

THE MAGAZINE FOR MUSIC LISTENERS

JUNE 1956

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High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS

Volume 6 Number 6

June 1956

The Cover. Handsome though you may find this month's cover—and it is—it contains evidence conducive to two (interchangeable) suspicions. One is that commercial telephone lines are too low-fi to serve HIGH FIDELITY personnel adequately. The other is that artists, however devoted to Volkswagens, ultralinear amplifiers, the Brubeck Quartet, and other strictly twentieth-century amenities, still tend ever and anon to drift spiritually backward, like Bridey Murphy, into eras more picturesque and romantic than our own—ages graced, for instance, by the piquant Italian "s" that looked like an "f". You know what we mean: "The Lord fpake unto Mofes, faying. . . ."

If you want to know why this should concern us, take another look at John S. Wilson's name on the cover. How it suffered this sea-change we know not, except that the procedure involved two artists, an engraver, and a type-house, all interconnected, in joint endeavor, by some hundreds of miles of telephone line limited by its amplifiers to a top response of some three kilocycles per second—too low, apparently, for sonic (fonic?) distinction between "s" and "f". Fo forry, Mifter Wilfon!

Next Issue. Comes another in the essay-series, "Living With Music." This one is by none other than Dr. Alfred C. Kinsey, who usually writes on other topics. He subtitles his piece "Music and Love."

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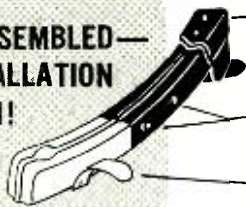


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The Personal Equation

We at HIGH FIDELITY have a good deal of contact with our readers. We meet many of them at the various audio shows. We receive somewhere around 500 letters a month, on the average . . . letters of comment on editorial matter, on industry problems, on high fidelity equipment and records. Many of the letters ask for assistance and advice on equipment and record problems.

We enjoy these contacts and letters. The better we know you, the reader, the better we should be able to publish a magazine which will be of maximum value and interest to the largest possible number. We feel, and we hope that you feel, that you are not just names on a circulation galley but are individuals in whom we are personally interested and with many of whom we are personally acquainted. We know that many reciprocate this feeling.

But every now and then, some small incident occurs which brings home to us more forcefully than anything else, just how real is this—shall we call it—personal equation.

You may remember that we started off the April "Noted With Interest" column with an item about the Product Information cards, and some of the trouble we had figuring them out. We reproduced, from one card, what was to us a completely illegible name and address, and wondered, publicly, if any of our readers could help us decipher it.

Now the April issue was mailed on March 30, April 2, and 3. On April 6, a reader *phoned* in a complete translation of the signature and address. (In our excitement, we missed getting the name of this reader.) On April 9, W. H. Moerel, Commercial Secretary of the Netherlands Embassy in Washington, wrote as follows:

Continued on page 18



by R. D. Darrell

LISTENER'S BOOKSHELF

HAVE I repeatedly lamented that few music books ever command, at least on their first appearance, a large, receptive audience? And shall I now be forced to change my tune by the public clamor currently aroused by Samuel Chorzinoff's *Toscanini: An Intimate Portrait* (Knopf, \$3.50), which is clearly headed for the best-seller lists?

The answers are respectively Yes — and No; for this is only obliquely a book about music, and although the subject certainly is a musical personality, it is the man rather than the musician who dominates these pages. What we have here is an expanded, 148-page "profile" of the *New Yorker* type, in which a great artist is exposed in all his human weaknesses in a montage of candid verbal snapshots. What makes this example extraordinary is that the clay feet revealed here are positively *inhuman* — the almost incredible idiosyncrasies of a genius who is also something of a monster. And these grotesqueries are depicted by one of their chief victims, a disciple-manager-valet of the Master, whose frankness spares himself no less than his idol.

But music book or not, this "portrait" exerts a unique, if horrid, fascination. It has a sinister smack of the Dark Ages: a barbarian conqueror of the world, sulking in his tent and squandering his incomparable energies in unpredictable alternations of petulance and horse-play, is seen through the eyes of a servile courtier who meekly cherishes both the insults and smiles of his Emperor-God as equally natural rewards of complete submission. It requires a strong effort of will on the part of the mesmerized reader to remember that the scene is not medieval Asia, but the contemporary world of music; that the absolute monarch is not an Eastern potentate, but Toscanini; that the vassals are not tribesmen-warriors, but leading orchestra players, broadcast and recording officials and technicians.

I'd like to advise readers to avoid this book like some plague and to go on enjoying the wealth of Toscanini recordings in blissful ignorance of the brutalities that went into their making. But of course I can't — and in any case the temptation to taste of the fruit of the tree of knowledge is humanly irresistible. Besides, many of the "revelations" are just too provocative or enlightening to miss. Who else but the Maestro himself would dare say, in response to a doctor's amazement over the perfect condition of his heart, "Why shouldn't it be? It has *never been used*."? And who but an official of NBC, in whose notorious Studio 8-H Toscanini willingly recorded and broadcast, could naively assert that a special hazard of "outside" performances was "the dubious acoustics of concert halls" in which the conductor would have to play?

Whatever one may think of Master or Disciple, we must be everlastingly indebted to the latter for an incomparably absorbing account of the agonies and ecstasies of some thirty years of bondage. At the very least we need this "intimate" picture to appreciate more keenly the full cost of certain disk masterpieces. Yet even as we drop the book and try vainly to forget it in the imperishable Toscanini performances themselves, we can hardly silence the question, Are they truly worth that cost?

Not-Entirely-Enigma Variations

While the major part of the Toscanini legacy exists today only in the unreliable memories of his concert and broadcast listeners, a very considerable portion has been more-or-less successfully preserved in recordings. By this means almost every significant element of Toscanini's interpretative art (and even of his musical personality) can be rigorously analyzed and evaluated — at least by the evidence of our own ears. This is exactly what Robert Charles Marsh does in his

providentially concurrent *Toscanini and the Art of Orchestral Performance* (Lippincott, \$4.50).

This book will be a source of illumination to any reader, and for readers of Marsh's Toscanini discography [HIGH FIDELITY, Dec. 1954-Feb. 1955] it will hold surprising delights. This study is vastly expanded here, not only in enriched notes on individual recordings, but also by a highly provocative and to me extraordinarily discerning general analysis of Toscanini's musicianship. Moreover, these some 135 pages are prefaced by a necessary 45-page review of the subject's whole career and its contemporary influence, and are followed by a 24-page survey of Toscanini's repertory. Appendices tabulating that repertory in detail, providing a chronology of the artist's life and data on Marsh's own playback equipment, and indexing the recordings by composer and year are also included.

Yet the prime worth of Marsh's searching work lies not so much in its minute documentation as in its aesthetic and technical analyses "in depth," and above all in its superbly illuminating insights. It well may infuriate some worshippers of The Maestro, but it also will shock his blind enemies by its virtually irrefutable proofs of his unparalleled gifts. Perhaps I can best indicate my respect for Marsh's evaluations by noting that while I by no means always agree with them in individual instances, they impress me so profoundly that I have hastened to reconsider all my own dissenting opinions. And throughout, whether I personally agree or disagree, I feel that Marsh makes out the strongest possible case for his particular judgments, many of which are based on new evidence or evidence newly and convincingly weighed.

One thing I'm sure of: no one

Continued on page 9



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BOOKSHELF

Continued from page 9

of considering the amplifier, rather than the loudspeaker, the "heart" of a home sound system. But he has some new and valuable things to say (on "Playing Old Records" and on "Tape Records" in particular). Everything he says, however, is said with a more individual accent and easier grace of delivery than most American writers in this field manage. And he deserves some kind of Audio Medal of Honor for reminding us anew of a fundamental sonic truism: "Unfortunately, it is not the taste for good reproduction that has to be acquired, but the taste for bad reproduction that has to be erased, obliterated, or otherwise removed!"

Tape Innocents at Home

After James's demonstration that even a deliberately low-level book may be invested with some stylistic grace, and after his constant stress (implied and explicit) that technology must serve rather than enchain art, I find myself perhaps less kindly disposed than I should be toward two extremely useful but to my mind exclusively utilitarian tape primers: Charles G. Westcott's *Tape Recorders: How They Work* (Howard W. Sams, paper, \$2.75) and Harold D. Weiler's *Tape Recorders and Tape Recording* (Radio Magazines, paper, \$2.95).

Westcott's 177 pages are somewhat difficult to read, not by reason of their specialization (the book is only semi-technical), but for a combination of rather pedestrian writing and "Photofact" appearance of a text reproduced by justified typescript or Vari-Type. Yet he does a thoroughgoing job of exactly what his title promises. He has nothing to say about the uses of tape-recorders, but he painstakingly examines the equipments and circuits themselves. No attentive reader can finish these pages without a clear notion of how each element "works" and why, and how it is operated, checked, and maintained in optimum performance. All this would make it an essential handbook for every tape-recorder owner, but it also has the added attraction of a preliminary history of tape recording which is the most complete and informative I have ever seen addressed to nonprofessional readers.

Continued on page 13

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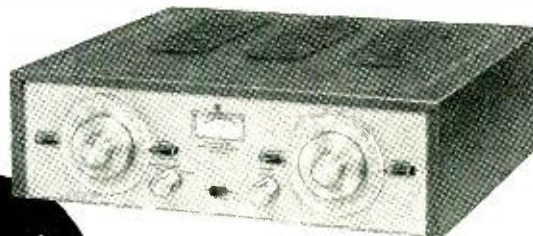
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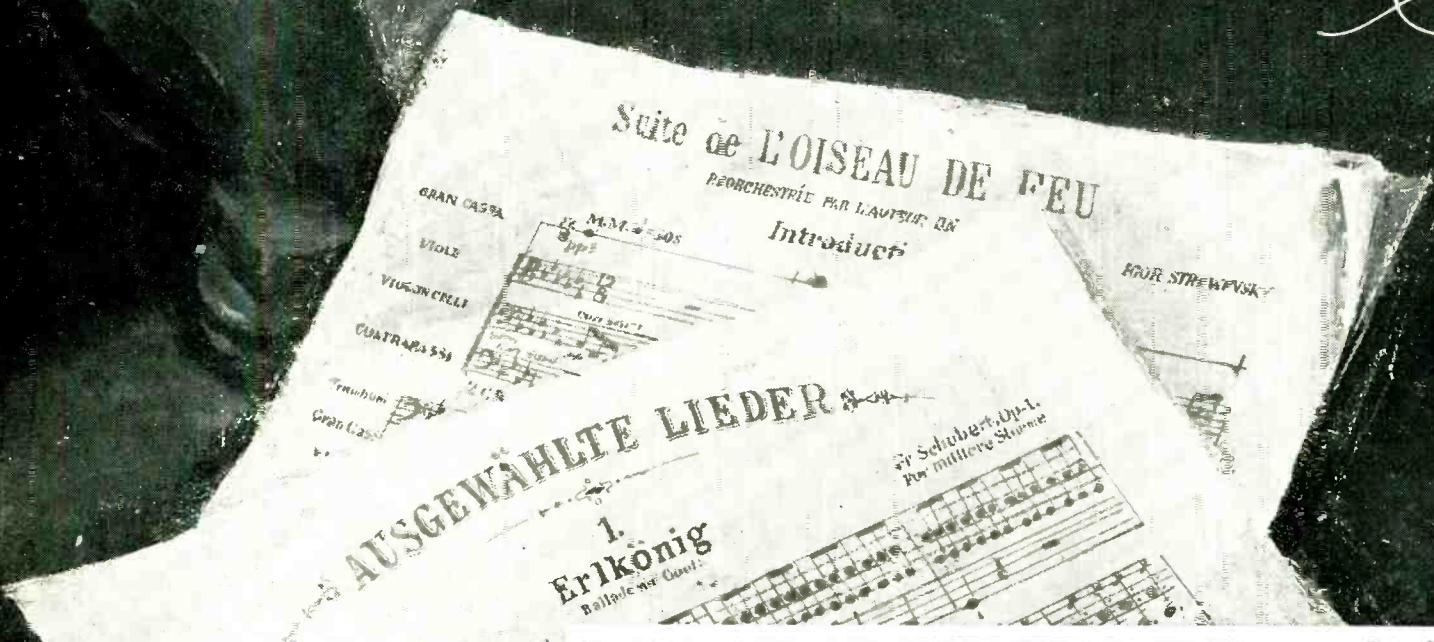
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BOOKSHELF

Continued from page 11

The other, 190-page book is happily complementary rather than competitive, since despite the first part of its title it is primarily concerned with home tape-recording techniques. Except for a couple of preliminary and not always completely reliable chapters on the nature of sound and hearing and a brief one (inexplicably mid-way in the volume) on recorders in theory and practice, this is a highly pragmatic introduction to micro-



phones and room acoustics, mike placements for various home and outdoor recording purposes, recording from disks and broadcasts, splicing and editing tapes, the amateur production and use of sound effects, equipment maintenance for non-technicians, and adding sound to slides and home movies.

Since Weiler has done so effectively what he intended to do, in providing completely uninformed but eager novice "recordists" with an indispensable introductory guidebook, it well may be unfair to chide him for what he either didn't want or is unable to do. Yet just because his earlier and still best-selling *High Fidelity Simplified* and his stylus-wear-and-care booklet brought such a fresh touch to elementary technicalities for the layman (and perhaps because the present book has been so long anticipated), I for one expected a good deal more of it. It is hard for me to imagine serious music lovers finding substantial satisfactions in the activities so earnestly described here — although at that I'd dearly relish a televised glimpse of anyone diligently carrying out to the letter Weiler's precise and quite without tongue-in-cheek prescriptions for paddling in a partially filled bathtub to produce rippling-stream and waterfall sound "effects"! Yet if all this is as interesting and important to you as it obviously is to Weiler, he'll surely keep you contentedly busy for a long time. What

Continued on page 15

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BOOKSHELF

Continued from page 13

he fails to stress is that such audio hobbyism, *per se*, has nothing whatever to do with music and contributes nothing to a truly discriminatory sense of aural values.

GRACE NOTES

Hi-Fi Annual I. The example of the *Audio Anthologies* as well as its own "popular requests" has at last stimulated *Radio and Television News* to issue a similar compilation of reprinted articles in the first of a series of *Hi-Fi Annual and Audio Handbook* publications to be widely distributed by newstand as well as sound-salon and direct mail sales. There are some very useful "return-appearances" here, too, if mostly on a somewhat lower technical or semi-technical level; but the typography, layouts, and illustrations, while well enough reproduced, are considerably less appealing to the eye. I regret too the omission of the dates of original publication (Ziff-Davis, paper, \$1.00).

Penguin Bach and Haydn. The latest releases (Nos. 29 and 30) in the Penguin miniature-score series are two more record and concert listeners' favorites: the Fifth *Brandenburg* Concerto and the *Surprise* Symphony, each as usual with analytical notes by Gordon Jacob, and each—also as usual in these uncommonly handsome publications—a model of what a small score for home "following" and study should be (Penguin Books, paper, 85¢ each).

AUTHORitatively Speaking

Tilden Wells, who on page 36 views his favorite Muse as others see her, is a professor of music in a Midwestern liberal arts college. Among courses he teaches is one—as will be promptly obvious—in music appreciation. (It's a required course, incidentally.) When not teaching, Mr. Wells composes music, some of which has been published, plays the piano, and writes children's books (pseudonym: Godfrey Lynn) and children's musical plays. This latter line of endeavor grew out of bedtime story telling for his own two children. Thus are talents uncovered.

Fritz A. Kuttner, whose three-part study of pitch-fluctuation in recordings begins on page 38, will be remembered for earlier writings in these pages, "The Science of Music in Ancient China," and "Are High Frequencies Necessary?"



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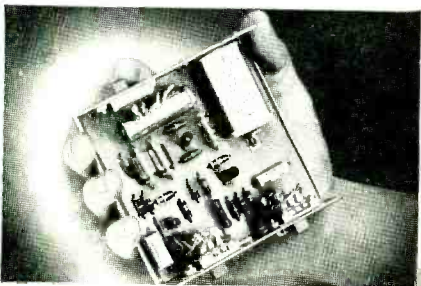
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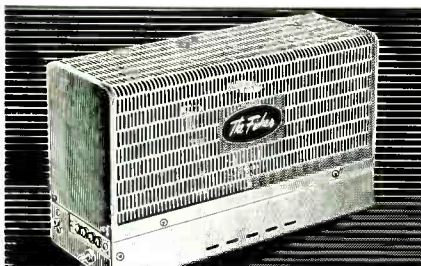
Series 80-C • MASTER AUDIO CONTROL

■ "Breathtaking!"—*Edward Tatnall Canby*. The Master Audio Control can be used with any amplifier. Provides professional phono and tape-head equalization, full mixing and fading facilities. Two cathode follower outputs. Uniform response within 0.25 db. 20 to 20,000 cycles. IM distortion and hum virtually non-measurable. EIGHT CONTROLS: Bass, Treble, Master Volume, Dual Phono/Tape Equalization, Calibrated Loudness Balance, Line Switch, Five Channel Selector Push Buttons, Five Input Mixer/Level Controls. Seven Inputs. Self-powered. Three AC outlets. SIZE: 12 $\frac{3}{4}$ " x 7 $\frac{3}{4}$ " x 4 $\frac{1}{4}$ " high. WEIGHT: 10 lbs. Mahog. or Blonde Cabinet Available. Cabinet \$9.95 • Chassis Only \$99.50



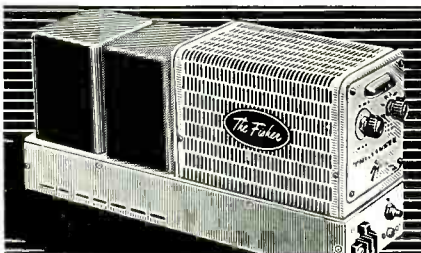
Model TR-1 • All-Transistor PREAMPLIFIER

■ Another great FISHER achievement—the first all-transistor high fidelity product. Absolutely zero hum and microphonism. Phono or microphone preamplifier. Response 20 to 20,000 cycles within 0.5 db. Handles all popular magnetic cartridges, including very low-level types (no transformer necessary!) Noise level 65 db below 10 millivolts input, for high impedance cartridges. RIAA equalization. Handles output lead up to 200 feet long. Three transistors, printed circuit wiring, fully shielded. THREE CONTROLS: Power/Volume, Impedance Selector Switch, Phono/Microphone Selector Switch. SIZE: 2" x 4 $\frac{1}{8}$ " x 4 $\frac{1}{2}$ " deep. WEIGHT: 12 ounces. Price \$27.50 • Battery \$1.95 • 110 VAC Power Supply \$4.95



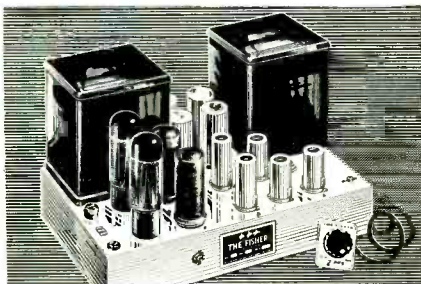
Model 20-A • LAB STANDARD AMPLIFIER

■ Low in cost, terrific in quality! It is the 15-watt amplifier thousands of hi-fi enthusiasts have requested. Meets the most exacting demands. Traditional FISHER workmanship, handsome appearance. Advanced design throughout. Frequency response within 0.1 db. 20 to 20,000 cycles at 15 watts. Less than 0.7% distortion. IM distortion less than 1.5% at 10 watts. Hum and noise better than 90 db below full output. Internal impedance: 1 ohm for 16-ohm operation, giving damping factor of 16, assuring low distortion and superior transient response. Output impedance: 4, 8 and 16 ohms. SIZE: 13" x 4 $\frac{1}{4}$ " x 6 $\frac{3}{4}$ " high. WEIGHT: 13 pounds. Price Only \$59.50



Model 80-AZ • LAB STANDARD AMPLIFIER

■ Great new FISHER amplifier with PowerScope, a visual Peak Power Indicator. More clean watts per dollar than any amplifier in its class. 60 watts peak! Less than 0.5% distortion at 30 watts (0.05% at 10 watts.) IM distortion less than 0.5% at 25 watts. Uniform response within 0.1 db. 20 to 20,000 cycles. Within 1 db, 10 to 50,000 cycles. Hum and noise virtually non-measurable (better than 96 db below full output!) THREE CONTROLS: Z-Matic, PowerScope, and Input Level. Output: 8 and 16 ohms. SIZE: 15 $\frac{1}{4}$ " x 4 $\frac{1}{4}$ " x 6 $\frac{7}{8}$ " deep. WEIGHT: 22 pounds. Price Only \$99.50



Model 50-AZ • LAB STANDARD AMPLIFIER

■ World's finest all-triode amplifier and moderately priced. 100 watts peak! Less than 1% distortion at 50 watts (0.08% at 10 watts.) IM distortion below 2% at 50 watts. Response uniform within 1 db, 5 to 100,000 cycles. Hum and noise level 96 db below full output! Unusually high reserve power handling capacity. High efficiency, excellent transient response and linearity. Oversize components, famous FISHER workmanship throughout. Equipped with FISHER Z-Matic for variable damping, 8 and 16-ohm outputs. SIZE: 8 $\frac{3}{4}$ " x 14 $\frac{1}{2}$ " x 9" high. WEIGHT: 41 pounds. Price Only \$159.50

Prices Slightly Higher in the West

WRITE TODAY FOR COMPLETE SPECIFICATIONS

FISHER RADIO CORPORATION • 21-25 44th DRIVE • L. I. CITY • N. Y.

THE FISHER

World's Foremost High Fidelity Tuners

■ Engineered for the professional, functionally designed for the home, THE FISHER Tuners are characterized by extreme sensitivity, micro-accurate tuning and precision workmanship throughout.



Model FM-40 • Custom FM TUNER

■ A compact, beautifully designed instrument at moderate cost, for discriminating users. Stable circuitry and simplified controls make this remarkable tuner exceptionally easy to use. Meter for micro-accurate, center-of-channel tuning. Sensitivity: 3 microvolts for 20 db quieting. Supplied with folded dipole but can accommodate 300 or 72-ohm antenna systems. Drift-free circuit has three outputs: Detector, Multiplex, plus cathode follower. Eight tubes, self-powered. Handsome brushed-brass panel for distinctiveness. **SIZE:** 12 $\frac{3}{4}$ " x 8 $\frac{3}{8}$ " x 4" high. **WEIGHT:** 15 pounds. *Mahogany or Blonde Cabinet Available.*

Cabinet \$14.95 • Chassis Only \$99.50



Model FM-80 • Precision FM TUNER

■ Equipped with *two meters*, the FM-80 outperforms any existing FM tuner. Combines extreme sensitivity, flexibility, and micro-accurate tuning. Unusually compact, exceptionally engineered chassis. Armstrong system, two IF stages, dual limiter, cascode RF stage. *Full limiting* even on signals as weak as *one microvolt!* 72 and 300-ohm antenna inputs. *Completely shielded* and shock-mounted. **THREE CONTROLS:** Variable AFC/Line Switch, Sensitivity, and Station Selector. Two bridged outputs, cathode follower type. 11 tubes. Brushed-brass control panel. Self-powered. **SIZE:** 12 $\frac{3}{4}$ " x 8 $\frac{3}{8}$ " x 4" high. **WEIGHT:** 15 pounds. *Mahogany or Blonde Cabinet Available.*

Cabinet \$14.95 • Chassis Only \$139.50



Model AM-80 • Precision AM TUNER

■ This is the *high fidelity* counterpart of the famous FM-80 Tuner. It combines the pulling power of a professional communications receiver with the broad tuning necessary for high fidelity reception. Designed to rigid standards, featuring tuning meter for micro-accurate station selection. Three-position adjustable bandwidth. Extreme sensitivity—less than *one microvolt* produces maximum output! Elusive and distant stations are received with ease. Three inputs, cathode follower output. Eight tubes. Self-powered. **SIZE:** 12 $\frac{3}{4}$ " x 8 $\frac{3}{8}$ " x 4" high. **WEIGHT:** 15 pounds. *Mahogany or Blonde Cabinet Available.*

Cabinet \$14.95 • Chassis Only \$139.50



Model 80-R • Professional FM-AM TUNER

■ Acclaimed everywhere as the finest FM-AM tuner available. Works where others fail. Has two meters for micro-accurate tuning, features extreme sensitivity—1.5 microvolts for 20 db quieting! Adjustable AFC and AM selectivity, separate FM and AM front ends. Shock-mounted chassis, super-smooth flywheel tuning. Completely shielded construction used throughout. Response within 0.5 db from 20 to 20,000 cycles. Distortion below 0.04% for 1 volt output. Cathode follower and Multiplex outputs. Handsome, brushed-brass control panel. **SIZE:** 12 $\frac{3}{4}$ " x 8 $\frac{3}{8}$ " (less knobs) x 4" high. **WEIGHT:** 16 pounds. *Mahogany or Blonde Cabinet Available.*

Cabinet \$17.95 • Chassis Only \$169.50



Model 80-T • Professional FM-AM TUNER

With Complete Control Facilities

■ Unequaled among FM-AM tuners with controls. Model 80-T is identical to Model 80-R but has built-in Pre-amplifier-Equalizer. It uses two meters for center-of-channel indication and signal strength. Extreme sensitivity—1.5 microvolts for 20 db quieting. Adjustable AFC, adjustable AM selectivity. Designed with separate FM and AM front ends. Response from 20 to 20,000 cycles, within 0.5 db. At one volt output distortion is less than 0.4%. Contains phono *and* tape-head preamplifier, with full equalization controls. Three inputs, two outputs, including Multiplex. 16 tubes, **EIGHT CONTROLS:** Selector, Variable AFC/Line Switch, Station Selector, Bass, Treble, Equalization, Volume, Loudness Balance. **SIZE:** 12 $\frac{3}{4}$ " x 8 $\frac{3}{8}$ " (less knobs) x 6" high. **WEIGHT:** 21 pounds. *Mahogany or Blonde Cabinet Available.*

Cabinet \$17.95 • Chassis Only \$199.50

Prices Slightly Higher in the West

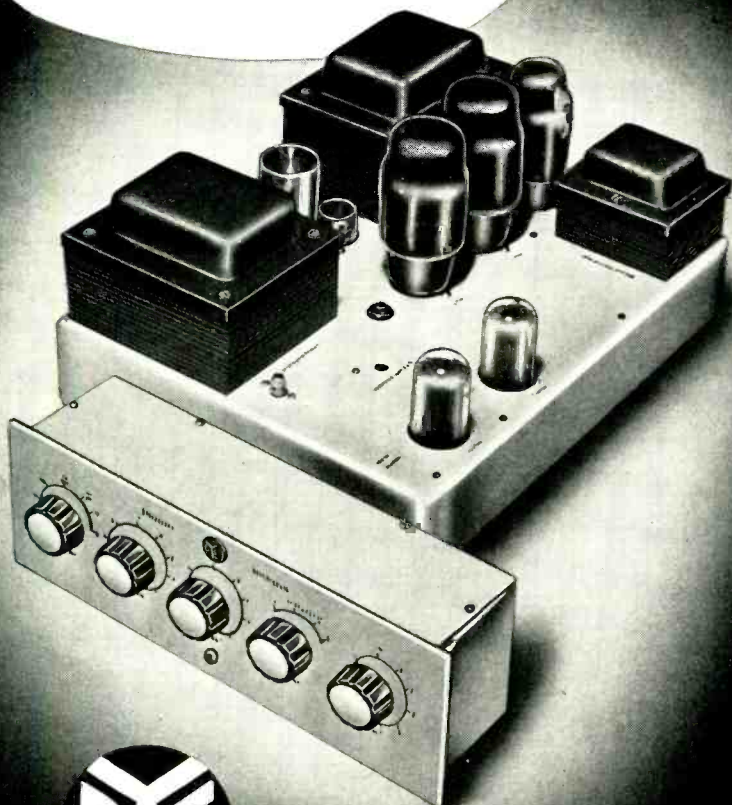
WRITE TODAY FOR COMPLETE SPECIFICATIONS

FISHER RADIO CORPORATION • 21-25 44th DRIVE • L. I. CITY • N. Y.

the Quality Amplifier

made in
Cambridge
ENGLAND

THE CENTER OF SCIENTIFIC RESEARCH



Makers of the famous Black Box

Model HF25. This new wide-band amplifier, as its specification shows, represents an outstanding advance in sound reproduction.

Specification: Amplifier—output 35W. undistorted, 50W. peak; I.M. distortion 25W. 0.5%, 35W. 0.72%; response substantially flat 2—160,000 c.p.s.; infinite damping factor. Control Unit—inputs for radio, tape, pick-up (with interchangeable pick-up compensator plugs), microphone; feedback equalization networks; bass, treble, filter and volume controls; front panel of heavy burnished copper.

Price: Amplifier \$139.50; Control Unit \$59.50.

DISTRIBUTED IN THE U.S.A. BY: BRITISH RADIO ELECTRONICS,
1833 JEFFERSON PLACE N.W., WASHINGTON 6, D.C.

NOTED WITH INTEREST

Continued from page 4

"Having had some experience with deciphering illegible return addresses of fellow-countrymen, I would suggest that the scrawl reproduced in facsimile on page 16 of the April issue of HIGH FIDELITY Magazine was intended to convey the following intelligence:

F. H. Janssen van Raay
Ruysdaelstr(aat) 5
C(uraçao)se P(etroleum) I(ndus-
trie) M(aatschappij)
Cur(açao)
(Netherlands West Indies)"

On April 11, E. R. de Vries of New York City wrote us, furnishing the same "decoding" as that made by Mr. Moerel. Since this month's NWI column is being written on April 15, it's likely we'll have several more letters giving the name and address of our Curaçao reader, and before too long he himself will have received his April copy and probably exclaim, "Hey, that's me!"

But you see what we mean? Here is a relatively minor matter, tucked away on page 16 of a 138-page magazine. Yet within a few days of the time the magazine arrived at their homes, three of our readers had not only read the issue with sufficient care to come upon this NWI item but also had taken the time and trouble either to call or write. This is what we called the "personal equation"—the bond of mutual interest and respect and helpfulness which stretches between publication and reader, and from reader to reader. It is something which we value very highly, and something that we look upon as a responsibility, to be preserved and nurtured.

Southwest Hi-Fi Show

Readers around Houston, Texas should mark down these dates: June 15, 16, and 17. There's to be a floor and a half of high fidelity exhibits and demonstrations at the Rice Hotel. Open to the public, of course.

News of Us

HIGH FIDELITY seems to be getting around more and more . . . In his profile in the *New Yorker* on Emory Cook, Daniel Lang quoted our October '54 article dealing with the same subject matter. And a *Punch*

Continued on page 20

2 IMPORTANT DEVELOPMENTS

OF INTEREST TO EVERY
HIGH FIDELITY ENTHUSIAST IN THE COUNTRY

Collaro

ANNOUNCES

1

NEW MODEL RC-456 — the first 4-speed high fidelity record changer for 78, 45, 33 $\frac{1}{3}$ and 16 $\frac{2}{3}$ rpm.

2

NEW LOW PRICE of \$34⁵⁰*
— the lowest in the field for a recognized high fidelity changer.

The New RC-456 Features:

- Manual Operation*
- Automatic Intermix*
- Pre-Wired for Easy Installation*



... plus all the other features
that have made *Collaro* the fastest growing
changer in the field.

*less cartridge — slightly higher West of Rockies



For complete details, write to Dept. GF-2

ROCKBAR CORPORATION, 650 Halstead Ave., Mamaroneck, N. Y.



Made in England

Music NEED NOT BE COMPROMISED BY ELECTRONICS

These fine products have been selected for your listening pleasure as representative of the finest quality at the lowest possible cost by the staff of

THE LISTENING POST

first in Boston to serve the high fidelity field exclusively. Only because we concentrate solely on quality audio equipment can we recommend these products unhesitatingly. Extended listening comparisons and exacting laboratory tests enable us to GUARANTEE THESE PRODUCTS FOR 2 YEARS.* *styli and tubes excepted

NATURALLY WE RECOMMEND —



THE ACOUSTIC RESEARCH AR-1W combined with the **JANSEN electrostatic speaker**. This speaker does not startle you, but it will yield truly natural reproduction Unquestionably one of the few really fine systems Acclaimed by many as the ultimate fundamental bass response available in no other speaker 120° dispersion of the highs no screech no hangover no ringing far less record scratch no coloration never before such low distortion in any loudspeaker. Available in matched mahogany cabinets for \$329, or in a beautiful custom cabinet to your specifications — approx. \$425. The AR-1 is also available as a complete system for \$185, and later you may add the incomparable JansZen.



THE DYNAKIT MARK II AMPLIFIER — for the first time available as a completely assembled, tested and guaranteed unit. A perfect complement to the finest loudspeakers — you can hear the difference when there is no compromise with quality. Assembled, tested and guaranteed by our technical staff for \$99.75. If you prefer, a complete kit for only \$69.75, and for those who build their own, the incomparable Dyna transformers, printed circuit boards, etc. are available separately. Special 4 ohm winding on kit available on special order at \$5 extra. Standard 8 and 16 ohm taps.



THE CONNOISSEUR TURNTABLE, an example of the very highest quality English craftsmanship, long used as a standard by radio stations and perfectionists throughout the world, now available in the U. S. A hysteresis synchronous motor, sealed main bearing and positive speed adjustment combine to give you the finest turntable at any price, at a cost well below its competitors. Absolutely quiet operation, with complete speed stability. \$110

Let our experienced consultants help you select a COMPLETE COORDINATED MUSIC SYSTEM to meet your needs.

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THE LISTENING POST

161 Newbury Street

Boston, Massachusetts

JansZen — AR-1W matched mahogany \$329
birch \$324
utility for built-in use \$293
AR-1 complete system \$185
JansZen tweeter—birch \$179
mahogany \$184, square utility \$161, utility array \$169
other finishes available on order.
Dynakit \$69.75, assembled \$99.75 4 ohm winding \$5 additional
Connoisseur turntable \$110
All prices F.O.B. Boston, Mass.

THE LISTENING POST
WHERE QUALITY IS BUILDING BUSINESS

161 Newbury Street
Boston, Massachusetts

I am interested in; please ship:

enclosed is check money order for \$.....

Name

Street

City..... State.....

NOTED WITH INTEREST

Continued from page 18

author penned a diatribe against the insidious American practice of listening to thunderstorms and steamboat whistles indoors. (Outdoors OK, Lord Kinross?)

Roland Gelatt's *The Fabulous Phonograph* is being issued in May as a Talking Book by the American Foundation for the Blind. This seems appropriate, somehow; the cycle is complete.

Finally, one of our authors gave a talk recently which we wish we could have heard, judging by its title. The author was Allan Sangster, who did "Building Your Record Library" for our Mozart (January) issue; the talk, before the Toronto Society of Music Enthusiasts meeting, was entitled "Hell-for-Leather through the Köchel Catalogue."

News of FM

There seem to be continued indications that the FM broadcasting industry is getting its feet under it. In Boston WCRB-FM/AM announced a rate increase recently—a healthy sign if ever there was one!

In Milwaukee, a new station should be on the air by this time: WFMR, with 25,000 watts at 96.5 mc. It is owned by the High Fidelity Broadcasting Corp.; its president, Hugo Koeth Jr., of 2567 N. 49 St., has announced a program policy of classical, semi-classical, and true jazz music.

In some areas, there are almost too many FM stations—or at least, they are packed together too closely on the dial. We have mentioned this situation before but are reminded of it again by a particularly eloquent and agitated letter from a reader who moved from New Hampshire to Torrington, Conn. He's just enough nearer to New York than we are in Great Barrington so that he can get New York with limiting, but often not without cross modulation from powerful local stations in Hartford, Conn., which broadcast on channels adjacent to those used by New York.

What with the FCC still mulling over the possibility of trimming the FM band, maybe we should start a counter move to get the FM band increased (fat chance of getting that

Continued on page 22



The best way to store tape ...Reeves **SOUNDRAFT** tape chest



*It's a perfect Gift for
the tape recorder owner*

Soundcraft tape chests keep your tape library neat and compact. Five-drawer units can be easily labeled for real convenience. When you buy five reels of Soundcraft tape — regular length or long-play — Red Diamond, Plus 50, Plus 100 — buy them in the Soundcraft tape chest at *no extra cost!*

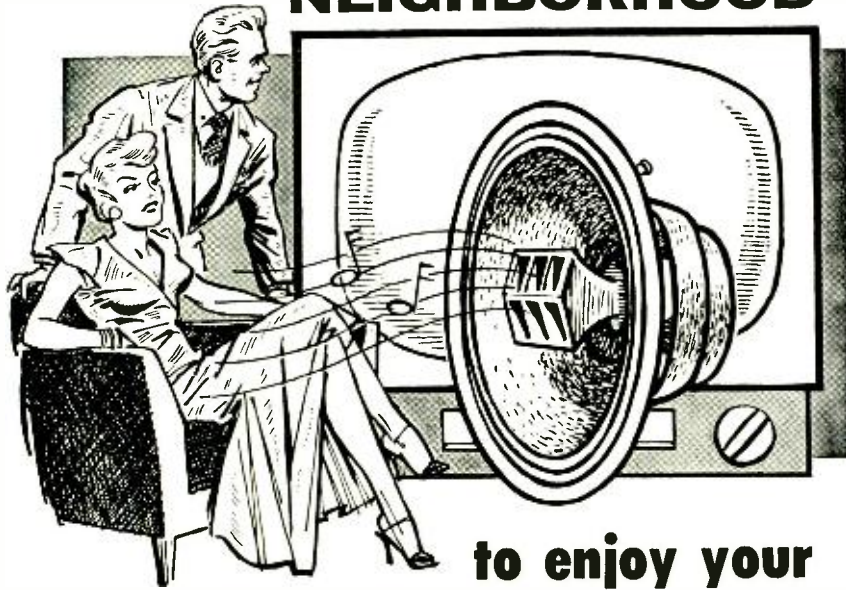
Your dealer has them. See him today!

FOR EVERY SOUND REASON

REEVES **SOUNDRAFT** CORP.

10 East 52nd Street, New York 22, N. Y.
338 N. LaBrea, Hollywood, California

BE THE *First* IN YOUR NEIGHBORHOOD



to enjoy your favorite **TV PROGRAMS** in

HI-FI SOUND easily . . . and at low cost

WITH THE REVOLUTIONARY

Mus-et*



* USING YOUR PRESENT HI-FI EQUIPMENT

Your favorite TV programs will come alive with rich, HI-FI sound — never before obtainable in standard TV reception.

PRICE **\$69.95**

If HI-FI is your "hobby" . . .

TUN-ET is for you. Now, for the first time, you can enjoy HI-FI TV sound by adding TUN-ET to your existing HI-FI equipment operating through your FM tuner. TUN-ET is inexpensive . . . has self-contained power supply . . . is easy to install.

PRICE **\$39.95**

Ask your dealer . . . or write to



Tapetone
INCORPORATED
• WEBSTER 1, MASSACHUSETTS •

NOTED WITH INTEREST

Continued from page 20

through!) or at least have the stations spread out more evenly on the dial. On the writer's tuner, something like thirty stations can be listened to regularly between 88 and 100 mc but there are only three between 100 and 108 mc.

The King Is Dead

Columbia Records has announced that it will gradually withdraw 78-rpm disks from its catalogue. The 78 speed was king for more than 50 years and, until this announcement, all popular single releases have been issued automatically in both 78- and 45-rpm versions. In 1956, less than 25% of Columbia's new single releases will be issued on 78-rpm disks.

Sic transit gloria LXXVIII.

Wanted: Diagnostic Service

A reader in New York (lives on Long Island) wrote in to suggest that someone could make a success of a hi-fi diagnostic service—to give "owners of high fidelity equipment complete diagnosis of their set-ups to enable them to achieve the best results from their systems and to make all the necessary reports so that a competent service house could do any additional work required."

Anyone have any ideas? This might be worth thinking about.

LP Storage Cases

Through the courtesy of reader Robert A. Rodgers of Wilmette, Ill., we have word that the Jesse Jones Box Corp., P. O. 5120, Philadelphia 41, Pa., has had so many requests for a double slip case for record storage that they have decided to produce the case in twelve different colored fronts, with black sides, to hold approximately twenty records. Cost is \$2.98 each, including packing and postage.

April Fifteenth

It used to be the Ides of March but now it's the Ides of April—and if NWI seems a little harried this month, it's because we spent most of the morning in a last-minute arithmetic sprint to beat the tax collector

Continued on page 24



a new 3-letter word that spells ...

Improved Performance in Loudspeaker Enclosures through 'Friction' Loading

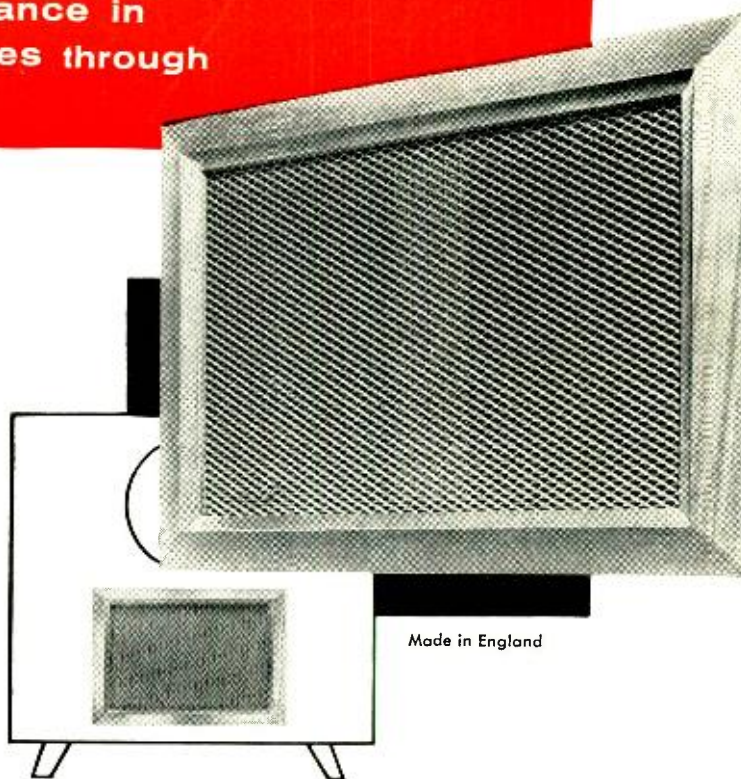
The ARU represents a new, improved idea in loudspeaker loading. Now, a speaker enclosure need be only two-thirds the size required for a bass-reflex.

In addition to extending and reinforcing bass response, the ARU effectively smooths out resonant peaks. It does this by introducing a resistive element which lowers the 'Q' of the enclosure as a resonator.

More specifically, an enclosure of the proper volume for a given speaker or speakers — employing the correct ARU will provide performance noticeably superior to that obtained with conventional cabinets.

The ARU will:

- Provide bass response down to 20 cycles *with*
- Negligible resonances above this frequency *and*
- Effective loading to zero cycles — with greatly reduced distortion due to excessive cone displacement.



Installation of the ARU is simple. It is pre-mounted in a wood frame that is easily fitted into a rectangular aperture in the enclosure — and secured by means of ordinary screws.

Four ARU models are available for Goodmans Axiom and Audiom loudspeakers, or other makes of similar characteristics.

For complete details, see your dealer or write to Dept. QF-2

ROCKBAR CORPORATION 650 Halstead Avenue, Mamaroneck, N.Y.
In Canada: A. C. Simmonds and Sons, Ltd., Toronto, Ontario, Canada.

A Product of Goodmans Industries
Makers of the famous **GOODMANS** High Fidelity **LOUDSPEAKERS**

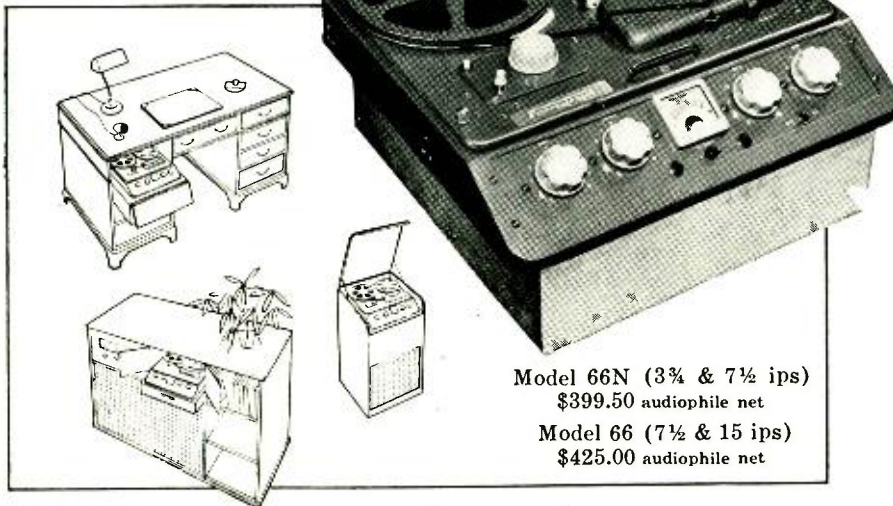
Doin' what comes naturally...

The amazing new Ferrograph "66" Series is the answer to the demand of discriminating music-lovers and audiophiles who seek professional results from an instrument that can easily be housed in an existing piece of furniture, or which can form part of a custom Hi-Fi installation.

This unique design includes a self-contained amplification system, so that — without sacrificing even one of the many outstanding features of the Ferrograph — sound can be fed directly into your own speaker. Or, the playback portion of the built-in amplifier may be by-passed, and sound can be fed through your own high fidelity system. The Ferrograph "66" will easily fit into a desk, a console, a bookcase, or any piece of contemporary or period furniture. All that is necessary is to cut out an opening 15 $\frac{3}{8}$ " x 16 $\frac{1}{2}$ "; if a drawer is used, it should be at least 10" deep, or a pair of shallower drawers may be converted for this purpose.

Most attractively finished in golden bronze with ivory knobs and accessories, the entire ensemble will readily harmonize with the most decorous or luxurious surroundings.

Ferrograph "66"



Model 66N (3 $\frac{3}{4}$ & 7 $\frac{1}{2}$ ips)
\$399.50 audiophile net

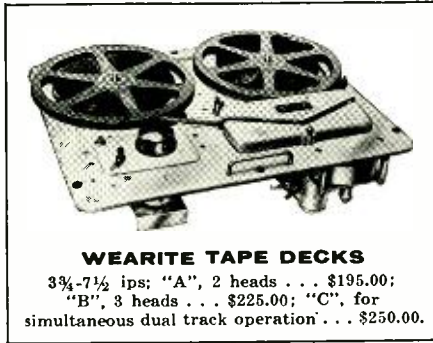
Model 66 (7 $\frac{1}{2}$ & 15 ips)
\$425.00 audiophile net

Other Ferrograph Professional Models



PORTABLE MODELS

Model 3A/N, 3 $\frac{3}{4}$ -7 $\frac{1}{2}$ ips, built-in speaker \$379.50
Model 3A/NH, 7 $\frac{1}{2}$ -15 ips, built-in speaker \$425.00



WEARITE TAPE DECKS

3 $\frac{3}{4}$ -7 $\frac{1}{2}$ ips; "A", 2 heads . . . \$195.00;
"B", 3 heads . . . \$225.00; "C", for
simultaneous dual track operation . . . \$250.00.

If your local dealer cannot supply you—orders accepted by mail—
10 day money back guarantee.

ERCONA CORPORATION (Electronic Division)

551 Fifth Ave., Dept. 11-6, New York 17, N. Y.

In Canada, write Astral Electric Company Limited, 44 Danforth Road, Toronto 13.

NOTED WITH INTEREST

Continued from page 22

to the draw. We're delighted to know that Jesse Jones (preceding item) sells his storage cases for \$2.98, but in the middle of writing that item we began wondering if, were we to purchase one of these cases, we could deduct the cost from our income tax as a business expense—and so forth.

However, April 15th is not a day of gloom to everyone. At least one man we know of delights in that day, and he's not a tax collector, either. He's a composer, of all things! Yes, we know you've heard about him, but since this is being written on April 15th it seems appropriate to remind you that Avery Clafin's madrigal, "Lament for April 15" is included in the initial release by Composers Recordings, Inc., 250 West 57th St., New York City. The Randolph Singers do the rendition of this and other modern madrigals composed especially for them. Mr. Clafin should know where-of he writes; he was a successful banker until 1954 when he retired and promptly won musical recognition.

New Book

We recently received a copy of Norman Crowhurst's latest book, "The Quest for Quality," which goes into the semi-technicalia of achieving hi-fi. It has 80 pages with 52 illustrations and provides some excellent material about high fidelity methods of sound reproduction. The author talks about the various measures of performance and helps the reader to understand them by explaining how to run simple tests with workbench equipment. It's available from our book department; \$1.50 postpaid.

Wire Stripper

Wire Stripper Tools, Inc., of Glen Head, N. Y., has done a cute one: built a wire stripper into the handle of a screwdriver. Costs 79¢, handles 14 through 20 gauge wire.

Four-Speed Changer

Collora has announced a four-speed changer, the new speed being 16 $\frac{2}{3}$ rpm, for talking books (and hi-way hi-fi?).

And a new price has been announced: \$34.50. Mighty good buy!

ONLY **ZENITH** GIVES YOU CONTINUOUS TRUE HIGH FIDELITY



For true high fidelity...for perfect pitch and perfect tempo, records must be played at their exact recorded speed. And only Zenith's famous Cobra-Matic® Record Changer, now with new improved features, gives you the Stroboscope Speedometer and Fully Variable Speed Regulator—the two essentials for playing every record at precisely the speed of the original recording.

And a new, specially-developed Zenith circuitry allows you to enjoy full, rich bass notes without "blasting" high volume! Truly, a new and luxurious musical experience.

The Debussy (above). Cobra-Matic® Record Changer plays all speeds from 10 to 85 RPM, including the 16 2/3 "Talking Book" speed. Heavy duty 4-pole motor for smoother performance. 3 extra-

sensitive Zenith-quality speakers to bring out all highs and lows. Distinctive cabinet in Mahogany veneers and selected hardwood solids, Model HFY-15R. In bland oak veneers and solids, Model HFY-15E.

These Two Zenith Features Take the Chance Out of High Fidelity



Fully variable speed regulator permits you to play any speed from 10 to 85 RPM and to correct turntable error.



Built-in stroboscope speedometer shows when turntable is turning at record's exact recorded speed.

ZENITH... the quality goes in before the name goes on

Backed by 37 years of experience in radionics exclusively • ALSO MAKERS OF FINE HEARING AIDS • Zenith Radio Corporation, Chicago 39, Illinois

COPY. 1956



Webcor Imperial Diskchanger 1631-21

The amazing new **WEBCOR** "MAGIC-MIND" diskchanger changes speeds automatically!

Here is the most sensational new feature in record players since Webcor first introduced a low-priced automatic disk-changer.

The MAGIC MIND in the new Webcor Diskchangers automatically selects the

proper speed for *each* record in an *intermixed* stack of 45 and 33½ rpm records of 7", 10" and 12" size. Now you can sit back and enjoy Microgroove records for hours . . . without raising a finger! (Plays 78 rpm records, too, of course.)



Model 1632-21

The Imperial Plug-In Fonograf

Finest diskchanger! Plays all speeds, all size records. Magic Mind Speed Selector.

Weighted turntable with rubber mat. Easy set-down adjustment. Free tracking tone arm. Adjustable counter-balance for regulating stylus pressure. GE magnetic cartridge with diamond, sapphire stylii. Ebony and chrome or burgundy and beige finishes. Other

Webcor Diskchangers available with wide range ceramic cartridge or plug-in head.

All music sounds better on a —

WEBCOR Chicago 39, III.



SIR:

Just receiving Your Magazine, finding its way to the icecold little country Sweden where the wild bloodthirsty bears are roaring in Low-Fi outside my window and the Snowstorm is threatening my house (you will find it on your schoolmap), I felt the well-known Hi-Fi thrill and is now hopelessly engaged. An unusual wonderful magazine indeed! In Sweden we are yet very few Hi-Fi-fans but rapidly increasing. And I am one of the freshest of them You call neophytes (a very good name, of the benign sort I hope).

The Swedish Radio Industry is fully engaged in newbuilding Hi-Fi-systems and a couple are for sale although not with such excellent datas as in USA. Or perhaps our advertisers do not use (misuse?) the superlatives. I think not much will remain for paradise after American Hi-Fi.

Anyway I am in trouble of importing Your apparatus because I don't know at which end I shall begin to defeat the licens-machinery. Perhaps You could help me a bit on the way. With the best greetings and thanks.

Your sincere

Hilding Backlund
Tegnergataa 38 B
Upsala, Sweden

SIR:

I have read with interest the article in the current April edition [HIGH FIDELITY] titled "Right in the Middle of Your Pianissimo" by James G. Deane. Unfortunately I have found all his comments to be true, and I heartily agree with his sentiments when he says that record manufacturers do not take enough care in the packing and shipping of records to their distributors and retailers.

As a purchaser, I find that I spend unnecessary time in returning records to my dealer; and even though he is happy to do this for me, it is very inconvenient to have to keep on. . . .

Continued on page 28

NEW...FROM RADIO CRAFTSMEN



THE CONCERTO AMPLIFIER-PREAMP. MODEL CA-11



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THE HIGH FIDELITY READER: edited by Roy H. Hoopes, Jr. Introduction by John M. Conly. An anthology of outstanding articles originally appearing in **HIGH FIDELITY Magazine** covering various aspects of the high fidelity phenomenon. Among the contributors are Charles Fowler, Roy Allison, Fernando Valenti, Peter Bartok, Emory Cook, and David Sarsar.

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LETTERS

Continued from page 26

I feel that if enough readers of your magazine would voice their sentiments, something drastic could be done to improve the intolerable condition which now exists.

Monty Belikoff
Long Beach, N. Y.

SIR:

After reading Mr. James Deane's "Right in the Middle of Your Pianissimo," April issue, I knew that I had been awaiting such an article for five years. If others add their voice to Mr. Deane's, perhaps the record manufacturers will sit up and take notice, at long last realizing that Joe and Jane Record Collector are sick and tired of plunking down \$4.00 and up for an imperfect recording.

I am thoroughly convinced the manufacturers sincerely endeavor to give the public the best recording possible, and I have no argument with their techniques. One could not ask for better sound in most instances. But what happens to the recording by the time it reaches the consumer? Why spoil the entire effort with an end product that reaches us with luscious sound mixed with thumping from scratches and lesser noises from marrings, dust, dirt and filth?

During my five years of "collecting," I have exchanged countless numbers of imperfect records including the misnomered and misleading "factory sealed" jobs. To digress a moment, what happens to the latter before they are sealed at the factory shouldn't happen to the Hi-Fi cat that kept me awake last night yowling on my back fence. Record dealers who once welcomed my patronage frown at my entrance into their shops with the telltale exchange package under my arm. The salesman, thoroughly versed in handling "pests" like myself, accuse my brand new diamond needle of old age, my pickup arm is too heavy, too light, my Hi-Fi System is inadequate. They admit to anything but that the record I am trying to exchange is less than perfect.

At one time I was a hardy soul, persistent in my exchange demands. Simulated court room scenes, however, in which I involuntarily become the Defendant, are wearing me down. If I am successful in effecting the exchange, what happens? When I play the exchanged recording at home it

bears the same imperfections. Go back again? Not on your life. I'm stuck with it. I can't take the gaff any more.

Mr. Deane's article affords me the chance of blowing off accumulated steam, five years' worth of aggravation and frustration. It's high time we raised a loud voice in protest. In no other industry can a firm survive by producing an imperfect product. Are record collectors fools or are there just a few perfectionists in existence? There are enough imperfect records sold daily to justify stirring up a storm of protest.

I for one am ready to graduate to tape recordings and cleaner sound if someone can convince me that I would not be jumping from the frying pan into the fire. Are there any similar pitfalls in this field or is this the pre-recorded music lover's Garden of Eden? Can your organization advise me on this?

George J. Specht
Brooklyn, N. Y.

SIR:

I wish to express my congratulations to James G. Deane for his article entitled "Right in the Middle of your Pianissimo." It's about time someone spoke up against the manufacturers who massproduce records in such a manner as to impair the quality of the product. I . . . am one of the "fussy" record buyers who cannot tolerate the slightest scratch or hiss from a product which is supposedly inspected for flaws and is triple-wrapped in cellophane, plastic, and cardboard. If more of the record-buying public would speak up concerning the imperfections of a company's product, the manufacturers might begin to do something about it so as to give more satisfaction to their customers.

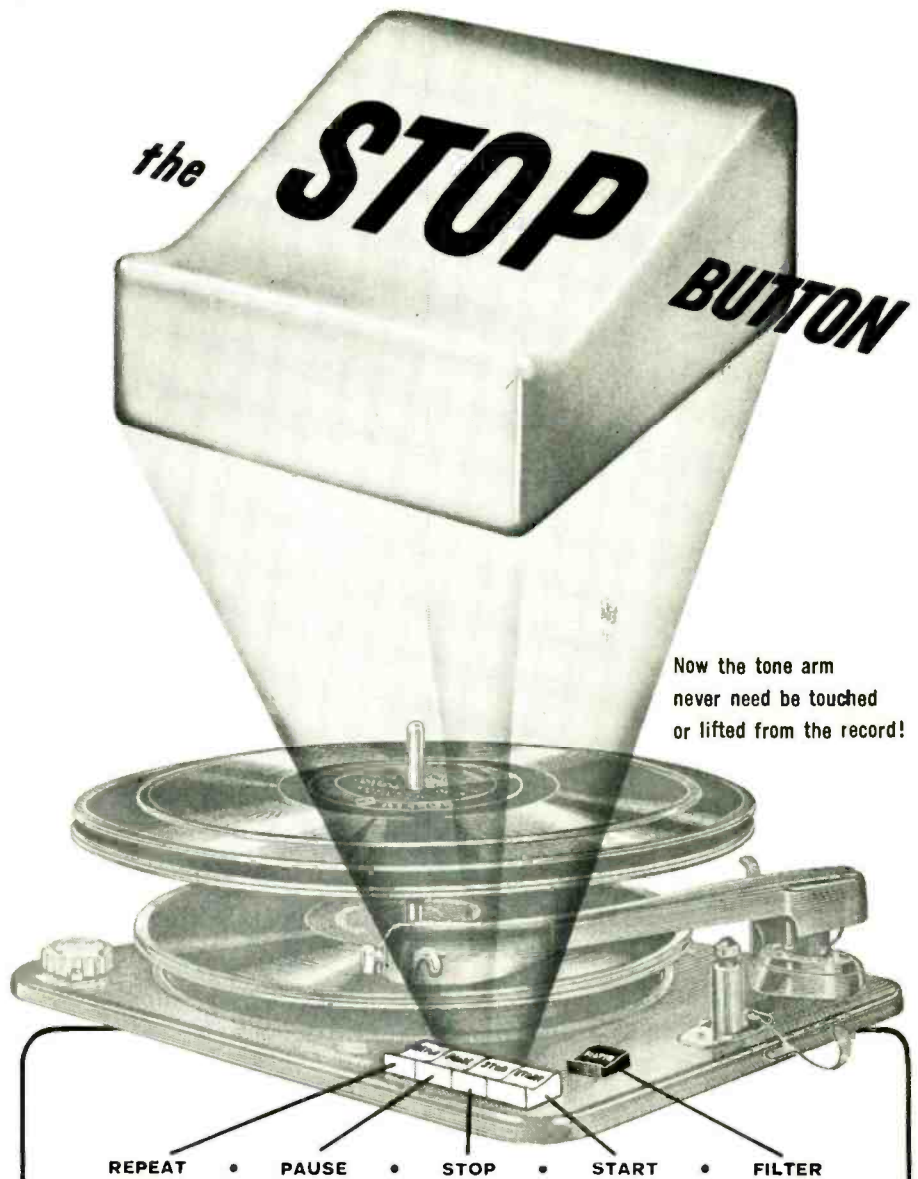
Donald A. Briggs
N. Abington, Mass.

SIR:

Hurrah for batting out about record surfaces! We consumers have long been complaining to editors, but few ever gave us hearings. So glad you spoke out and I for one hope your words bring results.

As a record collector, may I say emphatically, its not easy to get replacements from a manufacturer. . . . Many big manufacturers refuse to change records directly. In photography, East-

Continued on page 31



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LETTERS

Continued from page 29

man gladly replaces defective film, paper, and other products of all hobbyists and encourages them to do so. It wants satisfied hobbyists. In the record world, manufacturers are still obdurate, heady, and downright insulting to complainers. Reason: Editors have been lax in airing their complaints.

A. A. Young
New York, N. Y.

SIR:

Bravo! Bravo! for printing "Equal Rights for the Percussionist" by Harold Farberman in the April issue. Talking as a percussionist, I am glad that someone finally spoke up for us forgotten souls (in a nationally recognized magazine no less).

To be a good percussionist is not as easy as it looks. Anyone can pound out a basic rhythm but it takes years of practice to play a drum (or any other percussion instrument) artistically and accurately. Percussionists, in order to develop stick control skillfully and effectively can practice as many hours a day as a violinist or a trumpet player. When he performs parts they may look easy, but don't let this fool you. Hard compositions appear uncomplicated when they are executed with skill and dexterity. A good drummer knows how to play indefinite pitched instruments such as the bells, chimes, celesta, marimba, vibraphone, tympani, and xylophone. Furthermore symphonic drummers have more pressure exerted on them concerning rhythm than the other members of the orchestra. A conscientious percussionist has to have much taste. He can't play so loudly or so softly as to drown out the rest of the orchestra or to prevent his part from being heard. Many times conductors do not indicate how powerful or tranquil parts should be played. Only when the drummer is pounding so loud that he reminds the leader of his presence, he receives a motion for him to keep quiet. . . . If laymen think drumming is easy, let them look at the part to *Histoire du Soldat* by Igor Stravinsky. This will shut them up. Naturally it takes a fine percussionist to execute parts well. These musicians are the ones who suffer most when one says "to be a drummer is easy."

Maurice Fisher
Norfolk, Va.

"no distortion in the high frequency range...the sweetest-sounding cartridge I've heard," says

MIRATWIN Cartridge

SPECIFICATIONS (furnished by manufacturer): a turnover cartridge consisting of two variable reluctance units mounted back-to-back for use with standard or microgroove recordings. Frequency response: ± 2 db, 30 to 17,500 cycles on microgrooves; ± 4 db, 30 to 22,000 cycles on standard records. Output: 45 millivolts from standard records; 55 millivolts from microgroove records. Stylus force: 6 to 8 grams. Recommended load: 50,000 ohms. Will operate properly with between 22,000 and 50,000 ohms load. Styli: diamonds or sapphires, individually replaceable by user. Price: \$22.50 with two sapphires; \$45.00 with standard sapphire and microgroove diamond. **DISTRIBUTOR:** Audiogersh Corporation, 23 Park Place, New York 7, N. Y.

Phono pickups have been getting lighter and lighter during the past few years, and with at least three current types designed to operate at less than 4 grams, I was at first tempted to view the Miratwin's 6-to-8-gram rating with some distaste.

But as is often the case, there is more to this pickup than meets the eye. Users of some of the modern light-weight pickups have complained of higher-than-average distortion from them, so I was curious to see whether this pickup was good enough to justify using it despite its rather high stylus force. It is!

This is one of the sweetest-sounding cartridges I've heard for some time. Used in a good pickup arm, it tracks admirably at 6 grams on both standard and microgroove records. The high end is very smooth, reducing the annoyance value of clicks and pops on disks, and imparting a velvety sheen to massed string tone.

Its measured frequency response meets specifications as far as I could determine, and both the standard and microgroove cartridges are visibly (on the oscilloscope) and audibly clean over the entire measured range. There is no tendency for either cartridge to break up or introduce distortion in the high-frequency range, as do many pickups which are equally wide-range.

On very high-volume passages below about 50 cycles, the Miratwin's comparatively low compliance shows up as some detectable stress. This is nothing to worry a music-lover, but the cartridge may have a little difficulty tracking thunder storms, railway locomotives, and earthquakes.

Flipping the Miratwin over for 78-rpm records verifies the measured smoothness of it. Surface noise from shellac records is about as low as it could be without using additional electrical filtering, and the sound from good recordings is remarkably clean. On worn disks it tends to produce faint spitting noises, but it fares much better on them than do most of its competitors. Incidentally, this cartridge will operate in an arm that has fixed cartridge contacts. Many turnover pickups have their connecting lugs attached directly to the cartridge, so that as the cartridge is revolved the lugs revolve with it. Connections to

these must be made directly to flexible leads. The Miratwin, though, has its output pins attached to the cartridge-mounting frame, and a pair of wiper contacts at the rear of the frame connects the pins to whichever cartridge is in the playing position. Really a cute idea. Another by-product of this arrangement is that the cartridge can be revolved in either direction; every stylus change can be made by rotating it in the same direction each time, without risk of twisting the connecting leads or tearing them off the lugs.

The compactness of the Miratwin permits it to be used in most arms without difficulty, although the styli themselves are so short that considerable care must be exercised



Styli in the Miratwin are instantly replaceable.

when installing it in a record changer to make sure the rear of the cartridge doesn't ride on the top record of a stack.

Output from this cartridge is fantastic! I don't believe there is another high-quality magnetic cartridge with as high an output as this one, and the result, if the preamplifier can take it without overloading, is up to 10 db of effective reduction in hiss and hum from the phono channel.

Styli are readily replaceable simply by hooking them out with a fingernail and pressing new ones into the sleeve-type receptacles. No alignment of the new stylus is required; it automatically assumes the correct position when fully seated in place.

The only reservation I would have about these cartridges, then, is their required stylus force. Since it is accepted practice to use settings of the order of 6 to 8 grams in good record changers, the Miratwin could be recommended without qualification for such use. But for use in precision transcription arms I would personally like to be able to get the stylus force down to 5 grams or less. If I had to choose between low stylus force and cleanliness of sound, though, I would definitely choose the Miratwin cartridges. — J. G. H.

MANUFACTURER'S COMMENT: The Miratwin was designed so that it could be used in all standard arms, and is one of the easiest of the currently available cartridges to install. On the inside back cover of the instruction book supplied with the Miratwin, there is an individual frequency response graph for each cartridge, showing that it has been checked at the factory. Very close tolerances have been set up for the Miratwin, and these graphs are taken with a special level recorder and correctly-equalized typical test records.

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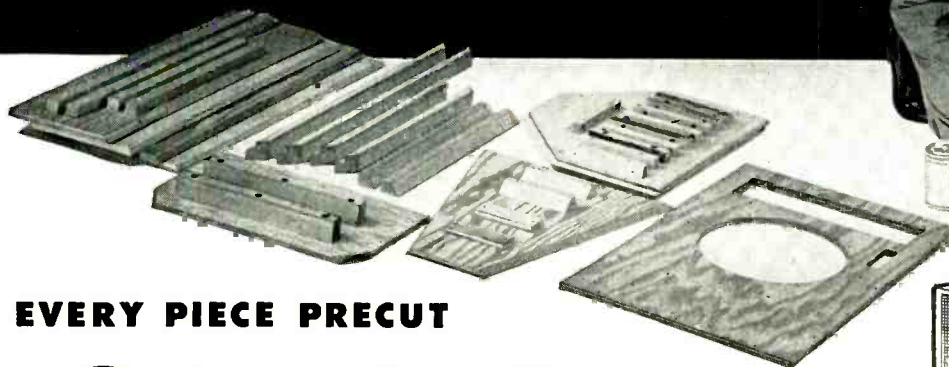
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THE ARISTOCRAT KIT. Folded-horn corner enclosure designed for 12-in. speakers and separate 2 and 3-way systems. For use with Electro-Voice SP12 or SP12B coaxial speakers, 12TRX or 12TRXB triaxial reproducers, and 108, 111 2-way and 108A, 111A 3-way systems. Smooth reproduction down to 35 cps, with remarkable purity and efficiency. Finished size: 29½ in. high, 19 in. wide, 15¼ in. deep. Shpg. wt. 37 lb.



Model KD6 Net, \$36.00

THE BARONET KIT. Phenomenal reproducer for such small size. This folded-horn corner enclosure is designed for use with E-V Model SP8B 8-in. Radax speaker. E-V T35 or T35B Super Sonax UHF driver can be added for a separate two-way system. Finished size: 23 in. high, 14 in. wide, 13 in. deep. Shpg. wt. 24 lb.



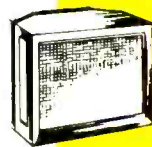
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THE GEORGIAN KIT. An interior assembly kit that creates authentic Klipsch indirect radiator type corner folded-horn bass section for 15 in. 4-way speaker system. Exceeded in range only by the Patrician IV. For use with E-V Model 105 or Model 117 package of 4-way driver components. For built-in installations or to be decorated as you choose. Finished size: 38½ in. high, 26¾ in. wide, 22½ in. deep. Shpg. wt. 88 lb.

Model KD2 Net, \$58.00

THE CENTURION KIT. Four-way system folded-horn, corner enclosure. Uses exclusive E-V "W" type single-path indirect radiator for propagation of extended bass. Sealed cavity behind 15 in. low-frequency driver cone promotes superlative transient response, subdues cone excursions, lowers distortion. For use with E-V Model 105 or Model 117 package of driver components. Finished size: 42½ in. high, 29 in. wide, 22½ in. deep. Shpg. wt. 75 lb.



Model KD3 Net, \$79.00

AS THE EDITORS SEE IT

TWICE in two months, now, we have carried descriptive articles on electrostatic loudspeakers. The writers of the articles have been, in their several ways, rather unrestrainedly enthusiastic. There would seem to be small doubt that electrostatic loudspeakers — tweeters, anyway — are here to stay, and perhaps to prevail.

This will cause grief among people committed, in one way or another, to moving-coil loudspeakers. Loudest in their woe will be certain manufacturers of moving-coil speakers, committed by thousands of invested dollars to the cloth cone or aluminum diaphragm made to shake out music (credit that line to Walt Whitman) by the action of a collar of circling wire. We will receive their complaints gravely, but our composure will be supported by the awareness that they themselves, for some time, have all (or nearly all) been experimenting with electrostatics, too, with intent to break in when the time is ripe or, alternatively, to stay out if it never ripens. A shrewder crew, less likely to get shipwrecked, we have seldom seen, so we will save our tears.

Closer to our sympathies are sundry of their customers — people who have lately spent hundreds of dollars on elaborate arrays of moving-coil speakers mounted in expensive baffling structures, or who have recently arrived, arduously, at the decision to do so. For the latter we can do nothing; they are doomed to temporary isolation on the peak achievement of civilized human thinking — the suspended judgment. To the former, those already equipped, we can offer a modicum of comfort, based on limited personal and vast vicarious experience. The fact is that, so far as concerns true high fidelity equipment, the onset of obsolescence is rather slow.

Take it from another approach. The new electrostatic speakers may make our writers, the Messrs. Newitt and Marsh, exclaim with wonder at their tonal purity. But I must think back to 1952, and remember an Audio Fair demonstration prepared by David Sarser, the violinist and audio engineer (now Audio Director for NBC Opera Theater). It involved a direct-to-disk lacquer recording of his sister, Miss Sebe Sarser, playing a famous cello. He played the record then, as he did later in the exhibit room, against Miss Sarser, in person, with the same cello. I have a practiced ear, but most of the time I could not distinguish between Miss Sarser and her recorded facsimile.

How perfect can reproduction get?

Mr. Sarser did not employ a 1956 electrostatic speaker. Indeed, he did not use the ultimate in moving-coil speakers available in 1952. He used a medium-priced coaxial in a conventional housing, a pickup of equivalent rating, and an amplifier of his own design, which he had made to sell for slightly more than \$100. Neither did he employ any incantations or other necromancy. The secret and

essential ingredient in the end product, as they say in TV advertising, was simply David Sarser. He had an advantage over most of us striving for optimal performance from a sound system, since he controlled the entire process of reproduction, from microphone to loudspeaker. We must leave the forepart of the process to recording company engineers. But the point to be focused on is that the combination of a keen musician's ear and a shrewd technician's feeling for circuitry and mechanical functioning had been able to bring pickup, equalizer, amplifier, and loudspeaker into interaction almost ideal, so that each component was contributing its very best efforts, so to speak. Even at its best, the rig had limitations: it could not duplicate a violin as faultlessly as it could a cello. Perhaps an electrostatic tweeter, or a latter-day output transformer, could have enabled it to do this also. But even as things were, the performance was impressive.

The moral is multiple. For one thing, the modern custom high fidelity system, in concept, is extremely flexible. Components have been designed, in some part, to compensate for each other's shortcomings. It has been possible for some years to assemble a system so well balanced that it would actually resist the introduction of new (better?) components into its ensemble. And it has commonly been the case, also, that the development of one new — even revolutionary — audio device has not born immediate fruit in the shape of drastically better home listening. The ancillary equipment had to change before the new device could be used to full advantage.

Further, high fidelity equipment has what may be called, for lack of a better word, personality. It is my own experience that it takes several months to learn how to operate a top-quality music system to get predictably, reliably good results from it. (Move it from one listening room to another, and more weeks are needed, to adjust its temperament to the new acoustic milieu.) I have unwillingly proved this time and again myself. The maker of a new device would bring it to my listening room for a demonstration. It would be, according to strict measurements and stringent tests, unarguably superior to the component in my "standard" system with which it was to be compared. Yet, with the best will in the world, I have seldom been able to keep my own unpretentious component from outperforming the new marvel. The refractory factor in the process was, of course, the man at the knobs. I could not help automatically adjusting my own system to work at its best, and I did not know how to do the same for the new device, try as I might. It is not a matter of being loyal to old electronic comrades — aroint such sentiments! — but simply of being able to rely on them. It affords a sort of security I would not sacrifice in a hurry, no matter how tempting novelty may be. J.M.C.



Ella Fitzgerald



Louis Armstrong

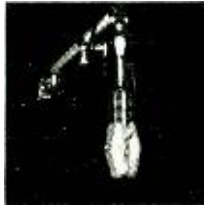


Perry Como



Frank Sinatra

by Henry Pleasants



Bing Crosby



Sarah Vaughn

IT IS TIME that serious music criticism, still accustomed to think of singing exclusively in terms of opera, oratorio, and recital, paid some attention to the records of Bing Crosby, Frank Sinatra, Perry Como, Louis Armstrong, Ella Fitzgerald, Billie Holiday, Sarah Vaughn, and Judy Garland. And quite a few others.

This goes even for critics who have never developed or discovered within themselves a taste for the kind of music these people sing. Indeed, it goes particularly for them. The exercise is not concerned with changing their tastes or their point of view about jazz or popular music as opposed to classical music. Its purpose is simply to call attention to what has been done and may yet be done to the art of singing by that little electrical gadget, the microphone.

Probably I should say the technique rather than the art of singing. The microphone has not affected the fundamentals of the art and never will. Line, phrase, tone, rhythm, intonation, inflection, and enunciation remain the basic criteria. Regard for these fundamentals is characteristic of the work of all the best jazz and popular singers. Indeed, with respect to the fundamentals, jazz and popular singers are generally superior to their classical singer counterparts. That this should be so is largely due to the microphone.

The accomplishment of the microphone for the vocal art may be simply stated: it has restored the acoustical circumstances under which *bel canto* singing matured and flourished in the seventeenth and eighteenth centuries. It has given back to the singer—and to the audience—the acoustical advantages of the small baroque theater and the large baroque salon.

The microphone makes it possible for a whisper, and the words whispered, to be heard distinctly above an orchestra or a piano, provided only that the sound engineer achieves an appropriate balance. Since most blemishes of tone and intonation among classical singers derive from the problem of making themselves heard above competing

Has our singing been afflicted by gigantism?

Bel Canto through the Microphone

instruments or voices in large theaters and auditoriums—in other words, from the necessity to sing loud and high—this should be rated a most beneficial accomplishment.

Vocalism can offer more treasurable virtues than the big fat voice and the big fat high note. This is not to imply that the good classical singers have nothing more than that to offer. But the requirements of the Verdian, Wagnerian, and Straussian orchestra made such attributes essential, and we have all come to think of them as prerequisites of superior singing. Especially among the rank and file of the devotees of operas and song recitals, they have tended to obscure less spectacular assets. The tendency has been accompanied by a steady deterioration of the vocal art in classical music.

This deterioration is generally recognized. Usually it is ascribed to lack of proper preparation by contemporary classical singers. Their vocal afflictions, infirmities, and deficiencies are attributed to impatience, to a desire to attempt too soon that which should wait upon maturity. It is always implied and often said that singers in the old days were more conscientious and less impetuous.

It is difficult to support this assumption historically. Anyone reviewing the careers of the older singers, particularly those of women, must first be struck by the tender ages at which they achieved the pinnacles of accomplishment and celebrity. Sontag, Malibran, Viardot, Pasta, Lind, Patti, and Hauk come immediately to mind. They all began their public careers between the ages of fifteen and twenty, some of them even earlier. All were reigning prima donnas before they were twenty-five. Sontag, for

instance, sang the première of Beethoven's Ninth Symphony and Mass in D when she was eighteen; she retired from opera at twenty-nine. Malibran died at twenty-eight.

This is in striking contrast to the circumstances of our own time when the age of fulfillment for singers must be reckoned as falling anywhere from fifteen to twenty years later, depending upon the type of music in which a singer specializes. The maturity of a Wagnerian singer, for instance, will be reached normally between the ages of thirty-five and forty-five. Even a Mozart singer will hardly have advanced far today before the age of thirty. There has been some tendency to relate this to the general retardation of maturity today as compared with the norm of a century or so ago. But there is a simpler and, I think, more pertinent explanation.

Prior to about 1850, singers worked in smaller houses and were accompanied by smaller orchestras. Vocal emphasis was on sweetness and purity of tone (qualities associated primarily with youth), on sound and imaginative musicianship, and on the establishment of intimate communion between singer and audience. Meyerbeer, Verdi, and Wagner, with their assertive orchestra, and the construction of larger theaters to accommodate the growing bourgeois audience, put an end to this kind of innocent vocalism.

It was this that aroused the ire and antagonism of such genuinely tasteful and devoted critics as Chorley and Hanslick. Something that they understood and loved—the experience of beautiful vocalism—was threatened by new styles which they found coarse and vulgar. History has not yet sustained their estimates. But there can be little doubt that the acceptance of these larger and more dramatic styles was achieved at a cost of musical and, specifically, vocal delights. No style has everything, of course. If, in the popular music of today, the pendulum seems to be swinging back to a kind of singing of which Chorley and Hanslick would have approved, it is at a cost of the dramatic accents and reflective implications that are the most impressive virtues of classical singing at its best.

Around the turn of the century the trend to bigness and magnificence and forcefulness in classical music, the taste for the overpowering and the transcendental, was continued *ad absurdum* in the operas of Strauss, Berg, Mascagni, Giordano, Catalani, Cilea, and, to a lesser extent, Puccini. This is not to deny the thrilling effect of such music and of the kind of glorious vocalism it produces when the requirements are brilliantly met, as in the case of a Caruso or a Flagstad. But it has contributed to a situation where, strictly speaking, only the exceptional is properly tolerable.

At anything but its best it can produce a tasteless phenomenon. One has only to recall countless examples of bawling and screaming Santuzzas and Turridus, Chéniers and Maddelenas, Calaphs and Turandots, Butterflies and Pinkertons, Desdemonas and Otellos, and Manricos and Leonoras to realize just how crude, how essentially unmusical and unaesthetic, this kind of thing can be. Popular and jazz singing are not, admittedly, innocent of vulgarities of one kind and another. But they have not yet stooped

to the circus device of the interpolated high C.

It is simply a fact that the growing orchestra and the larger auditorium forced the voice a good many decibels beyond its natural volume and a good four semitones beyond its natural upward range. Singers had to sing louder and higher in order to meet the new acoustical requirements. It is true that this also produced voices capable of meeting them. It is also true that there is a certain compelling grandeur in the sovereign accomplishment. But the occasions when the accomplishment is musically, as well as mechanically, satisfactory are rare. The phenomenon as a whole has made the performance of the average gifted classical singer something that would be a severe trial had not constant exposure and numbed hearing accustomed us to a kind of vocalism aesthetically unacceptable in the time of Chorley and Hanslick.

Jazz and popular singing are notably free of this dependency upon the magnificent. The success of a Mario Lanza with the popular music audience is an exception. For the most part, the jazz or popular singer, unencumbered by the requirement of working without the microphone in large auditoriums and with large orchestras, is free to cultivate subtler virtues of the vocal art. I would hazard a guess that Chorley would have found greater pleasure in the vocalism of Frank Sinatra than in that of, say, Mario del Monaco. He would probably have found it more musical, more lyrical, more imaginative. He would certainly have found it more creative and inventive.

I am not suggesting, of course, that the introduction of the microphone into the opera house is the answer to the infelicities of contemporary classical singing. It would be impossible for many and excellent reasons, chief among them the fact that the proper use of the microphone requires adjustments, not only of technique, but also of style. Its effective employment by the classical singer would require style changes incompatible with the music which he sings.

It may be argued, to be sure, that the microphone has already been employed in the performance of classical music. It is used in recording. It is used on radio and on the sound track. It is used in outdoor performances and in large auditoriums of the convention hall type, where even a Caruso or a Ruffo might have had difficulty making himself heard. But this is a long way from the use of the microphone in the sense that it is used by the jazz and popular singers.

The classical singer, confronted by a mike, does not change his style or his technique. He sings as loudly, as straightforwardly, and as high as ever—as, indeed, he must. He knows no other way to sing. All his training has been directed toward these objectives, and the music he sings requires it. The sound engineer makes the adjustment. It is not the singer who exploits the mike, as is the case with the jazz and popular singer; it is the mike, as regulated by the sound engineer, that exploits the singer.

Nor would the classical singer be disposed to use the mike as jazz and popular singers use it even if he could, and even if such a use

Continued on page 106

That Crazy Mixed-up MUSE

by Tilden Wells



IMAGINE a peaceful domestic scene with the firelight glowing on the hearth and a fine pale ale in the tankard. My wife holds up a Christmas card and asks, "Who sent you this one?"

"What's the signature?"

"Well, it looks like — Reuben Roodleschnee."

She hands me the card and I study the name. It looks remotely familiar. Then I turn it over. On the back is scrawled: "Yuletide greetings! Thanks to you, I can now appreciate good music."

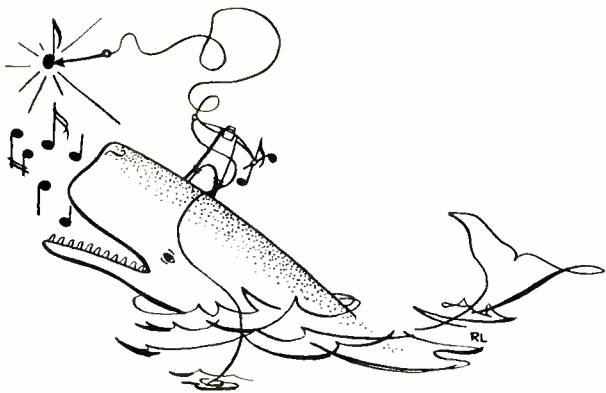
I settle back to reflect. Never a Christmas passes without a few cards like this. At such moments, the old academic chest swells with pride, and I think that maybe that required Music Appreciation course isn't wasted labor after all. Then at other times I'm not so confident. The chest can just as readily be deflated with the next class quiz; for the most casual remark made in the haste of a one semester course that deserves two may come home to precarious roost in an exam book, its guise as mystifying as it is unrecognizable. But hot or cold, spreading the gospel of the cultural pursuits is never a dull business. And it has one good compensation—the boner. In polite society the boner is known as a *faux pas*; but in the music classroom it can be defined as an egg laid in the Ivory Tower by a lay student. And what professor doesn't devour with relish a nice boner? It is the only thing that makes many a paper worth grading at all.

As for me, I've hoarded boners for years. Stowed away among the erudite files, I have quite a prize col-

lection that, I like to think, might be a rich storehouse for the gag writers. The printable begin with one which came out in a report on Bach's life made by one of my own classmates before I graduated into the Chair. Said she: "Bach was married twice and was the father of twenty-one children. Both of his wives greatly appreciated their husband's talent."

That one started me off, and I promptly forgot the stamp collection. Now, like Jimmy, I've got a million of 'em. Somehow, I never got around to card-indexing them in various proper or improper categories; but they fall naturally into different classifications. There is, for instance, the "unconscious" boner. How are these? "A cadenza is where the music stops and the soloist goes on" or "One of the principle functions of the cadenza in the classic solo concerto is to give the orchestra a rest." Or, to define the aria: "An aria occurs in an opera when the music stops and the soloist is allowed to display her faculties." (Would this be a bona fide aria, or only the burlesque of one?) Another, equally apt description: "An aria is a set song sung by one of the sinful characters in an opera." In fact a discussion of opera is always fruitful, as witness this student's analysis: "If there is a chorus onstage in opera, they sort of sneak it on under disguise. There is recitative in opera, also, but it is not as painful as that of the oratorio." Another aspirant writes: "Recitative is usually sung by two or more male sopranos." And in dealing with early music, the puzzled pedagogue learns, "Baroque composers modulated to keep their audience awake."

It is in this category too that for some reason special homage to Wagner is made—in such assertions as that "Wagner gave the male bass a place in opera" and, regarding this gentleman's aesthetic theories, "Wagner tried to knock out all the arias and duets from his operas; nevertheless, they are still there, except that sometimes they are pretty well hidden." Furthermore, "Wagner believed that the performer should write his own libretto," and "for Wagnerian opera a singer should have plenty of wind and a *suburp* technique." And when one reads, "Wagner wrote the Four Ring Circus," one is tempted to call long distance and ask for



Dr. Spaeth. Aside from Wagner, however, the musicologist might be particularly startled by the statements that "Debussy wrote the *Prelude to an Afternoon with a Faun*" and "The most important Italian impressionistic composer was Ottorino Respighetti"!

It's your own choice whether you prefer the "unconscious" boner or the "language" boner. Looking through examples of the latter, especially subdivision A or "colorful" language, I wish I were a cartoonist. For in this type the actual word construction of the boner lends it a certain visual imagery. Imagine, then, your own pictures for these captions: "Church and Chamber Sonatas had four movements which were quick, slow, quick, slow, with the last movement a fugue for the Church and a dance for the Chamber." And of the classic period in general: "The Classic School—sometimes called the Viennese school of composers—came forth in pantaloons, buckled shoes, and powdered wigs . . . Composers of the classic Period were all parasites, eating off the nobility . . . Formal dress, including the powdered Whigs, was reflected in the music of the Classic Period." This sort of thing finally culminates in what I consider a classic conception: "The people of the Classic Period were very well dressed and even the men wore ruffles and lace, which had a direct influence on the pattern of the music. This period worked very cleanly into the Romantic Period when the middle class rose and everyone got more emotional."

The individual composer is likewise subjected to these new illuminations, not even the Bs escaping. One is forced to see that "Bach's greatest contribution was bringing a Passion to its peak." Beethoven either "broke into" or "slid gently into" the Romantic movement. On the other hand, he was also "the Father of the Romantic period who opened the door" when he wasn't "squashing the symphony together and making the movements connect with each other" while "balling up the sonata by writing some in only two movements." He also "gave more canvas to the orchestra" and "made an innovation in the piano sonata by leaping and jumping all over the keyboard." And his heir was Brahms who "was the first composer to hold a candle to his string quartets."

It was Mozart, however, who "as a master pianist pushed the piano as an instrument" and Haydn who "threw out the harpsichord and brought in the clarinet." One would gather that while these activities were proceeding, Schubert "pushed the art song up to its highest level" while Debussy "wore Impressionism out so it died early." Wagner, as usual, is credited with a number of achievements, one of the more pronounced being the fact that "he split up the first violins." In addition, the reader is asked to see that "Vaughan-Williams took folk music not only from England but also from Whales, and gave it a modern setting."

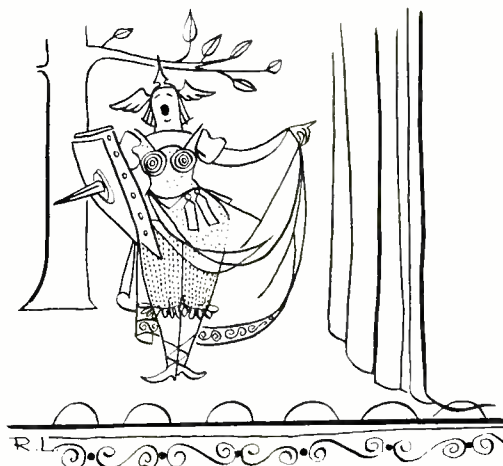
And then there is subdivision B of the language boner—the choice, for reasons Freudian or otherwise, of the mistaken word. Consider the feats of imagination involved in these—and give your own imagination full play. "Music of the Baroque Period had very strict rules for homodulating"; "Sonata allegro form consists of the introduction, exposition, development, and retaliation"; "One of the harmonic devices of Impressionism was wholesome

chords"; "The Cyclonic Sonata was a form developed in the Romantic Period" (maybe this has its visual implications too); "The French Opera Buffet demanded vocal denunciation." Let no one suspect, though, that these definitions are confined to the sweeping generalization. While "it may be hard to explain how you recognize a composer's style except that you seem to have an inert feeling for it," brave attempts are made. For instance, "Beethoven improved greatly on the classic symphony by changing the third movement from a 'Minute' to a 'Scratzo.'" Again, "Cesar Franck was an absolute musician and did not believe music should contain any flourishes and embezzlements." As for Chopin, "he experimented with everything and was one of the first composers to use enervations in piano music," in addition to the fact that "one of the small forms that he handled most successfully was the Noctarine; Chopin wrote a whole volume of 'Noctarines'."

Next comes the boner with a grain of truth in it. The question here is whether or not the boner deserves full credit *qua* boner. Draw your own conclusions from these: "A solo concerto is a form of the concerto wherein a solo instrumentalist plays antagonistic to the rest of the orchestra."; "A song cycle tells a complete story on the installment plan"; "Impressionism was the last death rattle of romanticism"; and, finally, "The customs and *manorisms* of the classic era underwent a change in the Romantic Period." Even the musically erudite might have some difficulty in flatly contradicting these statements!

Then, regularly, every teacher gets his portions of hot air, the padded answer that functions only to fill up space. Hot air, however, varies in quality. These illustrations of the hot air boner I consider worthy of preservation: "The opera was important because it led to the orchestra and the voice reaching a state of equilibrium—that is, each had to learn to get along with the other"; "It is said that Strauss's *Hansel and Gretel* is his only composition that does not resemble or directly imitate Wagner"; "Music has really changed from Bach's *Prelude and Fugue* to Mussorgsky's *Hindemith*." And here is one to bring on the almost speechless state: "Modern music is neither homophonic nor polyphonic, but a sort of mixophonic kind of music. The composers of the Modern Period deal in facts, and they should be watched, lest they tell us too much

Continued on page 107



The Case of the F-Sharp Major Eroica

by FRITZ A. KUTTNER

Three months ago Dr. Kuttner submitted a whimsical manuscript entitled "What Key Do You Want Your Eroica In?" It dealt solely with the off-pitch phenomenon he refers to below as Virus transatlanticus. Oddly, its arrival coincided with a series of vigorous complaints from a choir-singing staff member of this magazine, who had been trying to learn a Messiah aria with the aid of four new albums of the oratorio. No version was in the same key with any other, and none in accord with the staff member's piano or pitch-pipe. Virus transatlanticus could not be blamed in all cases, so Dr. Kuttner's document went back to him with the suggestion that he investigate thoroughly the problem of why so many current records are perceptibly off-key—and, of course, off-speed. Since Dr. Kuttner's business is making records (Musurgia is his label) illustrating the tonal systems of the ancient Chinese, Greeks, Egyptians, and the like, he was the ideal man for the task. His report will run in three installments.

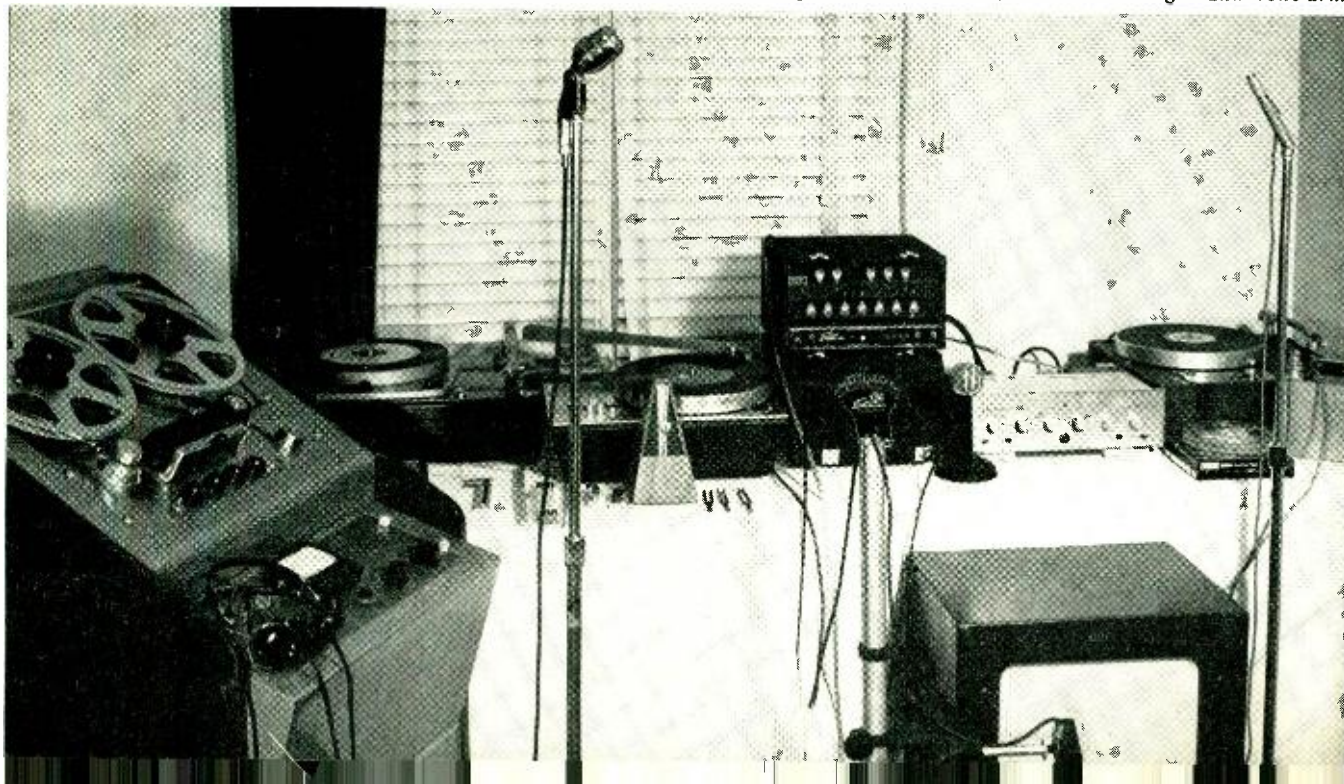
TWO COMPLAINTS are voiced when the question of precise musical pitch on records comes up for a discussion. One is heard quite frequently and is concerned with flutter and wow in sound reproduction. The second complaint has been more rarely heard—until quite recently anyway—and deplores long-range deviation from musical standard pitches. On the flutter and wow topic countless articles have been written, and there is a constant flow of high-fidelity manufacturers' publicity devoted to reassuring the public about this unpleasant imperfection so prevalent in modern sound equipment. For this reason I feel I should concentrate on the second complaint, on which nobody has reported at length, so far as I am aware. At the end of my account, however, I propose to come back to the flutter and wow sickness, since I may be able to offer an idea or two which may prove helpful to the industry in licking the problem.

At the outset let us make one point quite clear: the author is *not* engaging in any crusade or in violent criticism of alleged or real shortcomings in the record-making industry. Rather, I wish to discuss certain weaknesses of

many records from the musical point of view, for the benefit of both public and industry. I wish to put my finger on a number of problems which, so far, have been strangely neglected. In the main, I will attempt to confine myself to constructive criticism: there will be suggestions as to what could and should be done, and as to how the difficulties may be overcome or at least reduced during the engineering process.

How and when does the question of musical standard pitches on LP records become important? Let us start out with an extreme case, and assume that some hapless manufacturer holds a recording session with fine professional tape equipment that operates on 50-cycle AC power supply at the recording location. Then he goes home and cuts a master disk, playing his master tape back on tape equipment operating on 60-cycle AC power in his studio. The result is obvious: the tape will run fast at the ratio 5:6; his master disk will be cut at a musical standard pitch too high in the same proportion, and the final LP disk pressed from his master, when played back at a precise $33\frac{1}{3}$ rpm, will be 20% faster in speed and the

Equipment used in the pitch-fidelity tests includes Ampex 350; Garrard 301, Scott 710-A, and Rek-O-Kut CVS-12 turntables; Conn stroboscopic frequency meter; Scott 210-D amplifier; Altec-Lansing 604-B speaker and cabinet; Audak cartridges and tone-arm.



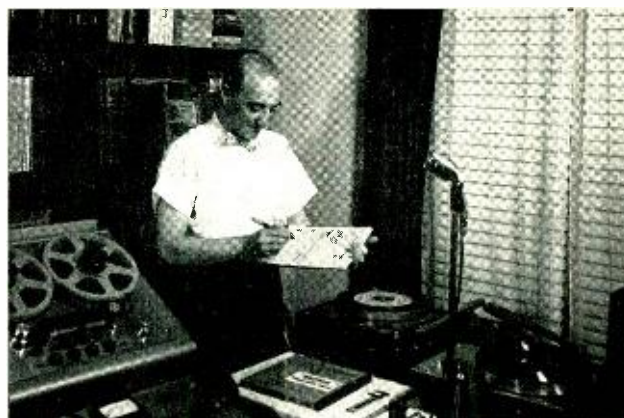
interval of a minor third higher than the original performance. (The ratio 5:6 is the acoustical equivalent of the interval of a minor third, or of a pitch difference of three semitones.) To the music-loving owner of the disk it will mean that he hears his *Eroica* Symphony in the key of F-sharp major instead of E-flat major, and this is a truly ridiculous sound even to ears of average musicality. Moreover, all musical tempos will be fast by 20%, and one does not have to be a famous conductor to notice a severe distortion of all musical content and meaning when a classical symphony movement is played at 120 metronome beats per minute instead of 100 beats.

I call this case extreme—which does not mean that it is extremely rare. There used to be numerous records of the 50/60 type on the market, and even now you come occasionally across a new release suffering from this cycle malady. This kind of manufacturing error should be called what it really is: gross negligence and disregard for the fundamentals of record making. Anyone stuck with such a record should return it to his dealer and claim his money back. There is no excuse for marketing merchandise so grossly mislabeled.

A somewhat milder form of pitch virus has been so widespread in recent years that it could be called endemic. It is dreadfully contagious and enters the record's organism usually in the following way:

Many manufacturers of classical records are inclined to hold their recording sessions in Europe. This is particularly true with companies of less than giant size and has a simple economic reason: recording fees for musicians over there are only a fraction of what they cost in the United States. In fact, only the large and very wealthy companies can afford to pay for a recording session with one of the more important American orchestras and to take the risk of a possible financial loss in such a venture—which in some cases they can write off against corporation taxes. Several of the smaller and medium-sized firms do not even bother to go to Europe for recording sessions; they simply buy master tapes recorded in Europe by more or less professional recording "jobbers" who, for their part, will sell their tapes to anyone interested. Let us disregard, this time, the general musical and sonic qualities of such "nonscheduled" recordings. Sometimes they are atrocious in every aspect, and sometimes they are surprisingly beautiful from practically every point of view. But common to many of them is a flaw of pitch, keys, and tempo. Here is how it happens:

Most high-class recording equipment in Continental Europe operates on the European standard tape speed of 36 centimeters per second. This is true especially for German and Austrian equipment, and a considerable portion of the "nonscheduled" master tapes come from these two countries. If these tapes are brought over to North America and played back for mastering on American standard equipment such as, for example, the Ampex 300, it will run at 15 inches per second. This happens to be 38.1 centimeters, one inch being equal to 2.54 centimeters. In other words, at playback the tape is running fast at the ratio 36:38.1, and the master disk will be cut at a pitch too high, and at a tempo too fast, by the same ratio.



Many records varied in pitch from outer to inner grooves.

"Who but possibly Toscanini," you may object, "is going to notice so small a difference?" All right, let us find out. The ratio 36:38.1 creates an interval of 98.2 cents, and since 100 cents constitutes the interval of a chromatic semitone in standard equal temperament, as we hear it on every keyboard instrument, this then is only 1.8 cents short. 1.8 cents is a micro-interval so small in pitch difference that nobody can distinguish it, not even the finest professionals' ears. Consequently, a tape recorded at 36 cm and played back for mastering at 15 ips sounds precisely one semitone too high on the final LP pressing.

I do not care to be a defendant in half a dozen libel and damage suits, so I won't name any label or specific records. But if you have a piano around that is tuned reasonably close to standard pitch A-440 cps (or a good tuning fork will do), and if your turntable runs close enough to a precise $33\frac{1}{3}$ rpm, you can check this fact yourself on a variety of disks and labels. On several disks recorded in Europe and mastered in the United States your *Eroica* Symphony, for example, will sound in E major instead of E-flat; your Fifth Symphony plays in C-sharp minor instead of C minor which is, to sensitive musical ears, a preposterous key and sound for this work. By the same token, tempos will be fast and wrong. For most classical compositions, traditions of performance speed have formed which are more or less generally accepted; thus, it makes a noticeable difference whether a movement is played at 144 or 152 metronome beats per minute, to quote an example at random.

I call this sickness the *virus transatlanticus*, and so far there is no Salk vaccine available to cure it. While it is not often fatal, it badly cripples the disk attacked by it. Preventive therapy is the only remedy, because here again inexcusable ignorance, or worse, indifference is the sole cause for this virus infection. Let me warn the overconfident reader that here is no clear-cut opportunity to exchange his infected records without charge for healthy copies at the next disk shop. There are hundreds of issues of the *transatlanticus* type on the market, in any case far too many for the industry or the retailer to consider a wholesale restitution. We shall have to be satisfied, at this time, to have drawn the attention of the public and the record makers to this question and to give notice that in the future such negligent exposure to infection may constitute good cause for rejection.

While engaged in the clinical investigation of these two

virus types, I found it necessary to study the various steps where pitch deviations could be introduced unknowingly into the manufacturing and playback process, from the original recording session to the final turntable in the living room. To my surprise I discovered that, with very few exceptions indeed, the industry is unaware of the whole problem and its *musical* significance. This, of course, provides an alibi and extenuating circumstances for the manufacturers of recording and playback equipment, and for the makers of disks and tape recordings. Such an alibi, however, can only be valid for the past; the future will have to secure full attention to, and considerable improvements in, the matter of "*pitch fidelity*." (Patent application for this term pending in the name of the author, U. S. Patent Office.)

The reason for this general unawareness is amusing, obvious, and significant at the same time: almost everybody working in the recording industry or in the high fidelity components field is so utterly and single-mindedly concerned with new and improved engineering solutions that musical considerations go by unnoticed. When, oh when, will the industry be ready to accept the fact that they are working for, and dependent on the money spent by, music enthusiasts, and that the admirers of technological gadgets for the gadget's sake are a very small minority among the record-buying and components-using millions?

Let us now consider the most frequent affliction that may undermine the pitch fidelity of practically any record. Here the culprit virus is a complex, composite, and evasive agent extremely hard to diagnose, to isolate, or to kill. It is vagrant, disappearing, reappearing, occasionally destroying itself by an inherent suicidal characteristic, sometimes multiplying itself by a strange cumulative power which may severely damage the afflicted record, sometimes miraculously saving a disk that seemed to be doomed from the very beginning. To understand the nature of this creeping and hidden toxin, we must recall the various stages necessary to produce a recording and to play it back in the living room:

- (1) a performance is recorded on a modern high-precision tape recorder;
- (2) the tape is played back for mastering on the same (or on another) high-precision recording machine;
- (3) a master disk is cut on a modern, high-precision cutting turntable and lathe;
- (4) the final pressing is played back on a turntable in the home.

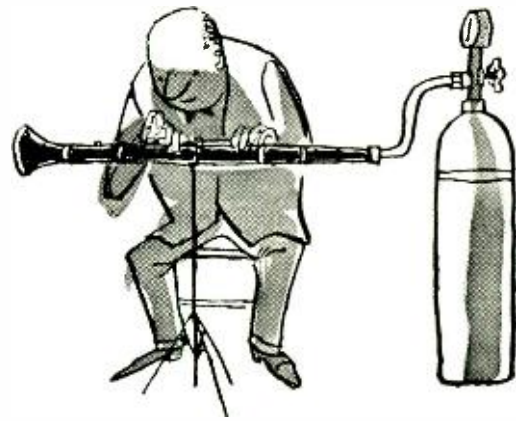
In each of these four steps the speed of the transportation mechanism influences, or may influence, the pitch of the musical performance originally recorded. If, in all four cases, the various machines run absolutely true to their speed specification — e.g., 15 ips for tape speed and $33\frac{1}{3}$ for disk speed — the pitch of the music played back in the home will be precisely the same as the pitch during the original recording session. This would be the ideal case, representing highest pitch fidelity. Deviations from the above four speed specifications may result at best in insignificant pitch and tempo distortions, at worst in a record almost completely spoiled in spite of all musical

and sonic merits it may have otherwise. Successive deviations in opposite directions may cancel each other out and save the record; deviations in the same direction will accumulate and may add up to considerable total pitch distortion.

How does one check on the speeds of the four processing units, and how does one adjust deviations once they have been spotted and measured? The answer sounds absolutely crazy: one does NOT, under normal circumstances. With few exceptions, as far as I have been able to find out, the recording studios take it for granted that the speed of their fine recording machines runs true to specifications. Usually, no checks are made except when serious trouble develops in the tape-transport mechanism, and then the transport trouble is the only reason for the checking and adjustment, not any deep-rooted skepticism about the accuracy of speed specifications. Again, the studios take it for granted that the speed of their tapes will be a precise 15 or 30 ips once the trouble in the transport mechanism has been located and adjusted. The makers of the finest standard equipment for professional recording, justly famous and admired for the excellence of their machines, do not make, or supply their customers with, any testing device that would allow high-precision measuring of tape speeds and speed deviations. When asked for advice, they recommend that one order a stroboscopic wheel machined to great precision from a precision toolmaker. In other words, they believe that the burden of test, of measuring and adjustment, is on the owner of the equipment, not on the maker of the famous product. In still other words: the manufacturers even of professional tape recorders still are completely unaware of the musical significance of pitch fidelity. RCA-Victor has procured a few of these stroboscopic test wheels from some source and may have been using them for some time. How often they use them, and how successfully, is not quite clear to me because I know of at least one otherwise beautiful recording, mastered and pressed by them, that is badly distorted by lack of pitch fidelity. On the other hand, I am informed that recently they asked a certain high-precision machine-tool maker in Connecticut to make a quantity of these test wheels for them. This shows that at least one of our great record producers has become aware of the problem and is doing something about it, possibly because one of Maestro Toscanini's furries frightened the engineers out of their wits. However that may be, my bow to RCA! Now I keep wondering whether they got their quantity of testing wheels or not, and whether they plan to sell a number of them to other needy recording studios.

SOME readers may be interested in the musical and acoustical technicalities of pitch definition and measuring. Here is an outline of the basic facts and factors involved, and of my test procedure.

It is frequently assumed that pitches and intervals in orchestras, instrumental or vocal groups are uniform and strictly geared to equal temperament intonation. This is far from correct. In practice intonations vary from moment to moment within certain *Continued on page 108*



Walker's Little Wonder

by Robert Charles Marsh

And other news of electrostatic portent from Britain.

IF PETER WALKER of the Acoustical Manufacturing Company is going around with a contented, but secretive, look these days, he has every right to, since he's just finished doing something that a lot of noted theorists told him he shouldn't be able to do at all.

After three years of work (and a number of years of preliminary cogitation) in his own laboratory at Huntingdon, Huntingdonshire, he is about to produce commercially the first full-range electrostatic speaker in the world, a system that covers the frequency response of nearly every musical instrument and most human ears and—to make his achievement even more impressive—that will cost (in Britain) somewhere between \$100 and \$120 complete. Furthermore, driving the unit with one of his own 15-watt Quad II amplifiers, he can produce 95 phons of sound in an average living room of 4,000 cubic feet, which he defined as, "about what you hear in the fortieth row of the Festival Hall when you have orchestra, organ, and a big chorus going flat out."

The test of any speaker system is the sound, and the sound of the Acoustical electrostatic is absolutely phenomenal. It is clean and uncolored by the reproducer to a degree which I, for one, would not have believed possible, with an apparent reduction of surface noise and high frequency hiss to a minimum. This is a speaker that has no undamped resonances in either the mechanical

or the acoustical system. In fact it has no acoustical system in the usual sense of the term, no baffle, and—speaking subjectively—no audible crossover. What one hears is smooth, natural, and wonderfully clear sound from the bottom to the top of the range. The ear detects no peaks; the highs are there without being conspicuous, the low bass is firmly defined, without the slightest suggestion of shudder or boom. The realism is extraordinarily impressive.

Walker's speaker was first heard by the public in May of 1955, but he felt that the units exhibited at that time were not ready for production, so back to the lab they went. The system to be marketed was given its first public showings in April at the London Audio Fair, but I heard it under home conditions in its inventor's living room where it was providing Walker, his charming wife, their two children, and a pair of cats with all sorts of satisfactions. On hearing it I was pleased, among other reasons, by the fact that I am not engaged in the manufacture of moving coil speakers. (A writer makes his living with his head and, with reasonable luck, can stave off obsolescence for several decades.)

The unit measures 33 by 25 by 3 inches—slightly thicker at the bottom, where the polarizing voltage supply is housed. It stands on three legs and reveals itself simply as a handsome, gold-colored screen. A plug goes into a power outlet and two wires go to the output transformer of an amplifier (15-ohm impedance). The sound seems to emanate from all over the unit, although actually it doesn't. Any amplifier that delivers 15 watts power will drive it fully, unless its output stage tends to become unstable with a heavy capacitive load. (A Quad II is, naturally, Walker's recommendation.) The entire assembly is very light and can be lifted easily in one hand.

Since the sound is distributed in a broad, flat, figure-eight pattern with its apex at the center of the unit, the speaker should be set well out from a wall. In such a position the sound appears to come from all over the room, and Walker points out that this maneuverability permits easy avoidance of bad room resonances. The speaker will not beam, and there is no effect of being off its axis, however one moves around. Similarly, the sound is wholly homogeneous, although there are, in fact, two drivers and a crossover network employed. One of the secret features is how the units can carry a complex wave form across the crossover point without its being apparent to the ear. In fact, a complex wave cannot shift more than 9° in phase at any point in the range.

Patents for the units will be held by Acoustical and Ferranti Ltd. of Edinburgh, and until they are granted, the workings of the speaker are a guarded secret. (I was



Acoustical Manufacturing Company's three-legged newcomer.

not allowed in the lab where the naked insides of the units are exposed.) However, Walker is willing enough to say a few obvious things about his system on the principle that "anything people can guess sufficiently accurately you might as well tell them." His speaker, a push-pull model, carries a constant unit area charge, which results in virtually distortionless performance, a characteristic of electrostatic circuits first reported in *Electroacoustics* by Professor F. V. Hunt of Harvard. Walker's use of this principle was suggested "in a fuzzy way" designed to cover up technical arcana, in the first of his three pieces on electrostatic speakers which appeared last year in *Wireless World*. The result is a speaker that is linear in its performance and transforms the signal into vibrations in the air without adding any coloration to it or altering its wave form in any way. The efficiency of the Acoustical unit in converting the signal wattage to sound is about 3% (5% is a good average for moving-coil speakers), and the upper limit of its output is set by the point at which the air itself is ionized and the static charge begins to migrate. This corresponds to the 95 phons mentioned previously.

Walker is first in the world to produce a completely electrostatic system, but second in Britain to show an electrostatic unit suitable for commercial production. In February Mr. H. S. Leak unveiled his electrostatic tweeter (which works from 1,000 cps upwards; about the range of the pressure horn in the average moving-coil coaxial) with the remark: "I cannot produce electrostatic loudspeakers which go down to very low notes unless I use very large areas, which means you have a loudspeaker which is too big to be acceptable in a home, and/or unless I use a very large amplifier—that is 50 or 100 watts. . . . So we are contenting ourselves with using a 10 watt amplifier. . . ." The Leak system, therefore, is electrostatic only from the C above the staff in the treble clef and a "greatly improved" unit "entirely unlike any other moving-coil loudspeaker which has ever been made" for the lower portion of the range. Like the Acoustical units, Leak's system is scheduled for commercial release later this year, presumably after his patents have been cleared. I was unable to attend the press reception at which the units were demonstrated. I heard that it made a fine showing, though it is, in Leak's own words, "a mixture of the old and new," whereas the Acoustical system is entirely new.

The reason the Acoustical system does not require enormous power in the amplifier is that since it does not depend upon the amplifier for the polarizing voltage, a very high voltage may be used. Also, the high voltage does not have to run around the room in the speaker lines, but is produced, and remains, safely shielded from any danger of shock inside the speaker assembly itself. The unit is dust-proof as well as shock-proof. The prototype assembly I heard had a frequency response from 40-14,000 cps, the upper limitation being due merely to the impedance-matching transformer employed. I was assured that a better transformer was in the works, and that with it the high frequency response would go up to the limits of the best human ear. As for the bass end, Walker

played me an organ recording in which the pedal came out as clearly as I have ever heard it in an electronic reproduction. His feeling is that 40 cps is all the bass one needs, but if one must have more he is either going to have to have an enormous electrostatic unit (such as Walker is quite willing to build, if the trade demands it), or put up with the tonal coloration that often results from loading a driver with a horn. As I mentioned before, it is the linearity and absence of added color in the Acoustical units that is stunning. (Walker has tried them in various types of enclosures and ended, in every case, taking them out.)

I use two cabinets that are braced and built like battle-ships, and are about as free from spurious resonances as wooden enclosures can be. It was not until I heard the Acoustical units that I realized how full of coloration they were. That is the really breathtaking thing about a completely electrostatic system. It offers a purity of sound that comes to the ears as a completely fresh experience, and sharpens the senses with an appreciation of just how good electronically reproduced music can be.

London has an Audio Fair

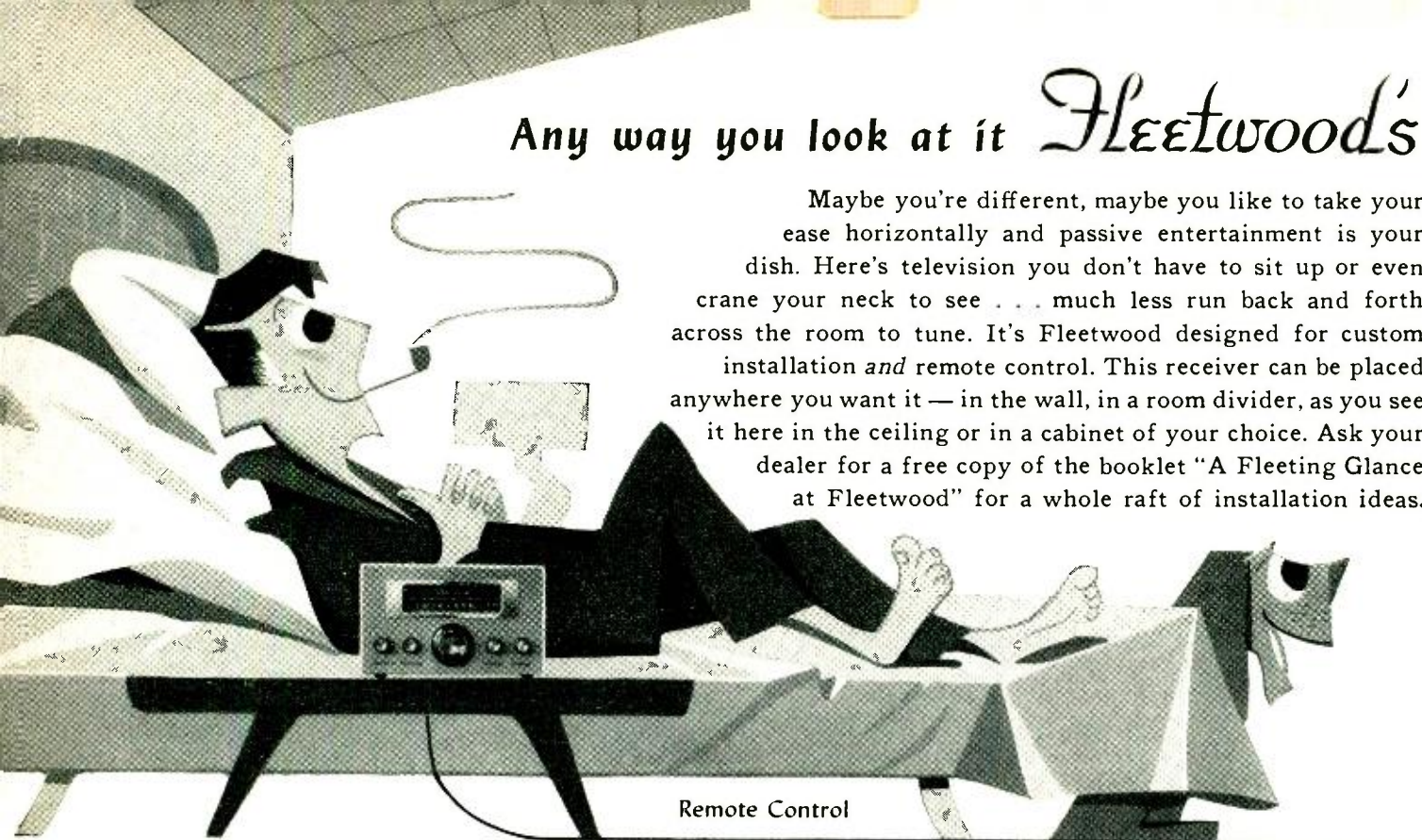
THE FIRST London Audio Fair proved to be one of the most sumptuous held anywhere to date. Held from April 13-15 in the Washington Hotel on Curzon Street in the Mayfair district, it featured, in addition to sound, plush decor in deep claret and the light and dark blues of Cambridge and Oxford, crystal chandeliers, deep carpets, a grillroom, and a bar. Forty-one exhibitors took part, thus accounting for most (but not quite all) important British manufacturers of high-fidelity equipment. It is, however, the hope of the organizers of the fair that in future years it will take on an international character. (This year the United States was represented only through RCA's London photophone branch.)

Expecting "an absolute shambles" as a result of the flood of visitors from the trade and the general public, the management adopted the somewhat unusual practice of limiting the fair to those invited to attend. The practical effect of this policy was that persons wishing to attend had to apply to one of the exhibitors, or to one of the large retail dealers in records and reproducing equipment. This decision reflected no desire to keep the general public out, but emphasized the local situation in which one of the main problems is selling high fidelity *to dealers*, many of whom are still interested in marketing the old, ultra-low-fi radiogram combination, a type of equipment that is almost extinct in the American market.

On entering the fair, one found oneself in a central exhibition area in which static displays provided a comprehensive survey of what was being shown. If one then wanted to hear any particular equipment, he went to one of the three floors above and found the display item in working form in the exhibitor's demonstration room. The fair management policed the upper floors to keep the volume levels down. "Three or four watts is plenty." *Continued on page 111*

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"WORDS! WORDS! WORDS!" complains Eliza Doolittle in *My Fair Lady*. "I'm so sick of words. Never do I ever want to hear another word; there isn't one I haven't heard." According to Jacques Barzun, her grievance is universally shared. "We all," he agrees, "hear and read too many of them in our daily round." In Mr. Barzun's view, the "increasing resistance to words" is one of the chief causes of our voracious music-listening these days, the loudspeaker serving contemporary society as a soothing refuge from the printed page.

There is, no doubt, something to be said for this argument; but the thing to be said against it is that the loudspeaker seems to be propagating recorded words today as it never has before. On the occasion of their recently celebrated fourth anniversary in business, the two young women who run Caedmon Publishers announced that they had sold a total of 250,000 spoken-word LP records. And as Caedmon's sales continue to rise, more and more companies are entering the field to exploit the demand for microgrooved words that so clearly exists. Probably the most ambitious of the newcomers is Spoken Arts, Inc. (a subsidiary of Westminster), which has just fired its first salvo of recorded speech. Spoken Arts intends to issue records in several categories: a Distinguished Teachers Series, offering hour-long lectures by men like Robert M. Hutchins, T. V. Smith, and (yes) Jacques Barzun; a Distinguished Playwright Series, in which Arthur Miller, John van Druten, Lillian Hellman, and others will discuss their craft on one side of the record and read from their plays on the other; a Golden Treasury of Verse Series, the first issues of which are all foreign (German verse read by Henry Schnitzler, Irish by Padraic Colum, French by Jean Vilar); an Informal Hour With X Series, featuring such guests-via-loudspeaker as S. J. Perelman, J. B. Priestley, and Dorothy Parker; a Great Artists Series, which will present actors and actresses

—Siobhan McKenna, Lunt and Fontanne, and Anthony Quayle are among them—in readings from their favorite plays, poems, and stories; and a Distinguished Composers Series, wherein contemporary music will first be played and then commented on by the composer.

Another newly organized spoken-word outfit is Modern Voices, Inc., whose executive producer will be the announcer Ben Grauer and whose distributor will be Riverside Records, owned and operated by Bill Grauer, Jr. (a cousin) and Orrin Keepnews. The Messrs. Grauer and Keepnews prefer not to talk about this project now, except to say that their approach will be "somewhat different" from that of others in the business. The first release of six records is due in September. Caedmon, needless to say, is not allowing all this competition to go unnoticed. It will be issuing in September: another Dylan Thomas recording (*A Visit to America* and assorted poems); the Molly Bloom passages from *Ulysses* read by Siobhan McKenna; and a series of Bible readings by Judith Anderson, Claire Bloom, and Paul Muni. Angel has recordings of *The School for Scandal* and *The Playboy of the Western*



World en route for fall release, and there are rumors of a complete *Saint Joan* from Victor.

All of which tends to upset the Barzun theory. As for me, I am in complete agreement with Miss Doolittle and Mr. Barzun in regard to the ubiquity of words, and the last thing I want to hear from my record player is a lecture on "The Uses of History" by Professor Preston Slosson, a Spoken Arts disk that took me right back to Mandel Hall and the Humanities

Survey Course at the University of Chicago. Obviously I am not the kind of customer for whom the above-mentioned companies are manufacturing their wares.

THE QUOTATION by Jacques Barzun above is taken from his survey *Music in American Life* just published by Doubleday. He falls at times into overstatement when trying to score a point ("*Wozzek* makes at least as much money as *Don Giovanni*") and commits a few small errors of fact and orthography (such as the misspelling of *Wozzeck*) that might well have been caught by one of the efficient "female clerk" copy editors whom he once severely chastised in the *Saturday Review*, but on major matters his book is both informative and provocative. His thoughts on the overproduction of professional musicians in our conservatories and universities today should be digested carefully by anyone venturing upon music as a life career. "The world," he says, "is visibly not equipped to make use of so much highly trained musical ability" and "it therefore becomes a question whether encouraging the young is not perhaps risky to the point of immorality."

Just how risky was emphasized recently in another survey, this one entitled *The National Crisis for Live Music and Musicians*, prepared by the Research Company of America for the American Federation of Musicians. According to this source, available jobs in 1954 were "no more than enough to provide full-time employment for about 59,000 musicians," whereas in 1930 the available jobs provided full-time employment for 99,000 musicians. There has been an increase of jobs in opera, ballet, and symphony orchestras, but only enough to take care of an additional 1,500 musicians on a full-time basis. Moreover, the report adds, "even in the major symphonies the minimum wage scale for musicians is \$89.02 per week, which is less than the average weekly wage in metal or bituminous coal mining,

Continued on page 51



The most useful
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anywhere. For lovers of march music, a must. J. F. I.

RICHARD DYER-BENNET Songs and Ballads

Oft in the Stilly Night; Molly Brannigan; Down by the Sally Gardens; The Bold Fenian Men; Three Fishers; The Bonnie Earl of Morey; Fine Flowers in the Valley; The Vicar of Bray; So We'll Go No More A-Roving; Phyllis and Her Mother; The Joys of Love; I'm a Poor Boy; Pull Off Your Old Coat; Down in the Valley; Pedro; The Lonesome Valley.

Richard Dyer-Bennet, tenor with guitar.
DYER-BENNET RECORDS DYB-1. 12-in.
\$4.95.

Ever since the very first years of record-making, there have been performing artists who have felt themselves traduced, or at least poorly represented, by the sounds from the grooves. Richard Dyer-Bennet, for fifteen years one of the most respected as well as most popular folk singers at work in this country, can be counted amongst the uncontented—but with a difference. For he has done what very few artists in similar plight have been in a position to do: he has founded a company "to produce a series of high fidelity recordings" of his own work. So now Dyer-Bennet admirers dissatisfied with his pre-existing representation on four LP labels can hear his voice and his Spanish guitar sound as the performer's own ear dictates that they ought to sound.

For those who are long-time admirers of Mr. Dyer-Bennet, the repertoire will be familiar in style and kind, if not necessarily in all details. It ranges from traditional tunes (Thomas Moore's *Oft in the Stilly Night*), through music-hall songs (*Molly Brannigan*), composed songs (John Hullah's setting of Charles Kingsley's *Three Fishers*), and true ballads (*The Bonnie Earl of Morey*). It also includes settings by the singer (of Byron's *We'll Go No More A-Roving*), American one-topical songs (*I'm a Poor Boy*), translated and adapted versions of classic material (Martini's *Plaisir d'amour*), and original songs by the performer (*Pedro*). The real point is that all of them emerge, not violated, but bearing Mr. Dyer-Bennet's personal stamp, including shifts of melody and minor alterations of texts to suit the particular occasion of performing. His voice once was a high, flutelike tenor, almost countertenor in quality; now, as recorded, it is darker and less pure, with an incipient wobble that may be accentuated by the extremely close miking, which leaves not a breath unheard. But the basic style and intelligence have not changed. Liking or not liking a minstrel is a very individual matter, but by Dyer-Bennet partisans this disk can hardly be ignored. Recorded sound is as noted above; full texts (deviated from on occasion) and notes by the singer. J. H., JR.

THE KING OF INSTRUMENTS, VOL. VIII

Norman Coke-Jephcott at Saint John the Divine

Purcell: Trumpet Voluntary; Trumpet Air and Tune. Bach: Prelude and Fugue in E minor (*Cathedral*), BWV 533; *Ich ruf' zu Dir*, BWV 639; *Heut' triumphiret*

Gottes Sohn, BWV 630. Coke-Jephcott: Toccata on *Saint Anne*; *Bishops' Promenade*. Vierne: *Canzona*; *Prelude*.

Norman Coke-Jephcott, organ.
AEOLIAN-SKINNER. 12-in. \$5.95.

Norman Coke-Jephcott was for twenty-one years, until his retirement in 1953, organist and choirmaster of the Cathedral of Saint John the Divine in New York. His recording stresses the grandiose aspects of the cathedral's Aeolian-Skinner organ, previously heard in Vol. VI of this series played by Mr. Coke-Jephcott's successor, Alec Wyton. There is considerable use of the full organ and of the piercingly brilliant State Trumpet. The sound, with its rolling reverberations, is as awesomely impressive as the cathedral's interior, but the echoes require a slow pacing of the music, and even then some of the detail does not always come through.

Mr. Coke-Jephcott's toccata is conventional, but the short *Bishop's Promenade* is, intentionally or otherwise, so amiably pompous as to be delightful if hardly dignified. The sound maintains the high standards of this series. R. E.

LOUISVILLE ORCHESTRA

Tansman: *Capriccio*. Borowski: *The Mirror*. Dahl: *The Tower of Saint Barbara*.

Louisville Orchestra, Robert Whitney, cond.

LOUISVILLE LOU 56-2. 12-in. Available on subscription only.

Alexandre Tansman really knows how to write an entertaining piece. If in the process he recomposes much of the finale of the *Sacre*, as he does in the first of the three movements of this *Capriccio*, the fact remains that no one is more adept at juggling the magic box of colors and rhythms which a symphony orchestra affords. Felix Borowski's *The Mirror* is a short piece in that composer's most elegant, bittersweet vein. To write a "symphonic legend in four parts" on the life and martyrdom of Saint Barbara is an extraordinarily conventional idea for a composer like Ingolf Dahl, and Dahl's realization of it is often disappointingly obvious; still and all, the music has a good deal of spirit and would make an excellent score for a ballet along the same general lines as the Hindemith-Massine *Nobilissima Visione*; in fact, one suspects that that is what Dahl really had in mind. A. F.

ANTON PAULIK

A Hi-Fi Frolic with Strauss

Vienna Staatsoper Orchestra, Anton Paulik, cond.

VANGUARD VRS 476. 12-in. \$4.98.

Wonderfully bracing performances of the polkas, which are Straussian froth of the very lightest kind, followed by a lilting, easy-flowing reading of *The Blue Danube*. This is the sixth in the Vanguard series of Viennese music played by this orchestra under Paulik; as in previous issues, the performances are notable for the elegance and authentic style of the orchestral playing and for the excellence of Vanguard's sound. J. F. I.

DOROTHY WARENSKJOLD
Songs

Mendelssohn: *On Wings of Song*. Schubert: *Ave Maria*; *Ständchen*; Brahms: *Vergebliches Ständchen*; *Wiegenlied*. Ob- rados and Castillejo: *Al Amor*. Ponce: *Estrellita*. Malotte: *The Lord's Prayer*. Gounod: *Ave Maria*. Hahn: *Si mes vers avaient des ailes*. Charles: *Let My Song Fill Your Heart*. Hageman: *Do Not Go, My Love*. Folk song: *Comin' Thro' the Rye*. Buzzi-Pezzia: *Colombetta*.

Dorothy Warenskjold, soprano; Jack Crossan, piano.

CAPITOL P 8333. 12-in. \$3.98.

Miss Warenskjold's gleaming voice and seemingly effortless vocalism should appeal to fanciers of these thrice-familiar songs. The finished phrasing and excellent diction—in five languages—also make her singing easy and pleasurable to hear, while serving as a model for students struggling with these pieces. Sweetness and sincerity

mark the soprano's work—the music seldom asks for more—but there is some gain in emotional projection over her previous record, which was devoted to Dvorak and Grieg songs. Still, her singing of *Colombetta* has a well-bred, suburban air alongside of Claudia Muzio's ecstatic version. R. E.

CARLO ZECCHI *Piano Recital*

Scarlatti: Sonatas in C, L. 104; in G, L. 103. Bach: Prelude and Fugue, No. 13, in F-sharp, from *The Well-Tempered Clavier*, Vol. 1; Three-Part Invention, No. 11, in G minor. Mozart: Sonata No. 9, in D, K. 311. Chopin: Mazurkas in B minor, Op. 33, No. 4; in A minor, Op. 17, No. 4. Schumann: *Kinderszenen*, Op. 15.

Carlo Zecchi, piano.

Love That Fair Lady!



Coote, Andrews, and Harrison.

CHANCES ARE, unless you happen to be a friend of the management or have an exceptionally clever ticket broker, that you won't get to see *My Fair Lady* for a long, long time. But why wait, when Columbia's original cast recording can introduce you to most of the beauties of this fair charmer right now? It's a meeting that you won't regret, for the musical adaptation of Bernard Shaw's *Pygmalion* is easily the best show album to appear in many moons.

Wonderful is really the only word to use, though perhaps you won't think so at first hearing. At least, I didn't. I found myself listening so intently to Alan Jay Lerner's urbane and witty lyrics, with their intricate and tricky rhythms, that I paid little attention to Frederick Loewe's score. Then I realized that Lerner's lyrics seemed so good in large part because of the marvelous manner in which Loewe had set them. Possibly this isn't the most singable score ever written, but it certainly grows on you, and it won't be long before you find yourself humming *I Want to Dance All Night* and *On the Street Where You Live*. However, there are even more interesting, if less immediately captivating, numbers in this score, thanks to the composer's use of musical techniques not usually found in this medium. The wonderfully effective agitated rhythm of the second part, or chorus, of Henry Higgins' *I'm an Ordinary Man* and the faint suggestion of Danny Deever's hanging that

runs through Liza's *Just You Wait* are pertinent examples. Loewe has written several very good scores, including the excellent *Brigadoon*, but none equals this exceptionally inventive one.

In Julie Andrews the producers have found an ideal Liza, a youthful singing actress capable not only of managing the music with the utmost ease, with a small bell-like voice of great purity, but also of skillfully suggesting Liza's slow transformation from a flower girl into a lady. In time you will probably hear many versions of *I Want to Dance All Night*, but none—you may be sure—will quite catch the wonder and youthful happiness that Julie Andrews conveys. Equally good is Rex Harrison as Henry Higgins. The fact that he has little or no singing voice makes no difference, for the lustiest tenor could not possibly make Professor Higgins' songs more pointed or amusing. What Harrison lacks in voice is more than compensated for by his inimitable charm and theatrical know-how. As Liza's father, Stanley Holloway seems to have stepped right out of Covent Garden (Market, that is) by way of an English music hall; his two rollicking numbers reek of beer and skittles, with a slight hint of a red nose thrown in. Under Franz Allers' alert musical direction and Goddard Lieberson's over-all production, the whole recording has great spirit, and Columbia's engineers provided some most attractive sound.

Probably nobody knows just what Shaw thought of *The Chocolate Soldier*, adapted from his play *Arms and the Man*, and certainly nobody will know what he might have thought of *Pygmalion* in musical dress; but he would surely have been a curmudgeon to call it anything less than wonderful.

J. F. INDCOX

MY FAIR LADY

Music by Frederick Loewe, lyrics by Alan Jay Lerner. Original cast recording featuring Rex Harrison, Julie Andrews, Stanley Holloway, Robert Coote, and Michael King; orchestra conducted by Franz Allers. COLUMBIA OL 5090. 12-in. \$4.98.

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(Germaine Thyssens-Valentin, piano)

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A MAJOR (K. 201)**

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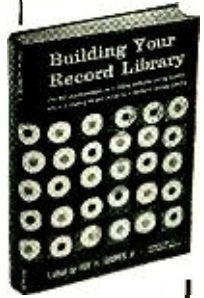
10" Ducretet-Thomson MEL-94003—\$2.98

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Edited by Roy H. Hoopes, Jr. \$3.95

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WESTMINSTER 18139. 12-in. \$4.98 (or \$3.98).

Carlo Zecchi is an Italian pianist in his early fifties who studied with Busoni and appeared in the United States in 1931; he has previously made records as a conductor and as pianist with the cellist Antonio Janigro. Here he is at his best in the Chopin mazurkas (the B minor one is mislabeled on the album as Op. 41, No. 1), which profit from his beautiful singing tone and lovely cantilena and are properly moody and capricious.

THE MUSIC BETWEEN

GEORGIE AULD - ANDRE PREVIN I've Got You Under My Skin

I've Got You Under My Skin; S'posin'; I Cover the Waterfront; I Didn't Know What Time It Was; A Stairway to the Stars; Body and Soul; I Don't Stand a Ghost of a Chance with You; Take Care; Smoke Gets in Your Eyes; Easy to Love; All the Things You Are; Someone to Watch Over Me.

Georgie Auld, tenor sax, with orchestra directed by André Previn, and Jud Conlon's Rhythmaires. CORAL CRL 57009. 12-in. \$3.98.

Tenor sax solos, backed by orchestra and chorus, of twelve standard tunes that never for a moment lapse from practically perfect musical taste. There is nothing here to startle you; on the other hand, Previn's arrangements of these tunes and Auld's playing of them are suitably respectful and imaginative, a rare combination at any time.

FRANK CHACKSFIELD You

Introduction; Sunny Side Up; Tip Toe Through the Tulips With Me; You're Always in My Arms; If I Had a Talking Picture of You; The Wedding of the Painted Doll; Song of the Dawn; I'll Always Be in Love with You; Painting the Clouds with Sunshine; I'm a Dreamer (Aren't We All); You Brought a New Kind of Love to Me; Rio Rita.

Frank Chacksfield and his orchestra. LONDON LL 1355. 12-in. \$3.98.

A run-through of sprightly tunes from early movie musicals in which the gay old songs are dressed in spanking new arrangements. In a way, it's a shame to miss the lyrics to such innocent gems as You're Always in My

Arms but Only in My Dreams and If I Had a Talking Picture of You; however, their melodies, it turns out, are tough enough to carry the load. R. K.

FRANCK POURCEL Our Paris

Franck Pourcel and his orchestra. CAPITOL T 10002. 12-in. \$3.98.

A pleasant musical journey through the most famous of all cities. The highlights are pointed out by Franck Pourcel's orchestra, which shines up all the old landmarks until they gleam. R. K.

RANDOLPH SINGERS Lament for April 15 and Other Modern Madrigals

The Randolph Singers. COMPOSERS RECORDINGS CRI 102. 12-in. \$4.98.

Madrigals have their charm but strung along thirteen in a row they take on the monotony of cultured, perfectly formed, identical pearls. Still, a single pearl can enchant, and so can almost any one of these thirteen madrigals, heard singly. Particularly enchanting is a jolly spoof on departing guests called The Interminable Farewell. There's also a delightful setting of Edward Lear's The Quangle Wangle's Hat. The title song, Lament for April 15, offers the instructions on the income-tax form set to music that is both straight-faced and dirgeful. The performances by the Randolph Singers are impeccable. R. K.

SUZANNE ROBERT Songs of Montmartre

ELEKTRA EKL 104. 12-in. \$5.95.

This is an attractive album in which a genuine Montmartre lady by the name of Suzanne Robert sings material authentic to her quartier. The results are highly effective, particularly when Mlle. Robert's Parisian vibrato goes to work on such a bitter, mournful song as Rose Blanche. This ditty is a horror story about a murderous pimp, and it will convey an idea of the tough chansons the singer delivers. Accompanying the album is a booklet containing the original lyrics of all the songs and their translations. R. K.

CONSUELO RUBIO The Song of Spain

Consuelo Rubio, soprano; orchestra conducted by F. M. Torroba. DECCA DL 9817. 12-in. \$3.98.

These fourteen songs are all firmly based on folk melodies that represent different regions of Spain, and F. M. Torroba's atmospheric arrangements of them will surely remind you at times of Canteloube's Songs of the Auvergne. They haven't the latter's unrestrained joy and sweet nostalgia; but that, surely, is the fault of the songs, not of Mr. Torroba. The songs are performed by Consuelo Rubio, a Spanish soprano who has melting big tones but apparently cannot produce a pianissimo. Nevertheless, the songs are sometimes extremely beautiful and moving. R. K.

FRANK SINATRA Songs for Swingin' Lovers!

You Make Me Feel So Young; It Happened

in Monterey; You're Getting To Be a Habit with Me; You Brought A New Kind of Love to Me; Too Marvelous for Words; Old Devil Moon; Pennies from Heaven; Love is Here to Stay; I've Got You Under My Skin; I Thought About You; We'll Be Together Again; Makin' Whoopie; Swinging Down the Lane; Anything Goes; How About You?

Frank Sinatra; orchestra conducted by Nelson Riddle.
CAPITOL W 653. 12-in. \$4.98.

It would be possible to go on practically forever chronicling the joys of this album. It's enough to say, however, that here Sinatra is at his peak, whether he's sliding along relaxedly with *You're Getting To Be a Habit with Me* or carefully biting off the sharp-edged lyrics of *Anything Goes*. Nelson Riddle and his orchestra give Sinatra perfect support. A wonderful album. R. K.

SOLEIL DU MIDI

Fernandel; Rellys; Fernand Sardou; Jackie Rollin.
LONDON WB 91126. 10-in. \$2.98.

This is a strange little potpourri of Marseilles music-hall turns which must look and sound fine on stage. They have little meaning on record, however, unless you know the special argot of southern France and can understand it when it is spit out at full speed. London offers no translations, nor even the barest explanatory notes to help you along the way. Only for the complete Francophile, fully committed and ready for action. R. K.

THE BEST OF JAZZ
by John S. Wilson

PEANUTS HUCKO
A Tribute to Benny Goodman

Let's Dance; Bugle Call Rag; Don't Be That Way; King Porter Stomp; Stompin' at the Savoy; One O'Clock Jump; Hucko and Big Band. Sheik of Araby; More Than You Know; Someday Sweetheart; Sweet Georgia Brown; Whispering; China Boy.

Peanuts Hucko, clarinet; Dick Hyman, piano; Milt Hinton, bass; Don Lamond, drums.
GRAND AWARD 33-331. 12-in. 36 min. \$3.98.

This late entry in the 1956 Benny Goodman sweepstakes manages to be just a shade different and several shades better than most of the earlier Goodman and pseudo-Goodman releases. Its success is based on a bit of crass effrontery. The Goodman disks unleashed by the film of his life all concentrated on more or less the same tunes played by more or less the same band in more or less the same arrangements. If the band was led by Goodman, clarinet solos were featured. If it was led by someone else (Steve Allen, Jess Stacy) the clarinet issue was side-stepped—there was none. Here's that more-or-less same band again, playing the same tunes again, without Goodman but meeting the clarinet matter head on. Peanuts Hucko plays the clarinet parts and, sacrilegious though it may sound, he plays a more vibrant Goodman-style clarinet

today than does Goodman himself. Lou McGarrity's exuberant trombone is heard in the big-band numbers, and the quartet selections give Dick Hyman a rare and welcome excuse to play completely in the manner of one of his early teachers, Teddy Wilson. He does it extremely well.

THE JAZZ GIANTS '56

I Guess I'll Have to Change My Plan; I Didn't Know What Time It Was; Gigantic Blues; This Year's Kisses; You Can Depend on Me.

Roy Eldridge, trumpet; Vic Dickenson, trombone; Lester Young, tenor saxophone; Teddy Wilson, piano; Freddie Greene, guitar; Gene Ramey, bass; Jo Jones, drums.

NORGRAN MG N-1056. 12-in. 41 min. \$3.98.

Those who harbor fond memories of that series of recordings made by various groups under Teddy Wilson's leadership for Brunswick in the Thirties, usually with Billie Holiday as vocalist, will find a heart-warming echo on this disk. It brings together five of the men who appeared frequently on those records—Wilson, Lester Young, Roy Eldridge, Jo Jones, and Freddie Greene. Their playing has much of that easy but challenging quality that marked those old sessions. Young hasn't played on records with as much fire in years as he does on this disk (he charges into *Gigantic Blues* as if he were back with Basie) and his slower work is cleaner, less inclined to fray at the edges than usual. The revived Young proves to be a catalyst, for both Eldridge and Wilson play with more interest and direction than



HIGH FIDELITY

NEW RELEASES



Chadwick SYMPHONIC SKETCHES
Jubilee, Noel, Hobgoblin, A Vagrom Ballad.
Eastman Rochester Orchestra,
Howard Hanson conducting.
MG50104

★

Bloch QUARTET No. 1 in B Minor.
Roth String Quartet.
MG50110

RECENT RELEASES



Colin McPhee **TABUH-TABUHAN**, Toccata for Orchestra. Elliott Carter **THE MINOTAUR**, Suite from the ballet
Eastman-Rochester Orchestra, Howard Hanson conducting
MG50103.



MARCHING ALONG. Sousa THE U.S. FIELD ARTILLERY; THE THUNDERER, WASHINGTON POST, KING COTTON; EL CAPITAN, THE STARS and STRIPES FOREVER. Meacham AMERICAN PATROL, Goldman ON THE MALL, McCoy LIGHTS OUT, King BARNUM and BAILEY'S FAVORITE; Alford COLONEL BOGEY, Klahr THE BILLBOARD
Eastman Wind Ensemble, Frederick Fennell conducting. MG50105.

HIGH FIDELITY CLASSICS
LIVING PRESENCE



they have shown lately. Vic Dickenson's humorous, slurring trombone fits in well more often than not.

BILLY MAXTED AND HIS MANHATTAN JAZZ BAND
Jazz at Nicks

Washington and Lee Swing; Ja-Da; Pana-

ma; Swingin' Rose of Texas; Satanic Blues; Battle Hymn of the Republic; Just Hot.

Chuck Forsyth, trumpeter; Lee Gifford, trombone; Sal Pace, clarinet; Billy Maxted, piano; Charlie Treager, bass; Sonny Igoe, drums.

CADENCE CLP 1012. 12-in. 36 min. \$3.98.

Dixieland Manhattan Style

At the Jazz Band Ball; Basin Street Blues; Big Crash from China; Muskrat Ramble; Yankee Doodle Dixie; Black and Blue; I've Found a New Baby; Hindustan.

Same personnel as above.

CADENCE CLP 1013. 12-in. 42 min. \$3.98.

Dialing Your Disks

All LP disks are recorded with treble boost and bass cut, the amount of which often varies from one manufacturer to another. To play a disk, the bass below a certain turnover frequency must be boosted, and the treble must be rolled off a certain number of decibels at 10,000 cycles. Recommended control settings to accomplish this are listed for each manufacturer. Equalizer control panel markings correspond to the

following values in the table below. ROLL-OFF — 10.5: LON, FFRR. 12: AES, RCA, Old RCA. 13.7: RIAA, RCA, New RCA, New AES, NARTB, ORTHOphonic. 16: NAB, LP, COL, COL LP, ORTHOoustic. TURNOVER — 400: AES, RCA. 500C: LP, COL, COL LP, Mod NAB, LON, FFRR. 500R: RIAA, ORTHOphonic, NARTB, New AES. 500: NAB: 630: BRS. 800: Old RCA.

All records produced under the following labels are recorded with the industry-standard RIAA curve (500R turnover; 13.7 rolloff): Angel; †Atlantic; Bethlehem; Classic Editions; Clef; EMS; Epic; McIntosh; MGM; Montilla; New Jazz; Norgren; Prestige; Romany; Savoy; Walden. Labels that have used other recording curves are listed below.

RECORD LABEL	NEW		OLD
	Turnover	Rolloff	Record No. or Date: Turnover, Rolloff
Allied	500	16	
Amer. Rec. Soc.	400	12	
Arizona	500R	13.7	To 1955: 400, 12.7
Audiophile	500	12	
Bach Guild	500R	13.7	No. 501-529: 500, 16
*Bartok	500R	13.7	No. 901-905, 308, 310, 311: 500R, 13.7 No. 906-920, 301-304, 309: 630, 16
Blue Note Jazz	500R	13.7	To 1955: 400, 12
Boston	500C	16	
*Caedmon	500R	13.7	No. 1001-1022: 630, 16
Canyon	500R	13.7	To No. C6160: 400, 12
Capitol	500R	13.7	To 1955: 400, 12.7
Capitol-Cetra	500R	13.7	To 1955: 400, 12.7
Cetra-Soria	500C	16	
Colosseum	500R	13.7	To January 1954: 500, 16
*Columbia	500R	13.7	To 1955: 500C, 16
Concert Hall	500R	10.5	To 1954: 500C, 16
*Contemporary	500R	13.7	No. 3501, 2501, 2502, 2505, 2507, 2001, 2002: 400, 12. No. 2504: 500, 16
†Cook (SOOT)	500	12-15	
Coral	500	16	
Decca	500R	13.7	To November 1955: 500, 16
Elektra	500R	13.7	No. 2-15, 18-20, 24-26: 630, 16. No. 17, 22: 400, 12. No. 16, 21, 23, 24: 500R, 13.7
Esoteric	500R	13.7	No. ES 500, 517, EST 5, 6: 400, 12
Folkways	500R	13.7	To 1955: 500C, 16
*Good-Time Jazz	500R	13.7	No. 1, 5-8: 500, 16. No. 3, 9-19: 400, 12
Haydn Society	500C	16	
HMV	500R	16	
Kapp	500R	13.7	No. 100-103, 1000-1001: 800, 16
Kendall	500	16	
*London, Lon. Int.	500R	13.7	To No. 846: 500C, 10.5
Lyrichord	500	16	
*Mercury	500R	13.7	To October 1954: 400, 12
Nocturne	500R	13.7	No. LP 1-3, 5, XP1-10: 400, 12
Oceanic	500C	16	
*L'Oiseau-Lyre	500R	13.7	To 1954: 500C, 10.5
*Overtone	500R	13.7	No. 1-3: 500, 16
Oxford	500C	16	
Pacific Jazz	500R	13.7	No. 1-13: 400, 12
Philharmonia	400	12	
†Polymusic	500	16	
RCA Victor	500R	13.7	To September 1952: 500 or 800, 12
Remington	500	16	
Riverside	500R	13.7	To 1955: 400, 12
Tempo	500	16	
Transradio	500C	16	
Urania	500R	13.7	No. 7059, 224, 7066, 7063, 7065, 603, 7069: 400, 12. Others: 500C, 16
Vanguard	500R	13.7	No. 411-442, 6000-6018, 7001-7011, 8001-8004: 500, 16
Vox	500R	13.7	500, 16 unless otherwise specified.
*Westminster	500R	13.7	To October 1955: 500C, 16; or if AES specified: 400, 12

*Currently re-recording old masters for RIAA curve.

†Binaural records produced on this label have no treble boost on the inside band, which should be played without any rolloff.

The best of the month's entries from the Dixieland mill is contained on these two disks by Maxted's band. Maxted has been a steady performer at Nick's in Greenwich Village for the last ten years, playing his raw-boned, Zurke-styled piano under a succession of leaders there. Now that he is headman on Nick's bandstand, he has astutely retained Sal Pace, who has been there almost as long as Maxted and has developed into a dependable, warm-toned clarinetist. He has unearthed two new performers in Forsyth and Gifford. Forsyth plays a capable two-beat trumpet, clean when he's playing lead and with a tendency to borrow from Muggsy Spanier and Bobby Hackett when he solos. Gifford's tromboning is mostly unostentatious background work but when he steps up front he produces both sweet and zestful tones as circumstances demand. It is a neat, vigorous band which plays with a lot of drive and enthusiasm.

Followers of Julia Ward Howe will be interested to learn that, according to the label credits, *The Battle Hymn of the Republic* was written by Maxted. If one can believe these credits, he also seems to have written *Yankee Doodle*. He's mighty spry around a piano for a man of his age.

RAY MCKINLEY AND HIS ORCHESTRA

One Band, Two Styles

Caesar and Cleopatra; Harold in Italy; McKinley for President; The Seventh Veil; Idiot's Delight; Cyclops; My Heart Stood Still; You Took Advantage of Me; It's Easy to Remember; Thou Swell; Blue Room.

RCA CAMDEN CAL 295. 12-in. 37 min. \$1.98.

This disk is one more bit of evidence that the way of large recording companies passeth all understanding. The first six selections were written for the McKinley band by Eddie Sauter, recorded in 1947, and never released until now. They are excellent samples of Sauter's imaginative writing for jazz instrumentation, much in the manner of the writing he has done more recently for his own Sauter-Finegan band but with a generally sounder jazz grounding. At this time McKinley had a bright, polished young band; it played these arrangements with warmth, precision, and understanding. They are easily among the better big-band jazz sides recorded in the past ten years. Yet RCA Victor kept these recordings on the shelf while McKinley struggled in vain to keep his fine band together. It was a struggle that was not helped by the type of records which Victor was urging McKinley to make, represented on this disk by the routine performances of the six Rodgers and Hart songs that make up the second side. The recording, incidentally, is as

bright and full-bodied as if it had been done last month rather than nine years ago.

ZOOT SIMS

The Modern Art of Jazz

September in the Rain; Down at the Loft; Ghost of a Chance; Not So Deep; Them There Eyes; Our Pad; Dark Clouds; One to Blow On.

Zoot Sims, tenor saxophone; Bob Brookmeyer, valve trombone; John Williams, piano; Milt Hinton, bass; Gus Johnson, drums.

DAWN DLP 1102. 12-in. 44 min. \$3.98.

Sims and Brookmeyer are two of the more muscular hornmen on the current jazz scene. The blending of their talents on this disk has resulted in a series of lean, sinuous performances conceived and executed in a thoroughly swinging vein. Sims is one of those rare saxophonists who can project a rhythmic feeling within whatever framework he is playing. His collaboration with Brookmeyer on these numbers is light and happy. John Williams, one of the soundest of modern pianists, gets in a few telling solos too. The numbers tend to run too long and Gus Johnson's heavy-handed drumming keeps the soloist-rhythm section relationship off balance, but these are minor defects against the clean, imaginative playing of the three soloists.

SONNY STITT

My Funny Valentine; Sonny's Bunny; Come Rain or Come Shine; Love Walked In; If You Could See Me Now; Quince; Star Dust; Lover.

Thad Jones, Jimmy Nottingham, Ernie Royal, trumpets; Sonny Stitt, alto saxophone; Seldon Powell, tenor saxophone; Cecil Payne, baritone saxophone; Hank Jones, piano; Freddie Green, guitar; Oscar Pettiford, bass; Jo Jones, drums.

ROOST 2204. 12-in. 35 min. \$3.98.

Part of the process of bringing the saxophones back into proper perspective is the reinvigoration of the alto that Sonny Stitt, for one, is accomplishing. Stitt's attack is firm and positive; his tone is full, rounded, always controlled. On this disk his playing is a constant delight whether he is rolling through a fleet, fast-thinking *Lover* (the tempo is the standard, hackneyed "very up," but Stitt's handling of it is a refreshing change) or giving such slow ballads as *Star Dust*, *If You Could See Me Now*, and *My Funny Valentine* a richly soulful treatment that soars and floats over a beat which swings without falter. Stitt gets admirable help from an excellent rhythm section and from Quincy Jones's direct, uncluttered arrangements.

THE SPOKEN WORD

T. S. ELIOT

T. S. Eliot, reading poems and choruses from his own work.

CAEDMON TC 1045. 12-in. \$5.95.

This disk includes selections from T. S. Eliot's verse read in chronological order from *The Love Song of J. Alfred Prufrock* (1917) to Choruses from the *Family Reunion* (1939). In view of a choice of titles, apparently made by the poet himself, perhaps the listener is expected to trace here a kind of spiritual odyssey, from the bleak and unredeemed harshness of "I should have been a pair of ragged claws/Scuttling across the floors of silent seas" through *Ash Wednesday's* "time of tension between dying and birth" to the half-affirmations of *Murder in the Cathedral*. (Parenthetically, it might be added that it is *not* the opening Chorus of this play which is heard, as the jacket listing indicates, but the Chorus beginning Part II of the play, after the Archbishop's Christmas morning sermon.) Only the final inclusion of the Chorus from *Family Reunion*, with its anticipation of the dreary nightly routine of news reports of "weather and international catastrophes" seems at variance with this schema. (Does it matter?)

Whatever one's reservations about the selections included, still they could not, in my opinion, be more superbly read than they are here. Mr. Eliot's dryness of tone and the even measured pace of his reading are admirably calculated to convey the sense of absolute negation, of humanity itself "etherised upon a table." And when occasionally a more positive note is struck, as in the Chorus from *The Rock* with its glorification of the "Light Invisible," the very refusal to indulge in the actor's rhetorical devices of persuasion and petition makes more poignant the yearning gratitude expressed. It may be that a lighter voice would better suit the feminine role in *Portrait of a Lady*; and perhaps, too, an individual listener might wish for a more explicitly dramatic and ironic reading of the "Triumphal March" from *Coriolan*. But this is to cavil. Eliot's listeners will certainly recognize in this record the fulfillment of the poet's own dicta on the uses of poetry: "[to] make us from time to time a little more aware of the deeper, unnamed feelings which form the substratum of our being." J. G.

DYLAN THOMAS

Under Milk Wood

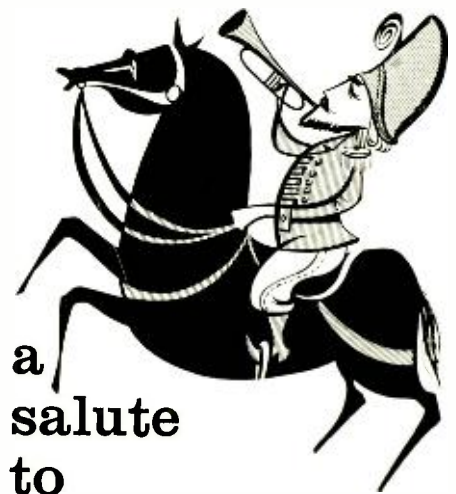
Under Milk Wood, with the original New York cast, featuring Dylan Thomas.

CAEDMON TC 2005. Two 12-in. \$11.90.

Under Milk Wood, produced by Douglas Cleverdon, issued with the co-operation of the British Broadcasting Corporation.

WESTMINSTER ARGO RG 21. Two 12-in. \$9.96 (or \$7.96).

Under Milk Wood may very well give rise to the thought that in the "play for voices" Dylan Thomas had found a new métier and one for which his talents were particularly well fitted. The poet who, according to some points of view, had feared the diminution of that tremendous fountain of lyric energy which inspired some of the most opulent verse of our time should not have been thus concerned. *Under Milk Wood* is as evocative and rich in implication as all but the best of Thomas' poems; and gives full scope too, to the richly humorous vein, the zestful vitality, and the story-telling facility which are not always obvious in the lyric work. Lacking in



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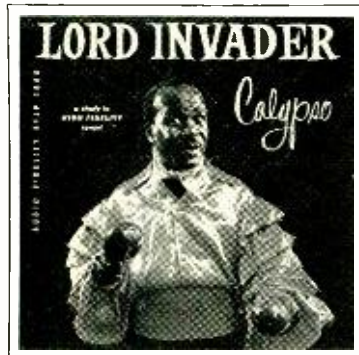
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conventional dramatic structure as the play is, even in a reading it is full of the excitement of the theater.

Caedmon's version is the recording of a reading (the parts—of which there are more than thirty—divided among five actors, with Dylan Thomas himself participating) given in New York before, apparently, the script was completed in final form. Those who believe that only the writer can properly interpret his own work or who simply wish to hear the poet's own voice will be eager to have this record. One has the impression that certainly the cast and its audience thoroughly enjoyed themselves. But those interested in the intrinsic value of *Under Milk Wood* as a representation of Thomas' craftsmanship and artistry should listen to the earlier Westminster Argo release, wherein one hears a cast of professional actors (Welsh, at that) perform with consummate skill. Here too there is humor (one does not need the sound of "audience participation" to catch it), and there is pathos. And there is also the dignity with which Thomas surely intended to invest even the inhabitants of Llaregyb. *Under Milk Wood* is not merely a collection of grotesques and eccentrics; and the actors of the BBC make real the human status (absurd and pathetic and near-tragic) of the characters they represent. In my opinion, a reading much to be preferred to the Caedmon version. J. G.

PLATO

The Trial of Socrates

Readings from the *Apology* and *Crito*. Thomas Mitchell, reader.

AUDIO BOOKS GL 604. Three 7-in. (16 rpm). \$3.95.

His accusers said that he "was an evildoer and a curious person, who searches into things under the earth and in heaven, and he makes the worse appear the better cause; and he teaches the aforesaid doctrines to others." He replied that he was a "sort of gad-fly given to the state . . . and all day long and in all places always fastening upon you, arousing and persuading and reproaching you." He maintained that all he did was to ask questions and to teach that "virtue is not given by money, but that from virtue comes money and every good of man, public as well as private."

Such were the crimes of Socrates—and his defense. The defense was not good enough; Socrates was put to death. Perhaps we have come a long way since 399 B.C.; though it can hardly be said that our Republic is Platonic in its essence, at least the asking of irritating questions is no longer punishable by death.

After making his defense in the *Apology* and having been sentenced to death, Socrates is approached by Crito, who urges him to escape. He refuses, on the score that he must uphold the laws by which he was convicted. It was 2,000 years before Voltaire polished that thought into the aphorism: "I may disagree with what you have to say, but I will defend to the death your right to say it."

This most recent Audio Book is produced in co-operation with the Fund for the Republic. The reading by Thomas Mitchell takes two and one-half hours and is superb. R. H. H., JR.

FOLK MUSIC

by Howard LaFay

PATRICK GALVIN

Irish Drinking Songs

A Sup of Good Whiskey; Mush Mush; Lanigan's Ball; A Toast to Ireland; The Rakes of Mallow; The Cruiskeen Lawn; Garryowen; Mick McGilligan's Daughter; Finnegan's Wake; The Real Old Mountain Dew; One-Eyed Reilly; Barry of Maccroom; The Moonshiner; Flowing Bumpers; Master MacGrath; The Parting Glass.

Patrick Galvin; guitar and banjo accompaniment by Al Jeffrey.

RIVERSIDE RLP 12-604. 12-in. \$4.98.

Galvin acquits himself with light-hearted assurance in this colorful, tuneful tribute to the world's most formidable race of quaffers. Several of the songs are of more than routine interest: *Finnegan's Wake* provided James Joyce with the title of his greatest novel; *Garryowen* is the regimental song of the renowned American First Cavalry Regiment. The engineering is satisfactory despite some ghastly examples of unco-ordinated two-part singing by Galvin—a technique, incidentally, that is being worked to death by some singers. Nonetheless, a wee listen to this disk will fair perish ye wi' the drouth for a drop o' the ould poteen.

LOS GITANILLOS DE CADIZ

Songs and Dances of Andalusia

Los Gitanillos de Cadiz.

ELEKTRA EKL 103. 12-in. \$5.95.

Here is real flamenco! The four young *Gitanillos* are electric in their evocation of dark, smoky, late-at-night *cafés* where somber gypsies give hoarse voice to the timeless sorrows of Andalusia. The engineering handsomely complements the fiery artistry of the performers. The transients—hand claps, castanets, the staccato of dancing boots—have been captured with stunning realism. Texts and translations provided.

MAITEA CHOIR OF SAN SEBASTIAN

Songs of the Basques

Maitea Choir (San Sebastian, Spain), Maria Teresa Hernandez Usobiaga, director.

DECCA DL 9808. 12-in. \$3.98.

The Basques' musical tradition is among the richest in Europe; their choral skills are legendary. The Maitea Choir, an all-girl group from San Sebastian, offers a program of hauntingly lovely Basque songs—some in their own language, some in Spanish. The vocal work is faultless, but Decca's reproduction is not. There is a general clouding of the choir's carefully developed effects, barely compensated for by the beauty of the Basque melodies. Texts and translations are included.

THE MARINERS

Negro Spirituals

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Continued on page 74

HERE IT IS . . .

BY REPLICA

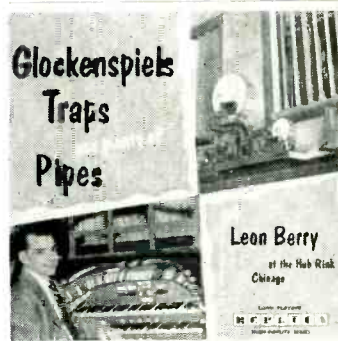
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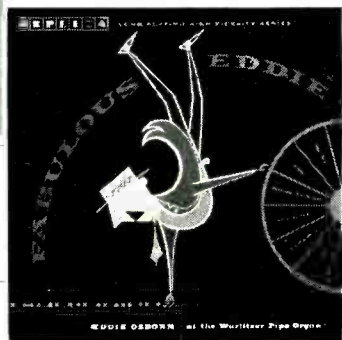
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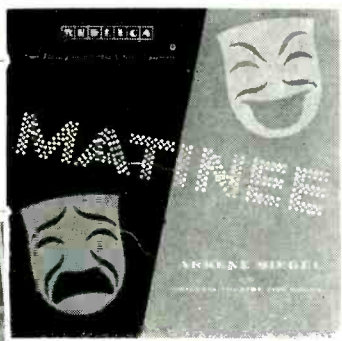
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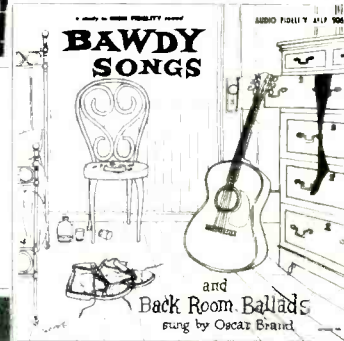
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mands either utter naïveté or consummate artistry. The Mariners demonstrate neither quality here. They sing this generous and well-chosen group of spirituals with professional competence. But competence is not enough. Their close-textured harmonizing is a touch too smooth, a touch too antiseptic. They do not strike the note of awesome reverence that illuminates great spiritual singing, such as that of Roland Hayes. Cadence's sound is live and full-range.

MILT OKUN
Merry Ditties

A-Roving; Lavendar's Blue; The Bold Grenadier; Unfortunate Miss Bailey; The Trooper and the Tailor; Jackie Rover; The Little Scotch Girl; Early One Morning; Puttin' on the Style; Captain Walker's Courtship; Katey Morey; Billy Boy; I Wish I Was Single Again; Won't You Sit With Me Awbile.

RIVERSIDE RLP 12-603. 12-in. \$4.98.

This is Milt Okun's best disk to date. Abetted by top-flight engineering, his clear baritone imparts a mellow patina to these mildly racy ballads; and his interpretative gifts breathe full-blown life into the songs and their characters. Many of these selections are new to LP, and about half the texts and tunes were collected in the Catskill mountains by Norman Cazden. Recommended.

CARMEN PRIETTO
Songs From Mexico

Carmen Prietto, soprano; Bert Weedon, guitar.

WESTMINSTER 18142. 12-in. \$4.98 (or \$3.98).

The songs Carmen Prietto has chosen for this release are of pure Spanish derivation; nowhere is there an intrusion of the Indian influence that has come to pervade a wide segment of Mexican music. Señorita Prietto's treatment of these attractive ballads is always beguiling, and Bert Weedon's guitar has a restrained eloquence in accompaniment. Clean, intimate sound, with a little surface noise. No texts; no translations.

JOSH WHITE
Josh at Midnighy

St. James Infirmary; Raise a Ruckus; Scandalize My Name; Jesus Gonna Make up my Dyin' Bed; Timber; Jelly, Jelly; One Meatball; Joshua Fit the Battle of Jericho; Don't Lie Buddy; Number Twelve Train; Peter; Takin' Names.

Josh White, singer, with Sam Gary, vocal, and Al Hall, bass.

ELEKTRA EKL 102. 12-in. \$5.95.

Of the recent plethora of Josh White releases, this is one of the better. Bright, clean sound and a first-rate array of blues and folk songs provide a luminous frame for White's relaxed style. The singer follows his recent custom of singing several selections tandem—this time with Sam Gary. The practice tends to dissipate some of the songs' emotional intensity; and it seems a particularly dubious procedure here—at least from White's standpoint—for Gary's outstanding vocalization, especially in *Jelly, Jelly*, threatens to eclipse the star.

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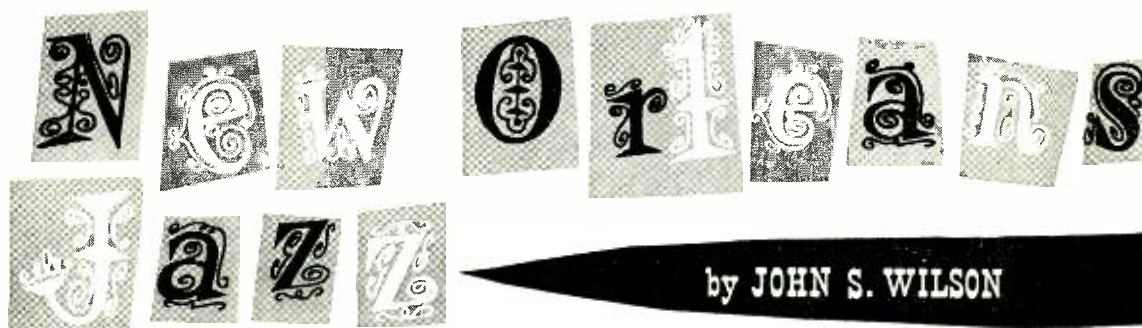
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by JOHN S. WILSON

TO CUT OFF one small area of small-group jazz and label it "Traditional New Orleans" is one of the easier ways to invite trouble. The center core of basic, traditional New Orleans jazz can probably be readily agreed upon. But once you leave that core, once the New Orleans tradition starts to fuse with other influences, once you move chronologically past the old, established New Orleans men, there is bound to be violent disagreement on where traditional New Orleans ends and something else begins.

Ideally, a discography on small-group jazz should include *all* small-group jazz, just as the Big Band discography [HIGH FIDELITY, October 1955] included all big-band jazz, regardless of time, place, style, or previous servitude. But the number of small-group jazz LP disks is now so great that a reader would have to rent a derrick to lift a copy of this magazine if it attempted to cover them all. Consequently, we have whetted our editorial knife and, averting our eyes, hacked the body of small-group jazz disks into several reasonably wieldy chunks, of which this is the first.

For our present purposes, Traditional New Orleans small groups will be taken to mean the ensembles dominated by those musicians to whom the New Orleans style is native, even though other influences—usually Chicagoan—may be strongly at work in their groups (as on many of Sidney Bechet's Blue Note recordings). It will also include those younger New Orleanists who have grown up in the tradition but have picked up strong strains of foreign habits—George Girard and Thomas Jefferson, for instance. It will *not* include the out-of-town New Orleans revivalists—Lu Watters, the Dixieland Rhythm Kings, the English traditionalist bands, etc.—who have tried to reproduce the playing of some of the older New Orleans bands. They will be dealt with at another time.

So much for ground rules. As for the ground itself, New Orleans—needless to say—is home base for jazz. In the late nineteenth century, when the most elementary forms of jazz were taking shape, New Orleans was a gusty musical crossroads. European influences, primarily French, were there. Spanish rhythms blew in from the Caribbean. Soft,

sensuous Creole tunes seeped in from the bayous. African rhythms pulsed in the blood and even the memories of the Negro population. There were marches, quadrilles, polkas, operatic arias, spirituals, work songs, and, finally, rags—all contributing a suggestion here, an idea there, until such Negro bands as the one led by King Buddy Bolden were playing an identifiable, individualistic music. These were all-purpose bands—marching bands by day to bury a man or advertise an affair, dancing bands by night—and often the same tunes served both purposes. They were ensemble bands; everybody played all the time, without long solos, and the cornetists were kings because they could soar out above the ensembles. The traditional trombone style was the huff and puff tailgate manner. The great school of New Orleans clarinetists espoused the mellow, liquid Creole style.

From these beginnings there developed the primary line of New Orleans tradition, a line which includes Kid Ory, King Oliver, Louis Armstrong, Johnny Dodds, Jimmie Noone, and Sidney Bechet. There was a second line to the tradition which grew from the efforts of white musicians to play the music they heard the Negroes playing. The theoretical starting point here is Papa Jack Laine, a drummer and band leader who is called The Father of White Jazz. From Laine's band and the Laine school came Tom Brown's Band from Dixieland, which first took this music to Chicago in 1915. Here it was, in attempted contempt, referred to as "jass." And the next year another Laine-descended group, the Original Dixieland Jazz Band, scored a great success in New York with this new music and made the first jazz record. Still later, yet another group from the Laine School, the New Orleans Rhythm Kings, went to Chicago and fired the imaginations of the youngsters who were to become the developers of Chicago style jazz. But by that time King Oliver's Creole Jazz Band had reached Chicago too, and both white and Negro jazz began moving out of their elementary New Orleans stages to acquire the refinements that produced Chicago, Kansas City, and New York jazz.

But those are other stories. The disks listed below make up the New Orleans story.

TONY ALMERICO

Almerico, a trumpet player, leads a seasoned group of current Orleanists who have both polish and a bright, driving spirit. It is an excellent ensemble band with a suave, swinging clarinetist in Tony Costa. On two numbers Sam DeKemel makes unfortunate attempts to play jazz on a bugle.

—"Clambake on Bourbon St." COOK 1085. 10-in. 23 min. \$2.98.

LOUIS ARMSTRONG

Armstrong is, without doubt, the major

jazz figure of the first forty years of this century and is, by the same token, New Orleans' most important contribution to jazz. It was his creative genius and soaring talent which pulled small-group jazz out of the elementary pattern in which it was settling in the early Twenties, and his showmanship combined with his unflagging abilities as singer and trumpet player have made him a highly successful international ambassador for jazz and, incidentally, American culture.

Although he has never assumed the title, Armstrong is the last and greatest in

that line of New Orleans corner players who were acknowledged to be "king" among their fellow instrumentalists, a line which included the legendary Buddy Bolden and Armstrong's sponsor and tutor, King Oliver. Armstrong was summoned to Chicago in 1922 to join Oliver's Creole Jazz Band as second cornet. His first records, made with Oliver, are the somewhat muffled products of acoustical recording, but two of the three Oliver selections on Riverside 12-101 have been engineered into surprising clarity. (More of Armstrong's work with Oliver's band will be



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found on Riverside 1029.) In 1924, Armstrong went to New York to join Fletcher Henderson's orchestra; while he was there, he cut several sides with a Clarence Williams group called the Red Onion Jazz Babies, heard on both Riverside 12-101 and Brunswick BL 58004 (identical performances of *Terrible Blues* and *Santa Claus Blues* appear on both disks). Again the recording dulls the performances, but Armstrong frequently cuts through with brilliant solos. Of the other selections on Brunswick BL 58004, the most notable is *Wild Man Blues*, made up of two magnificent solos by Armstrong and clarinetist Johnny Dodds.

Armstrong's real stature in jazz began to be discernible with the appearance, in 1925 and 1926, of his first records under his own name, the famous Hot Five and Hot Seven series which continued until 1929, when he began working with big bands. A magnificent collection of recordings from this period make up the four volumes of "The Louis Armstrong Story," Columbia CL 851/54. The first three disks in this series, at the very least, are indispensable for any basic jazz collection, for they are loaded with the devices, perfected by Armstrong, that enabled jazz to swing freely and to rid itself of the limiting hallmarks of its ragtime heritage. Folkways FP 67 contains *Knockin' a Jug*, which is also included on Columbia CL 854, and *Papa De-Da-Da* by a Clarence Williams group similar to the Red Onion Jazz Babies. *Jazz Lips*, on Columbia JZ 1, is a Hot Five selection which is *not* included in the "Armstrong Story" collection.

From 1929 until 1946 Armstrong worked almost entirely with big bands. The small group selections on Victor LJM 1005, made in 1946 and 1947, mark his return to this form but are of slight interest except for the appearance of Jack Teagarden on three selections and Armstrong's expressive performance of *Do You Know What It Means to Miss New Orleans*. However, these were the first steps toward the formation of the group with which Armstrong has been traveling all over the world for the past nine years with enormous success. This group, with Teagarden on trombone and Barney Bigard on clarinet, was taking definite shape when Armstrong played a New York Town Hall concert in April 1947, recorded on Victor LPT 7. A similar concert, held in Boston the following November, is reported at much greater length and with vastly better recording technique on Decca DX 108. This is easily the best of Armstrong's recorded concerts, done when the performances had a freshness that has been lost as they have been repeated and amplified over the succeeding years. The comparison is depressingly clear on Decca DL 8168 and DL 8169, which provide similar coverage of a 1955 concert.

Decca DL 5279 and DL 5280 are studio performances by the Armstrong group as it was a year or so after the Boston concert when Earl Hines had taken over the piano chair to give the ensemble a very literal "all star" quality. Although too much space on these disks is wasted on drum and bass solos, Armstrong, Teagarden, and Hines all contribute exemplary solo and ensemble work. Decca DL 5532 is made up of two selections from the film *The Glenn Miller Story* and three other pieces

which are partially hokum, partially jazz.

Armstrong's best work on records in the Fifties (and the highest fidelity recording he has ever had) is contained on Columbia CL 591 and CL 708. On these collections of the works of W. C. Handy and Fats Waller, Armstrong plays with great warmth and perception and his singing is richly expressive. They are high points in his recording career, comparable, as examples of his matured style, to his youthful work with the Hot Five and Hot Seven. *Ain't Misbehavin'*, on Columbia CL 777, is the same performance as the one on Columbia CL 708.

—"Young Louis Armstrong." RIVERSIDE 12-101. 12-in. 35 min. \$5.95.

—"Jazz Classics." BRUNSWICK BL 58004. 10-in. 23 min. \$2.98.

—"The Louis Armstrong Story, Vol. 1." COLUMBIA CL 851. 12-in. 36 min. \$3.98.

—"The Louis Armstrong Story, Vol. 2." COLUMBIA CL 852. 12-in. 38 min. \$3.98.

—"The Louis Armstrong Story, Vol. 3." COLUMBIA CL 853. 12-in. 37 min. \$3.98.

—"The Louis Armstrong Story, Vol. 4." Three small group selections; nine big band numbers. COLUMBIA CL 854. 12-in. 40 min. \$3.95.

—"Jazz, Vol. 7." Two Armstrong small group selections, plus performances by 12 other groups. FOLKWAYS FP 67. 12-in. 45 min. \$5.95.

—"I Like Jazz." *Jazz Lips*, plus selections by 11 other groups. COLUMBIA JZ 1. 12-in. 37 min. 98¢.

—"Louis Armstrong Sings the Blues." Seven small group selections; five big band numbers. RCA VICTOR LJM 1005. 12-in. 36 min. \$3.98.

—"Town Hall Concert." RCA VICTOR LPT 7. 10-in. 26 min. \$2.98.

—"Satchmo at Symphony Hall." DECCA DX 108. Two 12-in. 86 min. \$9.96.

—"At the Crescendo, Vol. 1." DECCA DL 8168. 12-in. 49 min. \$3.98.

—"At the Crescendo, Vol. 2." DECCA DL 8169. 12-in. 45 min. \$3.98.

—"New Orleans Days." DECCA DL 5279. 10-in. 24 min. \$2.98.

—"Jazz Concert." DECCA DL 5280. 10-in. 26 min. \$2.98.

—"The Glenn Miller Story." DECCA DL 5532. 10-in. 23 min. \$2.98.

—"Louis Armstrong Plays W. C. Handy." COLUMBIA CL 591. 12-in. 54 min. \$3.98.

—"Satch Plays Fats." COLUMBIA CL 708. 12-in. 38 min. \$3.98.

—"64,000 Jazz." *Ain't Misbehavin'*, plus selections by 11 other groups. COLUMBIA CL 777. 12-in. 39 min. \$3.98. (Also see COLLECTIONS, Folkways FP 55, Folkways FP 57, Folkways FP 63.)

PAUL BARBARIN

Barbarin is one of the older generation of New Orleans jazzmen. He went to Chicago when he was seventeen, played with King Oliver and, much later, with Louis Armstrong's big band. He has been back in his home town since the early Forties, and the band he leads on the following disks is made up of local musicians (except for the addition of bassist Milt Hinton on Atlantic 1215). Most of the tunes they play come from the basic New Orleans repertoire and all of their work has a strong rhythmic flavor of the town. Barbarin is a drummer of sensitivity and taste and in John Brunious, trumpet,

Lester Santiago, piano, and Danny Barker (Barbarin's nephew), banjo, he has some excellent sidemen. Atlantic 1215 is, technically, the best of the recordings and it is also the most varied, though the Jazztone and Concert Hall releases (the latter, except for one number, *Hindustan*, is made up of selections from the Jazztone disk) have some exciting displays of drive and spirit. The two Southland programs are identical and of only routine interest.

—"Paul Barbarin and His New Orleans Jazz." ATLANTIC 1215. 12-in. 48 min. \$3.98.

—"New Orleans Jamboree." JAZZTONE J 1205. 12-in. 47 min. By subscription.

—"Crescent City Carnival." CONCERT HALL CHJ 1006. 10-in. 37 min. \$3.98. (Also see RAYMOND BURKE, Southland 203; JOHNNY ST. CYR, Southland 212.)

BASIN STREET SIX

Bright, crisp performances by a young New Orleans group which features one of the most stimulating members of the town's younger generation—Pete Fountain, an excellent clarinetist with the traditional New Orleans mellowness of tone. EmArcy MG 26012 and Mercury MG 25111 are identical, groove for groove, and are a shade better than Mercury MG 25160.

—"Basin Street Six." EMARCY MG 26012. 10-in. 24 min. \$2.98.

—"Basin Street Six." MERCURY MG 25111. 10-in. 24 min. \$2.98.

—"America's Music." MERCURY MG 25160. 10-in. 23 min. \$2.98.

SIDNEY BECHET

Bechet is one of the few New Orleans men whose playing is so completely personal that it can be confused with that of no one else. Bechet's florid style with its great, wide vibrato on both soprano saxophone and clarinet can be very expressive, but his creative range is limited and eventually his work becomes extremely repetitious; it has been particularly so since he has found a popular métier in the past fifteen or twenty years in a lushly soulful form of exposition. His playing on the New Orleans Feetwarmers records which he made for Victor in the early Thirties was mostly clean and exhilarating, without the overripeness of his later work. Unfortunately, only two of these recordings have found their way onto LP, *Sweetie Dear* on Victor LPT 22 and *Maple Leaf Rag* on Folkways FP 75 (see COLLECTIONS). The rest of Victor LPT 22 and all of "X" LVA 3024 are made up of in-and-out performances recorded in 1940 and 1941.

The bulk of Bechet's recording has been done for Blue Note with groups which, more often than not, have been top-heavy with Chicago men of varied skills. Through it all Bechet has remained consistently himself. Blue Note is now in the process of transferring most of its older Bechet material, previously released on ten-inch LPs, to well remastered twelve-inch disks. All of the material on Blue Note 7002, 7003, and 7008 and most of the material on 7001, 7005, 7009, and 7014 has already been transferred in this improved form to Blue Note 1201, 1202, 1203, and 1204. Blue Note 7020 and

7022 date from approximately the same time and are roughly comparable in quality and importance. Blue Note 7026 appears to contain Bechet's most recent American recordings in the Blue Note series (he has spent most of his time in France in recent years), and they are among his best as regards recording, accompanying group, and his own performance.



FRANCIS WOLFF

Sidney Bechet.

The Riverside, Savoy, Commodore, and Storyville disks are run-of-the-mill Bechet. On Atlantic 1206 he does some unusual and generally excellent duets with the Chicago cornetist, Muggsy Spanier, originally recorded in 1940 by the Hot Record Society, but his contributions to Atlantic ALS 140 are negligible. Stinson SLP 46 shows Bechet trying something different—rumbas and meringues—without notable success.

Bechet's overseas recordings are capped by one of his most disciplined and exciting sets, Blue Note 7029, recorded at a Paris concert in 1954. Blue Note 7024 and 7025 also report French concerts, in 1952, but they are only intermittently compelling. Dial 301 is generally interesting, Dial 302 less so, while Atlantic ALS 118 is made up of solos in which Bechet's limited creative imagination becomes all too apparent.

—"Sidney Bechet." RCA VICTOR LPT 22. 10-in. 16 min. \$2.98.

—"Sidney Bechet and His New Orleans Feetwarmers, Vol. 1." "X" LVA 3024. 10-in. 25 min. \$2.98.

—"Jazz Classics, Vol. 1." BLUE NOTE 7002. 10-in. 25 min. \$4.00.

—"Jazz Classics, Vol. 2." BLUE NOTE 7003. 10-in. 26 min. \$4.00.

—"Days Beyond Recall." BLUE NOTE 7008. 10-in. 23 min. \$4.00.

—"With Wild Bill Davison." BLUE NOTE 7001. 10-in. 23 min. \$4.00.

—"Hot Jazz at Blue Note." BLUE NOTE 7005. 10-in. 24 min. \$4.00.

—"Blue Note Jazzmen." BLUE NOTE 7009. 10-in. 23 min. \$4.00.

—"With Wild Bill Davison, Vol. 2." BLUE NOTE 7014. 10-in. 24 min. \$4.00.

—"Jazz Classics, Vol. 1." BLUE NOTE 1201. 12-in. 39 min. \$4.98.

—"Jazz Classics, Vol. 2." BLUE NOTE 1202. 12-in. \$4.98.

—"With Wild Bill Davison and Art Hodes." BLUE NOTE 1203. 12-in. 36 min. \$4.98.

—"With Wild Bill Davison and Art Hodes, Vol. 2." BLUE NOTE 1204. 12-in. \$4.98.

—"The Fabulous Sidney Bechet." BLUE NOTE 7020. 10-in. 27 min. \$4.00.

—"Sidney Bechet." BLUE NOTE 7022. 10-in. 27 min. \$4.00.

—"Dixie by the Fabulous Sidney Bechet." BLUE NOTE 7026. 10-in. 25 min. \$4.00.

—"Sidney Bechet." RIVERSIDE 2516. 10-in. 25 min. \$3.98.

—"Sidney Bechet." SAVOY MG 15013. 10-in. 17 min. \$3.98.

—"New Orleans Styles, Old and New." Four selections by Bechet, four by Bob Wilber's Wildcats. COMMODORE FL 20,020. 10-in. 23 min. \$3.85.

—"Jazz at Storyville." STORYVILLE 902. 12-in. 42 min. \$3.98.

—"Bechet-Spanier Duets." ATLANTIC 1206. 12-in. 32 min. \$3.98.

—"Dixieland at Jazz, Ltd., Vol. 2." ATLANTIC ALS 140. 10-in. 22 min. \$2.98.

—"Sidney Bechet." STINSON SLP 46. 10-in. 16 min. \$3.00.

—"Olympic Concert, Paris, 1954." BLUE NOTE 7029. 10-in. 26 min. \$4.00.

—"Jazz Festival Concert, Paris, 1952." BLUE NOTE 7024. 10-in. 30 min. \$4.00.

—"Jazz Festival Concert, Paris, 1952, Vol. 2." BLUE NOTE 7025. 10-in. 30 min. \$4.00.

—"Sidney Bechet." DIAL 301. 10-in. 23 min. \$4.00.

—"Sidney Bechet with Wally Bishop's Orchestra." DIAL 302. 10-in. 25 min. \$4.00.

—"Sidney Bechet Solos." ATLANTIC ALS 118. 10-in. 21 min. \$2.98.

(Also see COLLECTIONS, Folkways FP 75.)

SHARKEY BONANO

A trumpet player who also sings at times in the raucous manner of Wingly Manone, Sharkey concentrates on sharp, spirited trumpet playing on the following disks. His colleagues are mostly New Orleans veterans. Both Capitol disks are well recorded, the Southland somewhat muddily. All three are punctuated by informal enthusiasm. Blues singer Lizzie Miles, shouting both French and English, is an added starter on Capitol T 367 and so is Buglin' Sam DeKemel.

—"Sharkey's Southern Comfort." CAPITOL T 266. 12-in. 31 min. \$3.98.

—"Midnight on Bourbon Street." CAPITOL T 367. 12-in. 31 min. \$3.98.

—"Sharkey and His Kings of Dixieland." SOUTHLAND 205. 10-in. 24 min. \$3.85. (Also see COLLECTIONS, Capitol H 321.)

GEORGE BRUNIS

Brunis, the trombonist of the New Orleans Rhythm Kings, is something of a New Orleans man out of water on Commodore FL 20,008, surrounded as he is by Chicago men (in two numbers he has the comforting presence of clarinetist Tony Parenti). The style, therefore, is much more Chicago than New Orleans, the Brunis trombone always excepted, but they are vigorous, vibrant performances (including his best-known creation, *Ugly Chile*) on which Brunis' helpers include Wild Bill Davison, cornet, Pee Wee Russell, clarinet, and George Wettling, drums. Southland 210 involves Brunis in more genuine New Orleans surroundings but the results are routine.

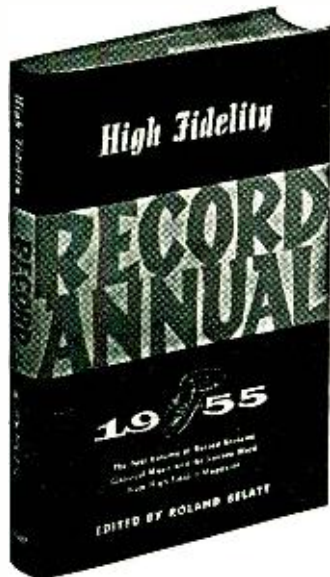
—"King of the Tailgate Trombone." COMMODORE FL 20,008. 10-in. 25 min. \$3.85.

(Also see PETE FOUNTAIN, Southland 210.)

TEDDY BUCKNER

Buckner, a New Orleansist by inclination

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rather than birth, plays a clear, singing trumpet with an inventive urgency that makes one think of the young Armstrong. He and his group are in top form on this excellent disk.

—"Dixieland Jubilee." NORMAN 11. 10-in. 25 min. \$2.98.

RAYMOND BURKE

Clarinetist Raymond Burke is one of the more individualistic of present-day New Orleans men. His phrasing has much of the wistfulness of Pee Wee Russell's; but instead of the squawks which characterize Russell's playing, Burke clothes his playing in a typically rich New Orleans tone. One of the two groups he leads on Southland 209 is made particularly interesting by the presence of Thomas Jefferson, a trumpet player and singer of great potential but erratic delivery. These selections are some of the best Jefferson has recorded. Burke's selections on Southland 203 are identical with four of his numbers on 209. Some of his most attractive work will be found on two disks by Johnny Wiggs, Paramount 107 and S/D 1001.

—"Raymond Burke and His New Orleans Jazz Band." SOUTHLAND 209. 10-in. 23 min. \$3.85.

—"Raymond Burke and His New Orleans Jazz Band." Four selections, plus four by Paul Barbarin and His New Orleans Jazz Band. SOUTHLAND 203. 10-in. 25 min. \$3.85.

PAPA CELESTIN

Four capably played selections largely given over to vocals by the venerable Celestin are to be heard on Southland 206, recorded shortly before his death in 1954 at the age of seventy. Celestin, a spry relict of the earliest days of jazz, belies his age in both his singing and trumpet playing.

—"Golden Wedding." SOUTHLAND 206. 10-in. 22 min. \$3.85.

BUJIE CENTOBIE

Centobie, a clarinetist in the standard New Orleans mellow tradition, ranges from fair to good in these generally able performances of predominantly New Orleans tunes by a group which leans toward Chicago in style.

—"Dixieland Clambake." BLUE NOTE 7015. 10-in. 24 min. \$4.00.

JACK DELANEY

Delaney is a polished young trombonist whose admiration for Jack Teagarden is evident in his playing and particularly in his singing (which is no great shakes even as imitation). He leads two good groups on Southland 201 (his four contributions to Southland 201 are all found on 214, too). One of these groups is sparked by Pete Fountain's excellent clarinet, while the other group benefits from the presence of the veteran Lee Collins' pungent trumpet. The band on Cook 1181 is essentially the same as Tony Almerico's on Cook 1085 and has all of its suave merits.

—"Jack Delaney and His New Orleans Jazz Babies." SOUTHLAND 214. 12-in. 26 min. \$3.98.

—"Lizzy Miles." COOK 1181. 10-in. 23 min. \$2.98.

(Also see GEORGE GIRARD, Southland 201.)

SIDNEY DE PARIS

Sidney De Paris, like his brother Wilbur (see below), leans toward the New Orleans style—even though he was born in Indiana—and he prefers a group that can conjure up the New Orleans tradition. Blue Note 7016, which puts him in company with Jimmy Archey, trombone, Omer Simeon, clarinet, and Pops Foster, bass, is a solid, hard-driving sample of a happy De Paris group. There are more diverse influences at work on Blue Note 7007, but the music is spirited, particularly when pianist James P. Johnson is in evidence. —"Sidney De Paris and His Blue Note Stompers." BLUE NOTE 7016. 10-in. 24 min. \$4.00.

—"Jamming in Jazz." BLUE NOTE 7007. 10-in. 25 min. \$4.00.

WILBUR DE PARIS

The theories of Jelly Roll Morton are carried on in highly developed form in the work of trombonist Wilbur De Paris' group. It has definite style and a strong sense of group feeling. The ensembles are beautifully integrated, performed with a zest and ease rarely heard in a group such as this. All four of these disks have merit; however, Atlantic 141 is, aside from the inevitable *When the Saints Go Marching In*, the most consistently stimulating. Recording on the Atlantics is uniformly good; there is considerable surface noise on the A-440.

—"New Orleans Jazz." ATLANTIC ALS 141. 10-in. 28 min. \$2.98.

—"New Orleans Jazz, Vol. 2." ATLANTIC ALS 143. 10-in. 21 min. \$2.98.

—"Wilbur De Paris and His New Orleans Jazz." ATLANTIC 1219. 12-in. 42 min. \$3.98.

—"New Orleans Jazz." A-440 AJ 503. 10-in. 24 min. \$3.00.

JOHNNY DODDS

Dodds was a clarinetist with a rich, broad tone and a rather acid style who was completely in the New Orleans ensemble tradition. He did all of his recording in Chicago and absorbed some of the rough-and-tumble characteristics of the Chicago school but never enough to obscure his musical origins. He was the clarinetist in Louis Armstrong's Hot Five and Hot Seven and can be heard at length on Columbia's reissues of these disks. When he first recorded with his own group, the personnel was almost the same as the Hot Seven, including Armstrong on corner. *Weary Blues* and *New Orleans Stomp* on Brunswick BL 58016, with excellent Armstrong solos, are from this period. Once he started recording without Armstrong, Dodds took a more dominant and forceful role on his disks. This is suggested on the remaining selections on Brunswick BL 58016 and comes through clearly on "X" LX 3006, a well-recorded, hard-riding group of numbers dating from 1928 and 1929. Riverside 1002 and 1015 were recorded between 1926 and 1928 when Dodds played as a sideman with various groups. These collections are of varied quality. Brunswick BL 58046 shows both Dodds and Jimmie Noone, another outstanding clarinetist, in the mid-Thirties surrounded by musicians with whom in general they had little in common, trying

to re-create some of their old successes. Under the circumstances, both Dodds and Noone do pretty well.

—"King of New Orleans Clarinets, Vol. 1." BRUNSWICK BL 58016. 10-in. 23 min. \$2.98.

—"Johnny Dodds' Washboard Band." "X" LX 3006. 10-in. 24 min. \$2.98.

—"Johnny Dodds, Vol. 1." RIVERSIDE 1002. 10-in. 22 min. \$3.98.

—"Johnny Dodds, Vol. 2." RIVERSIDE 1015. 10-in. 23 min. \$3.98.

—"Battle of Jazz, Vol. 8." Four selections by Dodds, plus four by Jimmie Noone. BRUNSWICK BL 58046. 10-in. 25 min. \$2.98.

(Also see COLLECTIONS, Folkways FP 59, Folkways FP 63, Folkways FP 75.)

NATTY DOMINIQUE

Dominique, a trumpet player with a thin, biting style, moved with jazz up the Mississippi from New Orleans to Chicago in the early Twenties and recorded frequently with Jelly Roll Morton's bands. He has been in semiretirement for many years. Both of the following disks are products of his later years. *Windin' Ball* 104 contains some pleasantly relaxed performances, sparked by the gutty trombone work of Chicagoan Floyd O'Brien. *American Music 2* is largely a demonstration record illustrating Baby Dodds's drum technique.

—"Natty Dominique and His New Orleans Hot Six." Four selections by Dominique, plus four piano solos by Little Brother Montgomery. *WINDIN' BALL* 104. 10-in. 29 min. \$3.85.

—"Baby Dodds, No. 2." Two selections by Dominique, plus two by Baby Dodds and two by Art Hodes' Trio. *AMERICAN MUSIC 2*. 10-in. 24 min. \$3.85.

DUKES OF DIXIELAND

The Dukes are an erratic group of New Orleans youngsters capable of both the clean, spirited playing found on *Vik LXA 1025* and the dull, heavy-handed listlessness on *Epic LN 1110*. *Imperial 3005* hits something of a middle ground. Clarinetist Pete Fountain provides many of the best moments on the *Vik* disk, and he may well be the fine but unlisted clarinetist on the *Imperial* record. Leader Frankie Assunto plays a capable trumpet. The vocals are consistently awful.

—"At the Jazz Band Ball." *VIK LXA 1025*. 12-in. 47 min. \$3.98.

—"Dukes of Dixieland." *EPIC LN 1110*. 10-in. 15 min. \$1.98.

—"Dixieland Jazz from New Orleans." *IMPERIAL 3005*. 10-in. 20 min. \$3.85.

EUREKA BRASS BAND

A fascinating illustration of some of the dirges and stomps that traditionally accompany New Orleans funerals as played by one of the last remaining brass bands assembled for that purpose. There is a primitive splendor in some of the massed brass passages of the dirges and a beautiful serenity in the soulful solos. The recording, made outdoors, is limited in range. —"New Orleans Parade." *PAX 9001*. 12-in. 28 min. \$5.45.

IRVING FAZOLA

Fazola was the most polished of the generation of New Orleans clarinetists

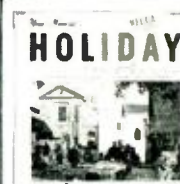
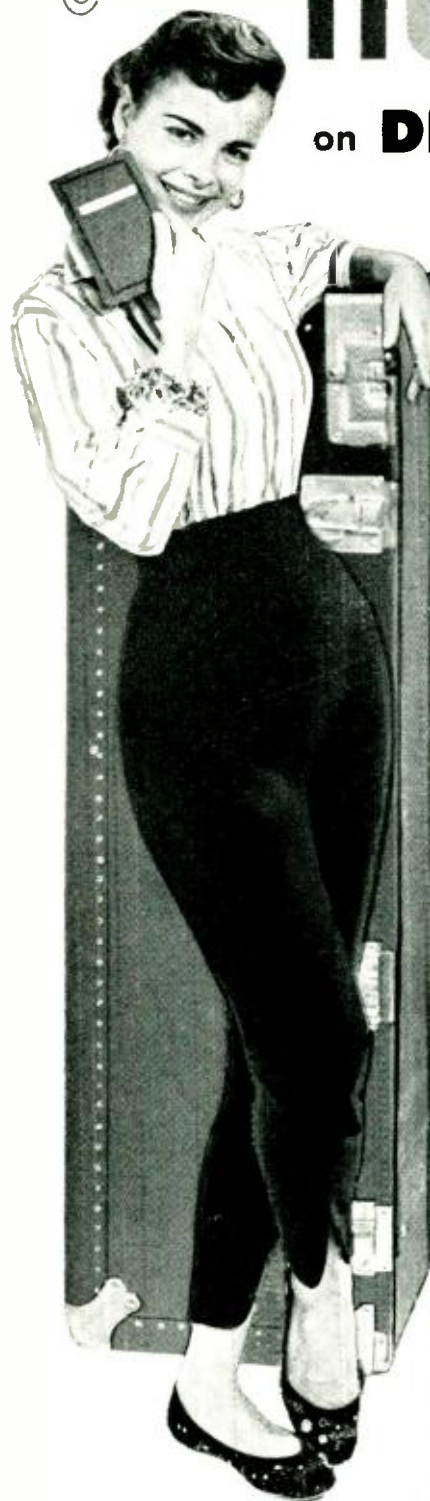
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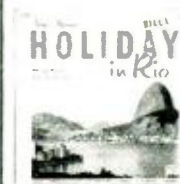
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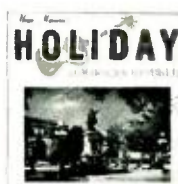
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The Music Box

**MAIN STREET
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that followed those men who are now well past fifty. He died young, at thirty-six, after reaching a peak of fame during two years with Bob Crosby's band. The eight selections repetitiously offered on these three disks (every selection on Mercury MG 25016 is included on EmArcy 36022 and Fazola's contribution to EmArcy Dem-2 is one of the same Mercury selections) were made toward the end of his career when he had returned to New Orleans to work with local groups. His colleagues are satisfactory, producing smooth, relaxed jazz and Fazola is, as ever, a source of easy, flowing authority.

—"Fazola." MERCURY MG 25016. 10-in. 24 min. \$2.98.

—"New Orleans Express." Eight selections by Fazola, four by George Hartman and his orchestra. EMARCY MG 36022. 12-in. 35 min. \$3.98.

—"Jazz of Two Decades." *Clarinet Marmalade*, plus selections by twelve other groups. EMARCY Dem-2. 12-in. 45 min. 98¢.

PETE FOUNTAIN

There are few young musicians on the jazz scene, in New Orleans or elsewhere, who are as stimulating as Fountain, a clarinetist whose style and assurance brighten almost every disk on which he plays. The four selections by his own quartet on Southland 210 are no exceptions. His clarinet work is consistently imaginative and swinging; when he switches to tenor saxophone on *Song of the Wanderer*, he exhibits a driving, forceful style that suggests some of the more recent developments in jazz.

—"Pete Fountain and His Three Coins." Four selections by Fountain, four by George Brunis and His New Orleans All Stars. SOUTHLAND 210. 12-in. 21 min. \$3.98.

GEORGE GIRARD

Girard is another rising young star in present-day New Orleans. His trumpet work is based on that of the traditional horn men, but he has added a Jamesian touch (Harry James, that is) of sophistication which is perfectly suitable as long as he keeps it under control. Girard often skirts the edges of suitability in some of his show pieces, but his straightforward lead and solo work is almost always commendable. The group he leads on this disk is disciplined and responsive.

—"George Girard and His New Orleans Five." Four selections by Girard, four by Jack Delaney and His New Orleans Jazz Babies. SOUTHLAND 201. 10-in. 21 min. \$3.85.

GEORGE HARTMAN

This badly recorded, rough-surfaced disk does little justice to Hartman, a clean-lined, punching trumpet player. Hartman plays well here, as does his New Orleans clarinetist, Bujie Centobie, but the rest of his group, New Yorkers who are usually more than capable, provide little help in this instance. Four of these selections, with clearer surfaces, are included on a Fazola disk, EmArcy MG 36022.

—"New Orleans Jazz." MERCURY MG 25065. 10-in. 24 min. \$2.98. (Also see IRVING FAZOLA, EmArcy MG 36022.)

MONK HAZEL

(See SANTO PECORA, Southland 202.)

ARMAND HUG

(See COLLECTIONS, Capitol H 321.)

BUNK JOHNSON

Johnson is the legend who came alive in the Forties. An almost forgotten New Orleans trumpet man of the generation before Armstrong, he was discovered in a small Louisiana town in 1938, equipped with new teeth and a new horn, and brought back to activity amidst much excited publicity. He was in his sixties, long out of practice, but he could still conjure up enough of his youthful self to make all the publicity seem reasonably valid. On these disks he comes through with an occasional poignant solo or some driving lead horn but for the most part his work is uncertain and hesitant. The recording granted him is often as clumsy as his playing (Good Time Jazz 17 is an exception). On none of these disks does Johnson play well consistently, though on Commodore DL 30,007 he does better, over-all, than on the others. All of the Johnson pieces on Jazztone J 1212 are taken from this Commodore disk and they are not by any means the best ones.

—"Bunk Johnson and the Yerba Buena Jazz Band." GOOD TIME JAZZ 17. 10-in. 24 min. \$3.00.

—"Bunk Johnson's Jazz Band." COMMODORE DL 30,007. 12-in. 36 min. \$5.95.

—"New Orleans Classics." Seven selections by Johnson, seven by George Lewis' Band. JAZZTONE J 1212. 12-in. 46 min. By subscription.

—"Last Testament of a Great Jazzman." COLUMBIA GL 520. 12-in. 32 min. \$3.98.

—"Great Trumpet Artists." *When the Saints Go Marching In*, plus selections by five other groups. RCA VICTOR LPT 26. 10-in. 19 min. \$2.98.

(Also see KID ORY, Riverside 1047; COLLECTIONS, Folkways FP 57.)

RICHARD M. JONES

Jones was one of the prominent pianists in New Orleans before World War I. He then moved to Chicago with the jazz exodus from New Orleans and was active there as a player with a variety of groups and as a recording executive until his death in 1945. The two selections on Riverside 1017, made in 1928, are thinly recorded and somewhat static variants on the Armstrong Hot Five style. PAX 6010, taken from a 1944 date for the Session label, shows Jones leading a much more authoritative group, highlighted by some excellent clarinet playing by Darnell Howard. Punch Miller, a fine cornetist in the Armstrong tradition, is in good form on his two selections although his group suffers from flat recording.

—"Collectors Items, Vol. 1." Two selections by Jones, plus selections by three other groups. RIVERSIDE 1017. 10-in. 23 min. \$3.98.

—"New Orleans Stylings." Four selections by Jones, two by Punch Miller's Stompers. PAX 6010. 10-in. 25 min. \$3.85.

JONES AND COLLINS ASTORIA HOT EIGHT

(See COLLECTIONS, "X" LVA 3029.)

FREDDIE KEPPARD

(See COLLECTIONS. Folkways FP 63, Riverside 1005.)

FREDDIE KOHLMAN

These disks represent a strained extension of New Orleans music, given strength by such a valid veteran as clarinetist Willie Humphrey and as striking a newcomer as Thomas Jefferson, trumpet player and vocalist, but diluted and cheapened by some of the more reprehensible hangovers from the swing period—the screaming trumpet, the tedious riff, and the saloon keeper who wants to play with the band. Quentin Batiste has some good piano interludes on the M-G-M disks. The band frequently hits a swinging groove, but they work in an aura of tastelessness.

—"Jazz in New Orleans." M-G-M E 297. 10-in. 25 min. \$2.98.

—"Jazz Solos in New Orleans." M-G-M E 298. 10-in. 27 min. \$2.98.

—"Blownut at Mardi Gras." COOK 1084. 12-in. 43 min. \$4.98.

(Also see GEORGE LEWIS, Decca DL 5483.)

GEORGE LEWIS

Brought out of obscurity in 1942, when he was selected as the clarinetist for the band put together for the rediscovered Bunk Johnson, Lewis took over leadership of the band when Johnson died and has established it as the outstanding (and practically only) exponent of the relatively unsullied basic New Orleans style. It is one of the most widely recorded New Orleans groups, but much of the recording is decidedly low-fi. The band has developed an excellent group rapport over the years so that the ensemble work is usually bright, assured, and skillfully developed even though Lewis and trombonist Jim Robinson are the only individual musicians of consequence.

From the point of view of both recording values and performance, Blue Note 7027 and 7028 are easily the best of the Lewis disks. Programmatically, these disks are quite representative of the group, mixing blues, marches, spirituals, and standard tunes from the New Orleans repertoire. Both Delmar 105 and Jazz Man 331 are distinctly superior collections in which the band develops a fine, raucous, charging power on the fast numbers and Lewis' eloquent clarinet is warmly expressive on the blues and spirituals.

Empirical 107 is an unusual departure for a jazz band—a performance at a vesper service at Holy Trinity Episcopal Church in Oxford, Ohio. The band concentrates on its rhythmic interpretation of spirituals, and even the slight restraint imposed by the surroundings fails to quench its energetic spirits. Recording is good.

One side each of Southland 208, Riverside 2507, and Riverside 2512 is devoted to Lewis with a rhythm section, exhibiting his rich, flowing clarinet style. Riverside 1058 is evidence of an attempt to reassemble a traditional New Orleans marching band, built around Lewis' personnel (see also the Eureka Brass Band, Pax 9001, in which Lewis plays). The effectiveness of the effort is diminished by muffled recording. The remaining two Blue Notes, 7010 and 7013, are rough and vigorous

performances played through noisy surfaces. Blue Note 7013 includes two excellent samples of Albert Nicholas' polished clarinet work. Lewis' band acquits itself well on Decca DL 5483, but half of the disk is devoted to largely dreary work by Freddie Kohlman's band. Disc Jockey 100 suggests the amount of energy that Lewis and his band expend at a concert; but it does little else, since the balance is so bad that only the banjo and drums are heard consistently.

—"George Lewis, Vol. 3." BLUE NOTE 7027. 10-in. 23 min. \$4.00.

—"George Lewis, Vol. 4." BLUE NOTE 7028. 10-in. 23 min. \$4.00.

—"George Lewis' New Orleans Ragtime Band, Vol. 1." DELMAR 105. 10-in. 25 min. \$3.85.

—"George Lewis' Ragtime Band, Vol. 1." JAZZ MAN LJ 331. 10-in. 26 min. \$3.98.

—"Spirituals in Ragtime." EMPIRICAL 107. 10-in. 30 min. \$3.98.

—"George Lewis and His New Orleans Rhythm Boys." SOUTHLAND 208. 10-in. 22 min. \$3.95.

—"New Orleans Jazz Band and Quartet." RIVERSIDE 2507. 10-in. 26 min. \$3.98.

—"New Orleans All Stars and Quartet." RIVERSIDE 2512. 10-in. 29 min. \$3.98.

—"Original Zenith Brass Band." RIVERSIDE 1058. 10-in. 17 min. \$3.98.

—"Echoes of New Orleans." BLUE NOTE 7010. 10-in. 25 min. \$4.00.

—"Echoes of New Orleans, Vol. 2." Four selections by Lewis, two by Albert Nicholas' Sextet and Quartet. BLUE NOTE 7013. 10-in. 24 min. \$4.00.

—"New Orleans Jazz Concert." Three selections by Lewis, plus four by Freddie Kohlman's Band. DECCA DL 5483. 10-in. 29 min. \$2.98.

—"Jazz at Ohio Union." DISC JOCKEY 100. Two 12-in. 100 min. \$11.90.

(Also see BUNK JOHNSON, Jazzone J 1212; COLLECTIONS, Good Time Jazz 12005.)

WINGY MANONE

Manone is a relatively minor figure, better known as a singing comedian than as a trumpet player. He is capable of driving, meaningful trumpet work, however, as these disks occasionally attest. Brunswick BL 58011, attributed to the New Orleans Rhythm Kings, is nothing of the sort—simply a Manone group which includes one original member of the Rhythm Kings, trombonist George Brunis, and an excellent New Orleans clarinetist, Sidney Arodin. The performances are inexcusably sloppy. Riverside 1030, recorded in 1930, presents as valid a claim to jazz eminence as Manone can make as he drives a band of utter unknowns (Miff Frink, trombone, George Walters, clarinet, etc.) through some happy swinging numbers. One of these selections, *Tar Paper Stomp*, provided the riff for Glenn Miller's hit, *In the Mood*. Manone's single contribution to Victor LJM 1008 is routine.

—"Dixieland Jazz." BRUNSWICK BI 58011. \$2.98.

—"Dixieland Jazz." RIVERSIDE 1030. 10-in. 18 min. \$3.98.

—"Jazz for People Who Hate Jazz." *Casey Jones*, plus selections by 11 other groups. RCA VICTOR LJM 1008. 12-in. 37 min. \$3.98.

(Also see COLLECTIONS, Capitol H 239.)

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PAUL MARES

Mares, the trumpet player with the New Orleans Rhythm Kings in the early Twenties, made these sides in 1935 with a mixture of New Orleans and Chicago men. They are cohesive, often exciting performances with Mares playing an impeccable lead horn and clarinetist Omer Simeon and trombonist Santo Pecora contributing driving solos.
—"Chicago Style Jazz." Four selections by Mares, plus selections by four other groups. COLUMBIA CL 632. 12-in. 41 min. \$3.98.
(Also see COLLECTIONS, "X" LVA 3029.)

CHARLES A. MATSON

(See COLLECTIONS, Riverside 1005.)

PUNCH MILLER

(See RICHARD M. JONES, Pax 6010; COLLECTIONS, Folkways FP 63, Brunswick BL 58026.)

SAM MORGAN

(See COLLECTIONS, Folkways FP 75.)

JELLY ROLL MORTON

Morton was a flamboyant lone wolf all his life from his earliest days as a New Orleans pianist to his last, lonely years when he was asserting that he "invented jazz." Even now, years after his death, he is such a yeasty character that his stock in the jazz world rises and falls regularly.

The small-group records he left behind are thoroughly individualistic. He was able to impose his spare, oddly accented style and his robust personality on almost every group of musicians that he collected for a recording date. The best of his band recordings were the ones he made for Victor between 1926 and 1929—wonderfully deliberate, mannered, and driving performances, many of them gems of small-group jazz. The Vault Originals series on "X" Records (now known as Vik) had released two disks drawn from these Victor sessions and, chronologically, had reached mid-1927 when that project came to a halt—a temporary halt, one hopes. Vol. 1 in this series ("X" LX 3008) is excellent, Vol. 2 ("X" LVA 3028) almost as good despite a dreary, unMortonish presentation of *Someday Sweetheart* with a string section. Victor LPT 23, which repeats two of the selections in the "X" series (*The Chant* and *Black Bottom Stomp*, both on "X" LX 3008) is probably the best single Morton band LP in existence.

Riverside 1027 is made up of various earlier Morton groups, poorly recorded but still marked by his personality. Commodore FL 20,018 contains his last records, a somewhat desperate attempt to hit the jukebox market but which produced at least one fine bit of Mortoniana, *Sweet Substitute*. This number and three others from the Commodore disk are included on Jazztone J 1211 along with ten solos by Morton.

—"Jelly Roll Morton's Red Hot Peppers, Vol. 1." "X" LX 3008. 10-in. 26 min. \$2.98.

—"Jelly Roll Morton's Red Hot Peppers, Vol. 2." "X" LVA 3028. 10-in. 25 min. \$2.98.

—"Jelly Roll Morton." RCA VICTOR LPT 23. 10-in. 18 min. \$2.98.

—"Kings of Jazz." RIVERSIDE 1027. 10-in. 23 min. \$3.98.

—"Jelly Rolls On." COMMODORE FL 20,018. 10-in. 24 min. \$3.85.

—"Jelly Roll Morton." JAZZTONE J 1211. 12-in. 39 min. By subscription.
(Also see COLLECTIONS, Folkways FP 55, Folkways FP 57, Folkways FP 63, Folkways FP 75, Brunswick BL 58026.)

NEW ORLEANS BOOTBLACKS

(See COLLECTIONS, Folkways FP 63.)

NEW ORLEANS RHYTHM KINGS

The New Orleans Rhythm Kings band was one of the primary connecting links between New Orleans jazz and the later Chicago jazz. This ensemble was also one of the two groups most responsible for establishing white New Orleans jazz in northern centers (the other being the Original Dixieland Jazz Band). Actually, the NORK was a blend of New Orleans and Chicago right from the start—the front line, Paul Mares, trumpet, George Brunis, trombone, and Leon Rappolo, clarinet, were all New Orleanists, but the other members of the group were usually Northerners. Their performances are especially valued today, aside from historical interest, as the only available instances of the work of Rappolo, an apparently superb clarinetist who was committed to a mental home in 1925 and remained there until his death in 1943.

The recordings on these disks were made in 1922 and 1923 and have the acoustical hallmarks of those days. Despite this, the ensembles and the solo work of the front line keep bursting through the cloudy recording. Jelly Roll Morton takes over the piano chair on four selections on Riverside 12-102 but fails to shake the essential NORK style.

—"N.O.R.K." RIVERSIDE 12-102. 12-in. 35 min. \$4.98.

—"George Brunis with the New Orleans Rhythm Kings." RIVERSIDE 1024. 10-in. 21 min. \$3.98.

(Also see COLLECTIONS, Folkways FP 57, Folkways FP 65.)

NEW ORLEANS WANDERERS

(See COLLECTIONS, Folkways FP 57.)

ALBERT NICHOLAS

A polished and genteel clarinetist with a warm, melodic style, Nicholas is the saving grace (along with trombonist Fernando Arbelo) of these erratic performances. When Nicholas or Arbelo is out front, the selections have a New Orleans feeling; unfortunately, Rex Stewart, the nominal leader of the group and normally an excellent and thoroughly individual trumpet man, is completely out of his element. The two disks are identical.

—"Dixieland on Location." CONCERT HALL CHJ 1202. 12-in. 53 min. \$3.98.

—"Dixieland Free-For-All." JAZZTONE J 1202. 12-in. 53 min. By subscription.
(Also see GEORGE LEWIS, Blue Note 7013.)

JIMMIE NOONE

Noone provides the bridge between the New Orleans clarinet and the more recent cosmopolitan style exemplified by Benny Goodman. Though Noone was firmly in the tradition of New Orleans clarinetists,

the groups he uses on these disks are made up of Chicago men. The blend, dominated by Noone, is light and lyric, particularly on Brunswick BL 58006, which contains Noone's best-known recordings.

—"Dean of Modern Hot Clarinetists." BRUNSWICK BL 58006. 10-in. 24 min. \$2.98.

—"Gems of Jazz, Vol. 5." Four selections by Noone, plus selections by two other groups. DECCA DL 8043. 12-in. 35 min. \$3.98.

(Also see JOHNNY DODDS, Brunswick BL 58046.)

KING OLIVER

Oliver was one of the most important early figures of jazz, not only because of the talents that won him the title of "King" but also because of his powerful influence on the development of young Louis Armstrong. It was Oliver who brought Armstrong from New Orleans to Chicago in 1922 and installed him as second cornet in Oliver's Creole Jazz Band, widely considered the best band of its day. This was an ensemble band in the old New Orleans tradition. Some suggestion of its spirit and power—but only a suggestion—comes through the acoustical (1923) recordings on Riverside 1029. The Brunswick BL 58020 selections are dated 1926, 1927, and 1928. The recording quality is much better than the Riverside and permits a clearer impression of Oliver's playing—strong, positive, and dark-toned. The four 1926 numbers on this disk have a lot of bite but the later recordings show the Oliver band going down hill.

The "X" disk is the work of studio bands in 1929. Reputedly, Oliver (who was losing his teeth) had to assign the trumpet solos to others on these recordings, though this has been questioned on the basis that Oliver's is the only trumpet listed on the file sheets for these dates. Be that as it may, there are some fine trumpet passages on this disk (quite in the tradition of Oliver's rich, warm style) along with some feeble ones. The performances in general are sound and cohesive, often more in the Harlem tradition than in that of New Orleans.

—"Louis Armstrong with King Oliver's Creole Jazz Band." RIVERSIDE 1029. 10-in. 21 min. \$3.98.

—"King Oliver, Vol. 1." BRUNSWICK BL 58020. 10-in. 24 min. \$2.98.

—"King Oliver's Uptown Jazz." "X" LVA 3018. 10-in. 25 min. \$2.98.

(Also see LOUIS ARMSTRONG, Riverside 12-101; COLLECTIONS, Folkways FP 55, Folkways FP 57, Folkways FP 63, Folkways FP 65, Riverside 1005, Brunswick BL 58026.)

ORIGINAL DIXIELAND JAZZ BAND

The first jazz record ever made was the work of the Original Dixieland Jazz Band. The date was Feb. 24 or 26, 1917. The tune, *Livery Stable Blues*, is one of the selections on "X" LX 3007, all of which were recorded in 1917 and 1918. The ODJB was also the first band to make New York aware of jazz. Possibly the group's most lasting claim to fame is the amazing number of contributions it made to what has become the basic repertoire of today's Dixieland bands. Every number

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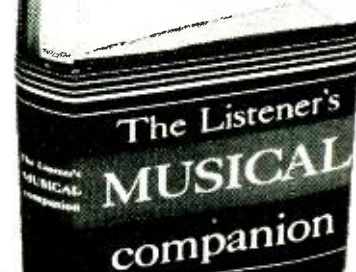
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on the "X" disk, which includes *Tiger Rag*, *Clarinet Marmalade*, *Sensation*, and *Original Dixieland One-Step*, is now a standard; and they were all written by one or another member of the ODJB. The band's style derived from the white New Orleans school of Papa Jack Laine, built on marches and ragtime. Today their playing seems jagged and angular, lacking the smooth qualities of the Negro jazz of New Orleans, though Larry Shields showed much of the traditional New Orleans fluidity in his clarinet work. Considering the age of the recordings, the "X" disk is remarkably clear and well-defined.

The band heard on Commodore FL 20,003 is a 1947 attempt by Brad Gowans, an ODJB enthusiast, to revive the band around two of the original members, trombonist Eddie Edwards and drummer Tony Sbarbaro. Edwards' trombone is a tower of strength and the ensemble playing is full of vitality, but it's a far cry from the sound of the original ODJB — which may be just as well.

—"The Original Dixieland Jazz Band, Vol. 1." "X" LX 3007. 10-in. 24 min. \$2.98.

—"Eddie Edwards and His Original Dixieland Jazz Band." COMMODORE FL 20,003. 10-in. 23 min. \$3.85.

ORIGINAL TUXEDO JAZZ ORCHESTRA

(See COLLECTIONS, Folkways FP 55.)

KID ORY

At sixty-nine, Ory — a trombonist of the huff-puff and dark, drawling smear school — is now the oldest of the active New Orleans band leaders. He has had two successful careers in jazz. His New Orleans band (1911-1919) included some of the greatest of the New Orleans greats — King Oliver, Louis Armstrong, Johnny Dodds, Sidney Bechet, Jimmie Noone. In the Twenties, in Chicago, he played with Oliver and was the trombonist in Louis Armstrong's Hot Five. He spent the Thirties in California as a chicken farmer, returning to music in 1942. By 1945 he was leading a band again and made his first records as a leader since 1921 (see Folkways FP 75).

These first 1945 efforts are understandably stiff. Jazz Man LJ 332-X and Good Time Jazz 10 and 11 are saved largely by the clarinetists, respectively Joe Darensbourg, Omer Simeon, and Darnell Howard. By 1947, when the selections on Riverside 1047 were done on a radio broadcast, the band had shaken down, Ory had his old assurance, and the uncertain Papa Mutt Carey had been replaced on trumpet by Andrew Blakeney. The four Bunk Johnson selections included on this disk are sad samples of recording.

Some of Ory's best recorded performances — certainly his liveliest work since moving back onto the jazz scene — were made in 1949 for a Dixieland Jubilee concert on Decca DL 7022. In 1953 Ory's band made an auspicious debut in high fidelity recording on Good Time Jazz 21, highlighted by a superb performance of *Creole Love Call* and some cracked, gasping, but feelingly phrased vocals by Ory. The two subsequent annual reports on Ory (Good Time Jazz 12004 and 12008) show a band with increasingly hardened arteries. There is a show of spirit and

vigor on 12,004 and a fine sample of Don Ewell's ragtime style on *Maple Leaf Rag*, but 12,008 is largely heavy, plodding music.

—"Kid Ory's Creole Band." Four selections by Ory, plus four by Johnny Wittwer's Trio. JAZZ MAN LJ 332-X. 10-in. 24 min. \$3.95.

—"Kid Ory's Creole Jazz Band, 1944/45, Vol. 1." GOOD TIME JAZZ 10. 10-in. 25 min. \$3.00.

—"Kid Ory's Creole Jazz Band, 1944/45, Vol. 2." GOOD TIME JAZZ 11. 10-in. 25 min. \$3.00.

—"New Orleans Revival." Four selections by Ory, plus four by Bunk Johnson's New Orleans Band. RIVERSIDE 1047. 10-in. 28 min. \$3.95.

—"Dixieland Jubilee." Four selections by Ory, plus selections by two other groups. DECCA DL 7022. 10-in. 24 min. \$2.98.

—"Kid Ory's Creole Jazz Band, 1953." GOOD TIME JAZZ 21. 10-in. 25 min. \$3.00.

—"Kid Ory's Creole Jazz Band, 1954." GOOD TIME JAZZ 12,004. 12-in. 47 min. \$4.85.

—"Kid Ory's Creole Jazz Band, 1955." GOOD TIME JAZZ 12,008. 12-in. 41 min. \$4.85.

(Also see COLLECTIONS, Folkways FP 75, Good Time Jazz 12,005.)

TONY PARENTI

Parenti, a New Orleans contemporary of Louis Armstrong, has been active in the Northern jazz scene for the last thirty years with jazz groups, commercial bands, and in studio work, yet is still relatively little known. He is a very able, schooled clarinetist who plays with New Orleans warmth. However, none of the groups he plays with on these disks is essentially New Orleans in style. On *Jazzology J-1* he has the help of trombonist Jimmy Archez and bassist Pops Foster, and they manage to infuse the playing with some New Orleans feeling, particularly on *Blues for Faz*. Chicago's Bill Davison is in exceptionally fine form on this disk. Parenti's southern confreres on *Kingsway KL 700* are Bobby Thomas, trombone, and Danny Barker, banjo, both from Paul Barbarin's band. The playing by this group is erratic; Parenti contributes most of the better moments. *Jazztone J 1215* and *Concert Hall CHJ 1215* (identical disks) are even more uneven with Parenti once more the steady element.

—"Tony Parenti's New Orleanians." JAZZOLGY J-1. 12-in. 32 min. \$5.95.

—"New Orleans Shufflers." KINGSWAY KL 700. 12-in. 46 min. \$3.00.

—"Happy Jazz." JAZZTONE J 1215. 12-in. 46 min. By subscription.

—"Jazz — That's All." CONCERT HALL CHJ 1215. 12-in. 46 min. \$4.98.

SANTO PECORA

Pecora is a trombonist in the great New Orleans tailgate tradition, full-toned, rugged, and dominating. He is well recorded with a good group on *Southland 213*. On *Clef 123* he is as strong-voiced as ever but his band is less capable. *Southland 202* is the least satisfactory of his three disks. Half of the latter disk is given over to a heavy-toned group led by drummer Monk Hazel.

—"Santo and His New Orleans Rhythm

Kings." SOUTHLAND 213. 12-in. 33 min. \$3.98.

—"Santo Pecora Collates." CLEF MG C-123. 10-in. 25 min. \$2.98.

—"Santo and His New Orleans Rhythm Kings." Four selections by Pecora, four by Monk Hazel's New Orleans Music. SOUTHLAND 202. 10-in. 24 min. \$3.85.

KID RENA

These recordings, made in 1940 by Heywood Hale Broun, were the first attempt to put on record the work of the older generation of New Orleans jazzmen. Rena, a trumpet player, and Alphonse Picou and Big Eye Louis Nelson, both clarinetists, are legendary figures of New Orleans jazz but they were well past their prime and out of practice when these badly balanced, thin recordings were made. They have value as historical documents, but beyond that they are feeble jazz performances.

"Kid Rena's Delta Jazz Band." RIVERSIDE 1060. 10-in. 26 min. \$3.95. (Also see COLLECTIONS, Folkways FP 57.)

JOHNNY ST. CYR

St. Cyr, banjoist in Louis Armstrong's Hot Five, leads a rough group through routine, recently recorded performances. Even the best of the soloists, trumpet man Thomas Jefferson, has a hard time working against St. Cyr's elementary plucking. The Paul Barbarin selections on this disk are identical with those on Southland 203.

—"Johnny St. Cyr and His Hot Five." Four selections by St. Cyr, plus four by Paul Barbarin's Jazz Band. SOUTHLAND 212. 10-in. 24 min. \$3.85.

OMER SIMEON

Simeon is one of the most finished of the New Orleans clarinetists, a musician who can go well beyond the limitations of many of the other clarinetists of that school. Playing in trios on both of these disks, he is equally at home with James P. Johnson's striding piano on Pax 6006 and Sam Price's heavily accented Kansas City piano style on Concert Hall CHJ 1014. The Concert Hall disk affords him the greater scope with its several adaptations of Creole themes, a couple of standard blues, and a great, soaring version of *Bill Bailey*.

—"Jazz Duplex." Four selections by Simeon, plus four by Pops Foster's Big

Eight. PAX 6006. 10-in. 24 min. \$3.85.

—"Clarinet à la Creole." CONCERT HALL CHJ 1014. 10-in. 23 min. \$3.98.

ZUTTY SINGLETON

(See COLLECTIONS, Capitol H 239.)

JOHNNY WIGGS

Johnny Wiggs is a relatively unheralded veteran of the New Orleans jazz scene. Re-



Kid Ory.

cordings made by one of his groups in 1927 (John Hyman's Bayou Stompers) will be found on "X" LVA 3029 (see Collections). From 1931 until recently he taught mechanical drawing in the New Orleans school system, playing only infrequently until after World War II. The disks below all represent his postwar work. Paramount 107 and S/D 1001, both involving the same quartet, have a delightfully casual, relaxed, after-hours feeling with several apt vocals by Dr. Edmond Souchon, a jazz-stricken surgeon who also plays guitar. Wiggs, whose playing is a cross between Armstrong and Beiderbecke influences, is occasionally uncertain on these disks, but clarinetist Raymond Burke is suave and wistful in his full-toned fashion. Sherwood Magiapane is the group's capable bassist.

Southland 200 is made up of easygoing treatments of several standards, some of which (*Tiger Rag*, for instance) are usually done in a more frantic manner. Tom Brown, leader of the first white jazz band to travel beyond New Orleans (to Chicago in 1915), proves that he is still an effective trombonist while Wiggs and clarinetist Harry Shields are in excellent form. Tempo MMT 2084, designed as a tribute to Papa Jack Laine, offers substantially the same group as is heard on Southland 200 in workmanlike run-throughs of some traditional and not so tra-

ditional material. Half of the eight selections on Commodore FL 20,030 are so badly recorded as to be worthless. The remaining four selections show more recording skill but only moderate inspiration on the part of the musicians.

—"Johnny Wiggs' New Orleanians." PARAMOUNT 107. 10-in. 23 min. \$3.85.

—"Wiggs-Burke Big 4." S/D 1001. 10-in. 26 min. \$3.85.

—"Johnny Wiggs' New Orleans Kings." SOUTHLAND 200. 10-in. 23 min. \$3.85.

—"Papa Laine's Children." TEMPO MMT 2084. 12-in. 41 min. \$5.07.

—"Johnny Wiggs and His New Orleans Band." COMMODORE FL 20,030. 10-in. 28 min. \$3.85.

(Also see COLLECTIONS, "X" LVA 3029.)

CLARENCE WILLIAMS

Although Williams is a New Orleans native and was once a piano player at Lulu White's Mahogany Hall, he has done most of his work in New York and any stylistic inclinations he may have are Northern. The New Orleans aspect of this disk is the possible presence of King Oliver on trumpet. If it is Oliver, these are less notable instances of his work. Recording is tubby.

—"Clarence Williams and His Orchestra Featuring King Oliver and/or Ed Allen." RIVERSIDE 1033. 10-in. 23 min. \$3.95.

BERNIE YOUNG

(See COLLECTIONS, Riverside 1005.)

COLLECTIONS

There are relatively few collections of New Orleans jazz in which several performers are represented on a single disk. Of this limited selection, only three or possibly four have real merit. Easily the best, and most broadly representative, is the disk titled "New Orleans," Volume 3 of Folkways' eleven-disk review of recorded jazz, a series made up almost entirely of dubbings (FOLKWAYS FL 57; 12-in.; 41 min.; \$5.95). This contains topnotch performances, recorded in the Twenties, by some of the classic New Orleans men and groups — Armstrong, Oliver, Morton, Johnny Dodds, the New Orleans Rhythm Kings — as well as more recent but scarcely comparable recordings by Kid Rena and Bunk Johnson. Several of the selections are unavailable on any other LP: the New Orleans Wanderers' wonderfully poignant *Perdido Street Blues* (on

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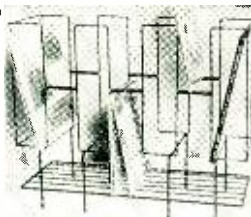
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which George Mitchell's cornet is so Armstrong-like that it was thought to be Armstrong himself for many years), Jelly Roll Morton's lovely *Mournful Serenade*, and Johnny Dodds's biting *Heab Me Talkin' To Ya*, as well as Bunk Johnson's *Down by the River* and King Oliver's *High Society*.

Several other disks in this Folkways series contain some New Orleans jazz, though none have quite the same combination of quantity and quality. Volume 5, "Chicago No. 1" (FOLKWAYS FP 63; 12-in.; 42 min.; \$5.95) includes an excellent Oliver version of *Sugarfoot Stomp*, a graceful piece by the New Orleans Bootblacks (the same group as the New Orleans Wanderers in Volume 3, above), two lesser Morton and Armstrong pieces, and superior efforts (duplicated on other LPs) by Johnny Dodds, Jimmie Noone, and Punch Miller. Volume 2, "The Blues" (FOLKWAYS FP 55; 12-in.; 39 min.; \$5.95), offers the only LP appearance anywhere of the Original Tuxedo Jazz Orchestra, a fine ensemble group whose trumpet men were Kid Shots Madison and Papa Celestin, along with Jelly Roll Morton's magnificent trio version of *Mr. Jelly Lord*, King Oliver's sturdy *Working Man's Blues*, and Armstrong's deeply felt *I'm Not Rough*. On Volume 11, "Addenda" (FOLKWAYS FP 75; 12-in.; 43 min.; \$5.95), New Orleans is represented by a scratchy reproduction of Kid Ory's 1921 recording of *Ory's Creole Trombone*, a 1923 appearance of George Lewis' excellent trombonist, Jim Robinson, with Sam Morgan's otherwise unheralded band, Sidney Bechet's hard-driving exuberance on *Maple Leaf Rag*, and Jelly Roll Morton's amusing *Kansas City Stomps*. The only items pertinent to this discography in Volume 6, "Chicago, No. 2" (FOLKWAYS FP 65; 12-in.; 40 min.; \$5.95) are two versions of *Sweet Lovin' Man* by Oliver and the New Orleans Rhythm Kings which contribute to the prestige of neither.

Oliver and Morton are both represented on "Riverboat Jazz" (BRUNSWICK BL 58,026; 10-in.; 24 min.; \$2.98), but the star of the disk is the relatively unknown Punch Miller, an Armstrong-styled trumpet player and singer, who is featured on four selections with groups led by Jimmy Wade and Albert Wynn. He vitalizes all his numbers and, especially on *Parkway Stomp*, sets an exuberant, driving pace. Morton's two numbers (*Mr. Jelly Lord*; *Midnight Mama*) are typically Morton instrumentally but quite atypical on the vocals, sung by a girl instead of the master. Oliver's playing of *Snag It* on this disk is slightly different from his version on Brunswick BL 58020.

"New Orleans Styles" ("X" LVA 3029; 10-in.; 24 min.; \$2.98) is made up of performances by three groups, of which the New Orleans Rhythm Kings is the only one that is widely known. However, this is a 1925 version of the NORK when all the original members but Paul Mares, trumpeter, had left. Despite the installation of Santo Pecora on trombone, the two numbers on this disk are only a pale reflection of the original Rhythm Kings. The other groups, the Jones and Collins Astoria Hot Eight and John Hyman's Bayou Stompers, are infinitely superior. The Hot Eight is an admirable strutting, stomping band, sparked by Lee Collins' pungent trumpet and Sidney Arodin's liquid clarinet. The Stompers' John Hyman, better known today as Johnny Wiggs, had a hearty, zestful band backing his spirited cornet when he made his two contributions to this disk in 1927.

Three of King Oliver's pace-setting performances of the early Twenties and two of Freddie Keppard's best-known works, *Stock Yards Strut* and *Salty Dog*, are the commendable features of "New Orleans Horns" (RIVERSIDE 1005; 10-in.; 25 min.; \$3.98). Keppard was one of the great New Orleans cornetists who might be better known if his contentious nature had not led him to spurn most recording offers because of his fear that his "stuff" would be stolen by others. His "stuff" was certainly good, and it comes through these acoustical recordings with reasonable clarity. The disk is burdened by uninspired performances by Charles A. Matson's Creole Serenaders and a merely passable bit of work by Bernie Young's Creole Jazz Band.

The bands of two veterans of the New Orleans scene, George Lewis and Kid Ory, are heard in adequate performances of some of their standard material on "Jazz Band Ball" (GOOD TIME JAZZ 12,005; 12-in.; 48 min.; \$3.98), which also includes selections by Turk Murphy and Pete Daily and their bands. There are eight bands represented on "Dixieland Stylists" (CAPITOL H 321; 10-in.; 22 min.; \$1.98), but only those led by Armand Hug and Sharkey Bonano are full-blooded New Orleans groups. They turn out sound, typical performances—Hug's with more than the usual amount of piano, Bonano's with a raucous merriment. Wingy Manone, another New Orleans man, is buried beneath hybrid influences in a band led by Eddie Miller. Manone finds himself in much the same position with Nappy Lamare's group on the first volume of Capitol's four-disk "History of Jazz"—"The Solid South" (CAPITOL H 239; 10-in.; 23 min.; \$1.98). New Orleans gets short shrift in this "history," for, aside from Manone, Barney Bigard's mellow but limited Creole clarinet (featured in two selections by Zutty Singleton's Trio) is the only evidence it offers of New Orleans jazz.

In 1954 several of the current generation of New Orleans stars traveled to Los Angeles to play at the annual Dixieland Jubilee concert there. The portions of the concert recorded on "New Orleans All Stars" (NORMAN 13; 12-in.; 44 min.; \$3.98) indicate that the trip was a mistake. Clarinetist Raymond Burke and trombonist Jack Delaney play with some measure of consistent skill, but George Girard, trumpeter, Johnny St. Cyr, banjo, and Buglin' Sam DeKemel range from the pedestrian to the painful.

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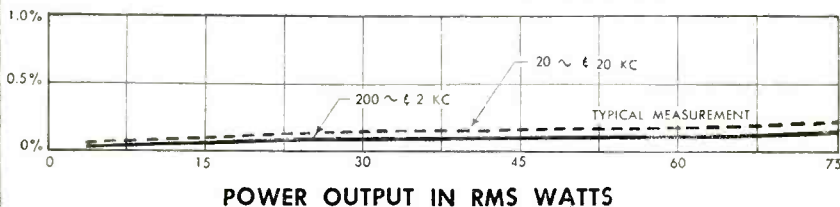
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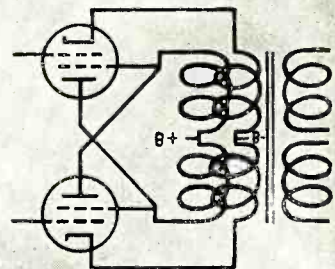
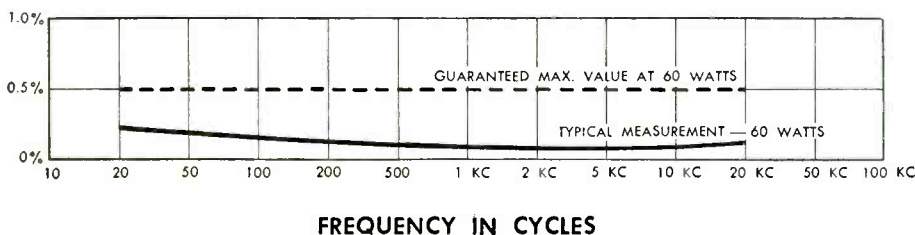
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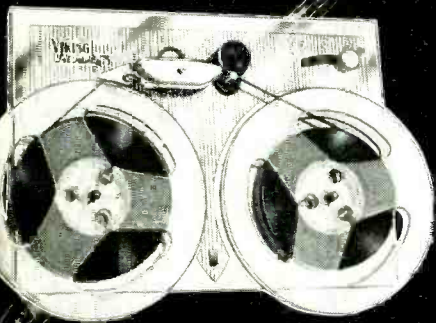
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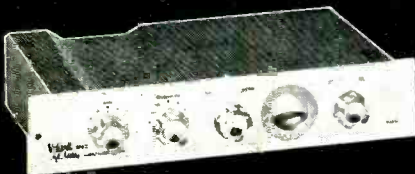
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the Tape Deck

by R. D. Darrell

"WHAT IS NEEDED, and just how does one begin, to explore the world of recorded tapes?"

Well, the requirements are fairly substantial, for they include money, a willingness to expend not only it but also some time and effort, and the possession—or purchase—of either a tape recorder or playback-only equipment. But given these (and, after all, you weren't fazed by comparable demands when you first yearned for music on disks), the beginning itself is relatively easy. The logical steps are: a preliminary survey of the available repertoire and its accessibility; a check of the suitability of your present or projected playback means, and intensive listening-study of several releases expressly chosen both to display the characteristic attractions of tape recordings and to form the nucleus of a truly rewarding tape library.

1. For the survey, you need only 25¢ for the current issue of the comprehensive *Harrison Catalogue of Recorded Tapes* (as useful in this field as Schwann's catalogue is in that of LPs). Determining the accessibility of tapes for purchase may be more of a problem, for comparatively few dealers yet carry fully representative stocks, although tape manufacturers are now energetically working out better distribution facilities. Luckily, however, tapes may be ordered, either via your regular dealer or directly from the manufacturers, without the occasional disk-risk of receiving an unsatisfactory copy or one damaged by previous playings.

2. The essential equipment feature to be checked is the capability of playing 2-track 7.5-ips tapes with correct head alignment and equalization for the standard Ampex or NARTB playback characteristic. (Since this column is primarily concerned with more-or-less "serious" music, 3.75-ips tapes, best suited to speech and background materials, will not be discussed here.) Most recent-model tape recorders, at least outside the lowest price range, and all playback-only models are properly equalized. With some older or low-cost recorders, it may be necessary to have the playback preamp circuit revamped, although with good, versatile tone controls elsewhere in the system, faulty equalization generally can be brought approximately into line, at least as a temporary makeshift.

The best check means is an Ampex 5563-A5 Standard Alignment Tape, which even at its high price (\$12) is a definite necessity for any maintenance-conscious tape deck hand. For others, fair enough checks can be made with one of the "sampler" tapes (especially Omegatape D-1) or with a tape of some recording you already own and know well in its LP version. If the tape's frequency balance differs markedly from that of the disk (and particularly if the high end is either shrill or weak), you must strongly suspect your present equalization and/or head align-

ment. If you can't correct the fault easily yourself, put in a call to your maintenance man.

Some of the inexpensive "demonstration-sampler" tapes also qualify as useful first—investigatory—purchases. Of these I have heard Berkshire's H-1 (\$1.50) with excerpts from its series of Haydn Society recordings; Omegatape's D-1, D-3, and D-5 (\$2 each) illustrating the Alphatape and Jazztape as well as Omegatape series; and Phonotapes-Sonore's PM-1 (\$1.98) with excerpts from its series of Vox, Philharmonia, and other recordings. (There are many others, as well, on which I hope to report later.) None of these is really satisfactory for listening, since the selections are tantalizingly short, but they provide valuable clues both to the performance of your playback facilities and to the complete-work tapes you are most likely to want. Omegatape's D-1 is especially useful in that it (alone among the "samplers" I know so far) includes a "Tape Recorder Test Track."

3. Then at last you can safely turn to complete works on tape, choosing them according to your special interests, knowledge of the LP versions (if any), and possibly by reference to the following reviews—which, it is only fair to warn in advance, are largely devoted (this month only) to tapes deliberately selected for a combination of musical and technical qualities likely to alert you to the charms, powers, and rewards of the new world of sound on tape.

(Next month, a discussion and first reviews of that world's most exciting attraction: stereo sound. But meanwhile, I strongly suggest that, if you are contemplating purchase of tape equipment for the first time, and especially of playback gear only, you seriously ponder the desirability of starting with a stereo system if at all possible. For such a system is of course also capable of playing standard 2-(unrelated)-track tapes, whereas a single-channel system is limited to these alone and generally is not easily adaptable to stereo.)

Note: All tapes reviewed, unless otherwise noted, are 2-track, 7.5 ips—as standard today for serious, musically minded tapeophiles—as double-sided 33 $\frac{1}{3}$ -rpm microgroove disks are for phonophiles. The specified reel sizes (7 in. and 5 in.) are roughly comparable to 12-in. and 10-in. LPs in playing time, although of course individual tapes—like disks—vary considerably in the amount of material actually included.

BACH

Cantatas: No. 51, Jauchzet Gott; No. 209, Non sa che sia dolore

Teresa Stich-Randall, soprano; Vienna

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If you nourish the delusion that tape is suited best or only to "background" music and non-participating listening, this jubilant No. 51 (above all its ecstatic final Alleluia) and endearingly lyrical Italian Cantata, No. 209, will electrifyingly jolt you out of it. In his July 1955 review of the LP version (Bach Guild-Vanguard BG 546), Nathan Broder justly noted some imbalance between obbligato trumpeter and solo soprano in the first aria of No. 51, but I must confess that Helmut Wobisch's bravura playing and ringing tone are so exciting to me that I can't regret their partially obscuring the vocal line and text. Anyway, Miss Stich-Randall convincingly demonstrates her own skill and tonal purity in other passages, and the recorded performances throughout are surcharged with irresistibly infectious vitality.

BACH

Toccatas and Fugues: in D minor, BWV 565; in E, BWV 566; in F major, BWV 540
Prelude and Fugue in E-flat major, BWV 552; Toccata in D minor ("Dorian"), BWV 538; Toccata, Adagio, and Fugue in C major, BWV 564; Canzona in D minor, BWV 588; Alla Breve in D major, BWV 589

Carl Weinrich, organ.

SONOTAPE SW 1011 and SW 5002. Two 7-in. \$7.95 and \$11.95 respectively.

Westminster's rapturous claims for the recording potentialities of the Church of Our Lady organ in Skänninge, Sweden, no longer strike me as extravagant after hearing these two tapes, which reveal the first completely felicitous marriage I know between the vivid tonal spectra of authentic baroque stops and modern sonic power and flexibility. Moreover, the acoustic environment seems ideal—with enough reverberation to provide the characteristic spaciousness of a church performance, yet not so much as to blur intricately woven textures. There are sure to be listeners for whom many timbres here will seem strangely "raw," and perhaps some for whom Weinrich's readings may seem unduly metronomic or lacking in conventional expressiveness. But even they hardly can remain unresponsive to the tremendous drive and novel lack of ponderousness in the usually overdramatized Toccata and Fugue in D minor. While others, who have long cherished Weinrich's Bach interpretations in spite of the wretched recording he has been given in the past, now can exult in hearing him in the most thrilling, best balanced, and most profoundly satisfying organ recordings I, for one, have ever encountered. For just one of many aural marvels, listen particularly to the pedal-points in the F major Toccata (or Prelude as it is more commonly known)! (Some, but not all, of the works played here have been released in LP versions, on Westminster W-LAB 7023 and WN 18148, which—as of April—have not yet been reviewed in these pages.)

CHOPIN

Twenty-four Etudes, Op. 10, Op. 25

Guiomar Novaes, piano.

PHONOTAPES-SONORE PM 119. 7-in. \$8.95.

My mind says this is *not* the way to play most of these Studies; my heart and ears indignantly demand, Who cares about occasional muddling or miniaturization when we are bewitched by such lyric warmth and truly singing piano tone? In any case, no properly definitive version of all 24 Etudes has yet appeared and Novaes', for all its digital and formal flaws, is by far the most sensuously gratifying. Strangely, the Vox LP versions (PL 9070, April 1955, and PL 7560 of 1952) never have been coupled on a single disk, so the present tape has a special value even above its freedom from surface noise and its right-in-the-room piano reproduction—superb in Op. 10 and tonally only a shade less full-blooded, but no less ingratiating, in the older recording of Op. 25.

GREGORIAN CHANT

Roger Wagner Chorale, unaccompanied. OMEGATAPE OT 8003. 7-in. \$10.95.

Granted that the male voices of the popular West Coast choral group are hardly masters of the Solesmes tradition, and that a larger ensemble, recorded less closely and in a more expansive acoustic environment, might approach more nearly the ideal in plainchant reproduction—these 13 chants and 8 Introsits in 8 Modes are otherwise sung and recorded with wholly admirable fervor, straightforwardness, and clarity, thankfully without the too frequently heard but always inexcusable "support" of an organ. No less importantly, the velvety background of tape reproduction enhances the atmospheric magic of the music itself as no disk possibly could—although, to be sure, I haven't heard the LP versions (Gregorian Institute LAY 106 and LL 111), unreviewed in these pages, or anywhere else to my knowledge.

RAVEL

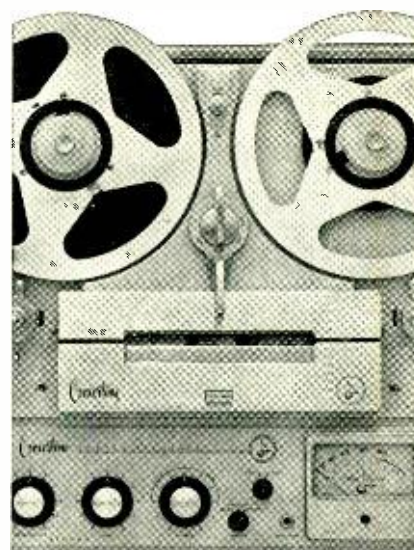
Bolero; Alborado del gracioso; Pavane pour une Infante défunte; La Valse; Rapsodie espagnole

Orchestre Radio-Symphonique de Paris. René Leibowitz, cond.

PHONOTAPES-SONORE PM 107. 7-in. \$8.95.

As I noted last month, one of the most delightful first rewards of my tape adventures was replacing my dirty (if not worn) LP of this Ravel program (Vox PL 8150, Jan.-Feb. 1954) with a tape less easily subject, if not impervious, to deterioration. But, except perhaps for the *Alborado* and *Pavane*, Leibowitz's way with the music itself still strikes me as uninspired, while the recording—ultra-sensational only a few years ago—has since been out-sensationalized. Under micro-aural comparison, the (clean) disk version retains a slight superiority in high-end crispness; the tape wins by an equally narrow margin in the mid and low ranges and in over-all sonic balance. And the tape enjoys an advantage that well may appeal to audiophiles dubious about the abilities of their pickups (and the disk-producer's lateral equalization) to cope

Continued on next page



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FOR INDUSTRIAL REQUIREMENTS CONSULT RECORDATA DIVISION

with inner-groove distortion susceptibility. The two tape tracks add up to almost an hour of music, yet of course the end of each track is as clear and easy listening as the beginning.

STRAVINSKY
Petrouchka

Philharmonic-Symphony Orchestra of London, Hermann Scherchen, cond.
SONOTAPE SW 1019. 7-in. \$7.95.

The one real technical weakness of 7.5-ips tapes I have observed so far is the tendency of the high end to lose something of the crispness and "bite" of the very best disks (at least when the latter are new, with unmarred surfaces and grooves). It isn't exactly distortion as we usually recognize it, but a kind of dulling of the edges of steep-fronted transients, probably mainly in the duplicating process, and of course it doesn't show up in piano or chamber music, or indeed in anything but ultra-brilliant modern orchestral works. But that it is not inevitable is conclusively demonstrated in the present release.

Scherchen's *Petrouchka* has been generally acclaimed the best to date on disks (Westminster W-LAB 7011, Feb. 1956) so there's no need to argue the merits of his reading, which although individual is completely free from the mannerisms that have marred some of his other performances. But much as I like conductor and orchestra here, the more novel and even more exciting triumphs are those of the recorders and processors, who not only achieve perfect tonal balances and clarity throughout the wide sonic spectrum Stra-

vinsky demands, but are equally magisterial in coping with both extremes of the expanded dynamic range exploitable on tape. Even the most overwhelming climaxes here are scarcely more impressive in one way than—in another—the superbly clean pianissimos of say the bass drum or solo wind instruments.

SPOTLIGHT ON PERCUSSION

Arnold Goldberg and Kenny Clark, percussion. Al Collins, narrator.
PHONOTAPES-SONORE PM 115. 7-in. \$8.95.

Perhaps it's because I know the disk version (Vox DL 180, Oct. 1955) so well, and was present at one of the original recording sessions, that I'm able to detect—in close comparisons only—some rounding-off of the steepest wave-fronts here. But I doubt whether I'd be conscious of it otherwise, and certainly the mid-range reproduction and the extreme lows are if anything slightly better than in even an immaculate LP pressing. The accompanying notes have been cut down (I note with some regret, for I wrote them) from fifteen to six text pages, but at that this is the first booklet I've found with recorded-tape releases, many of which—outside the Phonotapes-Sonore and Sonotape series, among the scattering of tape manufacturers represented this month—are issued entirely without annotations. Here, surely, is one aspect of "packaging" where tape makers would be well advised to profit by the example of their disk colleagues.

JOSH WHITE ANNIVERSARY RECITAL

A-V TAPE LIBRARIES AV 851. 7-in. \$10.95.

Any Josh White fan who has missed the LPs of this twenty-fifth anniversary program (Elektra 701, Sept. 1955) featuring an extended "Story of John Henry," or who wants to bring the balladeer into his living room even more realistically than via disks, will relish the present tape—and what is perhaps the most effective "close-up" recording of a singer I have ever heard. Altogether apart from the performances themselves, which now sometimes approach a virtuoso slickness hardly in keeping with the folk materials, this is a recorded demonstration of sonic "presence" in *excelsis*.

REEL MUSIC NOTES

ALPHATAPE: *High Fidelity Jazz* displays in short but lively measure the Hollywood All-Stars, Jack Teagarden's, and four other bands in stimulating if not especially "open" recordings (AT 1, 5-in., \$3.95).

BEL CANTO: *The Best of Billy Butterfield* in an ear-opening example of extremely brilliant, open recording of vivacious performances, some with enthusiastic college-audience participation (501, 5-in., price not stated).

JAZZTAPE: If I'm old-fashioned in my jazz tastes, that's an explanation only, not an apology, for my delight in Kid Ory's Creole Band blues performances, many of them starring the doughty Lizzie Miles, only routinely recorded but (for me) superbly played and sung (JT 4008, 5-in., \$6.95). On the other hand, *Scene West*, with Herbie Harper and Bob Gordon's Quintet, sends me only in its livelier moments (JT 1001, 7-in., \$9.95); and *The Guitar of Oscar Moore* leaves me cold except for Mike Pacheco's bongo drumming (JT 1002, 7-in., \$9.95). Moreover this last tape has been recorded in unduly bottom-heavy fashion.

OMEGATAPE: *High Fidelity Showpieces*, Vol. 1, is hi-fi recording (in London's Kingsway Hall) all right, with Dave Goodwyn's piano and the percussion section of the London Pro Musica Orchestra admirably captured, but Sheldon Burton's performances, spirited in an Offenbach *Can-Can* and graceful if unidiomatic in the *Rhapsody in Blue*, are strictly "Pops" routine in the Second Hungarian Rhapsody and *Hymn to the Sun* (OT 5011, 5-in., \$6.95).

PENTRON: A light tape (in length as well as music) especially notable for its scintillating sound qualities, as well as for Larry Paige's toe-tickling *Show Pops* selections (RT 400, 5-in., \$3.50).

PHONOTAPES-SONORE: The *Holiday in Naples* airs by Gianni Monese's Orchestra impress me mainly by first-rate recording of typical Neapolitan performances novel only by their inclusion of timpani as well as mandolins. But apparently I've missed some special appeal which has made the LP version (Vox 25030) something of a best-seller (PM 109, 7-in., \$8.95).

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TESTED IN THE HOME



Equipment reports appearing in this section are prepared by members of HIGH FIDELITY'S staff, on the basis of actual use in conjunction with a home music system, and the resulting subjective evaluations of equipment are expressed as the opinions of the reviewer only. Reports are usually restricted to items of general interest, and no attempt is made to report on items that are obviously not designed primarily for high fidelity applications. Each report is sent to the manufacturer before publication; he is free to correct the specifications paragraph, to add a comment at the end of the report, or to request that it be deferred (pending changes in his product) or not be published. He may not, however, change the report. Failure of a new product to appear in TITH may mean either that it has not been submitted for review, or that it was submitted and was found to be unsatisfactory. These reports may not be quoted or reproduced, in part or in whole, for any purpose whatsoever, without written permission from the publisher.

Pye HF-25 Provost Amplifier and HF-25A Proctor Control Unit; the "Quality Amplifier"

SPECIFICATIONS (furnished by manufacturer): a 25-watt power amplifier and separate control unit. **HF-25 AMPLIFIER**—Inputs: two high-level high-impedance, direct to input grid and through coupling capacitor. Controls: positive feedback (damping factor adjustable from 35 to infinity); hum balance. Output: may be strapped for 60, 15, 6.6, or 3.75 ohms to speaker. Negative feedback: 26 db. Power output: 35 watts. Frequency response: substantially flat from 2 to 160,000 cycles. Sensitivity: 0.5 volts input for 25 watts output. IM distortion: 0.5% at 25 watts; 0.7% at 35 watts. Hum and noise: 90 db below 25 watts. Tubes: 2—KT-66 or 6L6; ECC35 or 6SL7; ECC33 or 6SN7; GZ32 or 5V4. Dimensions: 13½ in. wide by 10 deep by 7 high. Price: \$139.50. **HF-25A CONTROL UNIT**—Inputs: two at low-level high-impedance for Phono and Microphone; two at high-level high-impedance for Radio and Tape. Controls: selector and equalizer (Tape, Radio, Mic., U. S. COL. LP, RIAA-Eur LP, U. S. 78, Eur 78); bass (-12 to +15 db, 40 cycles); treble (-15 to +12 db, 10,000 cycles); cutoff filter (4, 7, 12 kc, out); volume. Outputs: two; one at low impedance to high-impedance amplifier input; one at low impedance to high-impedance tape recorder input. Sensitivity: .003 volt in Phono input, 0.12 volt in Radio input for 0.5 volt output. Noise: 60 db below 0.5 volts. Tubes: 2—ECC40. Dimensions: 10¾ in. wide by 4 high by 4 deep. Copper front panel. Price: \$59.50. MANUFACTURER: Pye Ltd., Cambridge, England. U. S. DISTRIBUTOR: British Radio Electronics, Ltd., 1833 Jefferson Place, N. W., Washington, D. C.

There are many schools of thought about how much flexibility a control unit should offer, and available units reflect approaches ranging from ultra-simplified to a degree of complication that demands from the user at least a basic knowledge of electrical engineering theory. The Pye Proctor unit is about midway between the two extremes, and it seems to me that it has hit a very happy medium.

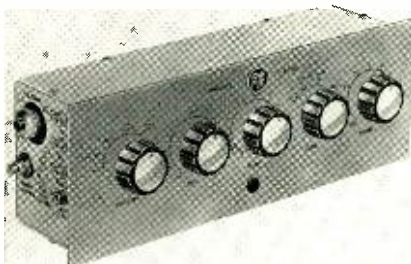
Input connections to the Proctor are fairly conventional, with one or two outstanding differences. The phono input has no level-set control on it, and no built-in cartridge termination. Simultaneous adjustment of these functions is cleverly provided by a recessed socket next to the phono input which receives any one of a number of "matching plugs." Five types of plugs are available to match practically any pickup cartridge, and a list in Pye's very comprehensive instruction booklet gives the recommended matching plug for a wide variety of European and American cartridges. Really a neat solution to the pickup matching problem. (A word about the instruction manual. This one is a typical British

production; 23 pages of instructions, explanations, recommendations, charts and circuits, leaving nothing to the imagination.)

Other input facilities include a Microphone input and Radio and Tape inputs. Of these, only the Radio input has a level-set control on it, since most tape recorders are already equipped with a playback volume control.

Playback equalization on the Proctor unit covers practically every contingency, but the European 78-rpm position puzzles me. This curve provides about 10.5 db of rolloff at 10 kc, which is London records' early LP characteristic, but I was under the impression that European 78s were recorded with either a flat high end or with about 5 db of boost.

The tone controls on the Proctor are really a delight to use. The control circuit is the popular Baxendall type, which varies the turnover point of the boost and cut rather than the slope of the entire bass and treble control ranges. Turning the bass control up a little bit, for instance, simply adds a touch of very deep bass to the sound, while having no effect on the middle-bass range. It can introduce some solid bottom to the sound without making it boomy, or it can be used as a continuously variable 6 db/octave rumble filter in its cut position. As the controls are turned further up or down, the compensation curve maintains its slope



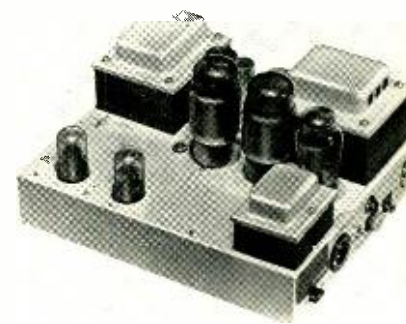
The Pye HF-25A preamp-control unit.

but changes in frequency, so that an increasingly widening frequency range is affected. In their more advanced positions, they begin to operate like conventional tone controls, affecting the over-all balance of the sound. They are smooth-operating, and are apparently completely free of distortion.

The treble cutoff control provides very

sharp attenuation (about 20 db per octave) above any one of three high-frequency limits, to suppress surface noise and distortion from poor program material. It is extremely effective, and the cutoff frequencies have obviously been judiciously chosen; the filter removes no more of the desired program than is necessary to reduce noise and interference.

The instruction booklet gives much useful information about the Pye control unit, but I didn't realize how essential an instruc-



The 25-watt Provost power amplifier.

tion booklet could be until I went to install the Provost power amplifier.

Referring to the instructions, I found the amplifier to have provision for setting the line voltage to anywhere between 100 and 250 volts, the output impedance to between 60 and 3.75 ohms, the damping factor to between 35 and infinity, and the feedback circuits to suit the output impedance being used.

Units imported into the U. S. are wired for 15 ohms output impedance. If a different speaker impedance is to be used, the amplifier must be turned over and the output transformer taps reconnected. Then, the feedback resistor and its equalizing capacitor should be changed as specified, and the positive feedback control must be re-adjusted, using a voltmeter. Presumably, any further adjustment of the positive feedback (variable damping factor) could be made after the unit is installed, if listening tests indicate that the speaker is not working at its optimum damping.

The other screwdriver adjustment is a hum-balancing control, which is set in the

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TESTED IN THE HOME

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gage the drive idler. To do this, the speed selector switch must be returned to a neutral position. Also, disengaging the idler by itself will stop the turntable, but the motor will continue to run unless the arm's shutoff switch is actuated first.

Since this unit has a very low rumble level, it is important that the user remember to disengage the drive idler after shutting off the motor. Failure to return the speed selector to a neutral position when the unit is being turned off for any period of time may result in idler flats, and the rumble level will increase.

I've had the opportunity to examine two of these units; the one that was submitted for TITHing, and another that an associate of mine purchased recently by mail. Both units proved to have free-moving arm bearings, very low rumble, and excellent speed regulation.

But be careful to avoid cartridges that exhibit strong magnetic fields toward the turntable. The Miraphon is normally supplied with a steel turntable (brass turntable is available on special order) which will attract these pickups, considerably increasing stylus force when the pickup is on a record, and the addition of a turntable mat will simply raise the arm level to a point where it tilts the cartridge to one side, with attendant groove destruction.

The Miraphon isn't a substitute for a transcription turntable and arm in a top-quality system . . . it isn't meant to be. But it is certainly a first-class unit of its kind, with no apologies needed for any aspect of its performance. — J.G.H.

MANUFACTURER'S COMMENT: The rubber drive wheel on the Miraphon XM-110A is made of a specially developed neoprene, which under exhaustive tests does not develop "flats." If at any time it is necessary to replace the rubber on the drive wheel, this is lifted off in a matter of seconds and replaced like a rubber tire, since it has a special rim into which the rubber drive wheel snaps.

The Miracord XA-100 changer and Miraphon XM-110A have identical chassis, so the same base and motor board may be used for either unit.

Fisher 80-R Tuner

SPECIFICATIONS (furnished by manufacturer): a compact, FM-AM tuner of maximum sensitivity, with separate AM and FM tuning meters. **Sensitivity:** 3 microvolts for 20 db of quieting on 300-ohm antenna input. **Frequency response:** FM, ± 1 db from 20 to 20,000 cps; AM, ± 2 db to 7,500 cps in broad position; useful response to 9,000 cps. Built-in 10 KC whistle filter. **Dimensions:** 12 $\frac{3}{4}$ in. wide by 8 $\frac{3}{4}$ in. deep, less knobs, by 4 in. high. **Price:** \$169.50; cabinet \$17.95 extra. **MANUFACTURER:** Fisher Radio Corp., 21-25 44th Drive, Long Island City 1, N. Y.

The 50-R, predecessor of the 80-R, was first advertised in HIGH FIDELITY in its May-June 1953 issue; a TITH report on the unit appeared in the September-October issue of that year. At the time of its introduction, the 50-R was an outstanding unit, doubtless the best then available. Without recourse to laboratory measurements, I would hesitate to say whether my 50-R—the one tested in 1953—has been significantly surpassed, except in detail, even today.

In detail, the new 80-R is an improvement. It is more compact. It is sleeker looking. It has two tuning meters instead of a single tuning eye. One meter indi-

cates AM signal strength, and the other is a center-of-channel meter for FM. (Fisher's FM-80, an FM-only job, has both a center-of-channel tuning meter and a signal-strength meter; in addition, it is even more compact. Electrically, the FM-80 and the 80-R have identical FM sections and characteristics.)

In the 50-R, AFC was variable, with the control on the back of the chassis; it could be switched in or out by changing the selector switch position. On the 80-R, AFC is also variable but the control is on the front of the panel (the smaller of the left-hand concentric knobs). The selector switch has six positions: AM



The 80-R tuner in mahogany cabinet.

BROAD, AM SHARP, FM, and three high-level input channels for a TV set, tape recorder, or what have you.

Like the 50-R, the 80-R is blessed with a logging scale numbered from 0 to 100; really a must except in sparse FM areas. Certainly it is needed on both Coasts.

There is no front-of-panel volume control on the 80-R. The level control is on the rear apron of the chassis and is intended to be adjusted at the time of installation. Output is at low impedance (cathode follower).

So . . . two years and more have passed, and the exceptional 50-R has yielded to the more modern and compact 80-R. — C.F.

University Tiny-Mite, Senior, and Master Speaker Systems

SPECIFICATIONS (furnished by manufacturer): three-way rear-horn-loaded speaker systems. **TINY-MITE**—**Frequency response:** to 15,000 cycles. **Impedance:** 8 ohms. **Power capacity:** 25 watts program. **Crossover frequencies:** 1,000 and 5,000 cycles. **Cabinet finishes:** cherry or blonde mahogany. **Dimensions:** 19 $\frac{1}{2}$ in. high by 15 in. wide by 12 $\frac{1}{4}$ in. deep. **Price:** \$75.75. **SENIOR**—**Frequency response:** 40 cycles to inaudibility. **Impedance:** 8 ohms. **Power capacity:** 30 watts program. **Crossover frequencies:** 700 and 5,000 cycles. **Crossover network:** L C type with continuously variable "Brilliance" and "Presence" controls. **Cabinet finishes:** cherry or blonde mahogany. **Dimensions:** 30 in. high by 21 $\frac{1}{2}$ in. wide by 15 $\frac{3}{4}$ in. deep. **Price:** \$177.00. **MASTER**—**Frequency response:** 30 cycles to inaudibility. **Impedance:** 8 ohms. **Power capacity:** 50 watts integrated program. **Crossover frequencies:** 700 and 5,000 cycles. **Crossover network:** L C type with continuously variable "Brilliance" and "Presence" controls. **Cabinet finishes:** cherry or blonde mahogany. **Dimensions:** 37 in. high by 28 in. wide by 19 $\frac{1}{4}$ in. deep. **Price:** \$275.00. **MANUFACTURER:** University Loudspeakers, Inc., 80 South Kensico Ave., White Plains, N. Y.

It is becoming increasingly evident to many critical listeners that it isn't enough just to use an excellent loudspeaker in an equally good enclosure; the units must, with but a few exceptions, be designed and made to match each other.

For this reason, and also probably because

it is far too easy for an inexperienced high fidelity enthusiast to make a mistake when choosing components himself, we have seen more and more integrated speaker systems appear on the market during the past few years.

These three integrated systems from University are attractively cabined in very solidly constructed enclosures. The "Tiny-Mite" system, which is the lowest-priced of these models, contains an 8-inch triaxial speaker mounted in a specially designed corner-horn type enclosure.

The "Senior" and "Master" are also three-way systems, but are mounted in much larger enclosures and incorporate separate driver units to cover the low, middle, and high-frequency ranges. Both of these systems are equipped with University's "Acoustic Baton" controls, which allow the user to accentuate or suppress the brass and string sections of the reproduced orchestra by depressing or boosting the presence and overtone ranges. Both systems use the HF-206 compression-type super-tweeter, but differ in the type of mid-range and low-frequency drivers. The "Senior," for instance, uses a 4408 mid-range driver and C12W 12-inch woofer, while the larger "Master" system contains a 4409 mid-range and a C15W 15-inch woofer.

All three systems utilize the same rear-loaded woofer horn design, which brings the back-of-cone pressure out through an opening beneath the front panel of the enclosure, thus minimizing the critical room-corner bass augmentation effects which are used to extend the low range in some other



The Master three-way speaker system.

enclosures. The systems may, as a result, be used equally well in a corner or mid-wall location.

Sound-wise, the greatest immediately noticeable difference between these systems is at the low end, where the larger enclosures of course produce deeper bass.

The "Tiny-Mite" is an ideal speaker for those who demand the ultimate in presence, although it is simply too brilliant for my taste. The "Acoustic Baton" controls on the "Senior" and "Master" systems permit a very wide variation in the middle and upper range response, so I was able to get balance from them which was much closer to the flat response I prefer. With these settings, both systems produced impressive

Continued on page 100

HIGH-FIDELITY TURNTABLES



the PRESTO *Pirouette*

Professional performance standards combined with maximum simplicity of operation. Beautifully machined 12" or 16" cast aluminum turntables for super-smooth, rumble-free operation. Choice of heavy-duty four-pole motor or hysteresis synchronous motor to meet all requirements in speed accuracy. Three-idler drive system with interchangeable idler wheels minimizes wear. Single-flick shift, operated in one plane, selects 33 1/3, 45 or 78.26 r.p.m. speeds and shuts off motor.

- Model T-18, 12" turntable, four-pole motor..... \$ 66.00
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- Model T-68, 16" turntable, four-pole motor..... 87.00
- Model T-68H, 16" turntable, hysteresis motor..... 147.00

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- Model K-11, complete with four-pole motor \$396.00
- Model K-11, complete with hysteresis motor 445.00
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- Recorder mechanism only, with hysteresis motor 259.50

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PRESTO SR-27 Tape Recorder

A moderately priced tape recorder for professional and home use. Consists of R-27 tape transport mechanism and A-920B amplifier. Three separate heads. Three-motor drive, including hysteresis capstan motor. Tape speeds 15 and 7 1/2 ips, plus fast forward and rewind. Reel sizes up to 8". 10-watt amplifier has two built-in speakers and controls.

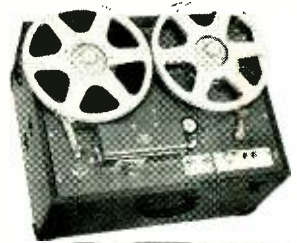
- Model SR-27 complete in two portable carrying cases..... \$588.00

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Tape Reproducer for Background Music

8 hours continuous playback from 14" reels with dual-track operation at 3 3/4 ips. Fool-proof, trouble-free, economical. Complete assembly includes PB-17A tape playback mechanism, A-904 preamplifier and CC-4 (horizontal) cabinet*. Complete \$996.00

*Cabinets for vertical mounting available



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*different where
it counts*

Functionally designed without mechanical or electronic "gingerbread"... precision-engineered without compromise... massively constructed without economizing on components and machined parts... custom-built without short-cuts... quality-controlled without fail... THAT'S the Presto Look — result of a quarter century's experience as America's leading manufacturer of tape and disc recording equipment.

TAPE RECORDER AMPLIFIERS

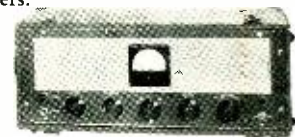
PRESTO A-900-5, A-901 and A-920 Amplifiers

Designed to complement PRESTO tape recorders. A-900-5 has separate record and playback channels, three-microphone input, 250-ohm low-level mixer, illuminated VU meter, and 500-ohm output with +20 db maximum power. A-901 is similar to A-900 except for single 500-ohm transformer input instead of mike inputs. A-920 is more compact, has both microphone and playback preamplifiers, single 250-ohm mike input, 10 watts power output into 15 ohms with provision for 500-ohm output at 0 db, plus two small, built-in speakers.



- Model A-900-5, for rack mounting..... \$388.00
- Model A-901, for rack mounting 350.00
- Model A-920, for rack mounting 309.00

(Each supplied in carrying case for \$15.00 extra.)



Write for latest technical data

PRESTO RECORDING CORPORATION
PARAMUS, NEW JERSEY

TESTED IN THE HOME

Continued from page 98

sound from orchestral recordings and crisp reproduction of speech. The difference between the low ends of the speakers was really remarkable, exhibiting a definite extension of the low range each time the next largest speaker was switched in.

These are speakers which can be recommended to audiophiles who demand a highly efficient system but who vary widely in their taste for reproduced sound. The "Acoustic Baton" controls on the two larger models take care of the latter contingency, and the rear-horn-loaded, non-resonant enclosures and high-conversion drivers provide all the efficiency anyone could want.

— J. G. H.

MANUFACTURER'S COMMENT: Because of the great convenience of small size systems like the Tiny-Mite can and often are put anywhere in the home that space permits . . . usually tucked away in some crowded area. As a result, the high-frequency response and projection are generally severely damped, and over-all performance at the listening point is left wanting. For this reason University uses a driver-driven tweeter with a wide-angle horn for the top range. As a rule, the resulting sound will "balance out" properly at the point of reception. The amplifier tone control can be used to attenuate the highs in rooms where this is not the case.

Audio Exchange "Big Brother" Amplifier

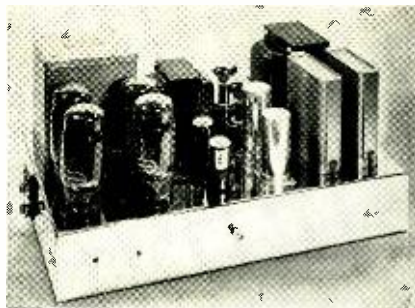
SPECIFICATIONS (furnished by manufacturer): a custom-built deluxe power amplifier, using modified ultra-linear Williamson circuit. **Rated power:** 60 watts. **Output impedance:** 4, 8, or 16 ohms. Two AC power outlets. **Distortion:** less than 1% IM at 60 watts, 0.2% at 30 watts (50 and 2,000 cps, 4:1). **Frequency response:** ± 3 db to 70,000 cps. **Damping factor:** 16. **Controls:** hum balance, bias voltage. **Tubes:** 2-6SN7GT, 4-KT66, 2-5 V4GA. **Dimensions:** 17 5/8 in. long by 10 3/4 wide by 8 3/8 high. **Price:** \$265.00. **MANUFACTURER:** The Audio Exchange, Inc., 159-19 Hillside Ave., Jamaica 32, N. Y.

The "Big Brother" amplifier is obviously designed for ultra-deluxe home-amplifier performance, and is built to last indefinitely. It is large and extremely heavy.

The output stage—four push-pull-parallel KT66's into an Acro TO-330—will deliver 60 watts at 20 cycles and 40 watts at 16 cycles. Oil-filled filter capacitors are used, and coupling capacitors are of exceptionally high quality. The chromed chassis can't corrode or tarnish. The wiring, which is unbelievably precise (even beautiful) is sprayed for protection against mildew. A unique guarantee accompanies this amplifier: it is unconditionally guaranteed to be free from defects in parts (excluding tubes) and workmanship for five years! You might think that rather daring until you actually get a look at the amplifier.

Listening quality matches the construction, too. Treble is sweet and crystal clear; bass is tightly controlled and definitive, with a feeling of unlimited reserve power. As a matter of fact, the reserve isn't quite unlimited—we measured 1.6% IM distortion at 70 watts, and about 10% at 80 watts. Most will agree that that is quite enough power. We can't resist quoting another figure: at any level below 15 watts (where the amplifier would operate for 99.9% of the time in most home systems) the IM distortion on our test unit was below 0.1%!

Stability at high frequencies was as nearly perfect as is likely to be achieved,



"The Big Brother on its chrome chassis.

and in low-frequency stability the Big Brother is matched by very few others. We don't know what other qualities could be desired in any amplifier: superlative construction and sound, standard output taps, plenty of reserve power, individual unit performance curves and long-term guarantee.

There is one specification, though, that won't be so attractive to the average buyer—the price. It is undeniably high; so is that of other luxury items. Considering the quality of parts, the workmanship, and the individual attention given each amplifier during its assembly, the price is certainly not excessive.—R.A.

MANUFACTURER'S COMMENT: We are aware that \$265 is a high price for a power amplifier, but we have not been successful in reducing costs without also reducing quality. Since the amplifier is not built to compete in price, we have not compromised quality in any way. The amplifier is sold only through the two Audio Exchange stores.

Zenith Trans-Oceanic Portable -- Model Y-600

SPECIFICATIONS (furnished by manufacturer): an AC-DC-battery, all-wave portable with two built-in antennas. **Wavebands covered:** standard U. S. broadcast; 31, 25, 19, and 16-meter short-wave broadcast; 2-4 and 4-8 megacycle (150 to 38 meters) weather, marine, and amateur. **Power supplies:** built-in battery pack; 110 volts AC or DC; plug-in adaptor available for operation on 220 volts AC or DC. **Outputs:** to built-in speaker and to headphone jack. **Input:** for phonograph (crystal). **Antennas:** built-in broadcast band antenna can be removed from case for greater sensitivity; built-in whip antenna for short-wave reception extends 52 in. **Price:** \$139.95. **MANUFACTURER:** Zenith Radio Corporation, Chicago 39, Ill.

Over the years, quite a number of readers, living outside FM and strong-signal AM areas, have written to ask about the possibility of getting reasonably good music via



The Trans-Oceanic opened up for use.

short-wave broadcasts. The music is there, of all kinds and in considerable quantity, but the problem is to get a good receiver.

Several companies manufacture short-wave tuners for commercial and amateur use; most of these suffer from lack of bandspread on the broadcast bands. The short-wave bands are all crowded . . . jammed is a better word! The ability to stretch out a small part of the spectrum is almost essential.

By international agreement, short-wave broadcasters are supposed to operate within the following bands:

2.300 —	2.498 megacycles
3.200 —	3.400 "
3.950 —	4.000 "
4.750 —	4.995 "
5.005 —	5.060 "
5.950 —	6.200 "
7.100 —	7.300 "
9.500 —	9.775 "
11.700 —	11.975 "
15.100 —	15.450 "
17.700 —	17.900 "
21.450 —	21.750 "
25.600 —	26.100 "

In general, the stations operate at 5 kilocycle intervals, but there are many stations operating closer together than 5 kc., and a number operate outside the bands listed above. All this results in a need for highly selective tuning, to reduce interstation interference. Therefore, though the broadcasters are not restricted to a given audio frequency range, most tuners must limit frequency response.

Partly to have some fun for myself, and mostly to do a bit of research into this whole question, I asked Zenith to send us one of their "Trans-Oceanic Portable" receivers. This provides bandspread tuning on major short-wave broadcast bands; it covers all those listed above except the two highest frequency bands, which are still somewhat experimental in nature.

To give you an idea of how the tuning scale is stretched out, one band covers from 11.4 to 12.2 megacycles; the tuning scale is 6 1/4 in. long. The short-wave spectrum is divided into 6 bands, plus a seventh for the standard AM broadcast band. The various bands are selected by pushbuttons. Incidentally, the dial includes a logging scale which is invaluable for relocating stations.

I presume the audio frequency range of this receiver is not over 6,000 cps at the most. After several evenings of listening, I doubt that a wider range would serve any useful purpose. In other words, there is plenty of music on the short waves, and it may be broadcast with a range exceeding 5,000 or 6,000 cycles but by the time the signal has traveled through atmospheric and other-station interference it has picked up enough "garble" on its edges so that wide frequency-range reproduction becomes more or less pointless except in rare cases.

Note that I did not say "wide frequency range high fidelity reproduction." There is a distinction here. The Zenith uses a 5-in. speaker, and sound is not bad. The Zenith also provides for earphone listening; there's a jack on the front panel. The jack is bridged in parallel with the speaker. When earphones are plugged in, the built-in speaker is automatically silenced. This jack can also be used for an external speaker, and that makes a tremendous improvement in fidelity.

Continued on page 102

3

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Model T-10

(complete with cage) **\$79.50**



The Rondo *AM-FM Tuner*

The ultimate development of the famous Harman-Kardon silhouette in a fine new tuner, designed to mate the Melody amplifier — Tuned RF stage on FM — Exclusive new FM Rumble Filter — Cathode Follower Output — Ferrite Loopstick and 10 KC Whistle Filter in AM — Meets FCC Radiation Specifications — Automatic Frequency Control and AFC Defeat — Printed Circuits throughout — Only 3¾" high x 13½" wide x 8¾" deep.

Model T-120

(complete with cage) **\$95.00**



The Solo *Combined AM-FM Tuner — Amplifier*

A beautiful and complete high fidelity system on one chassis — and at a remarkably modest price. The Solo combines the tuner characteristics of the new Overture, T-10, with the preamplifier and power characteristics of the Prelude, PC-200, amplifier in a brushed copper and black enclosure only 4" high x 13¼" wide x 13" deep.

Model TA-10

(complete with cage) **\$129.50**

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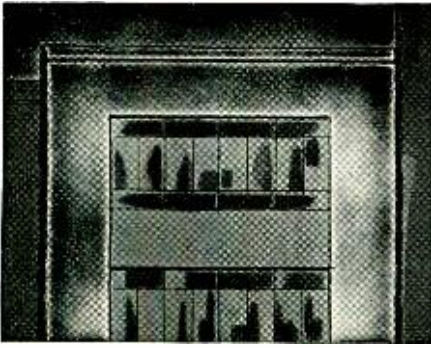
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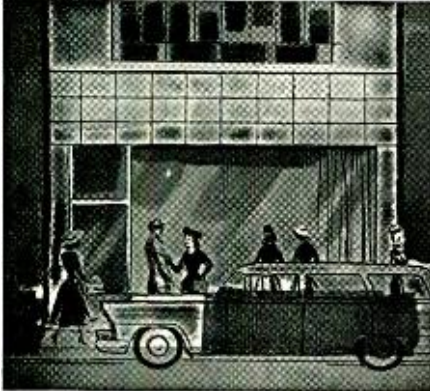
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COMPONENTS AND COMPLETE INSTALLATIONS
IN ALL PRICE RANGES

TESTED IN THE HOME

Continued from page 100

The output impedance of the transformer is 4 ohms; you can connect a 16-ohm speaker, but the power loss is substantial. There's enough power in the Zenith output stage to drive my Tannoy but it's something of a struggle, as you can well imagine. Connected to a good quality 4-ohm speaker, there is plenty of volume and sound is surprisingly good.

A further improvement in fidelity can be achieved by making a slight modification to the Zenith: connect a wire from the hot side of the volume control and then run into a standard hi-fi control unit or power amplifier. Then the so-so (from the fidelity point of view) output stage of the Zenith is bypassed.

This is what I mean by improving the fidelity without widening the frequency range — reducing distortion. If you like your music, improve the fidelity but never mind stretching out the frequency range. Doing the latter will, in 99 cases out of 100, result in more interference and "garble." As a matter of fact, on some of the weaker stations, more pleasant listening resulted from *cutting* the frequency range of the Zenith. It has four slide-switch tone control buttons; with these, range can be cut down to about 3,000 cycles, which is plenty for voice and good for music under adverse atmospheric or adjacent station conditions.

So much for the hi-fi music possibilities of the short waves. This set is also a cracker-jack all-around receiver. You can operate on AC or DC current, 110 or 220 volts, 25 to 60 cycles, and a thermal regulator tube makes up for differences of voltage over the range 90 to 130 and 200 to 250 volts.

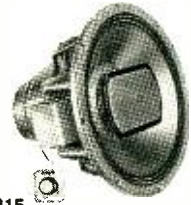
Furthermore, it has a built-in battery pack which is said to give about 150 hours of service. It has two antennas: a whip, which telescopes into the case, for short waves, and a "Wave-Magnet" for standard broadcast reception. This is built into the top of the case, but snaps out and can then be attached to a window pane for increased sensitivity in steel buildings, cars, and airplanes. For example, I put the Zenith on the back seat of my car, attached the Wave-Magnet (suction cups are provided) to the back window, and had fine music while I drove.

To give an idea of how completely thought-out this unit is: the AC (or DC) line cord is on a spring-return built-in reel, and there is a detailed station index and log built into the top cover.

Fun? Almost unlimited. In addition to the short-wave broadcasts, the Zenith covers several of the marine and weather bands and also some of the amateur bands. You can have hours of fun "eavesdropping" on the world. Furthermore, every clock in my house is now accurate to within half a second at the most; a weekly check-up with the WWV (Bureau of Standards) time signals, which are broadcast 24 hours a day, is all that is necessary.

So — the short waves are packed with fun and even excitement; they also contain lots of music. Low distortion reception is advocated, but I wouldn't worry too much about extending the frequency range beyond 5,000 cycles. And for an all-around, all-purpose, operate-anywhere, do-anything receiver, this little Zenith is a honey. — C. F.

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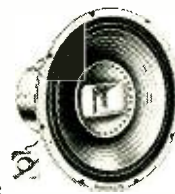
Model 6303

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Model 312

A 12" 3-way Super-Diffaxial speaker. Employs deluxe multi-sectional "Diffusicone" element and extra heavy woofer Alnico 5 Gold Dot magnet. Handles 25 watts*, 8-16 ohms. \$64.50 User net.



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A 12" 3-way Diffaxial speaker. Employs the standard uni-sectional "Diffusicone" element. Response encompasses full musical reproduction range. Handles 25 watts*, 8-16 ohms. \$59.50 User net.



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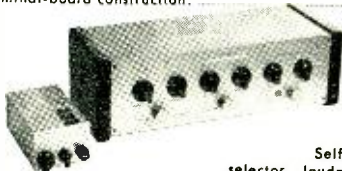
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MIXED-UP MUSE

Continued from preceding page

Roodleschnee? I may have to hunt out his picture in an old year book to recall who he was. For here is an enigma: while I pride myself on the "hits," the ones I usually remember most vividly are the "misses." For instance, I can still see the face of that pretty little girl who gave me this gem (and she made Phi Beta Kappa, too): "One of the best loved American operas is 'Porky and Bess' by Gershwin." I believe George, himself, would have enjoyed that one! And then there was the note at the end of the final exam: "Since the object of this course was to obtain a personality of being able to listen to good music and discriminate against it, I think that I have carried away from this course more than any other. I can sit down now and be a better listener than I could a semester ago." I enjoy this kind of scrambled commendation—and I trust that this product of my tutelage is now, at the very least, a season-ticket patron of his home town philharmonic.

Ed.—The spelling throughout this essay is that of the original writers. Both Mr. Wells and the editors disclaim all responsibility.

THE EROICA CASE

Continued from page 40

boundaries, occasionally hitting equal temperament pitches squarely in the middle, sometimes approaching just intonation, sometimes nearing Pythagorean intervals. (In equal temperament each semitone is precisely 100 cents wide; Pythagorean scales are built of twelve consecutive fifths of 702 cents each, a procedure resulting in somewhat wider intervals on the tones in the upward cycle steps, with sharps, and somewhat smaller intervals on the tones in the downward cycle steps, with flats; just intonation intervals are replicas of the series of acoustically pure harmonics which give us scales with various deviations from equal temperament intonations. The major third C-E, for example, measures 400 cents in equal temperament, 408 cents in Pythagorean intonation, 386 cents in just intonation.)

When an equally tempered keyboard instrument, such as the piano,

organ, harpsichord, or the tempered harp, joins in orchestral performance, there will be a strong inclination on the part of all other instruments to adjust their intonations to the inflexible pitches of the tempered instruments. In all other cases the strings will show a tendency towards Pythagorean intervals, because of their tuning in acoustically pure fifths of 702 cents; brass instruments tend towards just intonation due to the fact that many of their tones are based on the natural harmonics series. The tonal beauty of our foremost orchestras lies partly in the skill and experience they have developed in adjusting and integrating the intonation of the various instruments continuously during performance. Lesser orchestras and amateur groups are sometimes very proficient musically and technically, but many of them produce unstable and unintegrated pitches, often to a degree where listening pleasure is spoiled.

Apart from the deviations from equally tempered pitch there are other deviations which must be taken into consideration. No singer or vocalist sticks to a clear-cut pitch on any one note sung or played. Every singer has a vibrato, and so have practically all instruments in the orchestra with the exception of the harp and keyboard instruments. Vibrato means that the intoned pitch fluctuates around a given center of pitch. For example:

Pitch center: 400 cents;

Highest point of vibrato: 430 cents

Lowest point of vibrato: 370 cents.

This would be the ideal *acoustical* proportion of a vibrato. The musically ideal vibrato looks different:

Pitch center: unimportant;

Lowest point of vibrato: 400 cents

Highest point of vibrato: 440 cents (or less).

In other words, a good vibrato technique will set out from the pitch level on which the tone would have to sound without any vibrato, and the vibrato would always rise above this zero level, never fall below it. Otherwise the pitch definitions would become ambiguous: one could not really hear what pitch the performer was trying to use. (In cases of poor technique the performer may not know himself.) Thus, intonations forming a vibrato around a pitch center sound often like a bleating goat because there is no real pitch conception or definition present.

Continued on next page

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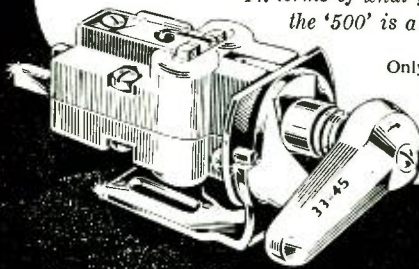
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THE EROICA CASE

Continued from preceding page

From the aforesaid it is clear that measuring pitches from an orchestral or other musical performance in progress is a complex and difficult proposition, and that usable results can be achieved by approximative methods only. First of all, swift and florid passages usually go by much too fast to measure, let alone to take a reading. On the other hand, lively moving melodies don't give the performer much chance for a vibrato on individual tones and are thus much more precisely defined as to their "pitch intention." As a rule one waits for prolonged tones and tries to measure those, realizing at the same time that any long held tone is at least partly obscured by vibrato when it comes to pitch definition. Thus it is almost impossible to arrive at precise pitch measuring results in actual performance, unless the piece is a rather slow one. Recordings afford the opportunity for indefinite repetition, and in this way usable results may be obtained.

The best procedure is roughly as follows: one picks a certain number

of tones of a long duration, such as final chords, dominant or tonic chords and waits for them, with the measuring dial preset for the pitch one would expect by approximate guessing. The moment the tone arrives, one adjusts the meter dial according to the observation just made. This is repeated until one is satisfied that the result is reasonably accurate. This tone is charted down, and then the next tone or series of tones is treated in a similar way. Finally one has a chart comprising all or most of the tones occurring in the piece. Analysis of the charted data will show clearly where obvious errors in measuring (or in the performer's intonation, for that matter) may have occurred, and these particular tones are checked and rechecked. To eliminate the obscuring influences of vibratos, one tries to find a number of tones with a minimum of vibrato and measures those for confirmation. The rest is figuring. Comparison of all listed values leads easily to at least one unequivocal conclusion: an awareness of the pitch "intention" or pitch "planning" of a certain number of tones in the key of the performance, stripped of all influences of vibrato and other deviations, and the reference



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pitch intended for the performance of the piece as a whole. This result can usually be reached with an approximate accuracy of roughly ± 2 cents which is good enough for definitions of performance pitch.

By the above method, I made, among many other tests, an analysis of four recent recordings of Handel's *Messiah*. I found that reference pitches varied considerably between the various recorded performances: 435.5, 438.2, 440.5, and 448 cps. The third figure is the one likely to contain practically no pitch distortion introduced during the manufacturing process; No. 2 is inconclusive—while No. 1 (435 cps) is a frequent organ tuning in Europe, and the organ used in the performance may well have been tuned at that standard frequency. Definitely distorted and much too high is No. 4. The organ used in that particular recording is known to be much lower in reference pitch; accordingly the pitch as it occurs on the final disk has been raised considerably by the manufacturing process.

The above resting results of the four *Messiah* versions show, on a comparative basis, how certain recorded performances of the same composition may differ considerably. As the organ participates in all four versions, valid conclusions are impossible; the organ will always impose its reference pitch on all other performers who may, without the organ, usually perform at very different reference pitches.

LONDON AUDIO

Continued from page 45

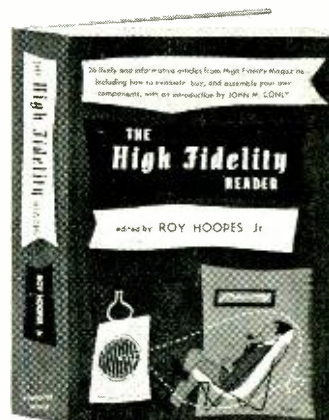
an official told me. "If we find anyone putting forty watts into a speaker. . . ." (Sinister silence.)

One of the main purposes of the fair was to allow the potential customer to hear a wide range of equipment under conditions approximating the size of a home living room. This is especially important since most British manufacturers look upon the 10-watt amplifier as the standard for domestic use, and 10-watt amplifiers reveal their merits best in rooms that are not too large.

Almost every exhibitor tried to show something new, but many of the items are not appropriate for export, and the following is simply a group of things in the catalogue that

Continued on next page

For Every Listener's Bookshelf



FOR the past four years the most literate and informative writing on the subject of sound reproduction has appeared in *High Fidelity Magazine*. Now, for those of you who might have missed some of *High Fidelity's* articles and for those of you who have requested that they be preserved in permanent form, *High Fidelity's* Managing Editor, Roy H. Hoopes, Jr., has selected 26 of them for inclusion in a HIGH FIDELITY READER. The introduction was written by John M. Conly.

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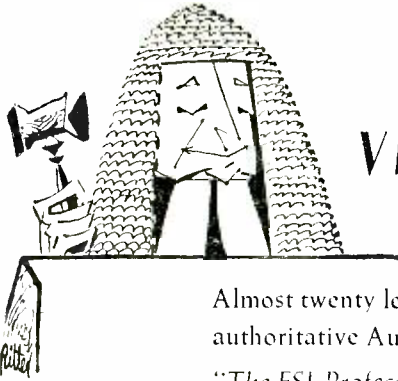
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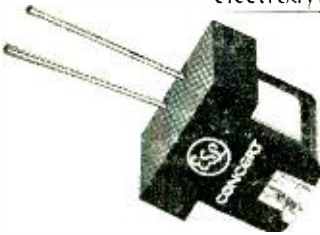
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LONDON AUDIO

Continued from preceding page

appeared of interest. Peter Walker's electrostatic speaker system I have described above, but please note that Acoustical showed it at the fair, together with their new FM tuner. (I plan to run comparison tests of about five British FM tuners some time in May.) Decca (i.e. London) exhibited records rather than equipment for playing them, although EMI did the switch the other way and showed their Emisonic speaker system (three woofers, two mid-range units, and a ribbon tweeter) and an 18-watt amplifier and preamplifier unit. The HMV part of the EMI combination exhibited some home radiograms of the type American manufacturers were offering ten years ago. Garrard had as innovations a 7-inch, 45-rpm turntable, battery operated, for use with transistor amplifiers, plus a clockwork motor offering the usual three speeds for larger installations of the same type. This suggests the possibility of really portable hi-fi, suitable for the Gobi desert or Little America. H. J. Leak allowed one to look at his speaker system, still to be marketed "later this year," while Lowther offered in their TP1 corner reproducer a drive unit with 50-60% efficiency (as opposed to the 2% recently taken as an average in this magazine), which Lowther claim is unequalled by any other system. The result of efficiency of this level, of course, is to diminish the need for large amplifiers. Pamphonic showed a new preamplifier,

quite the most elaborate in its equalization of any available in Britain, while Trix unveiled their Trixonic home music system which, in their words, has "everything" and certainly appeared to incorporate all the features one could think of. TITH reports of such of these items as arrive on the American market can, no doubt, be expected in due course.

AUDIO FORUM

SIR:

Your answer to the inquiry of Dr. Alex E. Gold, in the March "Audio Forum" section interested me very much. I am wondering whether I could not improve my speaker system by packing my Klipsch-type corner enclosure with fiber-glass.

Walter Gotsch
Aurora, Ill.

Fiber-glass packing is applicable only to a completely enclosed baffle, mounting a woofer that is specifically designed for use in an infinite baffle, so it could not be used in your enclosure.

SIR:

I would like to ask what is the point of all this fuss that is made about record equalization. You have a table in your record section listing the recording curves allegedly used by all the record companies, you were obliged to publish a "Dialing Your Disks Clarification" in the February issue, and yet I hear acquaintances and high-fidelity equipment dealers screaming that they still don't know what curves some records use because some companies "switched gradually" to the RIAA curve and some other companies apparently never did have any idea what curve they were using.

My inclination is to say the dickens with it all! Who cares when Virago Records switched from the PLFF curve to the XMMS curve? If one of their records sounds right with a certain playback curve, then play it back that way. If it doesn't sound right, it is probably incorrectly equalized, so adjust the equalization accordingly. If no equalizer setting can make it sound good, chances are it is simply a bad recording anyway, so why worry about it?

There are enough records around now that are *known* to use the RIAA curve that a listener can tell whether his system is equalizing properly. If something is amiss in his system, these records will sound too bright or too dull or too thin or too bassy. If his system is working as it should, they will sound correctly balanced except in those rather rare cases where the

record companies mess up their recordings. The listener will at least be able to get a pretty good idea of how a correctly equalized record *should* sound.

Records that are improperly equalized will *sound* improperly equalized, regardless of what "Dialing Your Disks" recommends as equalizer settings. Small inaccuracies in playback equalization are undetectable on all but the very best reproducing systems anyway, so why quibble over whether a disk is supposed to play at 12 db or 13.7 db rolloff? The exaggerated brightness that is built into many loudspeakers makes a farce out of "accurate equalization" in a control unit, so why split hairs?

Standardization of playback equalization is an excellent idea for simplifying the basically simple act of playing a record, but the fact that different record companies started out using different curves, and took some time to arrive at agreement over a standard curve, is no reason for gnashing of teeth and tearing of hair.

Correct equalization of records is necessary to make them sound realistic, but if they don't sound right with a given setting there is certainly no need for getting into a lather about it. Just adjust the equalization for the best sound and learn to accept it as the best the record is capable of.

Mrs. Sarah Lewis
Whitestone, N. Y.

Amen. — Ed.

SIR:

It was encouraging to see that Mr. Burke, in his article "On Modifying the Senescence and Mortality of Disks," believes that reduction of stylus force below 6 grams is not necessarily harmful to the record if the components are properly installed.

I've been trying to operate my GE single-play cartridge in a Livingston Universal arm at around 4 or 5 grams. I've been guided by the theory that you can hear it if the stylus is harming groove walls or is distorting the musical sound. I may be wrong regarding

Continued on next page

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AUDIO FORUM

Continued from preceding page

the former, but with good vertical and lateral compliance and with both the turntable and the arm operating as nearly level as possible, what can happen? I don't expect anything over 800 hours from a stylus, but I would like that *without* distortion and harm to the record.

It's a relief to have an authority like Mr. Burke finally put an 800-hour limit to the playing time of a diamond. It seems only a short time ago that diamond styli were claimed to give thousands of hours use, and we saw ourselves growing old with our jewels.

Howard Gilligan
Montara, Calif.

It is very likely that if a stylus is operating at below its optimum force, the sound from it will be fuzzy on high-volume passages. Excessive stylus force will not usually be audible until record wear has reached a fairly advanced state, so a pickup should generally be run at the minimum force that produces clean sound on loudly recorded passages.

The 800-hour limit for a diamond stylus is not an absolute figure . . . it is more like a safe average. A highly-compliant pickup operating at very low stylus force on dust-free records may have a useful life of well over 2,000 hours, but it is good practice to have any diamond stylus checked periodically after about 500 to 600 hours use, just to be on the safe side.

SIR:

Since I am planning for stereophonic sound, I have a few technical problems. Where should I place the speakers, for the best monaural and stereophonic sound? I had originally planned to place them on top of the hi-fi storage cabinet, one in each corner; however, I recently read that the speakers should be one-third of the total wall length from each side of the room.

W. W. Barnhardt
Winston-Salem, N. C.

Most of the manufacturers of recorded stereophonic tapes recommend placing the playback loudspeakers about eight feet apart, with both speakers aiming squarely into the room (without any convergence or divergence).

This type of placement will give optimum results from both stereo and

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monaural sound sources. On monaural sources your sound will be located about mid-way between the actual location of the speakers: on stereo it will stretch from one speaker to the other.

Two other things should be emphasized. First, the speakers should be identical units, and if they use tweeter level controls, these should be set to give identical tonal balance from both speakers. Second, the best blending and center fill-in on stereo programs will occur if the speakers are mounted fairly high in the room. Mounting at about eye level seems to give the best results.

SIR:

I am in the U. S. Foreign Service and am presently living in Greece, where the electric current is 220 volts, 50 cycles. Will a 110-volt high fidelity system function satisfactorily with a step-down transformer? Obtaining 220-volt components would not be satisfactory, because I may subsequently be living in a country where 110 volts is standard.

Dale E. Good
American Embassy

Amplifying equipment designed for 60-cycle operation at 110 volts will function quite satisfactorily when used with a step-down transformer from a 220-volt 50-cycle supply.

A 60-cycle turntable, however, will run at a slightly slow speed unless there is some provision for continuously varying its speed, or unless it is equipped with a special 50-cycle sleeve on the drive motor.

SIR:

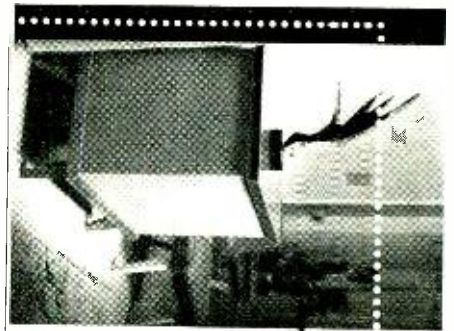
I own a Garrard Model T player and a Garrard RC80 record changer. They use plug-in heads, but I find it very difficult to install and align these heads correctly.

Is this the fault of the equipment, or is there a means of insuring proper alignment of these? Excessive wear on my diamond needles leads me to believe that the faulty alignment will not only ruin them but my record collection also.

Carl R. Saia
New York, N. Y.

The usual cause of sloppy-fitting Garrard cartridge shells is a loose socket plug. On the underside of the pick-

Continued on next page



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AUDIO FORUM

Continued from preceding page

up arm there is a small screw that serves to hold the socket plug in place. Plug one of the shells into the arm, loosen this screw, and adjust for level tracking. Then retighten the screw.

A second screw is also used to adjust the pressure exerted by a small strip of spring steel below the arm on a ball bearing that holds the cartridge shell in place. This screw should be adjusted so that the fit is firm without being too tight.

Excessive wear of your diamond styli may also be caused by incorrect stylus force. This should be checked, and should be set at between 7 and 8 grams for most magnetic cartridges.

SIR:

I should like to have your opinion on the value of an electronic crossover.

Does the improvement in quality of sound make a bi-amplifier system worthwhile? I have an extra amplifier of good quality on hand at the moment.

Another question. In all the drawings I've seen it shows a hookup for only two speakers, but I am using a three-way speaker system. How can I connect these speakers for bi-amplifier use?

Christopher B. Sykes
Ashburnham, Mass.

The main advantage of multi-amplifier systems is that they permit the woofer to be connected directly to its driving amplifier, eliminating the slight DC resistance and consequent loss of damping that a divider network choke introduces into the voice-coil circuit.

Secondary advantages that are claimed for multi-amplifier systems are reduced intermodulation distortion (since the channel carrying the treble does not also carry the bass range), while the separate volume controls for each power amplifier provide adjustment of the relative levels of each channel over a very wide range without the need for speaker level controls (which introduce considerable DC resistance into the circuit).

The improvement in listening quality due to bi-amplifier operation is usually quite small, and whether or not it is worth the additional cost to most listeners depends, first, upon how good the existing system is, and second, how much of a perfectionist the listener is. There are very few systems that are good enough that



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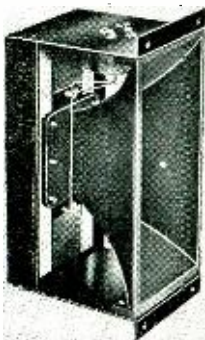
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they cannot be further improved by conventional means (better power amplifier, speaker, etc.), but since you already have the second amplifier on hand you might go ahead and try bi-amplifier operation.

To connect your three-way speaker system for bi-amplifier operation, disconnect the woofer from the divider network and replace it with a 5-watt resistor of the same resistance as the woofer's rated impedance. Connect an electronic crossover, of the type designed specifically for bi-amplifier use, between the control unit and two power amplifiers. Select the amplifier with the best high-frequency performance for the treble channel, and use the best bass performer for the low-frequency channel.

Then connect the woofer to the output terminals of the low-frequency-channel amplifier. If the damping provided by the amplifier is too great (if the extreme low end sounds deficient), you might try moving the speaker to the next highest output tap on its amplifier.

The divider network feeding the mid-range and treble drivers is then connected to the output of the treble-channel amplifier.

When the system is connected, set the electronic crossover to the frequency at which the woofer channel originally cut off (when the three-way divider network was used), and never turn it below this setting when operating the system. Lower settings will cause a dip in the response, because the low-frequency limit of the mid-range speaker is already determined by its section of the crossover network.

Set the channel level controls for optimum balance, and play a recording of piano or voice through the system. While listening, reverse the connections between the treble amplifier and its output divider network, and choose the polarity which gives the best sensation of "depth" to the recorded sound. Listen for the room reverberation in the studio or hall where the recording was made: correct connection of the speakers will produce the most clearly audible reproduction of recorded room acoustics.

Finally, reset the channel balance controls.

SIR:

I am planning to use a good 8-inch speaker in some type of enclosure here in my rather small study. This system

Continued on next page

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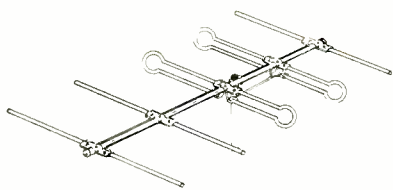
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AUDIO FORUM

Continued from preceding page

will also serve from time to time in an adjoining classroom as a public-address speaker for a tape recorder.

Will I get better results from a small corner horn enclosure or from, say, a 4-cubic-foot solidly built sand-loaded bass reflex, or a 4-cubic-foot infinite baffle?

Your advice on this problem would be greatly appreciated.

George Alder
San Jose, Calif.

Since you will probably be using the speaker system in a number of different rooms, you would do better to avoid using a corner-type enclosure, and should consider either a bass-reflex or infinite baffle.

Your purpose might best be served by a small bass reflex enclosure, housing any quality 8-inch speaker.

SIR:

I am uncertain about the method of using a Garrard stylus force gauge to check the setting of the pickup on my manual player.

Garrard's directions call for placing the gauge on the turntable. When I do that, and set the arm for 6 grams, it reads 3 to 4 grams at record level.

If I set the arm at 6 grams at record level, and then check by setting the gauge on the turntable, as the instructions suggest, the reading is over 10 grams.

I'd appreciate it if you could let me know which method gives the correct pressure.

Arnold H. Lewin
Cortland, N. Y.

Probably the reason Garrard recommends putting their stylus force gauge on top of the turntable is to insure that the average stylus force on a record changer will be correct, from the first to the last record to fall onto the turntable from the changer pile. The pressure of a spring-counterweighted arm is likely to change somewhat between the first and last side played, so it is best to set a record changer arm for correct pressure at a height of about 1 in. above the turntable.

In your case, though, since your player is strictly a manual unit, you should set the pressure with the stylus at record height.

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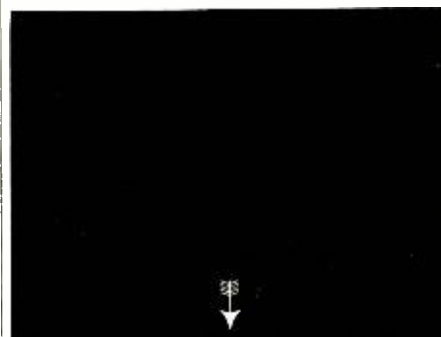
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