

APRIL, 1959

MILTON B. SLEEPER, Publisher

PRICE 50¢

hi-fi music

AT HOME



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

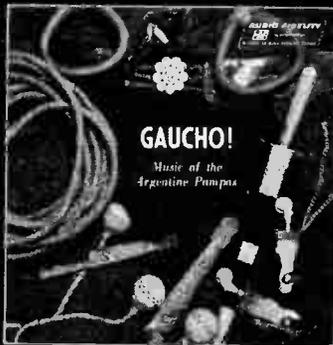
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Unusual, distinctive and exciting entertainment — plus unsurpassed sound reproduction! Here is the powerful and vital sensuous impact of sound in its purest and most natural form. These are not just records . . . but each is a tremendous emotional experience!



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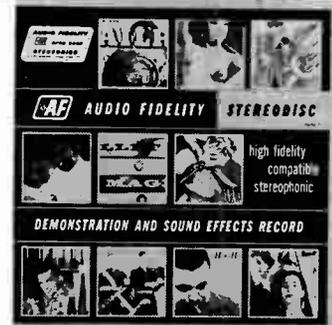


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each 12 inch LP — \$5.95

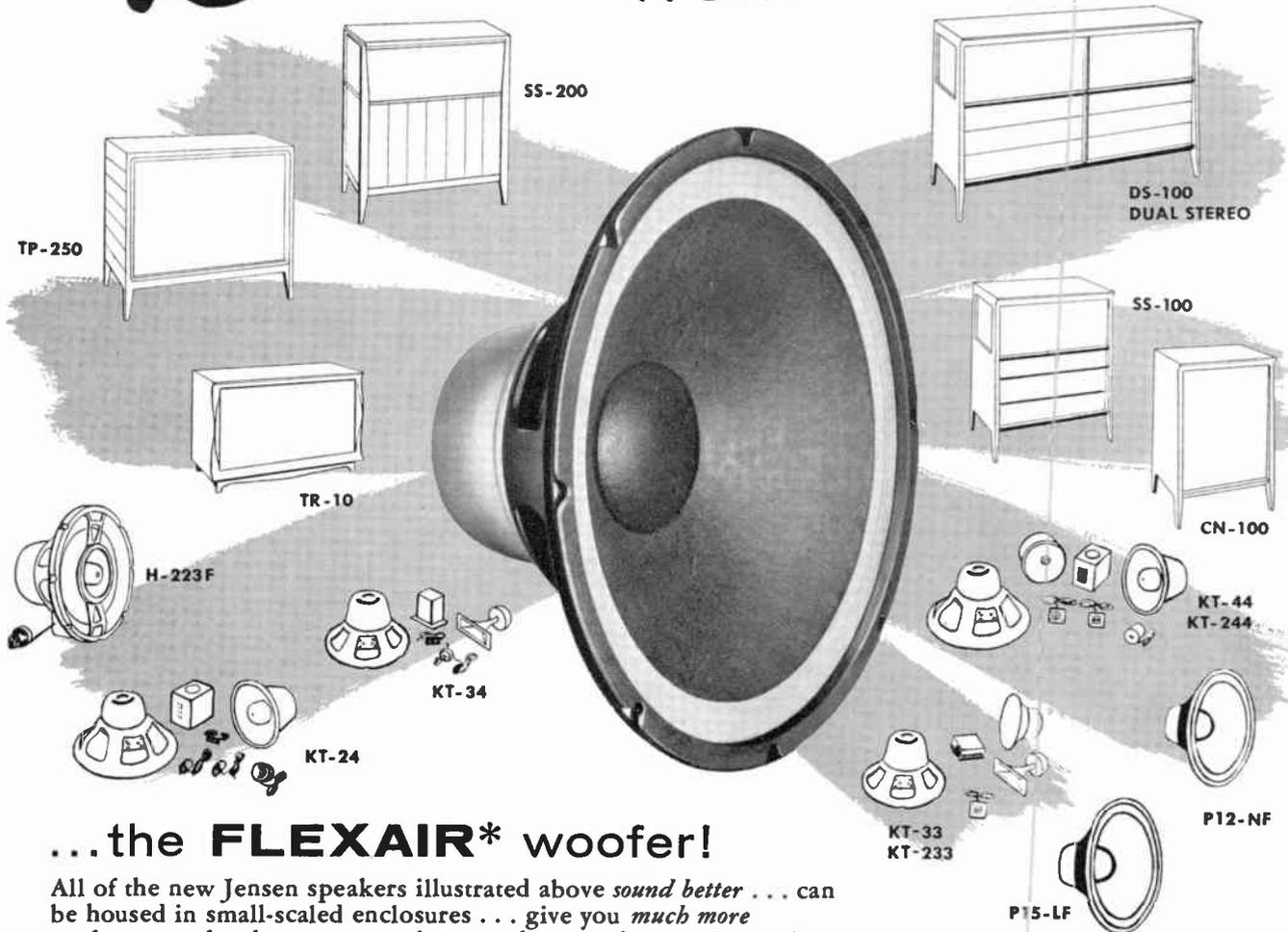
<SD> indicates also available on AUDIO FIDELITY STEREO DISC* — \$6.95

*Reg. App. for

Please write for FREE "What is Stereophonic Sound" brochure and Catalogs

AUDIO FIDELITY, INC. • 770 ELEVENTH AVE. • NEW YORK 19, N. Y.

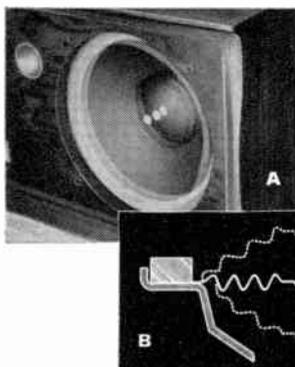
all **15** of these **Jensen** hi-fi speakers contain a *new* idea...



...the **FLEXAIR*** woofer!

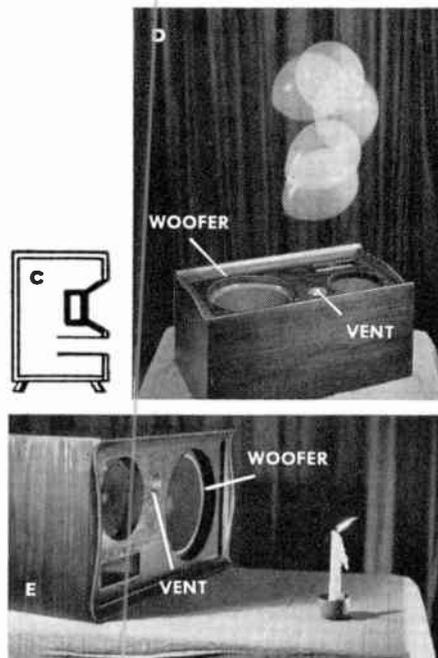
All of the new Jensen speakers illustrated above *sound better* . . . can be housed in small-scaled enclosures . . . give you *much more* performance for the money . . . because they use the new Flexair* woofer developed and perfected by Jensen.

Relative freedom of cone movement is not new but this is only part of the story. When used in a Bass-Superflex* tube vented enclosure, the Flexair woofer for the first time gives you *ALL* these important performance features for vastly superior, utterly authentic bass response: (1) Extremely long cone travel; (2) very high compliance throughout total travel; (3) very low resonance; (4) extremely low distortion; (5) high efficiency (will drive with a 10-watt amplifier). If you'd like to know more about this exclusive Jensen development, write for free Brochure KF.



A White dot shows forward, central and inward positions of Flexair woofer cone during 1" movement. (Perspective shortens apparent distance between dots for inward travel). **B** Diagram shows extreme accordion action of annulus permitting linear extra-long cone travel.

C shows the scientifically proportioned tube vent used in the Bass-Superflex enclosure for extended bass and very low distortion with the Flexair woofer. Except for vent, enclosure is air-tight. Vent action during large motions of woofer cone is dramatically illustrated in the two unretouched photos at the right. Jensen TR-10 TRI-ette* (with grille cloth removed) was used in the experiments. In **D**, air filled balloon is kept in suspension by air flow from vent. Successive high speed exposures show rise of balloon when signal is turned on. In **E** a candle flame is deflected by air motion from tube vent with same low frequency signal.



Jensen MANUFACTURING COMPANY

*T. M. J. M. Co.

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THE Garrard PAGE

Serving the owners of Garrard—
world's finest record playing equipment
—and other discriminating listeners
interested in high fidelity.



Here are the reasons why
people who will not compromise
with quality insist upon a
GARRARD CHANGER
for playing stereo records:

It's QUIET

The Garrard is actually a superb
turntable. No matter how
precisely you check wow, flutter,
and rumble content—you will find
Garrard Changers comparable to
the best professional turntables.

It's "CLEAN"

The exclusive aluminum tone
arm on every Garrard Changer is
non-resonant, non-distorting...
thus superior to most separate
transcription arms.

It's CORRECT

Precision-engineered to track all
cartridges at lightest proper
weight, the Garrard Changer tone
arm insures minimum friction
and record wear.

It's GENTLE

Garrard's exclusive, foolproof
pusher platform actually handles
records more carefully than by
your own hand—far more
carefully than by any other
changer or turntable.

It's CONVENIENT

Garrard affords all the features
of a manual turntable, with the
tremendous added advantage of
automatic play when wanted!
Pre-wired for stereo—and
installed in minutes.

It's ECONOMICAL

Despite its many advantages, a
Garrard Changer costs less than a
turntable with separate arm.
Backed by Garrard's 36-year
record of perfect, trouble-free
performance.

Garrard is a quality-endorsed
component of the
British Industries Corporation
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Garrard Engineering & Mfg. Co., Ltd.,
Swindon, Wilts., England

Stereo and monaural... most people ready to buy high fidelity components seek advice from friends who own them. Generally you will find that these knowledgeable owners have a Garrard changer. And if you ask experienced dealers, they will invariably tell you that for any high fidelity system, stereo or monaural, the world's finest record changer is the...

Garrard



<p>There's a Garrard for every high fidelity system... all engineered and wired for stereophonic and monaural records.</p>	<p>RC 98 Super Changer</p>  <p>\$67.50</p>	<p>RC 88 DeLuxe Changer</p>  <p>\$54.50</p>	<p>RC 121/II Intimate Changer</p>  <p>\$42.50</p>
<p>301 Transcription Turntable</p>  <p>\$89.00</p>	<p>TPA/12 Transcription Tone Arm</p>  <p>\$19.50</p>	<p>4HF DeLuxe Manual Player</p>  <p>\$59.50</p>	<p>Model 1/II Manual Player</p>  <p>\$32.50</p>



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HI-FI MUSIC AT HOME is published monthly, except in August, by Sleeper Publications, Inc., HI-FI House, 105 E. 35th St. at Park Ave., New York 16, Telephone MUrray Hill 4-6789. THIS OFFICE IS CLOSED FROM THURSDAY NIGHT TO MONDAY MORNING.

Subscription rates are \$6.00 per year (11 issues including the HI-FI Yearbook issue) or \$15.00 for 3 years (33 issues including 3 HI-FI Yearbook issues). Single copies 50¢ except for the HI-FI Yearbook issue which is \$2.00. Outside the USA, Canada, and the Pan American Postal Union, rates are \$7.00 per year, or \$18.00 for 3 years.

Editorial contributions are welcome, and will be paid for upon publication. No responsibility can be accepted for unsolicited manuscripts, and they will not be returned unless they are accompanied by return postage.

Entered as second class matter at New York City, and additional entry at Concord, N. H., under the Act of March 3 1879. Printed in the U. S. A. by Rumford Press, Concord, N. H.

The cover design and contents of HI-FI MUSIC AT HOME are fully protected by copyrights, and must not be reproduced in any manner or form. Quotations are not permitted without specific authorization in writing from the Publisher.

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Sleeper Publications, Inc.

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

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COVER Inspiration for this month's cover was a composite of National Geographic's latest birdsong record, and Elli Zappert's love of the woods and all the wild things therein. Result of her last nature walk, just before she did this cover picture, was a fall on the ice, some broken bones, and subsequent imprisonment in a cast, all of which, thank goodness, she has not allowed to daunt her spirits or impair her skill with the pencil and brush!

For Ultimate Fidelity

STEREO by SHERWOOD*



If your choice is stereo, Sherwood offers The Ultimate in performance—and two models to choose from:

Model S-5000, a 20+20 watt dual amplifier-preamplifier for stereo "in a single package". . .

Model S-4400, a stereo preamplifier with controls coupled with a single 36 watt amplifier for converting monaural systems to stereo (can also be used with Model S-360—a 36 watt basic amplifier (\$59.50) to make a dual 36 watt combination).

Basic coordinated controls for either stereo or monaural operation include 10 two-channel controls, stereo normal/reverse switch, phase inversion switch, tape-monitor switch and dual amplifier monaural operation with either set of input sources. Bass & Treble controls adjust each channel individually or together.

The five modes of operation (stereo, stereo-reversed, monaural 1, monaural 2, monaural 1+2) are selected by the function switch which also operates a corresponding group of indicator lights to identify the selected operating mode . . . and all Sherwood amplifiers feature the exclusive presence rise control.

Model S-4400: Stereo pre-amp, controls & single 36-watt amplifier, Fair Trade \$159.50
 Model S-5000: 20+20 watt dual stereo amplifier, Fair Trade \$189.50

For complete specifications write Dept. M-4

SHERWOOD

ELECTRONIC LABORATORIES, INC.
 4300 N. California Ave., Chicago 18, Illinois

BURTON BROWNE ADVERTISING

The "complete high fidelity home music center"—monophonic or stereophonic.



*outstanding honors bestowed, unsolicited, by most recognized testing organizations.



Hi-Fi Shows

NEW YORK: IRE Show, N. Y., Coliseum, March 23-26
 CHICAGO: Parts Show, Hilton Hotel, May 18-20
 CHICAGO: Hi-Fi Show, Palmer House, Sept. 18-20

Language Lessons by Radio

A chart in the current *EBU Review* lists foreign language lessons broadcast in practically all countries of the free world except the USA. Seems to us that this is an excellent idea that could well be employed here, particularly by FM stations. In fact, it's the one kind of educational program we can think of that would have a reasonably wide appeal, particularly for those who could tape the lessons for repeated playback.

Carnegie Hall

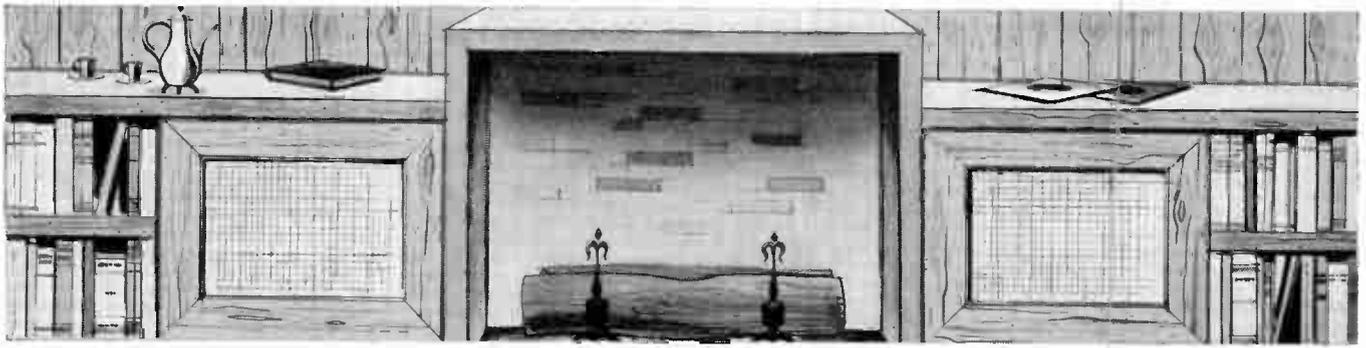
Our February cover, which pictured plans for a new building in place of Carnegie Hall in the waste basket, was truly prophetic. Louis Glickman, president of Mirmar Realty Corporation, has announced that he will not take up his option to buy the Hall. His plan, now abandoned, was to tear it down, and to replace it with a forty-story office building.

Radio Auditions

To introduce young musicians to radio listeners, and to give the musicians an opportunity to gain broadcasting experience, WFLN-FM-AM Philadelphia will audition pianists, violinists, and cellists in June, to select those to be heard on a 13-week program starting in October. Entrants must be between 16 and 25 years of age, and live within 75 miles of Philadelphia. Information can be obtained from WFLN, Philadelphia 28.

Job of Education

Editors and reporters for newspapers and general magazines must, necessarily, write
Continued on page 6



First Choice for BUILT-INS: the BOZAKS — because, unlike “pre-packaged” units, the modestly-priced Bozaks are available separately or panel-mounted for FLEXIBLE combination into any size of speaker system — because the infinite-baffle enclosure, easy to build, is ADAPTABLE to almost any available location — because the possibility of SYSTEMATIC GROWTH allows you to start modestly with a single B-207A and enlarge later without difficulty — and finally, because Bozak’s uncompromising policy of *one line, one quality*, assures you always THE VERY BEST IN SOUND.



**Bass/Treble
B-207A**



**Midrange
B-209**



**Crossover
N-10102**

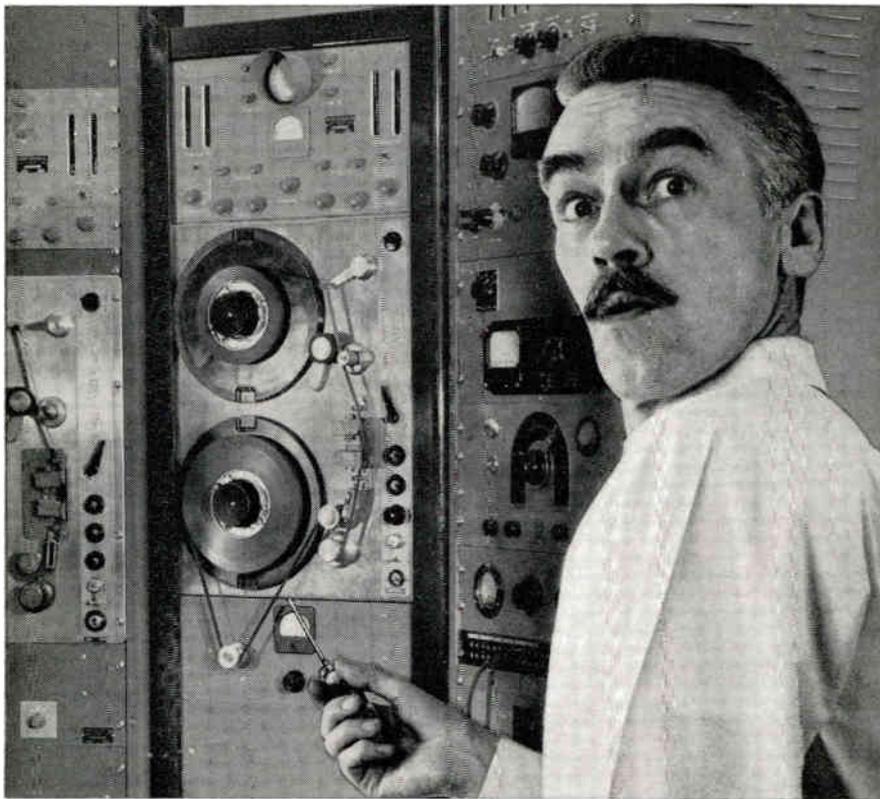


The BOZAK B-305 speaker system (below) in pairs for stereo provides a thrilling realism that must be heard to be believed. See a Bozak franchised dealer, write for catalog.

BOZAK • DARIEN • CONNECTICUT



Are you a recording engineer?



"No, I'm a plumber

...but I know good recording tape"

AUDIOTAPE, the thinking recordist's tape, gives you the full, rich reproduction so satisfying to the happy audiophile — be he doctor, lawyer or Indian chief. Because behind every reel of Audiotape are two decades of research and development in sound recording.

When you buy a reel of Audiotape you're getting the tape that's the professionals' choice. Why? For example, the machines that coat the oxides onto the base material are unique in this field — designed and built by Audio engineers who couldn't find commercial machines that met their rigid specifications. Then there's the C-slot reel — the fastest-threading reel ever developed. For that matter, there's the oxide itself — blended and combined with a special binder that eliminates oxide rub-off.

There are many more reasons why the professionals insist on Audiotape. They know that there is only one quality of Audiotape. And this single top quality standard is maintained throughout each reel, and from reel to reel — for all eight types of Audiotape. That's what makes Audiotape the world's finest magnetic recording tape. For recording engineers, doctors, garbage men, investment brokers, sculptors . . . and plumbers!



Manufactured by AUDIO DEVICES, INC.
444 Madison Ave., New York 22, New York
Offices in Hollywood & Chicago

audiotape
TRADE MARK

RECORDS, TAPE, AND FM

Continued from page 4

on many different subjects — sometimes on subjects of which they have limited personal knowledge. This undoubtedly explains a typical, current error that is so frequently found in articles on hi-fi. For example, a column in *The New York Times*, on January 29, headed "Existing Hi-Fi Systems Adapt Easily to Stereo", quoted the head of a local concern as saying: "Today, 90 per cent of our business is concerned with stereo rather than hi-fi." And this: "While hi-fi speakers can be put almost anywhere, stereo ones should be placed on the same wall."

Among those not technically informed, it is not yet understood that the opposite number of stereo is mono (or stereophonic *vs.* monophonic).

At a recent demonstration of Audio Fidelity's 1st Component records, Sidney Frey put it this way: "Our purpose is to enable music listeners to get hi-fi stereo reproduction from records."

In other words, *bi-fi* refers to the quality of reproduction; a mono system or a stereo system may deliver hi-fi or lo-fi music. This is something we must all help the less-informed to understand, so that they will not add to the current, prevailing confusion.

West Coast Audio Shows

The show at San Francisco, held in the spacious Cow Palace, reported a record attendance of 32,600. At presstime, the Los Angeles show was in progress. Only report was that the rooms in the Hotel Biltmore were much too small to accommodate the crowd of visitors.

Cost of Stereo Equipment

"How much should I spend for a stereo record system?" One answer is: all you can afford, and then a little more. In the editorial page of our December issue: "Just the components of a hi-fi stereo system to play records adds up to a minimum of about \$500." Some of our readers said that the figure was extravagantly high. Lloyd Loring of Electro-Voice checked the advertising in that issue, and concluded that "it is possible to assemble an excellent system for \$367.95. This would include a Garrard RC121 changer, E-V 21MD cartridge, factory-assembled EICO HF81 stereo amplifier, and two E-V SP12B speakers and Marquis enclosures." Certainly such a system would be superior in performance to that from a packaged player of the same price.

That Old Loyalty

From Russell Worthy, Williamstown, Massachusetts: "About your comments (page 54 of the March issue) on Stromberg and Silver-Marshall sets: I expect to be working for Sprague in Puerto Rico or I

Continued on page 8

Hi-Fi Music at Home



"...approaches the authenticity of concert hall performance," says famed violinist Mischa Elman about his TMS-2, shown with deflectors opened for full stereo.

The TMS-2 marks the most significant loudspeaker achievement since the advent of popular stereo. Combining two complete multi-speaker systems in one compact en-

closure only 30" wide, it solves for the first time all the problems of placement, space limitations, decor and cost inherent in conventional stereo systems. Most important of all, the TMS-2 literally adds a third dimension to stereophonic sound... the perception of depth.

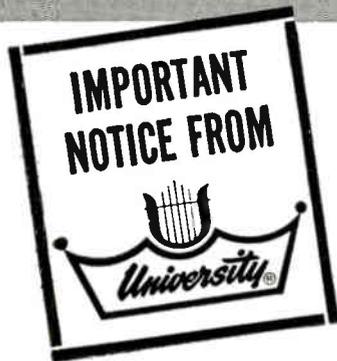
This is accomplished by its unique acoustic design that recreates multiple sound sources by utilizing the walls of the room similar to the way sound is transmitted in the concert hall. The bass emanates from the rear of the enclosure, the mid and treble ranges from the sides. Adjustable deflector doors increase or decrease the amount of stereo spread, as desired, according to the program material, room acoustics, etc.

The TMS-2 can be placed in a corner or anywhere along a wall, and since with this system there are no critical listening positions, any number of listeners can enjoy stereo from most anywhere in the room. Even with monophonic equipment and program material, the TMS-2 provides a

very pleasing stereo-like effect. It looks more like a piece of fine furniture than a speaker cabinet, and will harmonize with any decor—modern or traditional. (Full details in catalog—see below.) In Mahogany \$258, Blond or Walnut \$263, user net.



With deflector doors closed for monophonic use, the incredibly compact TMS-2 is only 30" wide, 25" high, 12½" deep.



TMS-2*

~~IN SHORT SUPPLY~~

NOW BEING DELIVERED!

We regret any delay you may have experienced in receiving your TMS-2 'Trimensional' system. The unprecedented consumer demand for this remarkable new stereo speaker system has sold out the initial production runs. But with our production facilities now trebled, these delays are rapidly being overcome. If your dealer cannot give you immediate delivery, please be patient.

HAVE BEEN

YOUR

THANK YOU FOR YOUR PATIENCE.

Other University approaches to stereo... for every space, budget and decor requirement



Leading Metropolitan Opera Star Leonard Warren converted to stereo easily and inexpensively... using a compact Stereoflex-2* "add-on" speaker with his full-range "Troubadour" speaker system.

For those with a full-range monophonic system or planning to buy one now with an eye to stereo later, University offers three different "add-on" speakers. Choose the one that suits you best—for bookshelf, wall, or "litenpole" installation—or as an end table.

* Trade-mark. Patent Pending.



Discriminating music lovers may enjoy magnificent stereo by simply connecting two University "add-on" speakers to one dual-voice-coil woofer in a suitable enclosure.

This approach offers great versatility. The woofer may be installed wherever most convenient... either in a small, suitable enclosure, or concealed in a wall, closet, etc. The two "add-on" speakers can then be placed to provide optimum stereo reproduction without upsetting room decor.



Noted choral and orchestra conductor Fred Waring chose a pair of University RRL* Ultra Linear Response speakers for his system.

Two such identical speakers are an excellent stereo solution in rooms where they can be placed in reasonably symmetrical positions, far enough apart to provide sufficient stereo separation. All University systems are ideally suited for this purpose, because they are stereo-matched in production to within one decibel.



WHICH WAY TO STEREO IS IDEAL FOR YOU?

Send for FREE Informative Guide to High Fidelity Stereo and Monophonic Speaker Systems and Components. Complete information on the TMS-2 and other stereo speaker systems...how to adapt your present system to stereo...how to choose a monophonic system now for most efficient conversion to stereo later...how to "do-it-yourself" economically, etc. See your dealer or write Desk N-4, University Loudspeakers, Inc., White Plains, N. Y.

† Bass frequencies below 150 cycles do not contribute to the stereo effect.

LARRY ELGART *at the* CONTROL CONSOLE of his RECORDING STUDIO

(Note the AR-1 monitor loudspeakers, in stereo)



LARRY ELGART, RCA VICTOR RECORDING ARTIST

One of the most exacting jobs for a speaker system is that of studio monitor in recording and broadcast work. Technical decisions must be made on the basis of the sound coming from these speakers, which will affect, for good or for ill, the quality of a record master or FM broadcast.

AR acoustic suspension speaker systems, although designed primarily for the home, are widely employed in professional laboratories and studios. Below is a partial list of companies using AR speakers (all models) as studio monitors:

- | | |
|----------------------------|----------------------------------|
| Dawn Records | Concertapes—Concertdisc |
| Elektra Records | WGBH |
| Mastercraft Record Plating | WPFM |
| Canterbury Records | WXHR |
| Raleigh Records | Counterpoint Recordings |
| Concert Network stations | (formerly Esoteric Records) |
| WBCN, WNCN, | Magnetic Recorder and Reproducer |
| WHCN, WXCN | Dubbings |

AR speaker systems, complete with enclosures—the AR-1, AR-2, and AR-3—are priced from \$89 to \$225. Literature is available for the asking.

Dept. M

ACOUSTIC RESEARCH, INC. 24 Thorndike Street, Cambridge 41, Mass.

RECORDS, TAPE, AND FM

Continued from page 6

would invite you up for a demonstration of the lifetime quality of Stromberg-Carlson tone quality, so wonderful that it is exceeded only by a very few of the top hi-fi units today." Mr. Worthy's S-C radio-phonograph is more than 20 years old.

Those CU Reports

Since William Elliott's letter was published in the Readers' Roundtable last month, we have had several others in which the writers took issue with our dim view of the CU reports on speakers. Each, in his own way, found fault with our unwillingness to accept verdicts from a source which they consider authoritative.

There isn't space for the letters, or comments on such statements as, "It is quite evident that necessity requires you to protect your position with advertisers . . ." except to say that anyone who thinks this does not know the longstanding reputation of our Publisher among radio and audio equipment manufacturers.

We would, however, like to point out that, prior to Arthur Janszen's work, the great weakness of previous electro-static speakers was their short life. Only the Janszen type has been in use in this Country long enough to prove its ability to stand up over a period of years. Yet CU gave top honors to a new Japanese import, the life of which CU had no opportunity to determine!

One reader said that the CU reports protect buyers from unscrupulous dealers. We have run down complaints about such dealers and, in every case, found that the complainant had tried to do some sharp shopping at a cut-price store. There's no way to protect the congenital bargain-hunter from himself.

Another reader summed up the whole affair this way: "If you want to accept the CU reports, no one can argue you out of it. If you don't, no one can change your mind." Probably *everyone* will agree with that!

Hi-Fi House

Because of his decision to devote himself to other interests, Thomas A. Kelly, managing director of Hi-Fi House, announced on February 1st the closing of this exhibit and demonstration. At Hi-Fi Music, we were very sorry to have it close. As a means of acquainting newcomers with hi-fi equipment and music, exhibitors reported that it was highly successful, for the number of visitors averaged over 2,000 a day.

FM-AM Stereo Reception

Listening to the Thursday night FM-AM stereo program from WRCA New York, but using only an FM receiver, we couldn't understand why the volume level on the

Continued on page 10

Judged-**"BEST STEREO"** sound

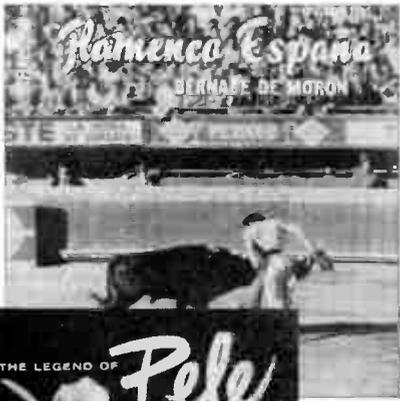
at HIFI shows everywhere!

Sounds best on ALL equipment—
sounds better on expensive
equipment, of course.



SOUNDS A COMPLIMENT TO YOUR EQUIPMENT!

STEREOPHONIC
HIFIRECORD • HIFITAPE



R811



R813



R805



R609



R608



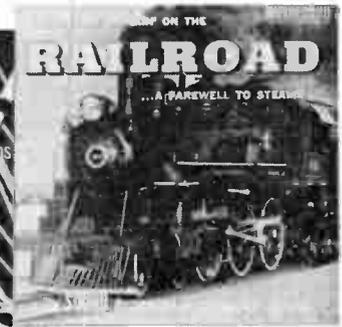
R411



R718



R816



R901

R411 THE SURFERS AT HIGH TIDE— Latest "HIT" album of famous "SURFERS" now appearing at the Star Dust Hotel in fabulous Las Vegas.

R811 FLAMENCO ESPANA— Sixteen exciting flamenco tracks with Bernabe DeMoron, guitarist; three other guitars and six castanet dancers.

R813 THE LEGEND OF PELE— The legend of fire goddess PELE as interpreted by Arthur Lyman. Recorded in Henry J. Kaiser's Aluminum Dome, Honolulu. Same big sound with intriguing new effects. It's a gas!

R805 RAZMAJAZZ— more red-hot rhythms from the Roaring Twenties with GEORGE WRIGHT'S VARSITY FIVE.

R718 ROARING 20's

R609 WEST COAST JAZZ IN HI FI

R608 BIG DIXIE

R901 A FAREWELL TO STEAM

R816 VIVA

Available at record shops and HIFI equipment dealers everywhere

"The sound that named a company"

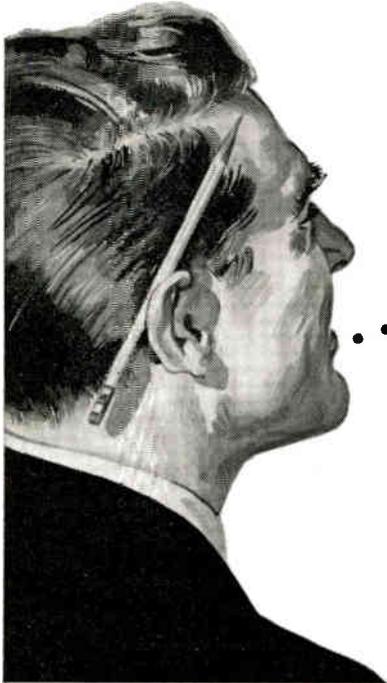
HIGH FIDELITY RECORDINGS, INC.

7803 Sunset Boulevard, Hollywood 46, California

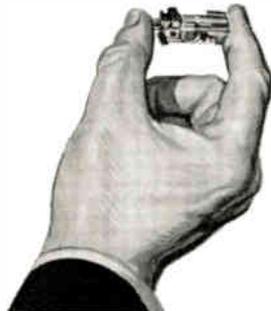
In Canada — Sparton Records • P. O. Box 5035, London, Ontario



"What do you mean I can take the first step toward stereo at no extra cost?"



"Easy. This Sonotone Stereo Cartridge plays your regular records now...plays stereo when you convert later on."



Sonotone Stereo Cartridges

give brilliant performance on *both* stereo and regular discs...and cost the same as regular cartridges.

Specify Sonotone...here's why you'll hear the difference:

1. Extremely high compliance...also means good tracking, longer record life.
2. Amazingly clean wide-range frequency response.
3. First-quality jewel styli tips—correctly cut and optically ground for minimum record wear.
4. Rumble suppressor greatly reduces vertical turntable noise.

Prices start at \$6.45 (including mounting brackets).

Get details on converting to stereo. Send for free booklet: "Stereo Simplified," Sonotone Corp., Dept. CAA-49, Elmsford, N. Y.

Sonotone

Electronic Applications Division, Dept. CAA.49

ELMSFORD, NEW YORK

In Canada, contact Atlas Radio Corp., Ltd., Toronto

Leading makers of fine ceramic cartridges, speakers, microphones, tape heads, electron tubes.

RECORDS, TAPE, AND FM

Continued from page 8

commercial announcements dropped to bare audibility. It finally dawned on us that the commercials must have been fed to the AM transmitter only, or that only an AM microphone was used, and all that came through on FM was crosstalk.

Check the Names

If you get circulars in the mail that offer hi-fi components at what are claimed to be wonderful bargains, check the names to see if they are advertised brands. Chances are they will be names you have never heard of before. If so, the items are probably imports that really wouldn't be bargains at one-half the prices asked.

Stock Offering

An offering of 150,000 shares of Electro-Voice stock at \$16 has been announced by an underwriting group headed by F. S. Moseley & Company. The announcement states that the net sales for the first nine months of '58 were \$8,493,419 with net income of \$1.04 per share, compared to 7,190,962 and 72¢ per share in the corresponding period of '57.

Point of View

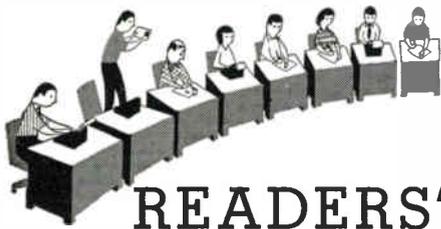
From one of our readers who asked that his name and address not be given: "If your apartment is cold between 6:30 and 7:00 A.M., I suggest you tune in WNTA Newark at 970 on the AM dial, and get the program 'Presented as a Public Service by the UAW' (Monday through Friday)

"I guarantee their class hatred slant will warm you up quickly — especially under the collar."

Well, we tuned in at 6:30, and there was Walter Reuther, presumably on tape, talking about unemployment and the need for more Government spending. He's our favorite public speaker, and we like to listen to him, no matter what he talks about. But like most people who drive foreign cars because they have lost faith and patience with those coming out of Detroit, we expect there will be more unemployment unless something drastic is done to improve the quality of workmanship on automobiles being turned out by UAW members.

Stereo Tapes

In the course of a conversation with Sidney Frey, president of Audio Fidelity, we asked him about stereo tapes, particularly those of his new 1st Component series, and we told him of the many letters to Hi-Fi Music complaining about the lack of new tape releases. He said: "If people who want stereo tapes will write to me, if I get any significant number of letters, I'll put out stereo tapes." He's the man who put the push behind stereo records. He might do the same for tapes. So if you want them, tell him. Address: Sidney Frey, Audio Fidelity, Inc., 770 11th Avenue, New York 19.



READERS' ROUNDTABLE

Who Says There Is No Demand For Two-Track Stereo Tapes?

LAST February, in "The Hi and the Fi" department, Douglass Cross explained: "For the first time since their introduction on the market, an issue of Hi-Fi Music appears without a section devoted to reviews of stereo tapes. The tremendous excitement over stereo discs has severely jeopardized the future of stereo tape, and if you are one of those who view this predicament with alarm, you'd better raise your voice in protest with letters to the tape companies. As a matter of fact, we would like to hear from you, too."

The response was immediate, with indignant protests running, in some cases, to four-page letters. Here are some of the things our readers had to say:

George Stamm

Here I am with several hundred dollars worth of equipment to play stereo tapes, and you tell me they are going to stop making recorded tapes.

Please have them continue! They are so superior to stereo records that I won't buy stereo records any more, although I have equipment to play them. 451 Linden Avenue, Aurora, Ill.

Frank M. Zelenik

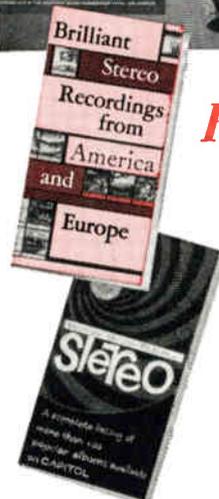
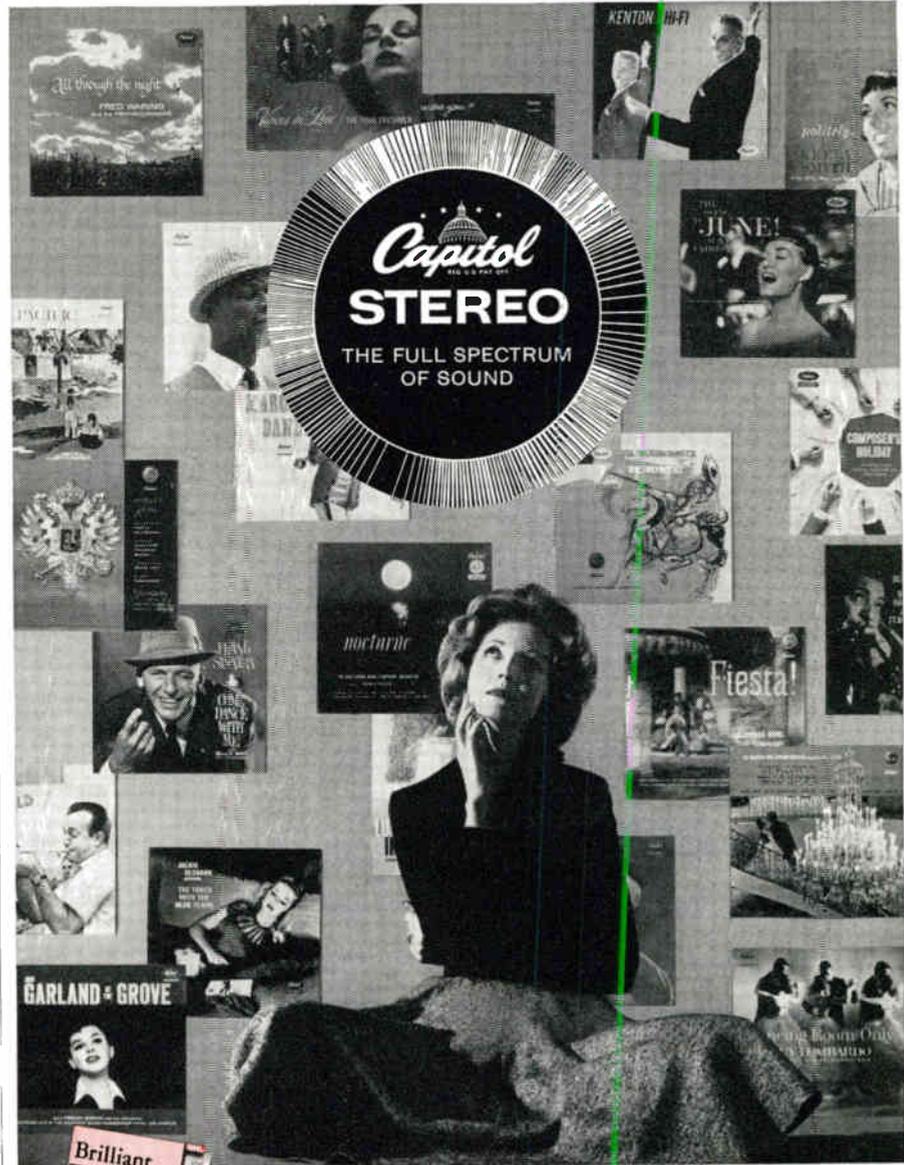
Now that stereo has hit big time, there are many conflicting views on the subject. The only area of agreement seems to be in the ranks of those who are devoted exclusively to 2-track 7½-ips. stereo tapes.

It would be to the benefit of all concerned if Hi-Fi Music AT HOME would take a more vigorous stand concerning stereo music on 7½-ips. tape. Many times I have seen the statement in the pages of your Magazine that tapes are superior to discs, but is usually eclipsed by articles on stereo discs. In all fairness, I must say that stereo discs are ingenious devices. However, there are certain irrefutable laws of physics which tend to limit the discs to mediocracy, no matter how ingenious the design. If an equivalent amount of effort had been devoted to improving tapes as was to stereo discs development, I would not have bothered to write this letter. 701 Wisconsin Avenue, Waukegan, Ill.

Frederic Kellers

After careful thought as to stereo records
Continued on page 14

NOW...choose from Capitol's full range of music in 120 STEREO ALBUMS!



FREE: These popular and classical catalogues that list the entire Capitol Stereo library

You'll find the superb performances of some of the world's greatest popular and classical artists listed in these booklets. Capitol's sound engineers, pioneers in the development of stereophonic sound, have reproduced these performances with flawless precision.

Hear Capitol Stereo—the Full Spectrum of Sound—the next time you visit your music dealer. Then ask for either, or both, of these catalogues for a better idea of the universal scope of Capitol Stereo. Or write for them now to:

Dept. D, Capitol Tower, Hollywood, California

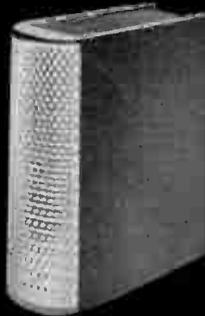


Made in U.S.A.
Patent Applied For

A Conquest of Space The Harmony Trio Speakers

Here is a complete three channel stereo speaker system — better than you have ever heard at any price — which gives the full stereo effect in every part of any room. And yet it consists of only two booksize speakers and a hideaway bass that is completely concealed from view. Sound impossible? Well it was, until Weathers developed the Harmony Speakers utilizing the principle of Variable Mass—the first major breakthrough in speaker design in twenty years. Now space need no longer be a barrier to speaker performance.

Stop in at your dealer
and see why.



System

Features:

Three channels. A full range speaker for each of the stereo channels and a non-directional bass. The smallest and most efficient stereo speaker system available.

Fits any size room. Blends with any decor.

Component Features:

Harmony Speaker.

Size: 11" x 9 1/4" x 3 3/8".

Response: 70 to 15,000 cycles.

Finish: Black leatherette. Golden grille.

Hideaway Bass.

Size: 16 1/2" x 16 1/2" x 5 1/2".

Response: 30 to 100 cycles.

Finish: Ebony.

Harmony Trio \$119.50

Harmony Speaker \$29.75

Hideaway Bass \$69.50

Weathers Industries
DIVISION OF ADVANCE INDUSTRIES, INC.

66 E. Gloucester Pike, Barrington, N. J.

Export: Joseph Plosencia, Inc., 401 Broadway, New York 13, N. Y.

IT WAS ALL THEY HAD THEN...



In the days of "78", the changer was the only convenient way to enjoy fast-playing discs. We've come a long way since. The first break-through was the LP, offering up to one hour of continuous music. Many serious music listeners began playing these LP's on turntables to achieve the ultimate in reproduction. However, for most people the choice of "Turntable vs. Changer" was still a matter of personal preference. Not so with STEREO! *The turntable is an absolute must, if you want true "high fidelity" in your stereo reproduction.* For, unlike the monaural cartridge, the stereo cartridge picks up vertical rumble and transmits it through the speakers. So for stereo, your only real choice now is "which turntable?"

And that choice is easy: Rek-O-Kut stereoTables°. StereoTables are available in a wide range of models, each the unchallenged leader in its class. And, you can enjoy a stereoTable° at the cost of a changer! Whether you're a "pro" or first venturing into high fidelity, the best way to enjoy stereo music is with a stereoTable—and only Rek-O-Kut makes the stereoTable! For more about Rek-O-Kut stereoTables and Tonearms write Rek-O-Kut Co., Inc., Dept. MH, 38-19 108th St., Corona 68, N. Y.



Model N-33H
with hysteresis motor
single-speed (33 $\frac{1}{3}$ rpm)
belt-drive. \$69.95
turntable only.
Rek-O-Kut
S-120 Tonearm
\$27.95

REK-O-KUT stereoTables° AND STEREO TONEARMS

stereoTables from \$39.95—bases also available.



Model B-12GH
with hysteresis motor
3-speeds.
\$99.95
turntable only.

Export: Morhon Exporting Corp., 458 Broadway, N. Y. C. 13, N. Y. Canada: Atlas Radio Corp., 50 Wingold Ave., Toronto 19, Ont.

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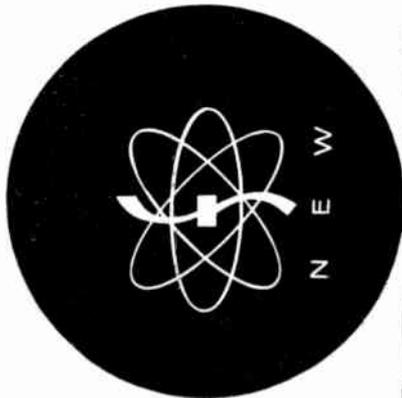
*Reg. T.M.



STEREO MARCH AROUND THE WORLD Musikkorps Der Bundeswehr, Hamburg. Captain Gerhard Scholz, conductor. Stereo—USD1033—\$5.95. Mono (Hi-Fi March Around The World) UR9015—\$3.98.

A stirring selection of the world's most rousing marches in superlative stereo that has to be heard to be believed! Capt. Gerhard Scholz conducts the official West German Army Band in marches by Sousa, Elgar, Arnold, Fucik and Strauss.

Urania's latest releases of interest to all categories of music listeners include "Jazz at Stereoville" with Coleman Hawkins, Rex Stewart, Cootie Williams, Bud Freeman and other jazz greats; "Opera Sampler" spotlighting such international artists as Kurt Boehme, Dolores Wilson, Tiana Lemnitz and Erna Berger in arias from favorite operas in the Urania catalog; "Stereo Sampler" of selections from Urania stereo discs.



URANIA RECORDS

WRITE FOR FREE URANIA STEREO AND MONOPHONIC CATALOG No. HH 4
509 Fifth Avenue, New York 17, N. Y.



MENDELSSOHN Symphony No. 4 in A Op. 90 London Philharmonic; Sir Eugene Goossens; Trumpet Overture in C, Op. 101, Vienna State Opera Orch., Hans Swarowsky. Stereo—USD1013—\$5.95. Mono—UK112—\$4.98.

This vibrant and exciting recording of Mendelssohn's popular "Italian" Symphony is coupled with a new Urania FIRST, the Trumpet Overture. In thrilling stereo or high fidelity monophonic, a truly exciting addition to any collection.

Other distinctive Urania stereo and monophonic classics to keep in mind: "La Grande Duchesse De Gerolstein", Offenbach's delightful operetta featuring Eugenia Zareska and the Pasedeloup Orchestra under Rene Leibowitz; Highlights from Wagner's "Die Meistersinger"; Beethoven's "Missa Solemnis"; Tschaiikovsky's Symphony No. 1 ("Winter Dreams").

READERS' ROUNDTABLE

Continued from page 11

or stereo tapes, I decided that I would purchase only stereo tape as a means for home listening, and I have been building a small library of 7 1/2"-ips. tapes slowly.

I feel that stereo records, no matter how carefully they are cared for, will eventually acquire certain surface noises as monaural records have always done. I've found that the sound from my tapes is so far superior to stereo records that I've heard demonstrated that I am more than satisfied with my original decision.

I find it is no more inconvenient to play a stereo tape in the present form than to place a record on a turntable and position the pickup.

As to the higher cost, it will merely

take me a little longer to build up a large library, assuming that stereo tapes will continue to be released.

Another advantage I have discovered with tapes is the complete symphony or concerto on one tape, as against the need to flip the record to hear the balance of the movements.

The first thing I turned to when I received my February issue of Hi-Fi Music AT HOME was the reviews of stereo tapes, and you can imagine my disappointment when I found none. I intend to send copies of this letter to a number of the companies whose tapes I have purchased, and have enjoyed most. 82-45 135th St., Kew Gardens 35, N. Y.

Jesse Walling

Your February issue came the other day.

I noticed that you did not have any tape reviews. Then I found the reference in "The Hi and the Fi". If you wished to make us indignant readers, you have done so. However, I noticed that another magazine I received a few days earlier had reviews of five tapes. It gave ratings for sixteen other tapes. No, this was not all of their tape information. They reviewed eleven 4-track tapes. *No address was given on this letter.*

[A check of tape reviews in other magazines will show that Hi-Fi Music is consistently first in publishing reviews of new tapes. We do not, however, include tapes which our Board of Reviewers would not recommend for purchase. Nor do we plan to review 4-track tapes unless and until there is evidence of their general acceptance.]

George R. Gould

I have read with interest your comment in the February issue on the lack of tapes to review. Since I have just purchased a tape transport deck for my stereo system, it was also with a sense of alarm that your column was read.

I was well satisfied with the results from stereo disks, but I have been quite concerned with the relatively high rate of record wear (although my stylus is tracking at 3 grams), and with the lack of uniformity in pressings of the same record.

Tape has been a revelation. To me, the identical tape of some of my records has considerably more depth, a better sound, and is much more practical to use. (No worries about the turntable being level, the tracking force being correct, or dropping the arm so as to damage the stylus, which is expensive as I well know. True, a recorded tape is a good deal more expensive than a stereo disc, but it seems to remain uniform in quality, no matter how often played; if broken, it can be repaired, and it requires less storage space.)

The foregoing comments are from a strictly amateur hi-fi enthusiast. From my point of view, it is hard to conceive that tape is on its way out when it is obviously superior to stereo tapes. It is to be hoped that the condition you describe is a temporary one. *Clapboard Ridge Road, Greenwich, Conn.*

W. R. Van Schoick

I wish to state that I will NEVER convert to stereo records. If the various producers of discs and tapes persist in issuing ONLY stereo and monaural records, then I will simply stop buying records.

At present, I have a large stereo tape library, albeit hardly complete, and if no new tapes are issued I'll simply keep playing the ones I have.

To me, the choice between the two media is somewhat similar to the sapphire vs. diamond stylus idea — low initial cost or durability. Tape has these advantages which

Continued on page 15

READERS' ROUNDTABLE

Continued from page 14

discs will probably never have:

1. Freedom from clicks, pops, and scratches. If there happens to be some tape hiss, it doesn't grow worse with continued playing.
2. No off-center holes to create wow and flutter. No groove-jumping, either.
3. No distortion on the inner grooves.
4. Tapes last indefinitely.
5. Tapes have cleanness and purity of reproduction.

I have written to two recording companies and, if necessary, will write to all of them. Needless to say, I am referring to 7½-ips. 2-track stereo tapes. At present, the 4-track 3¾-ips. tapes leave something to be desired.

Even if I should prove to be the lone voice crying in the wilderness (if you will forgive the tired cliché), I'll certainly do whatever I can to get the tape duplicators rolling again. 1364 Pine St., Walnut Creek, Calif.

Robert F. Jennings

Upon receiving my February copy of Hi-Fi Music a few days ago, I looked expectantly, as usual, for the stereo tape review section. It has become my habit to read this section first, for to me it has become the most valuable part of your Magazine. So what do I find this time? Nothing! To say that I was disappointed is scarcely an adequate representation of my frustrated feelings.

This is an unbelievable situation we stereo fans are face to face with. All the tape companies and the manufacturers of tape machines, as well as the hi-fi dealers, have been working assiduously to promote stereo tapes as the last word in the reproduction of recorded music. They have succeeded in convincing many thousands of us, and in converting us to the use of stereo tapes. Then, all of a sudden, and with no concern for the many customers they have created, they blithely decide to abandon these customers and refuse to issue new tapes.

There would seem to be no valid excuse for this situation. After all, stereo tapes provide by all odds the finest sound reproduction that can be achieved. I have had an opportunity to hear a large number of stereo tapes and stereo records under comparable conditions. When top grade equipment is used, it becomes painfully evident that stereo discs, good though many of them are, simply do not belong in the same class with stereo tapes.

Tapes provide sound that is cleaner and freer of distortion. The highs are noticeably smoother, and channel separation is better. In addition, the music is free of the clicks, pops, swishes, and grainy surface sound that characterize almost all discs in a greater or less degree. Even monaural tapes were a substantial

Continued on page 51



The responsibility of being the finest...



FLUXVALVE AND T-GUARD ARE TRADEMARKS USED TO DENOTE THE QUALITY OF PICKERING & COMPANY INVENTIONS.

Truly the finest stereo pickup ever made... the STANTON Stereo FLUXVALVE is hermetically sealed in lifetime polystyrene with all of the precision that has made Pickering a quality leader in the field of high fidelity for more than a dozen years.

For instance...only the STANTON Stereo FLUXVALVE has the "T-GUARD" stylus assembly—so safe and easy to handle...so obedient and responsive to every musical nuance in the stereo groove.

Only the STANTON Stereo FLUXVALVE has the parallel reproducing element contained in the "T-GUARD"...assuring the proper angle of correspondence between recording and playback styli for maximum Vertical Tracking Accuracy.

And...because of this the STANTON Stereo FLUXVALVE reproduces music with magnificent sound quality...from both stereophonic and monophonic records...with negligible wear on record and stylus.

In plain truth...the STANTON Stereo FLUXVALVE is by far the finest stereo pickup made... backed by a Lifetime Warranty*, assuring you a lifetime of uninterrupted, trouble-free performance—with a quality of reproduction no other pickup can equal.

We suggest you visit your Pickering Dealer soon — drop in and ask for a personal demonstration.

*Excluding wear and tear of the diamond stylus tip and parts of the related moving system in the "T-GUARD" assembly.

NEWLY REVISED—"IT TAKES TWO TO STEREO"—ADDRESS DEPT. D49 FOR YOUR FREE COPY

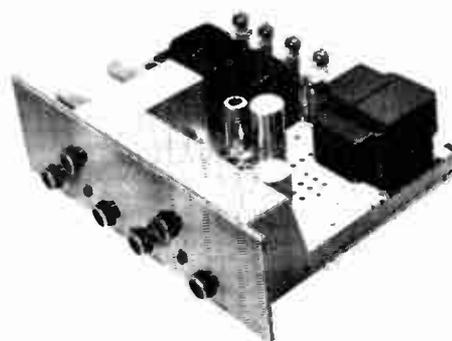


For those who can **hear** the difference THE QUALITY HIGH FIDELITY PRODUCTS BY

PICKERING & COMPANY, INC., Plainview, N. Y.

2371 E

So much better, you can
the difference!



Model X-101 \$189.50*

Cabinet \$24.95*

THE FISHER

STEREOPHONIC MASTER AUDIO CONTROL and DUPLEX AMPLIFIER

IT IS BUT LOGICAL that only a high fidelity instrument using the finest materials can produce the finest sound. When you look inside THE FISHER X-101, you will see an immaculate wiring and component layout—you will see massive, low-flux density transformers, with interleaved windings to prevent hum and noise (and *guarantee* the power response that others cannot)—and you will see the world's finest, low-tolerance capacitors and resistors. Compare the X-101—feature for feature and part for part—and you will know instantly why it is out-selling every other brand, *regardless of price*. Its superior quality is obvious to the eye . . . irrefutable to the ear, objective in design, to bring you the music *INTACT . . . the music itself*.

WRITE TODAY FOR NEW STEREO BROCHURE!

**Slightly Higher in the Far West*

INCOMPARABLE FEATURES

- 40 watts in stereo, 75-watt peaks.
- 12 inputs for all stereo and monophonic program sources.
- Record-Monitor facilities.
- 8-position Function Selector: 78, LP, RIAA-1, RIAA-2, Tape, Tuner, AUX-1, AUX-2.
- 4-position Output Selector: Reverse, for transposing the two channels; Standard stereo; Channel A and Channel B for two-speaker operation from monophonic source.
- Single-knob Channel Balance control.
- Full-range, Bass and Treble controls.
- Hum and noise, *inaudible*.
- Rumble Filter. Loudness Control.

*Hear The Music Itself—
Hear THE FISHER!*



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Milton Sleeper discusses



MUSIC IN YOUR HOME

USUALLY, the text for this page is the first to be written for each issue. When it is done, I feel that the new issue is under way. According to the schedule, it should have been finished last Friday, but on this Monday morning, not a word had been put down on paper. Time passes so quickly in this kind of business where, always working against the calendar, what happened yesterday is forgotten today because what counts is the goal that must be reached tomorrow.

Oh, I started promptly at half past eight this morning. As usual, I first rang for Mary Yiotis, but she was late. She hasn't been in on time since she set the date to marry her handsome Greek named Hercules. Very well. I would start writing. But no, in came Dick Davis to tell of a Draft Board problem — just when he has nearly all the kinks out of our circulation procedures.

Then, just as I decided on a cup of coffee, there was Len Osten to say that we had no instructions for the next Klipsch advertisement, and did I think Paul was at Hope, Arkansas, or at Los Angeles for the Show? Also, would I please call Lee Hearthstone of London about lunch.

I must have had that cup of coffee, for there was a little in the bottom of the cup, but since I didn't know when I drank it, I'd better have another. Then I would start writing. Picking up my pen reminded me that the new picture for this page hadn't come. I called Alden Aldrich. Imagine that! The boiler in his building blew up last week, leaving him with no hot water for getting the right temperature in his developing tank.

Oh, yes, and there was an error in Leonard Feather's manuscript. I must tell Shirley Fleming about that. (I can never catch my own mistakes, but if there is just one in six pages of someone else's writing, that's the part I am sure to read.) Ten thirty. "Mr. Papernik of the Telephone Company is here." "Can't he talk to Mary?" "No, he has an appointment to tell you about direct dialing on long distance calls." So I was enriched by several booklets and information on enriching the Telephone Company by making more long distance calls.

It would be better to let others practice on me, I thought, whereupon someone did. "We sent you photographs and a publicity release two months ago, but you didn't use them. You know, this client is very sensitive about getting publicity . . ."

That called for another cup of coffee. I make a pot-full

at a time, and then re-heat just enough for one cup. I stay right there and watch it. If I don't, it boils away, and smells like shishkebab made from chunks of rubber tires. Before I had the first swallow, the phone again. "Ed Nussbaum has the illustrations for the Siepi article." Always modest, he surprised me by saying, "I think this is the best job I have done." I agreed with him.

I could have a sandwich and a glass of milk before Mimmi Daniels would arrive with the new material she was preparing for circulation promotion. She is one of the few who drink my coffee. Maybe she is more polite than those who say it's nothing but colored hot water.

Ah, that telephone. "Captain Krouwel? Have him come right up." He was our pilot when Mrs. Sleeper and I flew KLM to Curaçao last year. He had invited us up forward to see the running of the ship and, in the course of conversation, we learned that he was a serious hi-fi enthusiast. He had even built one of G. A. Briggs' brick enclosures in his home at Amsterdam. On our return, I had arranged to have the Magazine sent to him. Now: "Your record reviews are so helpful. In Holland we cannot play records before we buy them and, once the seals are broken, they can't be exchanged. I want to be a paid subscriber to Hi-Fi Music." I told Captain Krouwel how much his courtesies, and the attentions of the purser, steward, and stewardess had added to our enjoyment of the flight. He said: "We fly the same ships as the other lines. We can't make them go any faster, but KLM does try to make the trips seem shorter."

Then Doug Cross. He always refuses my coffee. He looked troubled. "I'm afraid I shan't have space for Bob Sherman's article on the WQXR music library in the next issue, but it's so interesting I don't want to hold it over." We got that settled. "By the way, there was a mistake in the Wallenstein article in the last issue. The turntable should have been identified as a Scott." I found a copy of the February issue. "You're right, Doug. It is a Scott."

After he left, I suddenly realized that everything was so quiet. No wonder. It was seven fifteen, just time for a cup of coffee before Morgan Beatty, my favorite newscaster, would be on the air. Then Groucho Marx. He's a Monday night habit that delays my dinner.

So that is what happened to the writing I was going to start first thing this morning. Now it's after midnight. Well, there's one cup of coffee left in the pot.

**STEREO
STEREO
AND
MONAURAL**

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



World-famous
EICO advantages
guarantee your complete satisfaction:

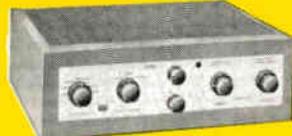
- Advanced engineering • Finest quality components
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- IN STOCK — Compare, then take home any EICO equipment—right "off the shelf"—from 1900 neighborhood EICO dealers.



Stereo Preamplifier HF85



FM Tuner HFT90
AM Tuner HFT94



Stereo
Amplifier-Preamp
HF81



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



Bookshelf
Speaker System
HFS1



Omni-directional
Speaker System HFS2
36" H x 15 1/4" W x 11 1/2" D



Monaural Power Amplifiers:
60, 50, 35, 30, 22 and 14-Watt
(use 2 for Stereo)
Stereo Power Amplifier HF86



Over 1 MILLION EICO instruments in use throughout the world.

NEW STEREOPHONIC EQUIPMENT

HF85: Stereo Dual Preamplifier is a complete stereo control system in "low silhouette" design adaptable to any type of installation. Selects, preamplifies, controls any stereo source—tape, discs, broadcasts. Superb variable crossover, feedback tone controls driven by feedback amplifier pairs in each channel. Distortion borders on unmeasurable even at high output levels. Separate lo-level input in each channel for mag. phono, tape head, mike. Separate hi-level inputs for AM & FM tuners & FM Multiplex. One each auxiliary A & B input in each channel. Independent level, bass & treble controls in each channel may be operated together with built-in clutch. Switched-in loudness compensator. Function Selector permits hearing each stereo channel individually, and reversing them; also use of unit for stereo or monophonic play. Full-wave rectifier tube power supply, 5-12AX7/ECC83, 1-6X4. Works with any high-quality stereo power amplifier such as EICO HF86, or any 2 high-quality mono power amplifiers such as EICO HF14, HF22, HF30, HF35, HF50, HF60. "Extreme flexibility . . . a bargain" — HI-FI REVIEW. Kit \$39.95. Wired \$64.95. Includes cover.

HF86: Stereo Dual Power Amplifier for use with HF85 above or any good self-powered stereo preamp. Identical Williamson-type push-pull EL84 power amplifiers, conservatively rated at 14W, may be operated in parallel to deliver 28W for non-stereo use. Either input can be made common for both amplifiers by Service Selector switch. Voltage amplifier & split-load phase inverter circuitry feature EICO-developed 12DW7 audio tube for significantly better performance. Kit \$43.95. Wired \$74.95.

HF81: Stereo Dual Amplifier-Preamplifier selects, amplifies & controls any stereo source — tape, discs, broadcasts—& feeds it thru self-contained dual 14W amplifiers to a pair of speakers. Monophonically: 28 watts for your speakers; complete stereo preamp. Ganged level controls, separate focus (balance) control, independent full-range bass & treble controls for each channel. Identical Williamson-type, push-pull EL84 power amplifiers, excellent output transformers. "Service Selector" switch permits one preamp-control section to drive the internal power amplifiers while other preamp-control section is left free to drive your existing external amplifier. "Excellent" — SATURDAY REVIEW; HI-FI MUSIC AT HOME. "Outstanding quality . . . extremely versatile" — RADIO & TV NEWS LAB-TESTED. Kit \$69.95. Wired \$109.95. Includes cover.

MONO PREAMPLIFIERS (stack 2 for Stereo) HF-65: superb new design. Inputs for tape head, microphone, magphono cartridge & hi-level sources. IM distortion 0.04% @ 2V out. Attractive "low silhouette" design. HF65A Kit \$29.95. Wired \$44.95. HF65 (with power supply) Kit \$33.95. Wired \$49.95.

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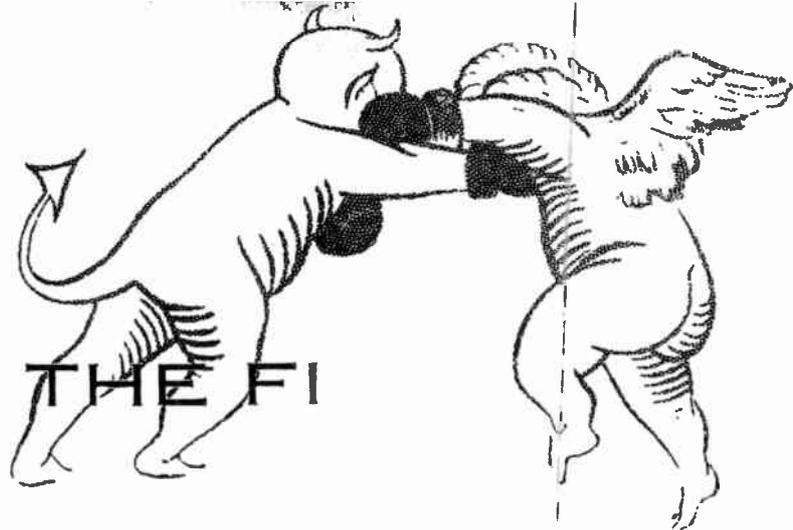
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THE HI AND THE FI

Neighbor Trouble: There is an amusing story going the rounds of musical circles these days concerning Leonard Bernstein and an awkward problem he had one night recently in Carnegie Hall. He was conducting the New York Philharmonic in a quiet passage of something or other when above the whispering of his elegant string section he noticed the reverberating intrusion of a jazz band filtering in from next door. When his piece was finished, he strode to the wings and summoned the head usher. "Tell that bunch rehearsing somewhere in the building to play softer!" he demanded. The usher explained, not without embarrassment, that what had annoyed the maestro and most of his Philharmonic audience happened to be the thunderous percussion of the pit band accompanying the hit revival of Mr. Bernstein's own musical comedy "On the Town" performing in the Carnegie Hall Playhouse adjacent to the big hall. "Well", Lennie is reported to have replied, facing up to his predicament, "tell them to play just a *little* softer."

It is a good story and, alas, all too true a situation as Carnegie Hall patrons have been finding out at every concert since "On the Town" opened within earshot. For instance, the otherwise superb series of concerts by the Cleveland Orchestra under George Szell came perilously close to being ruined by the infiltration of Mr. Bernstein's jazzy orchestrations. On the first program, Clifford Curzon's beautiful playing of the *Andante* movement of the Beethoven "Emperor" Piano Concerto was almost overwhelmed by the rumblings. So, during the next concert, was Rudolf Firkušny's and Dr. Szell's recital of the Mozart *Piano Concerto in E Flat*, K. 271.

The loudest moments of the "On the Town" score seem to occur about 9:45 P.M., simultaneously with the quietest movement of the Carnegie Hall concert's major work. There should be a moral in this somewhere for all of us who have hi-fi equipment, but who have, also, nearby neighbors who don't.

Music Versus Electronics: Among the international set of music's *avant-garde* there is a growing interest in electronic music, or, as it was first known in France, *musique concrète*: that is, invented sounds produced by various experimentations with

electrical impulses recorded on magnetic tape. As one who has been listening to quite a bit of this stuff lately, I view the situation with alarm. There is no comparing, I think, the musical creativity of the experimental composers during the early part of this century (Ives, Stravinsky, Schoenberg, Webern) with the unearthly uproar prefabricated by the engineer-composers of this hi-fi age. After all, the innovators of modern music have worked until now, for the most part, within the classic form, developing and enlarging its musical notation, tonalities, and instrumentation. The notes they put down on paper were written by human hands, created by intellect and emotion; the instruments they employed were constructed by skilled artisans and played by musicians of flesh and blood, susceptible to the inspiration and varying conditions of individual performances. I am convinced that electronic "music" is, and forever will be, inhuman, and cannot be, therefore, an art-form by any definition I am prepared to accept.

But there is another point of view, and it seems only fair to share it. The Rockefeller Foundation has established a \$175 thousand grant, making possible a studio for experiments in electronic music comparable with those in Cologne, Milan, and Paris. It will be built at Columbia University, and administered jointly by Columbia and Princeton. The operation will be run by a committee of four: Vladimir Ussachevsky, Otto Luening, Roger Sessions, and Milton Babbitt. Other composers will be allowed to use the studio's facilities for inventing their own electronic works and studying the instrumental possibilities of sounds manipulated by electronic devices.

From the composer's standpoint, perhaps the over-all thesis can best be summarized by quoting in part from a recent news release concerning 31-year-old Karlheinz Stockhausen, leading exponent of this sort of thing in Germany: "While his studies in Cologne with Frank Martin and in Paris with Olivier Messiaen equipped him with a firm musical background, his compositions have followed increasingly an experimental line . . . Stockhausen's interest in electronic music has been stimulated by a study of physics and acoustics, as well as by his preoccupation with the

study of the music of Webern. Harold C. Schonberg, writing in *The New York Times*, reports, 'the young composer is . . . utterly dedicated. He has a typical streak of German mysticism — a streak that led him to describe his *Kontrapunkte*, a score for ten unorthodox instruments, as a work in which "the contrasts may be so arranged that a state is created in which only one unity and one infinity are audible"'. But his main interest is in electronic music . . . Stockhausen's views toward the new art are near-religious, and his eyes take on a fanatical glow when he refers to "our music"'.

Stockhausen's theories differ from those of his *musique concrète* colleagues in Paris. They use natural sounds already registered on tape, whereas he wants to make his own sounds. This he does — with three specially constructed generators: one producing pure tones, another emitting impulses, and the third yielding "white noise". He mixes the sounds from the three generators, a very complicated process. Basically, he says, his musical aims are those of any composer — to be master of his material, to employ the laws of musical form, and to create an emotional entity.

"Writing in the *Des Moines Sunday Register*, Ogden Dwight said about the tall, thin young German: 'Stockhausen and the electronic school cannot be dismissed thoughtlessly, for it must be recalled that Wagner, Strauss, Stravinsky, Bartók, Schoenberg, Cage, and the latest discovery, Anton Webern, whose 1905 works are now being seriously acclaimed, were denounced as crazy men and their works called crackpot. Today some of them sound old-fashioned. It would not be very intelligent to eliminate this young German from the roll of the musical future. He may be the Victor Herbert of the twenty-first century.'"

Well, perhaps, but such news would come as a shock, I am afraid, to the shade of Sigmund Romberg.

New By-Lines in Hi-Fi Music: With this issue we are pleased to welcome to our record reviewers' panel the distinguished composer and musicologist John Edmunds, and Robert Jones, who is a graduate of Juilliard, an opera coach, and an accompanist. We're delighted to offer Bob his first critic's post. — DOUGLASS CROSS



Siepi in the banquet scene of the Met's new production of "Don Giovanni"

LEGENDS have a way of clinging like barnacles to famous opera singers, and Cesare Siepi, Metropolitan basso, is surely the raw material of which legends are made. His magnetic personality, rich voice, and impeccable artistry have given rise to a legion of stories even in the few short years of his international fame. But behind the legend that surrounds him, there is another side of Siepi, for he is a singer of serious purpose and complete integrity.

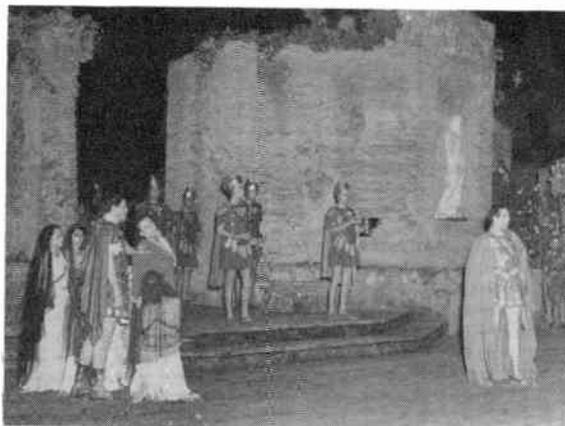
Stereo recordings were the chief topic of conversation during a recent visit with Siepi at the small hotel in the center of Manhattan that is his New York address. He met us at the door with a warm handshake, his boyish looks a surprise to those accustomed to seeing him costumed in the opera house as a venerable sage or a designing rake. Furnished in dull green with the occasional highlight of a red chair, his suite had the impersonality of a place lived at but not in. Not even a piano graced the apartment. "I could have one here," said Siepi, thinking of the pianos that are supplied by the Knabe company to all "Met"

singers who wish them, "but I do not work here. In fact, no one here knows that I am a singer at all."

In the room the window was wide open, and through it came a constant tattoo of riveting from a new building going up nearby. Siepi closed the window with obvious reluctance, and then, taking out a cigarette, settled down to a discussion of stereo that was broken only by the telephone or by his own exuberant jumping-about as interesting ideas occurred to him. He is clearly a person of enthusiasms — enthusiasms tempered by maturity and a discerning intellect. His broad cultural background is immediately apparent, too, and these qualities are most assuredly part of his artistry. He is more than a voice. Voice he has in abundance, of course, but there is much more. A native talent for the stage, a love for the workings of the theatre, an interest in many aspects of his art — these are some of his additional gifts. And yet, with all of this, conceit and self-importance seem absent from his nature. Confidence, yes, and a realistic appraisal of what he can do; of vain-glory, none.

Surely, then, here is a man who must have very definite ideas about his work as a recording artist. Siepi's achievements in this field, and particularly his Figaro and Don Giovanni, are already well-known. What, judging from his experience, does stereo mean to the performer and to the listener? "Ah," said Siepi thoughtfully, using his hands to express his meaning more exactly, "first of all, different recording techniques, especially in opera." He chose as an example his current "Giovanni", recorded a few years ago and recently released on stereo. In this recording, new methods were developed. Siepi recalls that the opera was originally done with two sets of microphones, one for monaural reproduction and one for stereo. But the singers stood for the most part in one place while they sang. Only in a few scenes, one of them the big quartet, was an attempt made to record in a different way for the newer medium. In this quartet there was rudimentary staging, with the principals crossing the studio in pairs as they sang. This movement, caught by the microphones, was the beginning of a true multi-dimensional effect. But, Siepi remembers, just as many possible effects were missed altogether. Some, too, were miscalculated. The Don's attempted seduction of Zerlina was one

Continued on page 54



Left: Renata Tebaldi and Siepi have fun rehearsing in Rome; middle: "Julius Caesar" as produced in Pompeii; right: Siepi as Don Basilio in "The Barber"

CESARE SIEPI

The Art of the Met's Matinee Idol

Behind the Glamour of This Brilliant Bass-Baritone's Rise to Fame Is a Solid Understanding of the Fundamentals of Great Singing. His Method of Developing Operatic Roles, His Skill in the Art of Make-Up, Mark Him As a Singing Actor in the Grand Tradition — *By Jean Bowen*



Siepi as Oroveso in "Norma", and as he appeared in the film version of "Don Giovanni"

April 1959

Critics Don't Lead — They Follow

Few of the Successful Jazz Musicians Have Been Supported by the Critics; Most Have Succeeded Despite Them — *By Leonard Feather*

TWENTY-FIVE years spent writing about jazz have convinced me beyond a doubt that there is nothing less important than a critic.

The best examples of valuable work done for jazz by "experts" are their efforts *outside* the field of criticism. For instance, nothing John Hammond has written about jazz in almost 30 years as a critic has even a fraction of the value of his talent discoveries. What he did for Basie and Goodman and Billie Holiday and Meade Lux Lewis and scores of others changed the course of jazz history.

Functioning directly as critics, we have managed to prove time and time again that our influence is negligible. The simplest evidence is a glance through the list of those jazzmen who have made the most permanent mark in the past decade or two. Stan Kenton? He enjoyed the opposition of a majority of the critics during the crucial years of his bandleading career — and I use the word "enjoyed" because it must have been a pleasure for him to see how little our barbed analyses mattered.

Dave Brubeck? The critics warmed to him briefly; but again, for the most part, he has made it without our help and, during the past few years, while his popularity reached new peaks, even those who had supported him earlier have veered away from him.

Similarly, the most popular combo leaders of the late 1940's (Charlie Ventura) and early 1950's (George Shearing) have been written off continually by the reviewers. So was Maynard Ferguson, of whose trumpet playing I was a particularly violent opponent; yet Maynard today, according to the latest *Down Beat* figures, is one of the three most respected trumpet men on the U. S. scene, and leads a band that has risen to fourth place, right after the Count, the Duke and Kenton. Chet Baker, dismissed by critic Albert McCarthy as "the great epitome of nothingness", has retained much of his acceptance despite a contribution many of us have deemed overrated.

Let's go back a little farther. The greatest solo powers of the whole new jazz era had to contend not merely with apathy, but violent opposition on the part of all but a handful of the critics. Look at some of the so-called experts' views on the genius of Charlie Parker, Dizzy Gillespie, and J. J. Johnson in those years, and it will seem a miracle that they survived to make their ultimate impact on jazz history.

Commercial success and artistic merit are not related; but neither does critical acclaim have any bearing on popularity. A few weeks ago I glanced at the list of the top ten current LP's as listed by *Down Beat*. With the sole exception of the record in tenth place (Miles Davis' "Miles Ahead") the entire list comprised items that had been ignored, or damned with faint praise, or shunted off

to the pop department by most of the supposedly influential critics. (The artists were, in order, Ahmad Jamal, Dakota Staton, Shelly Manne, Jonah Jones, Erroll Garner, Jonah again, Dave Brubeck, George Shearing and Ramsey Lewis.)

Critics don't lead; they follow. A Getz, a Rollins, a John Lewis is held up by the bootstraps of his own talent, and by fellow-musicians' comments, before the critics catch on to what they belatedly realize is a new and important influence.

This is not to say that the written word has not been helpful to jazz. On the contrary, the comprehensive documentary-historical approach, as represented in 1952 by Barry Ulanov's "A History of Jazz in America", served a constructive purpose, as did the Hentoff-Shapiro "Hear Me Talkin' to Ya", in 1955.

It took a long time, though, for jazz to reach this degree of documentation. During the 1930's there were two books in French, and right at the end of the decade came the Benny Goodman biography by Irving Kolodin, Winthrop Sargeant's "Jazz Hot and Hybrid", and the Frederic Ramsey-Charles Edward Smith "Jazzmen". This remained just about the entire bibliography of jazz for the following ten years. Only since the mid-1950's has there been any real interest in the subject on the part of book publishers; in fact, more books on jazz have appeared in the last four years than during the entire lifetime of jazz prior to 1955.

The jazz critics today are of three types. The first and newest and most valuable is the musicologist, that is, the critic who is also a skilled and thoroughly informed jazzman and happens to possess literary facility — such as pianist Billy Taylor, who has written for *Down Beat*; André Hodeir, France's new-day answer to yesterday's pompous Paris pedant; Gunther Schuller of *The Jazz Review*, Dr. Louis Gottlieb of *Jazz*, the new American quarterly, and Steve Race, composer and critic whose witty comments appear in the London *Melody Maker*. Men like these will ultimately replace the starry-eyed, technically-ignorant analyst of the second type, whose "criticism" usually is confined to vague adjectives like "lean", "angular", "virtuosic".

The third type is the historian, whose contribution is documentary rather than critical. Many writers operate in the second and third categories simultaneously, though Marshall Stearns, author of *The Story of Jazz*, has played an invaluable role almost exclusively in the historian's chair.

To sum up, here is my advice to the average reader, based on 25 years of watching the scene from the inside. If you want facts, go to the documen- *Continued on page 61*



stereo tapes



Reviews & Ratings

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

Dancing with the Blues

Al Nevins and his Orchestra
Stereo 7½ ips. Time: 21 mins.
RCA Victor BPS-134

B

B

A

Nevins



A collection of assorted blues-like songs in interesting, moody, arrangements by Charles Albertine, played imaginatively and artfully by the Nevins band. Since the album was designed specifically for dancing the beat is there, even if the authentic folk blues is not present. Such commercial blues pop tunes as *Bye Bye Blues* and *Wang Wang Blues*, not to mention the old Clyde McCoy *Sugar Blues* are included; so are Cole Porter's *What Is This Thing Called Love* and one bona fide blues, *Basin Street Blues*, and two originals by Mr. Albertine, *Alone with the Blues* and *Blues for G String* round out the collection. The recording is clean and clear.

E. Jablonski

From My Heart

Tony Perkins with Urbie Green's orchestra
Stereo 7½ ips. Time: 26 mins.
RCA Victor CPS-166

B

A

A

Perkins



Tony Perkins has an engaging, small voice and, while singing is not his major occupation, like many another Hollywoodite he could not resist the temptation of trading on one reputation to enhance another. Unlike some other film stars with vocal ambitions, Mr. Perkins' attempts at vocalizing are not in the category of a disaster. Particularly pleasantly done are the Latouche-Duke *Taking a Chance on Love*, Nash and Weill's *Speak Low*, and Brooks and Carmichael's *Ole Buttermilk Sky*. Most of the songs, if not all, originated in film scores, among them *The Kentuckian Song*, *Saddle The Wind*, *The Boy on a Dolphin*, and such. The recording is properly intimate, and the orchestra backs the singer discreetly and tastefully.

E. Jablonski

Jan Peerce in Las Vegas

Jan Peerce with Joe Reisman and his orchestra
Stereo 7½ ips. Time: 26 mins.
RCA Victor CPS-119

B

B

A

Peerce



This is one of those elevating excursions into light music by a great singer not generally associated with popular ephemera. Like all such attempts the wish is greater than the fulfillment. One of the reasons for this is not so much the artist, as his choice of material. Mr. Peerce cannot help but sound a bit stuffy even in so fine a popular piece as Anderson and Weill's *September Song*, or Hammerstein and Rodgers' *You'll Never Walk Alone*. And then there is the inevitable *Granada*, which can always show off a big voice—but so obviously! So that he does not completely neglect his true calling, Mr. Peerce also includes *Vesti la giubba* from "Pagliacci". A rather oddly mixed album, robustly sung, but hardly a necessity for anyone's collection unless he happens to be an avid Jan Peerce fan; an excellent exemplification of a rather stiff versatility.

E. Jablonski

South Sea Moods

The South Seacombers
Stereo 7½ ips. Time: about 21 mins.
Victor BPS-116

C

B

B

An uninspiring set of pseudo-exotic melodies (including *Moonlight Shadows*, *Blue Hawaii*, *Let Me Hear You Whisper* and four others) are presented in routine arrangements for electric guitar and small combo. The performances are

OK and the stereo sound is good—but the music (with the possible exception of *Umi Umi*, a rhythmic Tahitian dance) remains insipid and monotonous.

R. Sherman

Mood Jazz

Joe Castro
Stereo 7½ ips. Time: about 29 mins.
Atlantic 3 D 3

B

A

A



Castro is one of the most undervalued pianists in jazz. He swings like Previn crossed with Silver. For this set, abridged from a monaural LP, he is backed by a rhythm section with strings and/or voices, yet the prevailing mood is a jazz one, with Neal Hefti's arrangements effectively setting off his relaxed modern style on *If You Could See Me Now*, *It's You or No-One*, etc. As Dave Brubeck points out, in an eager endorsement that accompanies Gary Kramer's helpful liner notes, "Here is an extremely talented individual, a fine musician, an excellent pianist and a tasteful performer."

L. Feather

Chris Connor

Stereo 7½ ips. Time: about 28 mins.
Atlantic 3 D—7

A

B

B

Connor



Miss Connor's choice of tunes (ten of them, here) is excellent as always, as are her accompaniments. On four tracks it's just a rhythm section, with John Lewis; on four others, Ralph Burns conducts a 19-piece orchestra. A couple of tracks have such exaggerated separation that if you turn down one channel you get no voice; turn down the other—no accompaniment. Bob Sylvester's notes are invigoratingly honest with their concession that Chris is "a bit cultish in some treatments", that perhaps she sometimes "reaches out a little too eagerly for a shock effect" and that "there are times and phrases when she seems almost a little too purposefully relaxed."

L. Feather

Shorty Rogers and His Giants

Stereo 7½ ips. Time: about 29 mins.
Atlantic 3 D 4

A

B

A

Rogers



Five tracks, each from 4½ to 6½ minutes, showing Shorty with three West Coast teams, one of which ranges him against four other trumpets, Pete and Conte Candoli, Don Fagerquist and Harry Edison. Three originals and two old Basie favorites, *Molen Swing* and *Diekie's Dream*. Though some may find that dehydrated California sound a trifle tiresome, the performances are correct and capable at all times. All three rhythm sections fortunately include Shelly Manne. Stereo sound is quite good.

L. Feather

Cootie Williams In Stereo

Stereo 7½ ips. Time: about 21 mins.
RCA Victor BPS—173

B

C

A

Somebody put bananas in the refrigerator. It would be absurd to expect the superb growl trumpet of jazz veteran Cootie Williams to thrive when backed by vapid, businessman's-bounce arrangements; so he wilts. He should have thrown out the whole band, got himself a comfortable sextet of great soloists and just blown. Here he sounds as if he wandered into a neo-Glenn Miller recording session by mistake. Stereo sound is fine, but that doesn't change the arrangements. Personnel of the band, perhaps out of kindness, is unlisted.

L. Feather

Ping-Pong, Anyone?

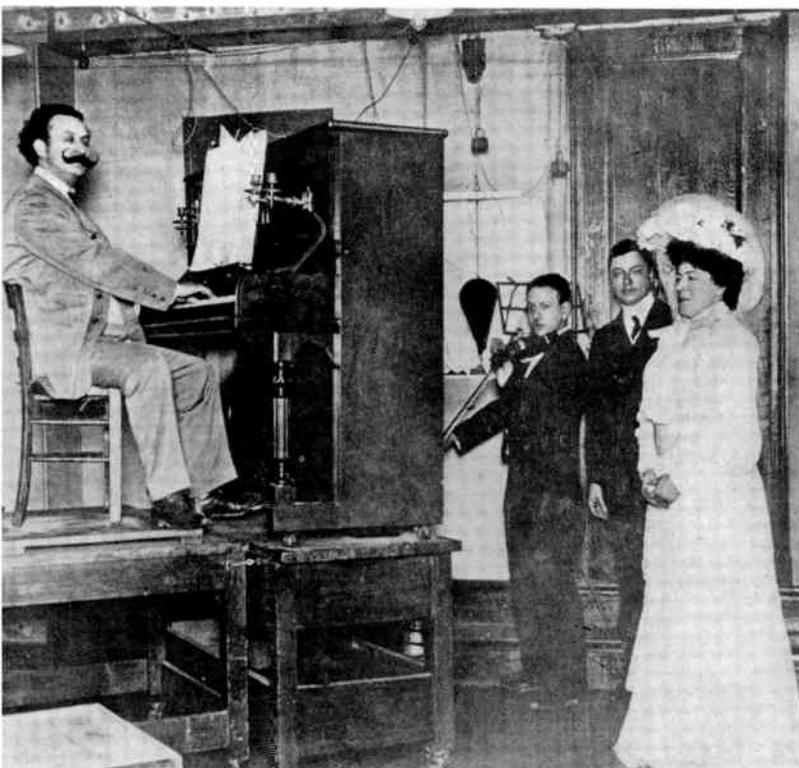
Or, How Real Is Stereo Realism? A Short, Critical History of Techniques Employed by the Record Companies — *By David B. Hancock*

VARIOUS technical milestones can be observed along the path of the recording industry since the turn of the century. To name a few salient ones, there was the replacement of acoustical means of recording by the electrical method; the conversion of almost the entire industry to a new standard 33 $\frac{1}{3}$ -rpm. micro-groove vinyl record; and now, finally, the still evolving techniques of producing recordings from which two separate channels of sound can be obtained simultaneously. One of the more interesting aspects of these and other developments in recording is the time lag which has existed, and still does exist, between the advancement in design and concept of recording equipment and the techniques employed by the operators, for there is an unfortunate tendency on the part of recording engineers to greet each new concept with a dogged insistence on techniques which were valid only for the older methods.

First, the Acoustic Method

In the beginning, no great refinement was possible. The "microphone" consisted of a megaphone-shaped horn which acted as a mechanical transducer for the material to be recorded. When a performer sang into the mouth of the horn, his voice was directed against a diaphragm at the

This is the way Victor set up a recording session for Nellie Melba at the turn of the century. Horn for the recorder is behind the violinist. Note: the pianist's moustache really grew on his upper lip



throat of the horn. The diaphragm was coupled mechanically to the record-cutting stylus. Since the sound level on the record was a direct function of the loudness of the input, the louder singers fared better than the softer ones. In the terminology of the day, a good record had the voice well "forward", which was often literally true. The heads of performers were sometimes stuck almost into the horn, especially if the voices were not robust. And it was possible to over-record also. The writer has heard acoustical records with serious echoes from adjacent grooves.

By far the largest number of records in those days were vocal, since the range of the voice and the equipment to reproduce it corresponded reasonably well.

It is only necessary to listen to an acoustical recording of a violin or a piano to realize how miserably inadequate was the frequency response of the equipment. Yet those recordings exhibited a wide range of quality; in fact there was as much disparity between the worst and the best of them as there is in present-day recordings, which is to say, a lot. Since the records were produced by the actual acoustic power of the music or speech, softer instruments did not record well. The day of the crooner had not yet arrived.

Then, Electrical Recording

In 1925 came a technical development which was to change the whole industry. A device was invented by which the amplified electrical output of microphones, already employed in radio broadcasting, could be converted to the mechanical motion of a cutting stylus. Immediately the quality of phonograph records was improved vastly.

A microphone could be placed at some distance from the sound source, and the level adjusted electrically. More than one microphone could be used. The electro-mechanical transducers were capable of a far wider frequency response than the acoustical systems, which resulted in more realistic recordings.

But along with these technical improvements came corresponding opportunities for misuse. One of these was an outgrowth of radio broadcasting. In AM transmission, especially in its earlier days, the studio engineers were greatly preoccupied with Percentage of Modulation. Briefly, the higher the average power output at the transmitter, the stronger were the received signals. This preoccupation produced a generation of engineers whose fingers twitched with a rotary motion. Whenever the sound level went down below 100% modulation, they would push it up. And when, as often happened, the sound level went up to the point of over-modulating the transmitter, they would jerk it down again. (This technique may still be observed at some stations, although most have automatic gain controls to accomplish the same result. Unfortunately most early electrical recording engineers seem to have

come from broadcasting, and their compulsive knob manipulation has been passed on down through the years. If you suggest to one of these that music is *meant* to be soft sometimes, you will get an incredulous stare.

Small Voice, Big Sound

Around 1930 there appeared a new microphone, known as the ribbon velocity type, so designed that when placed close to a sound source it emphasized the lower frequencies. This was pleasing to radio announcers, whose voices were thus made extra deep and manly, and was also partly responsible for the advent of the Crooner. These individuals, letting technology compensate for nature's oversights, clutched velocity microphones to their lips and their whispered messages were heard as gigantically amplified voices. This contributed to the trend away from realism, since any one of these singers, without his microphone, would have been over-balanced by a weak ukelele player. Oddly enough, the characteristic sound of the velocity mike used close-to was a by-product of the design. It was not intended to be used in this manner.

By the early 1940's, a new term had evolved to replace the "forward" quality of the acoustical period. This was the expression "presence", the use or misuse of which may well be a touchstone of competence in the recording profession. Scientifically, the word presence expresses a subjective impression of reality which can be a result of many factors, such as microphone proximity, frequency response, acoustical situation, and the stereophonic effect. As it is usually employed in the profession, however, presence means a misbegotten condition resulting from placing microphones as close to the source of the sound as is humanly possible. (The writer once suggested to an exponent of this system that he have probe microphones made which could be inserted in the bodies of instruments and down the throats of singers, but for some reason this was not taken seriously.)

The Multi-Mike Technique

To those espousing this method, the concept of a musical ensemble does not exist; each musician is given his own microphone and the balance is produced on the microphone control console. This has no musical validity. The music is not heard in any realistic relationship to the acoustical space around it, which is especially important in stereophonic recordings.

When the number of musicians becomes large, concessions are made to the point where the section will be covered by one microphone, but grudgingly; I have attended sessions where sixteen musicians were recorded by nine microphones. This system has one further drawback. No one can predict or analyze the degree of cancellation or reinforcement at various frequencies that occur as a result of interaction upon the microphones in such a situation. I have been present at a session where two microphones were being used. One note on the piano was intensified by



Victor recorded a small orchestra in this way back in the early days before microphones came into use. The photograph did not identify the occasion or the musicians. Do you recognize any of them?

about 12 db (15 times); when the phase of one of the microphones was reversed, the same note was attenuated by a similar amount.

Thus we are led to a proposition which might be described as "Hancock's Razor". It goes: "For a given recording, the best results are obtained by using the minimum number of microphones commensurate with satisfactory musical balance." By best results, it is meant results which may be most readily related to a musical experience. This proposition applies also to stereophonic recordings, which shall be dealt with presently. The point that should be stressed is that music does not consist only of various components of sound; it consists of a relationship of sounds in an acoustical space.

Now, Stereo Recording

The introduction of stereophonic recording constitutes a notable advance in the direction of musically realistic sound reproduction. It is unfortunate, therefore, that stereo has been hampered by the employment of microphone techniques that are of doubtful validity even in single-channel recording. The failure of a large segment of the industry to realize that stereo is an effect resulting from the use of multiple channels, rather than a gimmick emphasizing the multiplicity of those channels, has probably contributed to the slow public acceptance of the technique.

When somebody says "I don't understand all this fuss about stereophonic sound. It just sounds like music coming from two speakers," the chances are that his perception is not at fault. He has been listening to a two-channel recording, but not necessarily a stereophonic one. In order for the true stereophonic effect to be

Continued on page 53



MONO/STEREO RECORDS

Reviews & Ratings

Board of Reviewers:

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 • Robert Sherman • Abraham Skulsky

ORCHESTRAL MUSIC

BACH: The Art of the Fugue A-A
BEETHOVEN: Grosse Fuge, Op. 133 B-B
 The Arthur Winograd String Orchestra A-B
 under Arthur Winograd
 M-G-M 2E3 2-12" Winograd



Bach's monumental last work (for which there are no instrumental indications by the composer) is here transcribed for strings by Arthur Winograd, with the utmost taste and with extreme skill in regard to the problem of linear transparency. In his performance Mr. Winograd is sometimes overly energetic and his tempi are on the fast side, but this can be forgiven, for the conductor brings the work to life in an unprecedented way. The five fugues which are specifically written for the keyboard are omitted because they could not be transcribed for strings. What a pity that a keyboard instrument could not have been used to provide the missing links, for if this great work is to be presented at all it should be done in its entirety. As to Beethoven's Grosse Fuge, the performance by the small string ensemble cannot be termed first rate. It is limited in scope, and what this work needs, whether played by a string quartet or a larger group, is greatness of approach. A. Skulsky

BACH: Overture No. 2 in B Minor, BWV 1067; Overture No. 3 in D, BWV 1068 A-A
 B-A
 B-A
 Kammermusikreis Scheck under Gustov Scheck; Soloistenvereinigung der Bachwoche Ansbach, under Fritz Rieger
 Decca Archive ARC 3114 Bach



The first of these two great Bach Suites, so full of grandeur, energy and grace, is not given an ideal performance, being marred by the insecure playing of the conductor-flutist, especially in the first movement. The intonation in the low register of the "German baroque flute" is very unsatisfactory. The recording engineer has often permitted the instrumental balances to be distorted so that important melodic lines are allowed to become unduly faint at inopportune moments. The performance is lively and the instrumentation is painfully authentic. The D Major Suite—one of the most immediately accessible of all Bach's compositions—is given a superb performance, brilliant in sound and tingling with excitement. J. Edmunds

BARTÓK: Divertimento for A-B
 String Orchestra A-A
WEINER: Suite, Op. 18 (Hungarian A-A
 Folk Dances)
 Philharmonia Hungarica under
 Antal Dorati
 Epic LC 3513 Bortók



This is the first recording by the Philharmonia Hungarica, an orchestra which came into existence in 1957, composed mainly of musicians who fled Hungary during the uprising in Budapest in 1956. The orchestra is astonishingly good, and the string section especially is notable for its smoothness and its tonal beauty. Bartók's Divertimento is given a first rate performance under Antal Dorati, who brings to the fore both the work's nostalgia and its dramatic intensity. Weiner's Suite also gets very good treatment, but the work itself is too conventional to arouse much interest. Sound is excellent. A. Skulsky

BRAHMS: Symphony No. 3 in F, Op. 90 A
 B
 A
 Vienna Philharmonic Orchestra
 under Rophael Kubelik
 London CS-6016 Kubelik



Sonically, this is a beautiful release, no question of it. Seldom has such natural and impressive "big hall" sound emerged from a disc, and it remains clean and undistorted right to the very center. Unfortunately, the performance is not quite so spectacular, tempi being erratic and on the slow side. Lyricism is evident in this score, of course, but there is much that is dramatic and Kubelik tends to minimize this latter aspect. But the performance is certainly a valid one, magnificently reproduced, and represents an excellent buy for those who cannot wait for Klemperer in stereo. R. Jones

BRUCKNER: Symphony No. 7 A
 Symphony Orchestra of the Southwest A
 German Radio, Baden-Baden, under A
 Hans Rosbaud
 Vox PL 10.750 Rosbaud



Bruckner's hour-long 7th Symphony, like his other works, will move or repel, depending on the listener's musical sympathies. Of majestic proportions and a disarming formal simplicity, it draws considerably on Beethoven and the later Wagner. For me, the work speaks more through its magnificently sombre

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 coverage of the better LP records.

R: indicates a 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'



Raves

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

ORCHESTRAL MUSIC

- BRUCKNER:** Symphony No. 7 Vox PL 10.750
STRAVINSKY: Apollon Musâgète; Renard S London CS 6034
STRAVINSKY: The Firebird S London CS-6017

CONCERTOS

- DVORÁK:** Cello Concerto Angel COLH 30*
HANDEL: Organ Concertos: Op. 7 No. 5; Op. 4 No. 2; Op. 7 No. 1; Op. 4 No. 3 Kapp KCL 9018
TELEMANN: Four Concertos Decca Archive ARC 3109

CHAMBER MUSIC

- BACH:** Six Suites for Unaccompanied Cello Angel COLH 16,* 17,* and 18*
BOCCHERINI Quintets Angel 45011
 Andres Segovia—Golden Jubilee Decca DL 9995 3-12"

VOCAL MUSIC

- GABRIELI:** Processional and Ceremonial Music Vanguard BG 581

OPERA

- MENOTTI:** Maria Galovin RCA Victor LM-6142 3-12"
MOZART: Le Nozze di Figaro (excerpts) S London OS-25045
PUCCINI: La Fanciulla del West S London OSA 1306 3-12"
STRAUSS, R.: Capriccio Angel 3580 C/L 3-12"
STRAUSS: Der Rosenkavalier S Angel S 3563 D/L 4-12"

KEYBOARD MUSIC

- BACH:** Six French Suites Decca Archive ARC 3112 and 3113

- CHOPIN:** Nocturnes Kapp KCL-9016
SCHEIDT: Six Works for Organ from "Tabulatura Nove" Decca Archive ARC 3107
SCHUBERT: Sonata in C Minor, Op. Post.; Sonata in E Flat Minor, Op. 122 MGM E3711

FOLK

- Scottish and Irish Songs—Arranged by Beethoven Dyer-Bennet Records DYB 7000
 With Young People in Mind Dyer-Bennet Records DYB 6000

POPULAR

- From the "Hungry i . . ." The Kingston Trio Capitol T 1107

JAZZ

- Art Blakey and the Jazz Messengers Blue Note 4003

* Indicates a re-issue. Not graded as to sound quality.

passages than through its far-too-often saccharin melodic line. This sombre color owes much to the inclusion in the orchestra of four special "Wagner tubas" (plus a contrabass tuba), used in the Ring and in Strauss' "Elektra" but rarely employed today. These sound superb in the present recording. Rosbaud, through a warm and painstaking approach, gives an impressive performance.

C. McPhee

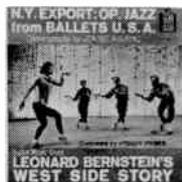
- DELIBES:** Sylvia (complete ballet) B
 London Symphony Orchestra A
 under Anatole Fistoulari A
 Mercury OL 2-108 2-12" Delibes



Sylvia, a three-act mythological ballet with an elaborate scenario, is one of the few nineteenth century ballets still performed today. Produced in 1876, it had an immediate success, largely due to the melodic charm, bright rhythms, and fresh instrumental colors of Delibes' score. Despite the prismatic orchestration and the many harmonic subtleties of the work, the music sounds a bit faded today. It certainly lacks the magic and the atmosphere of fantasy found in "Coppelia". Perhaps the plot, which has the pale tedium of "Giselle", held less appeal for Delibes' musical imagination. Delibes, however, has been called the "father of modern ballet music", and lovers of ballet scores will welcome this complete recording. Fistoulari's performance is spirited and rhythmically alert. The recording is resonant and finely focussed.

C. McPhee

- PRINCE:** N.Y. Export: Op. Jazz A-B
 (from Ballet U.S.A.) A-A
BERNSTEIN: West Side Story A-A
 Orchestra under Robert Prince
 Warner Bros. B 1240



The contrast between these works is striking—the Bernstein score reflecting its composer's million-dollar approach to the orchestra, scintillating with virtuosity; the Prince score, lean and far more modest in conception, the virtuosity being subordinated to musical ideas, the sonorities having a cleaner bite, the rhythmic invention of far more interest because of the economy of statement. The movements in the Prince piece are more sustained and more tightly knit. *New York Export: Op. Jazz* is one of the best American ballet scores and it seems destined to become a major work in the history of jazz. Both works are performed with great brilliance, and the engineering is of comparable quality.

J. Edmunds

- ROSSINI-RESPIGHI:** La Boutique Fantasque (complete ballet) B
 London Philharmonic Orchestra A
 under Rene Leibowitz A
 Urania USD 1004 Rossini



Here is a standard classic of the ballet repertoire in a superlative performance. The presiding genius is Offenbach, on whose style the idiom is modeled, and the musical locale is mid-nineteenth century Paris. The music is most attractive when it is fast, but the slow items tend to run to seed. Though the irony and wit of Rossini (and Offenbach) are abundant here, Respighi has added a proto-Hollywood touch in orchestrating the Rossini piano pieces from which the ballet is put together, and the end-product is a bit overdressed. It is a trumped-up piece, but done with such evident relish and skill that it deserves its fame. The playing is beautiful in every respect, and the engineering flawless.

J. Edmunds

- STRAUSS:** Suite from "Der Rosenkavalier"; Suite from "Die Frau Ohne Schatten" A-B
 The Philadelphia Orchestra A
 under Eugene Ormandy A
 Columbia ML 5333 Ormandy



In these suites derived from two of the operas Strauss wrote with the brilliant librettist Hofmannsthal, Ormandy again reveals his affinity for the composer's works. The "Der Rosenkavalier" music is a delight to hear, while that from "Die Frau Ohne Schatten" begins to pall as one sweeping climax is piled upon another—not that there isn't beauty there; it simply doesn't have the grace and buoyancy of the former. The copious notes neglect to acknowledge the arranger of the suites; one concludes, therefore, that it was Strauss himself. Splendrous sound.

G. Cory

- STRAVINSKY:** Apollon A-A
 Musâgète; Renard A-A
 Michel Sénéchal and Hugues Cuenod, A-A
 tenors; Heinz Rehfuss, baritone;
 Xavier Depraz, bass (in Renard)
 L'Orchestre de la Suisse Romande
 under Ernest Ansermet
 S London CS 6034

Stravinsky's score for the ballet "Apollo" was commissioned in 1927 by the Washington Congressional Library. With choreography by Adolph Bolm, the

ballet was produced the following year at a Washington music festival. Based on the subject of Apollo, leader of the Muses, it is perhaps Stravinsky's most serene and poetic work, in his newly established "neo-classic" style, scored for strings alone. My own preference here is for the earlier stage work "Renard" (1917), an "histoire burlesque" based on a Russian folk-tale for singers, dancers and chamber orchestra. The essentially percussive treatment of voices and orchestra, the special Stravinskian tautness of rhythm and musical form, combine to create a work of brilliant and concentrated ferocity. Both performances and recording are all one could wish for.

C. McPhee

STRAVINSKY: The Firebird A
(complete) A
L'Orchestre de la Suisse Romande A
under Ernest Ansermet
S London CS-6017 Stravinsky



Unable to locate a score of the complete *Firebird*, I am willing to take London at its word that this recording is the complete ballet as originally performed. Such scholarly matters being taken care of in advance, one is left free to admire the wondrous sound of London's stereo and the fine Ansermet performance. Ansermet seeks out all the lyricism and color in Stravinsky, sometimes at the expense of rhythm and structural logic, but when the work in hand lends itself to this approach, as *Firebird* certainly does, the results are apt to be remarkable. Such is the case here, and no collector will want to be without this stunning version.

R. Jones

STRAVINSKY: The Rite of Spring A
L'Orchestre de la Suisse Romande B
under Ernest Ansermet B
S London CS-6031 Ansermet



For those who feel the need for a gentle *Rite*, Ansermet has come to the rescue. We now have in stereo the lyrical Monteux, the frenetic Bernstein, and the stately Ansermet. The latter casts his calming hand over this violent score, slowing tempi, softening accents, and in general making this music seem almost soothing. London has provided a deeply resonant sound which obscures much detail and lessens impact. For the meek, therefore, I recommend Ansermet, but for the listener with lustier tastes Bernstein remains king of Stravinsky's pre-historic realm. London receives this reviewer's award for the year's silliest cover art, though it backs this oddity with excellent notes.

R. Jones

orchestral color, and top form Falla throughout. The major vocal role falls to the boy hawker and commentator of the show, who should have, according to Falla, "a nasal and rather forced voice, like that of a young street crier". We regret the substitution here of a soprano voice. The color is all wrong, and the forced roughness unnatural and monotonous. Otherwise, both performances are of high excellence, though the Retablo recording is marred by the excessive prominence of the voices at the expense of the orchestra.

C. McPhee

HANDEL: Organ Concertos: Op. 7, A
No. 5; Op. 4, No. 2; Op. 7, No. 1; A
Op. 4, No. 5 A
Lawrence Moe, organ; the Unicorn
Concert Orchestra under Klaus
Liepmann
Kapp KCL 9018 Moe



These festive works are noble and full-blooded and by no means overly familiar. The melodic and rhythmic inventions are of compelling power. The performance is of first-rate quality throughout, with organ and orchestra in perfect accord. Handel's massiveness and his unsentimental tenderness are reflected faithfully by all participants. The sound is brilliantly captured by the recording engineer. This is a record of permanent value to anyone whose interests include baroque organ music and is a spectacularly fine contribution to the bicentenary celebrations in honor of Handel, who died just two hundred years ago.

J. Edmunds

STRAVINSKY: Concerto for Piano B-A
and Wind Instruments; Capriccio A-A
for Piano and Orchestra A-A
Nikita Magaloff, piano; L'Orchestre de
la Suisse Romande under Ernest An-
sermet
S London CS 6035 Magaloff



The *Concerto* (1923-24), scored for piano and a large band of woodwind and brass, is a vigorous work, perhaps more interesting for resonance than musical content. The orchestral texture is hard and without *chiaroscuro* throughout; the piano writing derives partly from Bach, partly from early ragtime jazz, giving somewhat the effect of a bad-tempered Czerny. More fragile in texture is the vivacious *Capriccio* (1928). The constantly moving piano part is ornate with graceful figuration somewhat in the style of Weber. Formally the three-movement work consists of episodes in varied genres, giving it the capricious character to which it owes its name. Magaloff gives top performances in both works, and under the fine direction of Ansermet, the Suisse Romande Orchestra is brilliant.

C. McPhee

CONCERTOS

DVOŘÁK: Cello Concerto A
Pablo Casals, cello; the Czech Philhar-
monic Orchestra under George Szell A
Angel COLH 30 Dvořák



Listening to this performance, one would swear the artist was a young man if one didn't know better. But Casals was 61 when he and Szell recorded the work in 1937. From the very first note, Casals plays with great dash, intensity, and the complete instrumental mastery that has assured him his preeminent position among cellists for more than a generation. The performance is a model, too, of musical symmetry and stylistic comprehension, and the rapport between soloist and orchestra is admirable. Taken from any point of view, this recording of the pithy and melodic work is a worthy inclusion in Angel's "Great Recordings of the Century" series.

B. Gabriel

FALLA: Concerto for Harpsichord B-A
and Five Instruments; El Retablo A-B
de Maese Pedro A-B
Robert Veyron-Lacroix, harpsichord,
with soloists of the National Orches-
tra of Spain (in the *Concerto*); Julita
Bermejo, soprano; Carlos Mungia,
tenor; Raimundo Torres, baritone;
the National Orchestra of Spain
under Atoulofo Argento
S London CS-6028 Falla



The *Concerto* (1923-26) is a dry and mannered piece in a Stravinsky-inspired neo-classic style. Falla's fine craftsmanship is always evident, but the consistently harsh dissonance and mechanical animation of the work grow tedious in the end. "Moster Peter's Puppet Show", a stage work taking for its plot on episode from "Don Quixote", is great fun, wonderfully fresh in

TELEMANN: Four Concertos A
Various instrumentalists A
Decca Archive ARC 3109] Telemann



This record will set you to marveling all over again at Telemann's inexhaustible inventiveness. What an abundance of vivacious, graceful and entertaining music we have here! From the reflective *Grave of the Concerto in D for 4 Violins* to the bumptious *Presto of the Concerto in E Minor for Recorder, Flute and Strings* is a sizable leap, temperamentally speaking, and Telemann encompasses both moods with complete assurance. The E Major *Concerto for Flute, Oboe d'Amore and Viola d'Amore*, too, is wonderfully appealing in its tone coloring; the *Concerto in B Flat for 3 Oboes and 3 Violins* is scarcely less engaging. Sound is clear and clean, and the performances are absolutely right in style and tempi.

S. Fleming

VIVALDI: Concerto in D A to B
ALBINONI-GIAZOTTO: Concerto A
No. 9 in C A
RESPIGHI: Antiche Arie e Danze—
Suite No. 3
BASSANI-MALPIERO: Canzoni
Amorose
Virtuosi di Roma under Renato Fasano
Angel 45028 Vivaldi



The ever-high standards of the Virtuosi di Roma as regards both programming and music-making are very much in evidence here. Their performances of the Vivaldi concerti continue to rank with the finest and this one, sub-titled "Accademico Formato", is a handsome addition to their repertory. The gem of the collection, however, is the concerto for two oboes and orchestra by the less familiar Albinoni. Their lovely performance of the Respighi shows how much a good stylistic grasp on the original materials upon which he based his suite enhances the total effectiveness of the work. A disc bound to give lasting pleasure.

G. L. Mayer

WAGENSEIL: Concerto for Cello, Strings and Continuo in A
HAYDN: Cello Concerto in D, Op. 101 (original version)
 Enrico Mainardi, cello; the Münchener Kammerorkester under Enrico Mainardi
 Decca Archive ARC 3110

C-B
 B-B
 A-A



Haydn

The Wagenseil work will be of interest mainly to historians, though it is hard to believe they will be greatly stimulated by any aspect of this composition. It oscillates between a wan charm and an outright dreariness. The distinguished Italian cellist plays acceptably but the orchestra is often sluggish in its support of him. The Haydn work is well-made, clean and decent but rather unimpressive. The thematic material is of minimal interest, especially considering the greatness of its composer. The solo playing throughout is over-emphatic perhaps in an effort to make the work sound more important than it is, and again there is a lack of zest in the supporting orchestra. Recorded sound is excellent on both sides.

J. Edmunds

CHAMBER MUSIC

BACH: Six Suites for Unaccompanied Cello
 Pablo Casals, cello
 Angel COLH 16, 17, and 18

A
 A
 R

Casals was 13 when he stumbled upon a copy of the Suites in a Barcelona music shop, and after 12 years of practice he made up his mind to play them in public. "As I got on with the study of the Suites I discovered a new world of space and beauty—I can say now that the feelings I experienced were among the purest and most intense in my artistic life." The boldness of Casals' concepts in regard to these works has become a landmark in the history of Bach interpretation, and we are held spellbound by the means with which he achieves his purpose. The beautiful logic of his phrases, the illuminating warmth and of course the controversial (and wonderfully artistic) freedom in rhythm all contribute to performances which seem to speak the last word on this famous set of pieces. The transfer to LP's from original recordings made between 1936 and 1939 is an unqualified success, and boasts sound that is clean and resonant.

S. Fleming

BOCCHERINI: Quintet in D, Op. 18, No. 5; Andante Sostenuto, Op. 13, No. 2; Minuet, Op. 28, No. 2; Quintet in D, Op. 40, No. 2; Minuet in the Style of the Spanish Seguidilla, Op. 50
 Quintetto Boccherini
 Angel 45011

A
 A
 A



Boccherini

The listener must decide for himself whether he most admires Boccherini's quintet-writing as such—the lively participation of each instrument, the full sonorities, the unexpected figuration—or whether the music appeals to him more simply as a communication of mood and spirit (the beautifully pastoral *Andante Sostenuto* is a strong argument for the latter, and so, too, is the dancing *Tempo del Fandango* of Op. 40 No. 2). Whichever one's leaning, the two qualities add up to music which is as full of vitality now as it was in Boccherini's own time, and reconfirms his stature as a composer of chamber music. The performance is vigorously musical and at the same time a model of finesse.

S. Fleming

MOZART: Six String Quintets (K.174, K.406, K.515, K.516, K.593, K.614)
 The Barchet Quartet with Emil Kessinger, viola
 Vox Box #3 3-12"

A
 A to B
 A to B
 Mozart



These performances of Mozart's string quintets—some of the most beautiful music ever written—are very fine indeed and at many points the playing is close to perfection. The ensemble seems more at home in the lighter aspects of Mozart's expression than in the more poignant, such as K.516 and K.593. There is tonal beauty throughout, but perhaps not enough variety in dynamic shadings. On the whole, however, this is a first class presentation (especially at the bargain price for which the three recordings are sold). The sound is satisfactory, although at some moments there is surface noise.

A. Skulsky

MOZART: Serenade No. 10 in B flat K.361
 Eastman Wind Ensemble under Frederick Fennell
 Mercury MG50176

A
 A to B
 A
 Fennell



Here is a noble masterwork in which the composer is at the height of his inspiration. The seven-movement *Gran Partita* is well diversified as to tempos and dynamics, but even more notable is the ingenuity with which instrumental timbres are contrasted, each instrument being given its solo passages and every time in a fresh context. I have one reservation as to the performance: after the slow introduction Fennell does not keep a steady tempo throughout the Allegro of the first movement, but takes the forte sections faster than those marked *piano*. The instrumental playing is everywhere admirable, the intonation impeccable. Fidelity, too, is excellent.

J. Edmunds

NAUMANN: Andante and Grazioso A to C
 —for glass harmonica, flute, viola and violoncello; "Wie ein Hirt sein Volk zu weiden"—for glass harmonica and lute A
XAVER SCHNYDER ZU WARTENSEE: Der durch Musik überwundene Wüterich—for glass harmonica and forte piano A
TOMASCHEK: Fantasia—for glass harmonica
 Bruno Haffmann, glass harp; with various instrumentalists
 Decca Archive ARC 3111

Bruno Hoffmann's modern glass harp, which is used on this recording, is constructed on different principles from Benjamin Franklin's glass harmonica, but the tonal characteristics are claimed to be identical. Those whose ears have become adjusted to the sounds of this electronic age will find some similar sound textures here but the prevailing effect is pleasant and delicate. This sampling of the vast repertory written for the instrument during its rococo heyday is a fetching one. The addition of less exotic instruments helps to prevent monotony. The Schnyder duet portrays a "wild" pianist becalmed by these soothing sounds. Fun for weary ears.

G. L. Mayer

Andres Segovia—Golden Jubilee: Original works and arrangements by 16 composers A A A
 Andres Segovia, guitar; Rafael Puyana, harpsichord; Symphony of the Air under Enrique Jorda
 Decca DL 9995 3-12"

Segovia



This 3-disc album in celebration of the 50th year of Segovia's public career is enchanting throughout. It has long been known that Segovia combines in his art phenomenal mastery of his instrument with the most penetrating musical comprehension of a great variety of styles. Though most of the music in this album is Spanish in character, there is variety aplenty, for the works chosen range from the 17th century to the present day. He is heard in solos, as well as with harpsichord accompaniments and with orchestra. The album also presents Segovia in a little speech in English. What struck this listener especially is the remarkable "under-the-skin" lift of his rhythm, which vitalizes everything he plays. Outstanding among many treasures are the Ponce *Concierto del Sur*, and the Rodrigo *Fantasia*. Satisfying accompaniments and wonderful sound.

B. Gabriel

VOCAL MUSIC

BRAHMS-SCHUMANN: A Recital A
 Maureen Forrester, contralto; John Newmark, piano; Otto Joachim, viola B-A
 RCA Victor LM-2275 Forrester



A truly distinguished career surely awaits this brilliant young Canadian contralto. She possesses a voice of haunting tenderness capable of revealing a remarkable variety of colors, astonishing range, power and shading. The Schumann *Frauenliebe und Leben* recorded here can almost stand up to the inevitable comparison with the immortal Lehmann and Ferrier versions of the song cycle. But not quite. Her tempi tend to be rather erratic and her interpretation as a whole just misses complete mastery. The Brahms *Gestillte Sehnsucht* (Longing at Rest), *Geistliches Wiegenlied* (Cradle Song of the Virgin), and *Zigeunerlieder* (Gypsy Songs), however, are wonderfully sung. A true contralto of unique beauty. Excellent collaboration from her colleagues, John Newmark and Otto Joachim, and splendid sound except for a crackling surface at the beginning of Side 1 which is probably a fault of my reviewer's copy, to give it the benefit of a doubt.

D. Cross

BUXTEHUDE: Four Spiritual Choral Works: "Fürwahr! Er trug unsere Krankheit"; "Nimm von uns, Herr, du treuer Gott"; "Herzlich lieb ich dich, o Herr"; "Magnificat anima mea"

Horst Günter, baritone; Norddeutscher Singkreis and instrumental ensemble under Gottfried Wolters
Decca Archive ARC 3108

One need not admire Bach less to grant Buxtehude his due; this master of the German baroque should not languish in the shade of another. This program is convincing proof of his great musical skill and of his vital, yet gentle, gift for warm meaningful expression of spiritual texts. The performing group is first rate. The small chorus sings with exactitude and purity and the delicacy of its phrasing is consistent throughout the program. Horst Günter, who joins the ensemble in "Fürwahr! Er trug unsere Krankheit", has an attractive baritone and has no trouble with the range of his assignment, which actually calls for a bass.

G. L. Mayer

GABRIELI: Processional and Ceremonial Music
Choir and Orchestra of the Gabrieli Festival under Edmond Appia
Vanguard BG 581



Humble piety, simply expressed, would have been a ludicrous accompaniment to the splendor of the Venetian religious celebrations of the late 16th and early 17th centuries. The motets of Gabrieli, organist of St. Mark's, composed for these sumptuous events are dazzling, even today. Despite the heroic effects of the multiple choirs utilized here, the expression is marked by an unmistakable sincerity. The spirit of these moving works is more akin to dignity and beauty than to shallow, meaningless display. These remarkable performances are by participants in the 1957 Gabrieli Festival in Venice. Obviously prepared with devotion.

G. L. Mayer

LASSO: St. Matthew Passion
Sailer, Bence, Poeld, Messthaler; Swabian Chorale under Hans Grischkat
Vox DL 400



In the Roman Catholic Church, the custom of intoning the Passion story during Holy Week was an old one even in Lasso's time, and many of the musical devices used by him in this work were inherited. But the handling of the unaccompanied recitatives and of the chorus were very much his own and stamped with the print of his amazing genius. The performance recorded here has its good points and its bad. Among the good are the fine singing of Poeld in the role of the Evangelist, and, to a lesser extent, of Messthaler as Jesus. Sailer, and particularly Bence, are given to over-statement, while the chorus makes heavy work of many of the utterances of the crowd. Good sound.

J. Bowen

LASSO: Secular and Religious Choral Works
The Swabian and Grischkat Chorales under Hans Grischkat
Vox DL 380

The secular music here recorded consists of samples of Lasso's Italian madrigals, French chansons and German Lieder, while three pieces on German texts and three Latin motets represent the sacred music. If the performances at all matched the quality of this wonderfully varied and expressive music, this would be an exciting offering, but, as it is, a woefully heavy approach, a most unskillful handling of delicate rhythms, and a breathy and rather unfocused choral sound do little for Lasso indeed. Adequate sonics. J. Bowen

MORLEY: Madrigals
The Deller Consort under Alfred Deller
Vanguard BG-577



WILBYE: Madrigals
The Deller Consort under Alfred Deller
Vanguard BG-578

There is nothing precious or quaint about Morley's madrigals, canzonets and ballets. They encompass an astonishing variety of moods, reaching, particularly in the canzonets for 5 or 6 voices, remarkable depths of expression. They are the work of a polished composer, a cosmopolitan (the ballets are frank imitations of the then "new" Italian way of part-writing), and a musical

poet. Wilbye's two sets of madrigals for 3 to 6 voices are an even more remarkable achievement. Their boldness, their handling of dissonance, and their colorful harmonic idiom recall the more daring of the Italian madrigalists, and the immediacy with which Wilbye wrote of sadness and loss has never been surpassed. To this music the Deller consort brings the light and rhythmically-articulated sound that good madrigal singing demands, as well as a keen feeling for balances and a reasonably ingratiating tone. Sound is good.

J. Bowen

A Maria Stader Recital
Maria Stader, soprano; Karl Engel, piano; Rudolf Gall, clarinet
Decca DL 9994



Stader's lovely voice sounds with its customary silvery tone in this collection of songs by Schubert, Mendelssohn and Schoeck. Here is truly beautiful singing from a technical point of view, for although her voice is small, it makes an ample sound without a hint of pushing. In those songs that demand a perfect legato, the singer is at her best. With some of the others, however, she is less successful. She lingers over high notes and sings fast passages with staccati where none are indicated. And she gives the color value of many German words scant attention. But so beautiful is the voice that one can almost forget these lapses.

J. Bowen

Treasures of Byzantine Music
The Byzantine Chorale under Frank Desby
Byzantine Society Records No. 10001

This seems not so much a group of treasures as a sampling from the history of Byzantine music from the 3rd century to the 19th, which encompasses some admittedly dull periods. Much of the music will be of slight interest to any but specialists, but the chants from the 12th century Kanons with their severe but subtle melodic qualities will probably please most open-minded listeners. One hopes for a record devoted entirely to this "golden age of Byzantine hymnography". The intonation of some of the solo chanting is uncertain, but the full choral parts are well performed. This is an important project and the group is contributing something of genuine value to the understanding of a great liturgical tradition. The recorded sound is very good.

J. Edmunds

OPERA

MENOTTI: Maria Golovin
Franca Duval, Richard Cross, Patricia Neway, Genia Las, Herbert Handt and others; Orchestra and Chorus under Peter Herman Adler
RCA Victor LM-6142 3-12"



"Maria Golovin" is Menotti's finest opera since "The Medium" and excels it in musical ingenuity and dramatic resourcefulness. It unfolds itself tight-knit on this recording as a dramatic piece, building its musical excitement as it did upon the stage—as a play, almost without "set pieces" or arias. For the moment, this record will have to do for those not lucky enough to have seen the opera before it was yanked off Broadway after five performances for reasons best known to the show's producer. The critics at the time were kind almost to a man, and in several cases, ecstatic. In short, this musical drama concerning a young blind man's all-consuming love for a woman whose honesty toward their affair and compassion for him he can only interpret as pity, is electrifying and heartbreaking; it deserves the excellent recording it receives here. Made in Rome, this version presents the splendid New York company almost intact. The engineers, though, have botched up a patching job in the final scene so that tonality for a brief moment is jeopardized. But even so, Victor has preserved a truly significant modern opera until the time it has the "triumphant revival" that is certainly its due.

D. Cross

MOZART: Le Nozze di Figaro (excerpts)
Cesari Siepi, Hilde Gueden, Lisa della Casa, Alfred Poell, Suzanne Danco, others; the Vienna State Opera Chorus and the Vienna Philharmonic Orchestra under Erich Kleiber
S London OS-25045



This performance is by now well known as one of the all time great accomplishments of recorded art. Add to this flawless sound, stunning stereo, and it is understandable why a disc of excerpts can only tantalize. Who can be satisfied with an appetizer when the whole magnificent feast is available?

R. Jones

OFFENBACH: La Grande Duchesse de Gerolstein B
 Eugenia Zareska, Gisèle Prével, André Dran, John Riley and others; the Paris Lyric Chorus and the Padeloup Orchestra under Rene Leibowitz
 Urania UX 115-2 2-12" Zareska



Time passes and the bite is now missing from this satirical spoof of the modes and manners of Offenbach's time; Meyerbeer's music has been unheard for so long that the parodies on it here lose much of their fun. Nevertheless, the work has many delightful moments. Unfortunately, this substantially cut performance often slips below the level of its finest scenes. Zareska, troubled throughout by unsteadiness of voice, has some uncomfortable moments keeping up with the rapid pace and often underplays the pompousness inherent in her role. The rest of the cast is vocally adequate but too often performs with less than full measure of style and wit.
 G. L. Mayer

PUCCINI: La Fanciulla del West A
 Renata Tebaldi, Mario del Monaco, Cornell MacNeil, Giorgio Tozzi, others; Chorus and Orchestra of Accademia di Santa Cecilia, Rome, under Franco Capuana
 S London OSA 1306 3-12" Tebaldi



In "La Fanciulla", despite its weak libretto, all Puccini's instinctive dramatic and lyric qualities are displayed to the utmost. From the purely musical aspect, the opera proves to be among the most interesting he wrote, and one notes especially the use of the whole tone scale and a harmonic language which foreshadows in many sections the much later "Turandot". As for the cast assembled by London, it could hardly be surpassed. In the role of Minnie, Renata Tebaldi gives us one of her most powerful characterizations, both dramatically and musically. The young American baritone, Cornell MacNeil, is excellent in his portrayal of Sheriff Jack Rance, and vocally he may be ranked as among the very top. Mario del Monaco is his usual self in the role of Dick Johnson. All the lesser roles, as well as chorus and orchestra, are equally impressive. The stereophonic sound is the best yet provided by London.
 A. Skulsky

ROSSINI: The Barber of Seville A
 Maria Callas, Tito Gobbi, Luigi Alva, Nicola Zaccaria, Fritz Ollendorf; the Philharmonia Orchestra and Chorus under Alceo Galliera
 S Angel 3559 3-12" Callas



Rossini's masterpiece sparkles as brightly as ever in this lively recording. Never have his delicious melodies and inventive ensembles sounded fresher, and his scoring is a delight to the ear. Callas, singing Rosina in the low key, is in part responsible for this escape from routine. Her inquiring mind, her marvelous sense of musical phrasing and her superb dramatic projection, particularly in the recitatives, are unique. Gobbi is a convincing Figaro, if not always vocally at ease, and Alva's Count is acceptable. The other principals are adequate if not memorable. The stereo sound is clear, but it seems largely one-sided and fails to create a true sense of depth.
 J. Bowen

STRAUSS, R.: Capriccio A
 Elisabeth Schwarzkopf, Eberhard Wächter, Nicolai Gedda, Dietrich Fischer-Dieskau, Hans Hotter, Christa Ludwig, Anna Moffo and others with the Philharmonia Orchestra under Wolfgang Sawallisch
 Angel 3580 C/L 3-12" R. Strauss



"Capriccio", premiered in Munich in 1942, is Strauss' valedictory to music. From the exquisite string sextet which opens the opera to the closing monologue of the Countess it is an extraordinary work, wittily sophisticated, and devilishly difficult to follow. But the rewards for so doing are sublime. Astoundingly, Strauss' power is almost at full tide once again, and at quiet flood in the serenity of his work accomplished and his long life lived. Music and text grew out of discussions with the renowned conductor Clemens Krauss. They fashioned it together: a Conversation Piece for Music in One Act and quite an act it is: 2½ uninterrupted hours! This Angel recording is marvelous in all respects. The all-star cast is inspired and completely under the spell of the music. Over-simply, "the argument" of the opera is carried forth by house guests of The Countess, much given to the cause of the arts in Paris at the time when Gluck began his reform of opera there about 1775: What is more important in Song—the poetry or the music? Judging from this work, it is a question on which Strauss must have had many heated debates with his brilliant librettist Hugo Von Hofmannsthal who died in 1929. Thirteen years later Richard Strauss left the question unresolved in his "conversation piece".

But in this case, listening to his opera, one is tempted to whisper: "The music, Meister, the music."
 D. Cross

STRAUSS: Der Rosenkavalier A
 Elisabeth Schwarzkopf, Christa Ludwig, Teresa Stich-Randall, Otto Edelmann, Nicolai Gedda; Philharmonia Orchestra and Chorus under Herbert von Karajan
 S Angel S 3563 D/L 4-12" Schwarzkopf



This brilliant performance glows more than ever in stereo. Von Karajan's superb feeling for the musical value of inner voices is complemented by the kind of sound that favors these voices; each instrument speaks clearly but remains in balance with the rest of the orchestra and with the singers. Dramatic situations, too, are enhanced. When Baron Ochs so maladroitly interrupts the Marschallin and Octavian at breakfast, the sound reproduction suggests, better than anything I have yet heard on stereo discs, the feeling of stage distances, as well as the change in those distances that occurs as the action progresses. This is stereo opera!
 J. Bowen

VERDI: Falstaff A
 Elisabeth Schwarzkopf, Anna Maffo, Nan Merriman, Fedora Barbieri, Tito Gobbi, Rolando Panerai, Luigi Alva; Philharmonia Orchestra and Chorus under Herbert von Karajan
 S Angel 53552 C/L 3-12" Verdi



Arriving at this recording fresh from London's "Arabella", the immediate thought coming to mind is, "Where is the stereo?" In close comparison with the monaural version, the only audible difference was an increase in distortion and surface noise. If this is a typical sample of Angel's stereo, one can only be dismayed at the neglect of the operatic possibilities of the technique. Surely future recordings will make some attempt to "spread" the sound between the two speakers even if we must be content with concert style operatic performances in which "staging" is altered. The "Falstaff" performance remains the same miraculous one as it was on monaural, of course, but with so little improvement in the stereo version, there seems little point in acquiring it.
 R. Jones

VERDI: La Forza del Destino A
 Renata Tebaldi, Giulietta Simonato, Mario del Monaco, Ettore Bastianini, Cesare Siepi; Chorus and Orchestra of L'Accademia di Santa Cecilia, Rome, under Francesco Molinari-Pradelli
 S London OSA-1405 4-12" Simonato



This release marks the first let-down in quality of the London stereo discs I have heard. The performance is not new, of course: we have Tebaldi singing beautifully and effectively (except for the fortissimo top tones which are unpleasantly shrill and forced) Del Monaco on his best behavior, Bastianini as a nearly ideal Don Carlo, Siepi in mellow voice, and Simonato as a ram-bunctious (but note perfect!) Preziosilla. But the conducting is barely adequate—tempi are apt to start, stop, pause, or speed up at the slightest provocation. Several times in the ensembles, chorus, and orchestra almost part company. Although soloists are mostly forward, chorus and orchestra sound blocks away in an echoing cathedral sort of acoustic; this makes aural non-sense of the big mob scenes. All in all, an unfair fate for such a fine cast.
 R. Jones

WAGNER: Die Walkure, Act I A
 Kirsten Flagstad, Set Svanholm, Arnold van Mill; Vienna Philharmonic Orchestra under Hans Knappertsbusch
 S London OSA-1204 2-12" Flagstad



Aside from the anti-climactic last ten minutes, this set is worthy of the famous Act III, its predecessor on London. If only Flagstad and Svanholm could soar to the heights of that final scene! But what time has stolen, intellect has failed to replace, for fire and passion never came easily to this great soprano and they do not do so now. In addition, the voice, once so flawless, now encounters top note troubles. Result: a production which has great beauty and impact but lets us down in the final pages, though it is illumined by magnificent conducting and superbly stereoeed by London.
 R. Jones

Renata Tebaldi: Operatic Arias A
 Orchestra of the Accademia di Santa Cecilia, Rome, under Alberto Erede
 S London OS-25021

Here is much that is refreshingly unfamiliar, especially the beautiful music from Refice's "Cecilia", sung with a wealth of voice and emotion that is most

moving. Elsewhere Miss Tebaldi's preoccupation with pretty tone to the exclusion of all else does not prevent her top tones from emerging strained and flat. The Mozart and Rossini arias suffer from the lack of a true legato, with the singer busily aspirating each separate tone in the melisma with intrusive "h"s. It is a pity the possessor of such a voice does not devote more attention to matters of style and interpretation. Excellent sound. R. Jones

KEYBOARD MUSIC

BACH: Six French Suites A
Ralph Kirkpatrick, harpsichord A
Decca Archive ARC 3112 and 3113 A
Kirkpatrick



Ralph Kirkpatrick, who is certainly one of the finest musicians and best harpsichordists presently around, plays with great lucidity and a deep understanding of this music's character. One marvels at his great technical mastery of the instrument, and at what he achieves in colorful registration. The pieces themselves, while perhaps smaller in scope than the *English Suites*, are no less ingratiating. As a bonus we are given a marvelous performance of Bach's *Fantasy and Fugue in A minor*. The sound is of utmost purity. A. Skulsky

CHOPIN: Nocturnes A
Leonid Hambro, piano A
Kapp KCL-9016 A
Chopin



Eight of the fifteen Nocturnes of Chopin are presented here. They are so sensitively played one wishes it had been possible to include them all. Hambro, who ranks among America's foremost young pianists, interprets these intimate mood-pictures with just the right amount of romantic warmth and restrained virtuosity. His tonal color is clear and ringing, his pedalling meticulous, and the rapid ornamental passages which so often embellish the melody are a delight for their lightness and grace. Recording excellent. C. McPhee

CHOPIN: 24 Preludes, Op. 28; Sonata No. 2 in B Flat Minor, Op. 35 A
Guiomar Novaes, piano A-B
Vox PL 10. 940 B
Novaes



The extraordinary singing tone, true elegance of style, and the unique charm which are special attributes of Guiomar Novaes' art are sure to be in evidence in almost everything she plays. Not always consistently on display, however; nor are they always present throughout an entire work. But no listener could long remain unaware of such rare virtues when giving his attention to this disc. In the *Sonata*, in which Mme. Novaes has much recorded competition, from Rachmaninov to Gilels, she stresses, as might be expected, the lyric aspects of the work, with the *Funeral March* being especially memorable. In the *Preludes*, one might cavil only with her somewhat limited imaginative scope; plenty of first-rate pianism, but less than the ultimate in atmosphere or mood on this occasion. B. Gabriel

SCHEIDT: Six Works for Organ from "Tabulatura Nova" A
Michael Schneider, organ; students of A
the Staatliche Hochschule für Musik, Freiburg/Breisgau. A
Decca Archive ARC 3107

A magnificent record in every respect. The music is austere, monumental in conception and reflects a profound and compelling spirituality. Scheidt's music is little heard today, having been overshadowed by Bach's, and we have lost thereby familiarity with a glorious part of the Lutheran musical tradition. Schneider's performance is exceptionally fine: beautiful, well-articulated phrasing and clean, effective registration. The male choir sings the small part assigned to it excellently, with firm rhythm and balanced dynamics. The engineering leaves nothing to be desired. All in all a record to be listened to many times over with the assurance of continuing pleasure. J. Edmunds



SCHUBERT: Sonata in C Minor, Op. Post.; Sonata in E Flat Minor, Op. 122 A-A
A-A
Beveridge Webster, piano A-A
MGM E3711 Webster

This disc forms volume 1 in the complete MGM recording of Schubert's piano sonatas, played by the distinguished American pianist, Beveridge Webster. An artist of flawless taste, who highlighted his musical studies with work under Artur Schnabel, Webster brings to these great Sonatas both warm imagination and an authoritative style that is never pedantic. This seems to us just about ideal Schubert playing, and the completed series will be a recording event. C. McPhee

MISCELLANY

MUSIC FOR BANG, baa-room AND HARP A
Dick Schory's New Percussion Ensemble A
RCA Victor LPM-1866



Over 50 percussion instruments are used in this 15-man ensemble, including marimba, xylophone, vibraharp, chromatic cowbells, anvil, coo-coo whistle, claves, etc., and an assortment of drums — Scotch, snare, field, bongo, and congo. The program consists of such perennial pops as *National Emblem March*, *April in Paris*, and *Sheik of Araby*. Arrangements are banal; little real imaginative use is made of the rich assortment of timbres, except in the final number, *Typee*, composed especially for this group. In fact, were we not informed otherwise, one would imagine this to be a modernized version of the old mechanical ensemble of pianola, cymbals and drums. Recording a *four-de-force* of brilliance and fidelity, worthy of a better cause. C. McPhee

With Percussion A-B
Ferrante and Teicher A-B
ABC-Paramount ABC 248 A
Ferrante & Teicher



Some people enjoy taking a piece of furniture apart and "adding something of themselves" before putting it together again. They usually gain some self-control before attacking the piano. Arthur Ferrante and Louis Teicher, duo-pianists, have no such control, and delighted listeners have signified their pleasure with the madness. For this most recent musical descent into the maelstrom, they have enlisted the services of three percussionists and a bass. It is hopeless to imagine that everyone could pass favorably on such altered sounds, with its paper-on-the-strings approach. There is no doubt that a sense of humor is required for this "bells-a-poppin'" music, especially if tunes such as *Three O'Clock in the Morning*, *Temptation*, and *Yesterdays* are your favorites. S. Dobbins

FOLK

Requests B
Richard Dyer-Bennet A
Dyer-Bennet Records DYB 5000 A
With Young People in Mind A
Richard Dyer-Bennet A
Dyer-Bennet Records DYB 6000 A
Dyer-Bennet



All but two of the "most frequently requested" songs were previously recorded by Mr. Dyer-Bennet on various other labels, but it is a pleasure to have his superb interpretations come to life in the stunning fidelity of this new release. All of the ballads are excellent (included are *Greensleeves*, *Barbara Allen*, *Venezuela*, *Spanish Is the Loving Tongue* and eight more), and the only criticism I have — and the only reason for the "B" rating — is that a preponderance of slow, plaintive songs on the disc occasionally causes a slackening of interest. As for the second record here, Dyer-Bennet has chosen music with what he calls "a wide age group appeal" rather than confining himself exclusively to children's songs. The result is an utterly enchanting group of light-hearted ditties, among the best of which are *John Peel*, *Frog Went a-Courting*, *Aunt Rhody*, and the lilting *Piper of Dundee*. The minstrel performances with uncommon verve and humor, and although some of his refined performances may be over the heads of youngsters, we grown-up children have cause to rejoice in this sparkling album. Fine sound. R. Sherman

Scottish and Irish Songs — Arranged by Beethoven A
Richard Dyer-Bennet A
Dyer-Bennet Recordings DYB 7000 A
Beethoven



With this disc, Richard Dyer-Bennet brings back to the catalogues his interpretations (long out of print on the Concert Hall label) of some of the delightful Irish and Scottish songs arranged by Beethoven for voice, piano, violin and cello. The chamber music settings of these ballads are surprisingly effective, and the songs emerge half folk, half Beethoven, and all charm. The performances by Mr. Dyer-Bennet and Natasha Maag, pianist, Urico Rossi, violinist and Fritz Maag, cellist, are exemplary; the recorded sound is well balanced and remarkably lifelike. **R. Sherman**



German Folk Songs of Long Ago A-B
The Albert Greiner Chorus B
Vox VX 25.750 B

The Albert Greiner Chorus, from the Bavarian city of Augsburg, is heard in a pleasant set of folk songs from Germany and several other countries (including Austria, Switzerland and even Bessarabia) where Germans have settled. The music is appealing, and the mixed choir under the able direction of Joseph Lautenbacher sings proficiently and with sensitive musicianship. What is sometimes lacking here is a feeling of lightness and humor—several of the songs seem just a little staid. One could also wish for more information on the individual numbers than is provided by the sketchy liner notes. Good sound. **R. Sherman**



Train Whistle Blues A-B
Jimmie Rodgers A
RCA Victor LPM 1640 R

One of America's great folk-blues composers and singers, Jimmie Rodgers was born in Mississippi in 1897. He was 29 when tuberculosis forced him to leave his strenuous work on the railroad, and soon after, he made his first recordings for the Victor Talking Machine Company. Within a year, his Southern ballads and blues were nationwide favorites. Now, in a disc of great historical interest, Victor has released 16 of Jimmie Rodgers' unique performances, spanning almost the entire length of his short but fabulous career. The endearing qualities of this unusual folk artist—his warmth, amiability and his disarming sincerity—come through beautifully here, and even if some of his own songs seem a bit dated today, his singing remains as fresh and convincing as ever. The sonics are remarkably good, considering the vintage of the original masters. **R. Sherman**



Sun's Gonna Shine B
Elmerlee Thomas A-B
Warner Bros. B 1251 B

Elmerlee Thomas, the distaff member of the Gateway Singers, makes her solo recording debut with this varied collection of American folk songs. Miss Thomas' powerful contralto voice would seem tailor-made for such poignant songs as *Ribbon Bow*, *All the Pretty Little Horses* and *Turtle Dove*, but her performances of these ballads, while quite good on the surface, are somehow lacking in inner intensity and conviction. Rather it is in the livelier, more dynamic numbers—in such songs as *Chilly Winds*, *Sweet Thing* and *Buckeye Jim*—that she really comes into her own, and makes us feel the strength of her personality. The musical settings by Jerry Walters (another of the Gateways) are sometimes simple and quite effective, but often too jazz-oriented for my taste. **R. Sherman**

STAGE, SCREEN, AND TV

BERNSTEIN, ELMER: "Some Came Running" B
MGM Studio Orchestra under Elmer Bernstein A
Capitol W 1109

Divorced from the visual image and without the underlying action, film scores usually suffer. The composer is further put to it, of course, if the script flounders and fails to maintain dramatic intensity; he must then strain to make up the difference. Bernstein works too hard on the romantic episodes here, and they become tedious, although the scenes of violence, with their driving jazz feeling, are effective. A strong ballad by Van Heusen and Cahn, included in

instrumental form, only makes one long for Sinatra's own vocal version released separately by Capitol. The performance is exaggerated at times, but the recording is fabulous. **G. Cory**

GROFÉ: Grand Canyon Suite B
Sound track from Disney's "Grand Canyon"; Symphonie Orchestra B
Graumke of Munich under Frederick Stark B
Disneyland WDL 4019

Being program music, Grofé's *Suite* is a natural for the Disney treatment. It has become a favorite because of its broad melodic concept and basic sincerity; and while obviously written, it still has charm. Although the composer is quoted as being "thrilled with the marriage of music and pictures", there is loss of impact in the rearrangement of the score. Too, Stark distorts certain musical values—souping it up for pictorial purposes, one imagines; but otherwise the performance is impressive. Exciting sound, but a shade too resonant. The jacket generously includes lovely color photos of the Canyon—oddly enough, most of them not from the film, but by permission of the magazine *Arizona Highways*. **G. Cory**



Flower Drum Song A to B
Miyoshi Umeki, Pat Suzuki, Larry Blyden, Juanita Hall, and other members of the Broadway cast with chorus and orchestra under Salvatore Dell'Isola A
Columbia OL 5350 Suzuki

While not striking the note of ingenuity and boldness of concept that have characterized some of their earlier shows, Broadway's most productive team has written a work of charm and gentle wit. Much of the credit for the engrossing result, however, belongs to one of the most delightful casts assembled in years. Pat Suzuki has a real musical-comedy voice, blending the best of Mary Martin and Ethel Merman into her style; in direct contrast, Miss Umeki's vocal effect is one of fragile sweetness. Hammerstein gets heavy-handed with his humor (*Chop Suey*) and with his philosophizing (*The Other Generation*), and Rodgers sounds too much like himself at times; but, then, such are their privileges. Fine sound. **G. Cory**



Goldilocks B
Don Ameche, Elaine Stritch, Russell Nype, Pat Stanley, and other members of the Broadway cast with orchestra and chorus under Lehman Engel B
Columbia OL 5340 Stritch A

While more often true of Hollywood, occasionally Broadway presents an impressive array of talent whose members frustratingly fail to spark each other, in spite of valiant efforts. Leroy Anderson, familiar composer of infectious melody, shows confusion in his debut as a writer of musicals; his sense of satire is blunted by derivative ideas. The lyrics by Joan Ford, Walter and Jean Kerr, witty now and then, are generally labored. Elaine Stritch fares best among the cast, but her role as the silent movie-queen is meatier and, experienced hand that she is, she makes the most of it. Engel's musical direction is enthusiastic, and the sound energetic. **G. Cory**



Great Songs from United Artists Pictures A
Hal Schaefer B
United Artists 30001 Schaefer A

High Noon, *Smile*, *Daddy*, *Moulin Rouge*, *Around the World*, and six other songs from United Artists films get startling big band treatments from arranger-pianist Schaefer. Oboes, French horns and unexpected tempos provide constant surprises. Frank Rehak, Gene Quill are among the jazz soloists. There is one painful piano goof in *Smile*. Recommended not to jazz fans but to melody-seekers who will accept ingenious, eccentric aberrations. Fine monaural sound. **L. Feather**

POPULAR

Give 'Im the Hook B
Oscar Brand A-B
Riverside RLP 12-832 Brand A-B



Oscar Brand, continuing his long playing survey of yesterday's music, has set his sights and his sounds on vaudeville. He has somehow managed to present the best of the best, the best of the worst, and (when he wants to do it) the worst of the worst. He is, happily, faithful to the era, even though he knows what killed vaudeville. Such knee slappers as *Ebenezer Frye*, *Mrs. Murphy's Chowder*, and *Don't Swat Your Mother* are honestly presented, even if the nerves are set on edge by the jangling piano and the bawdy quality of Mr. Brand's "vaudeville voice". The honesty of it all is almost too painful to bear.

S. Dobbins

Torch Time A-B
Gogi Grant with Orchestra under Henri Rene A-B
RCA Victor LPM-1940 A

Torch Time is defined on the back of the album as "a time for memories, music and perhaps regret . . . a time when the fire which has been carefully banked is fanned into a flame of white-hot intensity". To this end, RCA Victor has assembled a collection of a dozen familiar favorites, including *Poor Butterfly*, *The Thrill Is Gone*, *My Man*, *Bewitched* and other such. Gogi Grant, with an appealing voice, sings them all with great intensity of feeling, making each word in every song count. This is all very well, and something to be desired to an extent but when almost every single word in an entire album receives such stress, there is a certain unavoidable sense of effort and heaviness. Otherwise highly recommended, with admirable orchestral support and superb sound.

B. Gabriel

The World's Ten Greatest Popular Piano Concertos B
George Greeley, guest pianist B
Warner Bros. W 1249 A

At the risk of shattering the household gods at Warner Brothers, let it be said at once that a more correct title for this group might have been: "Ten of the World's Most Popular Movie Piano Concertos." To my knowledge, the *Swedish Rhapsody* is the only one of the ten that has managed to escape some form of celluloid treatment, whatever their origins. Even Chopin's *Polonaise* emerged newborn from the film, *A Song to Remember* — and the song, you'll remember, was *Till the End of Time*. Among the others in this compendium are, *Street Scene*, *Laura*, *Rhapsody in Blue*, and *Warsaw Concerto*. Mr. Greeley makes the most of his solo position, and is more than adequate in the virtuosity required. Hate to keep muttering, but if only they hadn't claimed "The World's Ten Greatest . . ."

S. Dobbins

Andy Griffith Shouts the Blues and Old Time Songs B
Capitol T 1105 B
Griffith A



"Shouts" is the right word for Andy Griffith, as the actor-comedian-turned singer sails uninhibitedly and with great good humor through a dozen ballads, blues and specialty numbers with the solid backing of a small combo featuring the dynamic guitar of Brownie McGhee. Griffith obviously isn't taking himself or the songs too seriously, and yet with his agreeably rough voice and easy-going, engaging manner, he catches the spirit of the music remarkably well. For listeners who don't take their music too seriously, Andy Griffith's vociferous vocalizing is really a lot of fun.

R. Sherman

Ira Ironstrings Plays: With Matches A-B
Warner Bros. W 1248 B
A



In this second album of music-from-'way-back, Ira Ironstrings continues to maintain his anonymity. The music, on the other hand, is most easily recognized, from *Heartaches*, *Sweet Georgia Brown*, and *Alabammy Bound*, through the more recent *Third Man Theme*. The amusing sound of the rickey-tick arrangements is still there, and if the humor is slightly less potent in this follow up brew, there is, nevertheless, a generous amount to enjoy. Mr. Ironstrings (whoever he is) is at his banjocose best, and unless he is a one-man-band, the other conspirators in this musical jest are equally competent. There is more than one style of music represented here: some boogie woogie, some swing, some dixieland, but mostly it's rickey tick, and eventually it wears thin, as even the best jokes will do.

S. Dobbins

From the "Hungry i . . ." A
The Kingston Trio A
Capitol T 1107 A

The Kingston Trio



The Kingston Trio has already joined the list of the young greats of show-business. Their recordings of Tom Dooley's last will and testament satisfied the public's need for songs of love, violence, and the country ballad — all in one. This album is a "live" recording from the "Hungry i", a San Francisco bistro, where hungry intellectuals, at one time, fed the outer man for next to nothing. This act, as represented here, gets my vote for the best of its kind (count your vocal groups this season), and I suspect the Kingston Trio has the freshest, most exciting sound on records today. No need to say "you'll hear from them" — you have.

S. Dobbins

Love Among the Young A to B
Jennie Smith with Orchestra under Ray Ellis B
Columbia CL 1242 A

In an effort to accentuate contrasting facets of Miss Smith's musical personality all the "mood" songs have been grouped on one side of her LP and the "up tempo" numbers on the other. It would have made for greater variety and display of versatility to have interspersed them and programmed them more carefully. Otherwise, the selection of material is fine, and Miss Smith sings it with sensitivity and sincerity, revealing a good-sized voice when required, although forcing a bit on top at times; her sense of improvisation is tasteful. Ray Ellis' orchestral support is felt more in the livelier tunes. Smooth sound.

G. Cory

Come Dance with Me! A to B
Frank Sinatra with Billy May and his Orchestra B
Capitol W 1069 A
Sinatra



Following the formula of a successful earlier album ("Come Fly with Me!"), Sinatra and May combine forces again, but with less appealing results. The bouncing, brassy arrangements make it a sure bet with the younger set, and The Frank is in great voice; but those who are seeking something more romantic and relaxed will be disappointed. Again Van Heusen and Cahn have written tunes to fit the format (the title song and *The Last Dance*, which closes the album), but these do not rate with their recent superior output; the rest are standards. As to the cover photo, one wonders if Mr. Sinatra really wears a hat when he dances. Lively sound.

G. Cory

Pop Hits on Two Pianos B
Arthur Whittemore and Jack Lowe B
duo-pianists; orchestra under Russ Case B
RCA Camden CAL 470

This album is mainly nostalgic. The harmonies used, the sounds achieved, the general effect, all belong to the 30's and early 40's when some of these tunes were at their peak of popularity. (They include *In the Still of the Night*, *Lover*, *That Old Black Magic*, and *Liebesträum*.) There are few surprises in the performances or the arrangements, but the *schmaltz* is pleasant. Russ Case leads the orchestra, when the boys let him, which they don't always, preferring to handle, *Malaguena*, *Ritual Fire Dance*, and *Liebesträum* all by their four-handed selves.

S. Dobbins

Hugo Winterhalter Goes . . . Latin A-B
RCA Victor LPM 1677 A
Winterhalter A



The Latin and Spanish beat, in all its various moods and temperaments, catches Mr. Winterhalter's fancy for this set. The strings are lush and plentiful; the piano comes in for its fair share of the solo spotlight, as does the guitar. The ones I suddenly felt sorry for were the men in the percussion section. Castanets snap and crackle, tambourines pop, maracas rattle, drums rumble and not a Spanish dancer in the house! The effect, however, is excellent. Mr. W. has chosen his tunes for name value, too: *Granada*, *Vaya Con Dios*, *Deli-cado*, and *The Peanut Vendor* — this last with an interpolated cry of "peanuts!" from an anonymous guest; I prefer to think it's Hugo, himself.

S. Dobbins

JAZZ

The Greatest!
Count Basie, Joe Williams
S Verve MGVS 6006

B
A
A
Basie



This set is transferred from a 1957 monaural release. In order fully to appreciate Williams as a pop singer it is necessary to cast aside the indecent irreverence one may hold for him as a blues singer. Judged by the standards of the typical performer of *Thou Swell*, *'S Wonderful*, *A Fine Romance* etc., he comes off superbly, and the band, despite some stiffness in Buddy Bregman's arrangements, is still Basie. Stereo sound could have been better; on *Come Rain* or *Come Shine* the tenor solo is almost inaudible. L. Feather

Art Blakey and the Jazz Messengers
Blue Note 4003

A
A
A
Blakey



When, in 1956, Horace Silver, Kenny Dorham and Hank Mobley left the Messengers, Art Blakey was forced to rebuild, much in the manner of a college athletic team which has lost key lettermen by graduation. It has taken time but Art has finally got the right combination for another "championship" team. Trumpeter Lee Morgan is a bright new star. Saxophonist Benny Golson has developed tremendously and it is his scores, as the group's chief arranger, which give the quintet a dimension they haven't had since Silver was writing for them. Golson's *Are You Realf* and *Along Came Betty* are above average; his *Drum Thunder Suite* more than just a showcase for Blakey. The good blues are here, too, with Benny's *Blues March* and *Moanin'* by pianist Bobby Timmons. Notes: Leonard Feather. Functional with helpful information about the music. I. Gitler

Herman Chittison
With strings, introducing Greta Rae
Rivoli R-15

B
B to C
B



Remember the pianist on "Casey, Crime Photographer", CBS radio, 1942-50? This is Chit's first LP since those days; on the solo or trio tracks his unique beat remains unmarred by time. Too bad he had to add xylophone, 12 strings and whatnot on others, and to serve as accompanist for a merely competent vocalist on five of the 12 tunes. Dedicated Chittison admirers, of whom many must still be around, will find the set worth while just for the unnumbered moments. This hard-to-get label is obtainable from Room 301, 1650 Broadway, New York 19. L. Feather

Cozy's Coravan
Cozy Cole
Felsted FAJ 7002

C
B-C
B

Those seeking another Topsy will not find it here. The cover billing is misleading: actually Cozy's septet plays only one side — an interminable drum workout on *Coravan*, an uninspired treatment of a blues, sung by Dickie Thompson, and *Margie*. On the other side are three long tracks by the Earl Hines quartet in which the excellent Hines piano rises above its lumpish surroundings to make the set almost worthwhile. Presence could have been better on Hines' saxophonist. L. Feather

RATINGS OF JAZZ AND POPULAR RECORDS AND TAPE

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

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

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

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

PERFORMANCE (Middle Letter)

A: Extraordinary

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

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

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

RECORDING QUALITY (Bottom Letter)

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

R: Indicates a re-issue.

S This symbol indicates a stereo disc.

Ted Heath Swings in High Stereo
S London PS 140

B
A
A

The band is as craftsmanlike as ever and correctly recorded, but with tremendous applause that has a dubbed-in sound. Now and then, as in the charming waltz *Three for the Blues*, there is an attempt to escape from the safe, conventional writing and playing pattern. Stereo directionality is put to amusing use on *Big Ben*, an original by bassist Johnny Hawksworth. Good blues solos on Conte Candoli's *Boomsie* and Ellington's "C" *Jam Blues*. Back cover offers an appalling paucity of data: no liner notes, no arranger credits, no personnel. L. Feather

Take One!
Donna Hightower
Capitol T 1133

B
B
A



Ben Webster's deep purple tenor sax sounds, anonymous but inimitable, are a valuable plus factor in this set, which also features excellent obbligatos by Joe Wilder, trumpet, Mundell Lowe, guitar, and Hank Jones, piano. Miss H. is at her best when adding a caustic beat to such standards as *Because of You*, Dinah Washington touches to others, and even anti-bop lyrics inserted into Cole Porter's *Kick Out of You*. She should never have tried that super-sonic rat-race on *Lover Come Back to Me*. L. Feather

Blues for Dracula
Philly Joe Jones
Riverside 12-282

B
B
A
Jones



Five tracks, four of them very long, by a very hard-bop group. The highlight for many will be drummer Jones' lengthy impression, on the title number, of Bela Lugosi. This will appeal mainly to Jones' personal friends; though the impersonation is good, the dialogue is boring. Solos by Nat Adderley on cornet, Johnny Griffin on tenor and others are fine, and there are many inspired moments. *Fiesta* is a pleasant theme. Recording is very live but there is an awkward splice near the end of *Dracula*. L. Feather

Keepin' Up with the Joneses
Thad, Hank, Elvin and Eddie Jones
S Metrojazz E1003

B
B
A

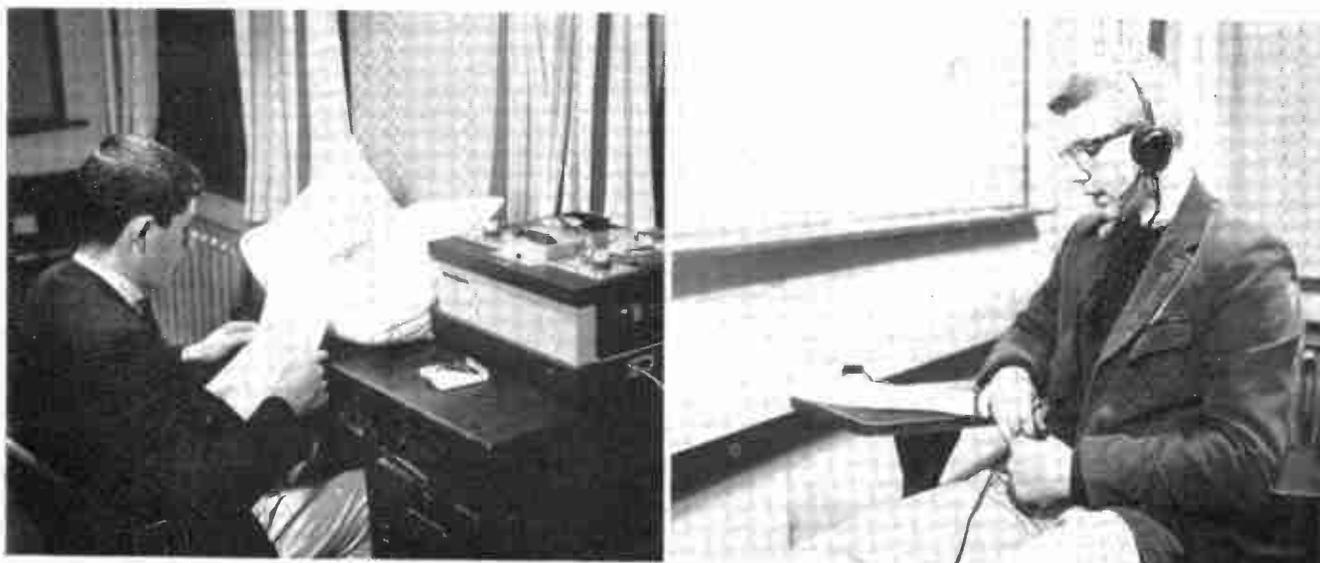
The chances of finding three brothers who are all excellent jazz musicians are slim indeed. The Jones family is the exceptional exception; Hank, piano, Thad, trumpet, and Elvin, drums. With Eddie Jones (no relation) on bass, the brothers record together for the first time. The music is all supplied by Joneses too. Thad contributes four originals, and three standards (including *If I Had You* and *On The Alamo*) are drawn from the works of another unrelated Jones, Isham. Thad is heard to good advantage on flugelhorn as well as trumpet but Hank's one organ foray does not come up to his impeccable piano. Notes: Leonard Feather. Biographical and descriptive, by the producer of this date. I. Gitler

Lush Interlude
Stan Kenton
Capitol T 1130

B
A
A
Kenton



This will raise the usual question: but is it jazz? One might also inquire: what is a "full complement" of strings? That's all the information the notes divulge about the large string section in these elaborate updatings of early Pete Rugolo and Kenton works, with trombones supplementing the fiddles. It's closer to Kostelanetz than Kenton in concept, but far more modern and interesting in writing and execution. Only one new theme: Rugolo's pretty *Lush Waltz*, featuring Laurindo Almeida's guitar. Too bad that adjective in the title has been degraded through its use as a noun. L. Feather



Left: Reading assignments are recorded. Right: This student reads the lesson he is hearing from tape. Below: The author in his language laboratory

Tape Machines Give a Purpose to High School FOREIGN LANGUAGE COURSES

How an Inexpensive Tape-and-Headphone Installation Is Used at Northwood School, Lake Placid, to Provide Motivation for Language Studies — By L. F. Page III





It is not unusual for students to ask: "Did I say it that way?" The tape playback of one's own voice is a valuable facility for self-criticism

MOST OF US who studied foreign languages in high school remember the many tedious hours we spent learning the conjugation of French verbs, or the declension of German nouns, and the arduous hours of reading (perhaps more correctly translating) the required collection of short stories, folk legends, and anecdotes. Learning to read a foreign language meant learning enough to pass the final examination. Very little was ever said about speaking the language except for those few who took four-year courses.

Among the memories which remain to us there are probably those of the endless and rather dull grammatical explanations to which the majority of the class time was devoted. The monotony may have been relieved now and then by the teacher's discussion of the habits and customs peculiar to the people, or showing pictures of the country whose language you were trying to learn. Some of us indeed have certain fond recollections, such as the feeling of accomplishment gained when a particularly capable teacher included some element of language training which had resulted in our being able to converse in that language, even though to a limited extent. But for the vast majority of us, learning a modern foreign language meant mastering the grammar of that language.

Compare the sense of accomplishment that accompanies the ability to analyze a French or German sentence grammatically with the feeling of real achievement from the ability to converse in the language, and the stronger motivation becomes starkly apparent.

Since motivation, that is the desire to learn, is essential to successful learning, educators have sought, and found in the tape re-

order, a method for teaching students to speak and write in foreign languages.

Since the first uses of tape recorders for language teaching, the skills employed in their use have developed apace with the machine itself. Most of our colleges and universities employ tape recorders in their modern foreign language departments in order to increase the effectiveness of their classroom teaching. The systems in which the tape recorder is used vary greatly, from highly complex units of voice reproduction where each student has his individual booth and can select the material with which he wants to work from six to a dozen choices, to a small room with a table, chair, and of course the tape recorder. The methods used in these systems, while encompassing a great variety, have essentially one aim, namely, to present the student with the language he is studying in its most accurate and natural form.

As yet, relatively few secondary schools, public or private, have made use of electronic voice reproduction for the teaching of languages. Northwood, one of the private or independent secondary schools, has the advantage of smaller classes, making it possible for me to experiment more freely with this new teaching facility than would be possible in a larger public school.

At Northwood, students in any of the first-year courses attend a minimum of two language laboratory periods a week. During these periods the students hear short phrases reproduced by means of a tape recorder connected to a series of phone jacks. Each student has a pair of ear phones which he simply plugs into a wall jack; he is then in his own private world of sound. The voice speaking the phrases comes to him through the ear phones, followed by a pause long enough to allow him to repeat the phrase aloud. Thus the essential features of aural-oral teaching are provided. He has actually heard the language spoken and has spoken it in his turn.

The length of the periods is thirty minutes. Each tape is designed to play approximately twelve minutes, allowing enough time to play each tape through twice with a few minutes for rewinding, getting settled into seats, and finding the sheets on which the text of the tape is printed. By supplying each student with a copy of the text, from which he may read what he is hearing, two ends are served. The students can associate the sound impression with the correct sight or reading impression and, having the text before them, they are relieved of the psychological fear of missing some of the phrase which they are supposed to repeat.

The students may use the laboratory as often as they desire during their free time, and I might add here that most of them do use it more than the required minimum. Every week and a half a new tape is used, but the old tapes are always available. *Continued on page 58*



INTRODUCTION TO STEREO

Part 2: To Convert from Mono to Stereo, or to Start a Mono System to Be Converted Later, the Second Step Is to Install Two Speakers

IN THE FIRST PART of this series on planning a mono system with an eye to going stereo later, or gradually converting a present mono installation to stereo, the use of a stereo pickup was explored in detail. This is a logical start since, with the connections shown, a stereo pickup can be used in a mono phonograph system to play both mono and stereo records.

Next in logical sequence of consideration is the idea of using two loudspeakers rather than only one. Actually, this proposal could have come first because, except among the extreme conservatives who hold that their mono installations with single speakers are not subject to improvement, there is a prevailing conviction that two speakers are better than one.

This opinion stems largely from the listening experience of those who own stereo systems. When they shifted back to mono music from records, tape, or radio, they

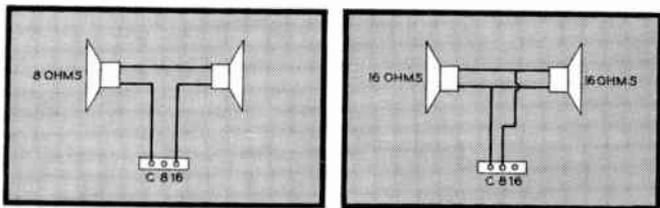


Fig. 1. Amplifier connections for two 8-ohm and two 16-ohm speakers

found that two speakers gave a fullness and substance to the music that just one speaker couldn't deliver, and they could not make up this loss by increasing the volume. That is one of the interesting effects that is first noticed about the use of two speakers, whether for mono or stereo reproduction: with two speakers, adequate listening level perhaps *substance* is a more descriptive word — is obtained at lower apparent volume than with one speaker.

To put it differently, if you are like most men, you prefer to listen with the volume turned up to the point where most wives complain that the music is too loud. But with two speakers on mono or stereo music you will probably be satisfied with a level that will not cause your wife to complain. This may sound contradictory on paper, but it will be clear enough after you have listened for five minute intervals to the same music first with two speakers and then with one.

When you have satisfied yourself on this point from actual experience, and assuming you are in agreement as to the use of two speakers, you may decide to go all out for stereo and make the necessary investment in components forthwith. But this series was planned specifically for those who must advance within somewhat limiting budgetary restrictions. In that case, you are either planning a new system which you will advance step by step

from mono to stereo, or you have a mono system that you are in the process of converting. Here are recommendations as to the course to follow in each of those situations.

If Your System Is in the Planning Stage

It is easier to plan ahead for progression from mono to stereo if, at this time, you have decided how much you will spend at the start, but you haven't bought anything yet. But perhaps you have pretty well made up your mind as to the components you want. Part 1 of this series may or may not have persuaded you to buy a stereo pickup. Either way, that will not affect your plan to start with one speaker so chosen that you can add another to it.

But you will have to make up your mind on two points. First you will have to think in terms of two speakers — and this means speakers and the enclosures for them — of which you will buy one now, and the other sometime later. From my own experience and from what I have learned about the experiences of others, I would recommend the use of identical speakers. This brings up at once the matter of space available in the room where the speakers are to be installed, and that will probably determine the size of the enclosures that will be acceptable. You'll be wise to keep a little inside the very maximum dimensions allowable because, when you have the second speaker, you may find that the location you planned for it isn't the best, so you may do some experimenting before you settle on the optimum positions for the pair.

There are some potential advantages in starting with one large, full-range speaker and then adding a smaller one designed to carry the mid-range and treble frequencies only. The theory is that the low frequencies have no directional effect, so that one speaker can furnish all the bass that is needed; the stereo dimension can be supplied by the mid-range and treble of the big speaker and the smaller one.

My own feeling is that this theory does not hold entirely in practice. I would rather have two identical speakers of moderate size, even though each one lacked a little of low-frequency response obtainable from a big one.

Perhaps even more important is the fact that, in a stereo system, you have dual volume controls with one knob for the two channels, and if the speakers are of different design, the change in volume will not be the same when you adjust them simultaneously by turning one knob.

Moreover, if you like the music from one speaker, you can expect to enjoy still more what you hear from two speakers of the same design.

The second point you must consider is the amplifier you select for your initial, mono system. It should have enough power to drive not just one speaker. It must be

capable of driving the second speaker, also, when you add it to your system.

How much power. That depends on the efficiency of the speakers to be driven. As you probably know, efficiency is not specifically related to performance. Some of the finest speakers are relatively low in efficiency. So when you decide on the make and model you want, you must check the manufacturer's recommendation as to the power of the amplifier to drive it. However, two speakers do not take twice the power of one. You will probably find that if a particular speaker takes a 20-watt amplifier, a 30-watt amplifier will be adequate for two, because with two you will play each at a lower level.

If you start out with one speaker and an amplifier capable of driving two, and later you switch to stereo and buy a second, matching amplifier, it may seem wasteful to put the extra money into more powerful amplifiers when each will drive only one speaker. But don't worry about that. The extra power won't have cost much more, and it's always better to operate amplifiers well within their rated output.

These guideposts apply to speakers and amplifiers whether you buy them in finished form, or assemble them from kits. If you are uncertain on any point, particularly as

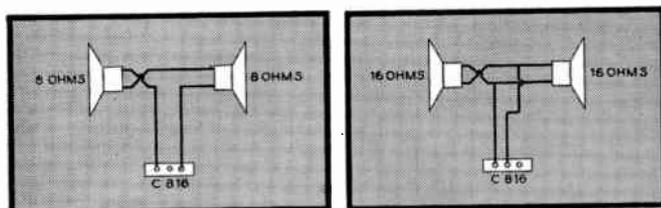


Fig. 2. To check the phasing between two speakers, reverse one of them

to amplifier output, you can get the answer from your dealer, or by studying the manufacturer's literature.

Impedance Matching and Phasing

When you are using only one speaker, you connect it to the amplifier output terminals according to the impedance rating of the speaker. If it is an 8-ohm speaker, for example, you connect it to the output terminal marked C and 8.

But it is not that simple when you have two speakers. The proper connections are shown in Fig. 1. Two 8-ohm speakers should be connected in series between C and 8. Two 16-ohm speakers should be connected in parallel to C and 8. By these arrangements, the net impedance of two speakers is properly matched to the amplifier output impedance, since two 8-ohm speakers in series present 16 ohms, and two 16-ohm speakers in parallel present 8 ohms to the amplifier.

When two speakers are used together, they must operate in phase. That is, the cones must move in and out at the same time. If the cones move in opposite directions, you may hear objectionable, out-of-phase effects. In the latter case, connections to one speaker must be reversed, as shown in Fig. 2. It is wise to try both the connections shown in Figs. 1 and 2. Careful listening will tell you which is better. This is called "phasing" the speakers.

If You Have a Mono System Now

Whatever kind of a mono system you have now, you can improve it by adding a second speaker, but in making the addition you should keep eventual stereo operation in mind. At the same time, there is the matter of amplifier output, explained earlier here. The simple plan is to add a speaker identical to the one you have already. Possibly your present amplifier is adequate for the extra load. Don't jump to the conclusion that you must replace it with one of the higher power. Try it with two speakers. You may find that you will have all the volume you want at the same or just a little higher setting of your level control.

On the other hand, you may have one of those fine speaker systems in an enclosure so large that you haven't room for two, or so expensive you don't want to buy another like it. Then try one of the auxiliary speakers to supply mid-range and treble response. Electro-Voice and University have such speakers, and the special networks required, made up in small enclosures. Practically all the speaker manufacturers have mid-range speakers and tweeters, together with suitable networks that you can put into your own space-saving enclosure or install in an available furniture cabinet. They can be added now to your big speaker, and used later on the second, stereo channel.

The Importance of Flexibility

As a basic concept of speaker planning and arrangement, the matter of flexibility is important simply because, if you are like most critical listeners, you will want to try your speakers in various locations, even though you make thorough tests to decide on an initial arrangement with the idea that it will be permanent. It is my suggestion, again based on experience, that if the speakers are not to be built into position as a part of the room construction, that you choose enclosures of such dimensions that their relocation will not cause a major family crisis.

There is one alternative to separate speakers that deserves some thought, as it could be just the way out of an otherwise insoluble problem. This is the stereo speaker system in one cabinet.

Bozak, for example, has a cabinet with speakers on the ends, point outward. Doors at the ends, hinged at the rear, can be swung into position to reflect the sound forward at the desired angle. James B. Lansing has developed a very interesting design with a radical refraction area at the center. Jensen offers a design with two speaker units that can be swung to direct the sound without moving the enclosure. University produces the stereo separation with a single enclosure in which the bass is carried by one speaker in the middle, directed toward the floor, while the mid-range and treble are handled by speakers on each end. The special virtue of these single-enclosure stereo speaker systems is that there is only one piece to place in relation to other furnishings in the listening room, whereas separate enclosures must be positioned in relation to each other.

The next part of this series will appear in a forthcoming issue.



These Ampex machines are used to play tapes for programs over the FM stations and the city-wide wire network. Turntables are for taping discs

They Do It This Way in Louisville

The Louisville Public Library Uses One of the Largest Tape and Disc Collections to Furnish Music

and Educational Programs over Two FM Stations and a Wire Network — By Paul Purdom

HI-FI in a public library may seem as out of place as high-speed fans in a pillow factory. Nevertheless, adding hi-fi to its other progressive innovations has made the Louisville Free Public Library the intellectual pride of that fair Kentucky metropolis.

Not that they interrupt the quiet of the reading rooms with blasts from stereo-recorded train whistles, or the alternate dripping of two faucets. But they do make available for a variety of purposes the music filed away in one of the largest collections of tapes and records, and the list of playing equipment reads like an inventory of radio network facilities.

As a matter of fact, the Louisville Library operates a very elaborate network comprised of two FM stations and leased lines running all over the City. The collection of some 15,000 records, mostly LP's, includes nearly all the important music that has been pressed. More than 16,000 tapes, nearly all at 15 ips., include those released from the National Association of Educational Broadcasters, programs dubbed from records or radio stations, and live recordings such as the Louisville Orchestra and recitals by students at the Music School of the University

of Louisville, as well as special events of public interest.

You can get some idea of the equipment from the illustrations here. FM transmitter WFPK operates at

Miss Dorothy Day, left, and assistant Mrs. Betty Brown check new discs



91.9 mc. with 3,000 watts, and WFPL at 89.3 mc. with 250 watts. Both go on the air at 8:45 or 9:00 A.M., and continue for twelve hours or more every day of the week throughout the year. To program these stations and the wire-fed services, the Library has 49 Ampex tape machines (console models 350 and 300), and 20 turntables.

Twelve of the tape machines are in the radio control room; the remainder are across the hall. Six turntables are used to play records over the wire network and to make up programs on tape. There are also turntables in the main Reference Room, Open Shelf Room, the Children's Room, and at each of ten full-time branch libraries.

Several notable features are incorporated in the radio programs. First of all, the program of each station is repeated for seven days, from Sunday through Saturday. This is one answer to the question frequently asked by radio listeners about the possibility of putting on the same program more than once. Programming is geared to weeks when the schools are in session, and when they are not. During the summer, a committee of teachers selects the programs for the entire school year, thus assuring a continuity of plan and policy.

Station WPFK, with higher power, is scheduled from 8:45 A.M. to 2:00 P.M. for the elementary schools in Jefferson County. There is no preponderance of strictly educational features, however, for both stations are mainly devoted to the best in music of various types, with hill-billy and rock-and-roll specifically absent.

This service to a population of nearly 400,000 has, naturally, encouraged the purchase of FM receivers. But the Library even takes care of people who do not own them. FM sets are available to those who want to borrow them on their library cards!

Special music is piped over the leased lines to patients at the City hospitals during ten hours each day. One line is used at the library to tape lectures at the main hospital auditorium, so they can be played back later for other classes.

Other lines carry music to listening rooms at branch libraries, and to the University of Louisville. Instructors in drama, music, and music history give out regular listening assignments. Students may ask to have assignments played in listening rooms at school, or later at the branch library nearest their homes. There is also special service provided via the lines for individuals and groups, whether for study assignments or extra-curricular requests.

Another private-wire service was initiated recently. Reviews of children's books are now taped and piped to assistant librarians at the branches. This serves to familiarize the staff with the new books, and also to train new members.

Responsibility for operating all these facilities lies with Dorothy L. Day, head of the Library's Audio-Visual Department. Overall direction is the province of Clarence R. Graham, Director of the 19-branch Louisville Public Library. He is the originator of the radio-wire audio system, and other unique library functions such as lending umbrellas on rainy days, and for providing super-market carts for those who need them *Continued on page 58*



Clarence R. Graham, Director of the Louisville Free Library, is the man behind the unique services performed by the Library for students and adults. At lower right is the G.E. control console for one of the FM transmitters



Miss Day, who heads the Audio-Visual Department, checks a group of Ampex machines that have been set up for part of the day's program. Music on discs is usually copied on tape, unless it is available on tape already

Notes on the Assembly and Wiring of an Acro Products Ultra-Linear II Amplifier

By James Jewell



IF YOU WANT a very fine amplifier, and you have never had the experience of building your own from a kit, tackle the Acrosound Ultra-Linear II. This unit is so easy to assemble and wire that you can't go wrong! Or in case you are already expert with kits, you'll be interested to know that you can make up a pair for a stereo system between after-dinner time and midnight, provided you

rated output of 60 watts, an input of 1.6 volts is required from the preamp.

The first stage is a 12AX7/ECC83 cathode-coupled phase inverter and amplifier; the second, a 12AU7/ECC82 push-pull driver, feeding two EL34/6CA7 tubes in the Ultra-Linear output circuit. The rectifier is a GZ34/5AR4. The Acrosound TO-600 output transformer has a separate hybrid winding for feedback voltage. Purpose of isolating the feedback circuit from the load impedance, instead of taking the feedback across the output winding in the conventional manner, is to maintain stability and to prevent distortion at very low and very high frequencies, even when the load is largely capacitive.

All the controls and the connections can be seen in the view of the finished unit, Fig. 6. One AC outlet is live at all times; the other is controlled by the amplifier on-off switch. Also at the left are the input pin-jack, and jack for plugging in a voltmeter to balance the bias voltages on the output tubes. These screwdriver-adjusted potentiometers

Fig. 1. The front of the chassis is assembled and wired in the first stage

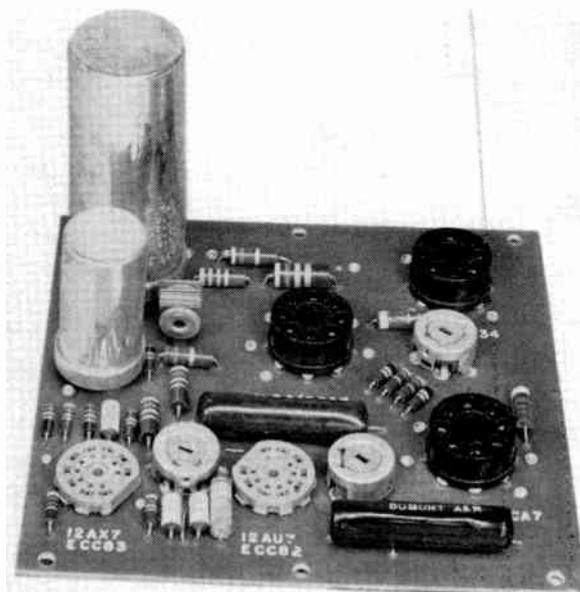
don't linger too long over your coffee. (You can buy these units all made up, too, but you will miss a lot of fun and satisfaction if you do.)

General Description

Performance specifications detailed in the instruction book show that the Ultra-Linear II is designed for extremely low distortion and high stability. For the full

Fig. 2. Then the chassis is completed, and the transformers are mounted

Fig. 3. All the parts are already mounted on the printed-circuit panel



on the printed-circuit board are used for the bias adjustments. The instruction book explains the method for balancing the biases on the tubes supplied, or on KT-88 or 6550 output tubes which can be substituted if desired.

An outlet is provided for taking off power to a preamp, if it is needed, and a section of the instruction book is devoted to explaining the connections for whatever voltages are required.

At the right are output connections for 4, 8, and 16-ohm loads, and a damping control calibrated for a 16-ohm speaker. Since the values are different for 4 and 8-ohm loads, a calibration chart is given in the instructions. Because of the hybrid feedback circuit, the damping control does not affect the feedback, nor does it change the volume or introduce distortion. It is adjusted by setting it at maximum, at which a noise like escaping compressed air will be heard, and then turning it back until the noise ceases. The damping control can be cut out entirely by means of the slide switch at the right of the knob, in which case the damping factor will be 15.

You can see from the illustrations that this is a very compact design. Dimensions are $15\frac{5}{8}$ ins. long, 7 deep, and 8 high.

Assembly and Wiring

The ease with which this unit can be assembled and wired is indicated by the fact that there are only 41 simple steps from start to finish. In the first stage, the small parts are mounted on a plate, Fig. 1, which becomes the front of the chassis. Then the front, rear, and ends of the chassis are fastened together, forming supports for the transformers, as in Fig. 2, and for the printed-circuit panel, Fig. 3. This completes the second stage.

The printed-circuit panel is furnished with all the parts mounted and the leads soldered. Thus the 24 steps in the third and last assembly stage are devoted to soldering leads from the transformers, and wires from the front-plate parts to terminals on the printed-circuit panel. On the latter, the terminals have identifying numbers corresponding to those on the picture wiring diagram. It is virtually impossible to make a mistake.

One word of advance warning, however. In addition to two changes shown on a correction sheet supplied with the instructions, it should be noted that there are two mistakes not corrected. In step 20 of the Final Wiring section, "resistor R-24" should read "resistor R-22", and in step 21, "resistor R-23" should read "resistor R-21". It does seem that a kit for an amplifier capable of giving such fine performance should be furnished with completely accurate instructions.

Total assembly time of $2\frac{1}{2}$ hours broke down this way: front plate assembly 1 hour, 8 minutes; amplifier assembly 22 minutes; final wiring 1 hour.

If you have a mono system at present, but are planning to change to stereo later, you can use one of these amplifiers to drive two speakers now. Then you can assemble another amplifier to drive the second speaker when you are ready for stereo operation.

One amplifier has adequate power for two speakers in a mono system, even though they are low-efficiency types. If

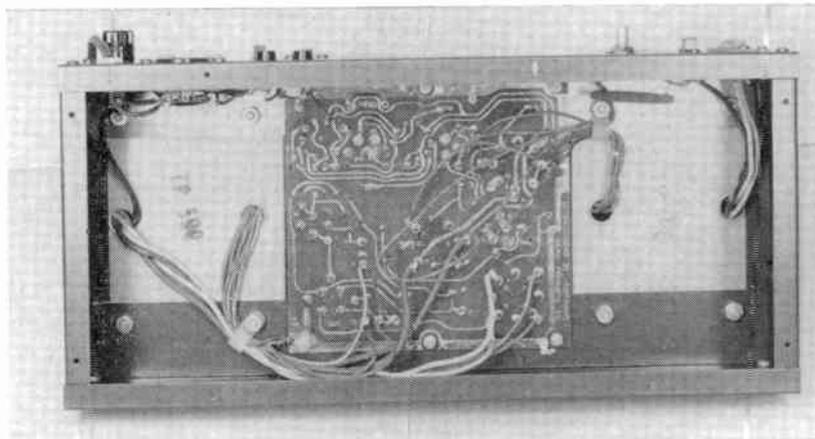


Fig. 4. Under side of the printed-circuit panel, with the wiring finished

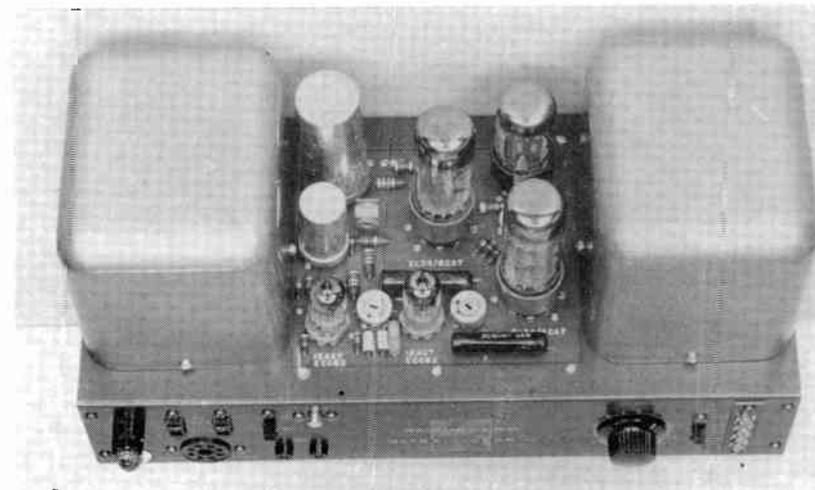


Fig. 5. Top view with the tubes in place, ready to put on the metal cover

Be sure to follow exactly the instructions for adjusting the biases on the output tubes. This is important for top-quality performance. Also, remember about the preamp power supply if you are going to need it.

Fig. 6. In appearance, as well as performance, this is a fine amplifier



JUST A WORD OF CAUTION

Hi-Fi Components, Like Home Appliances, Are Perfectly Safe to Handle, but the Use of Electric Power Calls for Reasonable Care and Caution

HI-FI COMPONENTS are just as safe to handle as any of the appliances we use from day to day at home. However, like the familiar coffee pot or electric blanket, they are connected by cords and plugs to the 115-volt AC line, and must be treated with a certain degree of consideration and respect.

It is practically impossible to get an electric shock from a piece of hi-fi equipment. Most components are equipped with fuses and, if anything goes wrong, the fuses blow. No dangerous, high voltages are employed in audio equipment. About the worst that could happen would be a kick from an undischarged condenser, and that would be hard to get, even if you tried. In case you succeeded, it would be just one jolt, lasting a fraction of a second.

The only injury you're liable to get from hi-fi components is a pair of burned fingers if you take hold of a tube — particularly an amplifier output tube — that has been running for a few minutes, and that can happen even after the current is switched off.

But there is one source of potential danger that calls for care and respect, as you will see in a letter from Mrs. Sylvia Zaage of Staten Island, New York. Her husband subscribes to *Hi-Fi Music* and, we suspect, she sometimes reads over his shoulder. She uses a humorous approach. Nevertheless, the moral of her story is very clear.

What Happened to Mrs. Zaage

This is not another tale of woe about hi-fi by a complaining wife, but a warning from a wife who almost didn't live to write it:

One afternoon, the acoustic contentment in our living room was shattered in the middle of a Debussy *Prelude*, by my Man-with-the-20,000-Cycle-Ears. He said, "It has the wows." This, as every serious hi-fier knows, is a disorder akin to the bubonic plague, and there is only one cure (according to my One Available Authority): Get a new turntable!

Friend husband had diligently done some overtime to produce a little extra of that green stuff, so I could not begrudge him the lovely, precision-made turntable with a simply beautiful pickup arm and a fancy cartridge which cost more than our entire original radio-phonograph. But . . . you know those sleek new cars several feet longer than last year's models. (Our neighbor had to rip out the back of his garage to accommodate one.) You guessed it; a wall had to be knocked out to fit in our new component. This wall happens to connect with my kitchen, right behind my electric stove.

I'm usually a good sport. When our wooden floor was pulled up last year, and concrete was poured in, we achieved freedom from vibration. I did not complain when

our plaster ceiling was ripped down in a choking white dust, and the lovely, sound-absorbing celotex was glued up in its place. So this time I did my cooking in the center of the kitchen, surrounded by broken plaster and other debris, while Mr. HFE drilled, wrenched, and sawed a 19 by 10-in. hole into the wall.

It was finally done, and we pushed the electric stove back against the wall, leveling it carefully. After I swept the floor and scrubbed it thoroughly, I was inspired by the restoration of order to bake a sponge cake. As I reached for the switch to "pre-heat oven to 325°" there was a bright flash, a hissing sound, and a sickening acid smell. My voice gave forth with an inhuman scream; my hand pulled out the heavy three-pronged plug. Mr. HFE dropped his level and stylus pressure gauge to rush into the kitchen. "Oh, I must have got the wire caught as I moved the stove back," he whispered.

"And if I had touched that metal stove, standing on this damp cement floor, 220 volts would have made you the father of two motherless infants!" I said, not calmly.

But the damage done by that short-circuit was repaired, and now that normalcy has been restored, I have to admit that our living room is the closest thing yet to a concert hall. My hazardous life is all but forgotten . . . what did you say, Sweetie? You think we need a bigger **LOUD SPEAKER?**

115-Volt AC Wiring

It is not exactly clear what happened in the Zaage's kitchen from the foregoing account. Mrs. Zaage was probably not in any danger, even though she was standing on a concrete floor that was still damp from having been scrubbed. Whatever went wrong, the audio equipment was not responsible. *The trouble was in the AC wiring.* Two potential dangers lurk there:

First is the danger of shock from handling defective cords. Some have light, cheap insulation that cracks after a period of time, exposing the bare wire. The danger then lies in the possibility of touching a bare wire and, at the same time, some metal object that is grounded. Under those circumstances, an electric shock might be more disconcerting than harmful. But it could be serious. It's better not to find out.

The smart thing is to examine the cords used to connect audio equipment from time to time. Bend the cord sharply and see if the insulation cracks. If so, replace it, preferably with the kind that has heavy, round outside insulation, and additional insulation on each wire inside. This is used on vacuum cleaners, and on the more expensive audio components.

Keep AC wiring between components as short as possible. If the cords are longer than *Continued on page 61*

Easy-to-build



- style
- performance
- quality

costs you less!



PROFESSIONAL STEREO-MONAUROAL AM-FM TUNER KIT

MODEL PT-1 **\$89⁹⁵**

The 10-tube FM circuit features AFC as well as AGC. An accurate tuning meter operates on both AM and FM while a 3-position switch selects meter functions without disturbing stereo or monaural listening. The 3-tube front end is prewired and prealigned, and the entire AM circuit is on one printed circuit board for ease of construction. Shpg. Wt. 20 lbs.

MODEL SP-2 (stereo)
\$56⁹⁵ Shpg. Wt. 15 lbs.

MODEL SP-1 (monaural)
\$37⁹⁵ Shpg. Wt. 13 lbs.

MODEL C-SP-1
(converts SP-1 to SP-2)
\$21⁹⁵ Shpg. Wt. 5 lbs.



STEREO EQUIPMENT CABINET KIT

MODEL SE-1 (center unit) **\$149⁹⁵**
Shpg. Wt. 162 lbs. (specify wood desired)

MODEL SC-1 (speaker enclosure) **\$39⁹⁵** each
Shpg. Wt. 42 lbs. (specify R. or L. also wood desired)

Superbly designed cabinetry to house your complete stereo system. Delivered with pre-cut panels to fit Heathkit AM-FM tuner (PT-1), stereo preamplifier (SP-1 & 2) and record changer (RP-3). Blank panels also supplied to cut out for any other equipment you may now own. Adequate space is also provided for tape deck, speakers, record storage and amplifiers. Speaker wings will hold Heathkit SS-2 or other speaker units of similar size. Available in 3/4" solid core Philippine mahogany or select birch plywood suitable for finish of your choice. Entire top features a shaped edge. Hardware and trim are of brushed brass and gold finish. Rich tone grille cloth is flecked in gold and black. Maximum overall dimensions (all three pieces); 82 3/4" W. x 36 1/2" H. x 20" D.

World's largest manufacturer of electronic instruments in kit form

HEATH COMPANY

Benton Harbor, 5, Michigan

 a subsidiary of Daystrom, Inc.

MONAUROAL-STEREO PREAMPLIFIER KIT (TWO CHANNEL MIXER)

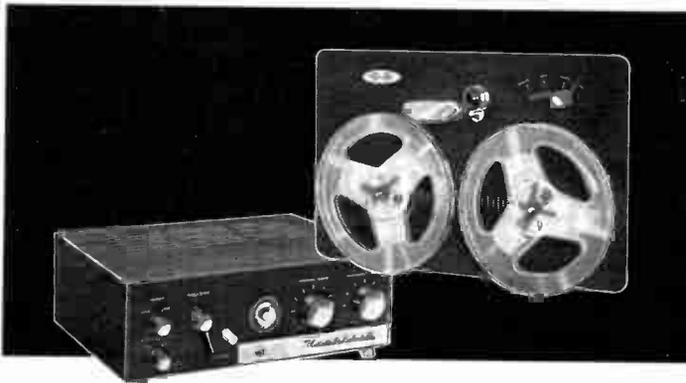
Complete control of your entire stereo system in one compact package. Special "building block" design allows you to purchase instrument in monaural version and add stereo or second channel later if desired. The SP-1 monaural preamplifier features six separate inputs with four input level controls. A function selector switch on the SP-2 provides two channel mixing as well as single or dual channel monaural and dual channel stereo. A 20' remote balance control is provided.

HIGH FIDELITY RECORD CHANGER KIT

MODEL RP-3 \$64⁹⁵

Every outstanding feature you could ask for in a record changer is provided in the Heathkit RP-3, the most advanced changer on the market today. A unique turntable pause during the change cycle saves wear and tear on your records by eliminating grinding action caused by records dropping on a moving turntable or disc. Record groove and stylus wear are also practically eliminated through proper weight distribution and low pivot point friction of the tone arm, which minimizes arm resonance and tracking error. Clean mechanical simplicity and precision parts give you turntable performance with the automatic convenience of a record changer. Flutter and wow, a major problem with automatic changers, is held to less than 0.18% RMS. An automatic speed selector position allows intermixing 33 $\frac{1}{3}$ and 45 RPM records regardless of their sequence. Four speeds provided: 16, 33 $\frac{1}{3}$, 45 and 78 RPM. Other features include RC filter across the power switch preventing pop when turned off and muting switch to prevent noise on automatic or manual change cycle. Changer is supplied complete with GE-VR-II cartridge with diamond LP and sapphire 78 stylus, changer base, stylus pressure gauge and 45 RPM spindle. Extremely easy to assemble. You simply mount a few mechanical components and connect the motor, switches and pickup leads. Shpg. Wt. 19 lbs.

Model RP-3-LP with MF-1 Pickup Cartridge \$74.95



HIGH FIDELITY TAPE RECORDER KIT

MODEL TR-1A \$99⁹⁵ Includes tape deck assembly, preamplifier (TE-1) and roll of tape.

The model TR-1A Tape Deck and Preamplifier, combination provides all the facilities you need for top quality monaural record/playback with fast forward and rewind functions. 7 $\frac{1}{2}$ and 3 $\frac{3}{4}$ IPS tape speeds are selected by changing belt drive. Flutter and wow are held to less than 0.35%. Frequency response at 7 $\frac{1}{2}$ IPS ± 2.0 db 50-10,000 CPS, at 3 $\frac{3}{4}$ IPS ± 2.0 db 50-6,500 CPS. Features include NARTB playback equalization—separate record and playback gain controls—cathode follower output and provision for mike or line input. Signal-to-noise ratio is better than 45 db below normal recording level with less than 1% total harmonic distortion. Complete instructions provided for easy assembly. (Tape mechanism not sold separately). Shpg. Wt. 24 lb. Model TE-1 Tape Preamplifier sold separately if desired. Shpg. Wt. 10 lbs. \$39.95.

IT'S EASY . . . IT'S FUN And You Save Up To $\frac{1}{2}$ With Do-It-Yourself Heathkits

Putting together your own Heathkit can be one of the most exciting hobbies you ever enjoyed. Simple step-by-step instructions and large pictorial diagrams show you where every part goes. You can't possibly go wrong. No previous electronic or kit building experience is required. You'll learn a lot about your equipment as you build it, and, of course, you will experience the pride and satisfaction of having done it yourself.



HIGH FIDELITY AM TUNER KIT

MODEL BC-1A \$26⁹⁵

Designed especially for high fidelity applications this AM tuner will give you reception close to FM. 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 high signal-to-noise ratio. All tunable components are prealigned. Your "best buy" in an AM tuner. Shpg. Wt. 9 lbs.

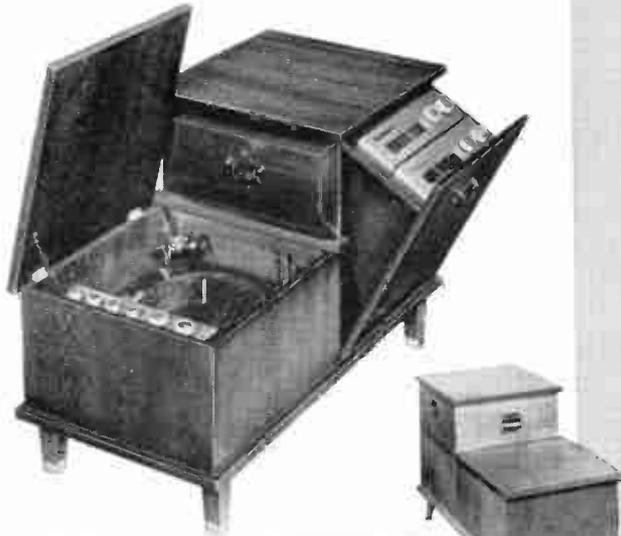


HIGH FIDELITY FM TUNER KIT

MODEL FM-3A \$26⁹⁵

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 for full fidelity with high sensitivity. All tunable components are prealigned and front end is preassembled. Edge-illuminated slide rule dial is clearly marked and covers complete FM band from 88 to 108 mc. Shpg. Wt. 8 lbs.

- No Woodworking Experience Required For Construction
- All Parts Precut and Predrilled For Ease of Assembly



TRADITIONAL
Model CE-1T Mahogany

CONTEMPORARY
Model CE-1B Birch
Model CE-1M Mahogany

CHAIRSIDE ENCLOSURE KIT

MODEL CE-1 \$43⁹⁵ each (Specify model and wood desired when ordering.)

Your complete hi-fi system is right at your fingertips with this handsomely styled chairside enclosure. In addition to its convenience and utility it will complement your living room furnishings with its striking design in either traditional or contemporary models. Designed for maximum flexibility and compactness consistent with attractive appearance, this enclosure is intended to house the Heathkit AM and FM tuners (BC-1A and FM-3A) and the WA-P2 preamplifier, along with the RP-3 or majority of record changers which will fit in the space provided. Well ventilated space is provided in the rear of the enclosure for any of the Heathkit amplifiers designed to operate with the WA-P2. The tilt-out shelf can be installed on either right or left side as desired during construction, and a lift-top lid in front can also be reversed. Both tuners may be installed in tilt-out shelf, with preamp mounted in front of changer . . . or tuner and preamp combined with other tuner in changer area. Overall dimensions are 18" W. x 24" H. x 35½" D. Changer compartment measures 17¾" L. x 16" W. x 9¾" D. All parts are precut and predrilled for easy assembly. The Contemporary cabinet is available in either mahogany or birch, and the Traditional cabinet is available in mahogany suitable for the finish of your choice. All hardware supplied. Shpg. Wt. 46 lbs.



World's largest manufacturer of electronic instruments in kit form

HEATH COMPANY

Benton Harbor, 5, Michigan

D a subsidiary of Daystrom, Inc.



"UNIVERSAL" HI-FI 12 WATT AMPLIFIER KIT

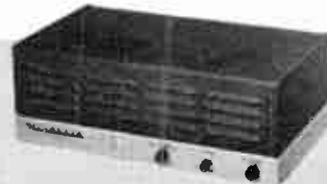
MODEL UA-1 \$21⁹⁵

Ideal for stereo or monaural applications. Teamed with the Heathkit WA-P2 preamplifier, the UA-1 provides an economical starting point for a hi-fi system. In stereo applications two UA-1's may be used along with the Heathkit SP-2, or your present system may be converted to stereo by adding the UA-1. Harmonic distortion is less than 2% from 20 to 20,000 CPS at full 12 watt output. "On-off" switch located on chassis and an octal plug is also provided to connect preamplifier for remote control operation. Shpg. Wt. 13 lbs.

"BOOKSHELF" HI-FI 12 WATT AMPLIFIER KIT

MODEL EA-2 \$28⁹⁵

An amplifier and preamplifier in one compact unit, the EA-2 has more than enough power for the average home hi-fi system and provides full range frequency response from 20 to 20,000 CPS within ± 1 db, with less than 2% harmonic distortion at full power over the entire range. RIAA equalization, separate bass and treble controls and hum balance control are featured. An outstanding performer for the size and price. Shpg. Wt. 15 lbs.



"EXTRA PERFORMANCE" 55 WATT HI-FI AMPLIFIER KIT

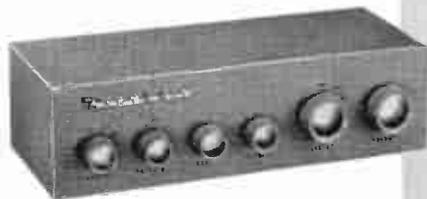
MODEL W7-M \$54⁹⁵

This hi-fi amplifier represents a remarkable value at less than a dollar a watt. Full audio output and maximum damping is a true 55 watts from 20 to 20,000 CPS with less than 2% total harmonic distortion throughout the entire audio range. Features include level control and "on-off" switch right on the chassis, plus provision for remote control. Pilot light on chassis. Modern, functional design. Shpg. Wt. 28 lbs.

"MASTER CONTROL" PREAMPLIFIER KIT

MODEL WA-P2 \$19⁷⁵

All the controls you need to master a complete high fidelity home music system are incorporated in this versatile instrument. Featuring five switch-selected inputs, each with level control. Provides tape recorder and cathode-follower outputs. Full frequency response is obtained within ± 1½ db from 15 to 35,000 CPS and will do full justice to the finest available program sources. Equalization is provided for LP, RIAA, AES and early 78 records. Dimensions are 12¾" L. x 3¾" H. x 5¾" D. Shpg. Wt. 7 lbs.







"HEAVY DUTY" 70 WATT HI-FI AMPLIFIER KIT
MODEL W6-M \$109⁹⁵

For real rugged duty called for by advance hi-fi systems or P.A. networks, this high powered amplifier more than fills the bill. Silicon-diode rectifiers are used to assure long life and a heavy duty transformer gives you extremely good power supply regulation. Variable damping control provides optimum performance with any speaker system. Quick change plug selects 4, 8 and 16 ohm or 70 volt output and the correct feedback resistance. Frequency response at 1 watt is ± 1 db from 5 CPS to 80 kc with controlled HF rolloff above 100 kc. At 70 watts output harmonic distortion is below 2%, 20 to 20,000 CPS and IM distortion below 1% 60 and 6,000 CPS. Hum and noise 88 db below full output. Shpg. Wt. 52 lbs.

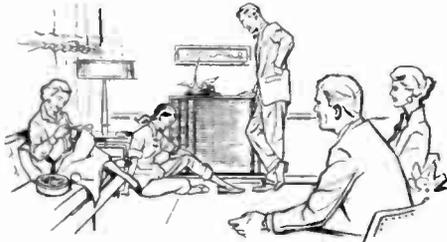
"ADVANCE DESIGN" 25 WATT HI-FI AMPLIFIER KIT

MODEL W5-M \$59⁷⁵

Enjoy the distortion-free high fidelity sound reproduction from this outstanding hi-fi amplifier. The W5-M incorporates advanced design features for the super critical listener. Features include specially designed Peerless output transformer and KT66 tubes. The circuit is rated at 25 watts and will follow instantaneous power peaks of a full orchestra up to 42 watts. A "tweeter saver" suppresses high frequency oscillation and a unique balancing circuit facilitates adjustment of output tubes. Frequency response is ± 1 db from 5 to 160,000 CPS at 1 watt and within ± 2 db 20 to 20,000 CPS at full 25 watts output. Harmonic distortion is less than 1% at 25 watts and IM distortion is 1% at 20 watts (60 and 3,000 CPS, 4:1). Hum and noise are 99 db below 25 watts for truly quiet performance. Shpg. Wt. 31 lbs.



YOU'RE NEVER OUT OF DATE WITH HEATHKITS



Heathkit hi-fi systems are designed for maximum flexibility. Simple conversion from basic to complex systems or from monaural to stereo is easily accomplished by adding to already existing units. Heathkit engineering skill is your guarantee against obsolescence. Expand your hi-fi as your budget permits . . . and, if you like, spread the payments over easy monthly installments with the Heath Time Payment Plan.

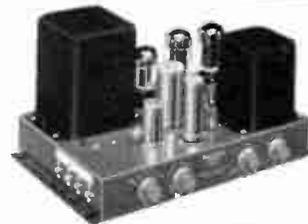


20 WATT HI-FI AMPLIFIER KIT
MODEL W4-AM \$39⁷⁵

This top quality amplifier offers you full fidelity at minimum cost. Features extended frequency response, low distortion and low hum level. Harmonic distortion is less than 1.5% and IM distortion is below 2.7% at full 20 watt output. Frequency response extends from 10 CPS to 100,000 CPS within ± 1 db at 1 watt. Output transformer tapped at 4, 8 and 16 ohms. Easy to build and a pleasure to use. Shpg. Wt. 28 lbs.

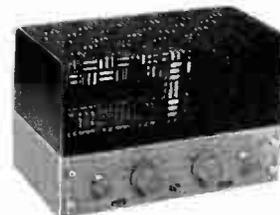
GENERAL-PURPOSE 20 WATT AMPLIFIER KIT
MODEL A9-C \$35⁵⁰

The model A9-C combines a preamplifier, main amplifier and power supply all on one chassis, providing a compact unit to fill the need for a good amplifier with a moderate cash investment. Features four separate switch-selected inputs. Separate bass and treble tone controls offer 15 db boost and cut. Covers 20 to 20,000 CPS within ± 1 db. A fine unit with which to start your own hi-fi system. Shpg. Wt. 23 lbs.



ELECTRONIC CROSSOVER KIT
MODEL XO-1 \$18⁹⁵

This unique instrument separates high and low frequencies and feeds them through two amplifiers to separate speakers. It is located ahead of the main amplifiers, thus, virtually eliminating IM distortion and matching problems. Crossover frequencies for each channel are at 100, 200, 400, 700, 1200, 2,000 and 3,500 CPS. This unit eliminates the need for conventional crossover circuits and provides amazing versatility at low cost. A unique answer to frequency division problems. Shpg. Wt. 6 lbs.





"BASIC RANGE" HI-FI SPEAKER SYSTEM KIT

MODEL SS-2 **\$39⁹⁵**

Legs optional extra. \$4.95

Outstanding performance at modest cost make this speaker system a spectacular buy for any hi-fi enthusiast. The specially designed enclosure and high quality 8" mid-range woofer and compression-type tweeter cover the frequency range of 50 to 12,000 CPS. Crossover circuit is built in with balance control. Impedance is 16 ohms, power rating 25 watts. Cabinet is constructed of veneer-surfaced furniture-grade 1/2" plywood suitable for light or dark fin.sh. Shpg. Wt. 26 lbs.



"LEGATO" HI-FI SPEAKER SYSTEM KIT

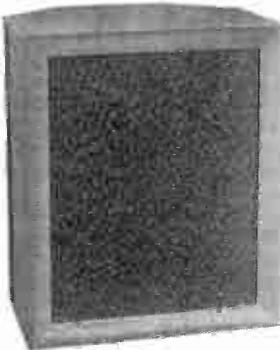
MODEL HH-1 **\$299⁹⁵**

Words cannot describe the true magnificence of the "Legato" speaker system . . . it's simply the nearest thing to perfection in reproduced sound yet developed. Perfect balance, precise phasing, and adequate driver design all combine to produce startling realism long sought after by the hi-fi perfectionist. Two 15" Altec Lansing low frequency drivers and a specially designed exponential horn with high frequency driver cover 25 to 20,000 CPS. A unique crossover network is built in. Impedance is 16 ohms, power rating 50 watts. Cabinet is constructed of 3/4" veneer-surfaced plywood in either African mahogany or imported white birch suitable for the finish of your choice. All parts are precut and predrilled for easy assembly. Shpg. Wt. 195 lbs.

"RANGE EXTENDING" HI-FI SPEAKER SYSTEM KIT

MODEL SS-1B **\$99⁹⁵**

Not a complete speaker system in itself, the SS-1B is designed to extend the range of the basic SS-2 (or SS-1) speaker system. Employs a 15" woofer and a super tweeter to extend overall response from 35 to 16,000 CPS ± 5 db. Crossover circuit is built-in with balance control. Impedance is 16 ohms, power rating 35 watts. Constructed of 3/4" veneer-surfaced plywood suitable for light or dark finish. All parts precut and predrilled for easy assembly. Shpg. Wt. 80 lbs.



DIAMOND STYLUS HI-FI PICKUP CARTRIDGE

MODEL MF-1 **\$26⁹⁵**

Replace your present pickup with the MF-1 and enjoy the fullest fidelity your library of LP's has to offer. Designed to Heath specifications to offer you one of the finest cartridges available today. Nominally flat response from 20 to 20,000 CPS. Shpg. Wt. 1 lb.

SPEEDWINDER KIT

MODEL SW-1 **\$24⁹⁵**

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WEATHERS: Although the Weathers ML-1 turntable is designed to run only at 33 rpm., the speed can be changed to 16 $\frac{2}{3}$, 45, or 78 rpm. by operating it from this electronic speed control. This unit is an adjustable-frequency oscillator, using a transistor to supply frequencies corresponding to the different speeds. Since the motor is a 12-pole synchronous type, it changes speed accordingly. A vernier frequency adjustment permits precise speed control. Circle letters AA on the literature Request Card.



EICO: In addition to the HF60 and JF50 power amplifiers, EICO now offers the HF35, a 35-watt model in kit or made-up form. A low-noise EF86 voltage amplifier is direct-coupled to a 6SN7GTB cathode-coupled phase inverter, to drive two EL34's in push pull. Manufacturer's ratings show excellent stability and frequency response. Input of .43 volt is required for 35 watts output. Overall dimensions 14 ins. wide, 7 high, 8 deep. Circle letters BB on the literature Request Card



SHURE: Here is the stereo version of the Shure Studio Dynetic pickup and arm assembly. Either the stereo or mono pickup can be plugged into the arm. Purchasers of the earlier mono arm are entitled to a free factory conversion so that the arm will take both the stereo and mono pickup. Stereo stylus force is 1 $\frac{1}{2}$ to 2 $\frac{1}{2}$ grams; output is 5 milli volts per channel; load impedance is 50,000 ohms; stylus is .7-mil diamond. Circle letters CC on the literature Request Card



ERIE: In this stereo pickup, officially known as the ST-ERIE-O type, one ceramic element develops the voltages for the two channels, although we must confess that we haven't found out how it is done, and the performance is so good that we haven't wanted to ruin it by taking it apart. Model 1304 has a .7-mil diamond and 3-mil sapphire. Output is .5 volt per channel; recommended load 2 megohms; stylus pressure 5 to 6 grams; can be used in any standard arm. Circle letters DD on the literature Request Card

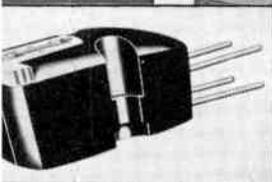


MARANTZ: It's expensive, but the Marantz model 7 stereo preamp is a beautiful instrument—the kind that warms the heart of anyone who wants precise, spit-and-polish workmanship behind the front panel that is evidence of TLC from the drafting board and laboratory to final inspection and packing. There isn't space here to detail all the mechanical and electrical features. The specification sheet should be read in its entirety. Circle letters EE on the literature Request Card



VIKING: This is the latest Viking stereo tape deck in a new cabinet which carries the record-playback preamps at the sides. Other new mountings include a horizontal type, with space at the front for a mono record-playback preamp or two playback preamps for stereo. There are also carrying cases for mono and stereo tape decks and their preamps; metal cases; and a panel for rack-mounting the deck. Circle letters FF on the literature Request Card

FISHER: Two 20-watt amplifiers and all the preamp controls for a system combining stereo and mono sources are contained in the Fisher X-101. There are 6 pairs of inputs which can be used for stereo or, singly, for mono. Arrangement of the controls is simple and virtually self-explanatory. Operating facilities are very complete, including tape input, output, and monitoring jacks. Dimensions of the case are 13 $\frac{3}{8}$ ins. wide, 4 $\frac{1}{8}$ ins. wide, 4 $\frac{1}{8}$ high, and 13 deep. Circle letters GG on the literature Request Card



PICKERING: Output and frequency range have been further extended in the Pickering model A stereo Fluxvalve for manual arms, and in the model C for changers. The accompanying illustration shows the exactly horizontal support for the stylus, so designed as to permit the styles to move at right angles to the record, in order to reproduce the original vertical motion of the stereo cutting stylus. Purpose is to reduce the wear on stereo records, even at the recommended force of 1 to 4 grams. Circle letters HH on the literature Request Card

READER'S ROUNDTABLE

Continued from page 15

improvement over monaural discs as to quality of sound.

As to the complaint that stereo tapes at 7½ ips. are more expensive than discs — there are many thousands of enthusiasts who, like myself, will prefer to buy music that sounds better, even if it costs somewhat more. I would prefer to buy one stereo tape, without any question whatever, than two stereo discs. As a matter of fact, if one rates discs *vs.* tapes as to cost per hour of top quality (undeteriorated), the tapes would surely come out far ahead since they can be played hundreds of times without any deterioration of sound, whereas the discs wear rapidly.

One of the most important functions of your Magazine is to evaluate the various developments in the hi-fi field. In your capacity as an expert adviser to those of your readers who are desirous of securing authoritative opinion, I feel strongly that you should repeat in your pages the advantages of stereo tapes frequently enough that those of your readers who want the best sound will orient their thinking and planning toward tape rather than discs.

Anyone who desires the best, and starts building a substantial library of stereo records under the impression that he is getting top-quality sound might, justifiably, be very critical eventually of those who should have advised him to put his money into stereo tapes instead. *1575 Knoll Road, Redlands, Calif.*

Robert Murphy

I have been enjoying recorded music on stereo tapes for almost two years now and it's just simply the most as far as I'm concerned. I like it better every day. I like being able to play it repeatedly without deterioration or loss of fidelity — not to mention the clean, lifelike sound it affords.

After living with it for so long I'm afraid I'd never be completely satisfied with any other method of reproduction. In fact, I just have no intention of switching to disc.

I must admit though that the tape situation is somewhat depressing, at the moment, in view of the small number of new releases. You say there is no demand for tape anymore but actually I'm purchasing twice as much as I did last year. It seems to me the same market exists and I'm sure there are thousands of other recorder owners around the country who feel the same way I do about stereo tape.

I'm still going to be buying tape as long as any of the recording companies make it available. I only hope they re-evaluate the market and give us some new releases right away.

Thank you very much for your interest in the tape field and please keep your read-

Continued on page 52



You've dreamed of "picture on the wall television". It's yours now with the new Fleetwood da Vinci . . . the set designed for custom installation . . . designed to be framed, as a picture, in a frame just right for your decor. Fleetwood's new slim design lets a bookcase give a perfect "built-in" appearance without actually building in.

Revolutionary new 21-inch* Fleetwood picture tube has non-glare safety glass laminated to tube face. Picture is brighter, viewing angle is wider, reflections are virtually eliminated. Wide band pass and excellent circuitry . . . with no manufacturing shortcuts . . . gives picture detail that allows you to see an individual eyelash on a pretty girl.

The Fleetwood da Vinci is available in two models. Model 900—a two chassis system that features the lazy luxury of full electronic remote control, and Model 910—with self contained controls.

*Diagonal measure.

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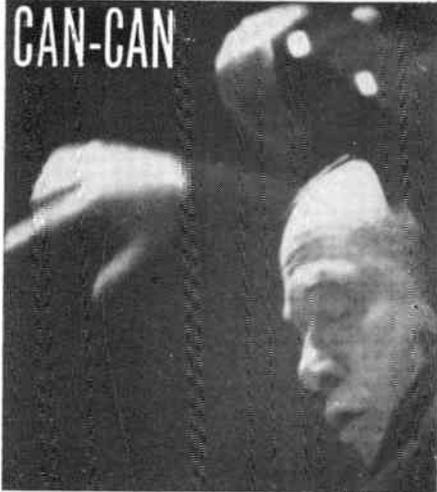
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The Philadelphia Orchestra, Eugene Ormandy,
Conductor **ML 5348**

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READER'S ROUNDTABLE

Continued from page 51

ers informed about the future of stereo tape.
Route 2, Box 153, Flowery Branch, Ga.

[Mr. Murphy did not quote us correctly when he wrote: "You say there is no demand for tape any more." We have, however, quoted similar statements from manufacturers of stereo tapes who say that the dealers have not been willing to stock stereo tapes since the production of magazines was promised in May 1958. It was then that the dealers, fearful of being stuck with 7½-ips. tapes when deliveries started on the cheaper magazines, simply dropped 7½-ips. tapes.]

Dick Gore

Some reports in hi-fi magazines explain that lack of demand by dealers is the reason many manufacturers have discontinued stereo tapes, to put emphasis on discs.

I believe there would have been more tape sales in this city [Atlanta] if the dealers had introduced and continued to promote stereo tapes the same way they would have handled any other new product. As for the present, my stereo tape friends and I are still interested in new releases, and we are still ordering by mail. So RCA, Capitol, Columbia, et cetera, puh-leeze keep issuing new tapes. *2818 Long Way, Decatur, Ga.*

Walter J. Sandberg

I wrote you last September, complaining that you did not have enough tape reviews. You can imagine my chagrin at the present state of affairs, where you did not have a single tape review. So this letter is prompted by Mr. Douglass Cross' note in your February issue "Where are the Tapes?", in which he said "If you are one who views this predicament with alarm . . . we would like to hear from you." Gladly!

I still view this predicament in a state of stunned disbelief. After a number of years of seeking the best sound possible, I bought stereo playback equipment, including an Ampex, last February. At last I had reached Utopia. New tapes were appearing that were worth while. Good classical music was coming on the market. This situation lasted only a few months, of course, when the RCA tape cartridge stopped the 7½-ips. market, and now stereo records seem to have completed the destruction.

I had hopes (and still have) that there could be peaceful co-existence of records and tapes. I feel that a strong demand will exist for both. Yet apparently, at least at present, the manufacturers feel there is no further market for stereo tapes. This attitude paralyzes me with cold chills! I am hoping against hope that eventually they will see the light and again issue 7½-ips. stereo tapes for the present half-million

Continued on page 53

INTEGRITY IN

MUSIC...



ASR-444 dual-channel stereo amplifier

POWER OUTPUT: SC Rating*—
60 watts (Two 30-watt channels).
FREQUENCY RESPONSE: 20-20,000
cycles ± .9 db.
HARMONIC DISTORTION: Less than
.7% at 30 watts each channel.
IM DISTORTION: Less than 1%
program level (60 and 7,000 cps
at 4:1 ratio).
NOISE LEVEL: 70 db down (Aux.).

READER'S ROUNDTABLE

Continued from page 52

enthusiasts. Surely a strong market will continue.

It would seem that the manufacturers, and perhaps some tape dealers, are the ones who need convincing. You personally, through your wonderful Magazine, and brilliant insight into the hi-fi field, have always stood for the best in sound, whether tape, FM, components, etc., and have fought a good battle for high quality. I hope you will use your position to the utmost in championing the continuation of 7½-ips. tapes. I know every stereo enthusiast will thank you for it.

Our cause, at this point, is not lost I am sure, but the present prospects are discouraging. I hope something drastic can and will be done, and I shall look for future developments in the pages of your Magazine. 215 W. Main Street, Whitehall, Mich.

PING-PONG, ANYONE?

Continued from page 25

apparent, the same material must appear to some degree in both channels, in different intensities and phase relationships. In the ping-pong *un*stereophonic brand of stereo, the material is completely differentiated between the two channels. One

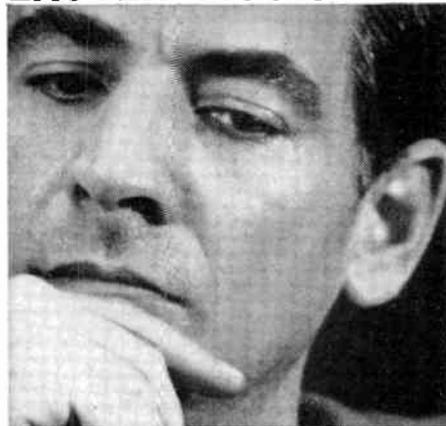
major recording company separates its musicians into two groups with screens, a total negation of stereophonic principles. Sure enough, some instruments come from the left speaker, and some from the right. but that is not true stereo, for the reproduction is not what would be heard at a live performance.

The first, and unsuccessful, Van Cliburn recording session was set up in such a way that he was isolated from the orchestra by acoustic screens. This was shown in the photographs which accompanied Douglass Cross' article in the July-August 1958 issue of Hi-Fi Music.

Another company, one of the major labels, records operas according to a brand of logic apparently as follows: For stereophonic recording, the orchestra is split into two tidy, balanced groups. Then, for the utmost naturalism, the singers are placed on a stage some fifty feet distant, since it is common knowledge that this will make it more difficult for them to sing with the orchestra, and the challenge will probably be invigorating to them. The singers are encouraged to move about on the stage although, of course, their positions in stereophonic space have no relationship to that of the orchestra, and the setup of the orchestra has no resemblance to anything that might be encountered in the opera house. The result is a fine two-channel recording with stereophonic overtones, but

Continued on page 54

MESSIAH: EASTER MUSIC



According to Leonard Bernstein, the 53 separate pieces of music which make up Handel's *Messiah* fit neatly into two sections, each a dramatic, emotional entity. Part 1, released this past December, tells the Christmas story. Here now is the second or Easter portion for your enjoyment at this time.

Handel: Messiah (Easter Music)—Adele Addison, Russell Oberlin, David Lloyd, William Warfield, the Westminster Choir, the New York Philharmonic, Leonard Bernstein, Conductor.
ML 5346 MS 6041 (stereo)

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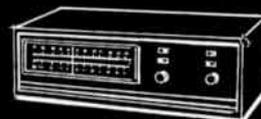
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J. G. Holt
High Fidelity Magazine

2. "After listening to the new (and authentic) 217 several times today, I'm fully satisfied that this is at least the finest reproducer I have ever heard for home use. The "highs" sparkle and shimmer with no trace of raspiness that is found even in the best of the usual tweeters; the midrange is sweet and smooth, yet full-bodied, and the lows are really solid, with no boom to interference."

Dan Cook,
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3. "As an acoustical engineer, I am extremely aware of faithful sound reproduction. After having just purchased two Hartley 217's for my own use, I found them to reproduce an exceptionally well-proportioned bass, extremely even middle tones with excellent voice and choral projection and fine sensitive highs."

D.M.—Acoustical Engineer

4. "The Hartley 217 loudspeaker is accepted by discriminating users as a high quality component, very suitable for high fidelity installation, and it ranks very high in the opinions of experts who do test reports, and also of technicians well qualified to judge speaker design and performance."

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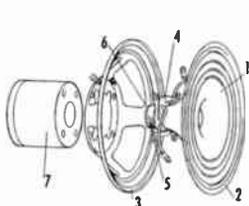
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This "miracle material" is the *first* and *only* one to overcome the peaked response curve. New POLYMERIZED cones are actually the *first* to faithfully reproduce a *smoother* response curve from 20 cps to the highest harmonics of 17,000 cps.

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PING-PONG, ANYONE?

Continued from page 53

it is far short of the ideal treatment of the material.

This recording was actually made on three-channel tape, with the intention of mixing the various tracks in different proportions for the single-channel and two-channel stereophonic recordings. Since it is doubtful that the best single-channel recording is necessarily the product of any mixture of stereo tracks, the whole procedure is suspect from the beginning. Single-channel recordings require relatively closer microphone placement to provide presence (oops, that word) to compensate for their not being stereophonic. Up to a limit, the more distant the microphones are from the sound source in stereophonic recording, the more realistic the effect. Therefore, a recording intended to be used for both media implies a compromise in one direction or the other.

The more precisely the microphone positioning in space correlates with the corresponding reproducing loudspeakers, the more realistic the effect. This specification is rigid enough so that merely reversing channels, or even reversing the phase on one channel, detracts from the result. And the use, quite common at present, of multiple microphones on each channel cannot be justified in terms either of theory or results if the sound is to be the home-listening equivalent of what would be heard at a public performance.

The making of recordings is certainly a complex and diversified art, with room for differences of opinion. It is my contention, however, that the recording industry in general should strive to orient itself away from echo chambers, trick techniques, and special gadgets, and approach recording more from the musical point of view. It is easy enough for an engineer to make a record to please another engineer; but watch the musicians' faces at a playback session. They are tolerant, yes, because they have been disappointed many times, and this is their living. But there is always the expectation that maybe this time they will hear something different, something that they can relate more directly to the music they have been making. Stereo represents a giant step in that direction, when it is used with integrity. So let's have less ping-pong and more music!

CESARE SIEPI

Continued from page 21

of these, for in the final stereo version Siepi, as Giovanni, sounded much too far away from Zerlina to damage her reputation in the slightest.

But now, says Siepi enthusiastically, things are different indeed. A recording he made with Tebaldi this past summer of Boïto's "Mefistofele" proves the point. Here, he says, they made a big attempt to realize the full possibilities of stereo, and

Continued on page 55

CESARE SIEPI

Continued from page 54

ensembles were carefully worked out to resemble the stage action. And the result? Siepi, who had just heard the record at a friend's apartment (he himself has no trimmings such as hi-fi equipment at his hotel), jumped up excitedly, and pointing to one side of the room, said with evident delight, "I come first from there. And then," with a rush to the opposite side of the room, "from here!" But best of all, as far as he was concerned, was that most of the time his voice came straight at him from the air-conditioner that happened to be mid-way between the two speakers, the orchestra surrounding him!

And what does he think stereo means for singers? First of all, he finds it flattering to the big voice. No longer can the engineer fumble at the controls with impunity. Stereo shows very clearly just what the voice is capable of. But on the other hand, it exposes every flaw. The slightest inaccuracy in pitch, the most infinitesimal wobble, both are revealed. But this is all to the good, Siepi feels; here is a real challenge to the artist and one that he must work to live up to.

Siepi thinks, too, that listeners face a challenge in stereo, since our concept of recorded sound must be re-evaluated. In opera, stereo makes an enormous difference in the way we hear the singer, because we are now able to hear the performer in motion. And because this dramatic movement changes and develops in space under its own internal laws, stereo opera will always be full of surprises for the listener. But when the singer performs with orchestra, or when the symphony orchestra plays works from its own repertory, stereo does something quite different. From the beginning of the work, it establishes the kind of relationship the listener would have to the orchestra if he were in the concert hall. Once it has been settled which instrument will speak from which direction, an unchanging spacial concept is set up. The sound can emphasize certain voices, but in orchestral music, Siepi thinks, the element of surprise found in opera will be lacking. Popular music is still another thing. Siepi, who last summer recorded his first "pop" album, a group of Cole Porter songs, feels that here the arranger is king, for it is he who achieves a stereo sound. It is his job to toss a tune from side to side or make the percussion leap out at the listener. This is fine with Siepi as long as the music remains intact. But at distortion for the sake of effect he draws the line. "After all," he says, "we don't want a Coney Island."

About the actual making of records Siepi is not very enthusiastic. He speaks from long experience, for he has recorded most of his big roles. He resents the repetition of recording. "Always they make twice the same opera," he says ruefully.

Continued on page 56

a stereo tape deck

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TELECTRO SERIES 900

● **Records and Plays Back Stereo**
4-track head handles both 2-channel and 4-channel stereo tapes, as well as dual-track monaural tapes.

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Unique, easy to operate... the complete facilities of a recorder... at your fingertips.

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900-1	Monaural Record, Stereo Play
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900-3	Stereo Record, Stereo Play
900-4	Stereo Play
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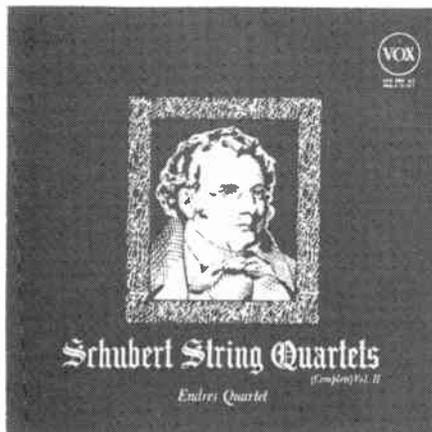
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236 WEST 55TH ST., N. Y. 19, N. Y.

CESARE SIEPI

Continued from page 55

His only major role not on records is that of the King in Verdi's "Don Carlo", a meaty part in which he made his Metropolitan debut and for which he has an understandable fondness.

But recording, after all, is only part of an international career. It is the live performance that remains the biggest challenge. How did Siepi acquire the ease and the security that are his on stage? A look into his past scarcely provides the answer. In his early youth, music was part of his general cultural background but not a probable career; in fact, his well-to-do family encouraged him to go into one of the professions. But, as it is for all children in Italy, music was a part of his school experience, and he learned sight-singing and harmony early. A few years' private study of piano, and a stint with an excellent chorus provided his early training. He had had little formal vocal study when, in his late teens, he won an important competition and made his professional debut in "Rigoletto". The second World War slowed him down, but after that he was ready for anything and La Scala was ready for him. And that was the beginning of a major career. He has added roles to his repertory carefully, acquiring the heavy bass roles only in more recent years. He did not, in fact "could not", sing them at first. It has taken time for both the voice and the artist to mature.

His ability to communicate on stage lies not only in his natural gifts but also in his approach to his roles. When he first begins the study of a new opera, he reads it through with a pianist, so that the full sweep of the drama will envelop him. He does not worry about details at this point. If the libretto seems weak in places, the flow of the music usually carries him along. Opera is not literal, he feels, and it demands a large concept on the part of the singer. "This was a big king," he tells himself, "and this is a big melody." And so, the concept of grandeur grows from the first reading. Later on, however, he begins to deepen his understanding of the character. He depends upon his general knowledge, which is considerable, to help him place historical figures in their proper settings. As he becomes familiar with a role, he will increase this knowledge, if he feels the need, by reading or looking at paintings. He is in the habit of doing this when the opera deals in detail with a single incident in a man's life. And he thinks always on the grand scale. By the time rehearsals begin, the character is pretty well settled in his mind. Work with the stage director leads to further development. Siepi has no trouble memorizing his roles at all. Things come easily to him, so easily that he is able to work on a relaxed schedule. And the fear of forgetting, the terror of many opera singers, is

Continued on page 57

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CESARE SIEPI

Continued from page 55

seldom his. Nor is he, on stage, forced to rely heavily on the prompter. "After all," he says, "when you really need the prompter, you are already in the mistake, and you are so rattled that you can't hear him anyway." Memory is an asset Siepi has always had, and he can still run through, without mistakes, scores that he has not looked at for several years. It is the rhythmic pulse of the words that his mind retains, he believes.

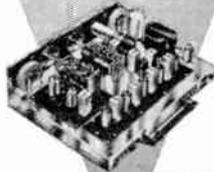
On nights when he is going to sing, Siepi likes to be at the opera house two hours before the curtain goes up, with plenty of time for make-up, costuming, and vocalizing. On performance days he does not stir out; lunch and dinner are brought to his room. He cannot relax and finds it hard to pass the time. "It is a long day," he says. But, once at the theatre, his work begins. First of all he tackles the heavy make-ups that are the fate, and the pride, of all basses. Beards, false noses, and flowing locks are his lot, and they take time to put on. Siepi, like a thorough-going artist of the theatre, designs and applies all his own make-ups. Once they are finished, he begins to warm up his voice. Even here he works under difficulty, for his heavy make-up tends to interfere with his jaw, and consequently with the whole vocal mechanism. Once ready, Siepi waits for his first entrance, not with apprehension but with steadily mounting excitement. He is one of the lucky ones; he does not suffer from stage fright. Only if a prop is missing at the last moment are his nerves shaken. But once on stage, all this is forgotten. He is Siepi no more. He has become another person, one conceived by the composer and realized by the singer.

And what of future plans? First of all, a recital tour. He, unlike many opera singers, is an effective concert artist. For this projected tour of the South, he has prepared a special Handel group in honor of the composer's Bicentennial being celebrated this year. In connection with this tour, Siepi remarked wistfully that, as usual, he will celebrate his birthday while traveling. "Always I am on a train or a plane," he complained, "and always my birthday is — ugh." And he turned his thumbs down. After this tour come European engagements. But best of all, a new, super-stereo recording of "Don Giovanni" is to be made in Vienna this June under the direction of Erich Leinsdorf. And then? Work and more work. A new production of "The Marriage of Figaro" at the Metropolitan next season, under the stage direction, Siepi said with obvious anticipation, of Cyril Ritchard. And what about relaxation — did he ever manage any time off with *nothing* to do? "Yes," he said, with a broad smile and a twinkle in his eye, "sometimes, and then I really have a — how do you say? — a ball!"

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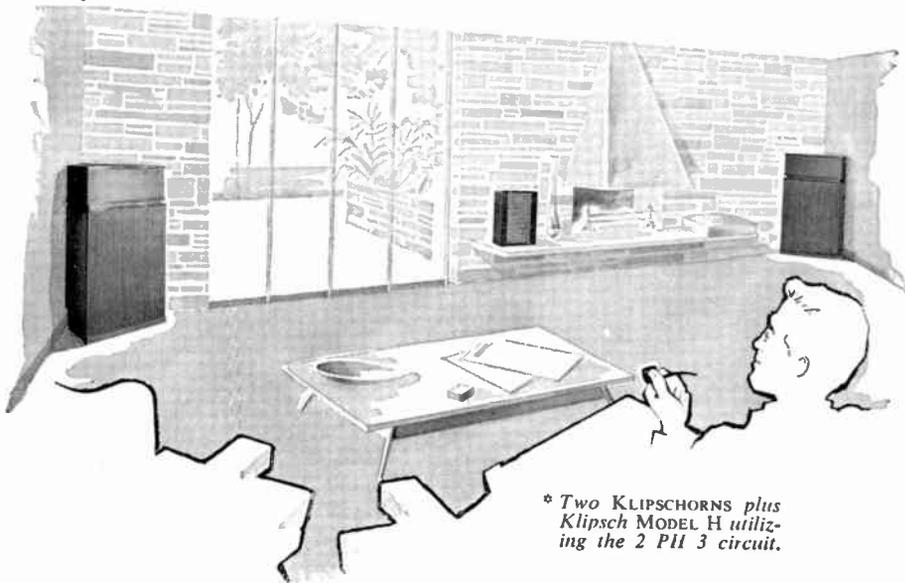
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FOREIGN LANGUAGES

Continued from page 37

In addition to the basic sounds and sound patterns dealt with in the first year tapes, the element of the longer connected sound patterns, *i.e.*, sentence melodies and intonation, is included. With the increased difficulty of the material there is also a change in the method of student participation. The students work with a given tape for the same length of time as in the previous year, but they must then make their own recordings of what they heard on each successive tape. Then I listen to their tapes, and correct their mistakes, using a copy of the text to indicate these corrections. The students are graded on this work, as well as on their classroom work.

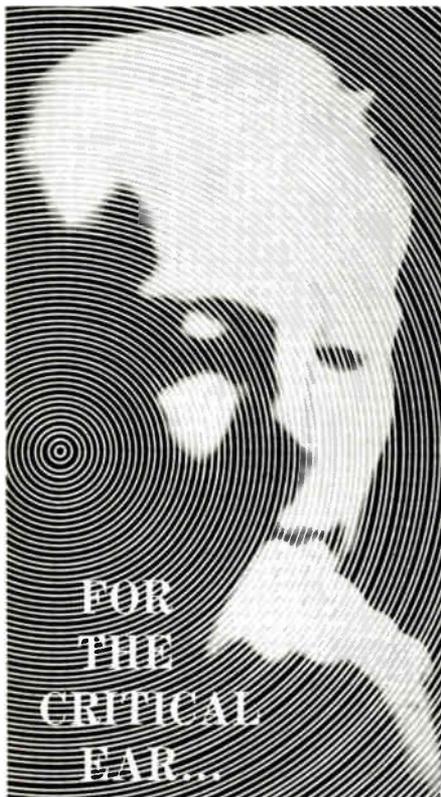
This new element of more direct student participation serves again two ends. First, each student learns enough during his first year to enable him to recognize his own errors, which he can detect as he plays back his own recording of the material. Second, by incorporating the laboratory work directly into the grading system of the course, an added incentive is supplied. Obviously, the former element is the more important, as it gives the student frequent opportunities to hear what he sounds like as he speaks the language.

The recorded material of the second year courses is more comprehensive in nature, being for the most part readings of poetry, drama, or anecdotes, all of which are taken directly from the language itself. This is the language as it is used in the country where it is spoken, rather than a stylized version prepared especially for secondary school reading. The subject matter of these selections is restricted to actions and situations which would be familiar to the students in everyday life. The criteria for selecting the material are primarily: What would interest the students, and what will give them a good basic vocabulary?

Student interest in this respect is often difficult to judge, but I have found that adult and contemporary subjects have the strongest appeal and stimulate the greatest interest. A good basic vocabulary may be defined as one which can supply the student with the words that he will need to read the literature of that country, keeping in mind of course that at first only the essential or primary meaning of a word will be understood, and the words that he will need to understand and to be understood in normal conversation.

With the basic method of using recorded language material in a language laboratory established, the next problem is to determine the system with which the prepared material will be used. This presents the greatest material problems, as most electronic reproducing equipment is quite expensive. The first consideration must be the effect the teacher wants to

Continued on page 59



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FOREIGN LANGUAGES

Continued from page 58

create, or the situation in which the students are to work. Once this has been established, the equipment can be selected according to the funds available for this purpose.

The basic considerations are clear voice reproduction, and an atmosphere as free as possible from distractions. The first consideration can be met by the use of any of several excellent types of tape machines. Good microphones are necessary for clear recordings. The heavier 1 1/4-mil tapes stand up best under repeated use. The second consideration poses more problems. If the number of students is fairly large, say thirty or more, and time scheduling difficulties make it desirable to have at least two different tapes going at the same time, consideration should be given to the more complex systems involving several tape players and individual booths. This type of general set up while expensive at the outset proves its worth by the ease of handling a large number of students in an efficient manner. With a smaller number of students, restrictions on the amount of space available for the purpose, and a limited budget, perhaps the system we are using at Northwood School is the best.

Because permanent space for a separate language laboratory was not available here, we laid out a simple installation by which one of the classrooms can be converted to a language laboratory without interfering with its use for other purposes during the regular academic day. Only a minimum of effort and approximately three minutes are required to set up a language laboratory with a capacity of twenty students, using two different tape machines. The machines are set up on a desk, which is already in the room and serves to store the tapes, headsets, and patch chords. The headsets are plugged into jacks along the walls, connected by wires run in molding.

One tape recorder serves one-half the system and the second recorder the other half. If a single group of students is larger than ten, one recorder is used and the two phone-jack systems are combined by a simple on-off toggle switch. The phone jacks are wired parallel, and the toggle switch simply completes the circuit between the two halves of the system.

The only alterations to the room itself were the addition of curtains on the windows, and a carpet on the floor to absorb excess noise. These alterations proved to be a great source of amusement to the students who now acclaim this as a typical Northwood classroom. While it may not be typical, it is extremely serviceable and, with only the addition of rubber ear cushions to the phones, it is quite satisfactory acoustically.

When the students arrive for the lab-

Continued on page 60



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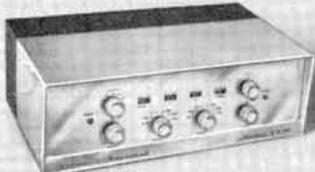
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FOREIGN LANGUAGES

Continued from page 59

oratory period they pick up their headsets from the desk and seat themselves on the side of the room to which their tape will be played. (They sit facing the wall in order to increase the feeling of being alone, and thus decreasing distractions.) One of their number serves as a laboratory assistant and threads the tape on the machine and turns it on; later he rewinds the tape and replays it.

For the second year students who record their own tapes, the process is very simple. At prearranged recording times, the tape recorder is set up on the desk and the microphone plugged in. The student has his individual tape and may record and re-record until he is satisfied with the result. While considering this aspect of the laboratory it may be noted that in the place of a standard microphone stand an ordinary bed pillow has been substituted in order to cut down the local noises which can mar a tape. This trick eliminates any noise from handling the microphone itself, and the pillow absorbs a good deal of outside noises as well.

As this is the laboratory's first year, it is still a bit early to ascribe miraculous gains to it, but from the experiences of colleges and universities, which have used tape for a number of years, I expect the long term results will be excellent. A number of significant gains are already observable from this modest beginning. The most significant is student enthusiasm and constant interest, although the novelty has long since worn off for most of them and the era of hard work has begun. As a direct result, interest in pursuing language study per se has greatly increased, and the aspects of perfecting pronunciation, proper reading of sentence melodies, and the comprehending of the spoken language have given a new significance to the conjugation of verbs and the declension of nouns in the minds of the students.

This is a major accomplishment for a simple wiring system, a handful of phone jacks, a few headsets, and a tape recorder.

LOUISVILLE

Continued from page 41

to collect printed and recorded culture. Oh, yes, up to five records can be borrowed at a time from a choice of 10,000 albums.

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Sound Talk



by John K. Hilliard
Director of Advanced Engineering

PLACEMENT OF LOUDSPEAKERS FOR STEREO

This much-discussed subject has been confused through attempts at oversimplification. There are a few clear-cut principles that should be followed for good stereo.

Two separate channels, from source through amplification to the speakers, provide the time and intensity difference that develops the spatial quality of stereo. If the speakers are too closely spaced, as in a single enclosure which houses two speakers only a few feet apart, the time and intensity difference is so small that spatial quality is severely limited. Eight feet is considered minimum spacing between speakers for good stereo and they should be placed in a common plane.

Good listening begins the same distance in front of the speakers that they are spaced apart, and continues for twice this distance. For example, if the speakers are placed 8' apart, the good listening area begins 8' in front of the speakers and continues to 16'.

Greater spread between speakers is desirable but the listening area must be moved back proportionately. Listening too close to widely separated speakers creates a "hole in the center" which gives the impression of two distinctly separate sound sources rather than the desired broad front of sound. When speakers have to be too widely spaced or placed in corners, a slightly converging angle will improve the stereo.

The effective dispersion angle at high frequencies is usually limited to 90°. To obtain the benefit of the entire audible frequency range, the listener should remain within this angle.

Both reflected and direct sound is required. However, staccato or transient tones are localized for the stereo effect only through direct sound. Because of this, the speakers should be directed at the listener and not first bounced off side walls or other reflectors.

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WORD OF CAUTION

Continued from page 44

necessary, cut them off to minimum length. Avoid joints in AC lines. In case you must make a splice, put friction tape on each wire, and then over the whole splice. Never, but NEVER, put a plug on each end of a cord! When one end is plugged into AC, the prongs at the other end will have live AC on them.

The second danger is from fire. If the fuse in an audio component blows out, do not try to short the fuse, and don't replace it with a larger one. The defect that caused the fuse to burn out in the first place might have otherwise caused the instrument to overheat, and possibly start a fire.

Connections from cords to floor plugs sometimes become loose to the point where the leads may be shorted if the cord is moved when a child steps on it, or a kitten pushes it around. Sparks from a short-circuit are hot enough to ignite drapery material.

If your audio equipment is in a cabinet with doors, ALWAYS have a meter switch with a red neon pilot light mounted outside the cabinet. All electrical supply stores carry them. Then, even though the doors are closed, there is always a signal to show if the AC current is on. Some cabinets have sufficient ventilation only when the doors are open. With the ventilation cut off and the AC left on over night, the equipment may be damaged, and it is possible that something in the cabinet might catch on fire.

Preventative Maintenance

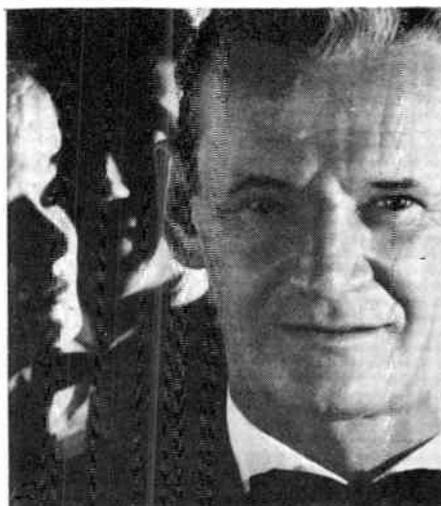
It's always easier and cheaper to head off trouble than to experience it. Play safe by following these simple rules: Never short-circuit a fuse or substitute one of a higher rating. Keep the AC cords neat and tidy. Never fasten them to walls or woodwork; your electrical shop has several kinds of neat, inconspicuous, safe molding. Use it! Set up a plan to inspect the insulation on all your AC cords and connections to the plugs regularly every six months. Never touch any metal object or stand on a damp surface when you are handling AC wiring. Remember, this particularly if you have outdoor connections for audio equipment.

CRITICS DON'T LEAD

Continued from page 22

tary books. But if you want opinions, just get to know as many musicians as you can and listen to their views (or, if you must read critics, stick to those who are musicians). This will give you a substantial lead over any of your friends who may be naïve enough to believe they can rely solely on critics to lead the way for them. But the number of your naïve friends is probably very limited, for history shows that the path of jazz has successfully survived the attempts to deflect and distort it, of which we the critics have been guilty.

SWEET BEAT



Anybody who thinks sweet dance music with a steady beat is a new idea simply hasn't been paying attention. The dependable Sammy Kaye has been supplying a superior brand of just this kind of music for some time now, with enormous success. You'll find 12 top-notch examples in his new album. Buy a copy, and let the sweet beat take over. **Dreamy Dancing—Sammy Kaye and His Orchestra** CL 1254

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BUY, SELL, or SWAP

The opportunity to buy, sell, or swap items of equipment or records through the use of this department is made available as a service to readers of Hi-Fi MUSIC without charge. Copy should be limited to 35 words. Items from dealers will be rejected.

Receipt of items will not be acknowledged unless an addressed post-card is enclosed.

SELL: 55-watt Fisher amplifier with meter. Just overhauled including output tubes. \$85 or make offer. David R. Kirwan, 3172 Terrell Court, Bakersfield, Calif.

SELL or SWAP: 16-mm. sound films for audio test equipment or a good 12-in. speaker. George Galitsis, 22-31 26 Street, Astoria 5, New York.

SELL: Concertone model 62 stereo tape recorder. Just a few weeks old. Still have guarantee card and original carton. Best offer over \$450. R. L. Stewart, 261 Park Ave., Worcester, Mass.

SELL: High Fidelity Magazine Nos. 1-43 complete. \$20, plus shipping. R. D. Morton, 82 Sunset Farm Rd., West Hartford, Conn. AD 2-1194

BUY: Norelco FRS speaker enclosure I, mahogany, for 9762M speaker. E. R. Hechler, 298 S. Buckhout St., Irvington, N. Y. LY 1-9279

SELL: Jensen Triplex 3-way in blond Ultraflex enclosure; Heath WA-P2 preamp; Heath W4-AM amplifier; Heath AM tuner; Lafayette turntable and arm; GE pickup, diamond. \$330. Larry Feil, 309 So. 11th, Sac City, Iowa.

SELL: Expertly wired Dynakit Mark III less than year old \$70; Arkay SPG stereo preamp, less cover, 6 months old \$40; Jensen triplex speaker system \$110, or in Jensen design custom-built utility cabinet, \$130. E. S. Patrone, 40 West Drive, Providence 4, R. I. UN 1-7695

SELL: Mahogany cabinet for Fisher FM-90X tuner. Brand new in sealed carton, \$10; Garrard RC80 with base and GE cartridge. Good condition, \$20. Frank Denning, 86-75 Midland Pky., Jamaica, N. Y.

BUY: McIntosh MC-60 and MC-30 amplifiers, used. Sanford M. Levy, 1292 E. 49th St., Brooklyn 34, N. Y.

SELL: Beam-Echo 35-watt amplifier, separate pre-amp, excellent condition, recently checked, sell for \$75 (list \$219). Donald Edelstein, 3080 Broadway, New York 27, N. Y. UN 4-3026

SELL: Heath WA-P2 preamp \$20 postpaid and insured. Good condition. E. R. Hechler, 298 S. Buckhout St., Irvington, N. Y. LY 1-9279

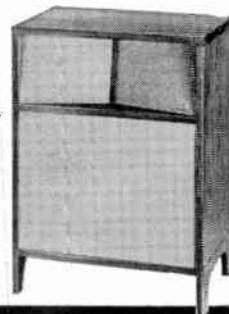
SELL or SWAP: J. B. Lansing D131 speaker in Knight folded horn enclosure, excellent condition, \$95 or will swap for AR-2. Charles Shipman, 111 Center Drive, Honolulu 18, T. H.

SELL: Need money for college. Knight 10-watt amplifier \$25; Webcor diamond cartridge changer \$33; 15-in. coax speaker \$25; corner horn enclosure beautiful mahogany \$45. Or complete outfit \$115. Paulovich, E.M.C., Harrisonburg, Va.

SELL: A number of Edison disk records, most in good condition, some with surface scratches. Do not own a player, can not vouch for record

Continued on page 63

NEW
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The new JansZen Z-300 console is definitely not for those who've been listening to shrilling trebles and booming basses for so long they've forgotten what "live" music is really like. On the other hand, should your ears be uncalledous by these frequent electronic exaggerations, then the Z-300 holds some exceptionally pleasant surprises.

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BUY, SELL, AND SWAP

Continued from page 62

quality. Frederick J. Ross, 354 North 16th St., Manhattan, Kansas.

SELL: J. B. Lansing D37030K speaker system. Consists of D130 075 ring radiator tweeter and N2500 in lo-boy enclosure C-37. Original warranty in effect. \$195. K. Senn, 18 Avenue Louise, Massapequa Pk. L. I., N. Y.

SELL: Fairchild XP-4 hand crafted magnetic stereo cartridge. Used 10 hours. Complete with hardware and extra leads. List \$79.50, sell for \$40. D. King, 590 Newbury St., Boston 15, Mass.

SELL: Rek-O-Kut L-34, Livingston universal arm, Pickering 371 stereo cartridge, all \$75. University speaker network, Diffusicone 12-in. \$20; HF206 tweeter \$20; C8W 8-in. \$8; Crossover networks N2A \$10; N2B \$8. R. Femano, 370 Davis Ave., Kearny, N. J. WY 1-0434

SELL: Ampex 121 recorder monaural record, stereo playback, two matching 621 10-watt amplifier-speakers, \$495 good condition. Recorder recently overhauled and cleaned. John Guzy, 1920 W. 55th St., Chicago 9, Ill. GR 6-5307

BUY or SELL: One Racon 15XB speaker in excellent condition. Need second one for stereo. Frank Singer, 329 Becker St., Highland Park, N. J.

SELL: Half price, E-V 12W woofer \$35; Kelly ribbon tweeter \$35; Weathers stereo diamond ceramic \$10; Weathers FM diamond cartridge, osc., arm \$45; Brooks 10C 30-watt amplifier \$95; McIntosh AE2A preamp mahogany \$40; Leak diamond pickup arm \$35; ESL diamond pickup, arm \$45; all perfect, some new. Hovland, 151 Hartford Tnpk., Hamden, Conn.

BUY: One copy, good condition, Columbia's recording of Madeleine Grey singing "Songs of the Auvergne". Please write stating price and condition of record. Mrs. Michael P. Burns, 5400 South Greenwood, Apt. 44, Chicago 15, Ill.

SELL: One or two Bogen DB130 35-watt amplifiers. Will accept any reasonable offer. T. Davis, 829 E. 10th St., Brooklyn 30, N. Y. UL 9-1715

SELL: Knight FM tuner and 12-watt amplifier \$60. Will pay shipping charges. Donald Parks, 16 Haviland St., South Norwalk, Conn.

SELL: Two Williamson type Heath 20-watt amplifiers, model W-4; used 8 months; perfect condition \$35.00 each. Benjamin Edelstein, 715 Matison Avenue, Asbury Park, N. J.

SELL: McIntosh A-166 30-watt basic amplifier, brand new condition, new tubes, \$55. Bill Henry, Dodge Road, Getzville, N. Y.

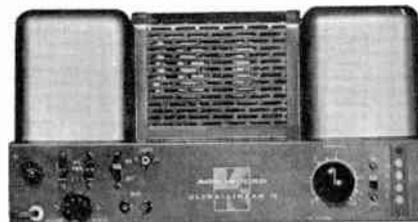
SELL: H. H. Scott model 121C mono preamp with Dynaural noise suppression. Provisions for direct input of tape head and separate playback monitor. Best offer over \$50. R. Bergoffen, 95 Hilton Ave., Maplewood, N. J. South Orange 2-8565

SELL: AR1-W mahogany, 6 months old, perfect condition, \$79. Two Harbeck mid high range electrostatics, brand new in original cartons, two months old. List \$125 each, only \$70 each. P. C. Ross, 360 First Avenue, New York, N. Y. YU 2-1806

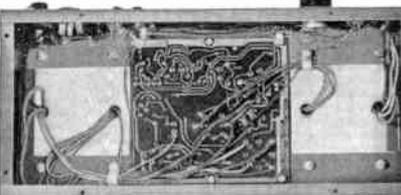
SWAP: Fine 3 x 4 super-D Graflex, Aniv. Graphic; MX. Rolei, 3.5 Tessar, and 5 x 7 Ansco with studio stand. Want Leak, McIntosh or Marantz amplifier. Weathers FM or ESL 310 arm and cartridge. AR-1, Bozak or KLH-4 speaker. J. Kasperski, 104 Raff Ave., Mineola, N. Y.

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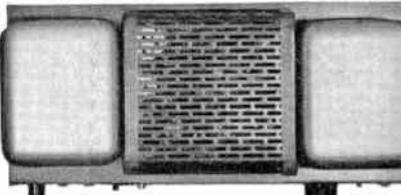
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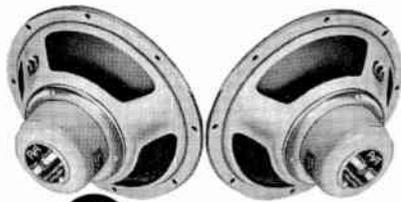
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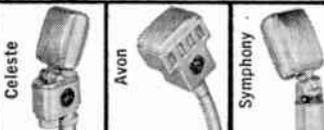
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BUY, SELL AND SWAP

Continued from page 63

SELL OR SWAP: Regency model DB93-A deluxe signal booster for FM. Excellent condition, slightly used. Cost \$20. What is your best offer? E. D. Dupre, 36 Glendale Street, Worcester 2, Mass.

SELL: Altec 820A corner system, ebony cabinet, new condition, list \$525, sell for \$250. Robert Austin, 400 East 59th St., New York, N. Y.

SELL or SWAP: Several hundred old 78's, mostly pop, mostly 1920-1930, for AR-2 or best offer. Ron Frankel, 309 West 57th St., New York 19, N. Y. Apt. 901. Columbus 5-7750

SELL: Components Jr. turntable with base \$30; Pickering model 194D arm and cartridge \$45. John Terrey, 416 Beacon St., Boston 15, Mass.

SELL: Altec 604C and 604D, \$125 each. Speakers used only few months. Tony Janak, Columbia Records, 799 7th Ave., New York, Home: 621 Junard Blvd., West Hempstead, N. Y.

SELL: Stephens 12-in. woofer, 120LX \$30; 3-way Xover, 350 and 5000, \$12. In original unopened factory cartons: Harmon Kardon Counterpoint 11 FM tuner \$80; Harmon Kardon 20-watt amplifier A120 \$80; V-M stereo tape recorder 214 \$175. Pat Martines, 410 Oakwood Road, Huntington Station, N. Y.

BUY or SWAP: Tapes of radio broadcasts featuring Al Jolson as guest or star. Robert Starrett, 33 Washington Square W., New York 11, AL 4-0833

SELL: Rason Jiffy-Rase degausser (bulk tape eraser). Perfect condition. Original cost \$22, will sell for \$10. John Derr, 260 Quinobequin Rd. Waban 68, Mass. LAsell 7-8716

BUY: University cobraflex horn with T-30 driver. O. F. Rothe, R. D. 1, Windsor, N. Y.

BUY: Ampex 400-A or 401-A tape recorders. Please state age, condition, and price. K. Saknit, 11221 Anderson, Loma Linda, Calif.

BUY: Used Ampex model A-122-P. Want also Ampex model 2010 or 620-P portable reproducer. Art Saknit, 219 South Anderson, Loma Linda, Calif.

SELL: Bozak two B-199A woofers, \$40 each; two B-200X tweeters \$20; one B-209 16-ohm mid-range \$40. R. F. Krajewski, 76-08 265th St., New Hyde Park, New York.

SELL: D & R 12A turntable four-pole motor, perfect condition, three speeds. Cost \$100, will sell for \$65; Weathers kit turntable, cost \$28, sell for \$15. Perfect condition. Paris Asta, 601 W. 115th St., New York, N. Y. or UN 4-1361 after 9:00 P.M.

SELL: National Criterion FM-AM stereo tuner with Horizon 5-in. preamp installed. Both in excellent condition. Best offer takes it. Murray Makransky, 2680 Heath Ave., Bronx 63, N. Y.

SELL: Bozak B305 system in contemporary enclosure with matching equipment cabinet, plus Fisher 90-T, Dynakit Mk-II, ESL C-60, Rek-O-Kut 160A, and Garrard 301. All used one year; excellent condition \$525.00 plus freight. John M. Johannessen, Capt., Box 6202, Fitzsimons AH, Denver 8, Colo.

BUY: Wharfedale Super 12 speaker. Bass reflex enclosure about 5 to 6 cu. ft., dark color. M. Lane, 214 East 41st St., New York 17, N. Y. MU 2-1190

SELL: Ampex 601-2 stereo record, stereo playback with 2 low-impedance microphone transformers, 2 Electro-Voice model 636 microphones,

2 matching Ampex 620 speaker amplifiers. All for \$1100. R. Edwards, 560 Lincoln, Los Altos, Calif.

BUY: Electro-Voice Georgian IV blonde korina speaker system. Advise price and condition. Frank W. Vavrina, 230 Beverly Road, Pittsburgh 16, Pa.

SELL: Audio, 30 issues; Audiocraft, 26 issues; High Fidelity, 48 issues; Hi-Fi Music—16 issues. All include 1958 complete. First \$25 takes all. Express charges collect. Kenneth Massey, 3449 Winthrop Ave., Indianapolis 5, Ind.

BUY: Techmaster TM15A 20-watt amplifier kit. H. Lewis, 6107 Lakehurst Ave., Dallas 31, Tex.

SELL: Fairchild 230 cartridge used few hours. List \$42.50, sell for \$23 including shipping. Going stereo. Don Deneen, 195 Adams St., Brooklyn, N. Y. Call 9 to 5 WO 4-0050, Ext. 28.

SELL: Berlant 33 stereophonic recorder in three cases, four heads, sound-on-sound, playback amplifiers, speakers in outside cases, low-impedance transformers. Factory returned to specs. Cost over \$1,400, sacrifice \$795. Best offer, F.O.B. Russell Austin, 1309 Arnold Ave., Aberdeen, Washington.

SELL: Speaker system, like new, Heath SS1 and range extender, SS1B (four Jensen speakers), 35 watts, unfinished. Best offer over \$125. H. Geller, 179 Herzl St., Brooklyn 2, N. Y. DI 5-3770.

SELL: Brand new hysteresis synchronous three-speed turntable, \$40. E. R. Wendelburg, 3507 N. Carrollton, Indianapolis 5, Indiana.

SELL: University speaker enclosure, mahogany. Contains C8W woofer and 4401 tweeter. Cost new \$108, sell for \$50 plus transportation charges. John Dimidowich, 402C South East Avenue, Santa Maria, Calif.

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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.

Ampex Stereo Components

Ampex Audio Corporation has added to its line a stereo FM-AM tuner and a stereo preamp-amplifier. Appearance and design are in keeping with the high engineering standards of Ampex equipment. Special feature of the preamp-amplifier is the use of push-buttons instead of a rotating switch. *Circle letter A*

Arkay Stereo Kits

Model ST-11 is a new tuner kit with separate FM & AM circuits and tuning scales and controls. A slide switch cuts in AM, FM, or both FM and AM for stereo reception. Wide or narrow-band reception on AM. Model CS-28 is a stereo preamp-amplifier with 14 watts from each channel. Also supplied ready to operate. *Circle letter B*

Bogen Stereo Units

Model TC200-A Challenger, is an FM-AM stereo tuner entirely different in styling from previous Bogen components. The Challenger AC210-A is a matching preamp-amplifier with two 10-watt channels. *Circle letter C*

British Industries Components

A set of four very useful technical bulletins, elaborately illustrated, can be obtained on request from British Industries. These bulletins cover R-J enclosures, Wharfedale speakers, Garrard changers, turntables, and pickups, and Leak stereo and mono preamps and amplifiers. *Circle letter D*

Channel Master Components

This long-established antenna manufacturer has entered the hi-fi field with an FM-AM tuner, 20-watt preamp-amplifier, stereo preamp-amplifier with 16 watts from each channel, and a compact speaker. *Circle letter E*

Concertapes Stereo Tapes

This company has 14 new releases, available on stereo tapes, stereo discs, and mono discs. The list included selections of fine music and spectacular sound material. *Circle letter F*

FM/Q Antenna Systems

Information is available on the choice and installation of various types of FM/Q antennas manufactured by Apparatus Development Company. These include broad-band and single-frequency types for local,

fringe-area, and very long distance reception. *Circle letter G*

Glaser-Steers Dust Cover

A molded cover of tinted Plexiglas is available for the Glaser-Steers record-changer. High enough to clear the records, it can be left in place while the changer is in operation. It's the best idea in covers we have seen. *Circle letter H*

Harmon-Kardon Stereo Tuner

Model MA350 has separate FM and AM tuning circuits and tuning indicators. Pushbuttons are used for selecting functions instead of rotary switch. A Crosby stereo filter can be mounted on the chassis. Dimensions over metal cover are 15 $\frac{3}{4}$ ins. wide, 4 $\frac{3}{4}$ high, 12 $\frac{3}{4}$ deep. *Circle letter K*

Heath Stereo Pickup

Deliveries are now being made on Heath's model SF-1 stereo pickup. This moving-coil design, using a .6-mil diamond, has an output of 3 millivolts from each channel. Stylus force is 2 to 4 grams. The SF-1 fits any standard tone arm used with a changer or turntable. *Circle letter L*

Micro-Circuits Shielding Paint

Wood cabinets can be made to serve as shields by painting them inside with RS14 Micropaint, a product of Micro-Circuits Company. Painted surface can then be grounded. Low in cost, the resistance of a fairly heavy coat is said to be 5 ohms per square foot. *Circle letter M*

Norelco Stereo Tape Machine

North American Philips has a stereo tape machine for stereo playback and mono recording, comprised of two units in small matched cases. The first contains the tape mechanism with push-button controls for operation at 1 $\frac{1}{8}$, 3 $\frac{3}{4}$, and 7 $\frac{1}{2}$ ips., together with two preamps, one amplifier, and one speaker. The second carries an amplifier and speaker. *Circle letter N*

ORRadio Tape on Special Reels

To fit European tape machines, ORRadio now has 5 $\frac{3}{4}$ -in. reels with 850 ft. of 1 $\frac{1}{2}$ -mil magnetic tape; 1,150 ft. of 1-mil Mylar or acetate tape; and 1,650 ft. of $\frac{1}{2}$ -mil double-play tape. These reels can be used on American-made machines, too. *Circle letter O*

Pickering Stereo Booklet

Walter O. Stanton has written an illustrated booklet entitled "It Takes Two to Stereo", explaining some of the misunderstood features of stereo recording and reproduction, and offering suggestions to those who want to convert to stereo, or to plan stereo systems from scratch. Booklet will be sent on request, without charge. *Circle letter P*

Pilot Stereo Preamp-Amplifier

Model 245-A, just added to the Pilot line,

incorporates several new controls, with two channels of 20 watts output from each one. Both changer and turntable can be connected to the preamp, and either connected by a slide switch. Two pairs of speakers can be used, and either or both pairs cut in. An electronic crossover is provided to feed low frequencies to one channel and high frequencies to the other for mono music. All standard controls are included, with seven pairs of stereo inputs. *Circle letter Q*

Schiller Equipment Cabinets

This Chicago Company is producing an excellent line of cabinets for equipment and speakers. There is a wide choice of styles and finishes, with designs to accommodate simple or elaborate systems. Some cabinets include space for one speaker. Then there are matching enclosures for the second speaker of a stereo installation. *Circle letter R*

Thorens Turntable Kit

For the budget-minded, Thorens has a 33 $\frac{1}{3}$ -rpm. turntable that can be assembled in 30 minutes. No special tools are needed. Speed can be adjusted to the extent of 3%; a built-in stroboscope is used for exact setting. The driving idler is disengaged when the motor is switched off. *Circle letter S*

Universal Woodcrafters Speakers

A 3-way speaker system is contained in a cabinet which can be turned on its base. A pair can be used for optimum effect in a stereo installation. Cabinets are finished in mahogany, blonde, walnut, or ebony. *Circle letter T*

University Speaker Guide

A wealth of information is contained in University's 16-page brochure on speakers, enclosures, and networks for stereo and mono systems. It's elaborately illustrated, and written in non-technical language. *Circle letter U*

Viking Tape Machine Accessories

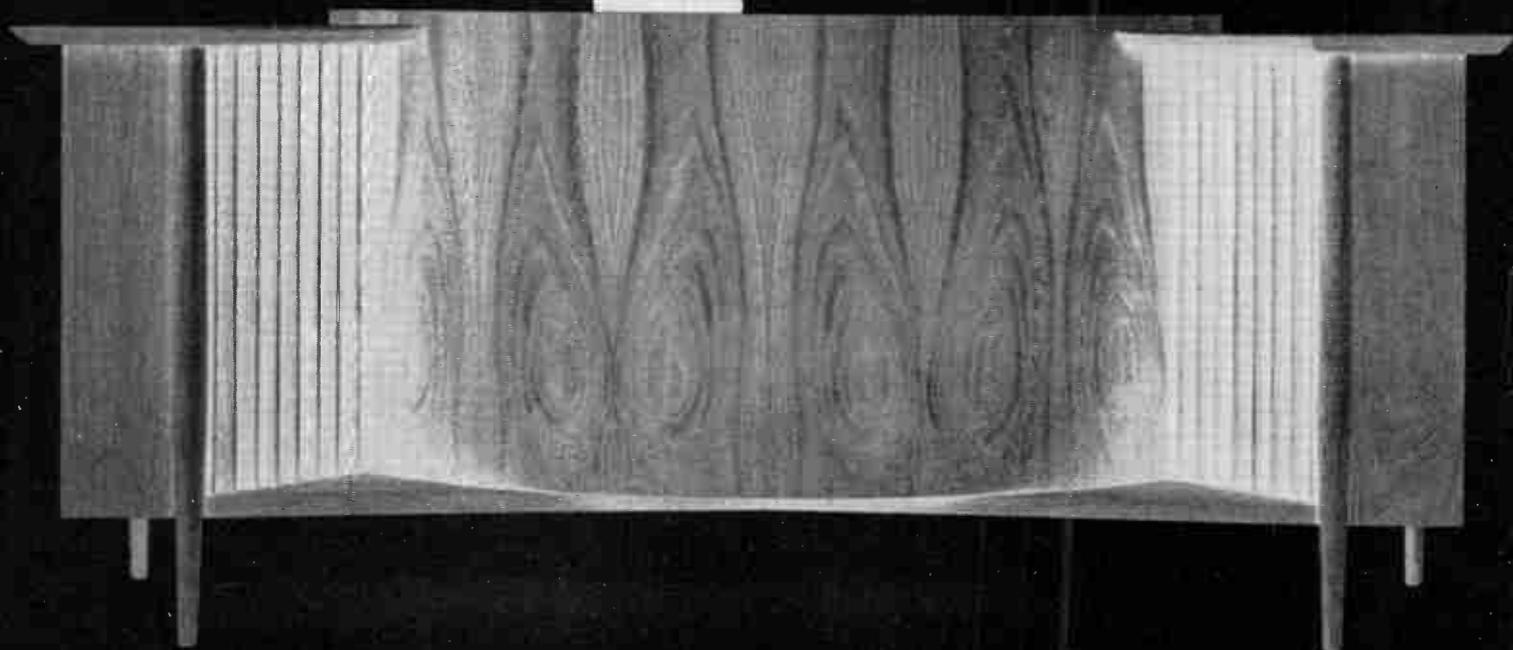
Bulletin 692 shows a new line of wood and metal enclosures for Viking tape decks and control units, hardware for furniture and rack mounting, and a speaker unit mounted on legs. *Circle letter V*

Warner Stereo Records

First stereo records from Warner Brothers are listed in their new catalog, with Broadway show tunes featured prominently. All releases are also available on mono records. *Circle letter W*

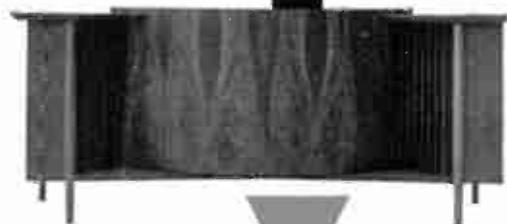
Weathers Catalog

Nearly all the components in the Weathers catalog are new, including three speakers designed specifically for stereo, the Stereo-Ramic pickup, and the turntable speed control in assembled or kit form. *Circle letter X*



basic contributions to our culture

We are indebted to William Henry Fox Talbot for the invention of the photographic negative and discovery of the latent image. His work greatly advanced the art-science of photography. More than a hundred years later the laboratories of James B. Lansing Sound, Inc., developed the principle of radial refraction, a break-through which may prove to be equally significant in the field of stereophonic music reproduction. First applied to the magnificent JBL Ranger-Paragon, an instrument originally designed for use as a monitor in perfecting stereo recording techniques, radial refraction has now been used in a more compact, home-sized stereophonic loudspeaker system called the JBL Ranger-Metregon. The curved refracting panel on the front of the dual acoustical enclosure integrates two precision loudspeaker systems. A wide-angle stereo field is radiated throughout the listening area. Radial refraction obviates the hole in the middle, ping-pong effects, and split soloists which plague expedient stereo arrangements. No less than seven different speaker systems, including one with new high frequency drivers, exponential horns, and dividing networks may be installed in the Metregon. You may very well be able to use some of your present JBL loudspeakers. Write for a complete description of the JBL Ranger-Metregon and the name and address of the Authorized JBL Signature Audio Specialist in your community.

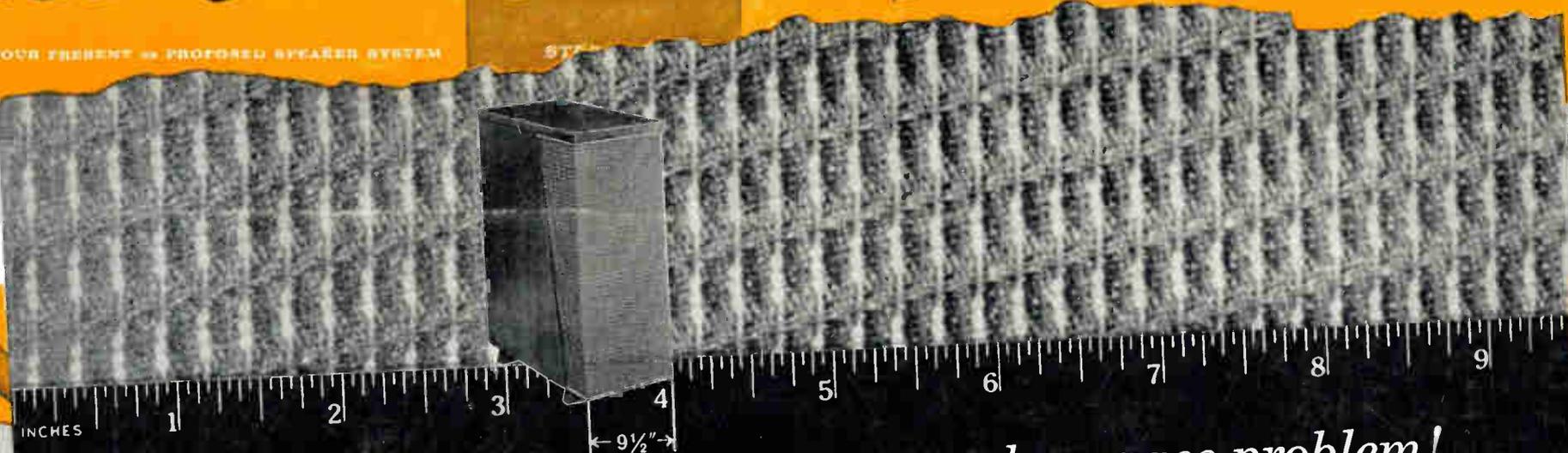


STEP-UP TO STEREO...ON A BUDGET

with  Stereo's Standard

STEREO'S STANDARD

IF THIS IS YOUR FAVORITE OR PROPOSED SPEAKER SYSTEM



HOW 9 1/2 inches solves your speaker space problem!

Want a high-efficiency speaker enclosure that uses only 9 1/2" of wall space yet delivers deep fundamental bass tones? The new Electro-Voice Coronet is your answer... it's functional, economical and compact... actually reproduces sounds which, until now, could be had only from larger, much more expensive enclosures. In addition, the flexibility of the Coronet allows you to match high-efficiency systems for stereo. With either the E-V 8" full-range speaker or the E-V separate 2-way 8" system, the Coronet delivers full-range flat response to beyond audibility. And the new E-V vented-back design (see Figure A) actually radiates sound from the back of the enclosure as well as the front, to give you full-bodied fundamental bass tones. You'll like the Coronet's attractive styling too... it will harmonize with any decor. And you can choose from rich mahogany, limed oak or warm walnut veneers. You'll find the Coronet perfect for stereo... ideal for an extension speaker anywhere in your home. Hear its full-fidelity sound reproduction demonstrated at your franchised Electro-Voice dealer. Listen especially to its startling dynamic range. Compare sound... compare price... compare size... and you'll choose the remarkable Coronet... only \$35.50 net (without speaker). E-V Coronet IA with E-V SP8B 8" coaxial speaker, T35B VHF driver, X36 crossover network and AT37 level control... just \$102.00 net. And write Dept. HM4 for your free illustrated booklet, "Guide to High-Fidelity Speakers for Stereo".



CORONET BY Electro-Voice®

Electro-Voice, Inc., Buchanan, Michigan, Superb Products Through Research

Coronet Enclosure Size:
25" high, 9 1/2" wide
and 17 3/8" deep.

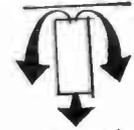


Figure A

Electro-Acoustics
Bridges, High-Fidelity Loudspeakers, Enclosures,
Public Address Speakers, Marine Instruments, EVI Pro-
fessional Electronic Instruments and Military Material.

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