Coward with Frank Chacksfield & his Orch. L
 ROMBERG The Girl in Pink Tights with Jeanmarie & Charles Goldner C
 4:00 NEWS: CONCERT CAMEOS
 Stardust, Kostelanetz & his Orch. C
 Vienna Holiday, Legrand & his Orch. C
 5:00 NEWS: MUSICAL PRELUDE
 STRAUSS The Blue Danube, Janis piano Bb
 Immortal Classics performed by Mantovani & his Orch. L
 6:00 NEWS: IN THE CONCERT HALL
 MENDELSSOHN Calm Sea & Prosperous Voyage, Vienna Phil. Orch., Schuricht cond. L
 BEETHOVEN Violin Concerto in D, Campoli violin, London Sym.Orch., Krips cond. L
 7:00 CLEMENTI Sonata Op.40 No.2, Balsam piano Ch
 R.STRAUSS Death & Transfiguration, Vienna Phil. Orch., Reiner cond. V
 8:00 DVORAK Symphony No.2 in D minor, Hamburg Radio Sym. Orch., Schmidt-Isserstedt cond. L
 SCHUMANN Carnaval Op.9, Sandor piano C
 9:00 PERGOLESI Flute Concerto in G, Winterthur Sym., Dahinden cond. Ch
 BEETHOVEN Symphony No.3 in E flat, Royal Phil. Orch., Beecham cond. C
 10:00 SIBELIUS Sym. No.2 in D, NWDR Sym. Orch., Schmidt-Isserstedt cond. Ca
 SAINT-SAENS The Youth of Hercules, N.Y. Phil. Orch., Walter cond. C
 11:00 MAHLER Symphony No.4 in G, Hague Phil. Orch., Otterloo cond. Ep
 12:00 NEWS

THURSDAY, JULY 3, 1958

7:00 NEWS: DAYBREAK SERENADE
 MOZART The Impresario Overture, London Sym. Orch., Krips cond. L
 HAYDN Tune & Air for Trumpets & Orch., Voisin trumpet, Unicorn Concert Orch., Dickson cond. U
 8:00 NEWS: DAYBREAK SERENADE
 LISZT Concerto No.1 in E flat, Rubinstein piano, RCA Victor Orch., Wallenstein cond. V
 MOUSSORGSKY Pictures at an Exhibition, Hague Phil. Orch., Dorati cond. Ep
 9:00 EARL ROBBIN SHOW Popular Music
 12:00 CONCERT IN HI-FI
 BIZET Symphony in C, London Sym. Orch., Young cond. Ca
 J.S.BACH Concerto for Harpsichord No.4 in A, Vienna Chamber Orch., Rapf harpsichordist and cond. Bg
 1:00 LECOCQ Mlle. Angot Suite, N.Y. Phil. Orch., Kurtz cond. C
 BRUCKNER Symphony in D minor, Concert Hall Sym. Orch., Spruit cond. Ch
 2:00 NEWS: CURTAIN TIME
 Jack Webb Narrates Pete Kelly's Blues V
 Music of Broadway performed by the Norman Luboff Choir C
 MERCER Lil Abner with Peter Palmer & Edith Adams C
 4:00 NEWS: CONCERT CAMEOS
 Selections by Frank Chacksfield L
 Music 'Til Midnight, Percy Faith & Orch. C
 5:00 NEWS: MUSICAL PRELUDE
 JANACEK String Quartet, performed by Galimir Quartet (Stradivari)
 ELGAR Pomp & Circumstance Marches Nos.1-5 London Sym. Orch., Braithwaite cond. L
 8:00 NEWS: IN THE CONCERT HALL
 BIZET Patrie Overture, Suisse Romande Orch., Ansermet cond. L
 MOZART Divertimento No.1 in E flat, Salzburg Mozarteum Orch., Marzendorfer L
 7:00 STOLZ Stolz Suite, Zurich Tonhalle Orch., Stolz cond. L
 BEETHOVEN Piano Concerto No.1 in C, Serkin piano, Phila.Orch., Ormandy cond. C
 8:00 BEETHOVEN Sym. No.6 in F, Vienna State Opera Orch., Scherchen cond. W
 SARASATE Zigeunerweisen, Heifetz violin, RCA Victor Orch., Steinberg cond. V
 9:00 SCHUBERT Sonata No.15 in C, Lev pianist Ch
 MASSENET Scenes Pittoresques, Paris Cons. Orch., Wolff cond. L
 10:00 TCHAIKOVSKY The Swan Lake, Philharmonia Orch., Irving cond. Bb
 11:00 VAUGHAN WILLIAMS The Wasps,

Phil. Promenade Orch., Boult cond. W
 MOZART Symphony No.40 in G minor, NBC Sym. Orch., Toscanini cond. V
 12:00 NEWS

FRIDAY, JULY 4, 1958

7:00 NEWS: DAYBREAK SERENADE
 BOIELDIEU Caliph of Bagdad Overture, London Phil. Orch., Martinon cond. L
 FRANCK Symphonic Variations, Gieseking piano, Philharmonia Orch., Karajan cond. C
 8:00 NEWS: DAYBREAK SERENADE
 GRIEG Lyric Suite, Danish State Radio Sym. Orch., Tuxen cond. L
 SCHUMANN Symphony No.3 in E flat, NBC Sym. Orch., Toscanini cond. V
 9:00 EARL ROBBIN SHOW Popular Music
 2:00 CONCERT IN HI-FI
 ROSSINI Overture & Ballet Music from William Tell, Rome Sym. Orch. of the Italian Radio & London Sym. Orch., Previtalli cond. Bb
 HAYDN Symphony No.101 in D, Philadelphia Orch., Ormandy cond. C
 1:00 SCHUMANN Symphony No.2 in C, Detroit Sym. Orch., Paray cond. M
 J.S.BACH Brandenburg Concerto No.4, Soloists & Chamber Group, Reiner cond. C
 2:00 NEWS: CURTAIN TIME
 Mickey Rooney Sings George M. Cohan V
 Robert Farnon plays music of Harold Arlen (Judson)
 LERNER & LOWE My Fair Lady with Rex Harrison & Julie Andrews C
 4:00 NEWS: CONCERT CAMEOS
 Heavenly Sound in HI-FI, Ferrante & Teicher (ABC - Paramount) D
 Standards by Joe' Maize & his Orch. D
 5:00 NEWS: MUSICAL PRELUDE
 CHOPIN A Chopin Recital, Sandor piano C
 MOUSSORGSKY Night on Bare Mountain, Stokowski & his Orch. V
 GRIEG Piano Music of Grieg, Grieg piano C
 8:00 NEWS: IN THE CONCERT HALL
 BRAHMS Tragic Overture, Minneapolis Sym. Orch., Dorati cond. M
 LALO Namouna Ballet Suites Nos.1 & 2, London Phil. Orch., Martinon cond. L
 7:00 BENJAMIN Sonatina for Violin & Piano, Grinke violin, Benjamin piano L
 R.STRAUSS Also Sprach Zarathustra, Vienna Phil. Orch., Krauss cond. L
 8:00 DEBUSSY Children's Corner Suite, Gieseking piano C
 8:30 WASH-FM OPERA BOX
 VERDI Falstaff with Valdengo, Madasi, Nelli & the NBC Sym. Orch., Toscanini V
 11:00 CONCERT ENCORE A program of classical music, completing the broadcast day
 12:00 NEWS

SATURDAY, JULY 5, 1958

7:00 DAYBREAK SERENADE
 BRAHMS Tragic Overture, N.Y. Phil. Orch., Walter cond. C
 ENESCO Roumanian Rhapsody No.2, Philadelphia Orch., Ormandy cond. C
 TCHAIKOVSKY Swan Lake Waltz, Philadelphia Orch., Ormandy cond. C
 8:00 NEWS: DAYBREAK SERENADE
 TCHAIKOVSKY Concerto No.2 in G, Sherkasky piano, Berlin Phil. Orch., Krauss cond. D
 9:00 HOE-DOWN LOW-DOWN
 Country and Western Music
 12:00 TO BE ANNOUNCED
 5:00 NEWS: SERENADE Light Music
 5:30 LAYMAN'S HOUR Religious
 8:00 NEWS: SATURDAY SYMPHONY
 MULLER Sinfonia for String Orch., Collegium Musicum Zurich, Sacher cond. L
 BEETHOVEN Sonata No.21 in C, Horowitz piano V
 7:00 MOZART Symphony No.36 in C, Vienna Phil. Orch., Bohm cond. L
 VAUGHAN WILLIAMS Symphony No.6 in E minor, N.Y. Phil. Orch., Stokowski cond. C
 8:00 RIMSKY-KORSAKOV Symphony No.2, Detroit Sym. Orch., Paray cond. M
 SHOSTAKOVICH Ballet Suite No.2, State Orch. of the USSR, Gauk cond. CI
 9:30 PAN AMERICA SERENADES
 10:00 NEWS: JAZZ GOES HI-FI
 12:00 NEWS

SUNDAY, JULY 6, 1958

7:00 NEWS: ORGAN RECITAL
 7:45 CATHOLIC STANDARD ON THE AIR
 8:00 NEWS: MASTERWORKS OF MUSIC
 MOZART Sinfonia Concertante for Violin, Viola & Orch., Primrose viola, Stern Violin, Perpignan Fest. Orch., Casals C
 BEETHOVEN Sonata No.8 in C minor, Frugoni piano Vx
 9:00 BIBLE PROGRAM
 9:15 CHRISTIAN SCIENCE PROGRAM
 9:30 WASHINGTON GREEK HOUR
 10:30 MUSIC OF DISTINCTION
 BERLIOZ Requiem Op.5, Rochester Oratorio Soc. Chorus & Orch., Hollenbach cond. En
 12:00 MOZART Piano Concerto No.14 in F flat, Matthews piano, Festival Orch., Schwarz cond. Ca
 RIMSKY-KORSAKOV Suite from Le Coq D'or, Boston Pops Orch., Fiedler cond. V
 1:00 MARIA'S ITALIAN HOUR
 2:00 SPOTLIGHT ON JAZZ
 5:00 NEWS: SERENADE Light Music
 5:55 NEWS: THE CHARLIE BYRD PROGRAM
 6:30 IN THE CONCERT HALL
 BEETHOVEN Coriolan Overture, Minneapolis Sym. Orch., Dorati cond. M
 BRAHMS Violin Concerto in D, Olevsky violin, National Sym. Orch., Mitchell W
 7:00 SCHUBERT Moments Musicaux, Serkin piano C
 HAYDN Symphony No.104 in D, London Phil. Orch., Krips cond. L
 8:00 VIVALDI The Conflict Between Harmony & Invention, Kaufmann violin, Concert Hall Orch., Dahinden cond. Ch
 10:00 NEWS: POLK MUSIC
 11:00 NEWS: ORGAN RECITAL Organ Reveries performed by Virgil Fox C
 12:00 NEWS

MONDAY, JULY 7, 1958

7:00 NEWS: DAYBREAK SERENADE WAGNER: Tannhauser Overture, N.Y. Phil. Orch., Szell cond. C
 DEBUSSY Prelude to Afternoon of a Faun, Stokowski & his Orch. Ca
 8:00 NEWS: DAYBREAK SERENADE
 SIBELIUS Swan of Tuonela, Philadelphia Orch., Ormandy cond. C
 GERSHWIN An American in Paris, N.Y. Phil. Orch., Rodzinski cond. C
 9:00 EARL ROBBIN SHOW Popular Music
 12:00 CONCERT IN HI-FI
 PROKOFIEV Classical Symphony in D, NBC Sym. Orch., Toscanini cond. V
 GERSHWIN Rhapsody in Blue, Levant piano, Philadelphia Orch., Ormandy cond. C
 1:00 GLIERE Symphony No.3 in B minor, Philadelphia Orch., Ormandy cond. C
 DUKAS The Sorcerer's Apprentice, Paris Opera Orch., Benedetti cond. Ca
 2:00 NEWS: CURTAIN TIME
 RODGERS & HAMMERSTEIN Cinderella with Julie Andrews & Jon Cyphor C
 Robert Farnon plays Arthur Schwarz L
 ROSS & ADLER The Pajama Game with Doris Day & John Raitt C
 4:00 NEWS: CONCERT CAMEOS
 Romantic Rendezvous, Steve Allen & Orch. A Million Strings, Werner Muller Orch. D
 5:00 NEWS: MUSICAL PRELUDE
 SAINT-SAENS Omphale's Spinning Wheel, Paris Opera Orch., Benedetti cond. Ca
 BEETHOVEN Sonata No.32 in C minor, Schioler piano Ca
 6:00 NEWS: IN THE CONCERT HALL
 BERLIOZ Benvenuto Cellini Overture, Paris Cons. Orch., Denzler cond. L
 SCHUBERT Symphony No.5 in B flat, NBC Sym. Orch., Toscanini cond. V
 7:00 SHOSTAKOVICH Ballet Suite No.1, State Orch. of USSR, Gauk cond. Va
 BEETHOVEN Sonata No.23 in F minor, Serkin piano C
 8:00 KHACHATURIAN Piano Concerto, Lypany piano, London Phil., Fistoulari cond. L
 LIADOV Kikimora, Suisse Romande Orch., Ansermet cond. L
 9:00 HI-FI FREQUENCY TESTS AND PRERECORDED TAPE
 10:00 ELGAR Violin Concerto in B minor, Heifetz violin, London Sym. Orch.,

Sargent cond. V
 TCHAIKOVSKY Sleeping Beauty Ballet Music, Royal Opera House Orch., Lambert cond. C
 11:00 BEETHOVEN Quartet No.6 in B flat, Pascal String Quartet Ch
 ROSSINI Ballet Music from William Tell, London Sym. Orch., Previtali cond. Bb
 12:00 NEWS

TUESDAY, JULY 8, 1958

7:00 NEWS: DAYBREAK SERENADE
 DONIZETTI Daughter of the Regiment Ov., Lamoureux Concert Orch., Kempen cond. Ep
 MOZART Symphony No.35, National Orchestral Assoc., Barzin cond. C
 8:00 NEWS: DAYBREAK SERENADE
 GRIGG Holberg Suite, Boyd Neel and his String Orch. L
 BRAHMS Symphony No.2 in D, Philadelphia Orch., Ormandy cond. C
 9:00 EARL ROBBIN SHOW Popular Music
 12:00 CONCERT IN HI-FI
 MOZART Violin Concerto No.4 in D, Oistrakh violin, Phila.Orch., Ormandy C
 BEETHOVEN Symphony No.4 in B flat, San Francisco Sym., Monteux cond. V
 1:00 RESPIGHI Roman Festivals, Minneapolis Sym. Orch., Dorati cond. M
 MESSIAEN L'Ascension, N.Y. Phil. Orch., Stokowski cond. C
 2:00 NEWS: CURTAIN TIME
 Seven Brides for Seven Brothers with Howard Keel and Jane Powell MG
 Music of Victor Herbert, Al Goodman & his Orch. V
 EVANS & LIVINGSTON Oh, Captain with Tony Randall & Susan Johnson C
 4:00 NEWS: CONCERT CAMEOS
 I Love Gina, Roberto & his Orch. (Coral) Dreaming, Reg Owen & his Orch. V
 5:00 NEWS: MUSICAL PRELUDE
 Russian Music, N.Y.Phil., Kurtz cond. C
 SHOSTAKOVICH Ballet Suite No.3, State Orch. of USSR, Gauk cond. CI
 6:00 NEWS: IN THE CONCERT HALL
 ROSSINI Il Signor Bruschino Overture, NBC Sym. Orch., Toscanini cond. V
 BEETHOVEN Violin Concerto in D, Francescatti violin, Philadelphia Orch., Ormandy cond. C
 7:00 BACH Suite No.4 in D, Amsterdam Concertgebouw Orch., Beinum cond. Ep
 MOZART Piano Concerto No.17 in G, Columbia Sym. Orch., Bernstein piano and cond. C
 8:00 HAYDN Symphony No.48 in C, Danish State Radio Sym. Orch., Woldike cond. L
 BEETHOVEN Quartet No.10 in E flat, Koeckert Quartet D
 9:00 DVORAK Symphony No.4 in G, Amsterdam Concertgebouw Orch., Szell cond. L
 BRAHMS Eight Hungarian Dances, N.Y. Phil. Orch., Walter cond. C
 10:00 LIADOV Eight Russian Popular Songs, Suisse Romande Orch., Ansermet cond. L
 SCHUBERT Symphony No.5 in B flat, Columbia Sym. Orch., Walter cond. C
 VIVALDI Concertos for Two Trumpets & Orch. in C & E flat, Concert Hall Sym. Orch., Ackermann cond. Ch
 11:00 BEETHOVEN Symphony No.5 in C minor, N.Y. Phil. Orch., Walter cond. C
 12:00 NEWS

WEDNESDAY, JULY 9, 1958

7:00 NEWS: DAYBREAK SERENADE
 THOMAS Mignon Overture, Philadelphia Orch., Ormandy cond. C
 RACHMANINOFF Vocalise, Stokowski and his Orch. Ca
 8:00 NEWS: DAYBREAK SERENADE
 LUGINI Ballet Egyptian, City of Birmingham Orch., Weldon cond. C
 TCHAIKOVSKY Queen of Spades (Opera for Orch.), N.Y.Phil.Orch., Kostelanetz C
 9:00 EARL ROBBIN SHOW Popular Music
 12:00 CONCERT IN HI-FI
 GOULD Fall River Legend Ballet Suite, N.Y. Phil. Orch., Mitropoulos cond. C
 MOZART Flute Concerto No.1 in G, Wummer flute, Perpignan Fest.Orch., Casals cond.C
 1:00 TCHAIKOVSKY Concerto No.1 in B flat minor, Ciccolini piano, Paris Cons. Orch., Cluytens cond. Bb
 2:00 NEWS: CURTAIN TIME

SKINNER Magnificent Obsession with Jane Wyman & Rock Hudson D
 Music from Wide World, David Brokeman & his Orch. V
 RODGERS & HAMMERSTEIN Oklahoma with Alfred Drake & Joan Roberts D
 4:00 NEWS: CONCERT CAMEOS
 Imported from France, George Rosner piano (Coral)
 Clair de Lune & Popular Favorites, Kostelanetz & his Orch. C
 5:00 NEWS: MUSICAL PRELUDE
 Music of the Revolutionary War, National Gallery Orch., Bales cond. WC
 BORODIN In Steppes of Central Asia, N.Y. Phil. Orch., Mitropoulos cond. C
 BIZET Jeux D'Enfants, Paris Conservatory Orch., Lindenberg cond. L
 6:00 NEWS: IN THE CONCERT HALL
 HEROLD The Zampa Overture, London Phil. Orch., Martinon cond. L
 SCHUBERT Symphony in C, Vienna Phil. Orch., Karajan cond. C
 7:00 MOZART Piano Concerto No.19 in F, Haskil piano, Winterthur Sym. Orch., Swoboda cond. W
 RESPIGHI The Pines of Rome, Academy of St.Cecilia Orch., Previtali cond. L
 8:00 FUCCINI Madame Butterfly (Opera for Orch.), Kostelanetz & his Orch. C
 BEETHOVEN Sonata No.31 in A flat, Casadesus piano C
 9:00 SIBELIUS Symphony No.6 in D minor, London Sym. Orch., Collins cond. L
 SCHUBERT Quartetsatz, Barchet String Quartet P
 10:00 FRANCK Symphony in D minor, San Francisco Sym. Orch., Monteux cond. V
 NIELSEN Clarinet Concerto, Erikson clarinet, Danish State Radio Sym. Orch., Woldike cond. L
 11:00 MOZART Symphony No.36 in C, Royal Phil. Orch., Beecham cond. C
 DELIUS In A Summer Garden, London Sym. Orch., Collins cond. L
 12:00 NEWS

THURSDAY, JULY 10, 1958

7:00 NEWS: DAYBREAK SERENADE
 AUBER Fra Diavolo Overture, Paris Conservatory Orch., Wolff cond. L
 SIBELIUS Karelia Suite, Berlin Phil. Orch., Rosbaud cond. D
 8:00 NEWS: DAYBREAK SERENADE
 STRAUSS Emperor Waltz, Philadelphia Orch., Ormandy cond. C
 RACHMANINOFF Suite No.2 for Two Pianos, Ferrante & Teicher pianists W
 9:00 EARL ROBBIN SHOW Popular Music
 12:00 CONCERT IN HI-FI
 MOZART Concerto in E flat for Two Pianos Robert & Gaby Casadesus pianists, Columbia Sym. Orch., Szell cond. C
 1:00 TCHAIKOVSKY The Months, Morton Gould & his Orch. C
 2:00 NEWS: CURTAIN TIME
 The Band Wagon, Astaire & Fabray MG
 Mantovani plays Romberg L
 KERN Roberts with Carlisle & Drake D
 4:00 NEWS: CONCERT CAMEOS
 Chopin by Starlight, Hollywood Bowl Sym. Orch., Dragon cond. Ca
 Velvet & Violins, Russ Morgan & Orch. D
 5:00 NEWS: MUSICAL PRELUDE
 SOR Guitar Music of Sor, Segovia guitar D
 BEETHOVEN Sonata No.10 in G, Solchany piano Ca
 SCHUBERT Selections by Schubert, Westminster Light Orch., Bridgewater W
 6:00 NEWS: IN THE CONCERT HALL
 WAGNER Tannhauser Overture, Detroit Sym. Orch., Paray cond. M
 BRITTEN Six Metamorphoses after Ovid, Parolari oboe Ch
 7:00 SCHUBERT Four Impromptus, Curzon piano L
 FRANCK Symphonic Variations, Gieseeking piano, Philharmonia Orch., Karajan cond.C
 8:00 MOZART Symphony No.31 in D, Royal Phil. Orch., Beecham cond. C
 FAURE Sonata No.1 in A, Heifetz violin, Smith piano V
 9:00 STRAVINSKY Petrouchka, N.Y. Phil. Orch., Mitropoulos cond. C
 RIMSKY-KORSAKOV Trio in C minor, Oistrakh violin, Krushevitsky cello,

Oberin piano	Ch	BRITTEN Variations on a Theme of Frank Bridge, Lausanne Chamber Orch., Desarzens cond.	Solchany piano	Ca
10:00 KREUTZER Grand Septett in E flat, Vienna Octet	L		6:00 NEWS: IN THE CONCERT HALL	
CHOPIN Les Sylphides Ballet, Philadelphia Orch., Ormandy cond.	C	8:00 HAYDN Toy Symphony, Orchestre Radio Symphonique de Paris, Leibowitz cond.	MENDELSSOHN The Hebrides Overture, N.Y. Phil. Orch., Mitropoulos cond.	C
11:00 DVORAK Symphony No.5 in E minor, Philadelphia Orch., Ormandy cond.	C	MOZART Symphony No.41 in C, Royal Phil.Orch., Beecham cond.	PROKOFIEV Cinderella Ballet Music, Royal Opera House Orch., Braithwaite	C
CASTELNUOVO-TEDESCO The Lark, Heifetz violin, Smith piano	V	9:30 PAN AMERICA SERENADES	RESPIGHI The Fountains of Rome, Minneapolis Sym. Orch., Dorati cond.	M
12:00 NEWS		10:00 NEWS: JAZZ GOES HI-FI	7:00 HAYDN Symphony No.103 in E flat, Royal Phil. Orch., Beecham cond.	C
		12:00 NEWS	J.C.BACH Sinfonia for Double Orch., Cincinnati Sym. Orch., Johnson cond.	L

FRIDAY, JULY 11, 1958

SUNDAY, JULY 13, 1958

7:00 NEWS: DAYBREAK SERENADE		BERLIOZ Le Roi Lear Overture, Paris Conservatory Orch., Wolff cond.		
8:00 NEWS: DAYBREAK SERENADE		MOZART Clarinet Concerto, Goodman clarinet, Boston Sym., Munch cond.		
MENDELSSOHN Fair Melusina Overture, Vienna Phil. Orch., Schuricht cond.	L	HAYDN Symphony No.102, Vienna State Opera Orch., Woldike cond.	Va	
9:00 EARL ROBBIN SHOW Popular Music				
12:00 CONCERT IN HI-FI		MOUSSORGSKY Pictures at an Exhibition, NBC Sym. Orch., Cantelli cond.	V	
BEETHOVEN Sonata No.14 in C sharp minor, Frugoni piano	Vx			
1:00 HANDEL Concertos No.3 & 4 for Oboe & Strings, Vienna State Opera Chamber Orch., Kuyler cond.	O	GRANADOS Spanish Dances Nos. 2,5 & 6, Paris Conservatory Orch., Jorda cond.	L	
2:00 NEWS: CURTAIN TIME		The Benny Goodman Story with Steve Allen and Donna Reed	D	
Bobby Sherwood plays Pal Joey (Jubilee)				
4:00 NEWS: CONCERT CAMEOS		The Maeter's Touch, Carmen Cavallaro pianist	D	
Classical Selections, Boston Pops Orch., Fiedler cond.	V			
5:00 NEWS: MUSICAL PRELUDE		FAURE Pelleas et Melisande, Detroit Sym. Orch., Paray cond.	M	
LISZT Hungarian Rhapsody No.4, Danish State Radio Sym. Orch., Tuxen cond.	L	FRANCK Prelude, Chorale & Fugue, Rubinstein piano	V	
6:00 NEWS: IN THE CONCERT HALL		WEBER Oberon Overture, London Sym. Orch., Previtali cond.	Bb	
PISTON Symphony No.6, Boston Sym. Orch., Munch cond.	V			
7:00 STRAVINSKY Piano Concerto, Magaloff piano, Suisse Romande Orch., Ansermet	L	EASELLA La Giara, St.Cecilia's Academy Orch., Rome, Previtali cond.	L	
8:00 BEETHOVEN Sonata No.12 in A flat, Gieseking piano	C			
8:30 WASH-FM OPERA BOX		TCHAIKOVSKY Eugene Onegin, A Bolshoi Theatre Production (Colosseum)		
11:00 CONCERT ENCORE A program of classical music, completing the broadcast day				
12:00 NEWS				

SATURDAY, JULY 12, 1958

7:00 DAYBREAK SERENADE		MOZART Marriage of Figaro Overture, London Sym. Orch., Krips cond.		
TCHAIKOVSKY Serande for Strings, New Orchestral Soc. of Boston, Page cond.	Co			
8:00 NEWS: DAYBREAK SERENADE		TCHAIKOVSKY Theme & Variations from Suite No.3 in G, Paris Cons. Orch., Schuricht cond.	L	
SAINT-SAENS Symphony No.3 in C minor, NBC Sym. Orch., Toscanini cond.	V			
9:00 HOE-DOWN LOW-DOWN		Country and Western Music		
12:00 TO BE ANNOUNCED				
5:00 NEWS: SERENADE Light Music				
5:30 LAYMAN'S HOUR Religious				
6:00 NEWS: SATURDAY SYMPHONY		BEETHOVEN Concerto No.3 in C minor, Backhaus piano, Vienna Phil., Bohm cond.	L	
HANDEL Concerto No.13 for Organ & Strings	O	Leonhardt organ, Vienna State Opera Chamber Orch., Kuyler cond.		
7:00 IBERT Les Amours de Jupiter, Paris Opera Orch., Ibert cond.	Ca			

7:00 NEWS: ORGAN RECITAL		7:45 CATHOLIC STANDARD ON THE AIR		
8:00 NEWS: MASTERWORKS OF MUSIC		IBERT Escales, Detroit Sym. Orch., Paray cond.	M	
De FALLA Nights in the Gardens of Spain, Curzon piano, New Sym. Orch., Jorda	L			
9:00 BIBLE PROGRAM		9:15 CHRISTIAN SCIENCE PROGRAM		
9:30 WASHINGTON GREEK HOUR		10:30 MUSIC OF DISTINCTION		
SAINT-SAENS Piano Concerto No.4 in C minor, National Orch. of Radio France, Fouestier cond.	Ca	11:00 SULLIVAN Pineapple Poll, Sadlers Wells Orch., Mackerras cond.	C	
SCHUBERT Rondo in A, Badura-Skoda & Demus pianists	W			
12:00 NEWS		12:00 NEWS		
12:00 CHEWUBINI Symphony in D, NBC Sym. Orch., Toscanini cond.	V			
RESPIGHI Rossiniana, St.Louis Sym. Orch., Golschmann cond.	C			
1:00 MARIA'S ITALIAN HOUR		2:00 SPOTLIGHT ON JAZZ		
5:00 NEWS: SERENADE Light Music		5:55 NEWS: THE CHARLIE BYRD PROGRAM		
Classical G uitar				
6:30 IN THE CONCERT HALL		ROSSINI La Cambiale di Matrimonio Overture, Royal Phil. Orch., Beecham cond.	C	
CHARPENTIER Impressions D'Italie, Paris Conservatory Orch., Wolff cond.	L	7:00 HANDEL Six Concerti Grossi, Boyd Neel and his Orch.	L	
8:00 RAVEL Daphnis et Chloe Ballet, Suisse Romande Orch., Motet Choir of Geneva, Ansermet cond.	L	9:00 SCHUMANN Carnaval Op.9, Rubinstein piano	V	
10:00 NEWS: FOLK MUSIC		11:00 NEWS: ORGAN RECITAL		
MENDELSSOHN Sonata No.6 in D minor, Schwietzer organ	C	REUBKE Sonata in C minor, Biggs organ	C	
12:00 NEWS				

MONDAY, JULY 14, 1958

7:00 NEWS: DAYBREAK SERENADE		ADAM Si J'Etats Roi Overture, London Phil. Orch., Martinon cond.	L	
TCHAIKOVSKY Marche Slav, Boston Pops Orch., Fiedler cond.	V			
8:00 NEWS: DAYBREAK SERENADE		MOZART Horn Concerto No.4, Brain horn, Halle Orch.	C	
DELIBES Sylvia Ballet Suite, Paris Conservatory Orch., Desormiere cond.	L			
9:00 EARL ROBBIN SHOW Popular Music				
12:00 CONCERT IN HI-FI		TCHAIKOVSKY Symphony No.2 in C minor, Minneapolis Sym., Mitropoulos cond.	C	
DeFALLA Dances from The Three Cornered Hat, London Sym. Orch., Jorda cond.	L	1:00 MOZART Serenade No.11 in E flat for Wind Instruments, Vienna Phil. Winds	W	
LALO Symphonie Espagnole, Memuhin violin, Orchestre Colonne, Fournet cond.	V			
2:00 NEWS: CURTAIN TIME		GILBERT & SULLIVAN HMS Pinafore, D'Oly Carte Opera Co., & New Promenade Orch., Godfrey cond.	L	
4:00 NEWS: CONCERT CAMEOS		Music to Work or Study By, Melachrino Orch.	V	
The World's Finest Music, Lawrence Welk & his Orch. (Coral)				
5:00 NEWS: MUSICAL PRELUDE		CHOPIN Romantic Music of Chopin, St.Louis Sym. Orch., Golschmann cond.	C	
BEETHOVEN Sonata No.3 in C,				

6:00 NEWS: IN THE CONCERT HALL		MENDELSSOHN The Hebrides Overture, N.Y. Phil. Orch., Mitropoulos cond.	C	
PROKOFIEV Cinderella Ballet Music, Royal Opera House Orch., Braithwaite		RESPIGHI The Fountains of Rome, Minneapolis Sym. Orch., Dorati cond.	M	
7:00 HAYDN Symphony No.103 in E flat, Royal Phil. Orch., Beecham cond.	C	J.C.BACH Sinfonia for Double Orch., Cincinnati Sym. Orch., Johnson cond.	L	
8:00 MOZART Clarinet Quintet in A, Goodman clarinet, Boston Sym. String Quartet	V	GRIEG Piano Concerto in A minor, Gieseking piano, Philharmonia Orch., Karajan cond.	C	
9:00 BOSSINI La Boutique Fantasque, Philharmonia Orch., Irving cond.	Bb	BORODIN Symphony No.3 in A minor, Suisse Romande Orch., Ansermet cond.	L	
10:00 DVORAK Slavonic Dances, Czech Phil. Orch., Talich cond.	Ur	ELGAR Serenade in E minor, Boyd Neel Orch., Dumont cond.	Ep	
11:00 CRESTON Symphony No.2, National Sym. Orch., Mitchell cond.	W	HAYDN Symphony No.7 in C, Philadelphia Orch, Ormandy cond.	C	
12:00 NEWS				

TUESDAY, JULY 15, 1958

7:00 NEWS: DAYBREAK SERENADE		BRAMMS Academic Festival Overture, N.Y. Phil. Orch., Walter cond.	C	
COATES Four Centuries Suite, New Sym. Orch., Coates cond.	L			
8:00 NEWS: DAYBREAK SERENADE		HANDEL Concerto for Orchestra in D, Philadelphia Orch., Ormandy cond.	C	
MOZART Piano Concerto No.22, Casadesus piano, N.Y.Phil.Orch., Barbirolli cond.	C			
9:00 EARL ROBBIN SHOW Popular Music				
12:00 CONCERT IN HI-FI		BLOCH Quartet No.1 in B minor, Roth String Quartet	M	
1:00 LISZT Piano Concerto No.2 in A, Casadesus piano, Cleveland Orch., Szell cond.	C	DELIBES Sylvia Ballet Suite, Paris Conservatory Orch., Desormier cond.	L	
2:00 NEWS: CURTAIN TIME		Two Hours of Music by George Gershwin performed by Percy Faith & his Orch.	C	
4:00 NEWS: CONCERT CAMEOS		The Paris I Love, Enoch Light & Orch. Waltz Dream, Barron Smith organ		
5:00 NEWS: MUSICAL PRELUDE		CHOPIN Sonata No.3 in E minor, Lipatti piano	C	
COATES Music of Eric Coates, London Sym. Orch. & London Phil. Orch., Coates cond.	C			
6:00 NEWS: IN THE CONCERT HALL		WAGNER Die Meistersinger Overture, N.Y. Phil. Orch., Szell cond.	C	
MENDELSSOHN Symphony No.4 in A, NBC Sym. Orch., Toscanini cond.	V	BLISS Introduction & Allegro, London Sym. Orch., Bliss cond.	L	
7:00 PROKOFIEV Symphony No.7, Philharmonia Orch., Malko cond.	V	SCHUBERT Symphony No.3 in D, Cincinnati Sym. Orch., Johnson cond.	L	
8:00 MOZART Piano Concerto No.25 in C, Gulda piano, New Sym. Orch. of London, Collins cond.	L	LBOTKA The Devil in the Village Ballet Suite, Zagreb National Opera House Orch., Lhotka cond.	L	
DEBUSSY The Children's Corner Suite, Casadesus piano	C			
9:00 BIBELIUS Symphony No.4 in A minor, London Sym. Orch., Collins cond.	L	LALO Cello Concerto in D minor, Nelsova cello, London Phil.Orch., Boult cond.	L	
10:00 VAUGHAN WILLIAMS A London Symphony, London Phil. Orch., Boult cond.	L	C.P.E.BACH Symphony No.1 in D, Vienna Sym. Orch., Guenther cond.	Bg	
11:00 MENOTTI The Unicorn, the Gorgon & the Manticore, New York City Ballet, Schippers cond.	A			
12:00 NEWS				

RECORD AND TAPE COMPANY SYMBOLS

Allegro	AI	Classic Editions	CI	Haydn Society	HS	Monitor	MN	Roulette	R
Amer. Recording Soc.	AR	Columbia	C	HiFi Record	Hf	Montilla	Mo	Seal	SI
Angel	A	Concert Hall	Ch	His Master's Voice	Hm	Music Treasure	Mt	Seeco	Se
Anthologie Sonore	An	Cook	Co	Independent	I	Musical Masterpiece Soc.	Mm	Sonotape	So
Audiophile	Au	Coral	Cor	Judsen	J	NRLP	NR	SPA	S
Audio Fidelity	AF	Decca	D	Kapp	Kp	Oceanic	O	Stereotape	Sp
Bach Guild	Bg	Decca Archive	Da	Kendall	Ke	Oiseau-Lyre	OI	Stradivarius	St
Bartók	Ba	Disneyland	Dy	Kingsway	K	Omega	Om	Telefunken	T
Bel Canto	Bc	Ducretet-Thomson	Dt	Liberty	Lb	Period	P	Unicorn	U
Bethlehem	Be	Educo	Ed	Livingston	Lt	Philharmonia	Ph	Unique	Un
Bluebird	Bb	Elektra	El	London	L	Plymouth	PI	Universal	Uv
Boston	B	Entre	En	London International	Li	Polymusic	Po	Urania	Ur
Caedmon	Cm	Epic	Ep	Louisville	Lo	Protone	Pr	Vanguard	Va
Cambridge	Cr	Esoteric	Es	Lyrichord	Ly	Que	Q	Verve	Ve
Comden	Cd	Festival	F	MGM	MG	RCA Victor	V	Vox	Vx
Capitol	Co	Golden Crest	GC	Masterseal	Ms	Regent	Rg	WCFM	WC
Cetra	Ce	Handel Society	Ha	Music Appreciation	Mo	Remington	Re	Westminster	W
				Mercury	M	Renaissance	Rn	Zodiac	Z
				Moller	MI	Riverside	Ri		

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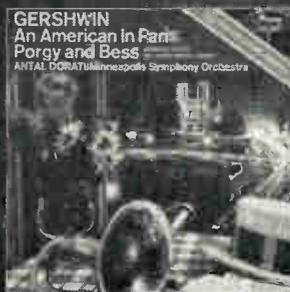
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Milton B. Sleeper
Publisher

Douglass Cross
Music Editor

Shirley Fleming
Assistant Music Editor

Ann Douglass
Editorial Assistant

Leonard Feather
Jazz Music

Elli Zappert
Art Director

Max Richter
Photography

Mary Yiotis
Production Manager

Frederic R. Anderson
Circulation Manager

Contributors to This Issue

Jean Bowen
Herman Burstein
Arthur Cohn
Douglass Cross
Shelley Dobbins
Ann Douglass
Lehman Engel
Leonard Feather
Shirley Fleming
Bernard Gabriel
Charles Graham
John Hammond
David Ira Jablonski
Edward Jablonski
Alfred Kaine
Ulric Kaskell
Ezra Laderman
George Louis Mayer
Robert Sherman
Abraham Skulsky
Milton Sleeper
Walter Stegman
Harold Taplin

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Milton B. Sleeper, President and Treasurer
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EDITORIAL & CIRCULATION OFFICE

105 East 35th Street at Park Avenue, New York 16

ADVERTISING OFFICES

Charles Graham, 105 E. 35th Street, New York 16
Telephone MU 4-6789

Fletcher Udall, Hearst Bldg., San Francisco 3
Telephone Exbrook 2-5107

James Claar, 111 N. LaCienega Blvd., Beverly Hills 3
Telephone Olympia 2-0837

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

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COVER

To represent the transition from monaural to stereo reproduction, we asked Elli Zappert to change her mono cover design for the June, 1957 issue to stereo for this one. It happened that the timing is just right, for the trend from one channel to two set in just a year ago. If you have forgotten the June, '57 cover, see page 38.

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

ALBANY: DeWitt Clinton Hotel, Sept. 5-7.
CHICAGO: Palmer House, Sept. 12-14.
SYRACUSE: Onandaga Hotel, Sept. 19-21.
ROCHESTER: Manger Hotel, Sept. 26-28.
NEW YORK: Trade Show Bldg., Sept. 30-Oct. 4.

CSSB Tests

The use of Compatible Single Side Band transmission has been proposed as a means of reducing inter-station interference on AM broadcasting. Such advantages have been claimed for it that several of the 50-kw. AM stations have installed CSSB equipment in order to run tests. However, results reported at the Broadcast Engineering Conference of the NAB Convention in Los Angeles were inconclusive and unenthusiastic. Tests have been conducted by ABC, RCA Laboratories, KDKA, and WSM.

Subscription Expirations

Originally, the expiration date of each subscription to Hi-Fi Music was shown on the address stencil. However, since we changed to monthly publication (except August), new stencils show the last number of each subscription. This is the number printed on the back of every copy, near the top.

Please note also that if you receive an expiration notice earlier than the old date on your address stencil, it is because you are receiving a copy *every* month, and not every *other* month as in past.

More Power for FM

FM broadcasters whose transmitters are limited to 10 kw. effective radiation are eyeing TV stations authorized for 300 kw., and they are wondering why they should be discriminated against in this manner.

Continued on page 12

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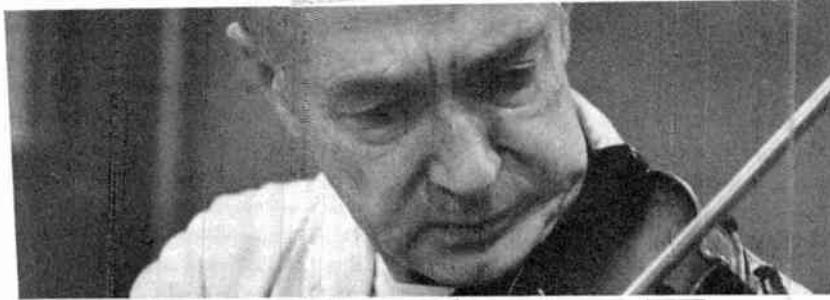
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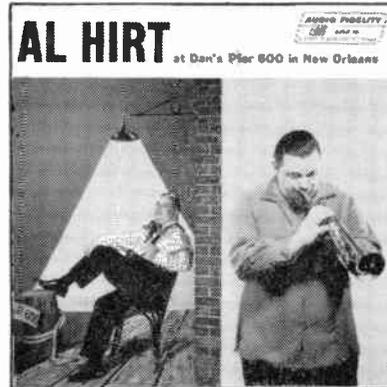
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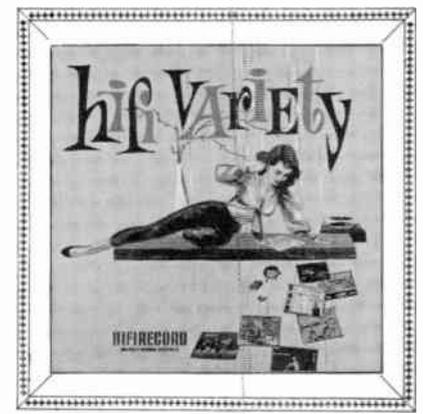
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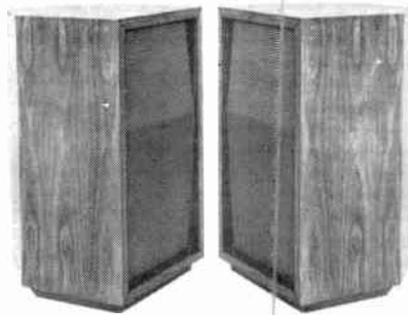
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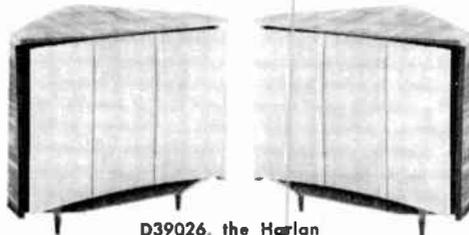
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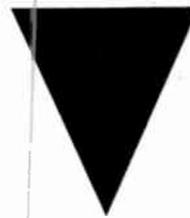
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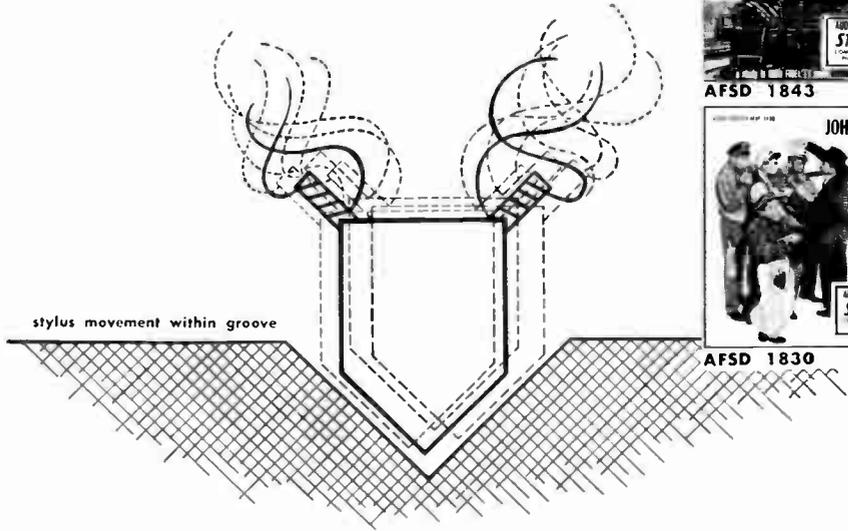
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50 cps (lowest used)	2.1	4.4	8.8	10.0	11.2	12.8	15.0	17.8	18.5	18.5	over loads	23.2	31.0	31.0	43.0
55 cps	2.1	1.8	5.6	7.4	8.8	13.0	11.8	7.6	8.7	8.7	7.3	18.3	12.8	17.5	11.0
70 cps	1.9	1.9	2.7	4.4	5.3	5.9	7.1	2.2	5.4	5.4	9.6	7.2	3.0	4.4	6.3
80 cps	1.0	2.1	2.1	3.4	3.9	3.2	3.9	2.6	3.8	3.8	6.6	4.0	2.1	2.3	3.1

Measurements taken at 3 ft., 102 db on-axis signal level. Amplifier damping factor control "off", giving DF of 30. Data published with Mr. Ramig's permission.

*All speakers were directly baffled, a less than optimum mounting for some.

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Dept. M

RECORDS, TAPE, AND FM

Continued from page 4

Also, listeners with limited FM service are asking why, with 100 channels available, FM stations are being held down to peanut power when the FCC has authorized some 200 super power transmitters on 12 channels.

Stereo Influence on Speakers

Look for trend toward smaller speaker enclosures of improved performance. Reason is that relatively few living rooms are large enough to accommodate two big enclosures, and even people installing new monaural systems will be thinking about stereo for some later date.

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We want to repeat: If you move, and Hi-Fi Music is mailed to you at your old address, your copy will not be forwarded. It will be destroyed at the Post Office where we send it. Then they will send us a notice with your new address (if they have it) or simply a form marked: "Moved, left no address." We make a charge of 50c per copy for replacing those destroyed by the Post Office. So PLEASE send us your old address and your new address before you move.

That Dictionary!

Those thousands upon thousands of Oxford dictionaries given by the Book-of-the-Month Club to new members might constitute one of the great hoaxes perpetrated on the American public except for the fact that so many people probably acquire dictionaries and encyclopedias for the same reason: to have them seen by others — not to use or read them. Reason for this comment is that the B-O-T-M gift (aside from not having been written primarily as a dictionary) is a British product. And the spelling and pronunciation of many words is quite different there than here. For example: in the U.S.A., it is correct to put the emphasis on the first syllable of "laboratory", but the B-O-T-M dictionary shows the words as "laboratory". Again: "aluminum" is only listed as "U.S. var. of ALUMINIUM". But under "aluminium" you will find the definition. Our suggestion: if you just want your friends to see that you own a dictionary, the B-O-T-M book is at least thick enough to be impressive. But for spelling and pronunciation that is correct by U.S. standards, you must still work from "Webster's New International Dictionary", published by G. & C. Merriam Company.

Minter Stereo Demonstration

In conjunction with a paper before the Radio Club of America in New York on April 22, Jerry Minter gave a most impressive demonstration of his stereo disk system. Using an FM modulator, he records both tracks with only lateral motion.

Continued on page 52

Hi-Fi Music at Home



HERE IS HOW YOU CAN CONVERT TO STEREO.....

You can play any monaural source connected to Amplifier "A" through both amplifiers, effectively doubling power output

Allows you to monitor stereo tape recordings as you make them

You can reverse channels if program material requires

Lets you play stereo from any source

For playing monaural records with your stereo pickup

Play any monaural source connected to Amplifier "B" through both amplifiers

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NEW H. H. SCOTT STEREO-DAPTOR

- Updates your present H. H. Scott system for stereo records and tape
- Lets you buy a monaural H. H. Scott system now; convert to stereo later

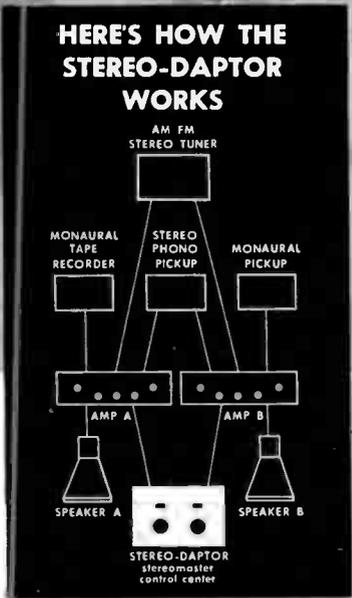
Just add the Stereo-Daptor and a new H. H. Scott amplifier to your present H. H. Scott system and you can play the new stereo records; stereo tape; stereo AM-FM or stereo from any source.

The Stereo-Daptor permits control of two separate amplifiers from a central point. A Master Volume Control adjusts the volume levels of both channels simultaneously. Special switching lets you play Stereo, Reverse Stereo, use your Stereo Pickup on Monaural Records, or play monaural program material through both amplifiers at the same time. This gives you the full power of both amplifiers.

No internal changes are required when used with H. H. Scott amplifiers. Stereo-daptor will work with any two identical H. H. Scott amplifiers, or between older 99-series amplifiers and the new 99-D or 210-F.

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

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SPECIFICATIONS

H. H. Scott Stereo-Daptor Stereomaster Control Center

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

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

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

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

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

Controls: Master Volume, Loudness-Volume; Function Selector (with these positions - Stereo, Reverse Stereo, Monaural Records, Monaural Channel A, Monaural Channel B)

Tape Monitor: Power off (on volume control).

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

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

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

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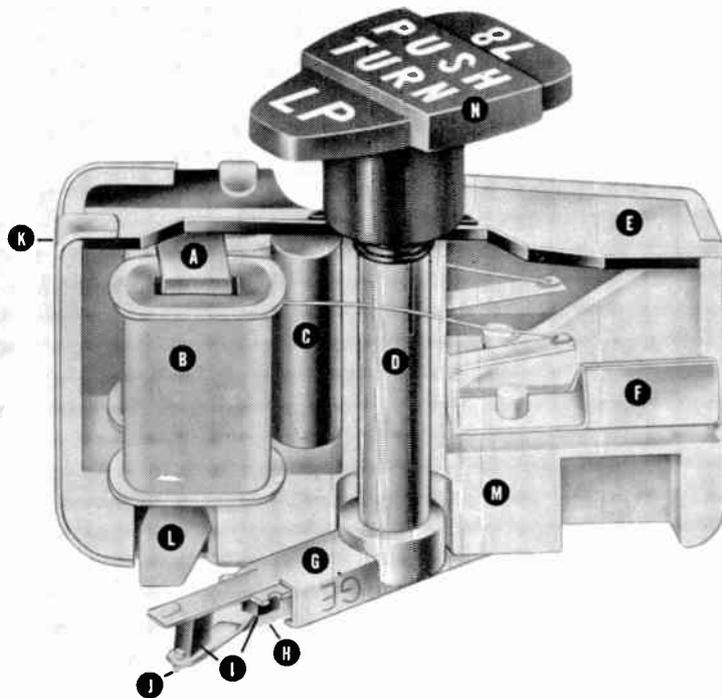
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- C Alnico V Magnet
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- G "T"-Channel
- H VRII Clip-In-Stylus
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New Full-Range Reproduction. General Electric's new VRII magnetic cartridge makes possible faithful reproduction from 20 through 20,000 cycles. Crystal clear reproduction from the lowest fundamental to the highest harmonics.

New 4-Gram Tracking Force. Lateral compliance of the VRII has been extended to 1.7×10^{-6} cm per dyne, permitting a tracking force of only 4 grams to minimize record and stylus wear.

Instant CLIP-IN-TIP Stylus. Stylus replacements can be made instantly at home without removing cartridge from tone arm. There is no need to discard an entire dual assembly when only one tip is worn.

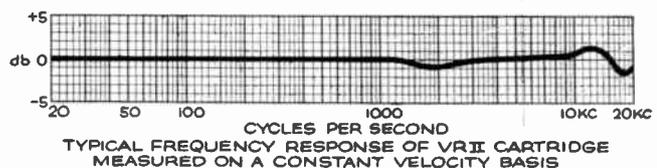
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New Lightweight Construction. The new VRII has been reduced in size and weight, with a new stylus guard.

Terminals and knob have been improved. The G-E VRII is built to withstand continued usage under the most exacting conditions.

Frequency Response See typical curve below.
Output Voltage Nominal, 22 millivolts at
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Horizontal Compliance 1.7×10^{-6} cm per dyne
Inductance 520 millihenrys nominal
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Cartridge Weight . . 8 grams (single type); 9.5 grams (dual type)

For further information write to: Specialty Electronic Components Dept., Section HFM658 West Genesee Street, Auburn, New York. In Canada: Canadian General Electric Company, 189 Dufferin Street, Toronto 3, Canada.



*Manufacturer's suggested selling price

GENERAL  ELECTRIC



Milton Sleeper discusses

MUSIC IN YOUR HOME

IN DECEMBER, 1953, with preparations under way for the first issue of *Hi-Fi Music*, I began to take the train each Thursday from the Grand Central Terminal to my home in Monterey, Massachusetts, returning to New York on Sunday evening. The great expanse of the upper level where the express trains come in and go out was crowded with holiday traffic at that time. Up on the balcony above the train gates, carol singers gathered around an electric organ, and I noticed that whenever they started to sing, nearly everyone stopped to listen. The power of that music to halt the thousands of people moving through the station made a great impression on me. I thought: "What a wonderful place to demonstrate hi-fi music!"

Some months later, I noticed that a circular platform was being installed on the upper level and, eventually, an automobile was turning around slowly on it. Seeing the attention it attracted, I wondered how many thousands of people stopped to look at that car each day. That prompted the thought: "This is the place for some company to set up a hi-fi exhibit and demonstration! More people pass through this area than any other spot in New York City — local residents, commuters, and millions of visitors not only from all parts of the United States, but from everywhere in the world."

The idea persisted. In odd moments I drew sketches, and worked out the details of the way a Hi-Fi House could be used to spread an appreciation of hi-fi music, and an understanding of the equipment. But when I estimated the investment required, and the operating expense (rent for the space occupied by that automobile is \$5,000 a month) I realized that it was too big an undertaking for any one company.

Somehow, though, it had to be done. The greatest need of the hi-fi equipment manufacturers was to have a place where more people can hear truly hi-fi reproduction — not a few thousand, but millions of people, and the one place where that was possible and practical was right in the Grand Central Terminal.

Clearly, then, it was up to *Hi-Fi Music Magazine* to sponsor this project, so that all companies wanting to participate could share the benefits of such a demonstration and exhibit center. That was the way to do it, certainly, but to plan and build a Hi-Fi House, organize the exhibits, and supervise the operation myself would require more

time than I was willing to take from the Magazine. My need, therefore, was to find exactly the right man to work with me. And I found him in a most unexpected way:

Last March, I learned that my very good friend Thomas A. Kelly had sold his interest in Griswold, Heckel & Kelly Associates, a firm handling the planning, decoration, and equipment of large business offices. We had become acquainted because Tom Kelly is an ardent hi-fi enthusiast. You will recall his article "Listening in Comfort" in our issue of May-June 1957, describing the system he built for his New York house on East 74th Street. There was the man with exactly the right experience and ability. If I could get him as Managing Director, Hi-Fi House could be started at once, and its success would be assured.

So I phoned him. Our conversation ran like this: "Tom, what are you doing now?" "Why, I haven't made any plans. I've been thinking about something in the hi-fi field." "Don't think any more until I see you. When can we get together?" "How about lunch at the New York Yacht Club this noon?" "Fine! I'll be there."

Looking back, it seems most fitting that the plan for Hi-Fi House was launched in a room where we were surrounded by models of the world's most famous yachts, for when we finished lunch that day, we had joined forces to build what will become the world's most renowned hi-fi demonstration and exhibition center — with Tom Kelly as Managing Director.

The very next day, it was lights, camera, action! Thanks to Stephen T. Keiley, the Terminal Manager and a hi-fi enthusiast himself, we made rapid progress. We had expected that Hi-Fi House would be limited to a 20-foot square, but he showed us a more prominent location on the balcony at the west end of the upper level, where a space 40 by 15 feet was available. As you will see, this is the perfect spot. Even before the lease was signed, our architect was at work with engineers on Mr. Keiley's staff on the design and appearance of the structure to be built, and such details as air-conditioning and electric power. By the time this issue is in the mail, construction will have started.

There, in brief, is the story of Hi-Fi House, sponsored by *Hi-Fi Music Magazine* as a means of helping more people enjoy hi-fi music in their homes. Our timetable calls for opening Hi-Fi House in August. The exact date of the inaugural ceremonies will be announced next month.

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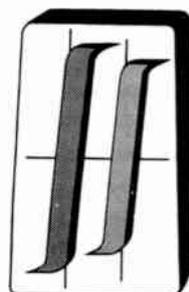
IT TAKES TWO TO STEREO

*"For those who can **hear** the difference"*



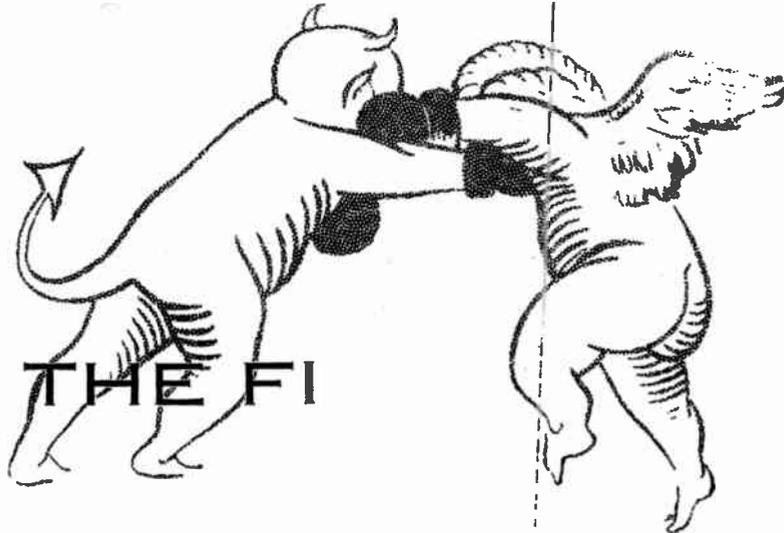
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THE HI AND THE FI

The Little Hand with the "S": You will notice a new symbol accompanying a few of our record reviews starting with this issue. It is the little pointing hand with an "S" preceding it, and it means the record reviewed is a stereo disc. Yes, there are only a few in this issue, but watch these little symbols multiply as the months roll by! All indications are that the change-over from monaural to stereo discs is going to snowball itself into an avalanche with astonishing speed. Things were a little slow getting started at the beginning of the LP era, but the boys in the know around the record companies are convinced that stereo discs will take the record-buying public by storm.

Counterpoint Records sometime ago announced a complete switch-over to stereo discs for all future LP releases. Stereo Records, a new label, has announced its first release of six stereo discs. A subsidiary of the Good Time Jazz Record Co., they will issue two-channel albums of jazz, as well as selections from their Society for Forgotten Music label. The first release features two unknown quartets by Mendelssohn and Glinka.

Of the larger companies, Urania is planning to lead the parade with an impressive array of diversified stereo discs, including two ballet recordings with the London Philharmonic Orchestra to be released this month. Saturation advertising and promotion are in the works to stress the stereophonic sound system of Urania. They feel that their label can now be established as a leader without strong opposition, as most of the major companies are not prepared to market stereo in any quantity until later this year.

All stereo disc masters are being cut with Westrex 45/45 equipment. Therefore, no company's discs are more "compatible" than those of any other. While they can be played with a monaural pickup, this is not recommended because of the excessive wear which may result.

New By-Lines in Hi-Fi Music: We're delighted to welcome two more record reviewers to our distinguished panel of critics. Shelley Dobbins is a young writer and producer about town, who will survey pops and show recordings for us. He has been busy producing and writing free-lance

television and radio programs, as well as being employed as a producer for NBC. He is a writer of songs of unusual distinction, and his English version of the haunting *Non dimenticar* has become a standard.

Louis Menashe began to write for us last month. We think you'll find his reviews of serious music as breezy as they are discerning. His free-lance articles on music have delighted readers in other publications. He is one of the small but increasing number of reviewers who has access to stereo equipment for both records and tape.

The New and the Unusual: When June arrives, the A & R men pack their golf bags and set out for quieter climes to dream of their first smash hit of the fall season. The ladies and gentlemen of Promotion breathe the more easily and sometimes allow themselves a second martini before lunch. In the record industry, June is generally a month of quiet and a time to contemplate accomplishment. There are just a few releases — mostly pops — that require attention. But the season has wound up with several arresting announcements concerning new recordings.

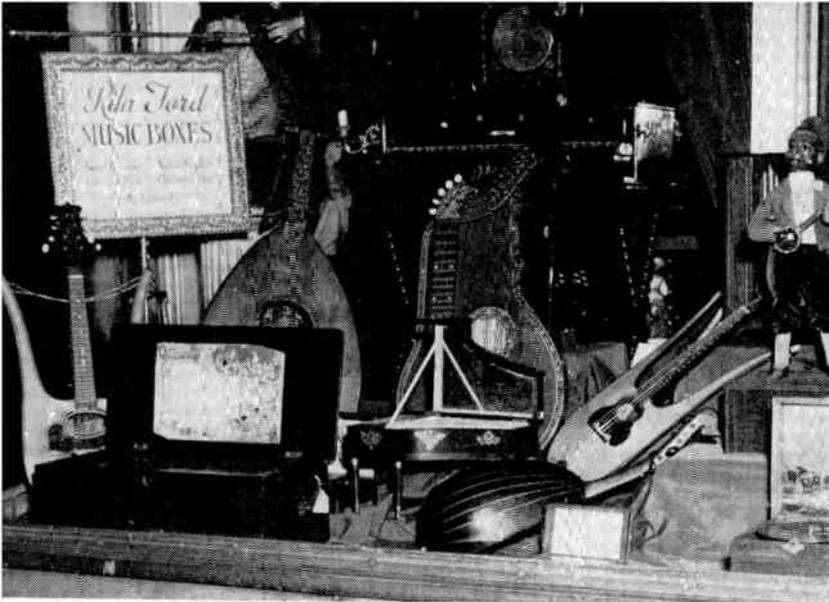
For instance, Angel has just released eleven albums of a new series entitled "Great Recordings of the Century", containing performances by such immortals as Fritz Kreisler, Artur Schnabel, Edwin Fischer, Feodor Chaliapin, Claudia Muzio, Pablo Casals, Alfred Cortot, Jacques Thibaud, Elisabeth Schumann, and Serge Prokofiev (heard as soloist in his *Third Piano Concerto*, as well as in a selection of short pieces). Each of these recordings has won the 1957 Grand Prix of the Academie Charles Cros. Angel has also given us the premiere performance on any recording of "Der Mond", an opera by Carl Orff, perhaps Germany's foremost contemporary composer. The production was under the personal supervision of the composer.

Opera is well represented this month on Columbia, too. Mark Blitzstein's "Regina", one of the big hits of the New York City Center spring season of contemporary American opera, has just been recorded under the auspices of the Koussevitzky Music Foundation, Inc. Kurt Weill's legendary opera "Mahagonny" will be

heard for the first time in America on a new Columbia record. The three-act opera was recorded in Hamburg in 1956 with a cast that included Lotte Lenya, the composer's widow, who helped to direct the work, as well as to recreate the role she played in the 1931 production. This opera, a caricature of Utopia patterned on a misconception of North America during the gold rush days by Bertolt Brecht, has always had an extraordinary effect on audiences. At its Leipzig premiere the controversial work touched off one of the worst theatre riots in history, causing subsequent performances to be placed under heavy police supervision, with the theatre's house lights turned up as a precautionary measure.

Total Victory, Unconditional Surrender: At the annual stockholders' meeting on May 6th, John L. Burns, president of the Radio Corporation of America, revealed to all present that Van Cliburn, the 23-year-old Texas pianist, had agreed that very morning by phone from Russia to record exclusively for RCA Victor. His choice from among the most fabulous offers ever extended to an artist, from every record company presently in the business and a few who have yet to press their first discs, gives Victor the recording *coup* of the season. It also rounds out the latest variation on the theme of local-boy-makes-good — and, of all places, in Moscow! He will make his first record immediately upon returning — probably his prize-winning Russian concert to be re-staged in Carnegie Hall.

Some of the American critics, none of whom was present, were unchivalrous towards Mr. Cliburn's triumph; one petulantly likened it to an athletic contest, others declared darkly that it was a mass demonstration of Soviet propaganda. This nonsense is of course as hysterical as it is insulting, both to Mr. Cliburn and to the Russian people. With the exchange of our "Porgy and Bess" for their Moiseyev Dancers, our Isaac Stern for their David Oistrakh, our Philadelphia Orchestra for their Bolshoi Ballet, we are surely making a dent in the barrier between us, and proving, at least, that the Iron Curtain is not sound-proof. — DOUGLASS CROSS



Upper left: A variety of instruments for making music both live and mechanical offers many possibilities for tape recording. Upper right: The tunes of the grand piano were ably reproduced via the Shure microphone. Lower left: Three birds in a gilded cage sang real bird calls for their recording debut

MUSIC in MINIATURE

Recorded on Tape, the Tiny Tones of Music Boxes Have a New Sound When They Are Amplified and Played Back, and They Can Be Heard Repeatedly in This Way Without Wearing out Their Delicate Mechanisms — *By Shirley Fleming*



IT'S A LONG, long way from the Court of Louis XVI to Manhattan's East Side, but the reminders of a past age have a way of bridging time and space and there is a small shop on Third Avenue with evidence to prove it. Mrs. Rita Ford is a dealer in antiques — antiques of many kinds, from crystal chandeliers to early American baby cribs. Among the various curiosities to be discovered in her shop, however, one particular type — indeed, her speciality — by far predominates. You have only to walk in the door to guess that Mrs. Ford's particular love is music boxes, or, as they are known to more knowledgeable circles, "musical" boxes. They are to be seen on all sides, from six inches high to

a towering seven feet, with mechanisms ranging from the simplest cylinder-and-comb arrangements to five-instrument combinations, and with prices varying from \$50 to \$2,000.

Now, there are undoubtedly many readers of Hi-Fi Music who share Mrs. Ford's enthusiasm, or who own long-forgotten music boxes stored in attic corners and spare closets. Some of us at Hi-Fi Music belong in the first category, and we decided to try an experiment. Why not use a recent invention to enhance an old one? In short, why not set up our tape recorder and capture permanently the tones of these curious inventions of the 18th, 19th and early 20th centuries? Not only would such a tape be most entertaining to listen to, but it would demonstrate to

other collectors an easy way to save wear and tear on delicate and irreplaceable mechanisms; once the tune is recorded, no need to overwork the music box itself.

Accordingly, we walked into Mrs. Ford's shop one morning, laden with microphone, tape recorder and camera. We were greeted by a rather genial-looking Mephistopheles about three feet high who faces the entrance of the store clad, as you can see from his photograph, in red tights, sporting a diabolical goatee, and holding a mandolin in his hands. Upon the twist of a mysterious and hidden key, he will turn his head from side to side and strike up a gentle rendition of the *Waltz* from "Faust", followed by the *Triumphal March* from "Aida". His age may be guessed from his repertoire, which places him sometime after 1871, the date of the production of "Aida". Even in his eighties, he is relatively young. His family tree reaches back to 1750 and even before, and it is rather nice to think that, in a figurative sense, it was a great-grandfather who first fascinated Louis XVI and Marie Antoinette when he was presented to them at Court in 1774.

That particular automaton, who not only awed the Court but, it is reported, caused a moment of acute embarrassment among the royal onlookers, deserves a word or two at this point in our story. He was, as far as the family of animated, self-powered figures is concerned, the "daddy of them all". His creators were a famous Swiss watchmaker and his son, Pierre and Henri-Louis Jaquet-Droz. Father and son arrived in Paris accompanied by no fewer than three automata: "The Musician", "The Writer", and "The Designer". The last of these, a small boy seated



Above: Mrs. Ford turned on the Swiss chalet, setting a dozen small instrumentalists to work. The box's intricate mechanisms recorded with clarity and resonance. Right: Mephistopheles strummed his mandolin before the microphone. Music came from the base

at a writing table, was able, upon the turning of a key, to look carefully at his pencil, adjust the paper laid in front of him, and draw any of four pictures: Louis XVI and Marie Antoinette, Louis XV, a dog, and a cherub in a chariot drawn by butterflies. The story goes that M. Jaquet-Droz père, after announcing to the assembled nobles that his mannequin would draw portraits of the two sovereigns present, turned on his brain-child and watched in horror while it proceeded to draw, in its most precise manner, a cheerful and rather disreputable-looking dog. Marie Antoinette herself broke the ice at last with a good laugh, and all was well. This same "Designer", with his two confrères, can still be seen today, in full action, at the museum in Neuchatel, Switzerland, where he was brought in 1906.

But let us return to our Third Avenue haunt, where a variety of boxes, of all shapes and sizes, beckoned us past the welcoming Mephistopheles. Our eyes fell upon the

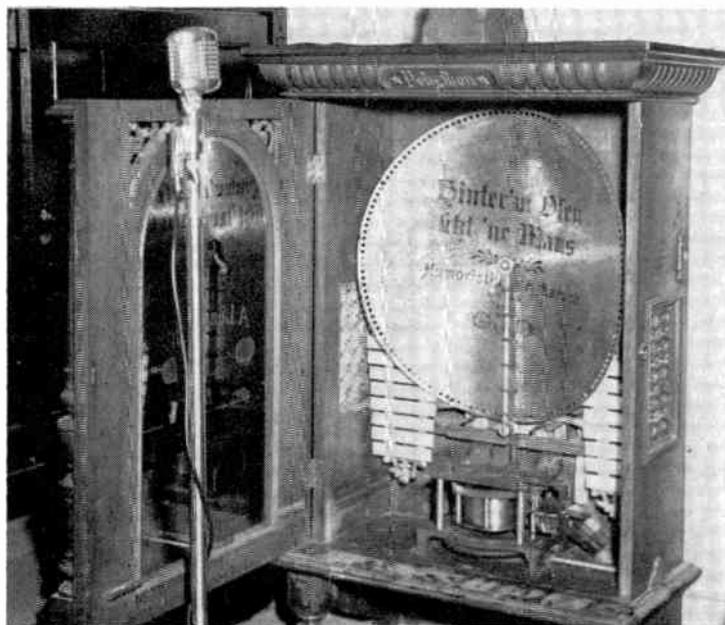


Below: Music Editor Douglass Cross monitored the Ampex tape recorder in front of the Orcestrion, which houses large cylinder, piano action, triangle, cymbal, and tambourine. On playback, this sounded like full symphony orchestra. Right: The author sets up the mike beside the famous Regina. Played back from the tape, the sound was wonderful



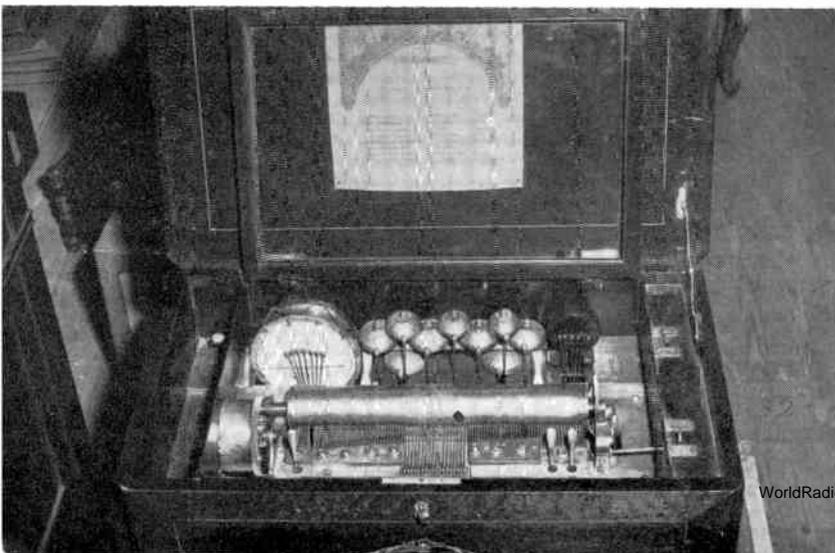


In front of the Orchestrion (note the peaceful scene on the doors), Mrs. Ford cranked an English "bird organ" for Mr. Cross. It operates with small bellows in the manner of a real organ. The bird-like tones recorded clearly, with an amazingly authentic quality



Disc of German Polyphon, bearing title "Behind the Oven Sits a Mouse", recorded so powerfully that the volume had to be turned down on playback. The music had the real beer garden flavor!

Swiss box, combining several mechanisms, produced tape of colorful tones



large and handsome Swiss music box pictured here, made of fine-grained, dark wood inlaid with mother-of-pearl. Its music comes from the basically simple mechanism characteristic of all early music boxes: a revolving cylinder with pegs set at right angles, and a steel comb with teeth of graduated length which, when struck by the revolving cylinder-pegs in proper order, sound the tune for which that cylinder was made. The tone of this particular Swiss box, built sometime in the latter half of the 19th century, is clear and resonant, owing to its size and the action of the wood as sounding board. Its price is \$1,200.

On the wall behind the comb-and-cylinder box, a more remarkable object was to be seen — a glass-fronted model of a Swiss chalet about four feet long and three feet high. The interior of the chalet, as its picture here reveals, is peopled by an exotic collection of little figures, dressed in the high fashion of the 1880's, who busily play an assortment of bells, drums and castanets. An impressive orchestra, to say the least, — even more so when a closer look revealed that the back row of the "percussion section" was manned by little Chinamen. According to Mrs. Ford, this is an indication that the box was probably built for Eastern export; in the 19th century, China was a good market for music boxes of all kinds. (Indeed, when the Summer Palace of the Emperor of China was pillaged in 1860, a number of boxes of Henri-Louis Jaquet-Droz were found there and sent back to Europe.) There is another aspect of the Swiss chalet, however, which seems decidedly European. It is operated by coin, indicating that it was intended for use by the public in a restaurant, beer garden, or ice cream parlor.

We reached for our coins, and set up our mike in front of another coin-operated machine, a giant piece of furniture with a wardrobe appearance, made in Germany about 1870. Its closed doors were bedecked with a painting of peaceful rural countryside, but upon opening them the illusion of peace was shattered forthwith by an awesome aggregate of sound. This "Orchestrion", photographed here with doors open, lives up to its name: it houses a small, complete piano action, a snare drum, castanets, cymbals, a regular music box cylinder-and-comb, and a triangle. If you haven't a beer garden handy, you can install this in your rumpus room for \$2,000.

How had so amazon a piece evolved from what we think of as the typical music box — the fragile "table model" with the demure tinkle? Well, the proportions of the "Orchestrion" do not seem so surprising if you take into account the very beginnings of music box history: the first automatic music which man devised, coming not from boxes but from bell towers, sometime in the 14th century. In 1325 an English monk developed a mechanism which operated life-size figures that struck the bells of the town clock upon the hour. His invention started a veritable fad on the Continent, and within a century or so any town which could afford it had its tower or steeple clock coupled with bells or chimes operated automatically. The tower clock in Mechlin, Belgium is in good working order to this day, and 60,000 bell notes are played upon it every twenty-four hours.

If automatic bell-ringing could be *Continued on page 62*



Above: Elaine Lorillard discusses a fine point at the piano with Duke Ellington who opens this year's Jazz Festival at Newport. Right: The author, John Hammond

NEWPORT: 1958

A Member of the Board Presents a Frank Appraisal of the World's Largest Jazz Festival — Its Failures, Its Problems and Its Triumphs — by John Hammond

AFTER the lambasting the last two Newport Jazz Festivals received from certain knowledgeable critics, a lot of people wonder why the sponsors of this non-profit institution go doggedly ahead planning for the future.

The answer is simple: the public loves the festival despite the discomfort and confusion that seems to have prevailed every summer in the past. Nowhere else can there be found as many big names and as much good jazz as is crammed into the four days and nights (mornings, too) at the unkempt baseball park in the decaying New England resort town of Newport each July 4th weekend.

It is quite obvious that the Newport Festival board cannot hope to cater to the fastidious. The budget for talent and production now exceeds the staggering sum of 100 thousand dollars each year, and it is essential that the widest possible public be catered to lest staggering deficits be incurred. This is the main reason for the reliance on the biggest possible names to draw fans from all over the continent.

A look at the 1958 line-up of talent might now be in order. Thursday night, July 3rd, will be devoted to the music of Duke Ellington. The reunion of the old Ellington band will of course be the feature, and the soloists will include Dave Brubeck and Mahalia Jackson. The following night should mark Benny Goodman's first appearance at Newport with the band he took to Brussels in late May. Included in the personnel are Jimmy Rushing and Ethel Ennis vocalists; Taft Jordan and E. V. Perry trumpets; Vernon Brown and Rex Peer trombones; Nick Caiazza, Zoot Sims, Seldon Powell reeds; Hank Hanna piano, Arvell Shaw bass, Roy Burns drums, and Billy Bauer guitar. As is always the case with Benny, this line-up is subject to change. Every effort will be made to reassemble the original trio and quartet, and to bring back former



sidemen of the 'Thirties for this evening.

Saturday night will be devoted to the blues, and will have some names definitely not associated with past Newport events. Ray Charles and his band, Big Maybelle, and Chuck Berry will be among the newcomers, along with Joe Turner, Pete Johnson, and an all-star band including Mary Lou Williams, Jack Teagarden, Gerry Mulligan, Buck Clayton, and Jo Jones. After a short intermission, Mahalia Jackson will usher Sunday in with an hour of gospel songs. It is also entirely possible that Count Basie's band will be an added feature for the night.

The big attraction Sunday evening will be the Newport International Youth Band, conducted by Marshall Brown. This group was selected from both sides of the Iron Curtain after auditions held in the various countries by George Wein, the festival's impresario, and Mr. Brown. Nearly half of the surplus funds from last year's Festival was needed to finance the assembling of this band, which will also be heard at Brussels in early August at the American Pavilion. Sunday night will also include many big jazz names: vocalists, small combos, and a big band.

Bowing to past criticism, the Newport directors are now attempting to have a unifying theme for all concerts except the final Sunday night. This will mean more time on stage for fewer artists, with emphasis on first performances and real production. The bandstand will be moved to another part of the stadium so that the sound will no longer bounce off the concrete bleacher stand, and many more seats will be added. Myles Rosenthal will be in charge of a new amplifying system, similar to that used at Randall's Island festivals in previous years.

A lot of attention (too much, in my opinion) will be paid to critics this year. A hundred invitations have been sent to writers on jazz throughout the Country, offering a prepaid two-day seminar on jazz and its role in society.



Above: The one and only Satchmo! Below: Young jazzman Gerry Mulligan



Below: A study of the greatest of the Gospel singers, Mahalia Jackson



Below: Dave Brubeck will play at the "Tribute to Duke Ellington" night



Five critics will present their favorite experimental groups in afternoon concerts. As usual, accommodations for the public will be woefully inadequate, and many tempers will be frayed, no doubt.

This fifth Newport Jazz Festival is a far cry from the first one staged in 1954 on the tennis courts of the Casino. At that time Louis and Elaine Lorillard were tired of making up the deficit for the yearly visit of sixty-odd members of the New York Philharmonic, conducted by an obscure protégé of one of the local society leaders. Elaine had always liked jazz, thought it would stimulate the moribund resort, and went so far as to consult with George Wein, a Boston night club operator and pianist.

Through the good offices of a mutual friend, the harpsichordist Sylvia Marlowe, I met the Lorillards in New York some four months prior to the first festival. With many relatives in Newport, I had no illusions at all about the reception that jazz, its musicians, and its devotees would be accorded by the local landed gentry. But it seemed a truly inspired idea to present jazz in America's least likely locale, an outpost of outmoded standards.

The Lorillards were prepared to do everything in their power to see that none of the customary racial discrimination would prevail during the festival. They realized all too well that minority groups were not ordinarily welcome in Newport, and that a tremendous amount of education had to be instituted among the local innkeepers, tavern owners, and finally their own friends, lest embarrassing "incidents" arise. They had not realized that so large a percentage of musicians and fans would be Negro, but they were determined to do whatever possible to revise Newport's traditional mores.

After the first year, in which the outstanding performers were Ella Fitzgerald, Oscar Peterson, Eddie Condon, Gerry Mulligan, together with Stan Kenton's interminable commentary, most of the Lorillards' friends withdrew from sponsorship. The press had a field day photographing the mixed parties held by the Lorillards in their home, and the publicity was especially irksome to the board of governors of the Casino, which promptly voted to banish the Festival from its grounds.

The local Chamber of Commerce had different ideas, however. The merchants were impressed by the fact that more than five thousand "new" people had been attracted to the town, spending hundreds of thousands of dollars that would not otherwise have been brought there. For every friend lost on Bellevue Avenue, there were dozens who cheered and co-operated in the town. Freebody Park, a rundown ball field, was made available.

For the first two years, the Festival's board was dominated by the Lorillards and George Wein. But in 1956 and 1957 it was enlarged to include such people as Langston Hughes, Willis Conover, Charles McWhorter who is a jazz fan and legislative assistant to Vice President Nixon, Marshall Brown, myself, and others not necessarily at one with the aims of Wein's group. It is a hard-working group, full of controversy, and reasonably efficient.

Except for one hotel, with an elderly "permanent" summer clientele, and a few rooming houses, there have been no reported incidents of discrimi- (Continued on page 51)

Hi-Fi Music at Home

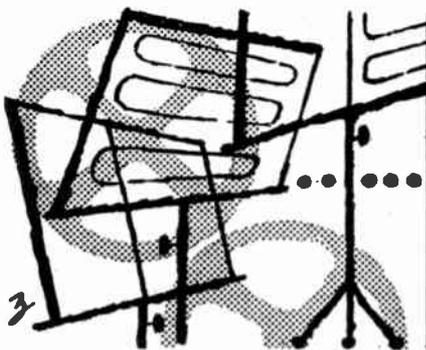


Above: A young cat digs the bear. Right: Festival founders Elaine and Louis Lorillard in their box with Rhode Island's Senator Theodore Green



Left: Midnight supper at the Lorillard's mansion, "Quatrel". Right, The bandstand and shell. Below: Jazz is not just for the younger set





RECORDED TAPES

Reviews & Ratings

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

BEETHOVEN: Symphony No. 7 in A, Op. 92 A
 Philharmonic Promenade Orchestra of London, under Sir Adrian Boult B
 7½ ips. Stereo Time: approx. 43 mins. Vanguard VRT 3020 Beethoven



The same characteristics that mark Boult's performances of the Beethoven Fifth and Sixth are evident here: a sure hand, energy, and a shunning of theatrics. Listen to the way he strikes the last two chords in the first movement — with a bite reminiscent of Toscanini. In the slow movement he moves deliberately but with a maximum of grace and a minimum of sentimentality. He winds up in rollicking fashion with added emphasis on the famous horn punctuations. Here's where the recording, which is distant and none too brilliant, could have won the day completely for the tape. Boult is batting well with Beethoven, and Vanguard has made a very valuable contribution to the stereo catalog.

L. Menashe

MOZART: Quintet for Horn and Strings in E flat, K.407; Quartet for Oboe and Strings in F, K.370 A
 John Barrows, French horn; Ray Still, oboe; The Fine Arts Quartet A
 7½ ips. Stereo Time: approx. 28 min. Concertapes 24-10 Mozart



Both works receive well integrated performances by the respective soloists and the first rate Fine Arts Quartet. John Barrows plays the French horn with the utmost perfection and beauty of tone; such playing is not often encountered and one thinks very naturally of the late Dennis Brain. In general the only fault which I found with the performances is a tendency to hesitate, especially in the slow movements. Stereo sound is excellent. Too excellent perhaps, for in the Quartet with oboe we distinctly hear the mouth-movements on the reeds.

A. Skulsky

PROKOFIEV: Lieutenant Kijé, Op. 60 B
 Chicago Symphony Orchestra under Fritz Reiner A
 7½ ips. Stereo Time: approx. 20 min. RCA Victor BCS-96 Reiner



Having commented very recently on this work and its performance when it was issued on a regular 12" recording, I may dispense with it on this occasion. Prokofiev's clarity of texture in this work and Reiner's virtuoso performance are ideal elements for a first rate stereo presentation. In fact it is hard to imagine how it could be otherwise. So this is indeed a tape to be heard, all the more so because the engineers never exaggerate the sound elements and every instrument (including the percussion section) sounds in its most natural manner.

A. Skulsky

RAVEL: Ma Mère l'Oye B-B
CHABRIER: Bourée Fantasque A
 Detroit Symphony Orchestra under Paul Paray A
 7½ ips. Stereo Time: approx. 20 min. Mercury MSS-22 Paray



Paray has a gift for delineation of Gallic wit and charm and only Ansermet — who is not represented on tape — displays a greater affinity for music in this vein. In the Ravel Suite he deepens the hue of every orchestral color and caresses each melodic line. The woodwinds and violins are recorded close-up (listen to the way the bird-calls in the "Hop-o'-my Thumb" section leap out

at you from the right-side speaker) and the dynamic range is extremely wide. Add to this the spacious stereophonic reproduction and you have a definitive performance. The Chabrier lollipop has the same kind of vitality in Paray's hands. Written originally for piano, the Baurée is a piece brimming with tuneful gusto and in the flashy Mottl orchestration the Detroiters respond heartily. Mercury engineers make the most of the brass and percussion effects.

L. Menashe

SPOHR: Nonette in F, Op. 31 A
 Fine Arts Quartet and New York Woodwind Quintet A
 7½ ips. Stereo Concertapes 24-9

Here is a much neglected minor masterpiece; a lexicon of charm and sophistication. Performed with plasticity and infinite subtlety, together with a gorgeous sound, the *Nonette* is a welcome addition to our growing knowledge of the transition period between classicism and romanticism. Although written with a classic mind it has the heart of a romantic, and where Beethoven dwarfed all other composers with his tortured yet triumphant evolution, Spohr delights in the fun of music making. This work is not of the inspirational kind, for its themes are on the sleeve and its extensions predictable, but it is music that sounds, music that welcomes one to the hearth.

E. Laderman

J. STRAUSS, Jr.: Selections from "Die Fledermaus" A
 Boston Pops Orchestra under Arthur Fiedler A
 7½ ips. Stereo Time: approx. 25 min. RCA Victor CCS-91 J. Strauss, Jr.



The ways of Arthur Fiedler and his Boston Pops with this sort of first rate light music, are well known facts. One cannot help but be well disposed after hearing this kind of performance. How then does one feel when such a presentation is enhanced by the most realistic stereo sound? One simply wants to dance to all those waltzes and polkas included in this recording.

A. Skulsky

STRAUSS, R.: Suite from Der Rosenkavalier B
 Minneapolis Symphony Orchestra under Antal Dorati A
 7½ ips. Stereo Time: approx. 23 min. Mercury MASS-23 R. Strauss



This Suite is not the usual collection of waltzes but rather Dorati's own arrangement of dramatic highlights. If it's energy and exuberance you want, the performance has this to offer in big doses. Dorati races along throughout, and in two sections — the Prelude to Act One and the Great Waltz coda — his pace is dizzying. While the tape sports some good sonic features — a welcome absence of hiss and good stereo spread and directionality — it suffers from a bone-dry resonance which vitiates the lush quality of the score. The missing reverberation has the effect of making the orchestra sound overly small and compressed. This kind of reproduction would be perfect for a late-Stravinsky chamber opus but for Strauss it falls short.

L. Menashe

TCHAIKOVSKY: Symphony No. 6 in B minor ("Pathétique") A
 Sinfonia of London under Muir Mathieson A
 7½ ips. Stereo Time: approx. 45 min. Livingston Stereophonic 4002 K Tchaikovsky



While both orchestra and conductor are, I think, newcomers to the recording field, they give a first rate account of themselves in this presentation of

Tchaikovsky's *Pathétique*. Mathieson's approach is straightforward. He does not add to the romantic expression already present in the work itself. This permits us to notice more readily one other great quality of the symphony, namely the very large range of dynamic level in the orchestral sound. The stereophonic realization of this quality is most extraordinary. One has a feeling of presence and of depth throughout the work, and except for a tiny bit of hiss in the last movement, this is a perfect achievement. **A. Skulsky**



TCHAIKOVSKY: Symphony No. 6 in B minor, Op. 74 ("Pathétique")
Philharmonic Symphony Orchestra of New York under Dimitri Mitropoulos
7 1/2 ips. Stereo Time: approx. 40 min.
Columbia LMB 19 **Mitropoulos**

Mitropoulos' modern temperament compels him to dish out his Tchaikovsky with a minimum of saccharine. Result: in trying to avoid the pitfalls of over-sentimentality he lapses into the equally disastrous fault of nonchalance. Nothing could be more damaging to a Tchaikovsky score. Naturally, the parts suffering most in the work are the "pathétique" movements — the first and last — where emotional and dramatic emphasis is required. Here Mitropoulos hurries what should be sombre tempi, cuts the sweep of the broad melodies, and holds back power in the climaxes. The brilliant stereo sonics help make the middle movements successful although a lighter hand would have been welcome in the second with its famous 5/4 rhythm. In all, the taping comes off a poor second when compared to the Victor version which boasts Monteux' tender but enthusiastic approach. **L. Menashe**

WAGNER: Die Meistersinger von Nurnberg (Concert Version)
Rudolf Gonszar, Karl Liebl, Gerhard Misske, Georg Stern, Uta Graf, others; Frankfurt Opera Orchestra and Chorus under Carl Bamberg
7 1/2 ips. Stereo Time: approx. 1 hour 50 min.
Concert Hall Society RX62 (2 reels) **Wagner**



The term "concert version" as used for this presentation of Meistersinger is somewhat misleading. What we get here is about half of the opera in the form of large excerpts, which sometimes make sense and sometimes do not. Thus in the two first acts we are often given bits of certain scenes without the effect of continuity. This is particularly apparent at the end of Act II where the entire brawling scene is left out (it would have been so effective on stereo) and where we jump from the last stanza of Beckmesser's *Serenade* to the very end of the act. The third act makes much better sense in this respect, and is also on the whole much more satisfying. Stereo is naturally the ideal medium for the operatic idiom. In the last scene the effect of stage presence and depth is indeed stunning. From the viewpoint of performance, laurels must go in the first place to the conductor, the orchestra and the chorus, who prove greatest insight and understanding of the work, although the orchestra sometimes sounds too loud in relation to the singers. Both Rudolf Gonszar in the role of Hans Sachs and Gerhard Misske as Beckmesser are outstanding. Uta Graf in the role of Eva is also very good. Karl Liebl is less satisfactory as Walther; his voice is forced and there is hardly any dynamic shading. Finally, Georg Stern sings Pogner's address in the first act in a rather routine manner. **A. Skulsky**

Walter Schumann presents The Voices
Various soloists, chorus, and orchestra under Henri René
7 1/2 ips. Stereo Time: approx. 15 min.
RCA Victor APS-103

Stereo tape is the ideal medium for the stylish and tasteful arrangements of Schumann's singing group, and here we find the balance of the vocal parts startlingly alive and intimate. Various members of the choir get a crack at singing a solo here and there, and they are all fresh and appealing; Bob Dixon, Deltra Kamsler, Jerry Madison, Marni Nixon, Elaine Back and Bill Cunningham. The songs chosen are superior, too, and include such standards as *How Are Things in Glocca Morra?*, *Blue Tango*, *It Had to Be You*, and *Would You Like to Take a Walk?* Highly recommended as a first rate stereo job of a light-hearted pops choral recital. **D. Cross**

Concertapes Stereo Starter Set Four 15-minute Stereo Tapes
7 1/2 ips. **B**
Concertapes Starter Set Vol. 1-4 **B**

An excellent value, these four 5-inch reels will make any martini taste dryer. *Lighting the Torch* is big band dance music — jazz-oriented; includes fine arrangements and acceptable solo work, as on *Take the A Train*. *The Muzak Silk, Satin and Strings* is Jay Norman's rhythm with vibes combo; each man alternates subdued but pleasant solos with vocal numbers by Nancy Wright. With the exception of a percussive *From This Moment On*, it's smooth all the

way. Cascading harp and shimmering strings run the gamut in *Falling in Love*. In the reel *Symphony of Dance*, a full orchestra plays the favorites, *Valse Triste* and Bizet's *Minuet* from "L'Arlésienne". Soundly speaking the bass, though audible, is often muddy. An additional problem is posed by the lack of labels on any of the reels. **C. Graham**

Music and Songs of the Caribbean
The Millard Thomas Group
7 1/2 ips. Stereo Time: approx. 24 min.
Victor CPS-84 **C**
B
A

Brilliant, full, well-separated sound still cannot elevate these popularized facsimiles of West Indian folk songs and dances above their level of pleasant but undistinguished mediocrity. In fact, the added element of stereo seems even to emphasize the rather commonplace nature of the arrangements. Another drawback of the tape over the disc version (reviewed in last month's issue) is the absence of several numbers featuring William Dillard, whose basso added a certain warmth to the recording. **R. Sherman**

Duelin' Demon Drums
Richard Campbell & Harry Coon
7 1/2 ips. Stereo Time: approx. 14 min.
Concertapes 5121 **C**
A
A

Two expert percussionists carefully work out a series of wierd sounds with the aid of sound-on-sound recording techniques. The first half of the tape, called "Tanganyika", includes ten or so pieces with titles like *Masoi Rumble*, *Toombs of Cameroon*, and *Sumbawanga Ratatta!* They've set up one drummer on each mike. Their display of considerable technical skill is interlarded throughout with jungle-type shouts and chants — the effect is thoroughly goose-pimply. For shaking the windows and walls, play the bass drums and tympani of Sumbawanga. Its a most impressive *tour de force* in percussion, and the recording is also excellent. **C. Graham**

The Jazz Pickers
Harry Babasin, Buddy Collette et al.
7 1/2 ips. Stereo Time: approx. 18 min.
Mercury MVS3-5 **C**
B
A



Flute, cello, drums, guitar and vibraphone. Babasin's cello at times plays like a string bass plucked for rhythm, and it also assumes a solo role or a duo one with the guitar. There's a great deal happening every minute, but because of the nebulous nature of this music (subtitled "For Moderns Only") it's effect is almost subdued — low keyed. Actually each soloist uses a wide dynamic range, especially guitarist Don Overberg and Babasin. To the non-hipster, nevertheless, the overall effect is of sameness. **C. Graham**

Mulligan Meets Monk
Gerry Mulligan and Thelonius Monk
7 1/2 ips. Stereo Time: approx. 15 mins.
Livingston 2007 C **B**
B
A
Monk



Two modern pioneers join forces for a meeting which will interest afficianados, probably leave others a little breathless and wondering what it's all about. Mulligan seems to have trouble adapting his baritone sax completely to the ways of pianist Monk, who never adapts himself (nor need he) to others. More successful Mulligan jazz is to be found when he plays with trombonist Bob Brookmeyer, trumpeter Chet Baker, or with another saxophonist. Monk is his customary fascinating, enigmatic self, and bass and drums fulfill their mission here. Monk's *Round Midnight* is a classic which comes off a bit better than Gerry's *Decidedly* (Edgar Sampson's old *Undecided?*) The stereo sound is fine. **C. Graham**

Perez Prado and His Orchestra
7 1/2 ips. Stereo Time: approx. 13 min.
RCA-Victor APS-105 **C**
A
A



Five short loud and brilliantly executed dance numbers by one of the most musicianly of the mambo kings. Prado plays powerful trumpet in all registers, and sets the pace for his big band brass section. Through every number the bongo and other Latin drums keep going, and there are vocal shouts every few seconds. If you liked his famous *Cherry Pink* and *Apple Blossom White* of a year or two back, hear *Cu-Cu-Rru-Cu-Cu*. Also try *Fireworks*, which rocks to a fine big band riff. This is wonderful, if you like Afro-Cuban music. The sound of the recording is as clean and firm as we've heard — with this pile driver brass and rhythm it needs to be! **C. Graham**



LEHMAN ENGEL

suggests a basic library
from the lyric theater

GUIDE TO RECORD COLLECTING

Broadway's busiest and best known
conductor takes time out to select a
group of outstanding musicals for
your record collection.

Notes and comments by

Edward Jablonski

LEHMAN ENGEL is undoubtedly the most active conductor in the American musical comedy theater today, as well as a prolific composer for the theater and television. He is extraordinarily busy, too, in the recording studios setting down for our pleasure many of the delightful shows of the past. Mr. Engel last year wrote a book "Planning and Producing a Musical Show" published by Crown. Drawing upon his wide knowledge of this always fascinating subject, Mr. Engel has chosen those musicals available on records he feels to be not only musically entertaining but also historically important in the development of the lyric theater.

Gay-Pepusch: "The Beggar's Opera" (1729): This is the daddy of all musical comedies. John Gay wrote the book and fashioned the lyrics to the music of Pepusch, who actually arranged a score based upon folk tunes and popular ballads of the time, plus a little borrowing from Purcell and Handel. "The Beggar's Opera", like so many musicals, was a political satire — it also aimed some jibes at Italian opera, then in vogue in England. It set the style for the English "ballad opera" which combined song with plot and dancing, which today

goes by somewhat fancier names, but is basically still the same in concept. "The Beggar's Opera" opened in New York in 1751, and may well have been the first musical to play in the United States.

The original idea has certainly proved fertile and viable, for this opera continues to be performed and has inspired at least two other musicals: Kurt Weill's "Three Penny Opera" and Duke Ellington's "Beggar's Holiday".

Of the still-performed versions of the original, the most popular is the arrangement by the late Frederic Austin. It exists in two recorded examples, the most polished of which is on Victor (RCA Victor set LM-6048); Westminster has issued the other set (Westminster OPW-1201). Each contains two 12-in. LP's. Victor's performance is conducted by Sargent, Westminster's by Austin (the son of the arranger) and both utilize double casts, one for dialogue and the other for singing. Either set is excellent, though the more beautiful singing is heard in the Victor version.

Gilbert and Sullivan: "Iolanthe" (1882): The influence of English light opera, particularly as exemplified by the brilliant lyrics of William S. (for Schwenck) Gilbert. Though outlandish situations and humor were important ingredients of the Gilbert and Sullivan operettas, Gilbert managed also, in the tradition of the ballad opera, to fling many a political barb. "Iolanthe" preceded the better-known "Mikado" by three years, but evidences all the G&S trademarks in its witty patter songs, graceful melodies and a most perfect wedding of words to music.

The D'Oyly Carte Opera Company has made the Gilbert and Sullivan operettas their special province and London Records has issued a definitive recording, virtually complete (London A-4210, two records), or excerpts on London 5089. The performances are, needless to say, perfect.

Romberg: "The Student Prince" (1924): Along with the English tradition, another — that of Vienna — has had an important effect upon the development of the American lyric theater. The Viennese strain was ably represented by such composers as Victor Herbert, Franz Lehar, Rudolph Friml — and the Hungarian born Sigmund Romberg. As an example of "a real old-fashioned musical" Mr. Engel selected Romberg's "The Student Prince". What could be more traditional than a song entitled *Welcome to Heidelberg* which Romberg included in the score? And compare it with the shows written in the same year by the Gershwins ("Lady Be Good"), Berlin ("The Music Box Revue"), Sissle and Blake ("The Chocolate Dandies") — all in tune with the time, the Jazz Age. Still, "The Student Prince" has endured as one of Romberg's most popular works with its *Drinking Song* (there was always a drinking song), the lovely *Serenade*, and the

affecting *Deep In My Heart, Dear*, all to lyrics by Dorothy Donnelly.

The only complete recording of "The Student Prince" is excellently sung by Dorothy Kirsten and Robert Rounseville with an orchestra and chorus conducted by Mr. Engel (Columbia CL-826).

Gershwin: "Oh, Kay!" (1926): This listing should begin "Gershwins", for no little credit for the excellence of the Gershwin scores was due to the presence of Ira Gershwin, who supplied the lyrics. "Oh, Kay!" has a wonderful, charming score, unpretentious along the lines of several other Gershwin musicals such as "Lady Be Good", "Tip Toes", "Funny Face" and others (all could bear complete recording). The Gershwin gift to musical comedy was musical excellence and literate lyrics, even when the Gershwins were having fun — as is proved by their songs for "Oh, Kay!". Columbia president Goddard Lieberson produced a delightful recorded version (Columbia CL-1050), youthfully sung by Barbara Ruick and Jack Cassidy with the conducting handled by Mr. Engel. This last is no small contribution to the Gershwin-esque 'Twenties atmosphere of the recording.

Kern: "Show Boat" (1927): Jerome Kern, whose forte was melody, practiced his art in England before he returned to his home in New York to write songs for American musicals. He was a link between the American musical and the English light opera, as well as an influence upon the younger composers — including George Gershwin, among others. "Show Boat" is the classic Kern score, though many others contain as many musical riches. Collaborating with Kern on the adaptation of the Ferber book was Oscar Hammerstein II, who insured the right poetry to match the melodies (remembering that the lyrics to *Bill* were, however, written by P. G. Wodehouse).

One of Kern's last assignments, before his death in 1945, was the preparation of a revival of "Show Boat" (he was also about to begin work on a proposed musical entitled "Annie Get Your Gun"). For the revival Kern wrote a new song *Nobody Else But Me*. The cast of the 1946 production recorded most of the songs (Columbia OL-4058), the feature of this collection is the singing of Jan Clayton and Carol Bruce. It is conducted by Edwin McArthur. More of Kern's music, however, may be heard on a more recent release (RCA Victor LM 2008), also well sung, though it does not capture the atmosphere of the theater as does the Columbia.

Schwartz: "The Band Wagon" (1931): The revue, the high point of the evolution from burlesque, the minstrel show, and vaudeville, reached its own high point in the still remembered "The Band Wagon" which starred Fred and Adele Astaire. The

Continued on page 58

Battle of Jazz: Eggheads Vs. Yahoos

The 1958 Newport Jazz Festival Will Focus Attention on Critics Who Vent Their Spleen on This Music Form and Its Makers — *by Leonard Feather*

IN THE early 1940's, jazz found itself stretched out on the tracks while two locomotives headed toward it from either direction, bent on wholesale carnage. A miracle, or perhaps a divine sense of rhythm, enabled jazz to nudge itself out of the way just in time to prevent its own devastation. The two forces engaged in this battle, for which words were the weapons, represented traditionalism (upheld by a large number of so-called "moldy fig" critics and very few musicians) and progress (insisted upon by many musicians and hardly any critics).

In 1958, we can look back in amusement on the desperate efforts of Charles Edward Smith, Rudi Blesh and other diehard critics to barricade the horizon against the inevitable arrival of new ideas. Today, Gillespie, Monk and Powell are internationally accepted; Smith, adopting the if-you-can't-beat-'em-join-'em technique, sings the praises of Jay Jay Johnson and others who represent everything he despised and rejected for a full decade; Blesh can be found as an enthusiastic member of the audience wherever such modernists as Sonny Rollins are on the stand. But now a new battle of jazz is manifesting itself. This time the opposition of ancient *vs.* modern is less directly involved; esthetic rather than stylistic values are the crux of the dispute.

Reduced to its essentials, the battle of jazz today could be called that of the Eggheads *vs.* the Yahoos.

Both sides will resent the use of these terms; they are used here because that is how each thinks of the other.

The Yahoos have been with jazz longer than the Eggheads and thus, by virtue of seniority, will be discussed first. A few samples of their thought processes can be found in the following quotes:

"Arthur Godfrey has a new mission. He has set out to rescue jazz from the intellectuals. For a long time, Godfrey has been watching the long-hairs drag this American treasure up the winding stairs of Carnegie Hall to their polysyllabic ivory tower. He believes it's time to bring it back to the man at the street level. 'It's getting so there are more experts and critics than there are musicians. There's a raft of guys now who write essays on the backs of LP record jackets and in the slick magazines. There are darn near as many books on jazz today as on child psychology,' said Godfrey." — CHARLES MERCER, *Associated Press*

"Mr. Condon is a professional minstrel who specializes in jazz and is also a sort of bum like me. . . . I don't like the way they are monkeying around with jazz, and especially the old-timey advocates like Condon . . . I don't care about all the cultured approaches to jazz, where it is reviewed and analyzed and plucked apart, and called progressive or decadent . . . Jazz needs a simulation of a murky New Orleans midnight or a low dive in Chicago. It calls for dim lights and lousy service and a bunch of

worthless people to make it jump, because jazz is about half audience participation anyhow." — ROBERT C. RUARK, *N. Y. World-Telegram & Sun*

"Whatever its merits or demerits, jazz does not deserve to rank as Exhibit A of 'culture, made in U.S.A.', for export to the Soviet Union. This goes for all foreign countries." — DR. RUTH ALEXANDER, *N. Y. Daily Mirror*

"Most jazz musicians are irresponsible bums." — ROBERT SYLVESTER, *N. Y. Daily News*

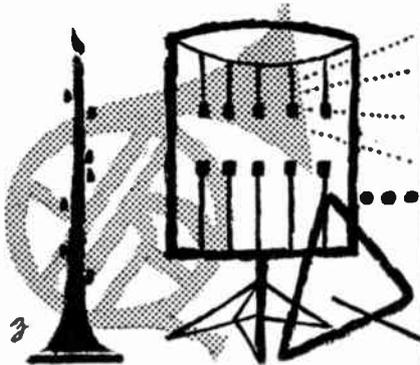
The attitude reflected by these statements combines a mixture of naïvety, misinformation, paternalism and ill-timed humor. I doubt strongly that any malice is involved or even that any harm was intended by any of those quoted, with the possible exception of Dr. Alexander, who clearly has an ax to grind.

What the writers fail to observe is that the kind of jazz world they seek — a world in which most of them grew up two or three decades ago, when many jazz musicians were indeed guilty of drinking prohibition gin and few had graduated from high school, let alone college or music school — is not dead. It is not even being killed off by the remarkable acceleration in academic knowledge and musical scope shown among many jazz musicians today.

Hi-fi records, jazz concerts and festivals, far from limiting the simple, unlettered jazz sought by the Ruarks, have brought it to a wider audience than ever. In the days when our population numbered about 140 million there were in this country perhaps 5,000 dedicated jazz fans. The Ruarks and Sylvesters did not write, nor did the Godfreys broadcast, anything to encourage them or to increase their numbers. Today, among 170 million Americans, at least 100,000 are constant followers of one or another type of jazz — including, considerably more than 10,000, I would estimate, on the Condon, or musicians-are-bums, bandwagon.

If there is a case to be made for the theory that jazz is becoming too sophisticated, that too much is being written about it and that its performers know too much about music and have never learned how to fall off a barstool in a gentlemanly way, the consolation should lie in this tremendous overall expansion, an expansion that has actually increased the number of those who perform it as "happy music" and nurse it as a mentally-retarded folk art. The optical illusion that has made this expansion a contraction in the eyes of the Yahoos is merely the result of the even greater increase in the number of musicians and *aficionados* who would like to see jazz move ahead.

Dixieland is not dead; the Yahoos need not worry; some musicians are still bums. But the Yahoos would do well, while nursing their nostalgic primitivist theories, to think twice before renewing their *Continued on page 58*



LP RECORDS

Reviews & Ratings

BOARD OF REVIEWERS: Jean Bowen • Arthur Cohn • Douglass Cross • Oliver Daniel • Shelley Dobbins • Ann Douglass • Leonard Feather • Shirley Fleming • Bernard Gabriel • Charles Graham • Peggy Glanville-Hicks • Edward Jablonski • Alfred Kaine • Ulric Kaskell • Ezra Laderman • Marvin David Levy • George Louis Mayer • Louis Menashe • David H. Miller • Robert Sherman • Abraham Skulsky • Walter Stegman

ORCHESTRAL MUSIC

BARBER: Medea's Meditation and Dance of Vengeance A-B
PROKOFIEV: Concerto No. 2 in G Minor, Op. 16 A-A
 Nicole Henriot, pianist; Boston Symphony under Charles Munch
 RCA Victor LM-2197



Barber

Samuel Barber's music for Martha Graham's ballet (originally titled "Cave of the Heart") remains one of the few truly important American scores for the dance. Premiered in 1946, Barber here has re-arranged material for a larger orchestra into a continuous movement. Employing a fascinating use of jazz rhythms from time to time (dig the boogie-woogie bass in the piano part toward the end!) it receives dazzling treatment by Munch and his men. The Prokofiev, a novelty in the record catalogue, is given a rhapsodic performance by Nicole Henriot, although the soloist is somewhat put to it in the devilish stretches of the arpeggios. However, this Concerto, with its famous movement similarity to one of the variations in the second section of his first *Third Concerto*, is, while exciting, not top-drawer Prokofiev. D. Cross

ENESCO: Roumanian Rhapsody No. 1; Roumanian Rhapsody No. 2 B
DVOŘÁK: Carnival Overture A
TCHAIKOVSKY: Francesca da Rimini A
 Philadelphia Orchestra under Eugene Ormandy
 Columbia ML 5242



Dvořák

A jovial collection this, save for the lugubrious *Francesca*, but rarely indeed have we heard such luxury of orchestral tone as in the latter. A warhorse, perhaps, but oh! what the Philadelphians make of its lyricism and bombast! On a par, sonically, are the almost tawdry *First* and the mellifluous *Second Roumanian Rhapsody* as well as the brightly colored *Carnival*, although here the competition with other versions is not easily ignored. Collectively, not grade A music, but for a superb orchestral demonstration in hi-fi this will be in favor for a long time. W. Stegman

HAYDN: Symphony No. 96 ("Miracle"); Symphony No. 104 ("London") A
 B
 B
 The Vienna Philharmonic Orchestra under Karl Münchinger
 London LL 1756



Haydn

There is much to admire in these two performances, despite the rather wiry tone of the strings. But somehow we expect better from Münchinger and this

orchestra. As to the individual movements themselves, there is sufficient crispness in the faster sections and proper feeling in the *andante* and *adagio* pages, but as an entity each work lacks an indefinable something — perhaps the feeling of organic symphonic development which must come into being via the conductor. It's all very pleasant listening but hardly inspired in performance. We'll stick with Bruno Walter for the *Miracle* while the London still awaits a definitive recording. W. Stegman

MOZART, L.: Musical Sleigh Ride; Cassatio in G (for Orchestra and Children's Instruments) A-B
 A
 A
 Bach Orchestra of Berlin under Carl Gorvin
 Decca Archive ARC 3093

Here is a jolly glimpse indeed at the old black from whence the chip came: Papa Mozart could spin off a symphony with the best of them. The *Cassatio* contains three movements which until recently have been credited to Joseph Haydn (the *Tay Symphony*); the *pièce de resistance* on this disc, though, is the musical trip through the snowbound countryside with sleigh bells jingling (in five different pitches), accompanied by the crack of the coachman's whip. Leopold himself points out that "After the end of the *Sleigh Ride* one heareth how the sweating horses shake themselves", and later comes an *Adagio* "which shaweth the lady trembling with cold." All played with precision and spirit by the Bach Orchestra and recorded with fine clarity. Don't miss it. S. Fleming

RAVEL: Rhapsodie Espagnole; Pavan for a Dead Princess A-A-A
 B-B-A
RACHMANINOV: Isle of the Dead C-B-B
 Chicago Symphony Orchestra under Fritz Reiner
 RCA Victor LM-2183

Although the album bears the title "The Reiner Sound", one wonders whether the clashing reverberance and wide resonance, particularly in the *Rhapsodie*, do justice to the fine Chicago ensemble and its esteemed director. RCA Victor's engineers have done more representative work in the past. On an interpretative level, though Reiner's tempi and dynamics hew closely to the scores of the impressionistic works, his results are less satisfying than Munch's, whose fidelity to the written page is less binding. But even more, it is an atmosphere evoked through orchestral texture and the subtle use of *rubato* that places the Bostonian's efforts in a higher bracket. Reiner's way with the Rachmaninov carries far more conviction. A. Kaine

ROZSA: Concert Overture, Op. 26; Three Hungarian Sketches, Op. 14; Theme, Variations and Finale, Op. 13 C-C-C
 A
 A
 Frankendorf State Symphony Orchestra under Miklos Rozsa
 Decca DL 9966



Rozsa

Miklos Rozsa is evidently a competent composer who has found his natural

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: re-issue.

Important Note: Records which are rated below C as to the composition, artist or orchestra, or recording quality are not ordinarily reviewed here.

S This symbol indicates a stereo disc.

REVIEWERS' TRIPLE-A-RAVES IN THIS ISSUE

All the compositions, performances, and recording techniques on the following discs have been given unqualified recommendations

ORCHESTRAL MUSIC

SCHÖNBERG: Variations for Orchestra, Op. 31; Serenade for Baritone and Septet, Op. 24; Four Pieces, Op. 27; Canon: The Parting of the Ways, Op. 28, No. 1
Columbia ML-5244

CONCERTOS

BRAHMS: Violin Concerto in D; Four Hungarian Dances Bruno BR-14004
PROKOFIEV: Violin Concerto No. 1 in D, Op. 19; Violin Concerto No. 2 in G minor, Op. 63 Columbia ML-5243

CHAMBER MUSIC

BEETHOVEN: Trios: Op. 9, No. 1 in G; Op. 9, No. 3 in C minor RCA Victor LM-2186

OPERA

Ezio Pinza Recital: Arias by Mozart,

Puccini, Rossini, Moussorgsky, Verdi, and Halévy
Columbia ML-5239

KEYBOARD MUSIC

BACH: Partita No. 2 in C minor; Capriccio on the Departure of His Beloved Brother; Fantasia in C minor RCA Victor LM-2194

MISCELLANY

Woody Woodpecker's Family Album
Decca DL-8659

FOLK MUSIC

Juerga Flamenca!
Audio Fidelity AFLP-1852

STAGE, SCREEN & TV

George London on Broadway
London 5390

Hooray For Hollywood
Columbia C2L-5

The Music Man Camden CAL-428

POPULAR MUSIC

ARLEN: Blues-Opera Columbia CL-1099

Having Wonderful Time
RCA Victor LPM-1643

The Torch with the Blue Flame
Capital W-961

While the Lights Are Low
RCA Victor LPM-1643

JAZZ

Lavern Baker Sings Bessie Smith
Atlantic 1281

Dukes of Dixieland (Vol. 3)
Audio Fidelity AFLP-1851

John Lewis Piano Atlantic 1272

outlet in writing first-rate scores for films. This is, however, a far cry from the quality demanded of a serious composer when he is represented by three works on a recording. All of them sound terribly alike. They lack musical invention, and are scored with the utmost conventionality; the constant use of Hungarian folk material is very superficial indeed. On the other hand, the composer's serious approach does not permit us to classify these works where they really belong, namely in the category of light music. We are thus left with compositions which float in a kind of no-man's land.

A. Skulsky

SCHÖNBERG: Variations for Orchestra, Op. 31; Serenade for Baritone and Septet, Op. 24; Four Pieces, Op. 27; Canon: The Parting of the Ways, Op. 28, No. 1
An Orchestra under Robert Craft
Columbia ML-5244 Schönberg



Although a large number of performers take part in this spate of works and are named in the liner notes, no identity is given the orchestra. The anonymous gentlemen do an excellent job with the once-scandalous Variations score. The clarity of presentation makes a fairytale of this work, once described as involving only the harshest cacophony. Hearing may still be the most backward of the senses, but we may well be approaching the day when Schönberg will be a classic in our own time. Columbia's liberal outlook will then be given its full percentage of credit. The Serenade is marked by purity of performance and Craft deserves to share equal honors with his magnificent soloists. A vital recording.

A. Cohn

SCHUBERT: Symphony No. 6 in C; Symphony No. 8 in B minor ("Unfinished")
Concertgebouw Orchestra of Amsterdam under Eduard van Beinum
Epic LC 3441 Schubert



This is the *Unfinished* Symphony number twenty-five (with at least a twenty-sixth version in preparation). It is, of course, always a special pleasure to hear the superb strength and responsiveness of the Concertgebouw Orchestra under van Beinum, and they give a good performance. In addition, there is Schubert's *Sixth* — played to the hilt. It comes out a little bigger than life-size, as though trying to shake off its *Little C Major* title, but a wonderful work it is! The only real competition is Beechom's smaller-scaled version with the Royal Philharmonic. The sound on the *Unfinished* side, good in itself, lacks something of the clarity and impact of side one.

U. Kaskell

SHOSTAKOVICH: Symphony No. 9, Op. 70; Festive Overture, Op. 96; Memorable Year 1919, Op. 89
State Radio Orchestra of the U.S.S.R. under Alexander Gauk
Monitor MC-2015 Shostakovich



The major work here is, of course, the *Ninth Symphony* which has strangely failed to gain acceptance. Even though involving substance of reasonable depth, it has the catchy, satiric "pop" type of humor. Gauk's performance

must take second place, behind the Koussevitzky effort of some years back; nonetheless, it is a conception that goes to the heart of the musical matter. The reverse side offers the slightly pompous but tuneful *Festive Overture* which is more whipped cream than cake, and the *Memorable Year 1919* which is a suite comprised of five fragments from a motion picture of the same title. The State Radio Orchestra is one of uncommon flexibility, though the rather coarse grained and close-in reproduction does not do it justice.

A. Kaine

STAMITZ, J.: *Orchestral Trio, Op. 1, No. 2; Oboe Concerto in C; Clarinet Concerto in B flat; Sinfonia à 8, in D*
Munchener Kammerorchester under Carl Gorvin
Decca Archive ARC 3092

The Mannheim School — that extraordinary hotbed of 18th Century orchestral innovation — has been given relatively little attention on records, and the father of the School (as well as of the two famous Stamitz boys, Karl and Anton) richly deserves a few records to himself. His *Clarinet Concerto*, one of the first ever written, exploits the low register of the instrument in a way to catch one's ear even today. Most engaging of all is the *Sinfonia*, obviously composed with loving paternal regard for the famous Orchestra. All the refinements for which it was renowned are called into play: the sudden forte-piano shifts, the exacting tremolo, and several impressive explosions of the "Mannheim rocket". Gorvin and the Munchener players do very well by the lot of them.

S. Fleming

STRAUSS, R.: *Till Eulenspiegel's Merry Pranks; Don Juan; Death and Transfiguration*
Cleveland Orchestra under George Szell
Epic LC 3439 Szell



For once, *Till Eulenspiegel* does not emerge as just a slick, witty showpiece for orchestra. Here the rustic background of the medieval tale is brought out: Till was, after all, a peasant. The same down-to-earth approach is not quite so successful with *Don Juan*, this Don being no mere Till with a different line of pranks, but a dreamer, an idealist, and a German only by adoption. When we come to *Death and Transfiguration*, the realism is actually startling — this is a breathtaking performance. Technically, the Clevelanders are again on top, and the sound is sturdy throughout. An outstanding record.

U. Kaskell

CONCERTOS

BRAHMS: Violin Concerto in D; Four Hungarian Dances
David Oistrakh, violin; The National Philharmonic Orchestra under Kiril Kondrashin; Vladimir Yampolsky, piano
Bruno BR 14004 Brahms



Both in the great Concerto, and in the smaller and less consequential Hun-

garian Dances, Oistrakh is in fine form, which means that much superlative violin playing is to be found on this disc. This listener does not know of a finer performance of the Concerto on records. The needed breadth of style, the fervor, the sensitivity of nuance are all present. There seems no need at this late date to speak of the clarity or pin-point accuracy of the Oistrakh technique, but in the A minor and E minor Hungarian Dances in particular, the precision of intonation in the octaves and double-stops is truly quite uncanny, and now and again a sudden electric scale passage makes one fairly jump from the chair! Musically too, there is an abundance of vitality and charm.

B. Gabriel

FALLA: Concerto for Harpsichord, Flute, Oboe, Clarinet, Violin and Cello; "El Retablo de Maese Pedro" (Master Peter's Puppet Show)

B-A
B-A
A-A

Robert Veyron-Lacroix harpsichord, with soloists of the National Orchestra of Spain under Ataúlfo Argenta; Julita Bermejo soprano, Carlos Munguía tenor, Raimundo Tóres baritone; same Orchestra and conductor London LL-1739

Argenta



Both these works are in the virtuoso class, technically speaking; the flamboyance is that of perfect craftsmanship. Notwithstanding its title, the Concerto is a chamber work that harks back to the days of the *sonata da camera*. It is therefore less Spanish than broadly neo-classic, and in startling contrast to the "Puppet Show", which is just as individual a conception. But it is this uniqueness which brings to the last-named work an A rating, and only a passing grade to the Concerto. Archaic mannerisms signify aloofness, and as a result the Harpsichord Concerto takes on a pale tinge and lacks excitement. Argenta's direction of "Retablo" is pointed and exact; the ensemble and voices are splendid and follow Falla's precise instructions as to style.

A. Cohn

HINDEMITH: Concert Music for Piano, Brass and two Harps, Op. 49; Concerto for Orchestra, Op. 38; Cupid and Psyche

A-A-B
A-A-A
A-A-A

Monique Haas piano; Berlin Philharmonic Orchestra under Paul Hindemith

Decca DL 9969

Hindemith



Hindemith's Concert Music and Concerto for Orchestra are among the composer's best works, and both were written before he settled into his own individual academism. They sparkle with life, vividness and originality. In his Concert Music, the composer achieves the blending of contrasting sonorities with the utmost success, and its melodic and expressive content are among his best. His Concerto for Orchestra, on the other hand, is spirited, witty and original. In it, Hindemith's strong motoric element of the 1920's is prevalent and is used almost with paroxysm. His overture, Cupid and Psyche, is a much later work (1943), and while less original is still among the composer's better works. The performances are extraordinarily vivid and authentic.

A. Skulsky

KHACHATURIAN: Violin Concerto
KABALEVSKY: Violin Concerto Op. 48

B-B
A-A
B-B

David Oistrakh violin; National Philharmonic Orchestra under Aram Khachaturian and Dmitri Kabalevsky, respectively

Bruno 14001

Oistrakh



It was the Oistrakh performance of the Khachaturian Concerto under Gauk several years ago that suddenly made this Continent aware of the fabulous gifts of this violinist. In the present version (with a far better conductor, better orchestra, and much better sound) Oistrakh, in the first movement, sounds a bit too deliberate and his playing here lacks the inspiring momentum of the earlier version. But from the second movement on he strikes fire, and with a tone of the utmost beauty, quite miraculous technique, and stirring rhythm, he plays this music as only he can. In the Kabalevsky, he is once again on home ground, and his extraordinary performance is superior to the pleasant if not too-important music.

B. Gabriel

PROKOFIEV: Piano Concerto No. 3
KHATCHATURIAN: Piano Concerto
Emil Gilels piano, and Lev Oborin piano, respectively; the National Philharmonic Orchestra under Kiril Kondrashin and Aram Khatchaturian, respectively

B
B
—

Bruno BR 14007

Khatchaturian



Grotesque is the only word that comes to mind — a sheer travesty on the word "hi-fi" and a pity for the fine artists to be represented in such a less-than-mediocre display of sound, of clarity, of balance, of surface quality.

With these artists and in this coupling of concerti one might expect a fine program, but whatever positive quality may exist in these interpretations lies buried under an avalanche of ugly sound and poor reproduction. Bruno — a new label — has some good items, but for this one: caveat emptor.

W. Stegman

PROKOFIEV: Violin Concerto No. 1 in D, Op. 19; Violin Concerto No. 2 in G minor, Op. 63
Isaac Stern, violin; the New York Philharmonic under Dimitri Mitropoulos and Leonard Bernstein, respectively
Columbia ML-5243

A-A
A-A
A-A

Stern



The ever growing sensitivity, tonal radiance and astute insight that characterize Stern's approach have justly earned him his leading position among concert personalities of today. Though his range of interest covers a wide field, Prokofiev's writing is one for which he has a particular affinity. Abetted by equal understanding on the part of Mitropoulos and of Bernstein, the results virtually represent exemplary illumination of these intricate scores. Columbia's reproduction could hardly be bettered.

A. Kaine

PROKOFIEV: Violin Concerto No. 1 in D, Op. 19; Violin Concerto No. 2 in G minor, Op. 63

A-A
A-A
B-B

David Oistrakh and Leonid Kogan violins, respectively; National Philharmonic Orchestra under Kiril Kondrashin
Bruno BR-14002

Kogan



This disc permits us a scrutiny of the two best Soviet violinists, via the vital pair of concerti Prokofiev gave to the repertory. The choice of soloist for each work could not be better, for the differences between Oistrakh and Kogan become clear in music of fairly similar style. Music comes first and fiddling afterwards in both cases. But it is fundamental that Oistrakh is the classic performer, while Kogan extracts romance from the strings. Paradoxically, this serves the music well: the snide side of the D major is put into place and the more chaste G minor is slightly untethered. Bruno is a new label; it is to be congratulated for good sound in this case and nice packaging.

A. Cohn

RACHMANINOV: Piano Concerto No. 1 in F sharp minor
PROKOFIEV: Piano Concerto No. 1 in D flat

B-A
A-A
A-A

Moura Lympny, piano; Philharmonia Orchestra under Nicolai Malko and Walter Susskind, respectively
Angel 35568

Rochmaninov



Both works have in common that they were written by their respective composers at the beginning of their careers, which began at very young ages at that. Both foreshadow the composers' mature styles. Rachmaninov's Concerto is somewhat loosely knit but Prokofiev's is original in its structure and is full of life and zest. Moura Lympny should first of all be commended for presenting lesser known works instead of the usual hackneyed ones. More than that, however, she reveals herself as among the very foremost pianists of today. Her playing, technically perfect, has sparkle and brilliance. Stylistically her understanding and integration of each work are extraordinary. Both Malko and Susskind accompany with balanced readings of the orchestral contributions. There is first rate sound, and the piano especially is most truthfully recorded.

A. Skulsky

SHOSTAKOVICH: Concerto for Violin

B
A
A

David Oistrakh, violinist; Leningrad Philharmonic under Eugene Mravinsky
Monitor MC 2014

Oistrakh



The superb artistry of Oistrakh more than compensates for this inelegant piece. Everything this performer touches turns to gold, but in this case the gold tarnishes rapidly. The first movement (a nocturne) is quite dull, and the violin, meandering through a nebulous lyricism, neither soars nor whimpers, but oscillates at fluxuating frequencies. The Scherzo is frightfully severe, harmonically stringent, and rhythmically pungent, and by far the best section in the Concerto. A somber *passacaglia* follows that is both evocative and at the same time thematically weak. The cadenza that leads to the final jubilation is tossed off with verve but the hoopla that follows is out of the grab-bag. The recorded sound is wonderful, the orchestra plays with elasticity, Oistrakh is superb, the composition displeases.

E. Laderman

CHAMBER MUSIC

BACH: Complete Works for Flute and Harpsichord A
C
Phillip Kaplan flute, Melville Smith harpsichord B
Boston Records B-408/9

Two talented musicians in need of some guidance. This is a laudable attempt, and the choice of harpsichord rather than clavier adds to the sound of these wonderful sonatas. There are eight in all, some with only a figured bass to indicate the accompaniment, which Mr. Smith handles quite well. Mr. Kaplan is a proficient technician but his finger-work is all but destroyed by faulty phrasing. He will time and again break a phrase with inexcusable breathing; this has the effect of negating the baroque ideology of never-endingness. Some of the tempi, too, are erratic. Three of the Sonatas go by with relative success, but comparison with Rampal, Baker and Wummer leaves this recording in fourth place. E. Laderman

BEETHOVEN: Trios: Op. 9, No. 1 in G; Op. 9, No. 3 in C minor A-A
A-A
A-A
Jascha Heifetz, violin; William Primrose, viola; Gregor Piatigorsky, cello
RCA Victor LM 2186 Heifetz



The fascinating G major and the fine C minor are "first-period" Beethoven, to be sure, but first rate music nonetheless. In the scrupulous playing by these performers, enjoyment is at optimum; no detail has been overlooked, no nuance obscured. The C minor in particular is sympathetically displayed in all its charm. Skillful engineering and careful microphone balance abet the suave, mellow patina of sound. You can't go wrong with this one; it outclasses all competing versions in the catalogue. W. Stegman

BRAHMS: Trio in E flat, Op. 40, for Piano, Violin and Horn A-A
A-B
A-A
SCARLATTI: Sonatas No. 449 in B minor, No. 345 in A, No. 487 in G, No. 104 in C, No. 23 in E
Emil Gilels piano, Leonid Kogan violin, Yakov Shapero horn
Bruno BR-14010 Brahms



Add to the coterie of magnificent Russian instrumentalists the name of Yakov Shapero. This gentleman plays a golden horn and is musically intelligent. Despite the star-studded roster, however, the Brahms Trio is given the incorrect dosage of sentimentality. This cancels the excellent sound and sonorous balance of a polished technical performance. Gilels alone is superb in his clean delivery of the Scarlatti pieces. The dynamic registration, articulation and phrasing are further proofs of this man's artistic professionalism. A. Cohn

PROKOFIEV: Sonatas No. 1 (Op. 80), and No. 2 (Op. 94) A-B
A-B
B-B
David Oistrakh violinist, Vladimir Yampolsky pianist
Bruno BR-14010 Prokofiev



The Violin Sonata, Op. 80 is one of Prokofiev's finest achievements. It is given a definitive reading by the man to whom it was dedicated. Oistrakh adds another dimension to the work by his exalted interpretation. From its mysterious opening he spins a web of intense suspense; there is a sense of struggle and inevitable doom that prevails throughout. The relaxed moments are kept vibrant through the use of a tight vibrato, and the energetic sections verily bristle with action. Op. 94 is the composer's transcription of his own flute sonata. It is a charming and effective soufflé but hardly compelling. The recorded sound is good, but it does not capture the full audio spectrum. E. Laderman

VOCAL MUSIC

HARRISON: Four Strict Songs for Eight Baritone and Orchestra B-B
B-A
A-A
KORN: Variations on a Tune from "The Beggar's Opera", Op. 26
Members of the Southern Baptist Theological Seminary Choir, Davis Birmingham, soloist; The Louisville Orchestra under Robert Whitney
Louisville LOU 58-2 Whitney



Because of their lack of individuality, both works fall short of being first rate, although Lou Harrison is certainly a gifted composer. In his songs he uses

specific rows of five notes and does away with the Western conceptions of harmony and counterpoint. His sonic material resembles that of the gamelan effects, while rhythmically everything is rather four square, without invention or variety. While the songs are pleasant and expressive, there is a certain monotony. And above all, this kind of unauthentic Eastern language has been exploited before. Peter Jona Korn's Variations also proves compositional talent. But the idiom is conservative and stems mostly from Hindemith. The performances are reliable. A. Skulsky

MAHLER: Kindertotenlieder; Lieder eines fahrenden Gesellen A
B
A
Kirsten Flagstad, soprano; The Vienna Philharmonic Orchestra under Sir Adrian Boult
London 5330 Flagstad



These sombre, richly-hued orchestral songs are given musicianly readings by Mme. Flagstad. Her straightforward approach, quite the opposite of the extremely personal style of many fine lieder singers, seems to be particularly suited to these songs, which are designed on a large scale. She sings them simply, with admirable diction and ample voice, although here, as in most of her later recordings, the upper voice is worn. The main objection to this disc, however, is that the voice itself, which is a true soprano in color and tessitura, is over-bright for this music, designed for a lower, darker instrument. Sound is excellent. J. Bowen

PERGOLESI: Stabat Mater A
A
B
Margot Guillaume, soprano; Jeanne Deroubaix, alto; Carl Gorvin, positive organ; Südwestdeutsches Kammerorchester under Matthieu Lange
Archive ARC 3091 Pergolesi



This performance leaves very little to be desired. The voices of Guillaume and Deroubaix blend as if they were one; both are light and lovely in quality (except for a tendency of the soprano to a fast vibrato in the upper middle voice), and both move easily among the gracefully-ornamented musical lines of this charming sacred duet. For his part, Lange maintains admirable balance between voices, strings and organ and in addition chooses tempi that are alive without being hurried. The only fault is with the sound, which for a few movements is much louder and "closer" than it is for the major portion of the work. J. Bowen

Album de Musique (presented by G. Rossini to Mademoiselle Louise Carlier) A to C
A
A
Suzanne Danco, soprano; Francesco Molinari-Pradelli, piano
Epic LC 3442 Rossini



This Album de Musique, presented by Rossini in 1835 to the daughter of a Paris impresario, was recently discovered by the Milanese collector Natale Gallini (who writes about his find in the program notes). The collection of 18 songs opens with an arietta by Rossini himself, and with an affecting cavatina by Bellini. Thereafter, the musical content fluctuates in interest, but Miss Danco brings so much conviction and beauty of tone to songs by Ferdinando Paer, Auguste Panzeron, Saverio Marcadante, Antonio Bazzini, Meyerbeer Cherubini, Spontini, and others that most song collectors will feel this album belongs in their libraries as a curiosity. Conductor Molinari-Pradelli is the excellent accompanist. U. Kaskell

OPERA

GIORDANO: Andrea Chenier (Complete) B
A
A
Renata Tebaldi, Mario del Monaco, Ettore Bastianini, Fernando Corena and others. Chorus and Orchestra of L'Accademia di Santa Cecilia, Rome under Gianandrea Gavazzeni
London A-4332 3-12'' Tebaldi



Giordano's "Andrea Chenier" comes very close to being a first rate opera. A perfect libretto coupled with the composer's strong dramatic instinct and his lyric gift are its striking qualities. The little that it lacks to make it a complete success is strong identification of its characters, such as we can find both in Verdi and Puccini. All in all, however, it is one of the most effective operas of the veristic school. London Records has assembled a magnificent cast for this performance. Renata Tebaldi is in her best form in the role of Madeleine; she sings beautifully throughout the work. Except for a few rough notes here and there, Marlo del Monaco is an ideal Chenier. Bastianini in the role of Gerard is, in my opinion, the star of the performance. He truly

lives the character. Corena and all the others also contribute first rate interpretations, while the orchestra and chorus under Gavazzeni play beautifully throughout. The discs have a marvelously mellow sound. A release to be treasured by all opera lovers. A. Skulsky

STRAUSS: Arabella B
 Lisa della Casa, Hilda Gueden, A
 George London, Otto Edelmann, A
 Anton Dermota and others with the
 Vienna State Opera Chorus and the
 Vienna Philharmonic under Georg
 Solti
STRAUSS: Four Last Songs A
 Lisa della Casa with the Vienna Phil-
 harmonic under Karl Böhm A
 London A-4412 4-12" della Casa A



"Arabella", the last collaboration by the prodigious team of Richard Strauss and Hugo von Hofmannsthal seems destined to be labeled a brilliant failure. Completed just a few days before the poet's death, it is hung on the framework of "Der Rosenkavalier" but has none of the latter's delicious wit and little of its sublime musical enchantment. The vocal transvestitism that so intrigued the two writers simply does not come off here at all, and the assignment of the role of the young (but not that young!) brother Zdenka to a soprano of Miss Gueden's exquisite femininity seems downright silly until "he" reveals herself as the young lady she actually is in the closing minutes of the opera. But there are some moments in Strauss' best vein; the romantically charged duet between Arabella and Mandryka (superbly sung by George London) in Act II, and the ingenious musical progression of intoxicated frivolity at the Cabmen's Ball. The cast is excellent. An unsuspected delight until one comes to side B is the inclusion in this set of the *Four Last Songs* of Strauss. Written in the tranquility of his 84th and final year, they sing of Spring, Autumn, and Death. They are serene, resigned, and very beautiful. Madame della Casa soars over their towering range as if it were the easiest thing in the world. D. Cross

Ezio Pinza Recital: Arias by Mo- A
zart, Puccini, Rossini, Moussorg- A
sky, Verdi, and Halévy R
 Ezio Pinza, basso; the Metropolitan
 Opera Orchestra under Bruno Wal-
 ter, Fausto Cleva, and Emil Cooper
 Columbia ML-5239



Pinza

The contents of this album are not new releases, but a combination of ML-4036 and ML-2056 (10") with the sound laudably remastered. But the vocal personality is that of Pinza, whose realizations remain unique in their excellence to this day. His Mozart arias in particular stand as models of interpretation, both musical and histrionic. The excerpts from more modern works are of almost equal stature except for that from "La Juive" (Halévy) in which the noted basso encounters a diction problem. A memorable disc. A. Kaine

Leopold Simoneau: An Operatic Re- A to B
citot (Arias by Méhul, Thomas, A to B
Mossenet, Donizetti, Verdi, Flo- B
row)
 Leopold Simoneau, tenor; Berlin Radio
 Symphony Orchestra under Paul
 Strauss
 Decca DL 9968 Simoneau



Tenor arias from 19th Century French operas are not empty display pieces aimed to sport high C's but tender lyric creations demanding style, intelligence and a flowing lyric line. Simoneau, justly famed for his Mozart singing, here shows his aptitude for the French repertory. The arias from "Manon", "Mignon", and "Joseph" (Méhul) prove his mastery of the style; his voice, especially in the upper middle range where it matters most here, is uncommonly beautiful. His meticulous attention to musical detail robs the "Traviata" excerpt of much of its ardor but everywhere else brains and emotion are admirably paired. G. L. Mayer

Presenting Tozzi A to B
 Giorgio Tozzi, bass; Rome Opera A
 House Orchestra under Jean Morel B
 RCA Victor LM 2188 Tozzi



"Giorgio Tozzi appears to be the basso most likely to inherit the mantle of Pinza," says the annotator, and this recording as well as Tozzi's successful appearances at the Metropolitan give powerful support to that claim. His exceptionally pliant, beautiful voice, used with intelligence and high artistry, is heard in arias from "The Marriage of Figaro" (*Non più andrai and Se vuol ballare*), "Don Giovanni" (*Deh, vieni alla finestra and Madamina*), "Don Carlo" (*Ella giammai m'amò*), "Simon Boccanegra" (*Il lacerato spirito*), "I Vespri Siciliani" (*O tu, Palermo*), "Ernani" (*Infelice*), and "Nabucco" (*Tu sul*

labbro). The sequence in which these are sung (not as listed here) is pretty odd, though. The orchestra provides adequate, if not over-imaginative support U. Kaskel

KEYBOARD MUSIC

BACH: Partita No. 2 in C minor; A
Capriccio on the Departure of His A
Beloved Brother; Fantasia in C A
minor
 J. K. F. FISCHER: *Possacaglia* in D
 minor
 Wanda Landowska, harpsichord
 RCA Victor LM 2194 Landowska



There will doubtless be those who will feel that Landowska's approach to parts of the *Partita* (notably the *Sarabande* and the *Allemande*) is too improvisatory. My own inclinations tend toward the more formal structural definition, yet the logic of Landowska's thinking and the consummate artistry with which she sets forth her views override all other considerations. The *Capriccio* in particular provides an object lesson in registrations and ornamentation. J. K. F. Fischer's *Possacaglia* clearly deserves more than its present repute. I have left comment on the *Fantasia* for the last, for this presentation must take its place as one of the unforgettable jewels in the crown of this great artist. RCA Victor has caught the entirety in a clear focus of sound. A. Kaine

BRAHMS: Variations on a Theme by A-B
Paganini B
SCRIABIN: Sonata No. 5; Four B
Etudes
 Victor Merzhanov, piano
 Monitor MC2013 Merzhanov



The celebrated Brahms-Paganini *Variations* have long remained one of the supreme tests of a pianist's virtuosity. To merely traverse the notes accurately at the proper speeds, requires a technique of formidable proportions. This, Merzhanov undoubtedly possesses, though it should be remarked that he plays almost everything either non-legato or staccato. Musically, he quite admirably abstains from turning the work into a technical *tour de force*, and his approach is an intelligent one. A decidedly uneven rhythmic pulse and a tendency to roughness mar the over-all effect. The various Scriabin works, though colorfully conceived, suffer too, from a lack of rhythmic buoyancy. Good sound. B. Gabriel

DEBUSSY: Pour le Piano; Reflets A
dans l'Eau; La Soiree dans Gre- B
nade; L'Isle Joyeuse A
RAVEL: Sonatine; Valses Nobles et
Sentimentales
 Friedrich Gulda, pianist
 London LL 1785 Gulda



One of the most versatile and best equipped of the younger pianists, Gulda is heard to good advantage in these varied works of Debussy and Ravel. Most of the attributes of exceptional piano playing are present in these performances. If only his playing suggested a bit more sensitive identification with the composers' styles, and possessed a more pronounced individuality, this listener would be inclined to describe his playing as "great" rather than "very fine". Nevertheless, the album should make a satisfying addition to anyone's collection. B. Gabriel

First International Congress of A-C
Organists A-C
 Mirrosonic DRE 1001-3 A-C

A handsome package. Volume 1 contains two 12" LPs plus a 7" LP of a speech given by Sir William McKie, chairman of the congress. Two organs are used: one at Westminster Abbey and the other at Westminster Cathedral. Marilyn Mason performs the *Classic Concerto* of Leo Sowerby, the *Concerto in G minor* of Matthew Camidge and the *Connecticut Suite* by Seth Bingham. Gerald Bales performs a *Trio Sonata* and the *Prelude and Fugue in D* by Bach, *Antiphon 111* by Dupré, *Psalm Prelude No. 2* by Herbert Howells, *Gigue* by Frederick Karam and the *Introduction, Passacaglia and Fugue* by Healey Willan. The contemporary music is negligible. Hi-fi enthusiasts may be inquisitive, but the disc is primarily for organists — who, if they have not heard these two great organs, will relish their range, will wonder at the thick, tight sound and enjoy Mr. Bales sensible registration. E. Laderman

MISCELLANY

The Best of Henry Morgan A to C
 Judson L-3016 A to C
 R

A reissue of a Riverside disc of a few years back, this recording offers ten of Henry Morgan's satiric monologues, including *Googie Morgan on Baseball*, *Little Riding Hood Rouge*, *The Truth About Cowboys*, etc. His brand of humor is sarcastic, ("one soap is so mild, you can use it to wash other soaps"), and often devastating ("if your kid knows more than you do, make him watch television — it'll stupid him up good"). It also can fall completely flat, as it does for instance, in a feeble bit called *Hey, Bud*. All in all, though, I would say that the good material far outweighs the bad, and that there are plenty of laughs for everyone. R. Sherman

Champions and Sporting Blades A
 Ewan MacColl and A. L. Lloyd A
 Riverside RLP 12-652 B

A most interesting collection of British sporting and gambling ballads, mostly dating from the Nineteenth Century, is presented with appropriate spirit and gusto by Messrs. MacColl and Lloyd. Their voices have not the smoothness and sophistication of many professional folksingers, but their performances are entirely traditional, and eminently suited to these lighthearted ballads. I especially enjoyed two Irish songs: a delightful lament for a man who was *Football Crazy*, and a lilting street ballad telling of the good times to be had at *The Sporting Races of Galway*. Clean, but somewhat covered sound. R. Sherman

Hollmark Stereo Records A to C
 Ten Assorted 12" Discs A to C
 S HLP 300-309 B-C

This very early series of stereo discs ranges from the Tchaikovsky *Fifth* and *Cappriccio Italien* through various groupings of dance music, cinema sound tracks, and mood music. Some have been made from tape masters leaving much to be desired. On more than one, there was noticeably inadequate bass equalization; several records sounded slightly muddy in the bass, and others fuzzy up higher. The *Fifth Symphony*, though written in E minor, was mislabeled D minor on the liner. There seems to have been some sacrifice of quality to speed the early release of these records. While they are labeled "Compatible", this reviewer would not recommend that they be played with a monaural pickup. C. Graham

Johnny Puleo and His Harmonica C
Gong A
 Harmonica and Mouth Organs A
 S Audio Fidelity AFLP 1830

The "C" rating is indicated because many may find so much harmonica music a little wearing. The stereo recording sounds even better than did the original monaural disc (we missed the stereo tape issued some months ago). Stunning effects are summoned up by the arrangement of *Orpheus*; the *St. Louis Blues* they blow is particularly note-worthy for devotees of the mouth organ. All the numbers are familiar favorites like *Peg O' My Heart*, the *Sheik of Araby* and *You Are Always in My Heart*. All 12 selections are executed precisely and brilliantly. C. Graham

Railroad Sounds —
 Steam and Diesel Railroad Trains and —
 Engines A
 S Audio Fidelity AFLP 1843

Subtitled "Sounds of a Vanishing Era", the two sides of this stereophonic recording of railroad engines and cars present snorting, ripping, roaring, wheezing, hissing, clanging . . . and other myriad noises of a busy railroad yard. Taped in the yards of the Illinois Central, these sounds are strangely evocative for most people. In stereo the engines' orgies raised the roof and rattled the ramparts of my dwelling. It isn't music; 'tisn't words; it's incredible. As Audio Fidelity says about their other recordings, you have to hear it to believe it! C. Graham

Woody Woodpecker's Family A
 Album A
 Woody, Andy Panda, Oswald Rabbit, A
 Chilly Willy, Homer Pigeon, Pepito, A
 Sad Cuckoo
 Decca DL 8569 d. i. Jablonski (age 5)



I like this record very much cause all the songs sound good. I like the *Woody Woodpecker Song*, also the *Chilly Willy Song* and *The Birthday Song*. this is a happy record because it makes you laugh. my friend Alicia likes it too. I have heard it a hundred times and still like it. so will you. d. i. Jablonski

FOLK

Juerga Flamenca! A
 Audio Fidelity AFLP-1852 A
 A

Spanish music enthusiasts can add this exciting disc to the rapidly growing roster of first rate flamenco recordings, for it vividly recreates the vigorous exhilaration and spontaneous enthusiasm of the gypsy songs and dances. The usually silent pauses between selections are here filled with the chatter of the musicians and the sounds of guitars being tuned — a feature which contributes a feeling of continuity and a certain intimacy to the proceedings. The recorded sound is bright and remarkably lifelike. R. Sherman

Kathleen Ferrier Sings Northumbrian, Elizabethan, and Irish Folk Songs A-B
 Kathleen Ferrier, contralto; Phyllis A
 Spurr, piano B
 London 5411

To this fine selection of songs Miss Ferrier's voice adds an artistic refinement seldom associated with folk music. She lived with this music from her youth; her subtle understanding of the lyrics give each selection a new individuality. In *My Boy Willie*, for instance, her voice is rich with gentle humor. The poetry in *Blow the Wind Southerly* rides with the fluidity suggested in the lines "a bark that is bearing my lover to me". These unaccompanied lines are beautifully sustained by her flowing rhythmical sense. The arrangements are in excellent taste, complementing rather than merely serving the vocal line. Perhaps the bands are spaced too closely together, for the changes in mood are a little sudden. A. Douglass

Music For Moonshiners C
 The Laurel River Valley Boys B
 Judson J-3031 B

Comprising fiddler Byard Ray, guitarist John Ray, and Ervin Lewis, who sings and plays the five-string banjo, the Laurel River Valley Boys are evidently one of the best known mountain dance bands in North Carolina. On this finely engineered location recording, they sail through a dozen numbers with vim, vigor, and a healthy dose of what one is tempted to call "Grand Old Opry" style. Perhaps because this special manner of singing takes precedence over the meaning of the songs, everything sounds pretty much a'ike, and I would hesitate to recommend the disc to anyone without a definite predilection for country-style music. R. Sherman

Songs of Ireland B
 Burl Ives B
 Decca DL-8444 B
 Ives



The *Wayfaring Stranger* is back again, this time with a varied and appealing program of songs from the Emerald Isle. Happily, Mr. Ives is not encumbered with the offensive arrangements which have marred more than one of his recent recordings, and his singing, though a trifle lacking in sparkle, again has the straight-forward quality and the special charm which first made him popular. Several favorite ballads (notably *Molly Malone* and *Brennan on the Moor*) are included, while of the lesser known songs, I especially liked *Kilgarry Mountain* and the sprightly *Three Lovely Lassies* from Bannion. Fairly shrill recorded sound. R. Sherman

STAGE AND SCREEN

Aladdin A
 Cyril Ritchard, Dennis King, Anna Maria A to C
 Alberghetti, Sal Mineo, chorus and A
 orchestra under Robert Emmett
 Dolan
 Columbia CL 1117 Ritchard



Even while watching the TV production, when I heard the score for the first time, I felt that this was one of Cole Porter's best efforts in some time. Particularly affecting melodically is the title song, though no doubt its special function in the show precludes its ever becoming popular. The old Porter touches in the lyrics are evident in such songs as *Come to the Supermarket* and *No Wonder Taxes Are High*. Of the cast, the two real pros, Ritchard and King come off well; the young lovers, alas, are none too secure, vocally. Miss Alberghetti manages to do some justice by Porter's songs; not so Sal Mineo. E. Jablonski

Broadway!
The Norman Luboff Choir
Columbia CL 1110

A to B
A
A
Luboff



No one along the Great White Way is going to complain about the invasion by the Norman Luboff Choir. (Nor out in the provinces either, for that matter.) Anyone who ever hummed or whistled one of the dozen show tunes included in this album will probably begin again right where he left off. Only two of the shows which are represented here have not been given film editions ("Finian's Rainbow" and "Miss Liberty") but all songs are singer-proof. That's why it is so good to be able to report they are given the performances they deserve. Memo to N.L.: some of the best B'way tunes never make the Hit Parade . . . next time include a few more. S. Dobbins

The Desert Song B
Giorgio Tozzi, Kathy Barr, Warren A
Galjour, Peter Palmer, Eugene Mor- A
gan, with chorus and orchestra under
Lehman Engel
RCA Victor LOP-1000

Romberg's 1926 operetta is expertly revived on this disc featuring some impressive singing by the principals, and Warren Galjour, who, I think deserves an album of his own (singing, say, songs by Vincent Youmans). "The Desert Song" is the one in which *The Riff Song*, *One Alone*, *Romance*, and the title song are heard — and, if I may pick a word from the liner notes the singing is "glorious". The presence of Lehman Engel as musical director and arranger assures the score respectful and a thoroughly musical treatment. I must admit, as one never addicted to Romberg (except for a few individual songs), I am rapidly developing a respect for him. E. Jablonski

George London on Broadway A
George London with the Roland Shaw A
Orchestra A
London 5390 London



The line between opera and the lyric theater continues to dissolve. Not that this is always desirable or successful. I do not advocate the casting of Ethel Merman in the title role of "Carmen", nor do I feel that the big voices of the Metropolitan always do justice to the often easily traversed *tessitura* of the musical comedy song. The heaviness of the trained voice tends to smother the tune and invests the lyric with pomposity. London avoids this by programming songs that are suitable to his rich, big voice. He does particularly well by the Kern art-song, *All the Things You Are*; three Loewe-Lerner songs are fine. One complete side is devoted to Rodgers and Hammerstein, and Kern's *O! Man River* is well done. E. Jablonski

Hooray For Hollywood A
Doris Day with orchestra under Frank A
DeVol A
Columbia C2L-5 2-12'' Day



Miss Day has gathered a choice collection of two dozen songs from film musicals, and then proceeded to give them interpretations worthy of their mettle. Inevitably, here are those wonderful Kern, Berlin, Gershwin songs from the golden Astaire-Rogers films of the Thirties. But included also are some choice Arlen (*Blues in the Night*, *Over the Rainbow*, *Old Black Magic*), Porter (*Easy to Love*, *In the Still of the Night*), Rodgers (*Soon, Easy to Remember*), a good Arthur Schwartz song, *Oh, But I Do*, and a fine one by Gene DePaul and Don Raye, *I'll Remember April*. Hooray for Doris Day! E. Jablonski

The Music Man A
Hill Bowen and his orchestra A
Camden CAL-428 A

Ah, freedom of the press! The Editor and I disagree about this Meredith Willson score (HI-FI MUSIC, April) which I (and among my show-wise friends I must admit I am in the minority) consider a delightful excursion into Americana. There is an honest, brash, straightforward melodiousness and rhythmic punch to the songs. Both Editor and I agree on the loveliness of the ballad, the affecting *Till There Was You*. It's pleasant to note that the songs that come off well in the cast album, partly because of the lyrics, also sound well instrumentally as they do in this extremely well played bargain set. E. Jablonski

Oh Captain!
With Tony Randall, Jacquelyn Mc- C
Keever, Edward Platt, Susan Johnson, A
Paul Valentine, other members of the B
Broadway Cast, and Eileen Rodgers.
Musical direction: Jay Blackton
Columbia OL 5280

The Livingston and Evans score for this José Ferrer production is stylistically a pretty tasteless and derivative pot-pourri; orchestrated by about everybody in the business except Robert Russell Bennett, it is a kind of bawdy "H.M.S. Pinafore" brought up to date, reminiscent of a lot of "old friends" as Jerome Kern used to put it. (Compare *Life Does a Man a Favor* with "Pal Joey's" *What Is a Man?* or *Femininity* with a particularly unfortunate piece of special material of a decade or so ago, *Personality*.) Spoiled by the usually stunning diction of Broadway choruses, especially as recorded by Columbia, this seems a surprisingly sloppy job and the sound and the production are not up to Goddard Lieberson's generally splendid standards. As sociable a cast as the one assembled here (notably Tony Randall who reveals a first-rate show voice) should have a better score to romp through than the one given them on this occasion. D. Cross

Slaughter on 10th Avenue B
U-I Orchestra B
Decca DL 3657 Rodgers



The U-I drama of waterfront crime was obviously titled for the purpose of using the popular themes from the Richard Rodgers ballet score of the same name, first seen on Broadway in "On Your Toes". But in the two decades since, the work has become too well known to serve effectively as a background for anything. For pure auditory enjoyment, however, the symphonic variations (movie style) are recommended. They were composed by Herschel Burke Gilbert, and the orchestra under Joseph Gershenson gives it the unrelieved brooding quality the story-line demands. For home listeners, some of the original Rodgers humor would add to its value. S. Dobbins

South Pacific A
Percy Faith and his orchestra B
Columbia CL 1105 Faith



The film version of this Rodgers and Hammerstein classic has launched any number of satellite recordings of which this is one of the better ones. As is customary with this group, all the selections are presented instrumentally in lush arrangements. Again, as is customary, the songs are performed with taste and a fine attention to musical detail. My only reservation is that some of the selections are drawn out, chorus after chorus, and not even these unquestionably great melodies can hold up under this. All the expected numbers are included plus *Loneliness of Evening*, cut from the original show. E. Jablonski

POPULAR

ARLEN: Blues-Opera A
Andre Kostelanetz and his orchestra A
Columbia CL 1099 Arlen



This is a suite drawn from the still-to-be-produced "Blues Opera", which Kostelanetz has been performing around the country with great success. Samuel Matlowsky arranged and orchestrated the seventeen sections (some are merely brief excerpts) comprising the suite, which is in the main an effective job. The strength of the suite, as in the case of the opera itself, lies in Harold Arlen's rich melodic gift and inventive imagination. You will recognize a few of the songs — *Come Rain or Come Shine*, *One For My Baby* — which have been drawn from other works, but a good deal will be new to you. Four great Arlen songs fill up the record. E. Jablonski

Dance Party in Hi-Fi A to B
Werner Müller and his Orchestra A to B
Decca DL 8688 A

Werner Müller, who first made contact with American music in his native Berlin, is a refreshing hold-over from the days of the big bands. His musical penates were probably the same as those of us who shared our 'teens with the 30's,

and if his idolatry of swing's highpriests has influenced him to the point of imitation, he is to be forgiven. This is another in the Decca series put out for Saturday night dancing, and for those guests who still remember music uncloyed by a Rock and Roll guitar, the twelve arrangements included here (8 fox trots, 4 rumbas) will bring back old times, and add to Müller's musical stature in this country. *S. Dobbins*

Dance Time in Hi-Fi A to B
Howard Lanin and his Orchestra A
Decca DL 8698 B

This album cannot be all things to all people — it must be considered in the light of being dance music (enthusiastic) played for social dancers (less-enthusiastic). From the dance-floor can be heard a menacing buzz, with no applause after any set. The listener feels that once having gotten their dance obligations out of the way, they will rush back to the bar for comfort. The sound on this disc is true to the big ballroom atmosphere, the musicians are most capable, and any impoverished host should be happy to provide his guests with the 40 minutes of dance tempos (society brand) included here, in lieu of a live band. *S. Dobbins*

The Dancing 'Twenties B
The Andrews Sisters with orchestra B
under Billy May A
Capitol T973

The 'Twenties renaissance continues. The Andrews Sisters present a dozen songs from the Jazz Age with, more or less (mostly less) authentic accompaniment by the Billy May Band. Interestingly, none of the songs by the accepted musical representatives of the 20's — Gershwin, Berlin, Kern — are included. I think this was a good idea, for it's good to be able to hear some of the other songs of the period: *Don't Bring Lulu, That Naughty Waltz, Barney Google, Collegiate, Last Night on the Back Porch, Keep Your Skirts Down Mary Ann, The Japanese Sandman*, and, of course, *Show Me The Way to Go Home*. A charming collection. *E. Jablonski*

Gems Forever A to B
Mantovani and his orchestra A
London LL 3032 A

The expected, accepted, and tested Mantovani string-treatment is given to some of the better popular songs of recent years. Perhaps not all will endure as "gems forever", but this album is characterized by a high standard of playing as well as selection. The sure-fire items include Gershwin's *Summertime*, Kern's *All the Things You Are*, Loewe's *I Could Have Danced All Night*, Schwartz's *Something to Remember You By*, Carmichael's *The Nearness of You*, Berlin's *You Keep Coming Back Like a Song*, Rodgers' *This Nearly Was Mine*, Porter's *True Love*, Young's *Love Letters*, Eden's *Our Love Affair*, and Adler's *Hey There*. Music to think of Mantovani by. *E. Jablonski*

Having Wonderful Time A
Tommy Dorsey's Clambake Seven, vo- A
cals by Edythe Wright, Frank Sina- R
tra, Hughie Prince and Sy Oliver
RCA Victor LPM-1643 T. Dorsey



These are reissues of the Dorsey small combo (rarely comprised of seven men; incidentally, often as not there were eight or more) which employed the talents of jazz men Bud Freeman, Yank Lawson, Bunny Berigan, Joe Bushkin, Dave Tough, Charlie Shavers and others, though not all in a single band. Most of the vocals were handled by Edythe Wright; the men have one each. The "sound" of the band varied from the sweet to Dixieland. Some good songs of the late 'Thirties can be memory-joggers: *At the Codfish Ball, All You Want to Do Is Dance, After You*, plus instrumentals *Chinatown My Chinatown, Twilight in Turkey*, and even *The Music Goes 'Round*. *E. Jablonski*

The Jerome Kern Song Book A to B
Betty Madigan A to B
Coral CRL 57192 A
Kern B



One day, perhaps, an album of Jerome Kern songs will not include *Bill or Smoke Gets in Your Eyes*. The day is not here, for both of these over-popular songs enjoy another revival by Betty Madigan. She also sings *Long Ago and Far Away*, and *A Fine Romance* — equally adept songs, but happily a lesser brand of chestnut. Miss Madigan sings with honesty and skill, allowing the lyrics to be her guide. Dick Jacobs has outfitted the orchestra with a gamut of moods and tempos for today's dance-floors. (*I Won't Dance* appears disguised as a cha-cha.) The craze for the most famous titles luckily stops this side of *Ol' Man River*. *S. Dobbins*

Mad About The Man B
Carmen McRae with orchestra under B
Jack Pleis A
Decca DL 8662 McRae



Miss McRae's considerable reputation rests on her abilities as a jazz vocalist (which to me, at least, has always meant that she tends to do frightful things to good songs), but in this album of Noel Coward songs she sings straight, with more than her customary attention to diction and to the musical content of the song. These are, of course, just the qualities required to sing the songs of Coward. The composer's public personality may obscure his reputation as a composer, so that this collection is more than welcome for it not only includes the usual stuff (*Zigeuner, I'll See You Again*), but some rarities also (*I Can't Do Anything at All*). *E. Jablonski*

**Mary Martin Sings — Richard Rod- A
gers Plays** B
Mary Martin, Richard Rodgers at the A
piano, with orchestra under John
Lesko
RCA Victor LPM-1539 Martin



Actually, this release is somewhat disappointing despite the A rating — for effort. Rodgers' piano is heard infrequently and Mary Martin, who since she became a Great Lady of the Theater, is too often arch, coy and affected. She still possesses a fine, warm voice of great beauty when she is content merely to sing. The songs included come from both the Hart and Hammerstein catalogs. From the former come such delights as *You're Nearer, Sleepy Head, It Never Entered My Mind*, and the usual items, including *I Could Write A Book* and *My Funny Valentine*. Not many of the Hammerstein lyrics are unknown; it's good to hear *You Are Never Away* again. *E. Jablonski*

Mood to Be Woored A
Sammy Davis, Jr. B
Decca DL 8676 Davis



Sammy Davis, Jr. is a talented performer — and a brave one. Not every top record star would attempt to sing 12 standard tunes quietly, with only a guitar for backing. (And special praise must be inserted here for the modest and accomplished accompaniment of guitarist Mundell Lowe.) However, there is no ignoring the basic truth: the quiet, sustained approach is not always a wise one, and the album suffers because of it. Fans of Mr. Wonderful, himself, will be certain to forego some minor vocal faults for emotional appeal which Davis radiates in *What Is There To Say?, Try a Little Tenderness, and Bewitched*. *S. Dobbins*

Olay! A to B
The New Sound of Ruth Olay B
Mercury EmArCy 36125 B
Olay



This "first" album promises an interesting recording artist-to-be. However, it is more than likely that Miss Olay has tried too hard with her kick-off release, for one hears not one style, but, rather, several reminiscent styles — perhaps an unconscious bow to the lady's pet singers. By trying to show her many vocal facets, Miss Olay comes across pleasantly, but lacking a certain definition, at least to this Eastern listener, who first meets her on vinyl, not in the clubs native to her California background. Good choice of better tunes of 30's and 40's, though one or two changes from original lyrics could become a bad habit. *S. Dobbins*

Sail Along, Silv'ry Moon A to B
Billy Vaughn A
Dot DLP 3100 A

The sax rears its lovely head in all 12 of these instrumentals, and never puts it down for very long. These songs from the 20's and 30's are a delight to hear again in the Vaughn manner. In his moderate adaptation of today's tempo and beat, there is much of yesterday as well — an original blend that pays dividends. Songs include *Sunrise Serenade, Sweet Georgia Brown*, and title tune. The one nod to Rock 'n' Roll is *Raunchy* which Vaughn originally sent out as a single, but in all, the "sound" is there, saxes riding high on echo, with a heavy beat. *S. Dobbins*

JAZZ

St. Louis Blues A
 Eartha Kitt with Shorty Rogers and his A-B
 Giants A
 RCA Victor LPM-1661 Kitt



This record is devoted to the songs and arrangements of the late, great W. C. Handy and, considering Miss Kitt's chic nightclub background, comes off exceedingly well as an honest handling of the blues style. Of no little help is the band of Shorty Rogers and the arrangements of Matty Matlock — a small jazzband and simple, direct, arrangements. Miss Kitt sings in an unaffected, bluesy, style with no little degree of artistry without fiddling with the songs; she just sings them — which is what they were written for. Two Handy spirituals are also included. Leonard Feather furnishes excellent liner notes. E. Jablonski

St. Louis Blues A
 Nat "King" Cole with orchestra under B
 Nelson Riddle A
 Capitol W 993 Cole



If you are a "King" Cole fan you should have this record, I suppose, though it is supposed to be a tribute to the "Father of the Blues," W. C. Handy. This is not a sound track album (contracts included out, to coin a phrase, the other stars of the film — Ella Fitzgerald, Eartha Kitt, Mahalia Jackson). The blues, a simple folk form, does not lend itself to the overblown orchestration of Mr. Riddle nor to the "King" Cole style. No reason, of course, why Cole shouldn't sound like Cole, but the blues should sound like the blues. Still, it's good to have new recordings of St. Louis Blues, Chantez Les Bas, among other blues of Handy. E. Jablonski

Sometimes I'm Happy B
 Jill Corey with orchestra under Glenn B
 Osser A
 Columbia CL 1095 Corey



Miss Corey is making a good thing of the current 'Twenties revival. One side of this disc is given over to astonishingly authentic razz-ma-tazz interpretations, especially by the band. This is the "happy" side of the record; Miss Corey is at her best in these peppy numbers: *Last Night on The Back Porch*, *Ain't We Got Fun*, and *Bye Blues*. On the "blue" side — the orchestra is now rich and lush — the vocalist does not sound so happy in the ballads with their sustained notes. The songs are good, particularly Youmans' *Sometimes I'm Happy*, Kern's *In Love In Vain*, Rodgers' *He Was Too Good to Me*. E. Jablonski

The Torch with the Blue Flame A
 Jackie Gleason A
 Capitol W 961 Gleason



Jackie Gleason has cornered the services of eight marimbas and a lane trombone in assembling the orchestra in his latest bid for past-midnight disconsolates. Broadway and Hollywood standards (plus two Gleason originals) share the blue-light treatment; sixteen in all, very hush-hush and very pleasant. The fine lost-souled trombone of Lawrence Brown provides excellent contrast to the quiet presence of the strings and marimbas. There is little contrast or change of pace from song to song, but rather a sustained mood — no doubt designed to send end-of-the-day thoughts into orbit. S. Dobbins

While the Lights Are Low A
 The McGuire Sisters A
 Coral CRL 57145 A

In a world presently overloaded with self-styled vocal units, the McGuire's are leading examples of good repertoire, orchestration, and the benefits to be gained by adding them to pleasing voices. Not many of the tunes in the album hit quick pay-dirt, but all have achieved stature during the years and the girls give loving attention to all, including *Moonglow*, *Tenderly*, and *My Darling, My Darling*. The orchestra under Murray Kane provides effective and wisely unobtrusive backing. Achieving any depth of sound with three female voices is never easy, but the girls in this album manage it hands down, without use of any trickery. S. Dobbins

LaVern Baker Sings Bessie Smith A
 LaVern Baker A
 Atlantic 1281 Baker



The Legend of Bessie Smith B
 Rannie Gilbert C
 Victor LPM 1591 A



Juanita Hall Sings the Blues B
 Juanita Hall B
 S Counterpoint 556 A
 Hall



Dinah Sings Bessie Smith B
 Dinah Washington B
 EmArcy MG 36130 B'
 Washington

Coincidence has brought about the release, almost simultaneously, of four albums inspired by Bessie Smith, who died in September, 1937. Though Bessie recorded 160 tunes, there is considerable overlapping of material in the four sets, as well as of musicians and arrangers. LaVern Baker wins hands down: her voice is closest to Bessie's, her all-star octets (arrangements by Phil Moore, Ernie Wilkins, Nat Pierce) are perfect; even her liner notes (by Charles Edward Smith) are the best. Miss Washington, backed by a group of lesser-known jazzmen in routine accompaniments, succeeds mainly on the strength of her own personality. A couple of her selections have no place in a Bessie Smith set. Miss Hall, removed from her "South Pacific" setting, proves to be a surprisingly capable blues singer, aided by Coleman Hawkins, Buster Bailey et al. For Charles Graham's comments on the Juanita Hall disc, see page 37. Miss Gilbert, a member of The Weavers, does her best, but simply lacks the earthy element necessary and sings with all the conviction of Margaret Truman dressed as Mae West. Cootie Williams' corny braying in *Good Old Wagon* adds nothing to her inferior backgrounds. To sum up: I heartily recommend "The Bessie Smith Story," four volumes on Columbia GL 503, 504, 505, 506, sung by, of all people, Bessie Smith. L. Feather

Relaxin' B
 Miles Davis Quintet A
 Prestige 7129 A
 Davis



LPs have reached the stage where musicians walk naked through the tracks: Prestige left on this tape Miles' opening comments, a false start on one number and even John Coltrane's request for a beer can-opener. Recorded in 1956, the music reflects this group's volatile spirit at its apex. Solo, and together, pianist Red Garland, bassist Chambers and drummer Philly Joe Jones are the ideal rhythm team. Six long tracks comprise four standards, Sonny Rollins' *Oleo*, Gillespie's *Woody'n You*. Notes: Ira Gitler. The unnamed critic with whom he takes issue in the footnotes is John Wilson. L. Feather

Dukes of Dixieland (Vol. 3) A
 Frank, Fred, Jac Assunto and Accom- A
 plices A
 S Audio Fidelity AFLP 1851

Didn't want to rate this record triple-A because it would have been the easy way out. Figured we could put down B or C for composition on the grounds that Dixieland is for a limited audience. Listened carefully; had to make it A. Those who've somehow missed the Dukes in Vol. 1 or 2, or in monaural or stereo tape, will want to know that these are seven stalwarts who play the righteous stuff with conviction, spirit, and ease. Basically a small marching group (try the relaxedly swinging *Bourbon Street Parade*) they add piano here and there, and sometimes a string bass is substituted for the big brass tuba. Naturally there's no guitar, but a banjo, suhl The Dukes romp through 12 numbers, among them *When Johnny Comes Marching Home*. Audio Fidelity should have another winner in this specially stereo-clear disc. C. Graham

Oh Captain!
Feather-Hyman All-Stars
MGM E 3650

B
A-B
B
Hawkins



This record is, as advertised, a new approach to the jazz version of a hit musical. Instead of merely assigning prominent jazzmen to their spots in front of recording mikes and soying, "Go!", the producers of this offering have used, of all things, a singer for the songs! Operating on the theory that many listeners will never see the hit show, they felt a need to carry the music with its lyrics. Veterans like tenorman Coleman Hawkins, trumpeter Harry Edison, bassist Oscar Pettiford and clarinetist Tony Scott, back up competent vocalist Marilyn Moore for most of the selections. Co-producer Dick Hyman plays piano of a calibre consonant with the fine surrounding jazzmen. There are innumerable interesting solos throughout. Experiment successful — and it sounds like an hilarious show. C. Graham

The Congregation
Johnny Griffin
Blue Note 1580

B
B
B
Griffin



Griffin, playing the old-timey title tune, behaves like a youngster who suddenly meets his grandfather for the first time, admires his 1913 Maxwell chassis and equips it with a Thunderbird engine. His hard bop tenor sax is exhaustingly abetted by Sonny Clark's piano, Paul Chambers' bass and Kenny Dennis' drums. If I were the composer of *Tangerine* I'd ask for more than a quarter share of *Latin Quarter*, here credited to one John Jenkins. Griffin, despite a tendency to blow a little too hard on the ballads, is energetically exciting on the up-tempo. Notes: R. Levin. Competent. L. Feather

Juanita Hall Sings the Blues
with Claude Hopkins' All Stars
S Counterpoint 556

A
B
B

Assisted by six senior jazzmen, Juanita Hall — better known as the original Bloody Mary of "South Pacific" fame — sings, cries and shouts twelve fine blues. No Billie Holiday, nevertheless Miss Hall does a great job, and is entirely at home traveling these well-worn tracks. Almost any of the selections could be chosen for merit, depending on the auditor's previous favorite. I found especially moving *Gulf Coast Blues* and *Downhearted Blues*. Every sideman is top-grade, but Coleman Hawkins comes through particularly well. He plays more simply and lyrically than he has sometimes of late — recalling the Hawkins of the middle 30's on Decca's *Natcha's Dream* and *What Harlem Is To Me*. Doc Cheatham on trumpet is equally good and the others fittingly perform in a swinging, relaxed style. The stereo channels are explicitly divided; a nearly perfect recording. C. Graham

Just Jazz
Lionell Hampton All Stars
Decca DL 9055

C
B
R
Hampton



An expansion of the Gene Norman concert tracks released earlier on a 10" LP, this now includes lengthy workouts on four tired standards. *The Man I Love*, *Lady Be Good*, *Star Dust*, *One O'Clock Jump*, with variable but often moving moments by Hamp; Willie Smith, alto; Charlie Shavers, trumpet; Slam Stewart, bass; Barney Kessel, guitar; Corky Corcoran, tenor. Hampton's climactic performance on *Star Dust* reaches the peak, after which the *Jump* seems to plod at times; the rhythm section, completed by Tommy Todd, piano and Lee Young, drums, never quite settles down. L. Feather

The Fabulous Bill Holman
Bill Holman
Coral CRL 57188

A
B
A

The title is about the only thing wrong. No fable, Holman is nonetheless a modern arranger and tenor soloist with enough technical and inspirational equipment to carry through this ambitious album to a successful end. This is the kind of music Tiny Kahn would be writing if he were alive today. Using seven brass, six saxes, three rhythm, he devotes most of one side to a three-part work, *The Big Street*, a convincing blend of ensembles and solos featuring such west coasters as Herb Geller, alto; Conte Candoli, trumpet; and one of the most promising young drummers, Mel Lewis. Notes: Burt Korall. Full solo credits and valuable interview with Tolman. L. Feather

Flute Flight
Bobby Jaspar, Herbie Mann
Prestige 7124

B
A
A
Jaspar



Belgian flutist Jaspar is heard here with his own quintet on one side; the flip presents him teamed with Mann in a two-fluted sextet. Nobody tries to prove anything, except that the flute has a very important place in jazz today; the compositions are mainly points of departure for light, consistently swinging improvisation, to which Joe Puma's guitar, Tommy Flanagan's piano, Eddie Costa's vibes make major contributions. *Flute Bab*, based on the chords of *I'll Remember April*, is a highlight. Notes: Ira Gitler. Very thorough; rundown of each track, biography of each musician. L. Feather

John Lewis Piano
John Lewis
Atlantic 1272

A
A
A

The Modern Jazz Quartet's pianist-leader here plays seven tracks, accompanied on four by guitar only, on one by drums, on two by boss and drums. Lewis, treating the piano with as much delicate, old-world grace as if it were a clavichord, plays in a spare, pensive style that places mood above technique. The result is a superb album, quite unlike anything else heard this year. Notes: Nat Hentoff. Absorbing interviews with other musicians about Lewis, though a track-by-track analysis would have been welcome: notes could have been written without a hearing of the LP. L. Feather

The Magic Horn
Leon Merian and His Orchestra
Decca DL 8678

B
C
A
Merian



After the widely lamented death of Gillespie's big band, it is ironic to find an investment of thousands in an album like this. Merian, a skilled trumpeter, patterns his style after Ray Anthony, Harry James et al, while his backgrounds bow to the requirements of Muzak rather than music. Eight of the twelve tracks have strings; titles include *Lonely Wine*, *My Silent Love*, *My Love and I* and other sentimental. Commercially valuable, esthetically negligible. Notes: Burt Korall. Good Q. and A. interview. L. Feather

For Basie
Paul Quinichette
Prestige 7127

B
A
B

If dedication albums are to persist, it would be pleasant if all were as authentic and successful as this set by one present (F. Green) and five past members of the band (including Nat Pierce, Basie's frequent second pianist and arranger). Pierce gets an extraordinary late-ragtime feel into his *Texas Shuffle* solo. The trumpet of the too-seldom-heard Shad Collins and the customarily Young-like tenor of Quinichette share the bulk of the solos. The sound is almost too live and true for the late-'30s spirit of the music. Notes: Ira Gitler. Excellent. L. Feather

Sonny Rollins Plays
(Also Thad Jones)
Period SPL 1204

B
A-C
B

There is a great deal of fine modern jazz on each side of this record. If you've lately begun to go for the virile tenor of upcoming star Sonny Rollins, you'll want it. But the front cover (an execrable notion involving a saxophone stuck to the face of a stone Greek) fails to mention Thad Jones, whose work fills one side of the disc. In Jones' *Lust for Life* and *I Got it Bad* Basie's tenorman Frank Foster blows a sax undimmed by the brilliance of Rollins' tenor work of the other half of the record. On Rollins' side there's a fine piano chorus by one Gil Coggins. Trombonist Jimmie Cleveland also contributes his incredible solo work throughout Rollins' three extended numbers. C. Graham

48 Stars of American Jazz
14 Various Jazz Selections
MGM E 3611

A-C
A
B

Confrère Leonard Feather, a man-around-jazz, has picked 14 assorted recordings made in the recent past by 60-odd top instrumentalists. Everyone will find a favorite and they're all performed by masters. Especially spirited is the *St. Louis Blues* in which singer Eckstine bops and Roy Eldridge blows his usual searing trumpet. There's also a unique *Battle of the Blues* recorded on location at Birdland, featuring among others, the reigning Dizzy Gillespie. The disc is the best jazz pot-pourri to come our way since *Whitsuntide*, '07. C. Graham



The shift from monaural to stereo is represented by these two covers, just a year apart. Soon we'll be saying: "If it isn't stereo, it's not hi-fi!"

TRANSITION: MONO to STEREO

An Account of Three Events That Will Shape the Future Course of Hi-Fi in New Directions — Official News About Stereo Discs and Tape Cartridges

BETWEEN the 18th and the 29th of May, three events took place in rapid succession which will reshape the future of hi-fi music, from recording to reproduction. These events were, in chronological order, the Chicago Parts Show, the Ampex demonstration, and the RCA Victor demonstration. Planned and carried out independently, they were closely related nevertheless, as you will see:

The Chicago Parts Show

For the last three years, the predominating interest at this annual trade convention has been the displays of hi-fi record, tape, and FM radio equipment. But this year, the spotlight was on stereo reproduction. This was the "What's new" of the show.

There were stereo pickups, turntables and changers for playing stereo records, stereo tape machines some of which were designed for stereo recording as well as playback, FM-AM tuners for stereo reception, an adapter for multiplex stereo from one FM station, stereo preamps and preamp-amplifiers, and new speakers with smaller enclosures for stereo systems. Monaural equipment was amply represented, of course, but it is clear that stereo will be most prominently featured this fall as "the latest", and "the newest". There will be plenty to keep the hi-fi enthusiasts busy this fall.

The Ampex Demonstration

Immediately following the Chicago Show, Ampex staged a dealer demonstration of their newly-developed 4-track stereo tape equipment, operating at $3\frac{3}{4}$ ips. (Basic principles were described in "Two-Way Stereo Tapes, HI-FI Music, April 1958.) Four tracks are recorded on $\frac{1}{4}$ -in. tape. On playback, tracks 1 and 3 run past the heads. Then, when the reel is reversed, tracks 2 and four are in playing position. Rewinding is not necessary.

The combination of two-way stereo and $3\frac{3}{4}$ ips. speed gives four times as many minutes of music on a given length of tape. For example, the playing time of an 1,800-ft. tape with one-way stereo at $7\frac{1}{2}$ ips. is 48 minutes. Two-way at $3\frac{3}{4}$ ips. provides 3 hours and 12 minutes of music; or an hour of music can be recorded on only 560 ft. of tape.

Adding to the significance of this economy is the fact that Ampex has developed new heads with a gap of only 90 microns width (.000090 in.). This head design, and further electrical refinements, provide audio quality equal to that previously obtained at $7\frac{1}{2}$ ips. Also, there is no loss of quality due to the narrower tracks on the tape.

Ampex has added a valuable feature to their models for home use. It is an automatic stop, in the form of a pin on a spring-loaded lever. The tape runs against the pin. At the end of the tape, the lever is released, and the machine is shut off.

The new Ampex machines are compatible in that they also play one-way stereo tapes at 7½ ips. And for the benefit of those who now own the one-way Ampex stereo models (series A), there is a conversion kit to add the means for playing two-way stereo tapes.

Along with their work on two-way stereo tapes and the equipment to play them, Ampex has engineered the necessary equipment for copying 4-track master tapes. This is assurance that, in step with the sale of two-way stereo machines, recorded tapes will become available.

The RCA Victor Demonstration

Third in that series of events was RCA's demonstration of stereo discs and cartridge tapes, and the announcement that 55 stereo discs and 39 stereo tape cartridges are ready to release. This was of great significance because, as has been the case in so many previous developments, other companies have been waiting to see what RCA would do with stereo records and tape cartridges before finalizing their own plans. Now that RCA has made their plans known, it can be assumed that the pattern for stereo discs and tape cartridges has been set, and that the equipment manufacturers and record companies will follow suit.

There are so many angles to the news about the RCA demonstration that they must be considered in their proper order. First, then, the information about the equipment:

RCA's fall line will have 15 packaged stereo phonographs (no components) priced from \$129.95 for a portable to which a second-channel amplifier and speaker can be added at extra cost, to \$2,500.00 for a disc-tape-FM-AM console complete with two separate speaker cabinets. In addition, seven separate speakers, presumable for second-channel reproduction, will range from \$9.95 to \$125.95.

As Robert Seidel, vice president in charge of consumer products, put it, "RCA is obsoleting their old line of monaural instruments." Asked about converting present RCA instruments, George Marek, vice president in charge of the record division, said: "I have no great faith in conversions." His opinion is undoubtedly correct for, going all the way back to the demand for short-wave reception in the middle '30's when short-wave converters for broadcast receivers were brought out, the American public has always preferred to buy new equipment, rather than con-

vert earlier models. A more recent example was the lack of demand for FM converters.

Stereo Records

The 55 stereo discs in the first RCA release is comprised of 17 classical and 38 popular selections. These LP's will sell at \$5.95, compared to their mono counterparts at \$4.95. Of the classical selections on stereo discs, four are included among the new stereo tape cartridges. One of the \$2,500 models was used at the demonstration for playing stereo discs and tapes. At least to this observer, the audio quality from the one disc played — Abbe Lane with the Tito Puente orchestra — was not impressive. Even the most expensive RCA instruments have not been outstanding as to audio quality in years past, so there was a question as to whether the system, the ceramic stereo pickup, or the record was responsible for the seeming lack of clean, colorful sound. (This question was partly answered by the demonstration of the tape cartridge.) All the RCA stereo phonographs will, of course, play mono discs.

RCA expects that, eventually, all new records will be stereo. Many mono discs will be retained in their catalog, however, because they were not recorded stereophonically. These include the Toscanini and Caruso recordings, and similar works for which there will be a continuing demand. Now, and in the immediate future, all new RCA LP's will be released in monaural and stereo form. Since this doubles the inventory that must be carried all down the line, it is clear that sales promotion will be planned to hasten the time when it will not be necessary to carry mono discs of new selections.

Stereo Tape Cartridges

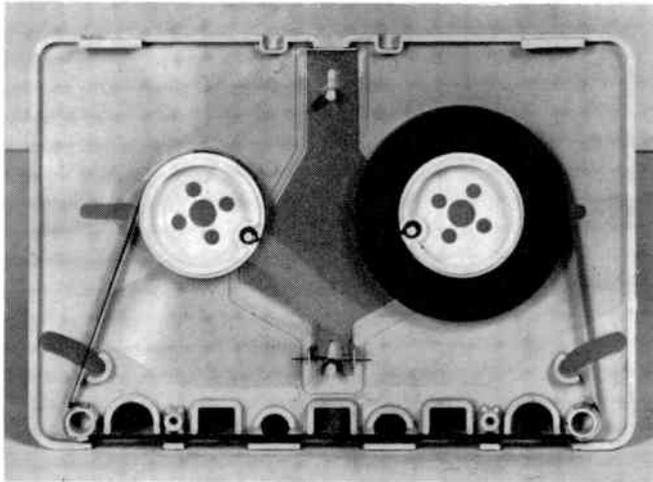
Opinions have been divided as to the need for tape cartridges. Some have held that they are not necessary; others, that tapes must be available in cartridge form before they can compete with records. It now appears that the RCA tape cartridge will be highly successful in winning friends and influencing the demand for tapes and tape machines.

The cartridge is a plastic case 7 ins. long, 5 ins. wide, and ½-in. thick, made in two parts which are held together with two machine screws. One half of a cartridge

These units were used by our reviewers for listening to the first stereo discs: a Newcomb dual preamp-amplifier, Audiogersh turntable and stereo pickup, with University speakers on each side of the fireplace. It took longer to unpack the units than to connect them



is shown in the accompanying illustration. You will see that each "reel" has only a hub. Thus the size of the cartridge is substantially reduced, since the maximum space requirement is the diameter of one hub plus one full reel of tape. At the center of the half illustrated there is a metal piece normally pushed up by the spring at the bottom. On each side of the metal piece are teeth which press against both hubs, so that they cannot turn and release the tape until the cartridge is put in the machine. Then a pin presses the metal piece down, releasing the tape. At the same time, the pin locks the machine into playback, making it impossible to erase what is recorded on the tape. On each side, the tape runs past a curved slot. A feeler touches the tape when the cartridge is on the machine. When the tape is pulled tight at the end of the reel, the feeler actuates a switch to cut off the power. Cutouts on the front edge of the cartridge are matched with the heads.



The RCA cartridge holds up to one hour of music on two-way stereo tape, running at $3\frac{3}{4}$ ips. Plastic case measures 7 by 5 ins., and is $\frac{1}{2}$ in. thick.

RCA will have two tape machines. Both are designed for stereo recording and playback. One model, priced at \$450, reverses the tape after it has run through in one direction. In this way, it can handle two-way stereo tapes with a full hour of music, reversing the tape automatically. The second model, at \$295, stops when the tape has run through in one direction. Then the cartridge must be removed, turned over, and replaced in the machine, just as a record is turned over.

Neither machine is designed to take conventional reels, but cartridges with blank tape will be supplied for recording purposes. Stereo tape cartridges will be priced as follows:

	Blank tape, 1 hr. —	\$3.95
	Recorded tape, 22 min. max. —	\$4.95
	“ “ 32 min. max. —	\$6.95
	“ “ 47 min. max. —	\$8.95
	“ “ 60 min. max. —	\$9.95

This represents a substantial reduction in cost per minutes of playing time as compared to one-way stereo tapes on reels, an economy which has been effected by reducing the length of tape. Although it is not generally recognized, the blank tape itself is the major item of cost in producing recorded tapes.

RCA has provided the record companies with complete electrical and mechanical design data on the 2-way tapes and cartridges. Moreover, this design is available to all who choose to use it, without the payment of royalties. It can be expected that the cartridge illustrated here will be adopted as a standard for two-way stereo tapes throughout the industry.

The first release of RCA stereo cartridges is comprised of 10 classical and 29 popular selections. The matter of reproduction quality from the \$2,500 system, referred to earlier, was made clear when one of the stereo tapes was played. Audio quality from the tape was really superb! For all the virtues of the stereo discs, they are not equal to the tapes, and critical listeners will find the higher prices of the latter amply justified by the cleaner sound and the higher degree of realism and presence.

Not Revolution, but Evolution

The foregoing may seem to indicate that existing disc and tape equipment has been suddenly rendered obsolete. As George Marek pointed out, there are some 25 million phonographs in use in the U.S.A. alone, along with several million tape machines. No product so widely accepted for home use can be rendered obsolete by a new development, however great the advantages it offers. Stereo discs and the long-playing tape cartridges are an improvement, but it will take time to educate the public to their use. We can expect, therefore, that:

1. Good hi-fi components last for years, and give their owners great satisfaction. So the demand for monaural records and $7\frac{1}{2}$ -ips. stereo tapes on reels will continue for a long time to come.

2. The sale of 45-rpm. discs will not be affected, for they are bought by people who are satisfied with cheap record-players. And all juke boxes are built for the 45's. Stereo LP's just aren't suited to the juke box trade.

3. Components for stereo systems will be bought principally by those who now own monaural installations and want to improve them.

4. The majority of people buying components for their first phonograph systems will be satisfied with monaural records. And they will be influenced by the higher cost of stereo installations.

5. There will be a pronounced shift to the purchase of two-way $3\frac{3}{4}$ -ips. tape machines. The choice between machines for reels and cartridges is less clear at this time. However, if women are to operate the equipment, their influence will be exerted in favor of the cartridges. For professional use, particularly if editing is to be done, the reels will be preferred. Cartridges can be opened up for editing and splicing, but the reels are more convenient to handle.

6. Stereo tape machines will not become less expensive, but they will be designed to play both one-way and two-way tapes at no increase in price.

7. There will be a greater demand for stereo recording this fall. Models will be designed for two-way stereo recording as well as play-back, and for four-way monaural recording. The latter will be used particularly on off-the-air recording. Few people have done stereo recording at home, but those who have the equip-

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Loudness Controls and How They Work

A Simple Explanation of the Fletcher-Munson Effect, Showing What Happens at Reduced Volume to Frequencies Below 1,000 Cycles -- by Herman Burstein

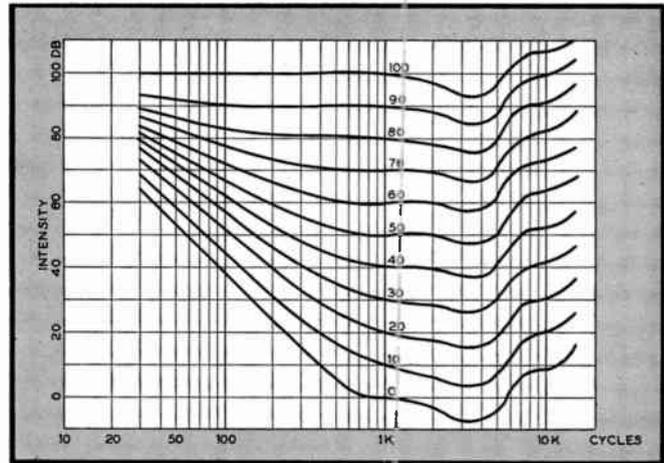


Fig. 1. Intensity levels required at various frequencies to equal loudness values of 0 to 100 db at 1,000 cycles. Zero db is a barely audible sound

REALISM is another word for hi-fi reproduction. To achieve realism, it is not only necessary to reproduce all the audio frequencies present in the original music, but to maintain the relationship of volume level between the various frequencies at which they were produced originally. It is a relatively simple matter to design audio equipment capable of reproducing the full frequency range. Maintaining the volume level relationship at low listening levels, however, is another matter.

You have undoubtedly noticed that the relative levels of the bass and treble tones seem to change as you reduce the overall volume. The source of this effect lies principally in a characteristic of human hearing. That is, more power is required to produce an audible tone at 50 cycles, for example, than at 1,000 cycles.

This creates what we refer to as the "loudness problem", a phenomenon frequently referred to as the "Fletcher-Munson effect". It has been discussed at length in various journals, so that there is nothing new to be added to what has been published already. The author's purpose here is rather to explain the effect in terms that make easy reading, and to clear up any misunderstanding of the functions of loudness controls and bass controls provided on conventional preamplifiers, so that they can be used correctly, and to best advantage.

The Fletcher-Munson Curves

In the early 1930's, Messrs. Fletcher and Munson of the Bell Telephone Laboratories made an extensive investigation of the characteristics of human hearing. The most celebrated of their findings are incorporated in the widely-published Fletcher-Munson curves, shown in Fig. 1. If you haven't already run into these curves in your readings, you are bound to do so eventually if you pursue your interest in high fidelity.

Each curve in Fig. 1 indicates the acoustic power that must be generated at frequencies of 25 to 15,000 cycles in order for each frequency to sound to the ear as many times above audibility as a tone at 1,000

cycles. Each curve is based upon a different amount of acoustic power at 1,000 cycles. The bottom curve, labelled 0 db, serves as a reference; at 1,000 cycles, 0 db represents the approximate minimum acoustic power at which the average person can hear that tone.

Following the 0 db curve to the lower frequencies, you will see that, at 400 cycles, the power required to produce an audible tone is 10 db (10 times) that needed at 1,000 cycles. At 250 cycles, the power required for an audible tone is 20 db (100 times) above that at 1,000 cycles. Following the curve, you will see that the power at 50 cycles required for an audible tone is 52 db above the power at 1,000 cycles. Therefore, the power is 158,500 times that needed for an audible signal at 1,000 cycles.

Going up in frequency above 1,000 cycles on the 0-db curve, the power required for an audible tone drops off, and then increases as the frequency is increased to 15,000 cycles. That relationship of the higher frequencies to 1,000 cycles is nearly constant as the volume level is increased, as you can see from Fig. 1.

At the lower frequencies, however, there is a different effect. Where 158,500 times as much power is required for an audible signal at 50 cycles as at 1,000 cycles, the increase of acoustic power is only 38 db (6,310 times) for a 50-cycle tone 30 db (1,000 times) above audibility as compared to a 1,000-cycle tone of that loudness. Comparison at higher volume levels show that, at 100 db (10,000,000,000 times) above bare audibility, the power required is the same at 50 cycles as at 1,000 cycles.

Following the curves from the top down, it is clear that for a given loudness (to the ear), more power is required for the low frequencies, compared to that at 1,000 cycles, as the volume is reduced.

Actual Listening Levels

From a practical point of view, the curves in Fig. 1 for levels at 100 down to 70 db, and at 30 db and below, are the most significant. The maximum sound produced

by the combined instruments of a symphony orchestra, as heard from a reasonably good seat — not too far front, and not all the way back — is at a level of about 100 db (10 billion times audibility). In home reproduction, this is reduced as much as 30 db, or to 1/1,000th of the original sound level.

This, as the curves show, greatly changes the power (and therefore the sound level) relationship between the bass tones and the middle register.

The Fletcher-Munson Effect

Fig. 2 is based upon the Fletcher-Munson curves, but gives a simpler and more direct view of the loudness problem. Here you see the decline in *apparent* loudness of tones below 1,000 cycles as reproduced sound is decreased below the level of the *original* performance. Three steps of volume reduction are assumed at the reference frequency of 1,000 cycles, namely, 10, 20 and 30 db below the original level.

Curve A in Fig. 2 indicates the apparent loss of bass when orchestral music at 1,000 cycles is reduced to 1/10th of the *original* level. Under these circumstances the ear would tend to experience about 1/2 db loss at 100 cycles, about 2 db at 50 cycles, and about 3.5 db at 30 cycles — not too serious.

But the loudness problem is no longer to be taken lightly when the level is reduced as much as 20 db, namely to 1/100th of the original level. Then the ear interprets 100 cycles as nearly 3 db lower than 1,000 cycles, 50 cycles as 5.5 db lower, and 30 cycles as 8.5 db lower. (About 1/2, 1/3, and 1/4 respectively.)

In the case of a 30db reduction (1/1,000th of the original power), the loudness problem is very serious. The apparent loudness of 100 cycles is 7.5 db below that of 1,000 cycles, while 50 cycles is 12.5 db down, and 30 cycles 16.5 db down. (about 1/6, 1/17, and 1/40 respectively.)

The discussion so far might lead you to reason that when the orchestra comes to a soft passage or when a small instrumental group (chamber, jazz combo) is playing, the bass frequencies would be

scarcely audible because a much smaller volume of sound is produced than by a full orchestra on loud passages. But such is not the case, as we know by experience. The explanation is as follows:

During soft passages, each instrumentalist bows, bangs, or blows the bass notes with sufficient vigor that they sound in balance with the middle and high notes.

substantially or completely counteract the Fletcher-Munson effect.

At low levels, another factor enters the picture, namely, room noise. When music is greatly decreased in volume, many of the softer passages, including *all* frequencies, are of lower intensity than the noise present in any room. In a noisy city home, the noise may be as high as 40 db; in a sub-

urban home, 30 db; in a rural home, 20 db, although the sounds from crickets or frogs may raise that figure substantially! Therefore, the first five curves in Fig. 1 are of academic rather than practical significance.

as shown by curve A, we find that 50 cycles, for example, is reduced only 8 db. In other words, 50 cycles is boosted 2 db relative to 1,000 cycles. Curve B represents a reduction of 20 db at 1,000 cycles; but 50 cycles is reduced only 14.5 db, which means a boost of 5.5 db relative to 1,000 cycles. In the case of Curve C, representing 30 db reduction at 1,000 cycles, there is 12.5 db boost at 50 cycles relative to 1,000 cycles.

Like other automatic devices, the loudness control requires an initial adjustment so that it will operate properly. The objective is to put the *loudness* control at maximum setting, and then adjust the *volume* control on the preamplifier to the level of the original music. Thereafter, the level should be adjusted only with the loudness control. Some preamplifiers have individual input level sets, to adjust the strength of the signal fed to the preamp from each source.

A difficulty with the loudness control is that the initial adjustment does not remain correct, because the average strength of the audio signal is not constant from record to record, station to station, or tape to tape. The result is that the loudness control may produce excessive or insufficient bass boost, depending upon the strength of the incoming audio signal.

Another difficulty with the loudness control is that, being based on the Fletcher-Munson curves, it is tailored to the hearing characteristics of a hypothetical average individual. But just as there are no families with exactly 2.3 children, so it is that no individual's hearing conforms exactly to the average. Some persons depart enough

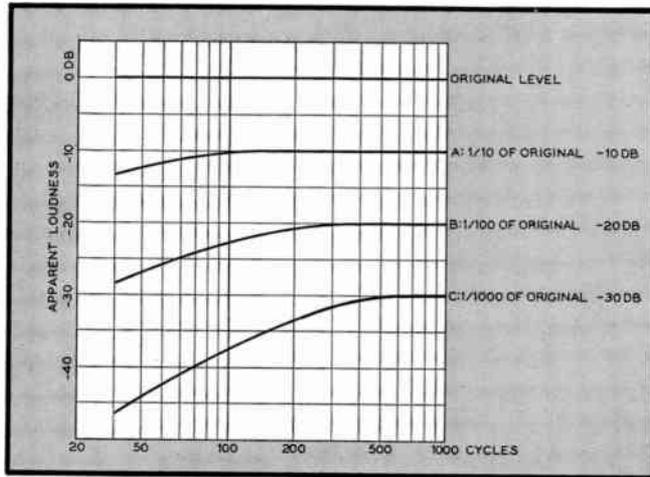


Fig. 2. Fall-off in apparent loudness of frequencies below 1,000 cycles as the volume at 1,000 cycles is cut down 10, 20, and 30 db below the level of the original sound

Actually, the bass notes are produced with greater acoustic power than the middle and high frequencies in order to enable the bass to *sound* in balance. However, if the music is reproduced at levels below the original, then, as in the case of a full orchestra, the bass frequencies seem to undergo attenuation relative to the rest of the music.

urban home, 30 db; in a rural home, 20 db, although the sounds from crickets or frogs may raise that figure substantially! Therefore, the first five curves in Fig. 1 are of academic rather than practical significance.

The Loudness Control

A loudness control combines the functions

Repairing the Situation

There are two ways to keep the bass notes in balance with the rest of the music: 1) You can reproduce the music in your home at levels as loud or nearly as loud as the volume of the original performance, or 2) you can supply remedial bass boost at low levels of reproduction.

Bass boost can be obtained in two ways:

1) You can employ the bass control on your preamplifier, turning it up until your ear judges that the music is in balance, or 2) you can employ a "loudness control" on your preamplifier that automatically supplies bass boost as the volume is reduced below the original level.

If the bass control is used for the purpose, it might be asked if it can provide sufficient emphasis to cope with the loudness problem. As previously stated, volume level is seldom reduced more than 30 db below the original performance level. Fig. 2 has shown that at 30-db volume reduction, the ear interprets 30 cycles (about the bottom of the musical range) as being about 17 db weaker than 10,000 cycles. The maximum bass boost provided by most preamplifiers is in the range of 15 to 20 db. Theoretically, even at as much as 30 db volume reduction, the bass control can

of a volume control and a bass control, boosting the bass as it reduces the volume. Some preamplifiers contain a "loudness contour" or similarly labelled switch, which supplies one or more fixed amounts of bass boost. When the volume level is turned up to that of the original performance, no bass boost is provided (at least it should not be).

Fig. 3 helps make clear how a typical loudness control operates. When the control is set to reduce the volume at 1,000 cycles 10 db below the original sound,

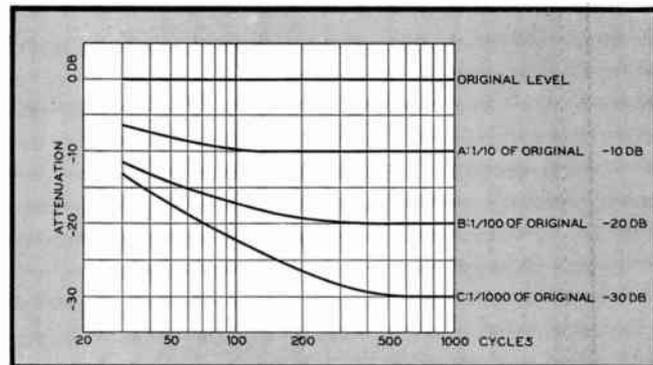


Fig. 3. Action of a typical loudness control. As the volume at 1,000 cycles is cut below the level of the original sound, there is less attenuation of the lower frequencies

from the average to cause a loudness control to be unsuitable to their ears, or to make little difference.

Many listeners have, therefore, abandoned the use of the loudness control in favor of the bass control, which enables them to obtain bass emphasis that suits their particular wants. Whether a loudness or bass control is the more satisfactory means of coping with the loudness problem depends very much upon the individual. You will be well advised to try both methods.

FM Broadcast Stations

Listing All FM Stations in the U.S. and Possessions Now on the Air, or for Which Construction Permits Have Been Granted, Arranged by States and Cities

State	City	Station	Freq.		
Alabama	Albertville	WAVU-FM	105.1		
	Alexander City	WRFS-FM	106.1		
	Andalusia	WCTA-FM	98.1		
	Anniston	WHMA-FM	100.5		
	Birmingham	WAFM	99.5		
		WBRC-FM	106.9		
		WJLN	104.7		
		WSFM	93.7		
	Clanton	WKLF-FM	100.9		
	Cullman	WFMH-FM	101.1		
	Decatur	WHOS-FM	92.5		
	Lanett	WRLD-FM	102.9		
	Mobile	WKRQ-FM	99.9		
	Talladega	WHTB-FM	97.1		
	Tuscaloosa	WTBC-FM	95.7		
		WUOA	91.7		
	Arizona	Globe	KWJB-FM	100.3	
		Mesa	KTYL-FM	104.7	
		Phoenix	KELE	95.5	
			KFCA	88.5	
		Tucson	KTKT-FM	99.5	
		Arkansas	Blytheville	KLCN-FM	96.1
			Jonesboro	KASU	91.9
				KBTM-FM	101.9
			Mammoth Springs	KAMS	103.9
Pocahontas			KPOC-FM	97.7	
Siloam Springs			KUOA-FM	105.7	
California			Alhambra	KSJW	107.1
			Atherton	KPEN	101.3
			Bakersfield	KERN-FM	94.1
				KQXR	101.5
	Berkeley		KPPA	94.1	
			KPPB	89.3	
			KRE-FM	102.9	
	Beverly Hills		KBCA	105.5	
	Claremont		KSPC	90.7	
	Eureka	KRED	96.3		
	Fresno	KARM-FM	101.9		
		KMJ-FM	97.9		
	Colorado	Boulder	KRNW	97.3	
		Colorado Springs	KRCC	91.3	
			KSHS	90.5	
Denver		KDEN-FM	99.5		
		KFML-FM	98.5		
		KLIR-FM	100.3		
		KTGM	105.1		
Manitou Springs		KCMS-FM	102.7		
Connecticut		Brookfield	KGHF-FM	95.1	
		Danbury	WLAD-FM	98.3	
		Hartford	WHCN	93.7	
			WHCN	105.9	
			WRTC-FM	89.3	
			WTIC-FM	96.5	
		Meriden	WMMW-FM	95.7	
	New Haven	WNHC-FM	99.1		
	Stamford	WSTC-FM	96.7		
	Storrs	WHUS	90.5		
	Delaware	Dover	WDOV-FM	94.7	
		Wilmington	WDEL-FM	93.7	
			WJBR	99.5	
		Dist. of Columbia	Washington	WASH	97.1
				WFAN	100.3
			WGMS-FM	103.5	
			WMAL-FM	107.3	
			WOL-FM	98.7	
			WRC-FM	93.9	
Florida			Daytona Beach	WNDB-FM	94.5
			Gainesville	WRUF-FM	104.1
			Jacksonville	WJAX-FM	95.1
				WMBR-FM	96.1
				WZOK-FM	96.9
			Miami	WCKR-FM	97.3
			WGBS-FM	96.3	
			WINZ-FM	99.9	
			WSJG	94.9	
		WTHS	91.7		
		WWPB	101.5		
	Miami Beach	WAHR-FM	93.9		
		WKAT-FM	93.1		
	Orlando	WDBO-FM	92.3		
		WOOO-FM	96.5		
	WORZ	100.3			
Palm Beach	WQXT-FM	97.9			
Panama City	WDLP-FM	98.9			
Tallahassee	WFSU-FM	91.5			
Tampa	WDAE-FM	100.7			
	WFLA-FM	93.3			
	WPKM	104.7			
	WTUN	88.9			
Winter Park	WPRK	91.5			
Georgia	Athens	WGAU-FM	102.5		
	Atlanta	WABE	90.1		
		WAGA-FM	103.3		
		WGKA-FM	92.9		
		WSB-FM	98.5		
	Augusta	WAUG-FM	105.7		
		WBBQ-FM	103.7		
	Columbus	WRBL-FM	93.3		
	Gainesville	WDUN-FM	103.9		
	La Grange	WLAG-FM	104.1		
	Macon	WMAZ-FM	99.1		
		WNEX-FM	96.9		
	Newman	WCOH-FM	96.7		
	Savannah	WTOC-FM	97.3		
	Toccoa	WLET-FM	106.1		
Illinois	Anna	WRAJ-FM	92.7		
	Bloomington	WJBC-FM	101.5		
	Carbondale	WSRV	91.9		
	Carmi	WROY-FM	97.3		
	Champaign	WDWS-FM	97.5		
	Chicago	WBBM-FM	96.3		
		WBEZ	91.5		
		WCLM	101.9		
		WDHF	95.5		
		WEBH-FM	93.9		
		WEFM	99.5		
		WEHS	97.9		
		WENR-FM	94.7		
		WFMF	100.3		
		WFMT	98.7		
	WKFM	103.5			
	WMAQ	101.1			
	WNIB	97.1			
	WSEL	104.3			
Decatur	WSOY-FM	102.1			
De Kalb	WNIC	91.1			
Effingham	WSEI	95.7			
Elgin	WEPS	88.1			
Elmwood Park	WXFM	107.1			
Evanston	WEAW-FM	105.1			
	WNUR	89.3			
Harrisburg	WEBQ-FM	99.9			
Jacksonville	WDS-FM	100.5			
Kewanee	WKSD	91.9			
Macomb	WWKS	91.3			
Mattoon	WLBH-FM	96.9			
Mt. Vernon	WMIX-FM	94.1			
Oak Park	WOPA-FM	102.7			
Oleay	WVIL-FM	92.9			
Paris	WPRS-FM	98.3			
Peoria	WMBD-FM	92.5			
Quincy	WGEM-FM	105.1			
	WTAD-FM	99.5			
Rockford	WROK-FM	97.5			
Rock Island	WHBF-FM	98.9			
Indiana	Bloomington	WCNB-FM	100.3		
	Connersville	WBBS	106.3		
	Crawfordsville	WTRC-FM	100.7		
	Elkhart	WEVC	91.5		
	Evansville	WKY-FM	104.1		
		WPSR	90.7		
	Gary	WGTV	88.1		
	Goshen	WGCS	91.1		
	Greencastle	WGRE	91.7		
	Hammond	WJOB-FM	92.3		
	Hartford City	WHCI	91.9		
	Huntington	WVSH	91.9		
	Indianapolis	WAJC	104.5		
		WFMS	95.5		
		WIAN	90.1		
Jasper	WITZ-FM	104.7			
Madison	WORX-FM	96.7			
Marion	WMRI-FM	106.9			
Muncie	WMUN	104.1			
	WVHI	91.5			
New Albany	WNAS	88.1			
New Castle	WCTW	102.5			
	WYSN	91.1			
Terre Haute	WTHI-FM	99.9			
Wabash	WWSK	91.3			
Warsaw	WRSW-FM	107.3			
Washington	WFML	106.5			
Iowa	Ames	WOI-FM	90.1		
	Boone	KFGQ-FM	99.3		
	Clinton	KROS-FM	96.1		
	Council Bluffs	KFMX	96.1		
	Davenport	WOC-FM	103.7		
	Des Moines	KDPS	88.1		
		WHO-FM	100.3		
	Dubuque	WDBQ-FM	103.3		
	Kansas	Emporia	KSTE	88.7	
		Kansas City	KCBM	98.1	
		Lawrence	KANU	91.5	
		Manhattan	KSDB-FM	88.1	
		Ottawa	KTFJ-FM	88.1	
		Wichita	KFH-FM	100.3	
			KMUW	89.1	
Kentucky		Ashland	WCMI-FM	93.7	
		Bowling Green	WLBJ-FM	101.1	
		Central City	WNES-FM	101.9	
		Fulton	WFUL-FM	104.9	
		Henderson	WSON-FM	99.5	
		Hopkinsville	WHOP-FM	98.7	
		Lexington	WBKY	91.3	
			WLAP-FM	94.5	
	Louisville	WFPK	91.9		
		WFPL	89.3		
	Madisonville	WFMW-FM	93.9		
	Mayfield	WNGO-FM	94.7		
	Owensboro	WOMI-FM	92.5		
		WVJS-FM	96.1		
	Paducah	WPAD-FM	96.9		
	WKYC	93.3			
Louisiana	Alexandria	KALB-FM	96.9		
	Baton Rouge	WAIL-FM	104.3		
		WBRL	98.1		
	Monroe	KMLB-FM	104.1		
	New Orleans	WDSU-FM	105.3		
		WRCM	97.1		
		WWMT	95.7		
	Shreveport	KRAM-FM	101.1		
		KWKH-FM	94.5		
	Maine	Brunswick	WBOR	91.1	

The Index of FM stations by frequencies appeared in May. If you find any errors or omissions, you are requested to report them to the Frequency and Notification Branch, Federal Communications Commission, New Post Office Building, Washington, D. C. We'll be grateful if you will tell us, at HI-FI MUSIC Magazine.

Orangeburg WORC-FM 102.7	Nashville WFMB 105.9	El Paso KVOF-FM 88.5	KLUB-FM 97.1	St. Croix WIUS 100.1	Logan WLOG-FM 103.3	WHLA 90.3
Rock Hill WRHI-FM 98.3	Texas	Ft. Worth WBAP-FM 96.3	Virginia	South Norfolk WFOS 90.5	Martinsburg WEPM-FM 94.3	WHRM 91.9
Seneca WSNW-FM 98.1	Abilene KACC-FM 91.1	Houston KFMK 97.9	Arlington WARL-FM 105.1	Winchester WRFL 92.5	Morgantown WAJR-FM 99.3	WWSA 89.9
Spartanburg WDXY 100.5	KRBC-FM 96.9	KPRC-FM 102.9	Charlottesville WINA-FM 95.3	Washington	Oak Hill WOAY-FM 94.1	WHWC 88.3
WSPA-FM 98.9	Austin KAZZ 95.5	KTRH-FM 101.1	WTJU 91.3	Parkersburg WAAM-FM 106.5	Merrill WLIN 100.7	WISC-FM 98.1
Tennessee	KHFI 98.3	KUHF 91.3	Crewe WSVS-FM 104.7	Wheeling WKWK-FM 97.3	Milwaukee WQFM 93.3	WFMF 104.1
Bristol	Baytown KREL-FM 92.1	Lubbock KSEL-FM 93.7	Harrisonburg WEMC 91.7	Spokane KREM-FM 92.9	Racine WRNJ-FM 100.7	WJMC-FM 96.3
WOPJ-FM 96.9	Beaumont KRIC-FM 97.5	Nacogdoches KELS 100.1	WWSA-FM 100.7	Tacoma KTNT-FM 97.3	Rice Lake WJMC-FM 96.3	Wisconsin Rapids WFHR-FM 103.3
Chattanooga WDDO-FM 96.5	Cedar Hill KDFW 107.9	Plainview KHBL 88.1	Lynchburg WWOD-FM 100.1	KTGY 91.7	Wisconsin	
Greeneville WGRV-FM 94.9	Cleburne KCLE-FM 94.3	San Antonio KISS 99.5	WMVA-FM 96.3	KTWR 103.9	Appleton WLFM 91.1	
Jackson WTJS-FM 100.7	Corpus Christi KDMC 95.5	KITE-FM 97.3	Newport News WGH-FM 97.3	West Virginia	Eau Claire WEAU-FM 94.1	Hawaii
WTJS-FM 104.1	Dallas WFAA-FM 97.9	KONO-FM 92.9	Norfolk WMTI 91.5	Bekley WBKW 99.5	Glendale WFMR 96.5	Honolulu
Johnson City WJHL-FM 100.7	KIXL-FM 104.5	KCMC-FM 98.1	WRVC 102.5	Chorleston WKAZ-FM 97.5	Greenfield WWCF 94.9	KAJM-FM 95.5
Kingsport WKPT-FM 98.5	KNER 88.1	Utah	Richmond WCOD 98.1	Fairmont WJPB 92.3	Jonesville WCLO-FM 99.9	KUOH 90.5
Knoxville WBIR-FM 93.3	KRLD-FM 92.5	Ephraim KEPH 88.9	WRFK 89.1	Huntington WHTN-FM 100.5	Madison WFOV 104.9	KVOK 88.1
WBIR-FM 93.3	WRR-FM 101.1	Logan KVSC 88.1	WRNL-FM 102.1		Madison WFOV 104.9	Puerto Rico
WKUC 91.1	KSFM 105.3	Salt Lake City KVSC 88.1	WRVA-FM 94.5		WHA-FM 88.7	Mayaguez WORA-FM 97.5
WUOT 91.9	KSMU-FM 89.3	Roanoke WJJB 92.3	WDBJ-FM 94.9		WHAD 90.7	Ponce WPRP-FM 104.7
Memphis WMCF 99.7	KVTT 91.7	WDBJ-FM 94.9	WLSL-FM 99.1		WVVA-FM 98.7	
	Denton KDNT-FM 106.3	KBFM 93.9				

WORKSHOP PROJECT

Continued from page 47

Circuit Details & Specifications

Connections are provided for a magnetic pickup, crystal pickup, and a tuner. Inputs for 12 watts output are .006 volts, .3 volts, and .25 volts, respectively. One section of a 12AX7 is used to drive a 6C4 amplifier; the other section is a preamp for the magnetic pickup. The 6C4 drives the tone-control circuits, connected between the plate of the 6C4 and the grid input of a 6AN8. The latter, used as an amplifier and phase-splitter, drives two EL84 output tubes. An EZ81 serves as a rectifier. Decoupling in the plate circuits prevents instability, and negative feedback is also used around the 6AN8, the EL84's, and the output transformer.

The metal case is 12½ ins. wide, 4½ ins. high including the feet, and 8⅝ ins. deep. Use of the feet is necessary for ventilation under the chassis.

Performance of this amplifier is excellent in every respect, and the output is adequate for home use in conjunction with any reasonably efficient speaker. When two of these units are used in a stereo system, or if one is added in a mono system for stereo reproduction, the preamp should be plugged into the CRYSTAL PICKUP or TUNER jack under the chassis.

MONO TO STEREO

Continued from page 40

ment know that it is much superior to monaural recording.

8. With stereo music available on both records and tapes, FM broadcasters will have to give serious consideration to multiplex transmission, whereby the two chan-

nels can be sent out from one FM station, and received on an FM tuner to which a second-channel adapter has been added. Such equipment is now in use for carrying a regular program and a special storecast program at the same time. It can be adapted for home stereo reception. Before the end of 1958, we should see the start of such service.

More Entertainment for More People

Currently, there is much discussion of mono *vs.* stereo discs, stereo discs *vs.* stereo tapes, and reels *vs.* cartridges. To the increasing number of people who are becoming interested in hi-fi music at home, however, these are not conflicting developments. Rather, they offer a wider choice to suit individual budgets, and personal tastes. To some, price is a limiting factor, or the space available in a small house or apartment. Some who can afford to spend as much as they please will be satisfied with simple installations; others will make substantial sacrifices to achieve the finest reproduction. Now the beginners will have a wider choice than ever before, and those who already own hi-fi systems will have new opportunities to make additions and further improvements.

One other item of interest: the sale of hi-fi equipment is singularly unaffected by adverse business conditions. You may recall that hi-fi got its big start during the dark days of the Korean war. Which may prove that it's better to take music for a headache than aspirin, or aspirin with buffering added!

AUDIO CHAIN CREATION

Just when it seemed that audio equipment designs had become stabilized, so that a hi-fi system for LP records, stereo

tapes, and FM radio could be installed and operated without modification for several years to come, stereo records were announced, and at lower prices than stereo tapes of the same playing time.

Next, to meet that competitive situation, the tape equipment manufacturers announced improvements that give the same audio quality at 3¾ ips. that was delivered formerly at 7½ ips. Going a step farther, they designed recording and playback heads for four tracks on ¼-in. tape. These changes were planned to cut the cost of recorded tapes, without sacrificing the musical quality, by putting four times as many minutes of music on a given length of tape.

Now, with stereo records and tapes available in a wide choice of titles, FM broadcasters are under pressure to install multiplexing equipment so they can transmit two channels from one FM station. Technically, this is the proper way to do stereo broadcasting, rather than using an FM transmitter for one channel, and an AM transmitter for the other. The equipment is available, for it is already in use for carrying a regular public program and a storecast program by multiplex from one FM station. The circuits can be readily adapted to stereo music transmission and reception.

Thus, a development in one of the three sources of hi-fi music has set up a chain reaction that is affecting not only the other two sources as well, but the components for reproducing all three.

However, this has not made existing equipment obsolete. Record manufacturers will still produce monaural discs, tape companies will still make stereo tapes for 7½ ips., and when FM stations transmit stereo programs, one channel will be heard on all FM receivers.



*Assembling a Heathkit Model EA-2
12-Watt Preamp-Amplifier Construction Kit
—By Harold Taplin*

HI-FI WORKSHOP PROJECT NO. 20

EVERY hi-fi enthusiast should assemble at least one kit by way of becoming familiar with the details of what goes into such equipment, and how the various little parts are arranged and wired. The 12-watt EA-2 Heathkit preamp-amplifier is a good choice for that purpose. It represents all the circuit elements, and provides an excellent indoctrination into the contents of standard components.

To an old hand at this business, it appears that the EA-2 instructions, while they are not changed from standard Heath practice, are refined and improved in small details which are very helpful. Also, the large-size diagrams and the added illustrations which clarify the sub-assemblies were of assistance in avoiding errors.

Notes for Beginners

There is always a temptation to skip over certain parts of the instructions if the reasons for them are not altogether obvious. But the instructions have been prepared so thoughtfully that nothing should be taken for granted. One case in point: One step says, "Connect a 470-ohm resistor (yellow-violet-yellow) from S2 (NS) to V5 pin 2 (S-2)." You may say, "Why *not* solder S2?" The "(NS)" means "No solder" because other wires must be connected to S2 and, if you use solder, you may have trouble getting other wires on that terminal later. The "(S-2)" not only calls for soldering, but is a warning that two wires go to that terminal. If it doesn't have two wires, one must have slipped off, or else there's a wire missing. So the "(S-2)" warns that there must be two wires to solder.

There are two schools of thought about attaching and soldering wires to terminals. One insists that each wire must be securely wrapped around its respective terminal before soldering. The arguments against it are that the wrap-around is not necessary because there is no strain on the hook-up wires, and it is difficult to remove a wire after it has been soldered in case a mistake is discovered later.

The other school of thought on this subject contends that it is enough to put a wire into the hole in a terminal, if there is a hole, or to make just one bend in the wire to assure good contact with the terminal before soldering. Ordinarily, that is adequate, and it facilitates making changes if they are found necessary. On the other hand, if a wire is to be connected to a terminal but not soldered, it must be made secure enough that it will not come loose during subsequent steps, before it is soldered! Rather than follow either practice arbitrarily, each connection should be made in accordance with the circumstances encountered.

Assembly and Wiring Stages

The accompanying photographs were taken at the end of each assembly stage, as represented by the pictorial diagrams in the instruction book. Working without assistance, and slowly enough to double-check each step and to compare the instructions with the corresponding diagram, the time required was:

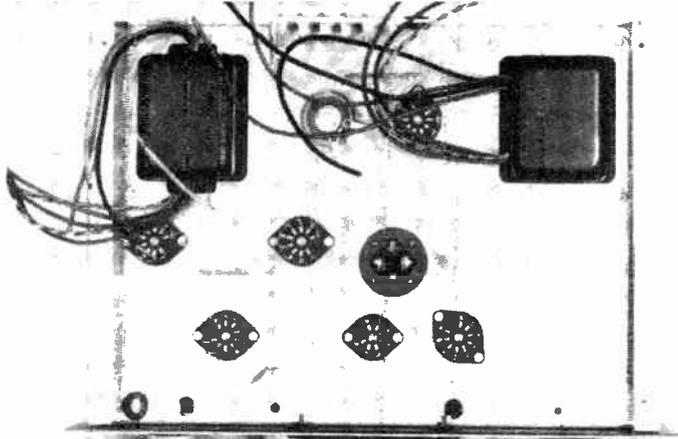
Pictorial diagram 1	— 1 hour, 10 minutes
Input and equalizer unit	— 1 hour
Pictorial diagram 2	— 2 hours, 45 minutes
Pictorial diagram 3	— 2 hours, 30 minutes
Concluding steps	— 1 hour, 40 minutes
Total time	— 9 hours, 5 minutes

The only mistake made in assembling this amplifier could trip up anyone. A 47K resistor, yellow-violet-orange, is specified for the input mounting bracket. It is marked " $\frac{1}{2}$ watt" in the diagram, but the writer used the larger 47K, 1-watt resistor with the same color coding. Thus, when pictorial No. 3 called for the 1-watt size, it was missing! By that time, the assembly and wiring had progressed so far that it was impossible to take the 1-watt resistor out of the input mounting bracket. The only simple way out was to buy another one!

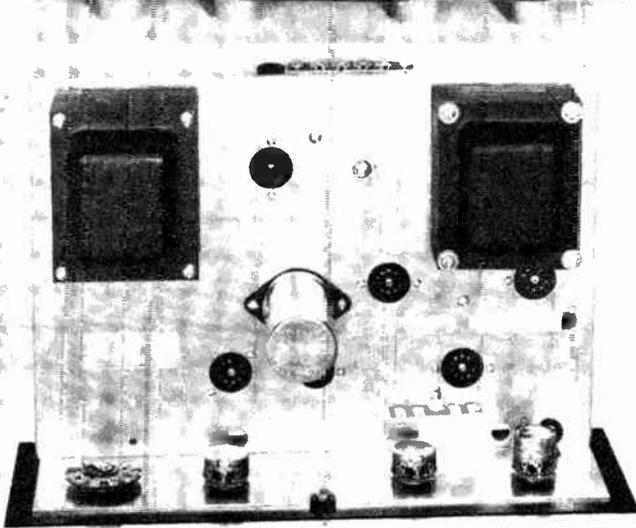
Continued on page 45

Left to right: 1. The record-equalizer sub assembly ready to mount on the chassis. 2. Leads to the inputs seen under the chassis. 3. Input jack bracket viewed from the top of the chassis, showing the 1-watt resistor at the left which should have been the $\frac{1}{2}$ -watt size. 4. To remove the insulation, first roll the wire along the knife edge just enough to cut the surface. Then the insulation can be pulled off easily without damaging the wire

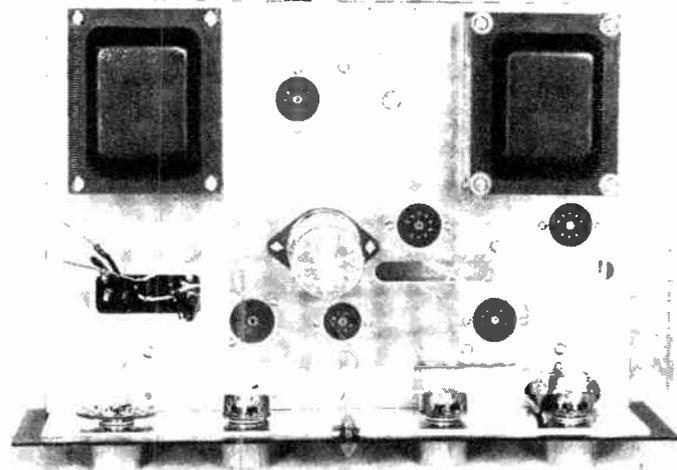
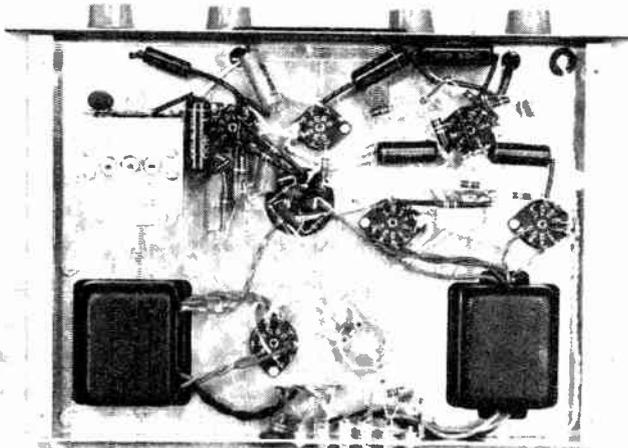
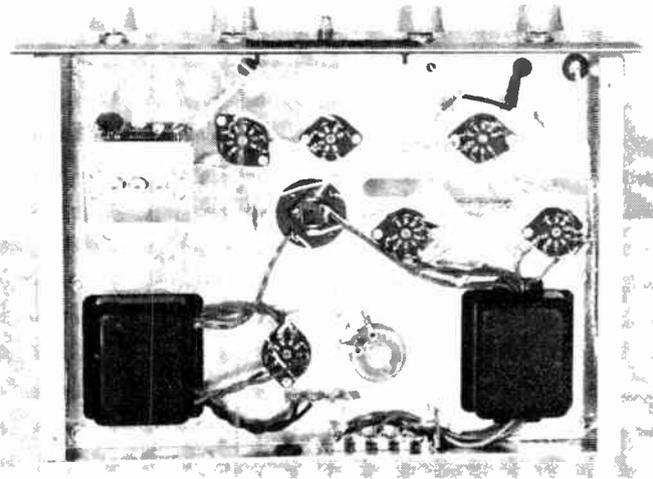




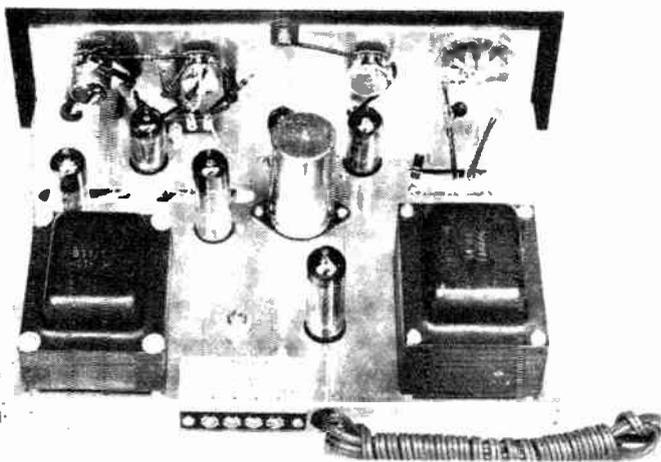
Left: Top and bottom rows of the chassis at the completion of the first stage represented by pictorial diagram No. 1



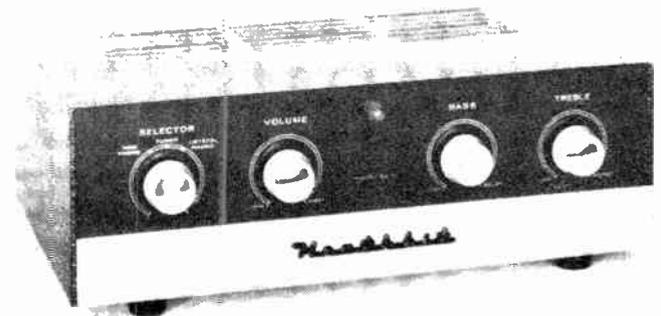
Below: Views corresponding to pictorial diagram No. 2. Components previously mounted on the chassis, plus the bracket carrying the input jacks, are connected. All this work can be done with a screwdriver, pliers, wire cutters, and soldering iron.

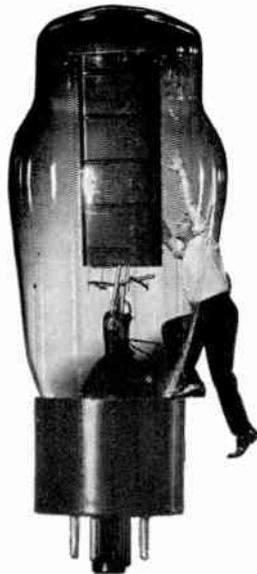


Left: Here the wiring is complete, as shown in pictorial diagram No. 3. This stage is mostly a matter of adding capacitors and resistors, and soldering their leads to terminals previously fastened to the chassis.



Below: The job completed, and the amplifier ready to operate. The metal case is finished in black and gold plastic, with a gold colored strip on the front panel.





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

“INSIDE

INFORMATION”

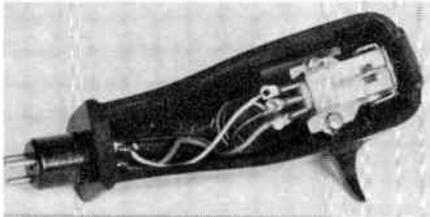


The Hi-Fi Music Commendation Seal, which bears the inscription "A Commended Design in Its Price Class", has been awarded to the specific models described and illustrated in this department.

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 specification. 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. 56: Electro-Voice 21D and 26DST stereo pickups. In this pickup, barium-titanate elements mounted at opposite 45° angles from the record surface are acted upon by the shank which carries the stylus, thereby producing the output voltage

for the left and right channels. The mechanism is rugged and simple, and is not affected by extreme changes of temperature and humidity. The snap-in stylus mounting can be replaced in a matter of seconds, without tools.

Output is rated at .5 volt into 3 megohms or more. If the pickup must be used with a preamp designed only for a magnetic type, input adapters are available for insertion in each channel between the pickup and preamp.

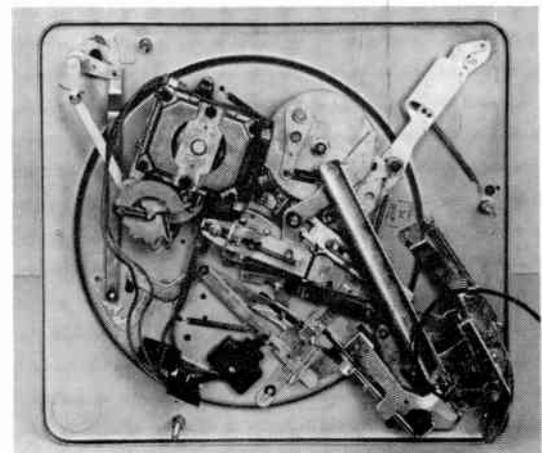
Hardware is supplied for mounting the pickup in any standard tone arm. Recommended stylus pressure is 6 grams. No equalization is required for RIAA stereo or mono discs. Model 21D has a .7-mil diamond; turnover model 26DST has a .7-mil diamond and 3-mil sapphire. Prices, \$19.50 and \$22.50.

Award No. 57: Collaro Continental 4-speed changer. Records of 7, 10, and 12-in. diameter can be intermixed if they are for the same speed. A lever under the speed-change knob (front left in the side view) shifts the operation from automatic to manual,



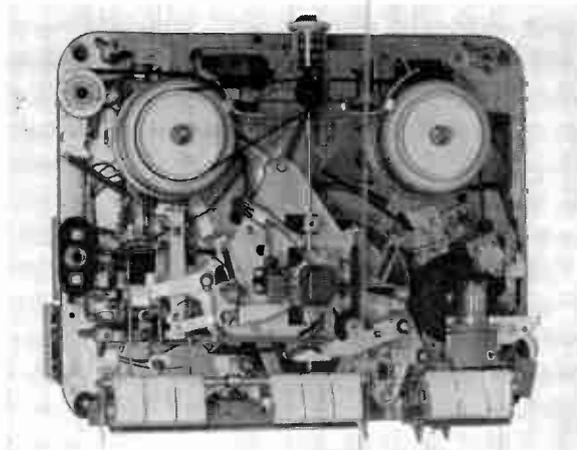
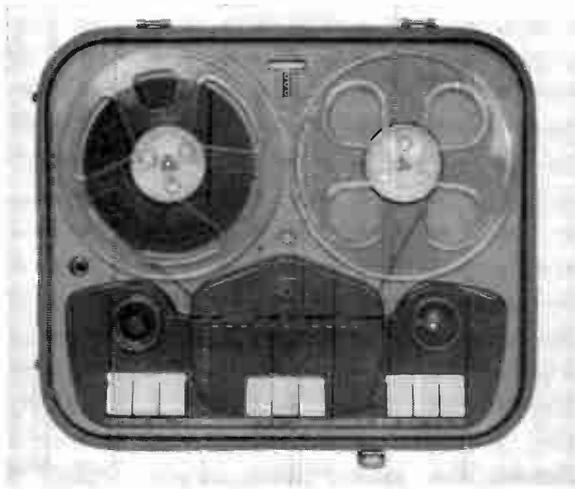
disengaging the cycling mechanism. Then the STOP-START knob only serves to start and stop the motor.

In both cases, the idler is disengaged from the turntable and the speed-change pulley when the motor is switched off.



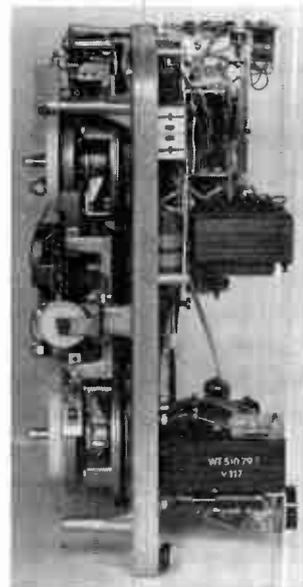
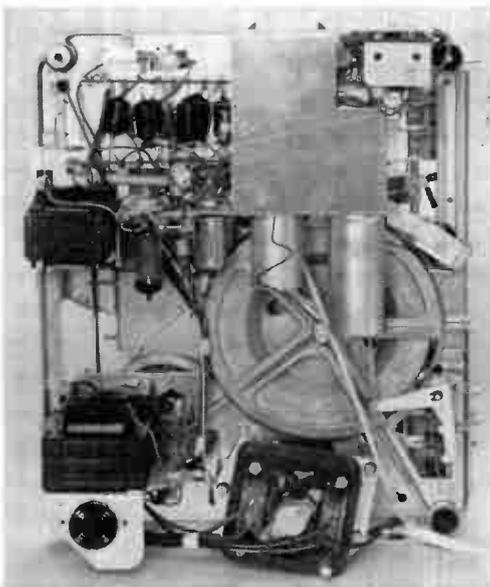
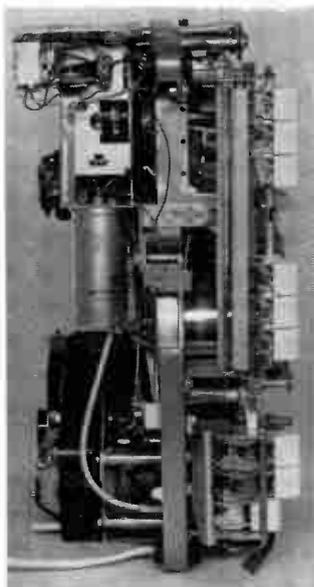
The record-changing cycle is the same at all turntable speeds, as the mechanism is driven directly from the motor. A muting circuit is put across the pickup during the change cycle.

Dimensions of the base are 13½ ins. wide by 12 ins. deep. Clearance required from the bottom of the base: 5¾ ins. above; 2¾ ins. below. Price \$46.50.



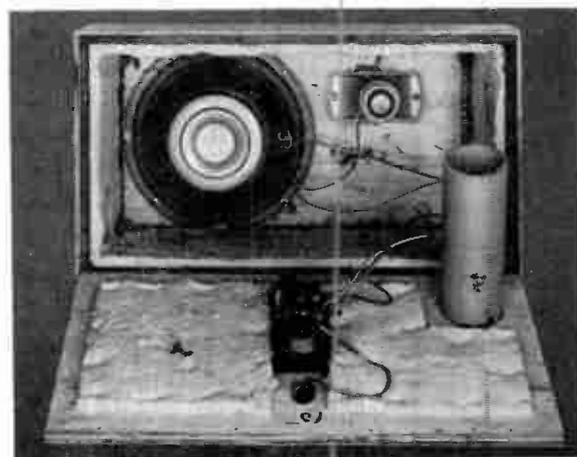
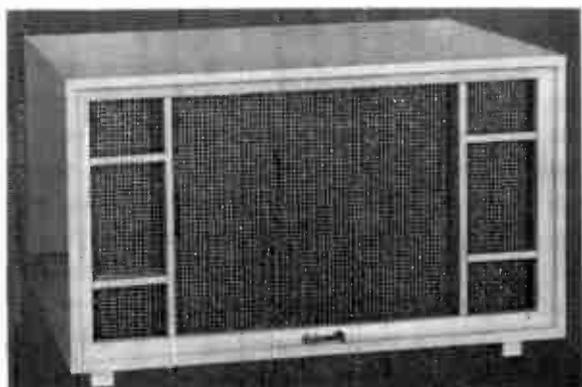
Award No. 58: Norelco 3-speed tape recorder, made in Holland. Most of the mechanism shown here of the top, rear, and sides is employed for pushbutton controls and interlocks. The three buttons at the left are for playback with a safety button above, and pause. The last, used for editing, stops the tape but

not the motor. At the center are controls for rewind, stop, and fast forward. Speeds of $1\frac{7}{8}$, $3\frac{3}{4}$, and $7\frac{1}{2}$ ips. are selected by the buttons at the right. There is a mike jack on the top of the chassis, and jacks at the side for an external speaker, radio or phone input, and a high-impedance output for a hi-fi system. Price with microphone \$269.50



Award No. 59: University S-10 and S-11 speakers. Model S-10 contains a 12-in. high-compliance woofer, horn-type tweeter, and a network with a high-range control; model S-11 is similar, but has a 15-in. woofer, plus an 8-in. mid-range speaker and a mid-range control. The tube and rear vent shown at the right are a part of the acoustic design of the enclosure, the resonant frequency of which is designed to be 30 cycles. Effect of the vent is

to raise the response below 70 cycles. To achieve smooth response throughout the range, the cabinets are of unusually tight and heavy construction. The S-10 is 25 ins. high, 14 wide, $14\frac{1}{2}$ deep; the S-11 is $26\frac{3}{4}$ ins. high, $19\frac{1}{2}$ wide, and $17\frac{1}{2}$ deep. Removable runners add $1\frac{3}{4}$ ins. to the height. Prices, S-10 \$139 to \$147; S-11 \$245 to \$253

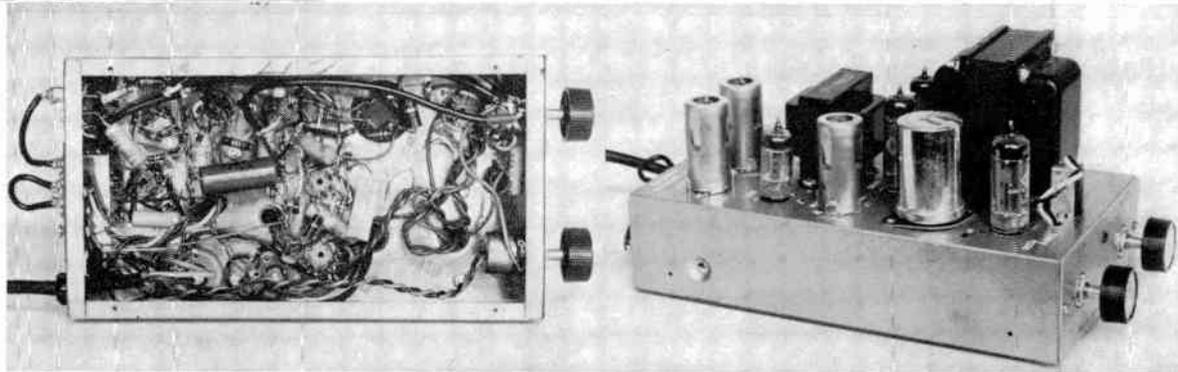




Award No. 60: Bogen stereo adapter-amplifier model ST10A. This unit is designed to adapt any existing nonaural equipment for stereo reproduction from records, tape, or radio. One channel has a preamp, treble tone control and power switch, and a 10-watt amplifier to drive one speaker. The second channel has a preamp with a cathode follower output to drive a separate amplifier and second speaker. A dual volume control adjusts the level of both stereo channels simultaneously.

The jumpers seen in the rear view are left in place if the preamps are required. If the preamps are not needed, as is the case with FM-AM radio, ceramic stereo cartridge, or tape deck equipped with preamps, the jumpers are removed.

This is a simple, satisfactory, and inexpensive way to convert a mono system to stereo, and it provides the essential single control for adjusting the volume of both channels. Dimensions: 5¾ ins. wide, 12 deep, 5½ high or 6½ with cover and legs. Price \$52.50; with cover and legs, \$59.50.



Award No. 61: Dactron Steradapter for 2-track stereo tapes. Designed to convert any monaural tape machine to stereo playback operation, this unit is so simple and inexpensive as to make one wonder if it can be really good. After a year of checking one of the Steradapters in regular use, we can report enthusiastically on its excellent performance.

The head mounting is carried on a bracket which, in turn, is fastened with screws to the tape machine case at a point

where the tape can be run from the reels to the guide posts and across to the stacked heads. Cables are furnished to connect the heads to a stereo preamp or to the preamp in the machine and to a separate preamp for the second channel.

Thus, any tape machine can be converted to stereo reproduction in a matter of minutes, and at slight expense. There is no possibility of erasing any part of a tape recording accidentally. Price as illustrated, with connecting cables \$22.50.



INDEX OF PREVIOUS AWARDS

Following is the list of previous Commendation Seal Awards, showing the manufacturers and their model numbers, and the issues of HI-FI MUSIC in which the Awards were announced:

Amplifiers		Preamps		Tape Machines	
No. 10: Scott 240	M-J 57	No. 42: Pilot BP-215 Stereo	Apr. 58	No. 6: Viking stereo	M-J 57
No. 45: Leak TL-25	Apr. 58	No. 45: Leak Varislope III	Apr. 58	No. 18: Ampex A122	S 57
Antennas, FM		No. 46: G.E. A1-203	Apr. 58	No. 40: Tandberg 3, stereo	Mar. 58
No. 5: Marjo indoor type	M-A 57	Preamp-Amplifiers		Tape Reels	
Degausser, Tape		No. 13: Pilot AA903B	J-A 57	No. 17: Audio Devices 7-in.	J-A 57
No. 32: Aerovox	J-F 58	No. 14: Sonotone HFA-150	J-A 57	Tone Arms	
Demagnetizer, Head		No. 33: Altec 344-A	J-F 58	No. 9: Weathers MM-1, MM-5	M-J 57
No. 36: Ferrograph	Mar. 58	No. 54: Madison Fielding Stereo	May 58	No. 16: Pickering Unipoise	J-A 57
Discs		Record Changers		No. 20: Rek-O-Kut A120, A160	S 57
No. 39: Phillips 45	Mar. 58	No. 27: Audiogersh XA-100	N-D 57	No. 26: Shure M-16	N-D 57
Pickups		No. 30: Glosier-Steers GS77	J-F 58	No. 28: Garrard	N-D 57
No. 2: Electro-Voice Power Point	M-A 57	No. 49: Garrard RC121	May 58	No. 31: Gray 212	J-F 58
No. 9: Weathers MT-1	M-J 57	Record Cleaners		Tuners, FM	
No. 16: Pickering Fluxvalve	J-A 57	No. 44: Electro-Sonic Dust Bug	Apr. 58	No. 51: Scott 310-B	May 58
No. 25: Fentone 350A, 72A	N-D 57	Splicer, Tape		Tuners, FM-AM	
No. 26: Shure M-16	N-D 57	No. 47: Robbins TS4A-STD	Apr. 58	No. 1: Sherwood S-2000	M-A 57
No. 29: G.E. VR-11	N-D 57	Speakers		No. 11: Newcomb 200	M-J 57
No. 38: Electro-Sonic C60	Mar. 58	No. 4: Klipsch	M-A 57	No. 43: Chapman FM-AM-SW	Apr. 58
No. 48: Grado	Apr. 58	No. 19: Acoustic Research AR-2	S 57	No. 55: Arkay ST-11 stereo	May 58
No. 50: Shure Dynetic	May 58	No. 21: Stephens 810W	S 57	Tuner-Preamp—FM-AM	
Pickups, Stereo		No. 23: L.E.E. Trio	S 57	No. 8: Bogen R775	M-J 57
No. 53: Audiogersh	May 58	No. 24: Wharfedale SFB/3	N-D 57	Turntables	
		No. 37: Janszen	Mar. 58	No. 7: Garrard 301	M-J 57
		No. 41: Electro-Voice Duchess	Mar. 58	No. 12: Rek-O-Kut B12, B12H	J-A 57
		Tape Box		No. 15: Garrard T Mk. 11	J-A 57
		No. 3: Concertotape 7-in. box	M-A 57	No. 22: Thorens 4-speed	S 57
		No. 35: Ferrodynamic	Mar. 58	No. 34: Weathers ML1	J-F 58
				No. 52: Gray 33-H	May 58

Where to Buy Hi-Fi in the Detroit 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

Toledo

JAMIESON CO., 840 W. Central Ave. CH 3-2248.
Hi-fi equipment, records, tape, recorded tapes, stereo, custom installations, services.

Selectronic Supplies

TORRENCE RADIO, 1314 Madison Ave. CH 1-7116.
Hi-fi equipment, records, tape, recorded tapes, stereo, custom installations. Ask for Mr. Torrence, Mr. Anderson.

WARREN RADIO CO., 1002 Adams St. CH 8-3364.
Hi-fi equipment, tape, recorded tapes, stereo. Ask for Glen Sugersole.

MICHIGAN

Birmingham

MC CALLUM & DEAN, 409 E. Maple Ave. MI 4-5230.
Hi-fi equipment, tape, recorded tapes, stereo, custom installations, service. Ask for Mr. McCallum, Mr. Dean.

Dearborn

HI-FI STUDIOS, 15031 Michigan, LU 4-1860. Hi-fi equipment, tape, recorded tapes, stereo, custom installations, service.

LEWIS RADIO & TELEVISION, 15238 W. Warren, LU 4-9160. Hi-fi equipment, tape, recorded tapes, stereo, custom installations, service. Ask for Bob Lewis.

Grasse Pointe

AUDIO CENTER, INC., 17001 Kercheval Ave. TU 4-7090. Hi-fi equipment, records, tape, recorded tapes, stereo, custom installation, service. Ask for Leonard Mountford, A. G. Vaughn.

Detroit

Audio House, Inc.

BETTER HOME SHOP, 14171 Gratiot Ave. LA 7-4080. Hi-fi equipment, tape, recorded tapes, stereo, custom installations, service. Ask for Arthur or Joseph Cole.

CATHEDRAL SOUND, 4647 Wesson St. TA 6-7270. Hi-fi equipment, records, tape, recorded tapes, stereo, custom installations, service. Ask for Walter or Jim.

DETROIT AUDIO CO., 16020 E. Warren Ave.

TU 4-4014. Hi-fi equipment, records, tape, recorded tapes, custom installations, stereo, service. Ask for Harold or Chuck.

M. N. DUFFY COMPANY, 2040 Grand River Ave., W. WO 3-2270. Hi-fi equipment, tape, recorded tapes, stereo. Ask for John.

Ferguson Electronic Supply Co.

HI-FI STUDIOS, INC., 8300 Fenkell, DI 1-8072. Hi-fi equipment, tape, recorded tapes, stereo, custom installations, service. Ask for Charles or Jerry.

HI-FI SYSTEMS, 17127 W. McNichols, BR 3-8921. Hi-fi equipment, records, tape, recorded tapes, stereo, custom installations, service. Ask for Fred or Sy.

K.L.A. Laboratories, Inc., 7375 Woodward Avenue, TR 4-1100. Hi-fi equipment, records, tape, recorded tapes, stereo, custom installations, service.

Pecar Electronics

SIHLER'S RADIO SERVICE, 15822 Grand River. VE 5-6800. Hi-fi equipment, records, tape, recorded tapes, stereo custom installations, service. Ask for John or Ken.

Universal Laboratories

East Lansing

Campus Music Shop, 108 W. Grand River. Records, tape, recorded tapes.

Flint

RADIO TUBE MERCHANDISING CO., 508 Clifford St. CE 4-3654. Hi-fi equipment, tape. Ask for Tom Mowat, Roy Stone.

Jackson

Matteson Electronics

Lansing

Fulton Radio Supply Co.

Offenhaus Company

TAPE RECORDING INDUSTRIES, 3335 E. Michigan Ave. ED 2-0897. Hi-fi equipment, tape, recorded tapes, stereo, custom installations. Ask for William H. Cruse, Gordon D. Main.

Wedemayer Electronic

Pontiac

CUSTOMADE PRODUCTS CO., 4540 Highland Rd., OR 3-9700. Hi-fi equipment, stereo, custom installations, service. Ask for Homer Peterson.

Electronic Supply Co.

Royal Oak

MODERN SOUND, 508 E. 4th St., LI 8-0595. Hi-fi equipment, records, tape, recorded tapes, stereo, custom installations, service. Ask for Dan, Curvin, or Mike.

Saginaw

AUDIO COMMUNICATIONS CO., 1511 Janes St. PL 2-6084. Hi-fi equipment, tape, recorded tapes, stereo, custom installations, service. Ask for Frank, Ray or Bob.

RADIO CENTER, 1918 Newton St. PL 2-2311. Hi-fi equipment, records, tape, recorded tapes, stereo, custom installations, service. Ask for Mr. Oppermann.

NEWPORT: 1958

Continued from page 23

Columbia LP's of the 1956 Newport Jazz Festival

Louis Armstrong's All Stars, Eddie Condon's All Stars (CL-931)

The Dave Brubeck Quartet, Jay Jay Johnson, Kai Winding Quintet (CL-932)

Duke Ellington and his Orchestra (CL-933)

Duke Ellington's Orchestra, Buck Clayton's All Stars (CL-934)

Verve LP's of the 1957 Newport Jazz Festival

Turk Murphy, George Lewis (V-8232)

Red Allen, Kid Ory, Jack Teagarden, J. C. Higginbotham and others (V-8233)

Elo Fitzgerald, Billie Holiday (V-8234)

The Teddy Wilson Trio, The Gerry Mulligan Quartet (V-8235)

Leon Sash, Toshiko Akiyoshi (V-8236)

Don Elliott, Mat Matthews, Eddie Costa (V-8237)

The Gigi Gryce-Donald Byrd Jazz Lab, The Cecil Taylor Quartet (V-8238)

The Oscar Peterson Trio, Sunny Stitt, Roy Eldridge, Jo Jones (V-8239)

Coleman Hawkins, Roy Eldridge, Pete Brown, Jo Jones and others (V-8240)

The Ruby Braff Octet, Bobby Henderson (V-8241)

Dizzy Gillespie (V-8242)

Count Basie & Orchestra with Lester Young, Jimmy Rushing, Roy Eldridge, Jo Jones and others (V-8243)

Dizzy Gillespie and his Orchestra with Mary Lou Williams, Count Basie and his Orchestra with Joe Williams (V-8244)

The Gospel Singers with The Drinkard Singers and The Back Home Choir (V-8245)

nation. In 1957 the minister of the local Episcopal church invited Mahalia Jackson to sing at the regular Sunday service prior to her performance at the Gospel festival in the afternoon. Newport had come a long way!

John Hammond's activities on the jazz scene are legendary. He is a Director of the Newport Festival, an author and lecturer. He has guided the careers of such artists as Goodman, Basie, Wilson, Krupa, and many others. In the past a recording executive for Columbia and Mercury, he is today in charge of jazz for Vanguard.

OPPORTUNITY FOR YOU?

Would you like to join the staff at Hi-Fi House, to open not later than September 2nd in the Grand Central Terminal, New York City? Principal qualifications are a working knowledge of hi-fi, ability to meet and talk with people, attractive personal appearance, highest references as to dependability and integrity. There will be three shifts between 8:00 A.M. and 10:00 P.M., each of 33 hours per week. Both men and women will be considered. Application must be made by mail, giving personal details, resume of schooling, previous employment, salary earned, and references. Address Hi-Fi House, 105 E. 35th Street, New York 16.

FM STATIONS IN THE DETROIT AREA

Listings by Call Letters, Location, Frequency

CKLW-FM 93.9
WBRI 97.9
WDET 101.9
WJBK-FM 93.1
WJR-FM 96.3
WKAR-FM 90.5
WKMH-FM 100.3
WLDM 95.5
WMHE 92.5
WMUZ 103.5
WOMC 104.3
WSPD-FM 101.5
WTOL-FM 104.7
WTRT 99.9
WUOM-FM 91.7
WWJ-FM 97.1
WXYZ-FM 101.1

MICHIGAN

Ann Arbor

WUOM-FM 91.7

Detroit

CKLW-FM 93.9
WBRI 97.9
WDET 101.9
WJBK-FM 93.1
WJR-FM 96.3
WKMH-FM 100.3
WLDM 95.5
WMUZ 103.5
WWJ-FM 97.1

WXYZ-FM 101.1

E. Lansing

WKAR-FM 90.5

Royal Oak

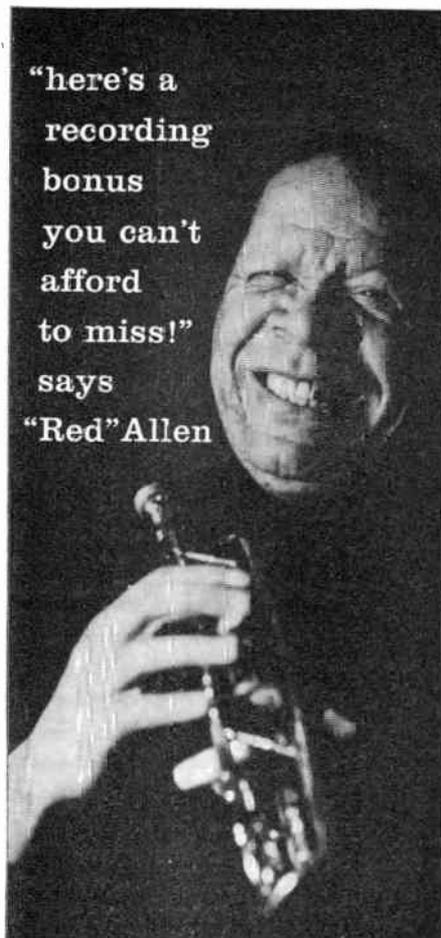
WOMC 104.3

OHIO

Toledo

WHME 92.5
WSPD-FM 101.5
WTOL-FM 104.7
WTRT 99.9

WKAR-FM 90.5
WUOM-FM 91.7
WMHE 92.5
WJBK-FM 93.1
CKLW-FM 93.9
WLDM 95.5
WJR-FM 96.3
WWJ-FM 97.1
WBRI 97.9
WTRT 99.9
WKMH-FM 100.3
WXYZ-FM 101.1
WSPD-FM 101.5
WDET 101.9
WMUZ 103.5
WOMC 104.3
WTOL-FM 104.7



"here's a
recording
bonus
you can't
afford
to miss!"
says
"Red" Allen

SOUNDCRAFT'S 'DIXIELAND JAMFEST IN STEREO'

"is one of the hottest sessions
I've ever recorded!"

AND IT'S YOURS... RECORDED IN STEREO OR MONAURAL ON ANY 7" REEL OF SOUNDCRAFT TAPE YOU BUY. To demonstrate the superb quality of Soundcraft tapes, you can have this \$11.95 collector's item recording for just the price of the tape plus 75¢ postage and handling! Over 20 minutes of Dixieland Jazz Classics, featuring "Red" and fellow Jazz Greats Coleman Hawkins, J. C. Higginbotham, Cozy Cole, Lou Stein, Sol Yaged and Milt Hinton... an exclusive by Soundcraft... not for sale anywhere at any price! Soundcraft tape is invariably used for recording great artists and great moments in music! Ask about your bonus recording at your Soundcraft dealer today!

ALWAYS BUY SOUNDCRAFT
... you can't afford not to!



REEVES **SOUNDCRAFT** CORP.
10 E. 52 St., N.Y. 22 • West Coast: 342 N. La Brea, L.A. 36

RECORDS, TAPE, AND FM

Continued from page 12

Thus, his stereo records can be played monaurally with a monaural (lateral) pickup or stereo reproduction can be obtained from the same monaural pickup by adding a simple auxiliary circuit. Several record companies are making experimental records with the Minter system.

We Love Our Readers!

According to The Travelers Insurance Companies, 1 out of 67 Americans was killed or injured in traffic accidents during 1957. Applying this ratio to the readership of Hi-Fi Music, we must expect nearly 1,000 hi-fi installations to be silenced permanently or temporarily during 1958. We hope, of course, that the number will be much smaller than that. We know only a few of our readers personally, yet we feel a personal loss when the Post Office returns a label from a magazine wrapper stamped DECEASED.

So remember: The life you save may be that of a Hi-Fi Music reader.

Stereo Conversion

First announcement to reach us of a conversion kit for a packaged phonograph came from Westinghouse. It will include an auxiliary speaker and amplifier, and a stereo pickup.

Program Guide Editions

There are now six special editions of Hi-Fi Music Magazine. They comprise the regular issues, plus the complete day-by-day program of one of the following hi-fi music stations:

- KCBH-FM Los Angeles
- KEX-FM Portland, Ore.
- WASH-FM Washington, D. C.
- WBAI-FM New York City
- { WXCN-FM Providence, R. I.
- { WBCN-FM Boston
- WLOL-FM Minneapolis-St. Paul

If you are a subscriber living within the service area of one of these stations, and would like to receive the special edition for your station, let us know, and it will be sent to you without extra charge.

This Will Be Good!

Under a \$200,000 grant from the Ford Foundation, the Broadcasting Foundation of America will arrange an extensive exchange of radio programs with other countries. Foreign programs sent here will be in English, and you can be certain that, in grammar and pronunciation, they will be in much better English than we are hearing on programs currently originated in the United States!

Symphony in Stereo

The statement in our April issue that the Philadelphia Orchestra was the first to be carried by stereo broadcasting brought a storm of protests from the Hub of Culture, reminding us that this was done much earlier by the Boston Symphony.

FM Development Association

New slate of officers elected at the NAB Convention in Los Angeles are Jack Kiefer, KMLA Los Angeles, re-elected president; Larry Gordon, WBNY-FM Buffalo, vice-president; Harold Tanner, WLDW Oak Park, Mich., treasurer; Harry Gale, WWDC-FM Washington, D. C., secretary. Board members, in addition to the officers: William B. Caskey, WPEN-FM Philadelphia; Henry W. Slavick, WMC-FM Memphis; John Poole, KPLA Los Angeles; Harry Maizlish, KRHM Los Angeles; Stephen Cisler, KEAR San Francisco.

Review of Reviews

"Listening to Music" is a collection of criticisms and comments by Winthrop Sargeant written during the period from the fall of 1949 to the spring of 1957. As thumbnails on past performances and events, they make interesting, and informative reading. The author's approach is summed up in his own words: "The critic's function is not to lay down incontrovertible laws or pronounce absolute truths. It is to reflect his personal taste, for what it is worth, and to try to stimulate his readers into accepting or rejecting it according to his own lights".

Winthrop Sargeant is much more moderate and easy to take than the type described in the author's quotation from Stendhal: "In all the world there is no intolerance like that of a man of artistic sensibility. If ever you chance to meet, in artistic company, an individual who seems fair minded and reasonable, change the subject quickly; talk to him about history or about political economy, or about some related topic; for whereas there is every possibility that he may one day turn out to be a distinguished magistrate, a fine doctor, a good husband, an excellent academician, or indeed whatever you will, he can never become a true connoisseur of music or painting. Never."

"Listening to Music" contains 294 pages plus the index, clothbound, 8¼ by 6¼ ins., price \$4.00. Published by Dodd, Mead & Company, 432 4th Avenue, New York.

Elapsed-Time Meter

We're still getting letters asking for the address of a dealer handling the elapsed-time meter shown on page 185 of our 1958 Hi-Fi Yearbook issue. Starting when the turntable is switched on, it shows the number of hours the stylus has been used. This type of meter can be ordered by mail from Herback & Rademan, 1204 Arch Street, Philadelphia 7.

End of the Line

In the course of negotiations with the New York Central for erecting Hi-Fi House in what we called the Grand Central Station, we were told that the correct name is "Grand Central Terminal". Then some one told a story about the lady from

Continued on page 58

You've
been
asking for


HEATHKIT



stereo sound equipment... and here it is!



**stereo
tape deck kit**

HEATHKIT
MODEL TR-1D **\$143⁹⁵**

Enjoy the wonder of Stereophonic sound in your own home! Precision engineered for fine performance, this tape deck provides monaural-record/playback and stereo playback. Tape mechanism is supplied complete. You build only the preamplifier. Features include two printed circuit boards—low noise EF-86 tubes in input stages—mic and hi-level inputs—push-pull bias-erase oscillator for lowest noise level—two cathode follower outputs, one for each stereo channel—output switch for instantaneous monitoring from tape while recording. VU meter and pause control for editing. Tape speeds 3½ and 7½ IPS. Frequency response ±2 db 40-12,000 CPS at 7½ IPS. Wow and flutter less than .3%. Signal-to-noise 55 db at less than 1% total harmonic distortion. NARTB playback equalization. Make your own high quality recordings for many pleasant listening hours.

**stereo equipment
cabinet kit**

HEATHKIT MODEL SE-1
(Price to be announced soon)

Beautifully designed, this stereo equipment cabinet has ample room provided for an AM-FM tuner—tape deck — preamplifier — amplifiers — record changer — record storage and speakers. Constructed of ¾" solid-core Philippine mahogany or select birch plywood, beautifully grained. Top has shaped edge and sliding top panel. Sliding doors for front access. Mounting panels are supplied cut to fit Heathkit units with extra blank panels for mounting your own equipment. Easy-to-assemble, all parts are pre-cut and pre-drilled. Includes all hardware, glue, legs, etc. and detailed instruction manual. Speaker wings and center unit can be purchased separately if desired. Overall dimensions with wings 82" W. x 37" H. x 20" D. Send for free details.



**DELUXE AM-FM
TUNER KIT**

HEATHKIT
MODEL PT-1 **\$89⁹⁵**

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



**STEREO PRE-
AMPLIFIER KIT**

HEATHKIT MODEL SP-1
(Price to be announced soon)

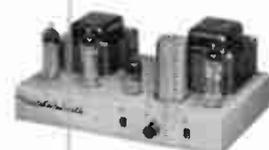
This unique two-channel control center provides all controls necessary in stereo applications. Building block design lets you buy basic single channel now and add second snap-in channel later for stereo without rewiring. 12 inputs each with level control—NARTB tape equalization—6 dual concentric controls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



**55 WATT HI-FI
AMPLIFIER KIT**

HEATHKIT
MODEL W-7M **\$54⁹⁵**

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



**12 WATT HI-FI
AMPLIFIER KIT**

HEATHKIT
MODEL UA-1 **\$21⁹⁵**

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

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

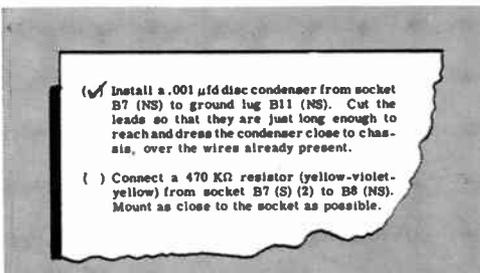
HEATH COMPANY • a subsidiary of Daystrom, Inc. • Benton Harbor 8, Mich.

easy-to-build

high quality

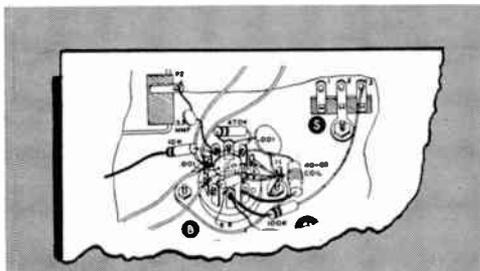
HEATHKITS®

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



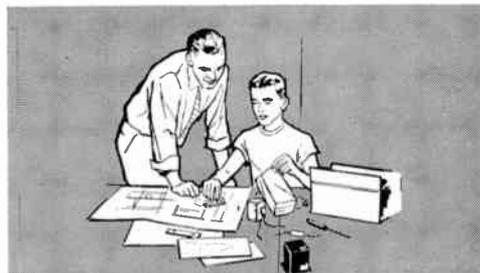
Step-by-Step Assembly Instructions . . .

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



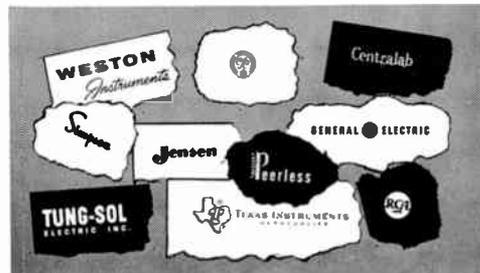
Easy-to-follow Pictorial Diagrams . . .

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



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

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



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

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



HEATHKIT

bookshelf 12-watt amplifier kit

MODEL EA-2

\$27⁹⁵

NEW

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

TIME PAYMENTS AVAILABLE ON ALL HEATHKITS WRITE FOR FULL DETAILS



chairside enclosure kit

NEW

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



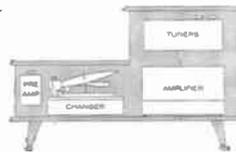
CE-1C Mahogany
CE-1CB Birch

CONTEMPORARY



CE-1T Mahogany

TRADITIONAL



Be sure to specify
model you prefer

\$43⁹⁵
each



HEATHKIT

high fidelity FM tuner kit

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

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

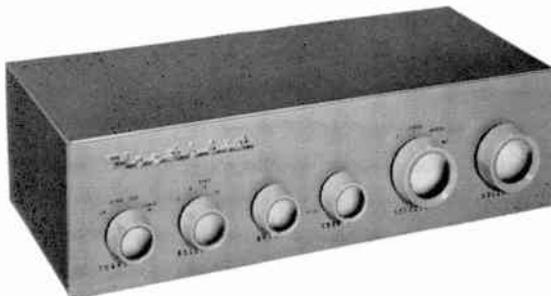


HEATHKIT

broadband AM tuner kit

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

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



HEATHKIT

master control preamplifier kit

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

MODEL WA-P2 \$19.75 (with cabinet)

pioneer in
"do-it-yourself"
electronics



a subsidiary of Daystrom, Inc.

HEATH

COMPANY • BENTON HARBOR 8, MICHIGAN



HEATHKIT 25-WATT

MODEL W-5M
\$59⁷⁵



HEATHKIT 70-WATT

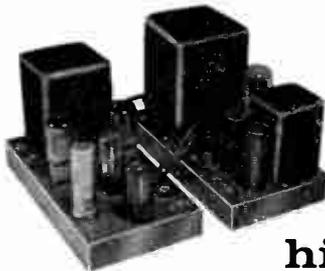
MODEL W-6M
\$109⁹⁵

high fidelity amplifier kits

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

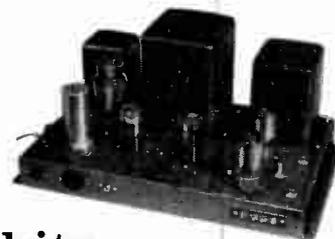
For an amplifier of increased power to keep pace with the growing capacities of your high fidelity system, Heath provides you with the Heathkit W-6M. Recognizing that as loud speaker systems improve and versatility in recordings approach a dynamic range close to the concert hall itself, Heath brings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

HEATHKIT DUAL-CHASSIS
MODEL W3-AM



\$49⁷⁵

HEATHKIT SINGLE-CHASSIS
MODEL W4-AM



\$39⁷⁵



high fidelity amplifier kits

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

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



HEATHKIT

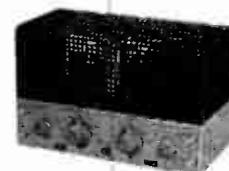
high fidelity amplifier kit

MODEL A-9C **\$35⁵⁰**

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

HEATHKIT

electronic crossover kit



MODEL XO-1 **\$18⁹⁵**

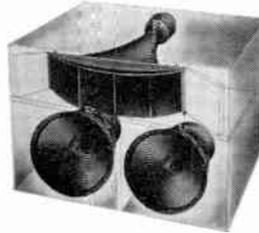
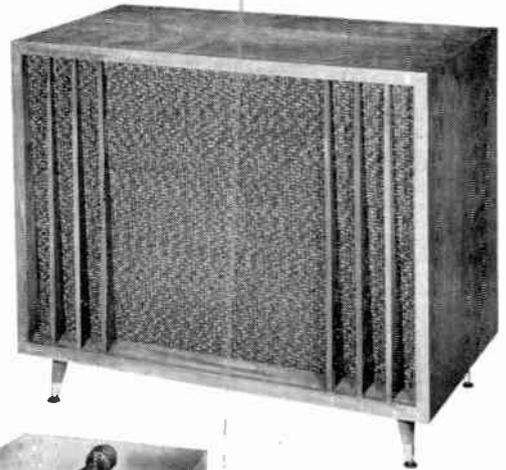
One of the most exciting improvements you can make in your hi-fi system is the addition of this Heathkit Crossover model XO-1. This unique kit separates high and low frequencies and feeds them through two amplifiers into separate speakers. Because of its location ahead of the main amplifiers, IM distortion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



"LEGATO"

high fidelity speaker system kit

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



MODEL HH-1-C
(Imported white birch)
MODEL HH-1-CM
(African mahogany)
\$325⁰⁰ each



**HEATHKIT
BASIC RANGE**

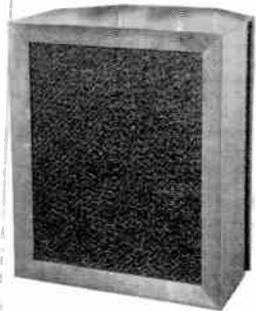
**HEATHKIT
RANGE EXTENDING**

high fidelity speaker system kits

MODEL **\$39⁹⁵**
SS-1

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

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



MODEL **\$99⁹⁵**
SS-1B

Free Catalog!

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



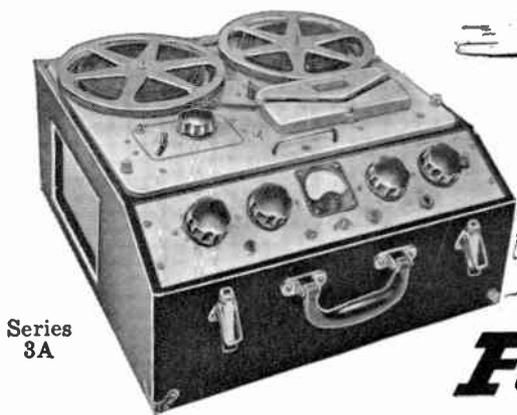
NEW! "DOWN-TO-EARTH" HIGH FIDELITY BOOK



THE HOW AND WHY OF HIGH FIDELITY, by Milton Sleeper, explains what high fidelity is, and how you can select and plan your own system. This liberally-illustrated, 48-page book tells you the HI-FI story without fancy technical jargon or high-sounding terminology. **25c**

June 1958

The professional's choice..



Series
3A



Ferrograph

world's finest HI-FI tape recorder

The fact that professionals and musicians have selected the FERROGRAPH as the perfect answer to "studio quality" recording tells more about its performance than any words. If you demand the same high fidelity that pleases the critical ears of these perfectionists, choose the FERROGRAPH for your own . . . it has been proven the finest!

Dual-speed, dual track FERROGRAPH recorders are also available in custom models (Series 66). Frequency Response ± 2 db between 40 and 15,000 cps*; all models employ 3 motors with a synchronous hysteresis for capstan drive. Wow and flutter less than 0.2%.

Model 3A/N 3 $\frac{3}{4}$ - 7 $\frac{1}{2}$ ips \$379.50 Model 3AN/H 7 $\frac{1}{2}$ - 15 ips* \$425.00

At selected franchised dealers.

ERCONA CORPORATION (Electronic Division)

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Hemphill, Noyes & Co.

Members Principal Securities Exchanges

THE ELECTRONICS INDUSTRIES

Information is available without charge on the stocks

RECORDS, TAPE, AND FM

Continued from page 52

Boston who asked the conductor every time he passed her seat if the train stopped at the Grand Central. Finally, in exasperation, the conductor said: "Heaven help us if it doesn't, lady!"

Mono-Stereo Conversion

To eliminate confusion over the choice between buying a monaural or a stereo cartridge at this time, Shure has set up a plan under which the purchaser of a monaural Dynetic pickup can exchange it for a stereo type, and receive an allowance of 75% of the price of the monaural unit. This arrangement applies to Dynetics now in use, and will be continued through 1959.

EGGHEADS vs. YAHOO'S

Continued from page 27

sporadic attacks against those musicians and writers who represent the literate and serious approach to jazz that has had the keep-it-simple boys alarmed. The victims of these attacks, whom the Yahoos think of as the Eggheads, will be examined in the next issue.

RECORD COLLECTING

Continued from page 26

songs, by Arthur Schwartz and Howard Dietz, were, and still are, a model of deft sophistication. In the 'Thirties the Astaires recorded for Victor one of the earliest LP's containing some of the songs from "The Band Wagon"; these have been reissued on the Vik label (Vik LVA-1001), a recording that everyone interested in the lyric theater should own. Another recording contains more of the songs, which are well done by Mary Martin (Columbia ML-4751). This contains as a bonus a selection of songs from Cole Porter's "Anything Goes." If in doubt, get both!

Rodgers: "Pal Joey" (1940): This is one of the last shows Rodgers composed with lyrics by the brilliantly erratic Lorenz Hart. "Pal Joey" pulled a switch on the usual musical comedy formula in that its hero was not a typical vapid juvenile, but a downright heel (portrayed, incidently by the pre-Hollywood Gene Kelly). The songs were geared to the hard-boiled tenor of the show — including the haunting *Bewitched, Bothered and Bewildered*. Interestingly, a recording of the score of "Pal Joey" led to a successful revival (Columbia OL-4364) which features the cast of the revival — Vivienne Segal and Harold Lang with Mr. Engel taking the honors for conducting.

Weill: *Lady in the Dark* (1941): Kurt Weill who came to America in 1935, a refugee from Hitler's Germany, arrived with a string of excellent musicals already

Continued on page 59

Hi-Fi Music at Home

RECORD COLLECTING

Continued from page 58

behind him. He hit his American stride when he collaborated with Ira Gershwin on a musical "Lady in the Dark", starring the late Gertrude Lawrence, which intelligently and entertainingly explored the subject of psychoanalysis. Gershwin had come out of virtual retirement after the death of his brother in 1937) to collaborate with Weill, and produced some of his finest work. He and Weill wrote another outstanding score for "The Firebrand of Florence", which failed as a show and was not recorded as it deserves to be.

The only extant recording of the "Lady in the Dark" is that of a TV production which starred Ann Sothern and Carelton Carpenter (RCA Victor LM-1882) which is quite complete (though some lyrics were revised for televising) and well enough done. For a time Victor also had a ten inch LP by Gertrude Lawrence (Victor LRT-7001) which has unfortunately been deleted from the catalog; it may still be obtainable here and there.

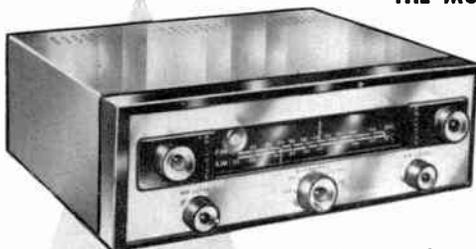
Arlen: "Bloomer Girl" (1944): The years of the Second World War opened up a rich vein of Americana of which Harold Arlen's "Bloomer Girl" was a most memorable example. Certainly one of the most gifted of present day composers, Arlen has yet to receive his full recognition; he should have, for his richly rounded "Bloomer Girl" songs and the superlative score for "St. Louis Woman" (once available on Capitol) and the sadly neglected "House of Flowers" (Columbia OL-4969). For "Bloomer Girl" Arlen composed a great variety of songs, a lullaby, ballads (*Right As The Rain* and *Evelina*), folk-like songs — the entire gamut of his remarkable talent. And for these melodies E. Y. Harburg supplied his usual poetic, often wry, lyrics. The original cast recorded the score for Decca which has re-released the songs on LP (Decca 8015) in a most successful transfer.

Rodgers: "Carousel" (1945): The successful team of Rodgers and Hammerstein formed to write the songs for "Oklahoma!" and followed that hit with another, "Carousel," considered by many the high point — to date — of the Rodgers and Hammerstein collaboration. "Carousel" treats that slender line dividing opera from the musical comedy; in fact, like "Porgy and Bess", it makes us feel the line doesn't matter at all. Whatever the final definition, or evaluation, "Carousel" has a wonderful score. There is a choice of two recorded versions: the original cast — Jan Clayton and John Raitt (Decca 9020) and a more recent one with Patrice Munsel and Robert Merrill (RCA Victor LPM-1048). Of the two, I prefer the Decca; it seems to me that the singing by the Victor artists is a bit stuffy; possibly

Continued on page 60

New! Years Ahead!

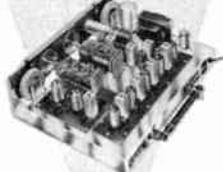
LAFAYETTE STEREO TUNER KIT THE MOST FLEXIBLE TUNER EVER DESIGNED



Use it as a
Binaural-
Stereophonic
FM-AM tuner

Use it as a Dual-
Monaural
FM-AM tuner

Use it as a
straight
Monaural
FM or AM
tuner



KT-500 IN KIT FORM
74.50
ONLY 7.45 DOWN
7.00 MONTHLY



KT-300
39.50
IN KIT FORM



KT-400
69.50
IN KIT FORM
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- MultiFlex Output for New Stereo FM
- 11 Tubes (including 4 dual-purpose) + Tuning Eye + Selenium rectifier Provide 17 Tube Performance
- 10Kc Whistle Filter • Pre-aligned 1F's
- Tuned Cascade FM • 12 Tuned Circuits
- Dual Cathode Follower Output
- Separately Tuned FM and AM Sections
- Armstrong Circuit with FM/AFC and AFC Defeat
- Dual Double-Tuned Transformer Coupled Limiters.

More than a year of research, planning and engineering went into the making of the Lafayette Stereo Tuner. Its unique flexibility permits the reception of binaural broadcasting (simultaneous transmission on both FM and AM), the independent operation of both the FM and AM sections at the same time, and the ordinary reception of either FM or AM. The AM and FM sections are separately tuned, each with a separate 3-gang tuning condenser, separate flywheel tuning and separate volume control for proper balancing when used for binaural programs. Simplified accurate knife-edge tuning is provided by magic eye which operates independently on FM and AM. Automatic frequency control "locks in" FM signal permanently. Aside from its unique flexibility, this is, above all else, a quality high-fidelity tuner incorporating features found exclusively in the highest priced tuners.

FM specifications include grounded-grid triode low noise front end with triode mixer, double-tuned dual limiters with Foster-Seely discriminator, less than 1% harmonic distortion, frequency response 20-20,000 cps \pm 1/2 db, full 200 kc bandwidth and sensitivity of 2 microvolts for 30 db quieting with full limiting at one microvolt. AM specifications include 3 stages of AVC, 10 kc whistle filter, built-in ferrite loop antenna, less than 1% harmonic distortion, sensitivity of 5 microvolts, 8 kc bandwidth and frequency response 20-5000 cps \pm 3 db.

The 5 controls of the KT-500 are FM Volume, AM Volume, FM Tuning, AM Tuning and 5-position Function Selector Switch. Tastefully styled with gold-brass escutcheon having dark maroon background plus matching maroon knobs with gold inserts. The Lafayette Stereo Tuner was designed with the builder in mind. Two separate printed circuit boards make construction and wiring simple, even for such a complex unit. Complete kit includes all parts and metal cover, a step-by-step instruction manual, schematic and pictorial diagrams. Size is 13 1/2" W x 10 1/2" D x 4 1/2" H. Shpg. wt., 18 lbs.

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RECORD COLLECTING

Continued from page 59

the original cast was not so conscious of interpreting a classic. There is also a recording of the film sound track which I've not heard (Capitol W-694).

Berlin: "Annie Get Your Gun" (1946): Irving Berlin's contribution to the history of the lyric theater would require the inclusion of more than one score, but for the moment — and our purpose — "Annie Get Your Gun" will do. For it Berlin turned out one great song after another — enough for several scores: *The Girl That I Marry*, *There's No Business Like Show Business*, *They Say It's Wonderful*, *I Got Lost In His Arms*, and — well, it's possible to list practically every song in the show. Ethel Merman and Ray Middleton, the original stars, recorded these (Decca 9018) in their definitive renditions; but you might compare a more recent recording of the TV production, which starred Mary Martin and John Raitt (Capitol W-913) for somewhat richer vocal interpretations. Miss Martin may sound too smooth as the uncouth Annie, but Raitt is not stiff, as is Middleton. A movie version (on M-G-M) does not utilize enough songs to rate as representative of the score.

Lane: "Finian's Rainbow" (1947): "Finian's Rainbow" effectively exploited one of the musical's favorite devices: fantasy. The book by Fred Saily and E. Y. "Yip" Harburg (who also worked up the lyrics) dealt with leprechauns and bigotry with high skill and good humor. The political undercurrents were presented in the guise of entertainment and some very well made songs: *How Are Things in Glocca Morra?*, *If This Isn't Love*, and *Old Devil Moon*. Happily the score has been recorded by the original cast which included Ella Logan and David Wayne (Columbia OL-4062). Burton Lane, since "Finian's Rainbow", has been more active in Hollywood than on Broadway, which is Broadway's loss.

Porter: "Kiss Me, Kate" (1948): Cole Porter is the master of the exotic; he introduced the foreign rhythms of the *beguine* into our popular music, as well as the use of the polysyllabic erudite lyric, not to mention a preoccupation with sex. With "Kiss Me, Kate" Porter topped the peaks he had reached in "The Gay Divorcee", "Anything Goes", "Jubilee", and at least a half dozen others. "Kiss Me, Kate" represents Porter in all the diversity of his moods and skills, employing his customary adroit play on words over the haunting long line of his melodies. Seek no farther than the original cast album with Alfred Drake and Patricia Morrison (Columbia OL-4140).

Loesser: "Guys and Dolls" (1950): In

Continued on page 61



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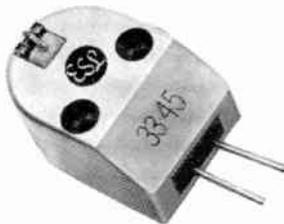
Continued from page 60

this folk tale of Broadway, based upon the fabrications of Damon Runyon, Frank Loesser came closer to opera than he did in the later, more pretentious, "Most Happy Fella". As a lyricist, Loesser proved himself to be a master of the peculiar dialect of Runyon's Broadway. Musically, Loesser came up with the inventive *Fugue for Tin Horns*, as well as some fine ballads in *I'll Know* and *I've Never Been In Love Before*. There are some off-beat songs too: *The Oldest Established Floating Crap Game*, for example. But hear the original cast perform the score (Decca 9023).

Loewe: "My Fair Lady" (1956): Alan Jay Lerner (lyrics) and Frederick Loewe (music) produced a Broadway milestone in the perfect production of this adaptation of Shaw's "Pygmalion." This same team also wrote the songs for "Brigadoon" and an unfortunately neglected show, "The Day Before Spring" (1945). What can be said about "My Fair Lady"? It is most certainly the example of the perfect combination of the right book, with the right director; the right composer with the right lyricist; the right leading lady (Julie Andrews) with the right leading man (Rex Harrison) — and so forth, through costume designer, choreographer, and producer. This show has been as perfectly preserved, and performed on record (Columbia OL-5090).

Bernstein: "West Side Story" (1957): This is a stunning show, and because of its mordant social commentary, is in a direct line with "The Beggar's Opera". Leonard Bernstein, along with his collaborators, Stephen Sondheim (lyrics), Arthur Laurents (book), and Jerome Robbins (director and choreographer), has used the "Romeo and Juliet" story as a base for an indictment of the "Puerto Rican problem" in New York. The music is all of a piece with the other elements contributing to the impact of this show. Robbins' contribution is also considerable and Bernstein has given him all the techniques at his command. Sondheim has supplied fitting lyrics — outspoken, bitter, and at times sentimental. A highly effective performance has been captured on discs (Columbia OL-5230) by the original cast. While on the subject of Bernstein and his music, you might look into another score (before the recording is deleted) which was written for a show that might be described as a glorious failure: this was "Candide", for which Bernstein composed a most brilliant musical setting (Columbia OL-5180).

Edward Jablonski, a member of our regular reviewing staff, has contributed articles to various publications including The Saturday Review and Theater Arts. His book, written in collaboration with Lawrence D. Stewart, "The Gershwin Years" will be published by Doubleday in September.



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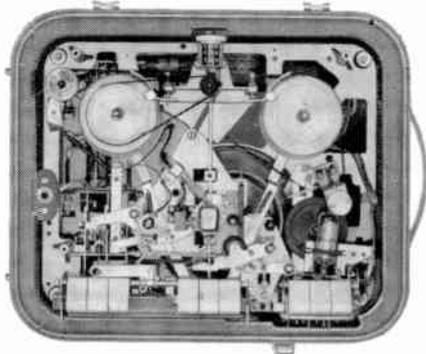
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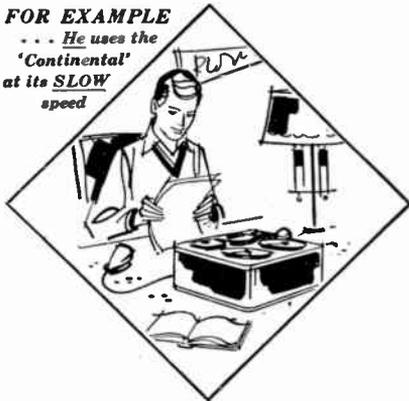


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MUSIC IN MINIATURE

Continued from page 20

contrived in tower clocks, why not in small clocks as well? In 1601, two German inventors constructed an automatic musical clock for the Emperor Rudolph II, and in 1730 a watchmaker living in the Black Forest invented an object which was to develop a tradition of long standing: the cuckoo clock.

About this time, the expert watchmakers of Switzerland stepped into the picture, and musical clocks, followed by musical boxes, were refined and brought to perfection. It was not long before music boxes of all kinds were the rage in the higher echelons of society, and every snuff box worthy of its pinch burst into tune when snapped open by the be-ringed fingers of its owner. When the bizarre custom of igniting tobacco and smoking it came about (due in part to the development of an inexpensive match), the popularity of snuff boxes declined, but not the demand for automatic music. Musical mechanisms were concealed in walking sticks and rings, perfume bottles, lace fans, and umbrella handles; the fashion may be said to have reached its culminating point when Queen Victoria was presented with a bustle which broke into *God Save the Queen* when sat upon. The music box had, indeed, risen to the seat of power.

Another form of musical box became popular while the snuff box was in vogue — gorgeously feathered birds confined in gilded cages, capable of singing real bird calls. One of these very cages reposes in Mrs. Ford's shop, housing, as you can see, two meticulously made inmates who turn their heads from side to side and open their beaks to chirp convincingly. They are, we may be sure, quite similar to those made by Pierre Jaquet-Droz for the King of Spain in 1758, which almost cost their inventor his freedom. The life-like quality of his mechanisms aroused the candid suspicions of the Spanish Inquisition, which logically concluded that he was a sorcerer and tried (unsuccessfully) to convict him on that charge.

From bells to birds to bustles to "Orchestrions" — there is one step in the story of the music box yet unexplored. How had America reacted to automatic music? The question was answered for us in Mrs. Ford's shop by a solidly-built piece of furniture over waist-high, containing not the familiar cylinder-and-comb, but a large flat disc with prongs punched out from its surface (just visible in this picture here). The famous New Jersey-manufactured "Regina" was America's answer to the demand for music boxes which started about 1880. The "Regina" was modeled after a German make of box called the "Polyphon", which substituted flat steel discs for the more expensive cylinders. The inexpensive instrument hit home in this Country; companies began

Continued on page 63

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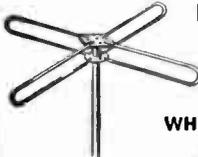
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MUSIC IN MINIATURE

Continued from page 62

to mass-produce disc boxes with extra sets of discs available at small cost, and the boom was on. That pre-Gallup Poll index of American culture, the Sears, Roebuck Catalogue, offered, among others, the following tempting advertisement of its Great Bargain Music Box at \$37.50: " . . . No home need be without music of the very best class. Whether there is any talent or not in the family the Olympia music box is practically fitted for taking the place of actual talent. No costly music lessons are necessary, anyone can play the Olympia, and the music produced by this beautiful instrument is just as charming and delightful as that of any piano or other musical instrument to be obtained at any price."

Discs could be bought for all the current popular songs, from *Kiss Her Before Her Smile Is Gone* to *Listen To the Mocking Bird*, and there was a special set available to mortuary establishments to encourage, as the advertisement gently put it, "Profits With Dignity". It would have taken a prophet of major stature to predict that this round of music, whanging and pinging its way from discs all over the Country, would one day give way to an electrical phenomenon known as the "phonograph."

Edison's talking machine spelled doom for the musical box as a current cultural article, but its value as a collector's item is high today. The market for music boxes fluctuates; the advent of TV, according to Mrs. Ford, caused a decline in interest, but now that the novelty of our latest entertainment gadget has worn off, the popularity of the music box has blossomed again. Troubled times, too, Mrs. Ford has observed, stimulate people's interest in reminders of an older and perhaps more stable way of life. There are a number of collectors, however, who have maintained their interest in music boxes come prosperity or recession, among them Lily Pons, Bing Crosby, and Alec Templeton. Other devotees will meet together next August when the Musical Box Society, International, holds its annual congress, this year at the Ford Museum in Dearborn, Michigan.

By a twist of fate, the very talking machine which caused the downfall of the musical box is now making amends by enabling every hi-fi fan to enjoy old-fashioned automatic music. The tape we made that morning at Mrs. Ford's shop has given us hours of pleasure, for the amplified sound from the tape brings out musical values that we didn't hear in the original sounds. At the present time arrangements are being made with one of the major record companies to record Mrs. Ford's collection, "on location" at Third Avenue. By fall, the disc of *Orchestrions*, bell-ringing, drum-beating Swiss chalets, and small peeping birds will be available on the LP market.

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SELL: FM/Q senior stacked yagi antenna, like new, 200 mile reception. Cost \$62, sell \$40 f.o.b. A. H. Jewell MD., 704 Nicholsen Ave., Austin, Minnesota.

SELL: Dynakit preamplifier, never used, perfect condition, has been factory tested and guaranteed. Asking \$35. Also Pickering Fluxvalve, 370 series, single sapphire, barely used \$10. Lawrence Lipson, 17 Wessex Rd., Newton Center 59, Mass.

SELL: New Fairchild 280-A transcription arm, complete template mounting sheets and hardware, in original carton. Guaranteed perfect \$25.00. Accommodates Fairchild's stereo cartridge. A. Lewis Limperich, 223 West 2nd Avenue South, Melrose, Minnesota.

SELL: Electro-Voice Regency enclosure only, walnut finish, \$75. A. Jaeger, 123 E. 37th St., New York 16, MU 4-3139.

SELL: Rek-O-Kut L-34 turntable, Audax 16-in. transcription arm, Fairchild 225A cartridge mounted on ebonized Audio Crafters TB base with all connectors. Two months old, cost \$140, only \$95. T. Hoogs, 732 Greer Rd., Palo Alto, Calif.

BUY: FM tuner Scott 310-B. Send price and condition to: C. Bulik, 906 E. Joppa Road, Baltimore 4, Maryland.

SELL: Heath 3-in. scope OL-1 hardly used, set of new low-noise tubes, \$25. McIntosh A116-A basic hi-fi amplifier, 30-watt A-1 condition, \$45. Bill Henry, Dodge Road, Getzville, N. Y.

SELL: Rek-O-Kut L-37, 3-speed turntable, Audax KT-16 arm and Fairchild 225-A cartridge with or without transformer, used 8-10 hours, \$75. H. H. Scott 210-E 30-watt Dynaural laboratory amplifier, \$120. J. Deutsch, 1664 Weeks Ave., Bronx 57, N. Y. TR 2-8187.

SELL: Garrard RC80 record player. Also Knight 20-watt amplifier, with controls. Best offer accepted. N. A. Bayne, 87-15 143rd Street, Jamaica, L. I., N. Y. OL 8-7428.

SELL: Dynakit Mark II 50-watt amplifier. Expertly wired, and in excellent condition. \$60.00. Stephen C. Poch, 85 Old Field Lane, Milford, Conn.

SELL: Zenith AM-FM radio table model, like new, list \$89, for \$28. Midwest all-wave 16-tube radio chassis with 12-in. speaker, excellent world-wide reception, list \$130, for \$39. Cassan, 297 Main St., Keansburg, N. J.

SELL or SWAP: Heath W4-AM amplifier \$40; Heath WA-P2 preamp and master control \$20; Heath FM3 modified FM tuner \$25. All good condition. E. R. Hechler, 298 S. Buckhout St., Irvington-on-Hudson, N. Y.

SELL: Music at Home 1-27 except 23, High Fidelity 6 to present, except 15, 41, 47, like new \$30. Also Webster wire recorder needs only a spring and tubes, \$20. Postage collect. Albert Holman, 1216 E. 69th St., Seattle 5, Washington.

SELL: Sherwood S-3000 FM tuner \$90, Heath W5M 25-watt amp and WA-P2 preamp \$105, Rek-O-Kut L-37 turntable with Pickering 194D arm on blond base \$90, Audak KT16 arm \$9, Electro-Voice senior Centurion 105 4-way speaker system and enclosure \$240, system in use 5-6 months. Peter Kecatos, 624 Vanderbilt Ave., Brooklyn 38, N. Y.

SWAP: Bogen R660 AM-FM tuner. Purchased 6 months ago. Perfect condition. Guarantee still in effect, for Bogen DB-130 amplifier in similar condition. Jerry Ciriello, 160 East 4th Street, Mount Vernon, N. Y.

SELL: Pentron HF400 converted for stereo, with Pentron conversion. Stacked, preamp installed. Complete overhaul in April, \$150. Russell S. Paquette, 221-46 112 Ave., Queens Village 29, N. Y. Spruce 6-1090.

SELL or SWAP: \$150 developing, printing, and enlarging outfit. Will swap for hi-fi equipment or best cash offer. Russell S. Paquette, 221-46 112 Ave., Queens Village 29, N. Y. Spruce 6-1090.

SELL: Thorens concert CD-43N changer \$50. Fairchild XP-2 cartridge, cost \$60, sell \$30. Fisher master audio control 80-C in blonde cabinet \$75. Fisher 80-R FM-AM tuner in blonde cabinet \$130. Fisher 50-F hi-fi filter \$15. All units 1 1/2 years old and perfect. Changing to stereo. M. E. Meyers, 971 Fronheiser St., Johnstown, Pa.

SELL: Hi-fi magazines—Music at Home 1 to 27, High Fidelity 1 to 64, Audiocraft 1 to 30, good condition, all for \$30, plus express collect. Ken Swanson, 7005 So. Clement, Tacoma 9, Wash.

SELL: Two Electro-Voice Baronet speakers in mahogany with SP8B coaxials and T35B tweeters. Superb as stereo pair, 3 months old, \$150. Jesse R. Solomon, D.D.S., 122 Pennsylvania Ave., Brooklyn 7, N. Y.

SELL: Rek-O-Kut T-12 turntable. Has a 3-pound machined aluminum turntable and a 3/4-in. bearing-shaft. Regular price \$84.50, sacrifice \$44.00. Bozak B-200X dual tweeters, unused. Regular price \$31, sell \$16. H. Skalamera, 435 East 74th Street, New York 21, N. Y.

BUY: DeJur TS-222 remote control foot switch for DK-820 tape recorder. I. Janowitch, 248 W. Market St., Long Beach, N. Y. GE 1-0143.

BUY: One ARI-WU or ARI-W and one Janszen electro-static. Cash awaits reasonable offer. Joseph Magoff, 1216 Harrison Rd., Colorado Springs, Colo.

SELL: Pickering fluxvalve 350-W new diamond-sapphire styli \$25. Bozak 207A speaker \$45. Bogen PR100 preamp \$75. All perfect condition. J. Pushkin, 241 Front St., Hempstead, N. Y. IV 3-6564.

BUY: L.E.E. Catenoid enclosure, blonde. SELL: Regency III Electro-Voice, blonde. Will pay shipping charges. Leonard Golkins, 50 Westminster Rd., Brooklyn, N. Y.

SELL: Magnavox FM-AM radio chassis \$45; English 12-in. speaker in Rebel corner cabinet \$75 (cost \$125); Webster two-speed changer \$10; All F.O.B. F. W. Preeshi, 76 Prospect Blvd., St. Paul 7, Minn.

SELL: Scott 114A dynamic noise suppressor, works like new \$20. D. P. Wilkinson, Curtis, Nebraska.

BUY: Bozak speakers, Bozak crossover network, Sherwood tuner. K. Bower, New York City. IL 8-8683 after 6 P.M. on Sundays.

SELL: Hewlett-Packard VTVM 400-D \$135; Oscillator 200 CD \$90. Excellent condition. A. C. Smrha, 12 Mountainview Drive, Westfield, N. J.

SELL: Audio tubes 2 GZ34 new; 3 EL34, 2 new, 2 young; 3 KT66 young, \$1.75 each. Electronic crossover; Vanamp 2-channel continuously variable 90-1100 cycles with level control \$23.00. 2 parts cabinets, 16 drawer, 48 comp. \$3.50 each. G. M. Box 356, Rt. 3, Wayzata, Minn.

SELL: Fairchild 65-watt amplifier \$100; Brociner A-100 PV preamplifier \$25; Lincoln record changer \$25; Fairchild 201-B and 202 turret arms \$25 each; Lowther PM-4 speaker \$50; A. C. Smrha, 12 Mountainview Drive, Westfield, N. J.

NOTICE TO SUBSCRIBERS

When you move, be sure to give us your old address, as well as your new one. Reason: our records are filed by states and cities, not by names.

Hi-Fi Music at Home

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Literature Available on NEW PRODUCTS

To obtain literature or catalogs on the products described here, circle the corresponding letters on the Literature Request Card at the right, below.

EICO 30-Watt Amplifier

An integrated amplifier which includes controls and preamplifier for tape playback as well as magnetic cartridges, microphone input, scratch and rumble filters, and separate loudness and volume controls, this unit is now being offered in kit form and as a factory-wired unit, ready to use. *Circle letter A.*

R-J Speaker Enclosures

Utilizing the well-known patented R-J enclosure principle in five models, R-J Audio Products offers a wide choice of sizes and finishes for these compact, well-built speaker cabinets. Ranging in size from the RJ/8 bookshelf model for 8-in. speakers to the RJ/15 floor unit, they are supplied either with Wharfedale speakers or empty, for the speaker of your choice. *Circle letter B.*

Bogen Tuner, Amplifier

Made by David Bogen for the budget-minded music listener, the Challenger 10-watt model AC10 amplifier and the challenger FM-AM tuner offer excellent performance attractively packaged at low prices. *Circle letter C.*

Fairchild Stereo Booklet

Fairchild Recording has just released a booklet which traces the history of stereo discs from 1931 to present-day developments. Brochure K-3 explains stereo sound on discs and how to reproduce it in the home. Full details are also given on all Fairchild stereo components. *Circle letter D.*

Cabinart Matching Cabinets

Cabinart has introduced a matched wood cabinet pair which will accommodate numerous combinations of loudspeaker systems and equipment. The model 17 houses changer, tuner, amplifier and/or recorder behind hinged wooden doors, with a slide for the changer or recorder base. The model 18 matching speaker enclosure of 6 cu. ft. for the speaker system components. These units are available in various wood finishes; each measures 37 ins. wide, 33 high, 18 deep. *Circle letter E.*

Altec Enclosure Manual

This brochure prepared by Altec's engineering staff furnishes construction diagrams and information on assembling Altec hi-fi speaker systems. The 12-page book also includes charts comparing the bass performance of several popular enclosures, and states the company's reasons for choosing their type of enclosures. *Circle letter F.*

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JUNE 1958

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JUNE 1958

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Fairchild Stereo Preamp-Control

Combining two model 245 preamplifiers with a stereo control panel in a metal case, the stereo model 248 handles stereo play back from any stereo phono cartridge, as well as stereo tape heads. Output level of each channel is set first, and then one volume knob controls the output of both channels simultaneously. *Circle letter G.*

Ronette Stereo Cartridge

Called the Ronette Binofluid, this phono pickup for stereo discs will play all stereo or monaural LP discs. The cartridge is available separately or with the Ronette 12 or 16-in. transcription arm, and will work into any amplifier input for crystal cartridges. *Circle letter H.*

Fisher Stereo Master Control

Model 400 is Fisher's preamplifier audio control center for stereo incorporating, in addition to the usual control facilities found on elaborate units, inputs for dynamic microphones, stereo tape heads, and a stereo control selector which allows choice of several different combinations of stereo-monaural inputs and outputs. Also included are input level sets for program sources, separate rumble filter, and loudness control switches. *Circle letter K.*

Sonotone Stereo Pickup

This ceramic stereo phonograph cartridge is a turnover type, available with either diamond or sapphire styli for playing both stereo and monaural LP records. The stereo stylus 0.7 mil radius. *Circle letter L.*

Roberts Stereo Tape Machine

Model 90-S is a portable tape recorder and playback machine, equipped with a hysteresis-synchronous drive motor. Weighing only 28 pounds, it provides excellent performance for such a small package. Output signals from the front panel will drive any power amplifiers, or may be used for monitoring while recording by plugging in headphones. *Circle letter M.*

Pickering Stereo Pickup

The Pickering Company is now marketing its Stanton 45/45 stereo pickup with the company's Unipoise arm for use on professional and hi-fi transcription turntables, or for mounting in automatic record changers. Operating on the magnetic principle patented by the company for its monaural pickup, the stereo version is offered with a 0.7 or a 0.5-mil stylus. *Circle letter N.*

Bogen Stereo Unit

Model 212 is a complete stereo control center on one chassis, with two integrated preamplifiers and power amplifiers. The amplifiers are rated at 12 watts each at low distortion, and may be combined through selection on the front panel for monaural listening. Channels can be also reversed. Stereo tape heads can be fed directly to the model 212, as well as stereo phono cartridges and stereo tuner outputs. *Circle letter O.*

Norelco Tape Recorder

Featuring three-speed operation with push button selection of all functions except volume and tone controls, this compact, high-quality tape recorder includes a built-in speaker. It can be plugged to any hi-fi system, or used to drive an external loudspeaker. *Circle letter P.*

Tape of the Month Club

Livingston Audio has announced that they are now the exclusive national distributors for the Tape of The Month Club. The 15-page current catalog of the Tape of the Month Club will be sent on request. Monaural, stacked, and staggered tapes are included in their extensive library. *Circle letter Q.*

Heath Stereo Equipment

Six different kits especially engineered for stereo reproduction are described in the new Heath Company flyer. Included is the Heath stereo tape deck complete with factory-assembled tape mechanism, and electrical circuits in kit form. *Circle letter R.*

Weathers Turntable

This transcription table employs a very small synchronous motor, low mass turntable, and special damped-spring mounting for playing 33-rpm. records. *Circle letter S.*

JBL Signature Speaker Systems

This speaker systems planning brochure includes a chart showing all possible combinations of JBL Signature loudspeakers, networks and enclosures. Numerous component combinations are shown, dimensions of recommended enclosures are included, and publication numbers for complete detailed technical specs on each individual components are listed. *Circle letter T.*

Decca LP Record Catalog

A 44-page catalog lists all current 12-in. LP Decca records, including popular, jazz and classical music, and readings from great poetry, plays, and the Bible. Free on request. *Circle letter U.*

Revere Stereo Tape Machine

The Revere model T-1120 is a portable tape recorder which records and plays monaurally at both 7 $\frac{1}{2}$ and 3 $\frac{3}{8}$ ips., and also reproduces two-track stereo tapes. A new brochure provides detailed information. *Circle letter V.*

Madison-Fielding Stereo Tuner

This FM-AM tuner model 330 can be used for stereo broadcasts which are transmitted over FM and AM stations, or as two separate tuners, one bringing in FM stations, the other AM. This permits comparing FM and AM reception of the same program. Included is a dual eye for precise station tuning. *Circle letter W.*

Cook Stereo Catalog

The second Cook catalog of stereo tapes is now available on request. These hi-fi recordings are now supplemented by the company's first issue of stereo discs. *Circle letter X.*

More about "Hi-Fi House"

Continued from inside front cover

be space for special exhibits. Nothing will be sold, however, except the idea of enjoying truly hi-fi music at home.

The upper level of the Grand Central is unquestionably The Greatest Show Place on Earth. Each month, more than 15 million people pass through this area. This is circulation exceeding 180 million a year, greater than the entire population of the United States.

At the crossroads of New York City's greatest and fastest-growing business and transportation center, this sheltered area is the most convenient spot for the largest number of people to stop, look, listen, and ask questions. There is no other location in New York or in any other city in the whole world comparable to that chosen for Hi-Fi House.

Audio shows around the Country serve a useful purpose, but the most successful attract only a few thousand visitors. Besides, they are very expensive not only in dollars, but in the man-hours of important executives who must operate and supervise them.

As for advertising space in consumer magazines, even if the cost were not prohibitive, printed advertising is silent, and cannot correct the generally prevailing idea that any instrument marked "high fidelity" delivers hi-fi music! Consequently, *unless demonstration precedes advertising*, advertising of hi-fi components to the general public can do little more than promote the sale of cheap packaged instruments.

To realize the full value that Hi-Fi House offers to components manufacturers, remember that Hi-Fi House *combines* demonstration and advertising, attracting a far greater audience than the biggest consumer magazines.

The Cost For a comparison on the basis of cost, study these figures for circulation, area of display space, one-time black-and-white page rate, and cost per thousand:

Medium	Circulation	Display Area in Sq. Ft.	1-Time Rate	Cost per Thousand
Ziff-Davis Hi Fi	100,000	.5	\$1,125	\$11.25
Playboy	790,000	.5	3,850	4.87
Sat. Eve. Post	5,600,000	.8	23,475	4.10
Readers Digest	11,500,000	.2	31,750	2.76
HI-FI HOUSE	15,000,000	13.3	750	.05

In other words, you can buy a space 4 ft. wide and 40 ins. high in the front display window at Hi-Fi House at \$750 a month on a 3-month contract, compared to

a tiny black-and-white page in *Readers Digest* with less circulation, but at 5,520 times the cost per thousand. And *Readers Digest* readers still wouldn't know the sound of hi-fi music!

What about waste circulation? Traffic in the Grand Central is typical of consumer circulation. For hi-fi advertising, there will be a considerable waste in both, but with this difference: People who would not pause to look at a printed advertisement will be curious about seeing Hi-Fi House in the Grand Central Terminal, and attracted to it by the music.

As to the price to be paid for waste circulation, at 5¢ per thousand for Hi-Fi House, a waste of 1 million would amount to just \$50, compared to \$4,100 in the *Saturday Evening Post*.

The Service Exhibitors have three choices at Hi-Fi House: 1)

Space is available in the outside show windows, where the depth behind the glass is 18 ins. 2) There is inside space for special display cases, wall-mounted displays, or demonstrations of the use of special instruments or the assembly of kits. Connection to loudspeakers will not be permitted. 3) Arrangements can be made for components to be used in the stereo system or the monaural system for demonstrations with records, tapes, and FM radio. Each of these systems will be operated alternately for 30 minutes, on a schedule of 15 minutes at listening level, and 15 minutes at very low level. To give as many companies as possible a chance to be represented in these operating systems, all components will be changed every two months.

Visitors will receive helpful, unhurried attention to their questions from trained members of our staff. Since nothing will be sold at Hi-Fi House, they will be confident that the information given them will not be prejudiced by any sales considerations.

A card will be given to each visitor on which he can indicate the catalogs or literature he wants sent to him by mail. The names and addresses will be distributed promptly to the exhibitors.

In short, every detail of Hi-Fi House has been planned to make it the most effective, personal public relations and promotion service available to our industry, operated under the most favorable conditions at the ideal location.

For consultation, details, and rates, address Thomas A. Kelly, Managing Director, Hi-Fi House. Executive offices, 105 East 35th Street at Park Avenue, New York 16: telephone MUrray Hill 4-6789.

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SAVE 50% Mass purchasing, and a price policy deliberately aimed to encourage mass sales, make this possible.

EASY INSTRUCTIONS You need no previous technical or assembly experience to build any EICO kit — the instructions are simple, step-by-step, "beginner-tested."

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BEFORE YOU BUY, COMPARE At any of 1200 neighborhood EICO distributors coast to coast, you may examine and listen to any EICO component. Compare critically with equipment several times the EICO cost — then you judge. You'll see why the experts recommend EICO, kit or wired, as best buy.

† Thousands of unsolicited testimonials on file.



HFS2 Speaker System



HFT90 FM Tuner with "eye-tronic" tuning



HF61 Preamplifier



HF60, HF50 Power Amplifiers



HFS2 Speaker System: Uniform loading & natural bass 30-200 cps achieved via slot-loaded split conical bass horn of 12-ft path. Middles & lower highs from front side of 8 1/2" cone, edge-damped & stiffened for smooth uncolored response. Suspensionless, distortionless spike-shaped super-tweeter radiates omni-directionally. Flat 45-20,000 cps, useful to 30 cps. 16 ohms. HWD: 36", 15 1/4", 11 1/2". " . . . rates as excellent . . . unusually musical . . . really non-directional" — Canby, AUDIO. "Very impressive" — Marshall (AUDIOCRAFT). Walnut or Mahogany, \$139.95. Blonde, \$144.95.

HFT90 FM Tuner equals or surpasses wired tuners up to 3X its cost. New, pre-wired, pre-aligned, temperature-compensated "front end" — drift-free. Sensitivity, 1.5 uv for 20 db quieting, is 6X that of other kit tuners. DM-70 traveling tuning eye. Response 20-20,000 cps ± 1 db. Cathode follower & multiplex outputs. Kit \$39.95*. Wired \$65.95*. Cover \$39.95. *Less cover, excise tax incl.

HF61A Preamplifier, providing the most complete control & switching facilities, and the finest design, offered in a kit preamplifier, " . . . rivals the most expensive preamps . . . is an example of high engineering skill which achieves fine performance with simple means and low cost." — Joseph Marshall, AUDIOCRAFT. HF61A Kit \$24.95, Wired \$37.95, HF61 (with Power Supply) Kit \$29.95, Wired \$44.95.

HF60 60-Watt Ultra Linear Power Amplifier, with Acro TO-330 Output Transformer, provides wide bandwidth, virtually absolute stability and flawless transient response. " . . . is one of the best-performing amplifiers extant; it is obviously an excellent buy." — AUDIOCRAFT Kit Report. Kit \$72.95. Wired \$99.95. Matching Cover E-2 \$4.50.

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

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

HF-32 30-Watt Integrated Amplifier Kit \$57.95. Wired \$89.95.

HF52 50-Watt Integrated Amplifier with complete "front end" facilities and Chicago Standard Output Transformer. Ultra-Linear power amplifier essentially identical to HF50. The least expensive means to the highest audio quality resulting from distortion-free high power, virtually absolute stability, flawless transient response and "front end" versatility. Kit \$69.95. Wired \$109.95. Matching Cover E-1 \$4.50.

HF20 20-Watt Integrated Amplifier, complete with finest preamp-control facilities, excellent output transformer that handles 34 watts peak power, plus a full Ultra-Linear Williamson power amplifier circuit. Highly praised by purchasers, it is established as the outstanding value in amplifiers of this class. Kit \$49.95. Wired \$79.95. Matching Cover E-1 \$4.50.

Prices 5% higher in the West

HF12 12-Watt Integrated Amplifier, absolutely free of "gimmicks", provides complete "front end" facilities & true fidelity performance of such excellence that we can recommend it for any medium-power high fidelity application. Two HF12's are excellent for stereo, each connecting directly to a tape head with no other electronic equipment required. Kit \$34.95. Wired \$57.95.

HFS1 Two-Way Speaker System, complete with factory-built cabinet. Jensen 8" woofer, matching Jensen compression-driver exponential horn tweeter. Smooth clean bass; crisp extended highs. 70-12,000 cps ± 6 db. Capacity 25 w. Impedance 8 ohms. HWD: 11" x 23" x 9". Wiring time 15 min. Price \$39.95.

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HF52, HF20 Integrated Amplifiers



HF12 Integrated Amplifier



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HFS1 Speaker System



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