

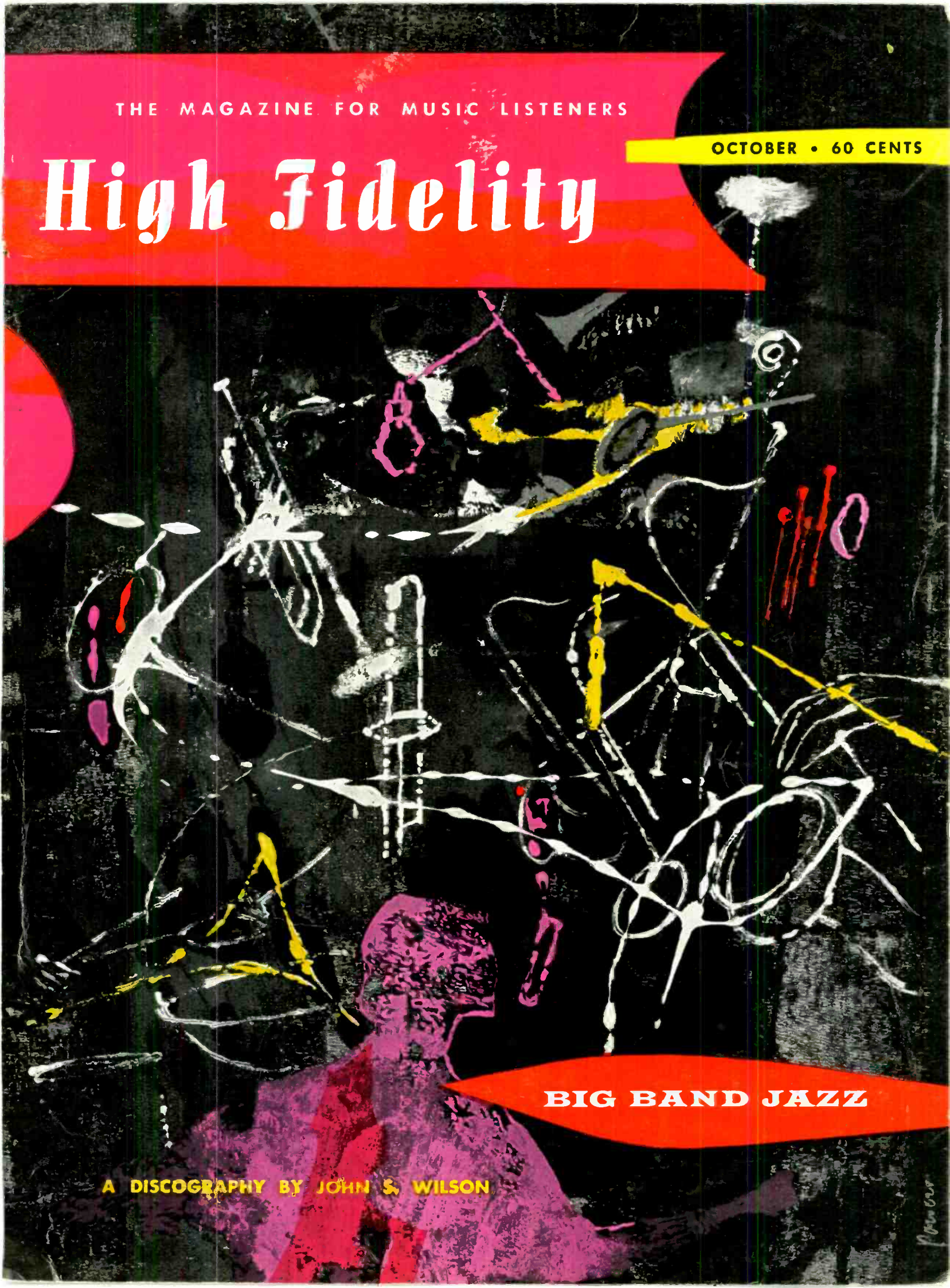
THE MAGAZINE FOR MUSIC LISTENERS

OCTOBER • 60 CENTS

# High Fidelity

**BIG BAND JAZZ**

A DISCOGRAPHY BY JOHN S. WILSON





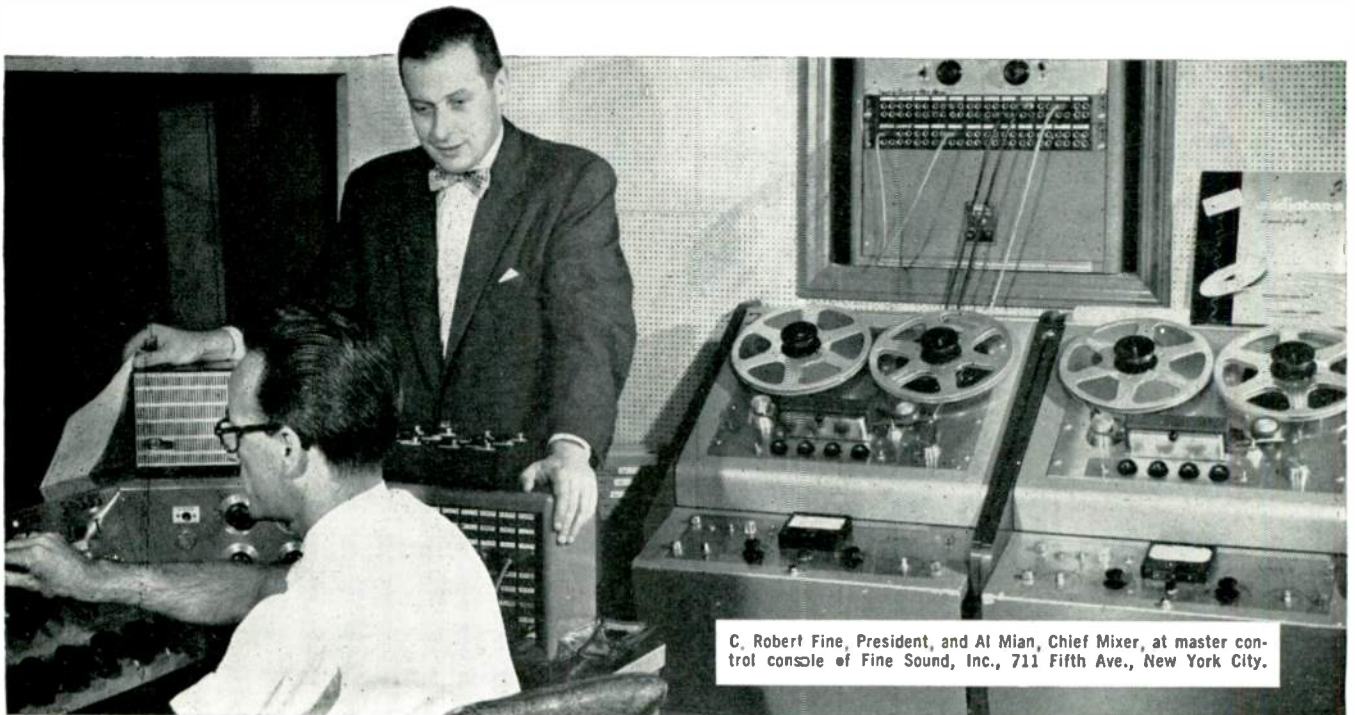
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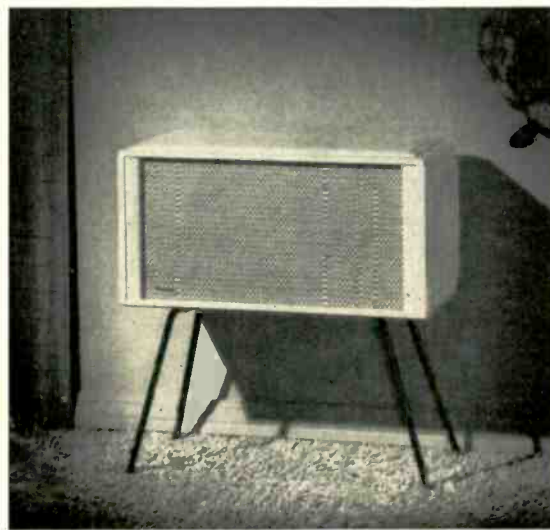
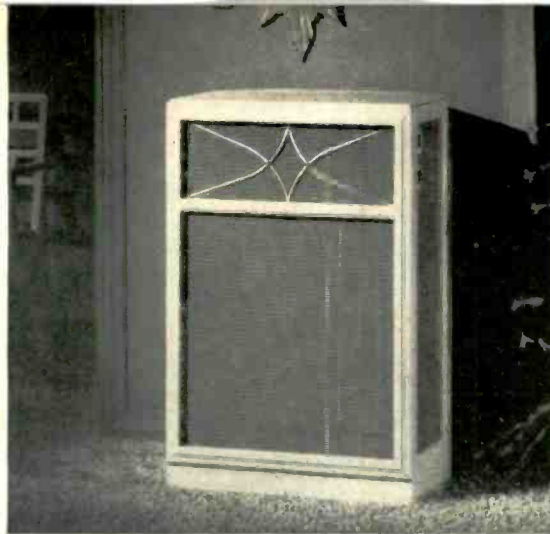
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# High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS

Volume 5 Number 8

October 1955

**The Cover.** The striking abstraction which decorates this issue is Richard Powers' reaction to the idea of a big band jazz discography. Author John S. Wilson's reaction (after the fact) was to turn his record-player off for a week and lock his typewriter in the hall closet. The discography is the longest we ever have run in one piece, as you will note when you look at it. Even without Mr. Wilson's critical evaluations, the compilation of the contents of the long-playing jazz records he surveyed would be treasurable to the fanciers of jazz of the pre-World War II period.

**This Issue.** The most impressive feature of this (or any October) issue of HIGH FIDELITY is its size, since this is the month of audio shows, and equipment manufacturers make the very most of it. We are not embarrassed about this. It may be difficult to find editorial text, but we have it on the very best authority (i. e., from the readers themselves) that something they, the readers, all enjoy doing very much indeed is reading the advertisements. As one has said, it is rather like attending an audio exhibition without the hazard of being deafened. For some further thoughts on the upcoming audio season, read "As The Editors See It," page 57.

**Next Issue.** The gigantic Wilson discography aforementioned squeezed out the second installment of Gordon Holt's "Microphones on Parade." It is now scheduled for November.

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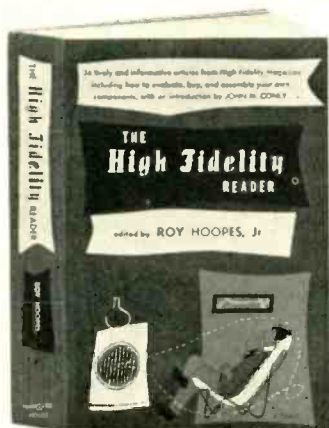
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## For Every Listener's Bookshelf



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.

ALTHOUGH the READER is not intended as a "layman's guide" to high fidelity, it tells you everything you need to know, and perhaps a little more, for achieving good sound reproduction.

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## LISTENER'S

by R. D. Darrell

## BOOKSHELF

AUDIO FAIR TIME, by quick-jelling tradition, now is generally accepted as the harvest season for the year's crop of "sound" books as well as components. But, like many manufacturers, authors and publishers often have a hard time making the deadline. Indeed the latter group is the more handicapped, for while a handmade prototype of a new tape-player, pickup, or speaker can be pulled prematurely out of the laboratory for demonstration at the Fair, printing presses can't be forced to disgorge a few "advance" book copies until they are completely set up for their full run.

And a book reviewer is further handcuffed by publication time-lags. Writing, as he must, at least a couple of months before his judiciously pondered verdicts can be pronounced in print, he would have to be a telepathically gifted or extra-sensorily perceptive mutant to foreknow not only what last-minute releases will actually succeed in meeting the Audio-Fair deadline, but also just how well—or badly—these will live up to the expectations aroused by advance fanfares, their particular subject-matter choice, and their authors' reputations.

Well, all this perhaps may serve as a somewhat oblique alibi for my present inability to discuss (among others) three of the books I had hoped to write about this month: all of them promising new additions to the mushrooming literature on magnetic-tape recording and reproduction, and at least two of them potentially the first works in this field to combine general audiophile appeal with reliable technical authority—a blend of values conspicuously lacking in all the tape publications I have seen to date. (That is, with the unique exception of C. J. LeBel's 1951 masterpiece-in-miniature, the *Fundamentals of Magnetic Recording* booklet distributed by Audio Devices, Inc., 444 Madison Ave., New York City 22.)

Whether my great expectations for the three impending larger books will

actually be fulfilled still remains an open question—at least until October 15 in the case of Harold D. Weiler's *Tape Recorders and Tape Recording* (Radio Magazines, \$3.95; or paperback, \$2.95); until around the beginning of next year with Joel Tall's *Techniques of Magnetic Recording* (Macmillan); and until I don't know when with A. C. Shaney's expansion of his popular Amplifier-Corporation-of-America "Elements and Applications" booklet (Prentice-Hall).

Meanwhile, the fare currently available for tape-book-worms is mostly confined to *hors d'oeuvres* or highly specialized dishes. Perhaps the most substantial, if scarcely the most nourishing, is a kind of Sunday-School-picnic supper served up by Robert and Mary Marshall. Called *Your Tape Recorder* (Greenberg, \$4.95), it is expansively sub-titled—on the jacket only—"How to Select One and Get the Most Out of It." But don't let this wish-fantasy of the publisher's blurb-writer fool you: the 278 pages within may tell you a good deal about tape recorders in general and a little (mainly in caption-data for the some 62 illustrations) about specific equipments, but they won't notably help the average home listener and potential "recorder" to pick out the "best" model for his purse and purposes. And while I certainly haven't counted up to check the Marshalls' claim of discovering precisely 1,153 specific uses for a tape recorder, I'd be willing to gamble that at least 90% of these hold little if any appeal to primarily music-minded amateur audiophiles.

What the book really amounts to is a fussily detailed and disorganized investigation of low-cost recorders, conducted from the point of view of school teachers, camp directors, *et al.*, anxious to exploit an exceedingly versatile tool for such noble causes as child education and recreation, worthwhile household and community ac-

Continued on page 8





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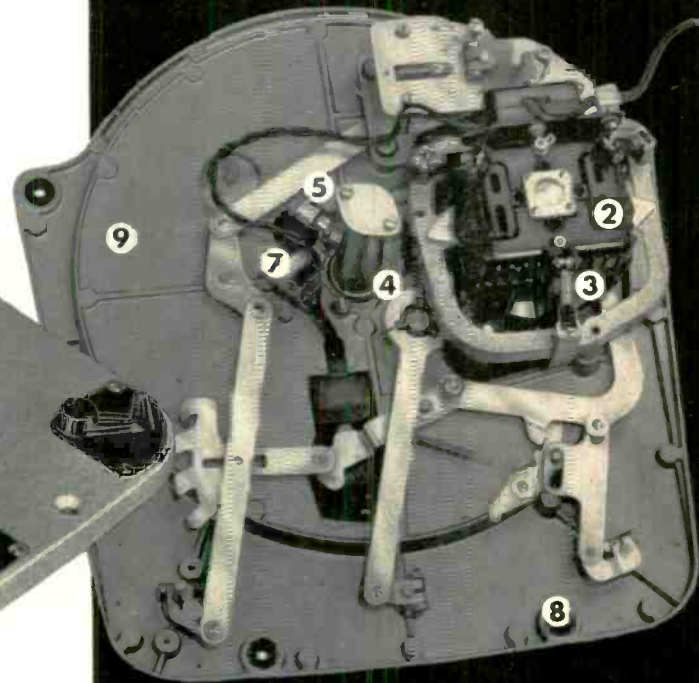
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### AUTHORitatively Speaking

Marjorie F. Morton, whose article on talking books for the blind leads off this issue, informs us privily that her "F" stands for Fryckberg, under which name she has done a variety of writing elsewhere. Much of this, strangely enough, has been on little known and intriguing aspects of shorthand. (For instance, shorthand was largely used in seventeenth-century England for pirating the sermons of famous preachers.) Mrs. Morton spent eight years as an administrative staff member of her alma mater, the University of Minnesota, moved to Washington to work for the Agriculture Department (where, she says, she periodically electrified rural America with writings in the *Rural Electrification News*) and the National Cancer Institute. Now she house-keeps and dashes off an occasional article as a free lance. We hope she finds time to try us again.

David S. Hoopes is brother to the managing editor of this publication. A recent graduate student at Harvard, he visited his kinsman in western Massachusetts last spring and was so unwise as to suggest that there might be material for an article in the Harvard Glee Club's contribution to the rebirth of choral singing in America. Thereupon ensued a lightning executive maneuver, far too rapid for amateur eyes to follow, and hardly had D.S.H. finished a short beer when he found himself driving back to Cambridge, inextricably committed to write an article about the Harvard Glee Club. No musician himself (though he did compose a pair of piano pieces while in high school), he is married to a choral singer whose sister plays the trumpet, which he says gave him confidence. Apparently it did, for not only did he complete the piece (see page 62), but has since announced an intention of trying the parlous occupation of free-lance writing.

George R. Marek, it is well known, is RCA Victor's director of artists and repertoire. That he is music editor of *Good Housekeeping*, and author of *A Front Seat at the Opera* and an excellent biography of Puccini, is equally well known. Indeed, the only thing not well known about Mr. Marek is what he does on certain days when he vanishes mysteriously from both his desks, and this we will reveal. He goes home and plays records for pleasure. We hated to make him desist long enough to write *Aida in Rome* (page 61), but he met his deadline manfully.

Robert Charles Marsh, whose report from summer Switzerland appears on page 76, says he attended the electroacoustic musical doings at Gravesano in the role of his alter ego Doktor Professor Marsh, and that since this individual has had experience working on government-sponsored research at Harvard and (currently) under the auspices of the American Academy of Arts and Sciences, he has some basis for his judgments as to how a center for advanced studies should be organized and administered. Incidentally, he contributed to the meeting a lecture on aspects of light music.



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BROCINER pioneering with printed circuits brings you more value per dollar through economical production—*plus absolute* uniformity and assured quality of performance.

## Mark 10 Integrated Amplifier and Control Center

A complete, truly high fidelity amplifier at a moderate price "*—astonished me with the way it sounded.*"—*B. H. Haggin, The Nation.* Features flexibility with simplicity of control. Accurate record compensation, adjustable for all recording curves. For all high quality phonograph pickups. Bass and treble controls. Rumble filter. Loudness-compensated volume control. Tape output jack. 20 db. feedback. 10 watts at less than 1% distortion. Attractive maroon and gold finish. Compact: 4½" x 11" x 8".....**\$75.00 net**



## Mark 12 Integrated Amplifier and Control Center

Exceptional flexibility and performance worthy of the finest pickups and speakers—in a compact, attractively-styled package. *Separate Turnover and Roll-off controls* with choice of 24 record compensation curves. For dynamic, magnetic, FM (capacitance), ceramic and crystal pickups. Wide-range bass, treble controls. Loudness compensation on volume control removable at will. Tape take-off jack. 20 db. negative feedback. 12 watts at less than 1% distortion. Attractive maroon and gold case; for use as table-top remote control unit or easy cabinet installation. Sizes: 4½" x 11" x 8".....**\$98.25 net**



## Mark 30A Power Amplifier

30 watts of low-distortion power in a compact, attractively styled, easy-to-install package. Long life assured by novel chassis design providing perfect ventilation of components. I.M. distortion below 1% at 30 watts; ¼% at 20 watts; 1/10% at 10 watts. 43 db. multiple-loop negative feedback. Wide-band phase compensation assures absolutely stable operation with all types of speakers. Perfect freedom from transient oscillation and fast recovery time result in audibly cleaner performance. Ultra-linear output stage. Size: 3½" x 12" x 9".....**\$98.25 net**



## Mark 30c Audio Control Center

Feedback type preamplifier with extreme flexibility of control and input-output facilities, functionally designed for ease and simplicity of operation. *Separate Turnover and Roll-off controls.* Exact compensation

for all recording curves, rigidly controlled in production. Feedback-type bass and treble controls. Rumble filter and loudness compensation front-panel controlled. Facilities for two phono inputs. Adjustable pickup load. Tape output jack. I.M. distortion virtually unmeasurable. Extremely low background noise level. Highly styled, legible front panel; maroon and gold cabinet for use as remote control unit—self-adjusting feature for cabinet installation. Size: 3½" x 10¾" x 6".**\$88.50 net**

Available at better high fidelity distributors.  
(Prices slightly higher west of Rockies). Literature on request.



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ELECTRONICS CORPORATION

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## BOOKSHELF

Continued from page 6

tivities, and even world peace and understanding.

### First-Aid for Your Ailing Equipment

The title of C. A. Tuthill's *How to Service Tape Recorders* (Rider, \$2.90, paperbound) modestly underestimates the scope of its coverage, for some two-thirds of these 154 pages deal with the basic principles of magnetism, magnetic recording, tape-recording mechanisms and circuitry, and only the last fifty are specifically concerned with maintenance and repairs. Tuthill does a skillful technician's job throughout, never presuming too heavily on his readers' previous technical experience, and both his text and the many illustrations are lucidly informative. The only reason I can't give his book a more unqualified general recommendation is that practically all the recorders he deals with in detail are either already obsolete or prohibitively expensive professional models. If he had extended his analyses to more models in current home use, his book would have been an absolute "must" for all serious tape-worms; even as it is, it provides the home experimenter with a great deal of valuable background and procedural information.

In addition to these specific tape-recorder publications, there is one other of pertinent, if highly specialized, interest. It won't sound very appetizing to most hi-fi fans, for it's called *Repairing Record Changers* (McGraw-Hill, \$5.95), and indeed the author, E. Eugene Ecklund, gives no tangible evidence of any concern at all with high-quality sound reproduction. But he's done a novel and long-needed job, just the same, in providing a genuinely thorough textbook on all the various mechanisms utilized in audio—not just those of record changers only, but also those involved in separate turntables and pickup arms and in magnetic-tape transports. Moreover, the examination of specific mechanisms and the extremely detailed and well illustrated instructions for their maintenance are helpfully prefaced by a simplified but illuminating review of mechanical principles in general and electric motors in particular. And even if you don't want to consult Doc Ecklund on his professed specialty, he's the best authority I've

Continued on page 13



## TESTED IN THE HOME

### Audiogersh Record Changer and Turntable

#### MIRACORD XA-100

Right nice changer, this — with more features than you can shake a stick at. Running comments: well-packed; save the carton and no problems figuring out which piece goes where (blessings be) because the odd-shaped pieces are numbered to match sides they go with. First changer we ever saw with legs on it so you could put it down on a table or bench without a base. Good instruction book; the English will bring an occasional smile (this is a product of Western Germany), but details and sketches are clear and complete. Delivered ready-wired to plug into 110 volts AC and with a standard-type connector at the end of the pickup wire. Changer is very compact; base measures only 10½ by 12¾ and requires a baseboard 12⅝ by 14½-in. Mounting very simple (again, blessings be!): make a cut-out as indicated on the template and drill four ⅜-in. holes; no countersinking for springs, etc., no bolts or nuts. The four legs go through the holes and the metal baseplate rests on large rubber grommets. Spring clips slide over the legs to hold everything secure.

The cartridge shell will accept almost any cartridge; has knock-outs for Pickering turnover and G-E duals, with a special knob for the latter. There's a speed control knob on the base, and four function control buttons (start, filter, pause, and repeat). We'll explain them later.

Pickup weight is controlled by a spring; a knurled knob (easily accessible) controls tension. Here's a neat one: under the arm there's a little post which can be adjusted so that the cartridge won't drop down too far and hit the surface of the turntable, as the result of an accidental knock.

The "Filter" cuts in a resistor to reduce high frequency response and thus, surface noise and scratch. We wouldn't pay extra for the filtering action, since we expect this to be accomplished by the preamp-control unit, but we can think of several uses for that switch. For example, wire it so it will mute the sound while answering the phone; or, if different cartridges are to be used, connect a load-matching resistor to it; or fix it so it will drop the level of high-output 78s to match that of LPs.

Motor is a four-pole induction unit, loosely mounted via rubber bushings to the metal base; can't feel any vibration on base anywhere. Rumble seems very low; not audible even at high volume level on a wide-range system. Turntable runs just a mite fast; a bit of use should take care of that. No observable (to the ears) wow.

There are no "pops" or "clicks" in the loudspeaker when the motor goes on or off, thanks to the use of a mercury switch. Pickup arm raises almost to vertical; this is good . . . makes pickup cleaning easy.

Normal operation is to set speed selector, pile up a stack of records, and push the start button. Arm comes to rest after last record and turns off motor, then you turn speed selector knob to zero. In addition to the regular changer spindle a special one for large-hole (45 rpm) records is available as an accessory; a small-hole short spindle for manual operation is provided as regular equipment along with a bushing

to take 45s. So much for regular operation; the XA-100 is highly flexible and will perform all sorts of "tricks." Briefly:

While a record is playing, you can: 1) push the repeat button; record will play out and then repeat, without dropping a new record; 2) push the start button; pickup will lift and a new record will be dropped; 3) push repeat and then the start button; pickup will lift but will come down again on the same record; and 4) pick up the arm manually and put it down on the rest; motor will stop, but as soon as you put the pickup back on the record, the turntable will start and the change cycle will continue.

With the manual spindle in place, you can operate just like a turntable, putting down and picking up the arm by hand, or you can push the start button for automatic setdown. When the pickup gets to the end of the record, it will automatically return to rest and turn off the motor. It should be pointed out that when a 12-in. record is dropped over the manual spindle, it will touch the "set down feeler" and so the pickup will drop in the right spot when the start button is depressed. If, for some reason, the feeler is not touched, the arm sets down automatically as for a 10-in. disk.

If the manual spindle is inserted in the center hole upside down, the record will repeat over and over again. Since the set-down feeler will not have been actuated, the cartridge will go down in the 10-in. position.

The pause control stalls the works, if we may put it that way, between records. At 78 rpm the pause is from 5 to 140 seconds; at 33⅓, it is from 12 seconds to about 5½ minutes.

The instructions make this point quite clear, but we would like to re-emphasize it: the speed control knob should be returned to zero when the changer is not in use. When the arm is in its rest position, the motor turns off but the idler is not retracted (facilitating creation of flats) unless the speed control knob is turned to zero.

Incidentally, the speed control knob is tied up with the set-down mechanism: in the 33 and 78 position, the arm drops for 10 and 12-in. disks, but in the 45 position, it drops for 7-in. records. Small-hole 7-in. LPs require manual set down.

Odds and ends: clips are provided to hold extra spindles and the 45 rpm bushing. — You can mix 10 and 12-in. records in a stack, and there are red marks to indicate maximum height of the stack. — Records can be put on or taken off the stack while the changer is playing. — There doesn't seem to be anything you can do to "confuse" this changer, which is unusual. Some changers go into spasms if you interrupt a cycle by doing something manually at the wrong moment.

Someone put a lot of design skill and engineering knowhow into this unit; it is, as we said at the beginning, mighty nice — mechanically sound, simple to use, yet very flexible.

#### MIRAPHON XM-110

The manual player is a stripped-down version of the changer and very little need be said. It is turned on by pulling the arm slightly to the right for a moment; at the end of the record, the unit shuts off. The same warning about returning the speed selector knob to "0", to disengage the idler, applies. — C. F.

# Why Choose Between a Record Changer and a Record Player When You Can Have the Convenience and Performance of BOTH in ONE Instrument?

If you are confused by conflicting claims, read about the . . .

## MIRACORD XA-100

. . . most revolutionary advance

in record playing

since the automatic changer

was developed!



A Precision Instrument for **BOTH** Manual

# MIRACORD XA-100

with **PUSHBUTTON CONTROL**  
and the "MAGIC WAND" SPINDLE

## 2 Precision Instruments in ONE:

- (1) **PUSHBUTTON AUTOMATIC RECORD CHANGER**
- (2) **PUSHBUTTON MANUAL RECORD PLAYER**

Here is a truly magnificent accomplishment in the high fidelity field — the two-in-one Miracord XA-100. Tested and enthusiastically approved in laboratory and home, the Miracord XA-100 is unequalled in both quality and performance.

Every element desired by the critical listener was considered: simplicity of operation, made possible by Pushbutton Control; unhampered record reproduction; the heavy duty 4-pole motor in hum-free mounting means no wow, rumble or hum; gentle treatment of your records with the exclusive "Magic Wand" Spindle; and finally, beauty of design in an extraordinarily compact unit.

That is why it is not surprising that the Miracord XA-100 is the world's most preferred record changer.

### EASY OPERATION — 4 PUSHBUTTON CONTROL

The touch of a button starts the smooth, silent action. The "Magic Wand" Spindle releases records gently — not a pusher arm or stabilizing plate in sight! Now you can enjoy hours of continuous music — with the pause YOU want between records. Or insert the single-play Spindle — your MIRACORD becomes a manual player! Muting switch eliminates "plop". At the end of record play, the arm returns to rest and sets down.

**SPECIFICATIONS:** For AC current, 110 or 220 volts, 60 cycles. 50 cycles can be furnished if specified. Chassis, 12½" x 10¼". Height above mounting plate 2½", below mounting plate 2¼". Clearance above mounting plate 4⅓", below mounting plate 2¾". Net weight approximately 11 lbs. Gross weight approximately 14 lbs.

SHIPPED COMPLETELY ASSEMBLED WITH ALL PLUGS AND LEADS ATTACHED READY FOR OPERATION  
SOLD AND SERVICED BY HIGH FIDELITY DEALERS FROM COAST TO COAST

Audiophile Net **\$67.50**

with GE RPX-050 Cartridge Audiophile Net \$74.50

## COMPARE THESE UNEQUALLED OUTSTANDING FEATURES:



The  
**"MAGIC WAND"**  
Gently Releases Records  
Horizontally and Safely

- NO PUSHER ARMS
- NO STABILIZING PLATES
- INTERMIXES 10" and 12" records regardless of how stacked.

Undue load on the record stack and pusher arm friction are eliminated. Prevents enlarged center hole and the distortion that results. **PROLONGS THE LIFE OF YOUR PRECIOUS RECORDS.**

### THE SINGLE PLAY SPINDLE

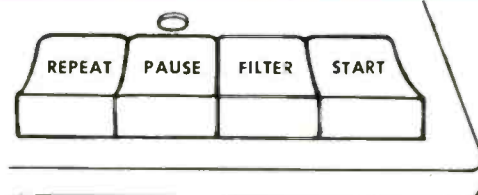
comes with puck for 45 rpm play. A spindle for automatic 45 rpm play is available as an accessory. By inverting the Single Play Spindle you have continuous record repeat on a 10" record!



**INTERMIXES 10" and 12" RECORDS**

"MAGIC WAND" allows 10" and 12" records to be intermixed. Changes 10 or 12 inch records in a single record stack. Extremely simple to load. Records can be replenished at any time — even during playing.

**CAPACITY . . .** Holds eight 12" records; ten 10" records (or a corresponding mixture of both) or ten 7" records.



### EASY PUSHBUTTON CONTROL

**4 Pushbuttons Control All Operations:**

- **REPEAT:** Allows record to finish, then repeats without dropping new record, or any portion of record can be repeated.
- **PAUSE:** Adjusts wait period between records.
- **FILTER:** Screens out surface noises caused by old records — only the music comes through.
- **START:** Starts operating. Push START button to reject . . . permits record change at any time.

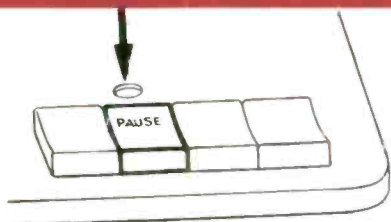


# and Automatic Reproduction of ALL Records

## Perfection



**FITS PERFECTLY INTO YOUR VARYING MUSIC PICTURE**



### "PAUSAMATIC" INTERVAL CONTROL

Automatically regulates wait period between records. Adjustable as follows: 78 rpm adjusts from 5 seconds to 2½ minutes; 45 rpm from 9 seconds to 4 minutes; 33½ rpm from 12 seconds to 5½ minutes. The interval selector is located directly above the PAUSE button.

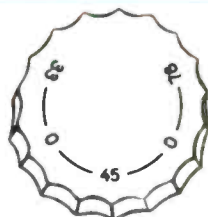
### Heavy Duty

## 4 POLE MOTOR

With constant turntable speed insures correct pitch.

- NO WOW
- NO RUMBLE

Mounted in vibration-free ball bearings, totally screened to prevent outside interference.



### ONE KNOB CONTROLS ALL THREE SPEEDS

A simple turn of the setting knob sets the speed desired. No other adjustments or settings necessary.

### NOISE REDUCING TONE ARM

The Tone Arm is constructed of special noise-reducing plastic and suspended in ball bearings. Eliminates stylus displacement and guarantees equal stylus pressure.



### INTERCHANGEABLE PLUG-IN HEAD



Allows use of all standard and turnover cartridges. Simple thumbscrew easily adjusted to compensate for any change in cartridge weight.

### BEAUTY! COMPACTNESS! EFFICIENCY! VERSATILITY!

Miracord's base measures only 12½" x 10½". Comes in rich, gleaming Burgundy with white trim, white rubber-matted turntable.

EXCLUSIVE DISTRIBUTORS IN THE U. S. FOR ELAC RECORD PLAYERS



# TRANSCRIPTION QUALITY!



The  
**MIRAPHON**  
**XM-110** ..... *Manual Player*

Incorporates the latest achievements in phonographic engineering and offers high fidelity reproduction that will satisfy the most critical listener. The three-speed drive is arranged for 33 $\frac{1}{3}$ , 45 or 78 rpm.

A specially designed four pole motor with a high constant speed factor is mounted in vibration free ball bearings totally screened to prevent outside interference.

The tone arm is constructed of damped plastic and is suspended in ball bearings thus eliminating displacement of stylus and guaranteeing equal stylus pressure. Beautifully finished in rich Burgundy with white trim. White rubber matted turntable. Chassis 12 $\frac{1}{2}$ " x 10 $\frac{1}{4}$ ".

*Shipped Completely Assembled with Plugs and Leads Attached Ready for Operation.*

Audiophile net **\$37.50**

with GE RPX-050 Cartridge, Audiophile Net **\$44.50**

**SOLD AND SERVICED BY HIGH FIDELITY DEALERS FROM COAST TO COAST**

## OUTSTANDING FEATURES

- ★ High Fidelity sound reproduction in the entire frequency range
- ★ Plug-in head to accommodate users choice of cartridge
- ★ Minimum needle pressure with adjustment screw to compensate for cartridge weight
- ★ Tone arm of specially developed noise reducing plastic
- ★ Three-speed drive for 33 $\frac{1}{3}$ , 45 or 78 rpm
- ★ Specially constructed 4 pole motor with horn free mounting, absolutely free of outside interference
- ★ Specially balanced turntable — white rubber matted
- ★ Silent Automatic stopping

## SPECIFICATIONS

For AC current, 110 or 220 volts, 60 cycles. 50 cycles can also be furnished if specified. Chassis, 12 $\frac{1}{2}$ " x 10 $\frac{1}{4}$ ". Clearance above mounting plate 4 $\frac{1}{3}$ ", below mounting plate 2 $\frac{3}{4}$ ". Height above mounting plate 2 $\frac{1}{2}$ ", below mounting plate 2 $\frac{1}{4}$ ". Net weight approximately 7 lbs. Gross weight approximately 10 lbs.

## ACCESSORIES FOR MIRACORD XA-100 and MIRAPHON XM-110



No. "38"

### AUTOMATIC SPINDLE

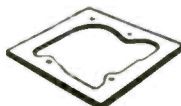
Automatic spindle for 45 rpm use. Holds ten records. Constructed of durable plastic, finished in maroon. Supplied complete with clips for attaching spindle to base when not in use. For MIRACORD XA-100 ONLY. audiophile net **\$4.50**



### PLUG-IN HEAD

Constructed of specially damped plastic. The plug-in head will accept any standard cartridge. Supplied complete with turnbutton and standoffs, wires attached. Fits both MIRAPHON XM-110 and MIRACORD XA-100. audiophile net **\$2.50**

**AUDAX ADAPTER**  
audiophile net **\$2.50**



### MOUNTING BOARD

Kiln dried and sanded ready for staining. All holes drilled. Specify XA-100 or XM-110.

audiophile net **\$2.50**

### BRASS TURNTABLE

For MIRACORD XA-100 ONLY. audiophile net **\$10.00**

### PORTABLE CASE



Beautifully fashioned and covered in burgundy leatherette. Stainless continental hardware . . . all clips for accessories attached to case. Hinged bottom to permit rapid installation, and special fall-away hinge for cover permits use as a base if desired. Specify XA-100 or XM-110. audiophile net **\$24.50**



### FINISHED BASE

Complements the burgundy and surf-white decor of the unit. Specify XA-100 or XM-110.

audiophile net **\$5.95**

## AUDIOGERSH CORPORATION

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## BOOKSHELF

Continued from page 8

yet found to diagnose and prescribe for the varied ailments that regularly afflict the other mechanisms on which even the most exclusively musically or electronically minded home listener must perform depend.

### Audio Guides — Dreams & Realities

Turning from tapes, motors, and cams to sound reproduction in general, I'm again forced (temporarily) to shelve my hopes of tackling three more upcoming books for which I've been whetting my appetite not only to read for private enlightenment, but also to write about at length. But I still don't know the exact title and publication schedule of HIGH FIDELITY's own Charles Fowler's book, in preparation by McGraw-Hill. And the monumental, presumably definitive *Audio Engineer's Handbook*, edited by C. J. LeBel, also for McGraw-Hill, must be approaching completion by now, but I haven't yet seen a release-date announcement . . . and even *Radio Magazines'* edition of Edgar M. Villchur's *Handbook of Sound Reproduction* (which was expected last year) still lacks a hard-and-fast appearance date.

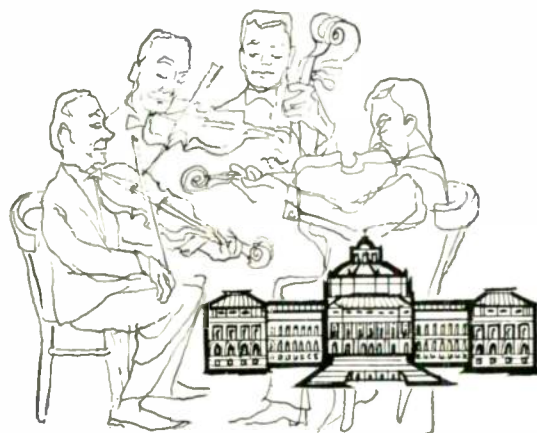
I cannot cavil, I suppose. The same thing applies to my own *Good Sound*. What's immediately at hand in the audiophile guide, textbook, and Book-of-Revelations department is only a completely refurbished old friend—a revision of the pioneering Greene-Radcliffe-Scharff *Make Music Live* (1951), which later was re-titled *The High Fidelity Handbook*, and now reappears, notably enlarged and up-dated (at least to 1954), as *The New High Fidelity Handbook*, this time by Irving Greene and James R. Radcliffe alone (Crown, \$4.95).

Since the virtues of Greene's practised hand in writing about technicalities for lay readers long have been widely known (both through the earlier version of the present guide and many editions of Sun Radio and Asco Sound companies' brochures), it won't do him or his book any serious harm if I chuck their way a few lightweight brickbats as well as the expected orchids.

For while I gag only mildly at the new over-size (8 x 11-inch) format with its unattractively double-columned

Continued on next page

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## Congressional harmonies

- ▶ Music plays an important part at the Library of Congress, Washington. The Library's music division produces justly renowned concerts, FM broadcasts, and recordings.
- ▶ PRECEDENT plays an important part in the Library's music operations. Intermission interviews on the Friday evening broadcast concerts are received by the audience in the Whithall pavillion through a PRECEDENT, which is also used for monitoring FM stations in the area, and for checking the quality of the tape recorders in the Library's recording laboratory.
- ▶ Such highly critical professional users naturally select PRECEDENT, the only truly professional FM tuner. For detailed information, write today.

### RADIO ENGINEERING LABORATORIES • INC.

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**new features  
and new  
operating  
simplicity for the**

# THORENS



**CD-43 ... THE ONLY HI-FI  
RECORD CHANGER!  
\$93.75 net**

**NEW SIMPLIFIED  
SPEED CONTROL**

Dial-action permits simple selection of the three standard speeds.

Fine-tuning knob permits "exact pitch" adjustments 5% above and below all standard speeds . . . during audition.

**EASIER MOUNTING**

Permanently attached shock mounts simplify installation to board or base.

**CONTROL FOR MANUAL  
OPERATION**

A flick of this switch disengages automatic trip mechanism . . . for completely flexible operation.

**IMPROVED DIRECT-DRIVE  
MOTOR—SEPARATE  
GEAR FOR EACH SPEED**

3 standard speeds permanently set at factory; independent gear for each assures absolute speed constancy.

Even before these new features, the Thorens was the most advanced, most competent record changer made. In their constant quest for improvement, the quality-loving Swiss have now made this fine changer even finer! This quality is reason enough why THORENS ranks first . . . with those who know their music and equipment.

*New simplified speed control and triple-gear drive also featured in these fine units:*



**CBA-83**  
Automatic Player  
\$67.50 net



**CB-33**  
Manual Player  
\$52.50 net



**E-53PA**  
Transcription Turntable  
\$60.00 net

**THORENS**

NEW HYDE PARK



SWISS  
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Music Boxes  
Hi-Fi Components  
Spring-Powered Shavers  
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NEW YORK

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## BOOKSHELF

*Continued from preceding page*

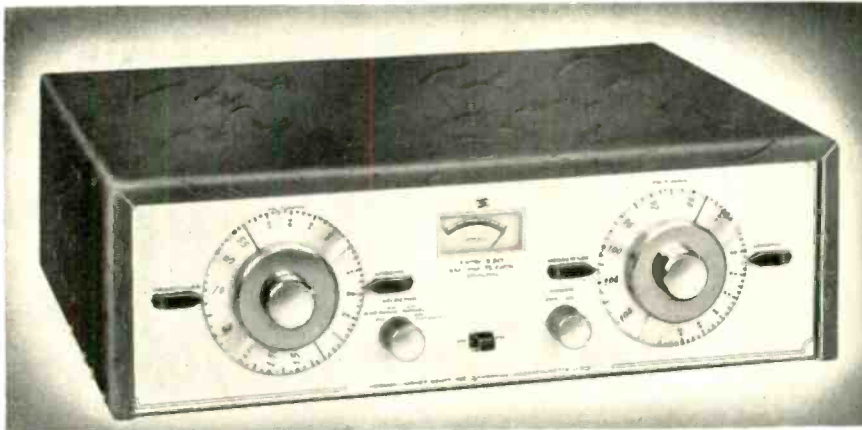
pages (obviously the larger space is demanded by some of the many illustrations and especially by the speaker-enclosure-construction worksheets), I'm more actively repelled by the pervading quasi-catalogue, excessively promotional "feeling" of the book as a whole.

Except for Deems Taylor's dutifully laudatory preface and Harold C. Schonberg's more regrettably brief remarks on "The High Fidelity Record," I find lamentably little genuine concern for the final aims of any home music system: musical enjoyment. Greene describes components and their functioning with his customary easy clarity, and Radcliffe (I presume) goes into living-room system layouts and cabinetry in elaborate detail (including some excellent instructional materials for home woodworkers). But, in general, the emphasis is exclusively on commercial components, and the implications are that their primary quality-index is price or trade-reputation—which may be true enough in many cases, but certainly isn't in all. Perhaps I'm unduly sensitive to the delicate scent of high-pressure salesmanship I sniff here, but I still have an unhappy feeling that the authors (who were widely criticized for omitting all trade names in *Make Music Live!*) have gone to the other extreme here.

Of course, *The New High Fidelity Handbook* remains a welcome and useful work, perhaps an indispensable one for many unopinionated prospective home-system purchasers. But in expanding to keep up with the latest equipment models and home-decoration modes, I'm afraid that it hasn't grown comparably to keep pace with more progressive home-listeners' artistic and aural tastes. It certainly doesn't supersede Canby's *Home Music Systems* either as a practical guide or as an infectiously enthusiastic stimulus; and valuable as it is to study or consult, it's far less satisfactory, if indeed palatable at all, just to read. To be sure, it's specifically intended as a work- or guide-book—but anything that's issued in hard covers, even for specialist information-seekers, suffers vitally when such "secondary" qualities as literary style and congenial "personality"-projection are neglected or disdained.

*Continued on page 19*





330 FM-FM (Binaural) Tuner, \$169.95\*

## Sensational New Advance in AM-FM Tuners

by  
**h. h. Scott**

### ONLY really wide-range AM, plus super-selective FM

- Now you can receive the full 10 kc frequency range broadcast by the better AM stations. Entirely new IF and detector circuits make this possible for the first time.
- New AM detector insures distortionless reception even if stations modulate to 100%. Conventional detectors give distorted AM above moderate modulation percentages.
- Three-position IF-bandwidth switch for perfect AM reception under any signal conditions.

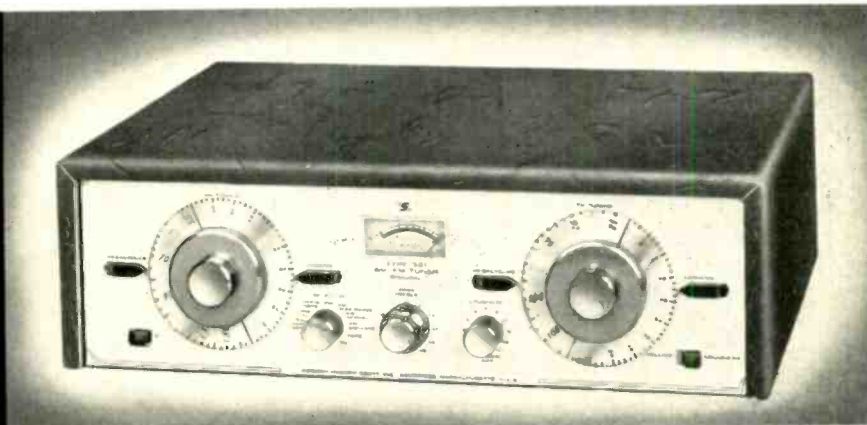
- New wide-band FM design gives super-selectivity to let you separate stations so close together you would ordinarily pass right over them.
- Wide-band design insures drift-free reception.

#### TECHNICAL SPECIFICATIONS

FM Section: 3 mv. sensitivity for 20 db quieting — 2-megacycle wideband detector — 80 db rejection of spurious cross-modulation response by strong local signals — automatic gain control — equipped for multiplex. AM Section: 1 mv. sensitivity — 10 kc whistle filter — extended frequency response to 10 kc — ferriloopstick antenna — output jacks for binaural — beautiful accessory case \$9.95\*  
\*Slightly higher west of Rockies.

## All-In-One AM-FM with Equalizer Preamplifier

by  
**h. h. Scott**



331 AM-FM (Binaural) Tuner \$189.95\*

### The perfect answer where space is at a premium

- Includes complete equalizer-preamplifier with Bass, Treble and Loudness controls, plus four-position record compensator.
- Same sensational AM, FM, and binaural performance as in 330 tuner described above.
- Special provisions for playback of pre-recorded tape through your music system.
- New two-speed planetary-drive tuning; high speed for instant station choice, slow speed for precise tuning to weak stations.

- New chassis design of the 331 and 330 makes custom installation very simple. Beautiful accessory case available for using tuner on table top or shelf.

#### TECHNICAL SPECIFICATIONS

FM and AM sections same as 330, above — selector switch for two high level inputs, four equalization curves (RIAA-NARTB-Ortho., Orig. AES, Orig. Col, EUR 78), NARTB tape playback, FM, AM wide range, AM normal, AM distance — bass and treble controls — two magnetic pickup inputs — recommended for use with any H. H. Scott power amplifier — beautiful accessory case \$9.95  
\*Slightly higher west of Rockies.

# h. h. Scott

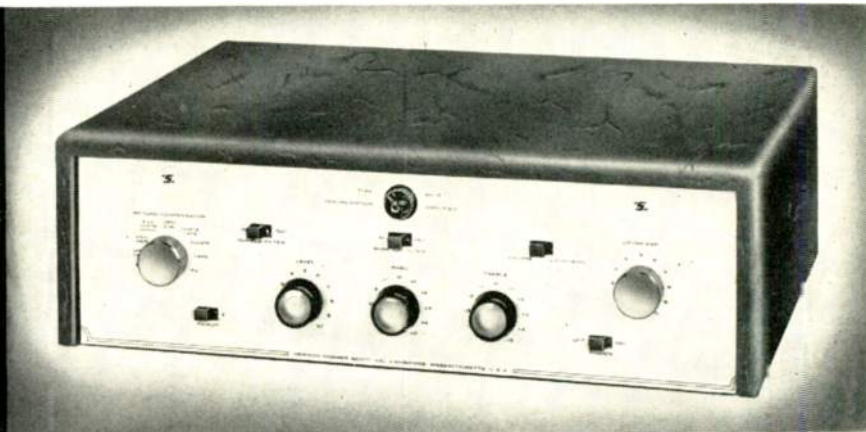
385 PUTNAM AVE. • CAMBRIDGE 39, MASS.

#### PROFESSIONAL BACKGROUND

H. H. Scott, Inc., is one of the leading builders of professional sound measuring and analyzing instrumentation. This precision laboratory equipment is used throughout the world in universities, government laboratories and industrial plants.

by  
**h.h. Scott**

**The Greatest  
Amplifier Buy  
You Have  
Ever Seen**



99-B Transcription Amplifier \$99.95\*

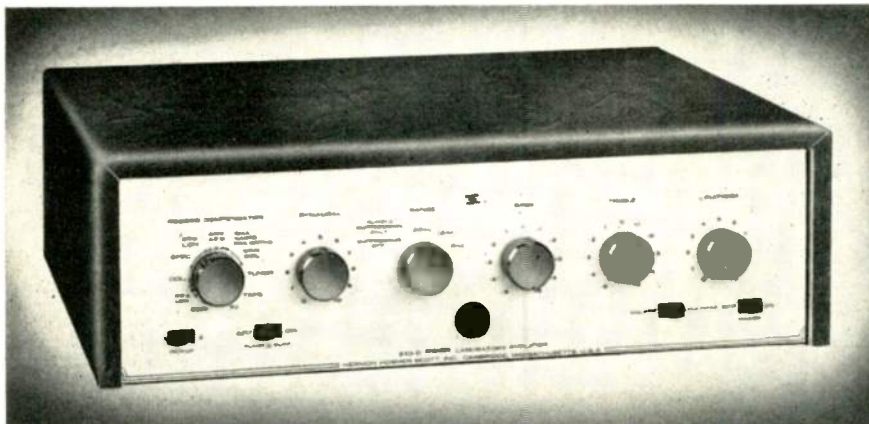
**Imagine! 22 watts – complete controls – only \$99.95**

- The famous "99", a complete amplifier, now with twice the power — a brilliant 22 watts.
- Complete equalizer-preamplifier with five-position record compensator. Equalizes virtually all records.
- New adjustable rumble filter and record scratch filter reduce record noise and rumble.
- Two magnetic inputs, switched on panel, allow use of both changer and turntable.

- Special provisions for playback of pre-recorded tape through your 99-B.
- Continuously variable LOUDNESS compensation, with volume-loudness switch, gives perfect tonal balance at all listening levels.

**TECHNICAL SPECIFICATIONS**

Input selector switch for two magnetic pickups, crystal or constant amplitude pickup, three high-level inputs, and NARTB tape playback — frequency response flat from 20 cps to 30 kc — hum better than 80 db below maximum output — harmonic distortion less than 0.8% — first-order difference-tone intermodulation less than 0.3% — class A circuits throughout — easy panel mounting — beautiful accessory case \$9.95\*  
\*Slightly higher west of Rockies.



210-D Dynaural Laboratory Amplifier, \$169.95\*

by  
**h.h. Scott**

**Most Complete  
Amplifier Made  
Full 30 Watts**

**Includes famous DNS – makes worn records sound new again**

- Complete professional equalizer-preamplifier with magnificent new 30-watt power amplifier.
- Amazing, patented DNS (dynamic noise suppressor) eliminates record noise and rumble, but *without* losing audible music as fixed filters do.
- Seven-position record compensator exactly equalizes practically any record made.
- Unique features for tape-recording, with three special inputs for recording and monitoring.

- Special provision for playback of pre-recorded tape through your 210-D.
- Continuously variable speaker damping control.

**TECHNICAL SPECIFICATIONS**

Input selector for 3 high-level inputs, 2 low-level phono (magnetic), and one high-level phono (constant amplitude) — NARTB tape playback curve — frequency response flat from 19 cps to 35,000 cps — adjustable record-distortion filter — harmonic distortion less than 0.5% — first-order difference-tone intermodulation less than 0.25% — beautiful accessory case \$9.95\*  
\*Slightly higher west of Rockies.

**ENGINEERING AWARDS**

Electrical Manufacturing Award for outstanding instrument design; Audio Engineering Society's Award of John H. Potts Memorial Medal for outstanding contributions to audio science; two A.I.M. merit awards for outstanding instruments and audio components.

**h.h. Scott**

385 PUTNAM AVE. • CAMBRIDGE 39, MASS.





710-A Stroboscopic Turntable, \$125.00\*

by  
**h. h. Scott**

## Revolutionary New Turntable Has Everything

### New acoustic filtering keeps out ALL interference

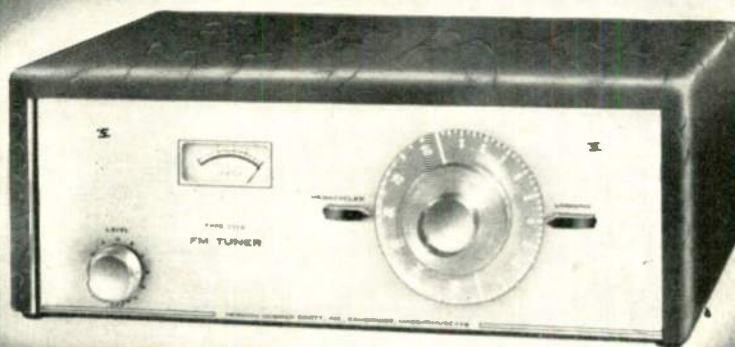
- New turntable design principle, acoustic filtering, prevents speaker, building and motor vibrations from ever reaching the turntable. This frees record playing from distortion found in conventional systems.
- Center-gear drive, with torsional filtering, eliminates "garbling" of high frequencies which results from the flutter inherent in rim drive.
- Separate vernier control of each speed allows super-exact pitch adjustment. Convenient pushbutton selection of 33 $\frac{1}{3}$ , 45 and 78 rpm speeds.

- Optical stroboscope for extremely precise speed settings, even while record is playing.
- Built-in vibration isolation and pickup arm mounting system simplify installation.

#### TECHNICAL SPECIFICATIONS

Rumble more than 60 db below recording level — wow and flutter less than 0.1% — built-in slip-clutch permits cueing — heavy non-magnetic cast aluminum turntable — heavy-duty special induction motor with dynamically balanced rotor and extremely low hum field — pickup arm mounting board furnished with turntable — dimensions: 16 $\frac{7}{8}$ " x 14 $\frac{1}{2}$ " x 7 $\frac{1}{8}$ " — accessory mahogany base \$14.95\*  
\*Slightly higher west of Rockies.

by  
**h. h. Scott**  
**Sensational  
FM Performance  
at a  
Best-buy Price**



The 311 FM Tuner, \$99.95\*

### There are NO weak stations with this new tuner

- Terrific 3-microvolt sensitivity makes distant stations sound as clear and strong as those nearby.
- New wide-band FM design gives super-selectivity, to separate stations so close together you would ordinarily pass right over them.
- Wide-band circuitry insures rock-steady, drift-free reception, so you never need readjust tuning.
- Automatic gain control always keeps tuner perfectly adjusted, no matter how the signal varies.

#### TECHNICAL SPECIFICATIONS

2-megacycle wideband detector — 2 stages of full limiting — 80 db rejection of spurious response from cross-modulation by strong local signals — low-impedance output — equipped for multiplex — beautiful accessory case \$9.95\*  
\*Slightly higher west of Rockies.

#### 310 FM BROADCAST MONITOR TUNER

For perfectionists and connoisseurs, H. H. Scott offers the 310 FM tuner. High Fidelity Magazine says: "The 310 . . . is a tuner that seems as close to perfection as is practical at this time." The Audio League Report says: "The 310 is the most sensitive tuner we have yet tested." Price, including case \$149.95 East Coast; \$157.45 West Coast.

#### PIONEERS IN SOUND

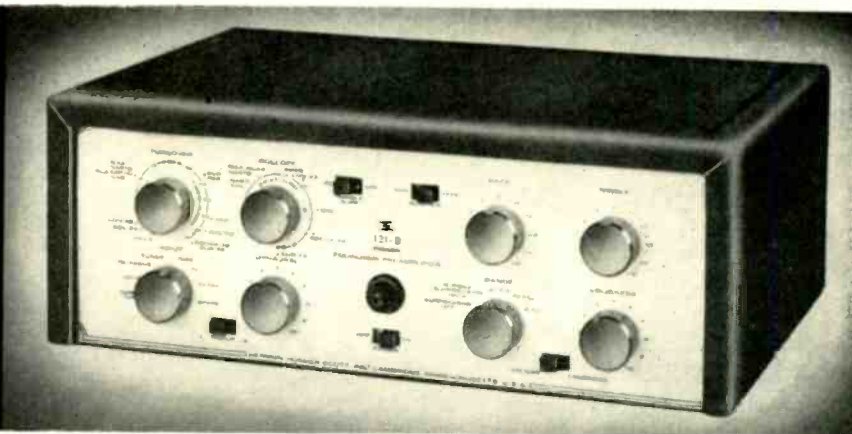
Recognition of leadership includes: First-choice rating of amplifiers in the SATURDAY REVIEW HOME BOOK; amplifier ratings as "finest on the market" by Harold Weiler, author of HIGH FIDELITY SIMPLIFIED; Medal of Merit of International Sight and Sound Exposition.

# h. h. Scott

385 PUTNAM AVE. • CAMBRIDGE 39, MASS.

# New Control Unit With Every Conceivable Feature

by  
**h. h. Scott**



121-B Dynaural Equalizer-Preampifier \$159.95\*

## Infinite equalization for any record, plus famous DNS

- Both bass turnover, and treble rolloff equalizers are continuously variable for precise compensation of any record, past, present or future.
- Amazing, patented DNS (dynamic noise suppressor) eliminates record noise and rumble, but without losing audible music, as fixed filters do. Makes worn records sound new again, protects record libraries.
- Two magnetic inputs, switched on panel, allow use of both changer and turntable.

- Finest tape recorder facilities ever offered, including Playback-Monitor switch, and three tape inputs.

- Special input channel for playback of pre-recorded tape through your music system.

### TECHNICAL SPECIFICATIONS

Hum more than 85 db below full output — frequency response flat from 19 cps to 35 kc — record distortion filter — 5 high-level input controls — pickup load and pickup sensitivity controls — automatic loudness control with loudness-volume switch — provision for monitoring right off tape with three-head recorders — new construction for easy panel mounting — beautiful accessory case \$9.95\*  
\*Slightly higher west of Rockies.



265-A Power Amplifier \$199.95\*

232-B Power Amplifier \$99.95\*

**70 Watts — the  
Most Powerful  
or  
32 Watts — the  
Most Practical**

by  
**h. h. Scott**

## Class "A" Circuits for cleanest sound technically possible

### 265-A

- 70 watt output provides more than ample power reserve for even the most demanding applications.
- Exclusive, adjustable *Dynamic Power Monitor* affords full output power on music, but protects expensive speakers against burnout on overload.

### 232-B

- 32 watt output, ample for all but the most complex systems.
- The most practical choice, and a "best-buy" among power amplifiers.

### TECHNICAL SPECIFICATIONS (Both 265-A and 232-B)

Frequency responses flat from 12 cps to 80 kc — hum level more than 90 db below full output — self balancing phase inverters automatically balance output circuits — variable damping controls for precision speaker matching — harmonic distortion less than 0.5% — first-order difference-tone intermodulation less than 0.1%.  
\*Slightly higher west of Rockies.

Write for FREE BOOKLET  
giving complete details  
on entire H. H. Scott line.

**h. h. Scott**

385 PUTNAM AVE. • CAMBRIDGE 39, MASS.



## BOOKSHELF

Continued from page 14

### Old-Home Week

After writing the foregoing, any lingering qualms that I might have been scaring myself with imaginary bugaboos were gratefully relieved by the "stop-press" appearance of another but very different "introduction to hi-fi"—where no less than twenty-four authors give a virtuoso demonstration of exactly those intangible virtues of personality-projection, literary style, and frankly amateur enthusiasm which I failed to find in Greene and Radcliffe. For the other, more substantial values of *The High Fidelity Reader*, edited by Roy H. Hoopes, Jr. (Hanover House, \$3.50), my own testimony is probably superfluous, for most readers of these lines must have first met the *Reader's* twenty-six articles when they came out originally in back issues of this journal. But although I did too (and moreover carefully clipped some of them for my permanent files), I'm still astonished at how well they stand up to re-reading.

This rich gleaning of HIGH FIDELITY's most successful harvests ranges from such stimulating introductions to the audiophile "art" as Fowler's "Hi-Fi Revisited" and Allison's "Read Well Before Shopping" . . . through Bartók's, Cook's, and Gerhardt's illuminations of disk-record characteristics, and the Cohen and Plass explorations of "binaurality" . . . to such practical guidance as Fried's servicing hints, FM-antenna dope by Carini and the magazine's staff, and the Cook-Jose instructions on building an "ultimate" amplifier. Nor is there any neglect of such provocative argument-starters as Kuttner's attenuation of high frequencies, and the witty deflations of hi-fi fanaticism by Sampson, Valenti, Lucci, and Edwards. It's a joy, too, to re-relish Lindenberg on pickup compliance, Sarser on the futility of tape-*vs.*-disk controversies, and Allison clearing a path through the jungles of audio terminology. Even the few pieces (like those by Wynn on car radios and Rummell on "Junior-Fi"), which leave me—personally—cold, neatly fill out the wide-coverage pattern with which editor Hoopes has so ingeniously organized seemingly disparate materials into a notably unified as well as comprehensive work.

Continued on next page



# REVOLUTIONARY NEW

## Automatic, Precision RECORD CHANGER

No. 1003



### Exclusive!

Tone Arm scans records automatically for starting groove. Automatic tone arm locking device prevents styli damage when not in use. An Automatic Record Changer or a fully Automatic Record Player, as desired.

Intermixes all records from 7" to 12".

Repeat Switch with automatic reset.

Pause Selector permits intermissions between records. May be cancelled at any time!

Record Reject and Stop Button: for rejecting a record, stopping changer mechanism or quick selection of any record from stack.

Unique elevator action gently lowers record stack to "Ready" position.

No wow and rumble. Changing cycle and pause timer are independent of changer speed.

Equalizer Switch permits use of magnetic input in preamp.

Unusually compact design.

### AMAZING!

One Button Control for  
14-Step-Operation:

- 1—Correct Stylus Is Selected
- 2—Tone Arm Unlocks
- 3—Motor Starts
- 4—Arm Lifts Up and Moves Toward Center
- 5—Arm Sets Down on Plastic Glider
- 6—Arm Sweeps Across Record
- 7—Finds Record Edge of Any Size Record
- 8—Glider Retracts (Like Landing Gear of Plane)
- 9—Stylus Sets Down in Starting Groove of Record
- 10—Arm Lifts Up and Moves Towards Rest Position when Run-Off Groove Is Reached at End of Record
- 11—Next Record Is Gently Lowered to Turntable
- 12—The Remainder of Record Stack Is Placed in "Ready" Position
- 13—When Last Record in Stack Has Been Played, Arm Sets Down, Locks Firmly
- 14—Motor Shuts Off

Also Available: DUAL Automatic Record Player, No. 280.

Write for Specifications and  
Name of Nearest Distributor

## UNITED AUDIO PRODUCTS

Div. of United Optical Mfg. Corp.

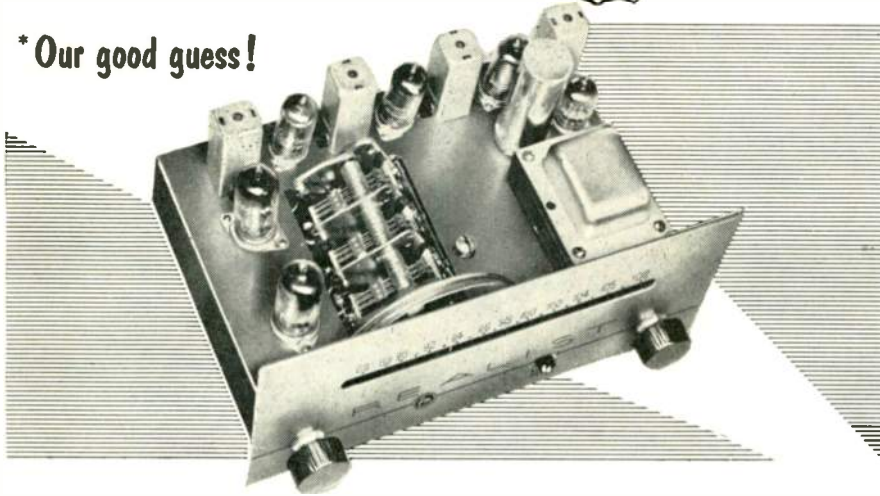
202 East 19th Street, N. Y. 3, N. Y.



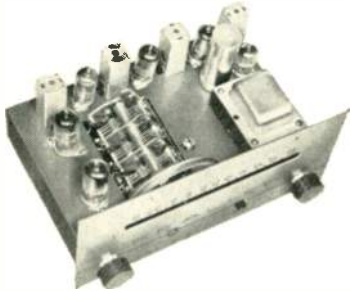


# FASTEST SELLING\* FM TUNER USA!

\* Our good guess!



## PARTLY BECAUSE IT'S ONLY \$39.95



**Realist FM  
Tuner Has —**

- ARMSTRONG FM CIRCUIT
- FOSTER-SEELEY DISCRIMINATOR
- 5 MICROVOLT SENSITIVITY
- TUNED STAGE OF RF
- AUTOMATIC FREQUENCY CONTROL
- BUILT-IN AC POWER SUPPLY
- 20-20,000 CPS WITHIN 1/2 DB
- COMPACT 4 1/4 x 9 1/2 x 6 1/2" SIZE
- ORDER 36-888H BY MAIL!



Shipping Weights: FM 6 1/4 lbs., AM 6 1/4 lbs., Amplifier 10 lbs.

**Order by Mail! Free 224-Page Catalog!**

## RADIO SHACK CORPORATION

167 Washington St., Boston 10, Mass.  
and 230 Crown St., New Haven, Conn.

### BUT ALSO BECAUSE:

**HIGH-FIDELITY MAGAZINE SAID:** "Sensitivity surprisingly close to that of tuners which sell for 3 to 4 times its cost."

**AUDIO MAGAZINE SAID:** "Despite its small size and low cost it is sensitive and capable of putting out a high-fidelity signal."

**AND 100's OF PROUD OWNERS  
SAY "JUST WHAT I WANTED!"**

**Matching Realist AM Tuner \$29.95**



Matches FM electrically and in looks; super-het, tuned RF stage, AC supply! Order 36-887H by mail!

**Matching Realist Amplifier \$29.95**



10 watts, 18 peak; built-in RIAA-equalized preamp; separate tone controls; p-p 6V6GT; 20-20,000 ±1 db. Order 33-303H.

## BOOKSHELF

*Continued from preceding page*

As either a handy anthology of old friends or as an infectiously evangelistic high-fidelity "gospel," the *Reader* strikes me as an audiophile "must" — and if you suspect that my delight in it is strongly colored by friendly prejudice (plus a dash of professional envy), you're absolutely right!

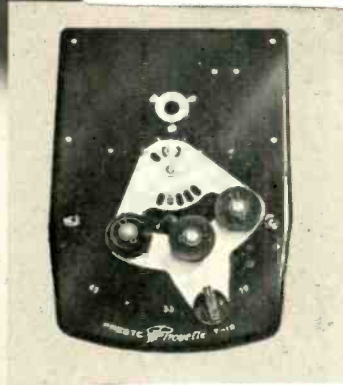
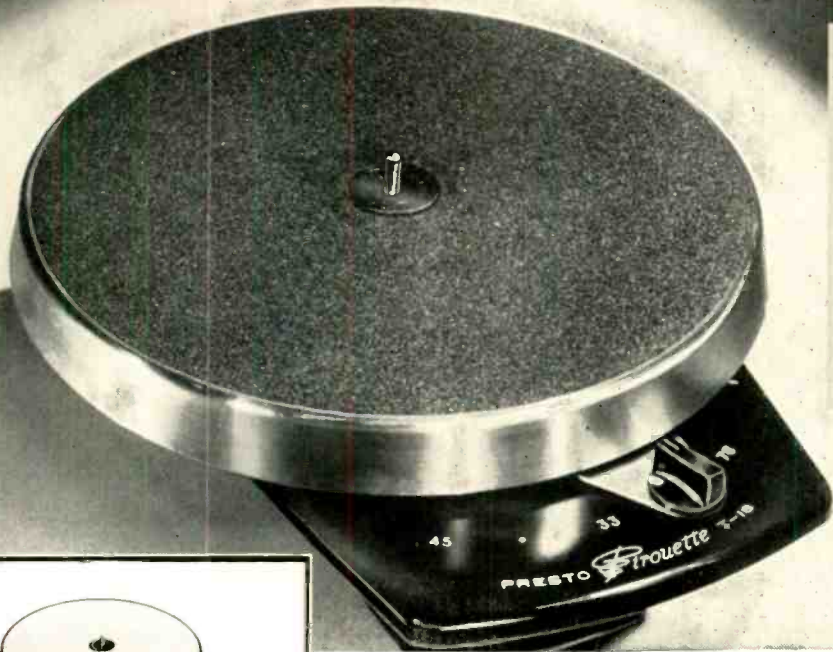
### Grace Notes

**Bagpipe Fanfare for "Scotch" Tape-makers.** If contemporary biographers face a dwindling market for commissioned "lives" of individual celebrities, the slack is rapidly being taken up by a new type of sponsored biographies — those of institutions or big businesses which have no hankering to hide their historical lights under a bushel. Virginia Huck's *Brand of the Tartan: the 3M Story*, celebrating the struggles and triumphs of the Minnesota Mining & Manufacturing Company, is a typical current example — and rather surprisingly a quite absorbing account of an industrial success-story with as many novel as typical features. Audiophiles, however, will regret that only nine of the some 260 pages here are directly concerned with the development of "Scotch" magnetic tape itself (Appleton-Century-Crofts, \$3.50).

**Bibliography on Hearing.** Since 1950 one of my most unusual and useful reference-book treasures has been a set of two paperback volumes prepared by the Psycho-Acoustic Laboratory at Harvard — now superseded by an even more valuable revised, enlarged edition in one fat, hard-covered volume. Edited by Stevens, Loring, and Cohen, it now includes some 10,000 book-and-article entries, plus some 30 pages of keyed references by main subjects: Music, Noise, Speech & Information, Effects of Sound on Man, etc., as well as Deafness, Auditory Theory, Psychophysics, and the like. Not for the casual reader, surely, but no one seriously investigating the vast and widely scattered literature on all aspects of hearing can get far in his studies without frequent recourse to this powerful reference-tool (Harvard University Press, \$7.00).







Inside  
the  
PRESTO  
Pirouette

A streamlined beauty on the outside, the *Pirouette* is a miracle of precision design on the inside. Embodies the exclusive "flick shift" speed mechanism, with 3 idler wheels mounted on a single movable plate. This simplified mechanism insures professional speed accuracy, trouble-free performance, reduces rumble and wow to negligible terms.



PRESTO PIROUETTE

**T-18-H TURNTABLE**—The history-making T-18 turntable with hysteresis motor... a triumph of PRESTO engineering achievement and a magnificent hi-fi instrument. \$108.



PRESTO PIROUETTE

**T-68 TURNTABLE**—The 16" version of PRESTO's flick-shift T-18... for the most demanding professional work and for homes with magnificent hi-fi collections. \$79.50.



PRESTO PIROUETTE

**T-68-H TURNTABLE**—The world's finest and most versatile hi-fi mechanism... a 16" flick-shift turntable with hysteresis motor... a new pinnacle in hi-fi at a modest price. \$134.

**switch to a turntable ... YES!**

**... but choose the best ...**

# THE PRESTO *Pirouette* T-18

- improves record performance tremendously.
- gives your hi-fi system the professional touch.
- professionally built to last by world's largest manufacturer of precision recording equipment.
- styled by Bruce Kamp... leading industrial designer.
- revolutionary 3-speed shift mechanism — 3 idler wheels.
- extra heavy weight, wide-bevel, cast aluminum 12" table covered with non-slip cork.
- precision deep-well turntable bearing for dead center rotation.
- smart telephone black and brushed chrome finish, matches any decor.
- simplicity itself to install — only rectangular cut-out needed.
- **only \$53<sup>50</sup>**

# PRESTO

Send this coupon for more information →

**RECORDING CORPORATION**  
PARAMUS, NEW JERSEY

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PRESTO RECORDING CORP.  
Hi-Fi Sales Division  
Dept. HF 10  
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Rush catalog sheets on the new PRESTO *Pirouette* T-18, T-18-H, T-68, T-68-H turntables and name of nearest PRESTO distributor.

Name.....  
Address.....  
City.....Zone.....  
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WORLD'S LARGEST MANUFACTURER OF PRECISION RECORDING EQUIPMENT AND DISCS

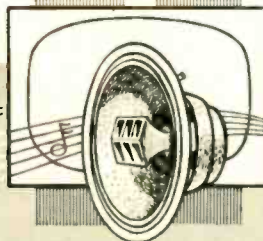
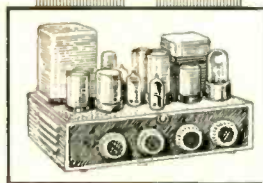


*Now...*  
 HEAR YOUR FAVORITE  
**TV PROGRAMS**  
 in **HI-FI SOUND**

**using your existing HI-FI equipment**

Now for the first time you can enjoy true fidelity TV sound by adding TUN-ET to your existing HI-FI system. TUN-ET is inexpensive — and as easy to install as your booster or converter. All you need is your TV set, and TUN-ET.

- plus* Your own FM tuner
- plus* Your own Amplifier
- plus* Your own HI-FI Speaker



**HI-FI TV Sound**

Ask your dealer . . . or write to

AUDIOPHILE'S LIST

**\$39.95**

**Tapetone**  
 INCORPORATED

• WEBSTER • MASSACHUSETTS •

**Whither FM?**

Our secret agents in Washington tell us the threat to FM from covetous TV operators is not so immediate as it first seemed, but it has by no means vanished. Essentially, what's going on is this:

The Senate Interstate and Foreign Commerce Committee has assembled an Ad Hoc Advisory & Engineering Committee on Reallocations. This committee has been charged by Senator Magnuson with responsibility for considering and reporting on, among other things, what possibilities exist for a more realistic allocation of the available air space, including "the feasibility of utilizing the 88-108 megacycle band for additional VHF channels, without disturbing existing FM licensees."

This is going to be a neat trick, if it can be done. In some areas, some parts of the FM band are already crowded to the point of interference. It certainly is true in our area, where the 92 to 100 Mc. part of the band is jammed, and stations are definitely interfering with one another.

Speaking still for ourselves, the TV channels around here are so wide open that talk about cutting into FM in order to secure more TV channels is ludicrous. Channel 6 covers most of the area; a UHF station on Channel 19 is spottily received; a few lucky souls in favorable locations also pick up Channel 8, which duplicates most of the Channel 6 programs.

All of this is all right; we won't scream, though we could do with a little more room for FM stations. What does bother us is the make-up of the Ad Hoc Committee. Of the twelve members, five represent television networks or broadcasters, three are associated with manufacturers for whom television is of major importance, and not one can be considered as a potential fighter for FM.

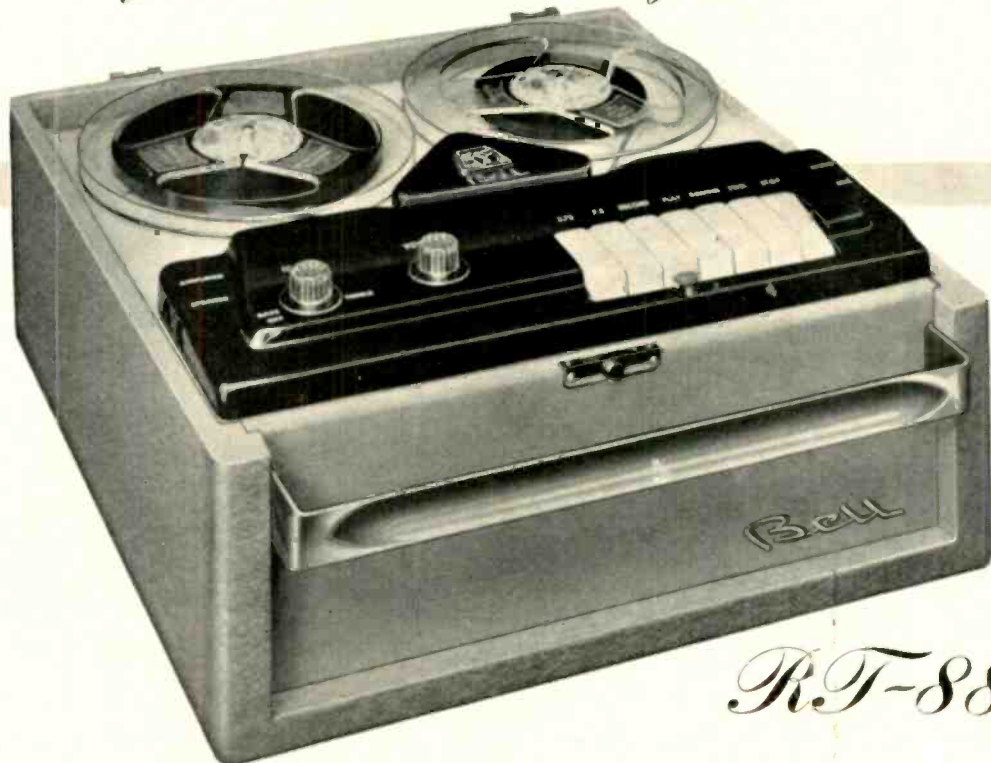
It is small wonder then that reports

*Continued on page 25*



**now -**

*A New Concept In Tape Recorder Design  
... for use in home, industry or school*



*RT-88*

## **Bell's** new **3-motor** **TAPE RECORDER**



The new RT-88 is the latest addition to the renowned Bell line of recording and audio components. It was developed expressly to meet the demand for a machine versatile enough to meet the requirements of the home recording enthusiast, the educational user, or the business or professional man.

Three motors reduce wow and flutter to a minimum and assure constant capstan operation. Self-contained amplifier and speaker permit use as a fully-portable record and playback unit; special

output jack automatically by-passes internal amplifier to permit use with a high-fidelity system for maximum quality.

All operation is completely push-button controlled by 7 piano-like keys arranged console-fashion atop the deck. These control record, play, speed selection ( $3\frac{3}{4}$  ips and  $7\frac{1}{2}$  ips) forward, rewind, and stop.

See the new RT-88 at your favorite high fidelity dealer now, or write for complete technical data at once.

# **Bell**



**Sound Systems, Inc.**

A Subsidiary of Thompson Products, Inc.

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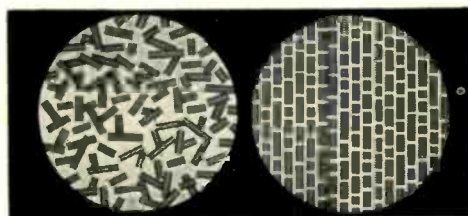
*Those who demand the finest always choose Bell*



*Now...record the whole performance...*  
**without a break!**

Got a favorite concert or opera program you'd like to preserve on tape? Symphony or dramatic production? Now, *record it all* using new "Scotch" Brand Extra Play Magnetic Tape. With 50% more tape wound on each reel, Extra Play Tape gives you as much recording time as 1½ reels of standard tape, plus strength to spare. This means annoying interruptions for reel change are sharply reduced to offer more perfect recording results.

You'll notice a crisper tone and higher fidelity, too—the result of "Scotch" Brand's exclusive oxide dispersion process. By packing minute, fine-grain oxide particles into a neater, thinner pattern, "Scotch" Brand has been able to produce a super-sensitive, high-potency magnetic recording surface. Hear the difference yourself. Try new "Scotch" Brand Extra Play Tape on your own machine.



**Electron Photo Microscope Shows the Difference!**

At left, artist's conception of magnified view of old-fashioned oxide coating still used by most ordinary long play tapes. At right, "Scotch" Brand's new dispersion method lays fine-grain particles in an orderly pattern to give a super-sensitive recording surface that contains as much oxide as conventional tapes, yet is 50% thinner.

**New!** REG. U.S. PAT. OFF.  
**SCOTCH**  
 BRAND  
*Extra Play Magnetic Tape 190*



The term "SCOTCH" and the plaid design are registered trademarks for Magnetic Tape made in U.S.A. by MINNESOTA MINING AND MFG. CO., St. Paul 4, Minn. Export Sales Office: 99 Park Avenue, New York 16, N.Y. In Canada: Minnesota Mining and Manufacturing Co. of Canada, Ltd., P.O. Box 757, London, Ontario.





**NOTED WITH INTEREST**

*Continued from page 22*

of the early meetings of the Committee sounded as if the members were trying to figure out some way of writing an obituary notice for UHF television without at the same time, writing one for FM. As we said before, this is going to be a neat trick, if it can be done.

Keep an eye on this Committee. It is still far from reaching conclusions, and even when it does, they will be but recommendations. Nevertheless, the storm warnings should go up along the FM coastline.

**FM Car Radio**

Speaking of FM, we note with interest that Ralph Glover, vice-president of the Jensen Mfg. Co., has just installed what amounts to a Duette speaker system in his snazzy Ford Thunderbird. Has a 6 by 9 woofer plus a horn-loaded tweeter.

Well, Mr. Glover, you've got a hi-fi car\* and a hi-fi speaker system; why not have a hi-fi radio? There are fine commercial FM car radios available, and the very first issue of our sister publication, AUDIOCRAFT, carries a good article on installing an FM radio in a car. Then FM could mean Fine Music and Fine Motoring.

**HEADLINE: Sold!**

We hope all our advertisers will read this item, since they judge, to a certain extent, the effectiveness of their advertising by the number of inquiries resulting from a particular advertisement.

Anyway, it seems that last November we published an item saying that a certain Mr. Keim of New York City had a substantial file of back copies of HIGH FIDELITY, which he wished to dispose of.

Six months later—May 31st, to be exact—he wrote us a pathetic little note saying that he had sold his file of back copies to a library "but I still have inquiries coming in for them, so is it now out of order to ask you to put in a little note to the effect that these copies have been sold and are no longer available?"

\*We refuse, in advance, to answer or acknowledge letters from Corvette, Jag, MG, etc., enthusiasts wishing to debate our reference to a Thunderbird as a hi-fi car. However, if more than 2,000 come in, we'll consider running a sports car feature in HF.

**NOW...ADD TAPE  
to your hi-fi system!**



the **404**

**DAYSTROM Crestwood®**

*is engineered to give highest  
quality sound at lowest cost*

Now you can enhance the enjoyable hours with your "Hi-Fi" system by completing it with the greatest form of musical reproduction—true high fidelity tape. And you can do it at a surprisingly low cost.

The Daystrom CRESTWOOD 404 Tape Recorder alone, in its price class, provides full "Hi-Fi" response (30 to 15,000 cycles at 7½ inch tape speed), smoothest tape movement, freedom from vibration, the absolute minimum of wow and flutter (less than 0.3% at 7½ inch tape speed) and two speeds (7½ and 3¾) for maximum versatility.

Original sound quality is preserved by use of the finest components, and playback characteristics are not limited by a built-in amplifier. As a result, the full range of your "Hi-Fi" System is utilized.

Listen to the Daystrom CRESTWOOD 404 at your dealer's today. Compare and let your ears tell you the difference!

**Audiophile Net Prices**  
 Model 404 with standard case . . . \$229.50  
 Model 404 less case . . . \$214.50  
 Model 402 (companion power amplifier and extended range speaker) . . . \$100.00  
 (Prices slightly higher in Denver and west)

**DAYSTROM**  
*Crestwood*

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 753 Main Street, Poughkeepsie, N. Y.  
 Please send me complete information on Daystrom CRESTWOOD Model 404.

Would use in "Hi-Fi" System  
 For use with 402 Amplifier and Speaker  
 Name of nearest CRESTWOOD dealer

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 City \_\_\_\_\_ State \_\_\_\_\_





*Build it  
YOURSELF*

# HEATHKIT High Fidelity "BUILD IT YOURSELF" amplifier kits

## Heathkit HIGH FIDELITY PREAMPLIFIER



MODEL WA-P2

formance and most attractive in appearance. Fulfills every requirement for true high fidelity performance. Shpg. Wt. 7 lbs. **\$19.75**

## Heathkit WILLIAMSON TYPE 25 WATT AMPLIFIER (PEERLESS TRANSFORMER)

This latest and most advanced Heathkit hi-fi amplifier has all the extras so important to the super-critical listener. Featuring KT-66 tubes, special Peerless output transformer, and new circuit design, it offers brilliant performance by any standard.

Bass response is extended more than a full octave below other Heathkit Williamson circuits, along with higher power output, reduced intermodulation and harmonic distortion, better phase shift characteristics and extended high frequency response. A new type balancing circuit makes balancing easier, and at the same time permits a closer "dynamic" balance between tubes.

Aside from these outstanding engineering features, the W-5 manifests new physical design as well. A protective cover fits over all above-chassis components, forming a most attractive assembly—suitable for mounting in or out of a cabinet. All connectors are brought out to the front chassis apron for convenience of connection.

Model W-5M consists of main amplifier and power supply on single chassis with protective cover. Shpg. Wt. 31 lbs. **\$59.75**

Express only. Model W-5 consists of W-5M, plus WA-P2 Preamplifier shown on this page. Shpg. Wt. 38 lbs. **\$79.50**

Express only.

## Heathkit HIGH FIDELITY 20 WATT AMPLIFIER

This particular 20 watt Amplifier combines high fidelity with economy. Single chassis construction provides preamplifier, main amplifier and power supply function. True hi-fi performance  $\pm 1$  db, 20 cps to 20,000 cps. Preamplifier affords 4 switch-selected compensated inputs. Push-pull 6L6 tubes used for surprisingly clean output signal with excellent response characteristics and adequate power reserve. Full tone control action. Extremely low cost for real high fidelity performance. Shpg. **\$35.50**

Wt. 18 lbs.



MODEL A-9B

Here is the complete preamplifier. Designed specifically for use with the Williamson Type circuit, it provides equalization for LP, RIAA, AES, and early 78 records, 5 switch-selected inputs with individually preset level controls, separate bass and treble tone controls, special hum control, etc. Outstanding in performance and most attractive in appearance. Fulfills every requirement for true high fidelity performance. Shpg. Wt. 7 lbs. **\$19.75**

## Heathkit WILLIAMSON TYPE (ACRO SOUND TRANSFORMER)

This dual-chassis high fidelity amplifier kit provides installation flexibility. It features the Acrosound "ultra-linear" output transformer, and has a frequency response within 1 db from 10 cps to 100,000 cps. Harmonic distortion and intermodulation distortion are less than .5% at 5 watts, and maximum power output is well over 20 watts. A truly outstanding performer. W-3M consists of main amplifier and power supply. Shpg. Wt. 29 lbs., Express **\$49.75**

only. Model W-3 consists of W-3M plus WA-P2 Preamplifier listed on this page. Shpg. Wt. 37 lbs., Express **\$69.50**

## Heathkit WILLIAMSON TYPE (CHICAGO TRANSFORMER)

This hi-fi amplifier is constructed on a single chassis, thereby affecting a reduction in cost. Uses new Chicago high fidelity output transformer and provides the same high performance as Model W-3 listed above. An unbeatable dollar value. The lowest price ever quoted for a complete Williamson Type Amplifier circuit. Model W-4M consists of main amplifier and power supply on single chassis. Shpg. Wt. 28 lbs., Express **\$39.75**

only. Model W-4 consists of W-4M plus WA-P2 Preamplifier. Shpg. Wt. 35 lbs., Express only **\$59.50**

COMBINATION  
W-5M and WA-P2



# HEATH COMPANY

A SUBSIDIARY OF DAYSTROM, INC.

BENTON HARBOR 8,  
MICHIGAN

## NOTED WITH INTEREST

*Continued from preceding page*

With the usual alacrity of the NWI staff, we hasten to publish this notice, some four months later. We hope Mr. Keim has had a form letter made up by this time... and that advertisers read this item.

## Legacy

Too many things on the floor? You've got a legacy problem... and, among others, Yield House in North Conway, N. H., has an answer: sets of four attractive, hardwood legs, tapered modern or turned Colonial, from six to twenty-eight inches long, from \$2.50 to \$7.95 in cost—depending on whether they are short or long legs, finished or unfinished. Also black iron legs with casters, for free-wheeling TV sets... and a lot of other interesting items from tables to pipe racks, do-it-yourself or let-them-do-it. Write for their illustrated catalogue.

## Up-dating Collaro

In the TITH report in our June issue on the Collaro RC-54 record changer, we reported that the on-off switching mechanism produced clicks in the speaker system. We have been advised that this condition has since been corrected by the addition of an R-C shunt across the switch. So now all is quiet on the Collaro front.

## Eye Feast

We sympathize, from time to time, with wives who, sometimes rightly, suggest that high fidelity systems are not always of the most beautiful appearance.

(Please note extreme caution with which we bring up this matter; we're in the middle no matter which way we put it. Maybe all those qualifying adjectives will save us.)

Anyway, here's a suggestion to husbands who may have this problem: take the distaff side to see a British-made Pye Black Box, and let her have that as her very own. It's really beautiful: a shiny black lacquer, hand painted in relief by Chinese artisans. Small, compact, with enough good audio about it so that the \$1,000 rig in the next room won't blow a 5881 every time the BB is turned on. Manufacturer's specs indicate a Monarch three-

*Continued on page 28*

Write FOR FREE CATALOG AND SCHEMATICS



# Announcing...

## A NEW MAGAZINE

BY THE PUBLISHERS OF *High Fidelity*

Here at last is the perfect complement to *High Fidelity* . . . a new monthly magazine written for those who want more technical and do-it-yourself material about hi fi, for those who want basic, practical, and reliable information on sound recording and reproduction. Here is the magazine which will tell you — in the first issue — how to place and orient your speaker system for best results . . . how to have FM in your automobile . . . the characteristics and prices of all popular microphones . . . how to build a compact quality amplifier for your TV set . . . how to dress up your equipment with decals . . . how to build an especially fine three-speaker system, complete with detailed woodworking plans. *Every* issue will include the following regular departments:

Tape News and Reviews

Audionews

How They Did It

Sound Servicing

Hi-Fi Demonstration and Test Records

The Grounded Ear

Tips for the Woodcrafter

Basic Electronics

The first issue (November) will be on sale October 25th . . . but you can get your first copy *early* by taking advantage of —

### A SPECIAL OFFER TO CHARTER SUBSCRIBERS:

The regular subscription rates will be \$3.50 for one year, \$6.50 for two, and \$9.00 for three. If you get your order in before Nov. 1, you will pay only \$3.00 for a full one year subscription AND your copy of the big first issue (November) will be mailed to you *immediately* after October 10th. It's certain to be a sell-out, so make sure of getting *your* copy. Enter a subscription *today!*



# audiocraft

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                    PRospec: 7-3575  
                    PRospec: 7-3514

## NOTED WITH INTEREST

*Continued from page 26*

speed changer and a 4-watt ultra-linear feeding two speakers (making corner placement advantageous). Comes wrapped in a velvet slip cover... that's how pretty it is.

U. S. importers are British Radio Electronics Ltd., 1833 Jefferson Place N. W., Washington 6, D. C. Drop them a line for the name of your nearest dealer when you begin hearing distant mutterings along the line of, "My fine friend, my sometime helpmate, someone around here is going to be erstwhile if that Venetian glass-blower's scrap pile and wire-twister's nightmare doesn't get cleaned up!"

### Wife Trouble

The preceding item brings to light one type of wife trouble. We have another (Note: this month's NWI is being written by CF, not by CRH who has been doing it so well for the past few issues; we make this statement to keep her out of any particular situations arising from this item.) ... er, where were we? oh yes. Our wife trouble is induced by a continuing flow of publicity releases from Yield House in North Conway, N. H. Some of their items are directly useful in the hi-fi part of a household, and these we report in this column—like the table legs. The rest of the stuff is duly attractive and altogether too useful in other parts of the house. Like a knock-down shelf arrangement, now causing a certain amount of discussion in CF's household. The uprights are 30 inches high, 9½ deep. Sets of shelves, ranging in length from 18 to 36 inches, cost unfinished from \$3.45 to \$4.95. Corner shelves are also available; great flexibility is provided, and that's the trouble. Every corner of the house is being re-examined with an eye to installing shelves. Somehow, we're going to have to get off Yield House's mailing list.

### Tapings Here and There

The Magnetic Recording Industry Association announced a while ago that its standardization program on magnetic tapes and tape recorders should be completed by January 1, 1956. We're watching that one with a great deal of interest. Recording characteristics are getting closer together, and most variations can be

*Continued on page 33*



*The Supreme Accomplishment*  
*in* **AUDIO CONTROL**



The McIntosh PROFESSIONAL AUDIO COMPENSATOR and PRE-AMPLIFIER puts precision audio control at your fingertips. In this beautiful instrument McIntosh has designed the most advanced high fidelity compensation techniques. Exclusive bass and treble equalization switches provide extreme flexibility for the ultimate in playback performance. Features rumble filter, aural compensator, and separate wide-range bass and treble controls. Hear the flawless reproduction possible with McIntosh uncompromising audio control at your dealer's.

\* C.B. for panel mounting \$89.50 C.S.P. self powered \$99.50 mahogany or blonde cabinet \$80.00

Send for Master Compensation Chart and complete details.

**McIntosh**  
**LABORATORY, INC.**  
BINGHAMTON, N. Y.

*The Supreme Accomplishment in*

## **AMPLIFIER PERFORMANCE**

**the new**

# McIntosh

**60** watts of the purest power audio science has yet made available! Crowning achievement in a line of distinguished amplifiers, the McIntosh "60" stands foremost in quality, sets a new standard of performance. The fundamentally-different, patented\* McIntosh Circuit guarantees vanishingly-low distortion with exceptional power reserve. All the complex fundamentals and harmonics present in the natural sound are preserved in their original balance, without distortion or "clipping". You achieve abundant realism with no listening fatigue. This is your "Dream Set" amplifier — plus!

Hear its outstanding performance at your dealer's.  
Buy a lifetime of listening enjoyment . . . the McIntosh "60".

\* U.S. Patents 2,477,074 (1949); also 2,545,788; 2,646,467; 2,654,058.





MC-60  
\$198<sup>50</sup>

OUTSTANDING QUALITIES OF THE McINTOSH MC-60 POWER AMPLIFIER:

ADVANCED AUDIO DESIGN, featuring the exclusive, world-renowned McIntosh circuit, first with Unity Coupling.

LOW DISTORTION:  $\frac{1}{4}\%$  Harmonic and  $\frac{1}{4}\%$  Intermoculation even at FULL RATED OUTPUT from 20 to 20,000 cycles.

HIGH POWER: 60 watts continuous, 120 watts peak, to meet the power demands of natural sounds, under any room conditions.

HIGH EFFICIENCY of the McIntosh circuit means longer life, less heat dissipation and less power consumption for greater output.

GUARANTEED PERFORMANCE to bring to the heart of your sound system the true High Fidelity you've dreamed of.

Booklet, "Lost Instruments" and specifications on request.

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Export Division: 25 Warren St., New York 7, N. Y. Cable: SIMONTRICE N. Y.

# Micro

## the "Floating Drive" Turntable



Now, a broadcast quality turntable at moderate cost. Microlab, manufacturers of precision broadcast equipment used by The Canadian Broadcasting Corp., offers a new concept in turntable engineering. A unique and ingenious "Floating Drive" system, isolated in rubber, provides complete decoupling between motor, base and turntable, both acoustically and mechanically! Exclusive MICRO shift enables instant selection of 3 speeds while turntable is operating, without damage to drive mechanism. The idle wheel of specially-formulated neoprene rubber eliminates wow and rumble, automatically disengages to prevent flat spots. Phenolic composition drive pulley, integrated to motor shaft, eliminates flutter. Heavy 4½ lb. precision aluminum 12" turntable, with ribbed rubber mat, brings flawlessly smooth performance. No belts are used. Trouble-free operation is assured through simplicity of operation and superb craftsmanship. Designed to keep pace with the future, the Micro-3A easily meets the requirements of the most particular music connoisseur.

Dimensions: Mounting base 7 $\frac{3}{16}$ " x 7 $\frac{3}{16}$ " x 4 $\frac{1}{2}$ " (depth). Overall space: 12 $\frac{1}{4}$ " x 12 $\frac{1}{2}$ ". Weight: 10 lbs. Noise Level: better than 45 db below average recording level. Speeds: 78, 45, 33 $\frac{1}{3}$  within 0.2%. Motor: large, specially built, constant-speed 4-pole.

Micro-3A **\$59<sup>50</sup>**  
U.S.

Write for details and bulletin on complete Microlab line

# Micro

MICROLAB DEVICES, LTD.  
1195 Lawrence Ave., West  
Toronto 10, Canada



## NOTED WITH INTEREST

*Continued from page 28*

compensated for by adjustment of tone controls, but life will be simpler when standards are established and universally adopted.

The MR1A also announced tape sales for the past three years. This includes only tape sold on 7-inch and smaller reels; sales via "professional" 10½ and 14-inch reels are not included.

Year	Feet
1952	2,593,119,000
1953	3,351,762,300
1954	5,366,352,000

To which we can only comment: whew! That's a lot of tape.

From another source come some more information about tape: a recent issue of Audio Devices' "The Audio Record" discussed print-through at considerable length. Essential facts: at 7½ ips, frequencies between 400 and 600 cps have maximum tendency to print through. Signal to print-through ratio appears constant; that is, the stronger the signal, the greater the danger of print-through. Furthermore, the thicker the tape, the less the danger of print-through, as should be obvious. Audio Devices ran some tests on comparative ratios of signal to print-through for their various tapes, including the new ½-mil Audiotape:

Audiotape on 1.5 mil Acetate	55 db
LR Audiotape on 1.0 mil Mylar	51 db
Audiotape on 0.5 mil Mylar	47 db
Higher Output Tape on 1.5 mil Acetate	46 db

We'll have more about print-through in a later issue . . . .

On another tape front, Bell Sound Systems has stirred up a lot of interest with its portable "Cub-Corder." Uses batteries, 5-inch reels, and runs at 1⅞ and 3¾ or 3¾ and 7½ ips. Weighs just under 13 lb.

### Yorkshireman in Carnegie Hall

In our August issue, Robert C. Marsh gave us a report on G. A. (Wharfedale Wireless) Briggs's Non-Technical Lecture-Demonstration which was held in May in Festival Hall, London. Now, for all you doubting Thomases who *still* find it hard to believe that favorable comparison can be made between live and reproduced sound, Mr. Briggs is bringing his demonstration to Carnegie Hall on October 9 (3 p. m.) to try to prove his point. Soloists in the

*Continued on next page*



MODEL 80-T • MOST ADVANCED PROFESSIONAL TUNER WITH COMPLETE AUDIO CONTROL

# Announcing!

THE SERIES 80

# FISHER FM-AM TUNERS

Here are America's first FM-AM tuners with TWO meters for micro-accurate tuning, just one of the *many* unique features that mark THE FISHER Models 80-T and 80-R as the finest you can buy. They follow deservedly the unmatched reputation of their predecessors, Models 70-RT and 50-R. The 80-T and 80-R are truly designed for the future.

### Outstanding Features of THE FISHER Series 80

- The 80-T features *extreme sensitivity* (1.5 mv for 20 db of quieting.) ■ *Separate* FM and AM front ends, completely shielded and shock-mounted. ■ *Separate* tuning meters for FM and AM ■ 72-ohm, plus *exclusive*, balanced 300-ohm antenna inputs for increased signal-to-noise ratio. ■ AM selectivity adjustable; AM sensitivity better than 1 microvolt. ■ Inherent hum *non-measurable*. ■ Distortion below 0.04% for 1 volt output. ■ 4 inputs, including separate *tape playback* preamp-equalizer.
- Six record equalization choices. ■ Two cathode follower outputs. ■ 16 tubes. (80-R: 13 tubes.) ■ 8 controls including Bass, Treble, Volume, Function, Equalization, Tuning, Loudness Balance, AFC. ■ Self powered. ■ Magnificent appearance and workmanship. ■ CHASSIS SIZE: 12¼" wide, 8¼" deep less knobs, 6" high (80-R: 4" high.) ■ NOTE: Model 80-R is identical to the above, but is designed for use with an external audio control such as THE FISHER Series 80-C.

MODEL 80-R • FOR USE WITH EXTERNAL AUDIO CONTROL



MODEL 80-T

**\$199<sup>50</sup>**

MODEL 80-R

**\$169<sup>50</sup>**

MAHOGANY OR BLONDE  
CABINET: \$1795

Write For FULL Details

**FISHER RADIO CORP.**

21-25 44th DRIVE  
LONG ISLAND CITY 1, N. Y.



# America's TOP Tuner!

## THE FISHER

### FM TUNER MODEL FM-80

*World's Best by LAB Standards*

FOR almost two decades we have been producing audio equipment of outstanding quality for the connoisseur and professional user. In the cavalcade of FISHER products, some have proven to be years ahead of the industry. THE FISHER FM-80 is just such a product. Equipped with TWO meters, it will outperform any existing FM Tuner *regardless of price!* The FM-80 combines extreme sensitivity, flexibility and micro-accurate tuning. Despite its full complement of tubes and components, the FM-80 features an unusually *compact* chassis of fine design. *Chassis Only, \$139.50 Mahogany or Blonde Cabinet, \$14.95*

#### Outstanding Features of THE FISHER FM-80

- TWO meters; one to indicate sensitivity, one to indicate center-of-channel for micro-accurate tuning.
- Armstrong system, with two IF stages, dual limiters and a cascode RF stage.
- Full limiting even on signals as weak as one microvolt.
- Dual antenna inputs: 72 ohms and 300 ohms balanced (*exclusive!*)
- Sensitivity: 1½ microvolts for 20 db of quieting on 72-ohm input; 3 microvolts for 20 db of quieting on 300-ohm input.
- Chassis *completely* shielded and shock-mounted, including tuning condenser, to eliminate microphonics, and noise from otherwise accumulated dust.
- Three controls — Variable AFC/Line-Switch, Sensitivity, and Station Selector PLUS an exclusive Output Level Control.
- Two bridged outputs. Low-impedance, cathode-follower type, permitting output leads up to 200 feet.
- 11 tubes.
- Dipole antenna supplied. Beautiful, brushed-brass front panel.
- Self-powered.
- WEIGHT: 15 pounds.
- CHASSIS SIZE: 12¾" wide, 4" high, 8½" deep including control knobs.

Price Slightly Higher West of the Rockies

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## NOTED WITH INTEREST

*Continued from preceding page*

demonstration will be E. Power Biggs, organ; Leonid Hambro, piano; John De Lancie, oboe; first desk members of the Philadelphia Orchestra, in ensemble works. Recordings are being made at Carnegie Hall prior to Demonstration Day and will be played during the concert for comparison with live performances.

Acoustical Quad II (80-watt) Amplifiers, Garrard Transcription Motor (301), and Wharfedale Loudspeakers will be used for recordings.

Tickets range from \$1.15 to \$2.50 and may be purchased at Carnegie Hall Box Office.

Come prepared for laughs as well as enlightenment, because Mr. Briggs wrote us, regarding the London show, "The tape records show that the audience was several times convulsed with laughter."

J. G. H.

Readers will note new initials appearing on TITH reports and elsewhere in HIGH FIDELITY. They belong to the latest addition to our staff: J. Gordon Holt—to whom a warm welcome herewith!

Gordon Holt's name will not be unfamiliar to long-time readers; he has been a contributor to HIGH FIDELITY for some time, beginning way back when with an article on how to transfer 78-rpm disks to tape. That drew upon his very considerable experience in the tape recording field, which in turn developed from an interest in high fidelity sound reproduction. *That* began at a rather advanced age for Gordon; he sold his first article (on building miniature receivers) at the ripe age of 13. With that for a beginning, it was logical that he should start his college career majoring in electrical engineering and graduate with a major in journalism . . . thereby providing an ideal combination of talents for HIGH FIDELITY. The result will be evident in future issues of the Magazine.

#### Openings of Note

In *Rutland, Vt.*: the Fleetwood Sound Studio, at 285 Main St.

And in *Freeport, L. I.*: the Fidelity Tone and Sound Shop, at 353 Sunrise Highway.

At *White Plains, N. Y.*: the Westchester Sound Studios, at 28 Main St.



## Help Needed

Several readers have written us lately about the Audio League. This is an organization, as many readers may know, which issues bulletins from time to time reporting tests of equipment. They started out on a monthly basis, but found that testing, report writing, and publishing took a lot longer than they anticipated,\* so now they are doing the best they can, but they need financial help in the form of more subscribers to their services at the rate of \$3.00 per year.

Judging by the Audio League reports which we have seen, they are doing a conscientious and worth-while job. They have had some overall reports—such as the one recently on pickups—and on a goodly number of specific pieces of equipment. They rely fairly heavily on laboratory tests (thus balancing nicely our own non-laboratory TITH reports, incidentally, and we've been surprised at the relatively good agreement). We like the fact that the League examines equipment from the high fidelity point of view, which seems not to be the case with two other, much larger and more successful, consumer testing organizations. Both of the latter have recently published reports on hi-fi equipment which have been rather widely derided by engineers, but we have heard no criticisms of the conscientiousness and sincerity of the Audio League's work.

So if you want to supplement, add to, or counteract (whichever way you feel about it!) HIGH FIDELITY's TITH reports, drop a line with a \$3.00 check to the Audio League, Box 55, Pleasantville, N. Y.

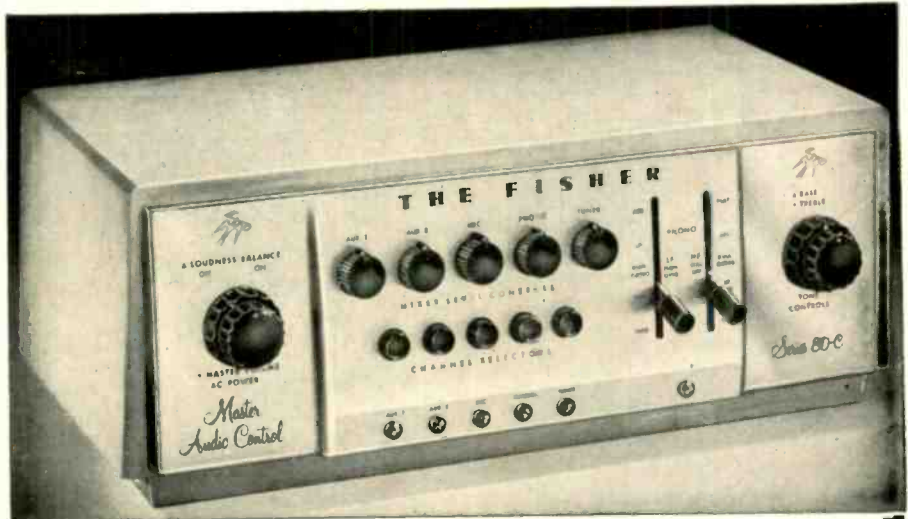
## Add Audio Fairs

In addition to the list of fairs we gave you in September, there is to be a hi-fi show in Philadelphia at the Benjamin Franklin Hotel, from November 4 to 6.

## Grille Cloth

Everyone know that Mellotone of 17 West 17th St., New York City makes plastic grille cloth in twenty-two different patterns? With all those choices it's a pretty fussy wife who can't find one which she will let hubby use to cover the gaping hole in the plywood.

\*Don't we know! — Ed.



# Immediate Sensation!

## THE FISHER *Master Audio Control*

SERIES 80-C

IT TOOK FISHER to improve on FISHER. When we introduced our Model 50-C Master Audio Control three years ago it was immediately acclaimed the finest instrument of its type. Like its renowned counterpart, the *new* FISHER Master Audio Control, Model 80-C, represents another milestone in engineering excellence, ease and flexibility of use, and workmanship of a quality normally encountered only in broadcast station equipment . . . these are its outstanding characteristics. It took FISHER to improve on FISHER. Chassis Only, **\$99.50** • Mahogany or Blonde Cabinet, **\$9.95**

### Remarkable Features of THE FISHER 80-C

- Professional, lever-type equalization for all current recording characteristics.
- Seven inputs, including two Phono, Mic and Tape.
- Two cathode-follower outputs.
- Complete mixing and fading on two, three, four or five channels.
- Bass and Treble Tone Controls of the variable-crossover feedback type.
- Accurately calibrated Loudness Balance Control.
- Self-powered.
- Magnetically shielded and potted transformer.
- DC on all filaments; achieves hum level that is inaudible under any conditions.
- Inherent hum: non-measurable. (On Phono, 72 db below output on 10 mv input signal; better than 85 db below 2v output on high-level channels.)
- IM and harmonic distortion: non-measurable.
- Frequency response: uniform, 10 to 100,000 cycles.
- Separate equalization and amplification directly from tape playback head.
- Four dual-purpose tubes, all shielded and shock-mounted.
- Separate, high-gain microphone preamplifier.
- Push-Button Channel-Selectors with individual indicator lights and simultaneous AC On-Off switching on two channels (for tuner, TV, etc.)
- Master Volume Control plus 5 independent Level Controls on front panel.
- 11 Controls plus 5 push-buttons.
- Three auxiliary AC receptacles. SIZE: Chassis, 12¼" x 7¼" x 4¼" high. In cabinet, 13-11/16" x 8" x 5¼" high. Shipping weight, 10 pounds.

Prices Slightly Higher West of the Rockies

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# Fine Accessories

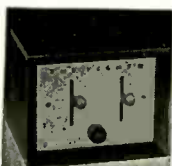
FOR THE FULLEST ENJOYMENT  
OF YOUR HOME MUSIC SYSTEM

## THE FISHER ACCESSORIES



### MIXER-FADER • Model 50-M

NEW! Electronic mixing or fading of any two signal sources (such as microphone, phono, radio, etc.) No insertion loss. Extremely low hum and noise level. High impedance input; cathode follower output. 12AX7 tube. Self-powered. Beautiful plastic cabinet. *Only \$19.95*



### PREAMPLIFIER-EQUALIZER • 50-PR-C WITH VOLUME CONTROL

**50-PR-C.** This unit is identical to the 50-PR but is equipped with a volume control to eliminate the need for a separate audio control chassis. It can be connected directly to a basic power amplifier and is perfect for a high quality phonograph at the lowest possible cost.

*New, Low Price \$19.95*



### HI-LO FILTER SYSTEM • Model 50-F

Electronic, *sharp cut-off* filter system for suppression of turntable rumble, record scratch and high frequency distortion — with *absolute minimum* loss of tonal range. Independent switches for high and low frequency cut-off. Use with any hi-fi system.

*New, Low Price \$24.95*



### PREAMPLIFIER • Model PR-5

A self-powered unit of excellent quality, yet moderate cost. Can be used with any low-level magnetic cartridge, or as a microphone preamplifier. Two triode stages. High gain. Exclusive feedback circuit permits long output leads. Fully shielded. Uniform response, 20 to 20,000 cycles. The best unit of its type available.

*Only \$10.95*

## QUALITY IS NO ACCIDENT...

At Fisher Radio Corporation we never take chances with quality. All materials go first to the Incoming Inspection Department and any that do not meet our rigid requirements are returned to their manufacturer. In addition, inspection occurs at many points during production—from the original, blank chassis to the final, assembled unit, assuring correct assembly and wiring. Our Test Department is staffed with a highly-trained group of technicians. Finally, equipment already packed for shipment is selected at random and given a complete inspection and electrical test in our Engineering Laboratories to keep Quality Control at a constant, high level. In truth, FISHER quality is no accident.

WRITE TODAY FOR COMPLETE SPECIFICATIONS  
FISHER RADIO CORP. • 21-25 44th DRIVE • L. I. CITY 1, N. Y.

## swap-a-record



The following are lists of records for trade: if any records listed here interest you, write directly to the person offering them and give him your trade list. The records listed below are stated to be in good condition.

Harry Heidendahl, 40 Holswade Rd., Toronto 16, Ont., writes that he has a large collection of fibred 78-rpm records, in excellent condition (mostly English pressings of symphonies, concertos and opera) which he will swap for LPs. Anyone interested may write to Mr. Heidendahl for his list.

• • • • •

Archie K. Loss, 214 Baltimore St., Hanover, Pa., offers the following swap-and-wanted lists:

Beethoven: Piano Concerto No. 4. Mewton-Woods, Goehr, Utrecht Symphony. CONCERT HALL (limited edition). 10-in. Stravinsky: Concerto for Violin. Dushkin, Stravinsky, Lamoureux Orchestra; Concerto for Two Pianos: Appleton and Field. VOX VLP 6340. 12-in.

F. D. Roosevelt: First Inaugural Address. UNION 201, two 12-in. 78-rpm vinyl (excellent condition).

Cavalcade of American Presidents: speeches by presidents, T. Roosevelt through F. D. R. RCA VICTOR PS 1, four 12-in. 78 rpm (never played).

Mr. Loss particularly wants:

Beethoven: Ruins of Athens. CONCERT HALL 1158, 12-in.

Rachmaninoff: Symphony No. 3. RACHMANINOFF SOCIETY 7, 12-in.

Mozart's early symphonies on Concert Hall Society records.

• • • • •

Donald R. Clancey, 805 S. 8th St., Edinburg, Tex., has the following 78-rpm records for trade:

DeLuca, Ruffo: "Solenne in Quest Ora" (from *La Forza del Destino*); Ah, Mimi.

Schipa: Two Cavatinas from first act of *The Barber of Seville*.

R. Werrenrath: Evening Star (from *Tannhäuser*); The Two Grenadiers.

Galli Curci: "Caro Nome" (from *Rigoletto*).

Tetrazinni: Una Voce Paco Fa (from *The Barber of Seville*).

Emelio de Gorgorza: Santa Lucia; O Sole Mio.

Emelio de Gorgorza, Schipa: A La Luz de la Luna.

J. Chas. Thomas: David, Goliath; Journey's End.

Mr. Clancey would like very much to get hold of a tape radio-pickup of Robert Weede singing *Rigoletto*; or any of his old Columbia 78-rpm records.

• • • • •

Gary Feld, 238 Naples Ter., Bronx 63, N. Y., has the following disks for trade:



Rachmaninoff: Piano Concerto No. 2. Karrer, Vienna Tonkuenstler Sym. Orch. PLYMOUTH P 12-12, 12-in.  
 Chopin Piano Music (Ballades Nos. 1, 3, 4; Etude in E major, etc.). PLYMOUTH P 12-84, 12-in.  
 Chopin Melodies (Polonaises, etc.). Jenner. PLYMOUTH P 12-20, 12-in.  
 Dořák: Symphony No. 5. Vienna Tonkuenstler Sym. Orch. PLYMOUTH P 12-14, 12-in.  
 Tchaikovsky: Piano Concerto No. 1. Kessler, Vienna Tonkuenstler Sym. Orch. PLYMOUTH P 12-43, 12-in.  
 Piano Duet Favorites. Shankson and Wright. ROYALE 1447, 12-in.  
 Ravel: Bolero; Berlioz: Carnival of Rome. National Opera Orch. VARSITY 69104, 10-in.  
 Piano Favorites: Malagueña Arabesque No. 1; Golliwog's Cakewalk, etc. Eric Silver. VARSITY 6965, 10-in.  
 Chopin: Preludes Nos. 1, 20; Minute Waltz; Rain Drop Etude, etc. Eric Silver duo. VARSITY 6985, 10-in.  
 Chopin: Etude No. 25; Black Key Etude; Revolutionary Etude, etc. Earl Wild. VARSITY 6922, 10-in.

A. J. Franck, Box 62, Mineola, N. Y., has the following records for trade:  
 Rubinstein: Feramos—Dance of the Kashmir Brides; Glazunov: Concert Waltz (Smetáček, Prague Sym. Orch.); Von Suppé: Bocaccio Overture (Strniste, Film Sym. Orch.); J. Strauss: The Bat Overture (Swarowsky, Vienna Sym. Orch.). SUPRAPHON LPM 121, 10-in. (unplayed).  
 Sibelius: Swan of Tuonela; Glinka: Kamarinskaya; Brahms: Hungarian Dances Nos. 2, 5, 7. Smetáček, Prague Sym. Orch. SUPRAPHON LPM 113, 10-in. (unplayed).  
 Franck: Symphony in D minor. Désormière, Paris Philh. Orch. SUPRAPHON LPV 75, 12-in. (unplayed).  
 J. Strauss: Blue Danube; Emperor Waltz (Smetáček, Prague Sym. Orch.); Oh, You Millions; At Home (Krauss, Vienna Sym. Orch.). SUPRAPHON LPV 130, 12-in.

L. Wesley Chatman, 201 E. Ransom St., Kalamazoo, Mich., is interested in acquiring The Trojans at Carthage; Lohengrin; Don Juan in Hell; or John Brown's Body. He offers the following for trade:  
 Rossini: William Tell (complete). CETRA-SORIA 1232, four 12-in.  
 Massenet: Thais (complete). URANIA 227, three 12-in.  
 T. S. Eliot: The Cocktail Party. DECCA DX 100, two 12-in.

Jack Marley, Bedford, Iowa, has the following to trade for jazz records:  
 Fiesta Flamenca. Carlos Montoya. COOK 1027, 10-in.  
 Speed the Parting Guest. Jimmy Carroll. COOK 1041, 10-in.  
 The Sound of Sauter-Finegan. VICTOR LPM 1009, 12-in.  
 Gershwin Favorites and Highlights from Cavalleria Rusticana and Tosca. Viennese Symphony Orch. European record, 12-in.  
 A High Fidelity Demonstration of the Organ. Adam Hamme. ARCHER H-1, 12-in.

Continued on page 39

# Connoisseur's Choice!

## THE FISHER

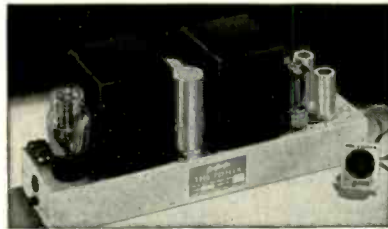


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Canadian distribution by Canadian General Electric Company.

**SWAP-A-RECORD**

Continued from page 37

M. T. Locke, 104 Thompson St., Mount Horeb, Wis., will swap any two of the following 78-rpm albums for one LP:

- Borodin: Polovetsian Dances. COLUMBIA X-54, two 78-rpm.
- Enesco: Roumanian Rhapsody No. 1. COLUMBIA MX 203, two 78-rpm.
- Gershwin: Rhapsody in Blue. COLUMBIA MX-251, two 78-rpm.
- Grofé: Grand Canyon Suite. VICTOR MM-463, three 78-rpm.
- Puccini: Heart of La Bohème. VICTOR DM 980, five 78-rpm.
- Schubert: Symphony No. 6. VICTOR DM 980, four 78-rpm.
- Songs of the Auvergne. COLUMBIA MM-758, three 78-rpm.
- Wagner: Tristan and Isolde: Excerpts (COLUMBIA MM-573, five 78-rpm); Love Duet (COLUMBIA MX 286, two 78-rpm); Three Famous Scenes (VICTOR DM-644, five 78-rpm).
- Wagner: Die Walkure, Act III. COLUMBIA MM 581, eight 78-rpm.

These are the LPs Mr. Locke wants:

- Couperin: Three Tenebrae Services. HAYDN SOCIETY HSL 105.
- Bach: Cantatas 78 and 106. BACH GUILD 537.
- Debussy: Pelleas and Melisande. EPIC SC 6003, three 12-in.
- Handel: Apollo e Dafne. OISEAU OL 50038.
- Fedora Barbieri Sings Old Italian Songs. VOX PL 7980
- Ravel: Daphnis and Chloe. LONDON LL 693.
- Monteverdi: Vespro della Beata Vergine. VOX PL 7902.
- Vivaldi: Serenata a Tre. VOX PL 7990.

• • • • •

Thomas Elko, 182 Mason St., Exeter, Pa., wants to swap these records:

- Scriabin: Poem of Ecstasy; Liszt: Les Préludes. Monteux, Boston Symphony. VICTOR LM 1775, 12-in.
- Ravel: L'Heure Espanole. Cluytens, Paris Opera Comique. ANGEL 35018, 12-in.
- Varese: Density 21.5; Ionisation; Octandre; Integrales. Juilliard Percussion Ensemble, New York Wind Ensemble. EMS 401, 12-in.
- Gershwin: Rhapsody in Blue; Grofé: Grand Canyon (excerpts). Janis, Winterhalter Orchestra. VICTOR LBC 1045, 12-in.
- Beethoven: Emperor Concerto. Horowitz, Reiner, RCA Victor Symphony. VICTOR LM 1718, 12-in.
- Ravel: Alborada; Bolero; Pavanne; ap-sodie Espanole; Valse. Liebowitz, Orchestre Radio Symphonique de Paris. VOX PL 8150, 12-in.
- Rimsky-Korsakov: Scheherazade. Ormandy, Philadelphia Orch. COLUMBIA ML 4888, 12-in.
- Strauss: Don Juan; Liebermann: Concerto for Jazz Band and Symphony Orchestra. Reiner, Chicago Symphony Orch.; S ter-Finegan Band. VICTOR LM 388, 12-in.

• • • • •

Jesse Jeph, 1869 Coney Island Ave., Brooklyn 30, N. Y., offers for trade:

Continued on next page

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## SWAP-A-RECORD

Continued from preceding page

Humperdinck: Moorish Rhapsody. Abendroth, Liepzig Orch. URANIA 7020, 12-in.  
J. Strauss: Waltzes; Offenbach: Orpheus Overture. Lanner, Strauss Orch. M-G-M 3032, 12-in.

Rimsky-Korsakov: Scheherazade. Quadri, Vienna State Opera Orch. WESTMINSTER WL 5234, 12-in.

Adonai Echad (The Lord Is One). Chorus, Soloists, Israeli Temple of Milan. COLOSSEUM 1031, 12-in.

Ravel: Bolero; Rossini: William Tell Overture. Kostelanetz, Robin Hood Dell Orch. COLUMBIA ML 2009, 10-in.

• • • •

G. L. Seligmann, Jr., Qtrs. 1206, W.S.P.G., New Mexico, has the following records for exchange, and is particularly interested in obtaining pre-Beethoven works, especially works of Heinrich Schütz

Ballads of Long Ago. Marais and Miranda, with Prodo Ancient Instrument Ensemble. COLUMBIA 4804.

Beethoven: Symphony No. 8; Mendelssohn: Symphony No. 4. Beecham, Royal Philharmonic Orch. COLUMBIA ML 4681.

Beethoven: Symphonies Nos. 2 and 4. Walter, New York Philharmonic Orch. COLUMBIA 4596, 12-in.

Beethoven: Symphony No. 3. Walter, New York Philharmonic Orch. COLUMBIA ML 4228, 12-in.

Berlioz: Te Deum. Beecham, Royal Philharmonic Orch. COLUMBIA ML 4897.

Sibelius: Symphony No. 2. Barbirolli, New York Philharmonic Orch. COLUMBIA-ENTRE RL 3045, 12-in.

Mussorgsky: Pictures at an Exhibition; Smetana: The Moldau; Dvořák: Rhapsody No. 3. Dorati, Concertgebouw Orch. and Hague Philharmonic Orch. EPIC LC 3015, 12-in.

Mozart: Symphony No. 35. Lehmann, Berlin Philharmonic; Schubert: Symphony No. 8. Jochum, Concertgebouw Orch. EPIC LC 3006, 12-in.

Brahms: Quintet in F. Aller (pi-no), Hollywood String Quartet. CAPITOL 8269.

Mendelssohn: Ruy Blas, The Hebrides Overtures. Beecham, Royal Philharmonic Orch. COLUMBIA AL 7, 10-in.

• • • •

Eugene Moon, 100 S. Blueridge St., Lynchburg, Va., will trade the following records for operatic recordings, any speed.

Verdi: Aida (complete). Arangi-Lombardi, Lindi, Pasero, Baccaloni. COLUMBIA-ENTRE EL 3, three 12-in.

Strauss: Arabella (The Great Scenes). S. Swarzkopf, Metternick, Gedda. ANGEL 35194, 12-in.

Berlioz: Nuit d'Été. Danco, Johnson, Cincinnati Symphony. LONDON LL 407, 12-in.

Music of Fauré and Debussy. Charles and Magdeleine Panzera. MERCURY MG 10097.

Five Famous Coloratura Arias (from Lucia, Lakmé, Dinorah). Lily Pons. COLUMBIA ML 4057, 12-in.

Lina Pagliughi in Operatic Recital. CETRA-SORIA 50,032, 12-in.

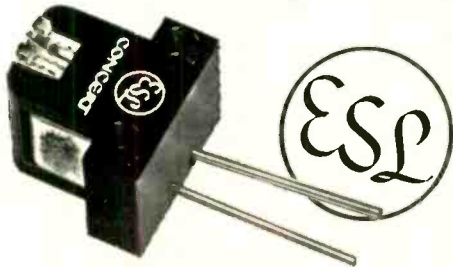
Brahms: Songs. Rankin, Bos. CAPITOL 8289, 12-in.

Debussy: Songs. Maggie Teyte, Alfred Cortot. VICTOR M-322, seven 10-in., 78 rpm.



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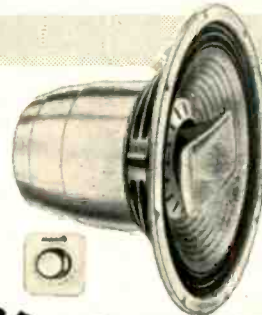


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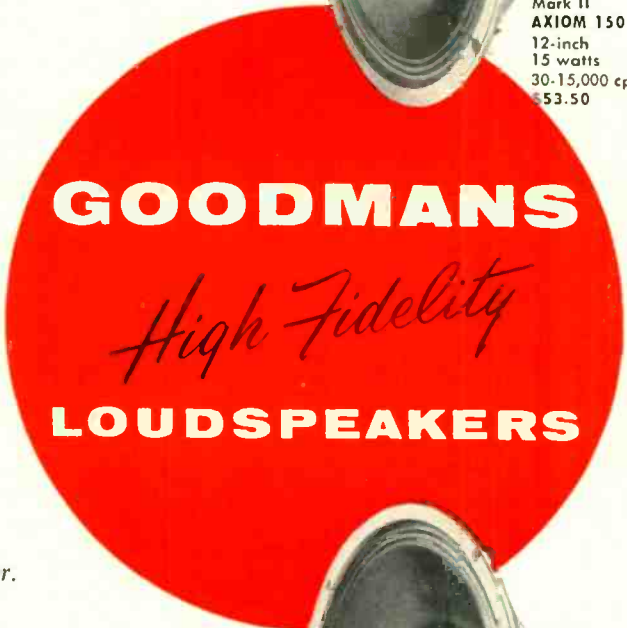
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# LETTERS



SIR:

At the risk of dating myself in recalling some ancient history of the 78-rpm era may I point out that America is perhaps not as "prosaic" as Mr. Grunfeld would have us believe in his recent (August 1955) review of the Bruckner *Te Deum*. To my knowledge, the first recorded performance of any Bruckner symphony anywhere — the Seventh — was by the Minneapolis Symphony under Ormandy and issued by Victor as VM 276 in the mid-Thirties. For years it stood along with the Mahler Second (by the same forces) and the *Guerrelieder* and *Verklarte Nacht* of Schoenberg (both Philadelphia) as the only generally available representations of post-Wagnerian romanticism aside from the ubiquitous Richard Strauss.

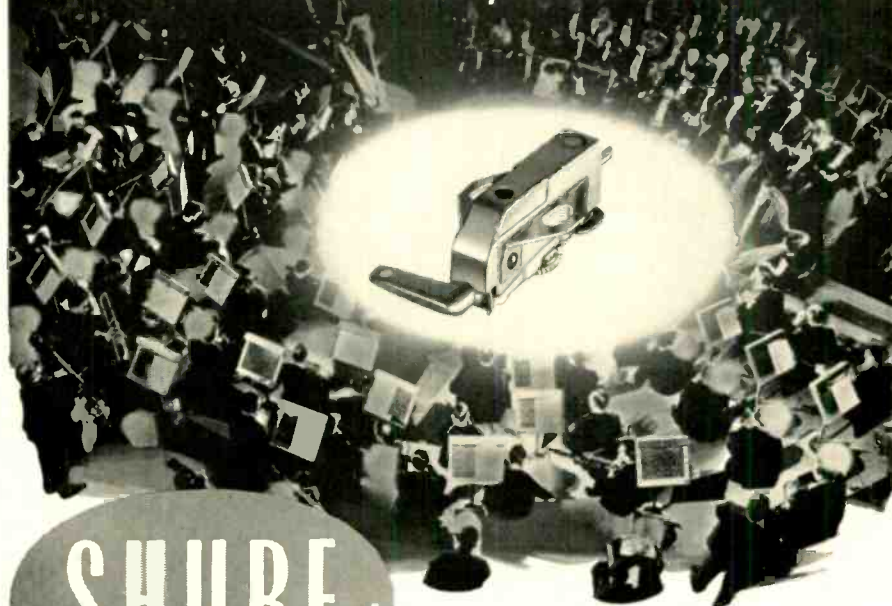
Not until somewhat later did European orchestras get into the picture when Victor brought out a Bruckner Fourth, with Böhm and the Saxon State, and Columbia finally got into the act with Mahler's *Das Lied* out of Vienna under Walter. All these sets, by the way, were fine performances, technically top-notch for their time, and came as manna from heaven (Victor style) to those of us who were sated with the treacly servings of Tchaikovsky and César Franck who — incredibly enough in the halcyon present — were widely put forth as the *ne plus ultra* of our musical life.

Yet the dim corners of those early Victor catalogues contained some incredible riches (American as well as European); and the fun of discovering them was an experience that, I fear, is now as obsolete as the shellac on which they were pressed. We are besieged by the unusual and surfeited with the unique. The thrill of today is not one of finding, say, a superlative *Wozzeck* by Mr. Mitropoulos, or a Monteverdi madrigal by Mme. Boulangier, it is to find one definitive edition of the Beethoven Fifth.

Robert F. Arenz  
Portland, Ore.

*Continued on next page*

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But many laymen have come to believe that high efficiency indicates greater audio quality in a music system. Speaker A sounds louder than Speaker B at the same amplifier-gain setting; therefore, Speaker A is thought to be the better.

High efficiency, in this sense of greater loudness, is the result of a *pot-bellied middle* — that is, great power in the middle frequencies to which the ear is most sensitive, with a weak or absent bass and upper treble.

In a quality music system, where the response from 30 to 20,000 cycles must be clean and balanced, the controlling factor in loudness, and in *overall* efficiency, is *low-frequency* power, which is the most difficult kind of power to develop. And the mid-range and treble *must* be properly proportioned to this bass foundation, with distortions at a minimum.

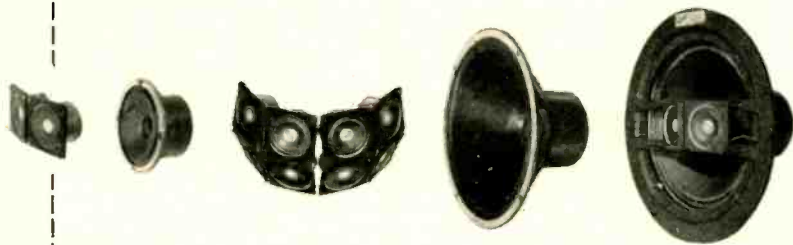
Regardless of size and price, no other driver delivers as much bass-output per Watt-input as the Bozak B-199A. In no other speaker systems is the entire audible spectrum tailored so faithfully to the bass as it is in the Bozaks. No other speaker systems can boast such vanishingly-low distortions, such clean transient response, so much listening ease.

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## LETTERS

*Continued from preceding page*

SIR:

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*Charles Wasserman*  
576 Lincoln St.  
Evanston, Ill.

SIR:

This is to inform you and Mr. Arthur Berger that the "misreading of a prominent note" in the Walden recording of the Copland piano variations [Copland Discography, July 1955] no longer exists. The misreading was more the result of mis-editing than faulty playing on the part of Mr. Aitken. Only a few copies of the "wrong note" record were shipped out — and most of those to reviewers. We called back the others, the correct note was edited into the master tape, a new master cut, and all pressings now available contain the "pungent D-sharp."

*Edward Jablonski*  
Walden Records  
New York, N. Y.

SIR:

In your "Letters" in the August issue, Lloyd V. Lawrence brings up a good point in re: poor condition of LPs sold to the general public over the counter. He describes going into a record shop in Marseilles, France, where the customer never handles a record.

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*Continued on page 48*



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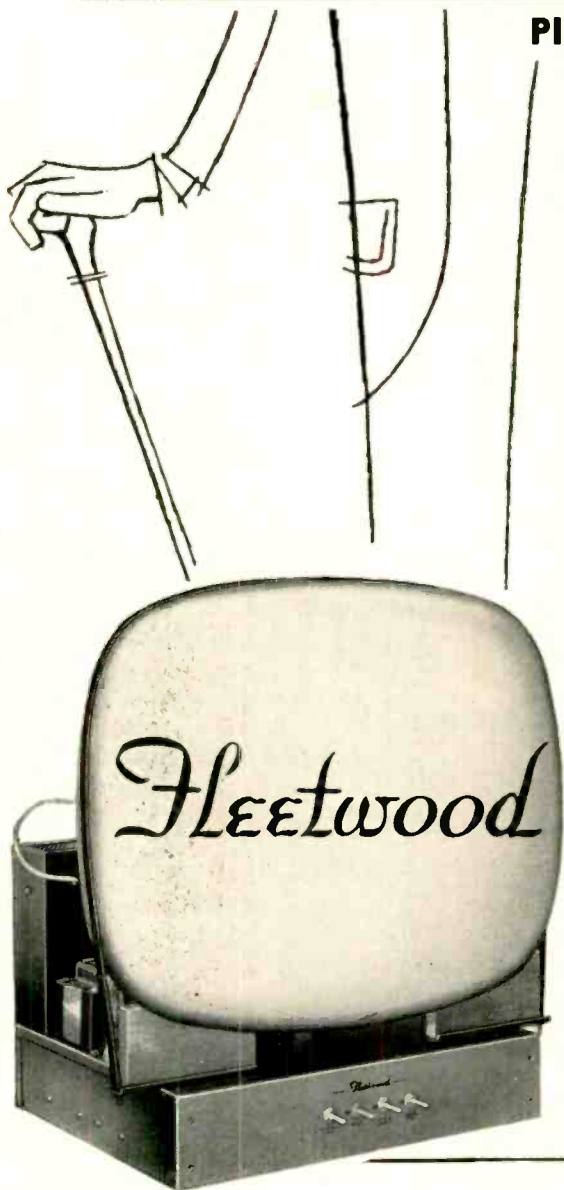




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## LETTERS

*Continued from page 44*

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*John Bowman*  
 50 Fairfield Ave.  
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SIR:

I am the owner of a sizable list of compositions which I should like to see represented in the LP repertory, and as each month's catalogue rolls around I anxiously scan the new releases only to turn away once again in disappointment. Hardly a dent has yet been made in my list. Yet when I see the eighteenth version of the *New World Symphony*, or a whole record devoted to one Jolivet (and I am not forgetting that one music lover's raised eyebrow is another's cup of tea), then I find the exclusion of many of my own candidates puzzling and downright unfair.

Surely there must be a demand for César Franck's oratorio, *Les Béatitudes*, or for Elgar's *Dream of Gerontius*. And what about Falla's Harpsichord Concerto, even if his last work, *L'Atlántida*, cannot be heard due to the wish of the composer himself. There is a whole slew of Sibelius compositions which merit being added to the lists, such as *The Oceanides*, *Luonnotar*, *The Bard*, *Everyman*, *The Tempest*, and *Belshazzar's Feast*. Then there is the multitude of 78-rpm albums which deserve to be either reissued or re-recorded on microgroove. The Violin and Piano Concertos of Delius, for instance, or Nielson's Violin Concerto and his Second Symphony (*The Four Temperaments*), a singularly lovely work omitted in London's commendably complete collection of the great Dane. Among other composers who so far fail to be represented are John Dunstable of medieval fame; the lieder

*Continued on page 50*



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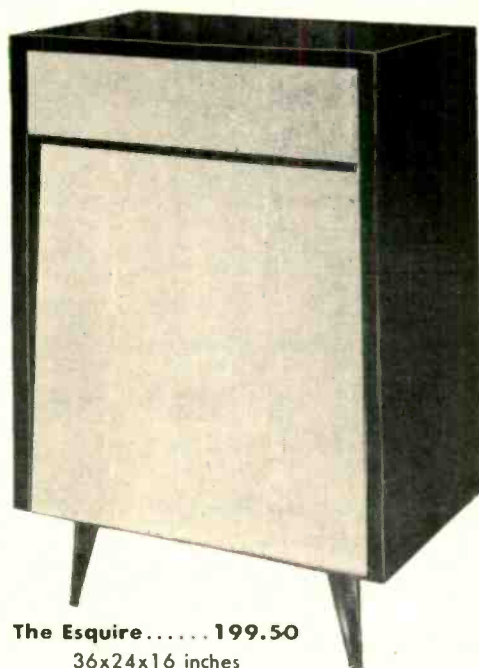
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LETTERS

Continued from page 48

composer Robert Franz; Pedrell, the father of modern Spanish music; the Scandinavians Atterberg and Hamerik; the Russians Cui, Rebikoff, and Medtner; and, amazingly enough, a batch of Americans of earlier vintage, such as Farwell, Cadman, John Powell, to name only a random few. English music isn't all Vaughan Williams and Britten: John Ireland deserves better than he gets, and how about *The Garden of Fand* by Bax or *Les Sirènes* by Lord Berners? Ever since I read the raves heaped on Stanley Bate's Third Symphony in *Time* a year or so ago, I have been waiting with Bared (pardon the pun) breath for a chance to judge for myself.

The recording companies are doing a fine job in giving the public every kind of music from household through garden to odd-ball variety. There is a tremendous, well-nigh unlimited field for them to pick from. I feel that the listener can help them and himself in voicing his wishes . . .

Let's at least have *Les Béatitudes*, please!

Albrecht L. Steiner  
Bergenfield, N. J.

SIR:

I was amused and entertained by your article by Albert J. Franck ["You Meet the Nicest People, But . . .," June 1955]. Listed below are some answers as to why customers who want collector's items are a bit grey-haired also. All are true to life.

a) Blech record c. 1927 listed as "perfect except for small bump" (\$5) is so bad that it throws the arm right back at you when you try to play it. Solution: put flat-iron on top of arm.

b) Dealer writes: "I have absolutely, immediately, positively gotten hold of copies of all the HMV records you wanted by Albert Coates, all in good condition, for 10¢ each. Will ship in few weeks after wife has had baby and I can re-collect myself." You meanwhile pass up the same records for 50¢, or \$1.00, and think how lucky you are. Finally, months later, there arrives a suspiciously small package. You get two disks, out of twenty-five, one broken and the other so badly fibered that you can't hear the music. The bill, strangely enough, comes to \$10.20. It seems that your dealer forgot to put the \$5 in front of the .10.

c) Or you get a special mimeo-

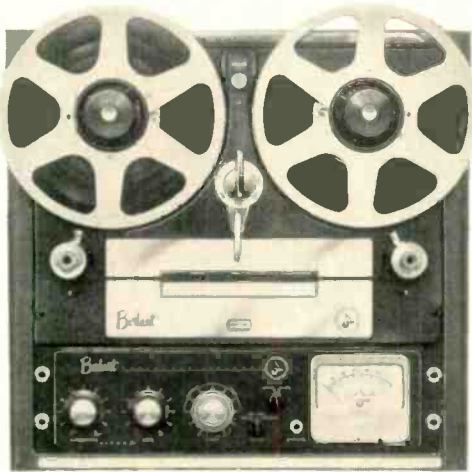
Continued on page 54

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• Audio Division of American Electronics, Inc.



What is the difference  
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2 heads	3 heads (provision for additional heads) The third head makes it possible to check the sound for proper balance while recording. Extra heads allow simultaneous recording and playback, sound on sound recording, stereo recording, etc.
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None	A-B Test Fader permits, while recording, monitoring for direct comparison of sound coming in with sound as recorded on tape, in order to achieve perfect reproduction.
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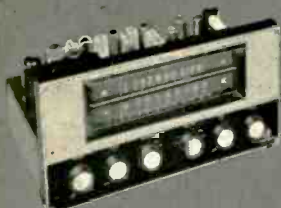
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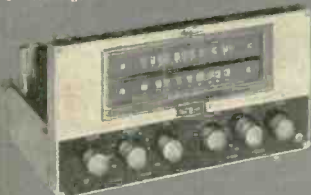
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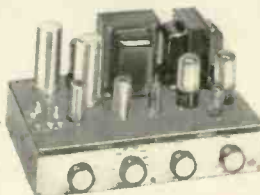
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Another wonderful Pilot hi-fi value with 10 watts of peak power and featuring a complete phono-preamplifier as well as bass and treble tone controls. The AA-903 has been selected the "best buy" in the field.



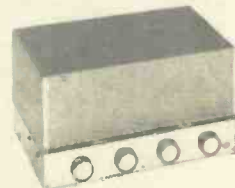
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LIMED OAK.....199.50

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## LETTERS

Continued from page 50

graphed sheet: "Top Rarity! Top Rarity! Top Rarity! We have succeeded in getting on consignment ten copies of Stokowski's famous *Gurrelieder* for the amazing price of \$45 per set. This fabulous set has sold for as high as \$100. Now we get them for you for \$45. Another \_\_\_\_\_ Record Dealer Special."

So you send. Three days after you do, Victor announces the reissue of the set for \$1.25 a disk. You cringe, but you rationalize your loss by saying that these will undoubtedly be pre-war pressings with much better surfaces.

You open package and find new RCA disks staring you in the face.

d) After having spent over \$1,000 in six months with dealer you ask him if you can have a shipment valued at \$15.25 held for you for a month until you get your taxes paid. You get small denuded postcard with following message, almost illegibly scrawled: "Sorry, no shipments held for anyone."

I can assure you, Mr. Franck, that the above are all too common, even today, when you try to buy Collector's Items.

Barton L. Wimble  
Flint, Mich.

SIR:

On June 13, 1955, my Ampex recorder, model 600, serial number 54 HO 232, was stolen. As it has not been recovered by the police, I thought you might assist me by publishing the serial number.

M. F. Lydiard  
6 Richmond Rd.  
West Hartford, Conn.

SIR:

I noticed in the "Letters" column of your June issue that a Dr. Antonio Mortena is looking for a carrying container to hold and protect several records. So far nothing has been offered the public specifically for this purpose.

In camera shops they sell cases known as "reel shipping cases" for 16mm movie films. It happens that a 1,200-foot reel has a diameter of 1 1/4 inches. The 1,200-foot reel shipping cases are probably "just what the doctor ordered." They are furnished in various depths, so that anyone buying them for record carrying can choose one to fit the approximate number of records he wants to transport.

A. L. Gudeman  
Minneapolis, Minn.



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You're always in luck when you use a Stephens System. These Tru-Sonic Speaker components are designed to mix and match with quality inbred across the board!

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### Superlative 3-way system, deluxe 602

Employs two fine Stephens 103LX 15" low frequency drivers featuring unusually large spider assemblies and 4 $\frac{1}{4}$  lb. Alnico V magnets. Molded straight sided cones and 2" voice coils afford faithful bass response down to 20 cps. System includes P-30 high frequency driver, delivering full 30 watts above 600 cycles; 214 ultra high frequency driver with precision handspun dural diaphragm for 5,000 to 22,000 cps range; 625H true multicellular mid-range horn. Crossovers 600X and 5000X with attenuator. Complete system. Net \$393.75.

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For an excellent three-way system, add a 214 super tweeter and 5000X network.

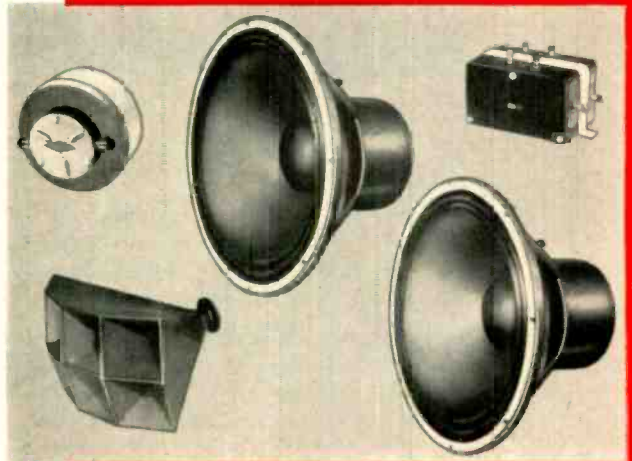
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**M**any components are involved in the performance of your music system. Being sure of your record changer is winning half the battle. And you'll know the difference, too.

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Whether you are planning to replace an obsolete unit or to include it in a new system, you will find it easy to fit into small space because of its smaller mounting deck.

You will particularly welcome the fact that the RC-54 is now supplied with a pre-cut mounting board, power cord and audio connecting cord thereby making it possible for anyone to install it within a matter of minutes.\*



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\* Also available on hardwood base in Mahogany or Blond finish—optional.



# AS THE EDITORS SEE IT

A TEMPORAL coincidence has brought on a philosophic mood today. This page is being written in Great Barrington at the end of August, and that, for people in this part of the world, is the end of a season. Summer, which means a countryside full of music festivals, has in that sense passed. We now look forward, not without anticipation, to the quiet of the rest of the year, to a change of pace, and to a renewed attempt to improve our high fidelity systems so that they more nearly approach what we have been hearing all summer. At the moment, reproduced music sounds weak and unrewarding, but we have gone through this same psychological phase every summer for many years and know that it will pass.

On the other hand, we are working on our October issue. And that month represents the beginning of a new season for the high fidelity and record industries. It means a series of exhibitions and demonstrations of audio equipment, some old, some remodeled, some radically new. It means a tremendous flood of record-releases, and perhaps new developments in *that* field. We wish we knew what was to be revealed, so that we might tip you off — look for this and so . . . but the manufacturers guard their secrets with their life blood.

We know things we would like to see — changes and improvements — and to judge by the interest shown in an article\* of a few issues ago, our readers also have notions about weak spots.

If we may be so brash as to wish a few "new year's" resolutions on manufacturers, engineers, and experimenters, we suggest that loudspeakers be given as much attention as possible. Judging them by the performance of other high fidelity components, there is room for improvement. A recently received publicity release about a new loudspeaker announced bravely that its response between 40 and 16,000 cps was  $\pm 10$  db. Other speakers may do better, but even they are still a long, long way from the  $\pm 0.1$  db characteristic of many amplifiers.

In this connection, there *is* something new worth watching: push-pull electrostatic units are making their appearance and, while the range they can encompass is still limited to that of a tweeter in commercial models, experiments have been in progress to extend the range to well below 100 cps. This is the first radical change in loudspeakers to make its appearance since someone invented dynamic units thirty or so years ago.

In this same area, enclosures for loudspeakers should continue to receive attention. As with speakers, today's enclosures are decided improvements over yesterday's, but there is still room for experimentation along two lines: re-

duction in size without loss in low-end output, and elimination of sound coloring. Nearly all enclosures "color" the sound — some slightly, some substantially; some pleasantly, some unpleasantly. This matter becomes complicated because individual listener preferences are involved, but few indeed will approve of an enclosure which makes a violin sound like a cello, as did one unit recently sent here for testing. The direction of effort should be perhaps toward elimination of the enclosure from the sound, so to speak.

Since loudspeakers are transducers, mention of them always brings to mind the other transducer element in the high fidelity chain: pickups. The need for improvement is less here; pickups perform better than speakers, but still not as well as amplifiers. Perhaps something radically new will appear one day . . . some say it is already here in the form of tape, but that point is debatable (according to our readers, anyway, who reported in a recent survey that they did not expect tape to replace records in the foreseeable future). But you might keep an eye on styli, if not on pickups. Ones with a radius of half a mil, instead of the usual one mil, are arousing interest at time of writing. They can follow groove modulations much better, of course; what problems will attend their use remain to be seen.

In this connection, it is possible to foresee records which may well be dubbed "endless-play" records. There are rumors — hold your hat — that disks turning at 16½ rpm will be announced commercially before long. If we add this to half-mil stylus experiments, it looks like we might wind up with twelve-inch records which would play two hours to a side! In no time, we shall have *Parsifal* complete on one record (with, no doubt, a selection of Chopin Mazurkas to fill out the second side).

As for the rest of the equipment — we are doing surprisingly well, aren't we? In amplifiers, tuners, record players, we're getting some fine quality for our money. True, a good many readers want a low-cost turntable to help out the low-budget music lover, but changers and players (as distinct from turntables) give a lot for relatively little. Records are improving in quality and fidelity; recorded tape is gaining strength, and the Magnetic Recording Industry Association is moving steadily toward the adoption of standards of playback characteristic.

So the future looks good. There is lots of equipment, of all types and in a wide range of price. Quality is good, flexibility of application great. The illusion of live music is more nearly approached every day, and it becomes easier and simpler for the music lover to achieve. And yet, for people who like to experiment, there seems as much room for improvement as ever there was. — C. F.

\*"Is There an Edison in the House?"

# Readers in the Dark



by MARJORIE MORTON

*Fourteen years before the long-playing record invaded the average American living room, it was well known in certain special homes — where sightless people listened to literature read by authors and actors. They still do. Here is the fascinating and inspiring story.*

ALL THE TALK coming out of Washington does not evaporate into thin air. Almost a million dollars' worth is recorded each year for the world's only great storehouse of books on records—Talking Books for the Blind. Ever since the Library of Congress took over this program twenty-one years ago, it has been snowballing with a success that augurs well for the recent surge of interest in recorded literature.

To a blind man, the Talking Book is a magical key releasing him from dependence on sighted readers and allowing him to wander as he chooses in the bright realm of ideas and fancies. After hearing Eva Le Gallienne's recording of Oscar Wilde's *The Nightingale and the Rose*, a listener wrote the American Foundation for the Blind: "Many a red, red rose have I seen, and last night for the first time I heard the nightingale sing."

I know what she means, for an ill wind that blew our way also wafted us a passport into the Land of Talking Books for six months while my husband recovered from an eye operation. During the long, gray months of winter, we roamed far countries and the boundless wilderness with naturalists and explorers—Audubon, Marco Polo, Roy Chapman Andrews; we renewed acquaintance with old friends—Dickens, Selma Lagerlof, Jane Austen, Hawthorne; we "did" Somerset Maugham by the weekful and could have kept our ears happily tuned to the turntable for years without exhausting the extensive catalogue put out by the Library's Division for the Blind. Its several thousand titles range through fiction, history, the social and physical sciences, philosophy, how-to-do-its and who-done-its. There is something for every brow from very-high to medium-low.

Through this unique collection, the blind can be the best-read citizens among us. "Collection" is a misnomer, however, for the books themselves are about as collected as fish in the sea. They travel constantly, postage free,

through the U. S. Mail, securely strapped in sturdy boxes.

To keep the average blind reader supplied with his average two books a week, twenty-eight regional libraries in the United States, Alaska, Hawaii, and the Virgin Islands are busy distributing records, and fifty-five local agencies for the blind loan playback machines. The Library of Congress, home base for the administrative offices, also serves as regional library for an area extending to South Carolina. Mail trucks come and go with *mountains* of records. Monday morning's incoming deluge, each twelve-pound box having to be opened, checked for complete contents, and the records put in order, is enough to give any librarian bursitis on the spot. Handling of the books is done in the upper regions of the Library's modern Annex, by employees who are blind or nearly so.

The Talking Books project grew from a dream born of a great need. Only twenty-five percent of the 308,000 blind in this country read Braille with enough ease to make it a pleasure. This may be because half of them are over fifty and lost their sight late in life after years of toil had coarsened their finger tips and made touch-reading difficult.

The American Foundation for the Blind (AFB) had long dreamed of using the phonograph to read to the blind, and in 1932 set up an experimental studio in New York City to find a practical way to do it. By 1934, years before commercial microgroove, it had developed a durable microgroove record and a 33 $\frac{1}{3}$ -rpm player in both electric and spring-driven models. A 60,000 word book could be contained on eight or nine twelve-inch records, about thirty minutes reading time per record. While the general reader was still content to rock along with *Two Black Crows* at 78-rpms, even the most isolated blind were beginning to enjoy the best in literature on records.

Help had come from many sources. Frank L. Dyer, inventor of close-groove recording, turned over his



Actor Scourby reads the *Very Best Seller*.



patent rights as a memorial to his wife; Carnegie Foundation and several individuals put up money. Soon after records became available, the demand for them outdistanced the AFB's capacity to keep up, and Congress took notice by allowing some of its books-for-the-blind money to be spent on records.

With a patriotic flourish, the Library of Congress ordered *The Declaration of Independence*, *Constitution of the United States*, *Washington's Farewell* and *Lincoln's Gettysburg* addresses; then to show it didn't mean to be stuffy about this, added, among others, Kipling, Wodehouse, and Shakespeare. Interest grew so rapidly that today the greatest portion of the Blind appropriation goes for talking books. In a recent year 190 new titles were added to the catalogues; 7,500 new reproducers were made and 6,447 older models repaired.

At first playback machines were sold for from \$30 to \$60, but in 1935 President Roosevelt transferred \$211,500 from the Emergency Relief Administration to a new project for manufacture of players under supervision of the AFB. Players are now free and can be kept as long as they are needed. The records are free also, but to get them one must furnish medical proof that they are being requested for someone with impaired vision. The player is a neat portable in a strong case that will bear up under shipment, with a mechanism so designed that it can be manufactured and serviced by blind people. Although not hi-fi in tone range, it is excellent for the human voice. More than 45,000 have now been made and kept in operation. The new "permanent" needle greatly simplifies use of the player by the sightless.

In 1952 Congress dropped "adult" from the "Books for the Adult Blind" appropriation allowing the purchase of childrens records. *Little Men*, *Little Women*, *Rabbit Hill*, Disney's original sound track for *Snow White and the Seven Dwarfs*, and more than 150 other such recordings now delight the youngsters. Of course schools for the blind long have had libraries of recorded books, but this home loan service fits in with the new trend toward keeping blind children with their families and in regular schools with sighted children.

Actual recording is done in New York by the AFB and in Louisville, Ky., by the American Printing House for the

Blind, for sale to the Government, with an occasional purchase from the National Institute for the Blind in London. Even when made by these non-profit organizations, talking books are expensive; 120 copies of an average seventeen-record book cost \$3,000, and recently *Gone With the Wind* was redone for a tidy \$16,000. Records are also sold to the blind: 25¢ per record for the Bible and less than a dollar for others.

Because they so neatly solve such a difficult problem, Talking Books have always caught the imagination of those who have worked on them. The early days, when things were getting under way, were exciting. Some of the first recordings, especially plays done by Broadway actors, were so well done and are now so worn out that they have become Talking Books' equivalent of a rare book collection. By 1939 the blind could hear fifteen classical and twenty-one modern plays—from the ancient Greeks (Aeschylus' *Agamemnon*) to Maxwell Anderson's *Mary of Scotland* and A. A. Milne's *The Romantic Age*—complete with sound effects and narrative explanation.

Visiting stars added their talents to those of a group of young enthusiasts from companies like Maurice Evans' Shakespeare Company and Mercury Theater. One of their number, Alexander Scourby, is still one of the most versatile and productive of the Talking Book readers. Whitford Kane, Galsworthy's choice to play Wellwyn in *The Pigeon*, told of the stimulating effect recording had on him. On stage he always felt boxed off from the audience by the proscenium, but in the studio he was keenly aware of the sightless reader at his elbow, carefully attentive, ready to catch every inflection and interpretation. He and the other actors could have no better testimonial to their success than the constant use that has worn their records to grit these many years.

Today some commercially recorded plays are being added to the collection. Decca's *The Lady's Not for Burning*, *Death of a Salesman*, and *Cocktail Party* make an interesting boxful. From Columbia come *John Brown's Body* and all that talk about *Don Juan in Hell* by Charles Laughton's First Drama Quartet.

Choice of books to be recorded falls on the Library of Congress's Division for the Blind, aided by fifty literary critics, librarians, and blind readers. Four times a year they select

Lin Yutang with reader John Knight.



Eva Le Gallienne reads Wilde.



Edna Ferber with reader Anne Seymour.



titles from newly published books and old standbys to fill in gaps in the collection. Besides wanting to get the most for their money, they are interested in giving people what they want to hear, while keeping a balance between what is currently popular and what has lasting value or usefulness. Surveys show that the blind want to read what everybody else wants to read.

The best seller of all time in the bookstores is also the most read Talking Book: the Bible, available in three versions, King James, Modern, and Catholic.

Next best, people like a story. A universal and insatiable desire for western, mystery, and love stories could easily eat up the entire appropriation without satisfying the desire for more. Seven titles by Rex Stout, six by Agatha Christie, and four by Earl Stanley Gardner in the new catalogue supplement testify to their popularity. There is also a steady call for the classics, for novels and plays that have stood the test of time. Length is no deterrent; in fact, we liked long books better than short stories. Once tuned up, the mind, ours anyway, likes to stay on the same wave length for a while. New York reports that *War and Peace* is very popular in spite of its 119 records; Albany likes *Gone With the Wind*; in Seattle Dostoevsky is out more often on records than in print, and *The Peabody Sisters* are "out all the time."

People like to be informed, uplifted, and inspired. Biography and history are popular. Marchette Chute's *Shakespeare of London* is much called for. So are vivid nature studies which lend themselves well to reading aloud, like Rachel Carson's *The Sea Around Us* and *Gods, Graves and Scholars* by Ceram. Norman Vincent Peale and Fulton Oursler are as popular on records as off. Under "Applied

Science" in the catalogue, we find Dr. Benjamin Spock's best-seller on baby and child care.

If the diet is a little thin on world problems and politics, the radio probably satisfies that interest. Two magazines, *Reader's Digest* and *Ellery Queen's Mystery Magazine* are recorded every month by readers in relay, for speed. Newly recorded Talking Books are frequently announced at the close of these periodical recordings and also in a bi-monthly pamphlet, *Talking Books Topics*, which prints book reviews and biographical sketches of authors and readers.

Good readers are a Talking Book hallmark. After discovering John Brewster's excellent reading of *Of Human Bondage*, we combed the catalogue for other books read by him. We liked having him around and got to feeling quite friendly. One distressed lady started worrying about John Knight after hearing him read Lewis Browne's *This Believing World* and begged him not to believe everything he read. "I fear for your immortal soul," she wrote.

Matching voice to material is part of the good reading secret. Some books need an English accent which is pleasing to many but causes others to complain they cannot understand. The whole of *How Green Was My Valley* was done in Welch accent by Rhys Williams, and Anne Tyrrell read *Gone With the Wind* in modified Southern drawl. Several clergymen auditioned for the Bible, but a layman and actor, Alexander Scourby, did best with it. After the Bible, Mr. Scourby plunged into *War and Peace*, and thinks nothing of undertaking to fill half a hundred records. The longest book so far is Walter Gerard's reading of 179 records (eleven twelve-pound boxes) of Douglas Southall Freeman's *George Washington*. Right behind comes Winston Churchill's *The Second World War*, 105 records read by Duncan Carse and Andrew Timothy. Kermit Murdock did the 81 records of *Roosevelt and Hopkins* by Robert E. Sherwood after Mr. Hopkins put in a few introductory remarks.

Some authors introduce their own books, read a page or two, or read the whole thing. Jan Struther read all of *Mrs. Miniver*, John Kieran his *Nature Notes*, Christopher Morley *Where the Blue Begins*, Ross Parmenter his story of philosophical adventure with a potted philodendron, *The Plant in My Window*. There is a whole series of twentieth-century poets reading their own poetry: Robert Frost, T. S. Eliot, Conrad Aiken, Mark Van Doren, and others. The poetry, together with other Americana like Indian tribal songs and sea chanties, is for sale to anyone (not only the blind) by the Library of Congress's Recording Laboratory. Among the many other authors who may be heard briefly on Talking Books are Eleanor Roosevelt, Thomas Mann, Harry Emerson Fosdick, and Somerset Maugham.

There is no lack of gratuitous comment from listeners on choice of books. Most of it is favorable, but now and then a disapproving voice is heard, mostly a matter of taste. While *Moby Dick* and every known variety of whale were lashing their wild tails in our living room, we got pretty tired of whales but by holding on tight came through unscathed. We did not agree with the fastidious lady who wrote the AFB that *Farewell to Arms* "disgusted" her "to the bitter end." Occasionally the shock of hearing, right out loud, coarse words and descriptions *Continued on page 152*

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## ENCORES

I UNDERSTOOD MUSIC passably well; I played the flute and the harpsichord; I employed all these little talents in order to gain a welcome . . .

*Les Sauvages, Les Cyclopes* (harpsichord pieces by the celebrated Rameau), the most beautiful sonatas, the most melodious and most brilliant airs for flute from the collection by Blavet, none of these made any impression on the Chinese. I saw nothing on their countenances but a cold and indifferent mien which told me that they were not at all moved. One day I asked them how they found our Music, and prayed them to tell me candidly what they thought of it. They replied with the utmost courtesy, "Since your airs were not made for our ears, nor our ears for your airs, it is not surprising that we do not apprehend their beauties as we apprehend the beauties of ours. The airs of our Music," added a Doctor, one of those who are called *Han-lin* and who was then serving in the suite of His Majesty, "the airs of our Music go from the ear to the heart, and from the heart to the soul. We feel them, we understand them; those that you have played do not have this effect on us."

*From the memoirs of a French Jesuit missionary to Peking in the 18th century (Joseph-Marie Amiot, Mémoire sur la musique des chinois, Paris, 1779, p. 2 f.).*





**N**O DOUBT that Samuel Rogers was right: music is the only universal language. What better proof could there be than this tale of Memphis, come alive through music which is the essence of Italy, composed for an Egyptian opera house, to celebrate the completion of a British waterway? The most popular opera of the world—that is *Aida*, equally known in Aberdeen and in Zagreb. Still, when it comes to recording such music, it helps to have a smattering of several languages, for perfectly practical reasons. Occasionally the chatter in the Rome opera house, where we were all working, sounded like the morning roll call in the Berlitz School. Our *Aida*, Zinka Milanov, would confer with her brother in Yugoslavian. Our conductor, Jonel Perlea, would speak Rumanian to his wife, Italian to the orchestra, English to our engineer, and German with me. A bit of Bulgarian was thrown in by Boris Christoff, our Ramfis, who communicated with Leonard Warren in Italian. Fedora Barbieri, the Amneris, spoke Italian exclusively. Jussi Bjoerling spoke English perfectly: as a child he was a member of the Bjoerling Quartet, headed by his father, and as such he traveled the vaudeville circuit in the United States. But he was surrounded by his family, his beautiful wife Anna Liese, a twelve-year-old daughter, and a nineteen-year-old son, and the private exchange of these Bjoerlings was of course coined in golden Swedish. All these languages flowed together, the common interpreter being music.

To assemble this minor U.N. had been no easy task. It involved planning which goes back about two years, when we first decided to add a new *Aida* to our list of operas. We wanted, very naturally, to get together the best possible cast, regardless of nationality and at whatever inconvenience. This was a jigsaw puzzle in which the pieces were chunks of time. Each of the artists involved had a busy schedule which, what with festivals, command appearances, and other engagements, extended over the summer as well as over the winter. It took, as I say, the better part of two years before we were able to settle on time and place. Everybody's road led to Rome between the middle of June and the last weeks in July, 1955.

Richard Mohr, our recording director, was the first to arrive in Rome. Shortly afterward came Al Pulley, chief of our technical staff, Lew Layton, the recording engineer who has worked on most of our operatic projects, and myself.

Piano rehearsals started around the eighteenth of June. We then held three experimental sessions with the orchestra and chorus. *Aida* is a challenge to sound engineers as well as to artists, not only because of the size of the musical apparatus involved but also for the effects of distance and mystery which need to be brought off in the Temple Scene of the first act and the judgment scene of the last act, with its subterranean chorus of priests. We experimented with a number of microphone setups before we got what we wanted, and all this was done with chorus and orchestra, before the singers arrived.

The singers recorded standing on the stage of the Rome opera house. The chorus stood on a set of steps parallel with the singers. The orchestra was spread over the pit and part of the orchestra floor, the seats having been removed from the auditorium. All the recording equipment was put in an anteroom, where the cast could not see us.

An opera is not recorded straight through as if it were a performance. Not if you are trying to get a good recording! It is recorded in pieces, and the sessions are scheduled so as to conserve the energies of the singers. If, for example, "*Ritorna vincitor*" were scheduled for one session, the following session would be so arranged as to give the minimum of work to Milanov. As a matter of fact, in this case, we began the recording with the final duet.

First we would rehearse a section, then the voice of Richard Mohr would come over the loudspeaker: "Quiet please . . . very quiet!" The red light would go on and the first take would begin. The standard formula after the first take was for Mohr to say, "Very good, but let's do it again, please." The "Let's do it again" eventually became a password among us. We did it again. And again. And then once more. I noticed that when a breakdown occurred,

## AIDA IN ROME by GEORGE R. MAREK

*Mr. Marek, RCA Victor's artists-and-repertoire director, seemed so happy over the prospect of recording Aida in Rome that we asked him to jot down his impressions of the sessions. Join him now on a working Roman holiday.*

when somebody made a mistake, then on the next take some other mistake would surely be committed. Errors came in bunches. But for the most part the recording of sections went smoothly, though there was no part of the work which we did not record at least three times. A portion of the Nile duet (the *allegro vivo* from page 323 to the entrance of Amonasro on page 334) was recorded *twenty-five times*. The prelude to the first act was done seven times, including the original experiments. Curiously enough, the Triumphant March, with which we expected to have much difficulty, went smoothly except for the Egyptian trumpets. We used the special trumpets Verdi called for, and it is extremely difficult to play them with absolutely accurate intonation. I had been told the Italian orchestras were not well disciplined. I found just the opposite to be true of the Rome orchestra. Noise, talk, and those peculiar untranslatable sounds which come

*Continued on page 154*

Harvard's young singers find . . .

## There's Glee Enough in Gabrieli

by DAVID S. HOOPES

APRIL 1952. In the Busch-Reisinger Germanic Museum at Harvard, a group of students have gathered to make a recording. G. Wallace Woodworth, their music director, assembles them in the main hall of the museum, which is a replica of the interior of a gothic church, with vaulted ceilings, pointed archways and mural sculpture. The singers, members of the Harvard Glee Club, talk softly; their voices echo solemnly. Woodworth, also speaking softly, cautions them to watch their volume, to avoid harsh tones, to enunciate clearly. He asks the sound technician, who has been testing his equipment, if he is ready for a take. He is. Woody's arms go up and bring silence to the hall. Then, as his arms sweep down and to the side, the chorus breaks abruptly into *Kyrie eleison* (Lord, have mercy upon us) from *Supplicationes*, a sixteenth-century litany for men's voices by Palestrina. The hall, where the stone surfaces of the walls and ceiling provide resonance comparable to that of the stone churches of the Old World, fills sonorously with the low, rich tones of the music, which follow one another with devout impatience and create a continuous blending of lines and harmonies.

On the face of it, there is nothing startling about this scene—at least not until it occurs to us to ask how it came to be that a college glee club, traditionally the purveyor of light, collegiate songs, should be singing and recording Renaissance music, that indeed such a group should have

anything like the competence necessary to perform such extremely difficult music. It might—today—be replied that nearly every college has its *a cappella* chorus. But there was a time when it did not, when college boys seldom sang anything better than *Champagne Charlie is My Name* and *Polly Wolly Doodle All the Day*. There was a time, in fact, when choral singing in general was an art almost dead in America. The schools ignored it, men let settle upon it the pall of effeminacy, and the great amateur choral societies that had thrived in the first two centuries of the Republic become bloodless shadows of themselves, drearily singing, the same few truncated oratories over and over.

This happened near the turn of the century, and was blamed on many things: the rise of the professional symphony orchestra, the dearth of good choral conductors, a decline of interest in serious music among singers, and, according to one music critic, the phonograph, which, despite all the hudaah about the uplift it was supposedly giving to music, was corrupting public taste.

Today we find the situation changed almost beyond recognition. There is a wide and lively interest in good choral music, there is a plethora of good choral conductors, everywhere there are educated amateurs—oriented by group-singing in schools and colleges—eager to sing serious choral music, and the phonograph has redeemed itself through the long playing record and high fidelity.

G. Wallace Woodworth leads the Harvard Glee Club and Boston Symphony Orchestra in a rehearsal of Stravinsky's *Oedipus Rex* at Symphony Hall. Soloists are Eunice Alberts, soprano, David Lloyd, tenor, both seated, and Paul Tibbetts, baritone, standing.





And, finally, the Harvard Glee Club now sings not *The Bulldog on the Bank* but Palestrina—an extremely significant example, for it was with the reformation of the Harvard Glee Club, which took place in 1919, that the renaissance, if it may be so called, of choral music in America began.

The Glee Club members did not realize what they were doing when, in 1912, they invited Dr. Archibald T. Davison, then University Choirmaster and Organist, to become their singing coach. They did not know that in Davison, who accepted readily, stipulating only that he not be paid ("This freed me from the obligation to train them solely in the music they wanted to learn."), they had chosen a man whose single purpose in taking the job was to subvert their whole concept of the glee club and re-shape completely their musical tastes. Before Davison's time, the Club had existed as much for social as for musical activities. Concerts were often mere excuses for dancing and drinking parties, and the music they sang, according to Philip Hale, a contemporary Boston critic, was bellowed in a "fervent roar of mediocrity," with the conducting usually done by a student leader who stood at the end of the line and wagged his head. Realizing that he could not force serious choral singing upon men conditioned to the idea that *Polly Wolly Doodle* was good and *On the Banks of the Wabash* heavy music, Davison directed his first efforts to winning their confidence and preparing the ground. He arranged their own music more interestingly and trained them to sing it better. On occasion he introduced one of the lighter classical songs into the rehearsals, something by Mendelssohn or Brahms. The club eventually was persuaded to put one of these on a concert program. Much to their surprise, it won an ovation from the audience. Rehearsals became lessons in music rather than frantic preparations for a concert. The club's membership, which up to that time had been limited to about thirty men, was opened to anyone in the University who enjoyed singing. Finally, over the protests of the men, Davison brought the Glee Club together with the Radcliffe Choral Society, of which he also eventually became director, for joint rehearsals and concerts.

These changes were effected slowly—over a period of about seven years—but by 1919 they had produced startling results. In that year, the officers of the Glee Club came to Davison and voluntarily requested that he train the Club solely in serious music. He graciously consented. They also asked him to become their music director and conductor, to which he also agreed, on the condition that they adhere strictly to their new ideal of singing nothing but good music.

When this was publicly announced, there was seething among the alumni, and finally an explosion. Sentimental old grads, who hated to see change inflicted on alma mater, bitterly castigated Davison and the



FABIAN BACHRACH  
Archibald T. Davison

Glee Club, refused to sponsor their spring tours, and flooded the Alumni Bulletin with sarcastic letters about "those caroling flowers of young manhood." Said one critic: "Harvard has taken the 'glee' out of glee club." At Yale there was a short panic, until the director of the Yale Glee Club disavowed any intention of following Harvard's lead. The Club became something of an oddity, and, as G. Wallace Woodworth says, "People came to see the Glee Club rather than hear it. They were astonished to see virile young college men singing Palestrina."

The years that followed the reformation were lively ones for the Club's members. In 1921, upon an invitation by the French Government, they became the first college musical organization to tour Europe. They gave a series of concerts at Symphony Hall, Boston, inviting such guest artists as Pablo Casals and Fritz Kreisler. They went on the road, too, making an annual spring circuit of the East and Midwest (though it was not until the summer of 1954, with the Radcliffe group, that they made their first transcontinental tour), going wherever they could get someone to sponsor them. Meanwhile, Davison, in the face of a very meager supply of music for men's voices alone, was making arrangements for the Glee Club. These were published both as sheet music and bound volumes. In 1926, it was estimated that the sheet music had sold over a million copies and that the collections had found their way into three hundred colleges. In addition, he prepared music books for primary and secondary schools and wrote treatises on music education in America, choral conducting, and the technique of choral composition.

Before long the effect of all this began to spread. In 1922, Frederick Lewis Allen, in an article in *Century Magazine*, noted that five other colleges had been affected: Princeton, Stanford, Columbia, MIT, and the University of California. Others also commented upon the growing general interest in choral music, and paid tribute to the Harvard Glee Club, along with Minnesota's St. Olaf's Choir and the Westminster Choir, for pioneering in the field. By 1937, *Etude* could note editorially a renaissance of choral singing taking place in American schools and colleges.

In 1917, the Harvard-Radcliffe Chorus (the name under which the two groups go when singing together) was invited to sing with the Boston Symphony Orchestra. The concert which took place the following year is believed to have been the first performance of an American college chorus with a major symphony orchestra. Since then the Chorus has given more than a hundred performances with the Boston Symphony, ranging from Bach's B minor Mass to Vaughn Williams' *Fantasia on "Old 104."* In 1928, BSO conductor Serge Koussevitzky refused to perform Stravinsky's *Oedipus Rex*, to which he had acquired the American rights, unless the Harvard Glee Club did the choral part.



FABIAN BACHRACH  
G. Wallace Woodworth

Several years later the Glee Club was chosen to do the same work at the Metropolitan Opera House, New York, with Stokowski and the Philadelphia Orchestra. Stokowski reported himself amazed at the ability of college students to sing such difficult music so well. Since 1936, the Harvard-Radcliffe Chorus has made a number of recordings with the BSO on the Victor label. Among these have been Bach's *St. Matthew Passion* and Beethoven's *Missa Solemnis* on 78 and the two Berlioz dramatic works, *Romeo and Juliet* and the *Damnation of Faust*, on microgroove.

Archibald Davison, the man who started all this, received his Ph.D. in Music from Harvard in 1908. His plans had been not to conduct or compose music ("good third-rate Tchaikovsky," he says of the symphonic poem he wrote for his doctorate) but to operate a Nova Scotian clam-canning factory in which his father, a doctor, had invested. He postponed this for a year to study the organ with Widor in Paris (he remembers the day Widor arrived in a state of deep depression, moaning: "*Mon Dieu*, Albert Schweitzer is going to Africa!"), but before the year was out, he received an offer from Harvard which overcame his inclination to can clams, and he returned to Cambridge to take charge of Harvard's music.

Davison is guided by two working maxims: one, that feeble ideas are never to be respected either in words or in music, and the other, that the average American is capable of preferring good music to bad when the good is presented

to him in a performance of the highest quality. But underlying all his thinking is his belief in the power of music. "Music is a real productive force in life that can make not just pleasure but happiness, and it deserves the greatest effort to perpetuate it." The Harvard Glee Club has been Davison's means of doing this. In 1925, Koussevitzky bore clear testimony to his success when he said: "Harvard has the best trained chorus I have ever heard in any country of the world."

In the fall of 1920, when Davison was trying to break down restrictive barriers and build up the Club, only about a dozen applicants were rejected. One of these was a freshman named Woodworth. His voice wasn't good enough. G(eorge). Wallace Woodworth was not discouraged, however, and he showed up a short time later to try out as accompanist. He played much better than he sang, it turned out, and he was accepted. He was an enthusiastic young man who loved music fervently, and Davison, who had for sometime been looking for a successor, soon began to think that Woodworth was the man. Woody, as he is called now by everyone who knows him and many who do not, graduated *cum laude* in history in 1924, spent a year studying in Europe, and then returned to become Davison's assistant and a member of the Harvard Music Department. In 1934, when Davison stepped down, Woodworth was given direction of the Glee Club.

Woodworth had a difficult job. History is strewn with the wreckage of enterprises whose originators left no adequate successors. But Woody has not only maintained the level of training and performance of the Club and Chorus, he also has substantially broadened its repertoire. He has been particularly fascinated by the problem of making music sound as its composer intended it to sound, by recreating the conditions under which it was originally performed. Thus the recording of sixteenth-century religious music at the Busch-Reisinger Museum, the nearest available approximation of a gothic chapel. In the middle of a concert in Washington's National Cathedral, he once gave the baton to his assistant conductor and retired to a far corner just to absorb the feel of its complicated reverberance.

Woody is a strongly built, thick-shouldered man, who hunches a little when he conducts, rising and falling with the beat. He mouths the words, saying them loud enough so that on stage you can hear the rush of his voice (this helps the singers follow him and helps him communicate to them the feeling of a piece). He purses his lips when he wants a note drawn out and spreads his lips thin when he wants a quick, staccato phrase. His expressive face, beaked and bushy-browed, also helps provide a running interpretation of the music. His enthusiasm at a concert, in white tie and tails, or at a recording session is almost boyish; he seems continually stunned at the results of his own efforts.

In rehearsals, with the chorus arranged around him in a classroom amphitheater, his mood ranges from an almost blissful pleasure, in which he comments delightedly upon the music while it is being sung ("*Isn't that tenor part brilliant!*" he says; or "*Wonderful rhythm, you basses, wonderful.*"), to a towering rage at someone's inattentiveness. His own absorption is total. When he lectures on music — as in his course on the

*Continued on page 158*

### Recordings of the Harvard-Radcliffe Chorus

BERLIOZ: *Romeo and Juliet*. Harvard Glee Club; Radcliffe Choral Society; Boston Symphony Orchestra, Charles Munch, cond. RCA VICTOR LM 6011. Two 12-in. (1953).

BERLIOZ: *The Damnation of Faust*. Harvard Glee Club; Radcliffe Choral Society; Boston Symphony Orchestra; Charles Munch, cond. RCA VICTOR LM 6114. Three 12-in. (1954).

PALESTRINA: *Supplicationes*; Byrd: *Iustorum Animae*; (Anon.): *O Maria, Diana Stella*; Lassus: *Tibi Laus, Tibi Gloria*; Victoria: *Miserere Mei*; Palestrina: *Confitemini Domino*; Anerio: *Adoramus Te*. Harvard Glee Club, G. Wallace Woodworth, cond. CAMBRIDGE CRC 101. 10-in. (1952).

GIOVANNI GABRIELI: motets from *Symphoniarum Sacrae*. Harvard Glee Club; Radcliffe Choral Society; Boston Symphony Orchestra Brass Choir; Daniel Pinkham, organ; G. Wallace Woodworth, cond. CAMBRIDGE CRS 201. 10-in. (1953).

CHANSONS AND MOTETS by Lassus, Arcadelt, Regnard, Debussy, Preger, Palestrina, Mozart, and Allegri. Harvard Glee Club; Radcliffe Choral Society; Daniel Pinkham, organ; G. Wallace Woodworth, cond. CAMBRIDGE CRS 202. 10-in. (1953).

CHRISTMAS CAROLS: *Wassail Song, Touro Louro Louro, Salvator Mundi Natus Est, On Christmas Night, The Holly and the Ivy, In Dulci Jubilo, Bring a Torch, The Twelve Days of Christmas, Resonant, Joseph Dearest Joseph, Deck the Halls with Boughs of Holly, God Rest You Merry Gentlemen*. Harvard Glee Club; Radcliffe Choral Society; G. Wallace Woodworth, cond. CAMBRIDGE CRS 204. 10-in. (1955).

(The address of Cambridge Records is The Cambridge Record Co., P. O. Box 125, Cambridge 39, Mass.)



## part II

# The walls around your music

by CHARLES FOWLER

*This is the second of two articles on room acoustics, adapted by the author from a chapter in a forthcoming book, to be published by McGraw Hill early next year. Here he delves into the fascinating subject of room resonances.*

LET'S VISUALIZE a sound source facing a wall; when the sound wave is of such length that it doubles back on itself so that pressure or intensity peaks coincide, those peaks will naturally be increased in amplitude. Where the direct and reflected sounds cancel one another there will be a pressure minimum. Now if we assume that the source is flush with one wall, and that the walls are hard-surfaced to provide complete reflection, then we can show that a stationary wave will be produced and that its wavelength will be double the distance between the two walls. Put another way, the frequency of such a wave will be 1,130 ft. divided by two and then by the distance (in feet) between two facing walls. This will be one resonant frequency of the room. There will be two more primary modes, dependent on and determined by the distance between the two other facing walls and between the floor and the ceiling. Furthermore, just as a wire distended between two points vibrates not only as a single arc (the fundamental or first harmonic) but also as a series of higher harmonics — second, third, etc. — so, too, a room resonates at what are called its second, third, (and so forth) "modes."

If we assume a room 18 ft. long, the first resonant frequency of this dimension will be  $565$  (i.e.,  $1,130 \div 2$ ) divided by 18, which gives a frequency of approximately 31 cps. The second mode for this dimension will give us what amounts to the second harmonic, or 62 cps.

It can also be shown that the three basic dimensions of a room interact. If the width of our imaginary room is 12 ft., there will be a resonance at  $565 \div 12 = 47$  cps. But length and width considered together produce a resonant frequency of 56 cps; width and height (assumed to be 8 ft.) interact and resonate at 85 cps; and all three interact to resonate at 101 cps. If you keep on going, you will find that there are literally thousands of resonant frequencies for a room, but the only ones which are of any particular concern for us are those at the low end of the spectrum. The resonances at the high end become so numerous that they tend to smooth out, but the low ones can be utilized to improve the production and reproduction of bass. Proper location of the sound source in a room will activate the maximum number of resonant frequencies. On the other hand, if the room is badly shaped, resulting in boominess at certain frequencies, moving the sound source may reduce the bad effect by forestalling the creation of a room resonance at a given frequency.

I would like to make several points and then pass on to a brief discussion of the mathematics involved in computation of room resonances. First, if you are in the about-to-build stage, a careful study of room resonance will help you design a listening room of optimum characteristics. If the shape of your music room has already been established beyond recall, a brief examination, or at least an understanding, of room resonance will help you to make the most of existing conditions. Second, there is not too much that can be done to an existing room to improve its resonant characteristics (other than changing the location of the sound source). Acoustical treatment may help some, but it will be primarily at the high end and in that we are not especially interested at this point. Third, the mathematical formulas are, therefore, exact enough. Changes in shape from the purely rectangular will modify appreciably resonance frequencies as given by the formulas, but changes in absorption coefficients, or in the distribution of absorptive materials, become significant only when they are in patches of a size comparable to the wavelength under consideration. Since we are primarily concerned now with frequencies under 100 cps or so, that means that you would have to redo an entire wall to make much of a difference. Fourth, the purpose of figuring out resonant frequencies is not so much to determine precise single frequencies as to find out whether, due to incorrect dimensions, they tend to bunch together in frequency areas. This can produce very unpleasant listening — or stupendous organ pedal notes!

Just a sidelight which may be of interest: the wise clergyman, or speaker, who repeatedly uses the same room, will try to find out if there is a room resonance somewhere around the normal pitch of his voice. If there is, he should shift his pitch to the resonant frequency; then his voice will carry better and he can make an acoustic phenomenon share the load with his vocal chords.

Looking back for a minute, I think we can agree that the reverberation characteristics of a room are primarily of interest to us for middle and high frequency sounds. Reverberation and resonance interact, of course; over-reverberance at low frequencies is often the result of a pile-up of resonance modes in some frequency region so that the sound just doesn't seem to decay or die away.

The mathematical computation of room resonances is not complicated for the first few frequencies, and those

are the ones in which we are interested. The formula looks like this:

$$f = \frac{c}{2} \sqrt{\left(\frac{p}{L}\right)^2 + \left(\frac{q}{W}\right)^2 + \left(\frac{r}{H}\right)^2}$$

where  $f$  = the frequency of resonance;  $c$  = the speed of sound in feet per second (1,130 ft. per sec. is near enough);  $L$ ,  $W$ , and  $H$  stand for length, width, and height of the room in feet; and  $p$ ,  $q$ , and  $r$  are the modes of vibration. Think of the "mode of vibration" as if we were talking about harmonics. Thus  $p = 1$  would be the first mode for the width;  $p = 2$  and  $q = 1$  would be the combination of the second mode for the length with the first mode for the width. It will help us to keep track of what we are doing if we write down a series like this:

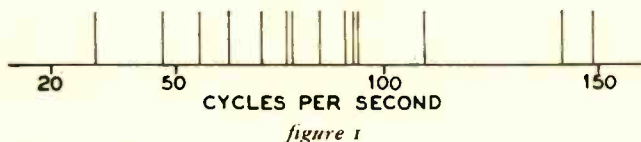
$f_{1, 0, 0}$	$f_{1, 0, 0}$
$f_{0, 1, 0}$	$f_{0, 2, 0}$
$f_{0, 0, 1}$	$f_{0, 0, 2}$
$f_{1, 1, 0}$	$f_{2, 1, 0}$
$f_{0, 1, 1}$	$f_{0, 2, 1}$
$f_{1, 0, 1}$	$f_{2, 0, 1}$
$f_{1, 1, 1}$	$f_{0, 1, 2}$

and so forth . . . as far as you want to go. It is obvious that the number of resonant frequencies can multiply rapidly!

To see how the formula works out, we can continue with our imaginary room with dimensions which we assumed to be 18 by 12 by 8 ft. This gives us  $L$ ,  $W$ , and  $H$  respectively. We can compute  $f$  for the series of modes outlined above:

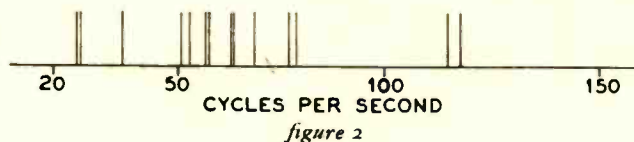
$f_{1, 0, 0} = 31$ cps	$f_{2, 0, 0} = 63$ cps
$f_{0, 1, 0} = 47$ cps	$f_{0, 2, 0} = 94$ cps
$f_{0, 0, 1} = 71$ cps	$f_{0, 0, 2} = 141$ cps
$f_{1, 1, 0} = 57$ cps	$f_{2, 1, 0} = 78$ cps
$f_{0, 1, 1} = 85$ cps	$f_{0, 2, 1} = 118$ cps
$f_{1, 0, 1} = 77$ cps	$f_{2, 0, 1} = 94$ cps
$f_{1, 1, 1} = 91$ cps	$f_{0, 1, 2} = 149$ cps

Thus our room will resonate at the following frequencies: 31, 47, 57, 63, 71, 77, 78, 85, 91, 94, 118, 141, and 149 cps — and more if we continue our computations. But already we can see certain symptoms of danger: the pile-up at 77 and 78 cps, and again at 94 cps. If our sound source were particularly active (as might be the case with an



out-of-tune bass reflex cabinet housing an 8-inch speaker) in the 77 and 78-cycle region, we might be in for a troublesome and exaggerated boominess. Fig. 1 shows these resonance frequencies plotted as bars on a graph.

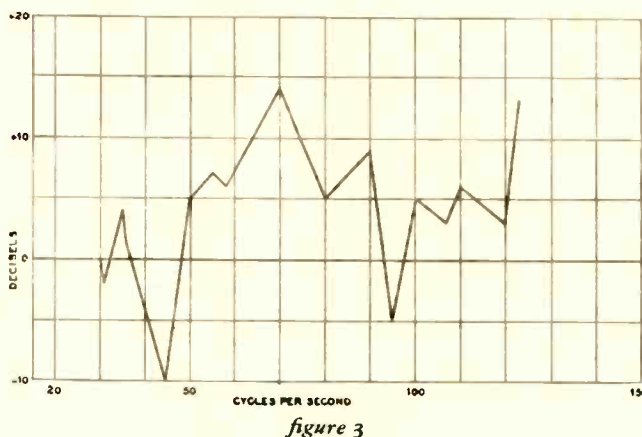
For a quick practical experiment we can compute some of the resonances for my workroom. The dimensions are approximately 22.0 by 21.3 by 9.8 ft. This is almost exactly square; watch for a pile-up at certain frequencies. I've computed the frequencies for the same modes as in our imaginary room; bear in mind that even at the low-frequency end, there are more modes which should be considered and that therefore neither distribution is com-



plete. Fig. 2 shows the theoretical resonances in my room. The mathematics indicate that I should have ten resonances below 70 cycles, whereas the smaller room has only four resonances. Thus I should have much better low frequency reproduction. However, because of the peculiar shape of my room, I should have a gap around 45 cps and a dangerous pile-up around 60 cps. Fig. 2 bears this out.

To find out what happens in practice, let us set up a microphone in several positions: for Fig. 3, the microphone was placed in one corner of my room and within 6 in. of the floor. The sound source was near the floor in the opposite corner; a large sofa was almost in the middle of a diagonal line between source and microphone. The graphs show sound pressures or intensities in db relative in an arbitrary reference level.

Two observations should be made here: first, the loudspeaker used for this test was relatively flat down



to about 50 cps; it held up well to 40 but had almost no output at 20. Therefore the general trend of the curve can be expected to be upward from 30 to 100 cps. Second, though all the curves look jagged, that is nothing to be alarmed about. Compared to other units in the sound reproduction chain, loudspeaker response is very rough; output that is flat within plus or minus five db is considered excellent. Furthermore, room acoustics introduce additional peaks and valleys; a room that is "flat" within  $\pm 5$  db is also excellent. The combination of the two makes for measurements inside a room that are erratic. The significance of the charts is not in their individual relationship to a flat or straight line but in the comparison of one with another.

In Fig. 3 the hole in sound at 45 cps is interesting because it corresponds with a condition predicted by the mathematical analysis given in Fig. 2. In Fig. 4, the microphone was placed in the corner of the room along the same wall as the sound source and half way between floor and ceiling. Here we have lost the hole at 45 cps but the peak around 58 cps is very noticeable and is followed by a wide, and therefore significant, valley at 70 cps.

In Fig. 5, the microphone was moved to a chair about on a level with your ears if you had been in the room



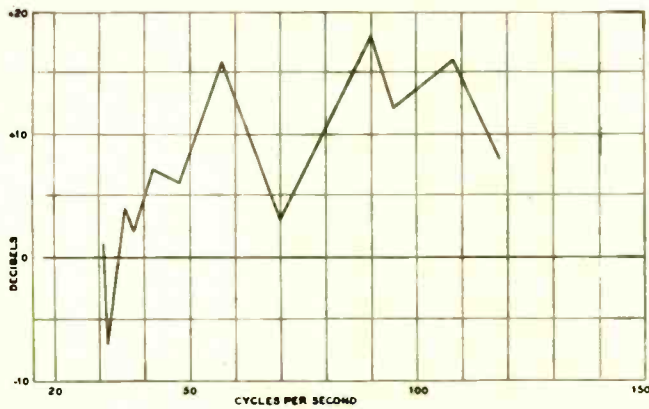


figure 4

when the test was made. Up to about 60 cps, Fig. 5 looks quite like Fig. 4 but the single large valley with its bottom at 70 cps has been replaced by two valleys and a peak. This, plus the fact that all the peaks have been brought down nearer the zero db line, is likely to mean better listening. For your interest: the microphone position for Fig. 5 was 4 ft. out from the corner position used in Fig. 4.

Let's make one more move: pull the microphone another 2 ft. out into the room. This gives us Fig. 6, which is far and away the best position we have had so far. True, there is a valley at 75 cps but it is a very sharp dip and would not be noticeable in the general "confusion" of musical sound. It is neither as broad nor as deep (relative to the height of the peaks) as the valley at the same frequency in Fig. 5. Insofar as the first couple of octaves of musical sound are concerned, this is a fine position for listening.

I have made these several tests primarily to show the effect of slight changes in listening position and to give your urge to experiment with loudspeaker and listening chair placement a substantial shot of adrenalin. Admittedly, some of the effects which appear when we work with pure sound emitted at single frequencies would never be noticeable in normal listening to musical material. By working with pure sound, we have been able to demonstrate the existence of room resonances and the potential effect of them on listening enjoyment. If, for example, you had a passion for jazz, which relied on plucked bull fiddle strings for its tempo beat, you would almost miss a beat every time the open  $D_2$  string was plucked — if Fig. 4 repre-

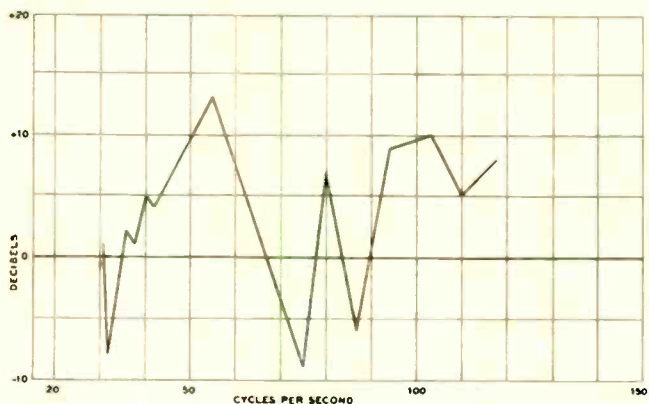


figure 5

sented your listening conditions. The frequency of  $D_2$  is 73 cps; that big hole is at 75 cps.

You will ask, I hope, why we put the microphone in the corner for Fig. 3. The reason is that location of a sound source in a corner where the walls join the floor or ceiling excites the maximum number of resonance frequencies. You will recall that in our mathematical figuring, the full dimension of the room determined the resonances. You achieve this full dimension, and for all three modes of resonance (length, width, height), in a corner at the floor or ceiling. The number of resonances excited will decrease as the sound source is moved from the corner of a wall. It has been shown theoretically and confirmed experimentally that all modes of vibration are excited when the source is in the corner at the ceiling or floor; if the source is kept at floor level but moved half-way along the wall, one-half the number of modes will be excited; if it is then moved half-way up (or down) the wall, one-fourth will be excited; only one-eighth is the figure

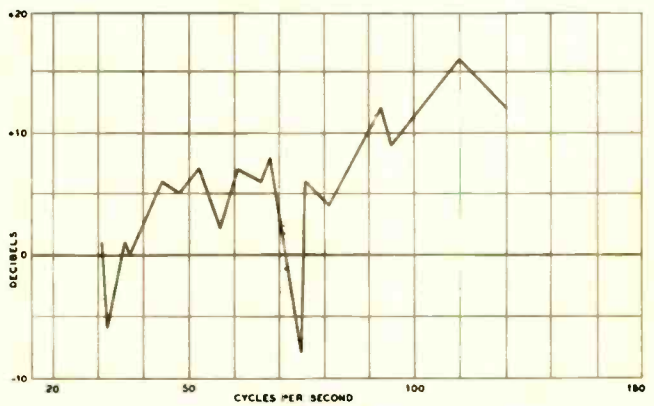


figure 6

for exact center location, suspended in the air. Tests with loudspeakers show that bass response increases about 3 db per move as the speaker is moved from suspension in the exact center of wall, to center of wall near the floor or ceiling, and finally into a corner. The existence of room resonances is one of the principal reasons why loudspeaker response runs 10 to 15 db higher, at 100 cps or below, inside than it does outdoors under so-called free field conditions.

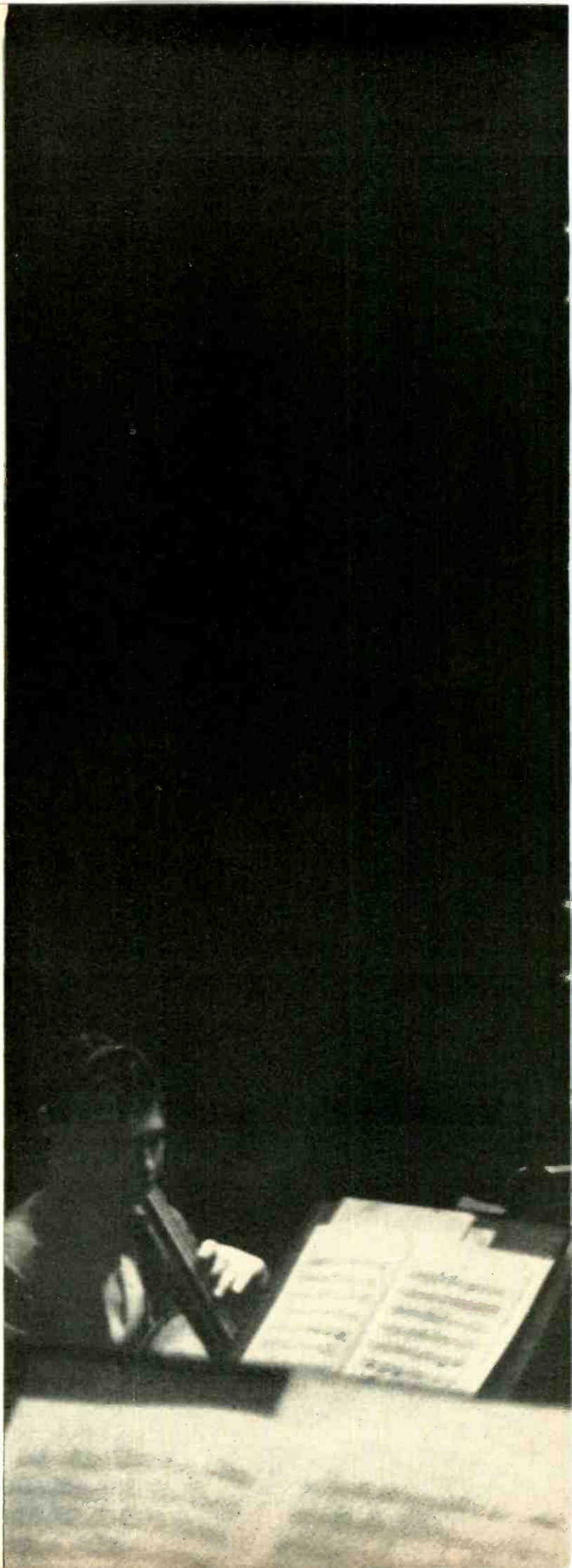
As you can see, the dimensions of my room are not ideal. Its listening quality is improved to some extent by unusual treatment of wall and ceiling surfaces; the lack of reverberation in the room makes individual sounds stand out clearly. The differences in tonality of loudspeakers becomes acutely evident, much more so than in a room of normal liveness.

If you ask me what would be an ideal room, I would have to tell you that authorities do not agree completely; and then I would have to ask if you had any practical considerations in mind. Because my first thought would be length; 40 ft. or so would be nice because that would give you room for one full wavelength of a 32-cycle organ pedal note. Half a wavelength is considered minimum. The loudspeaker would be in a corner at one end; adjacent walls would be live for part of their length. It would be handy if the degree of reverberation could be controlled in some way; perhaps some very heavy *Continued on page 164*

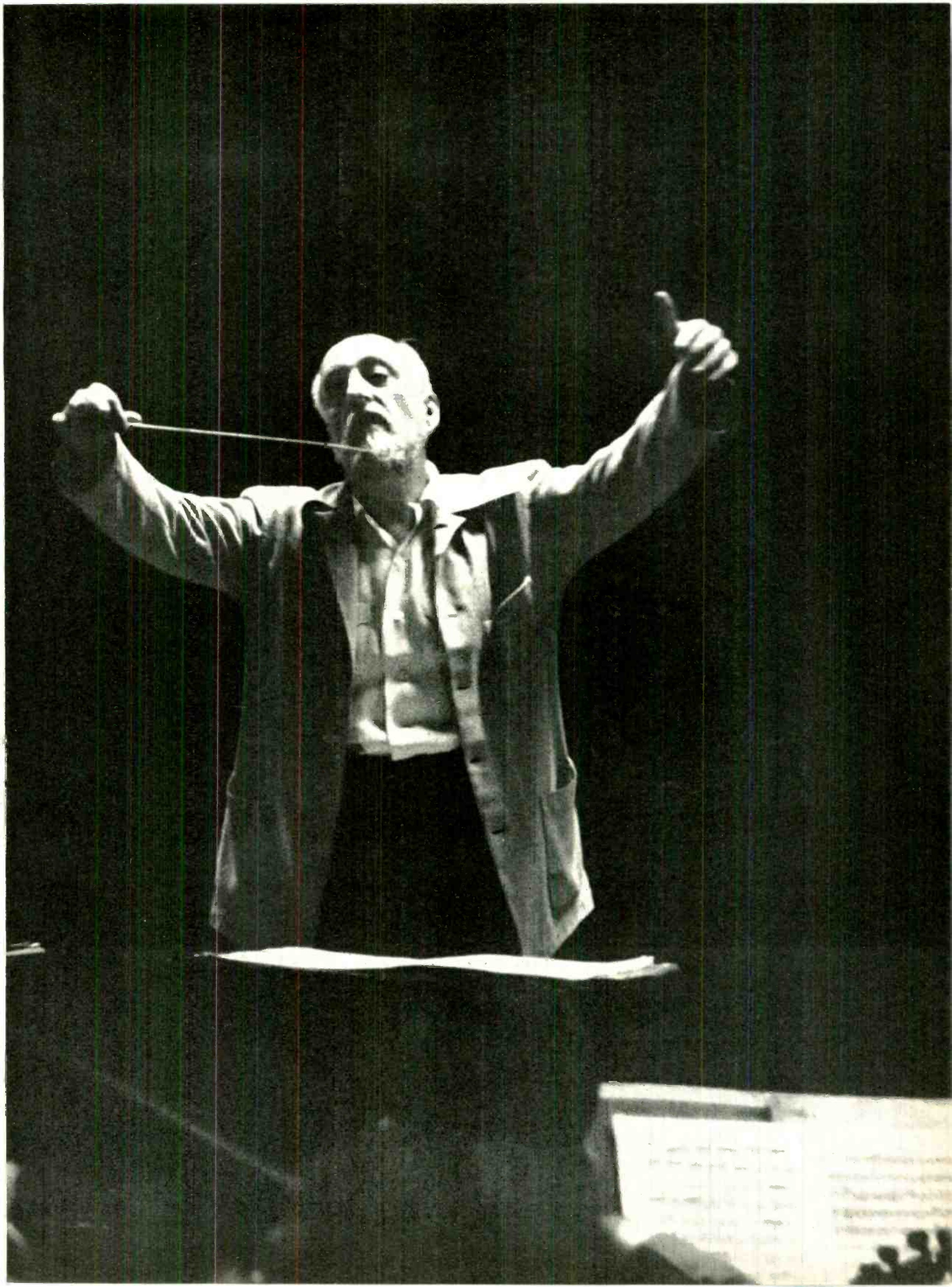


## A LENS AMONG THE STRINGS

*Adrian Siegel is a cellist in the Philadelphia Orchestra who for thirty years has been taking candid photographs of musicians in action. This avocation makes him a privileged person in and around the Academy of Music. He has conductor Eugene Ormandy's permission to lay down his bow and pick up his Leica at will during rehearsals. Indeed, Ormandy gave Siegel his first Leica, as a present, in 1937. At right is a shot showing the famous Swiss, Ernest Ansermet, as he rehearsed the Philadelphians before making an appearance with them as guest conductor.*









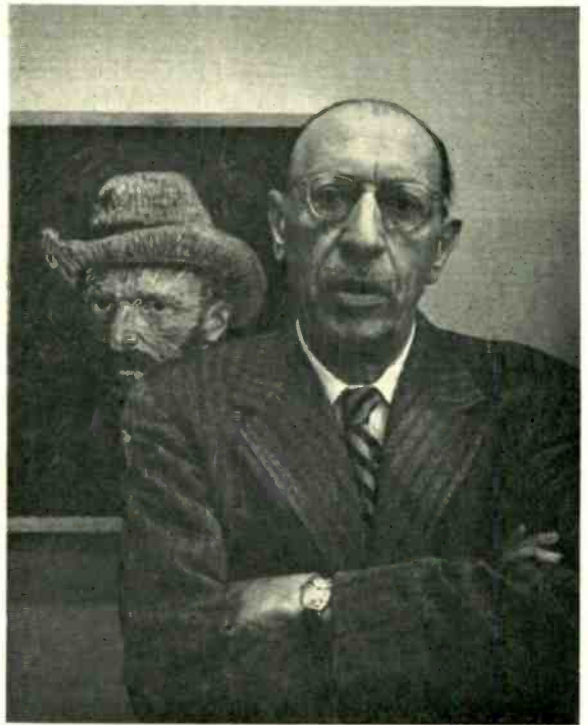


*At left is the sponsor of Siegel's lensman activities, Eugene Ormandy, conductor of the Philadelphia Orchestra. Below is shown Artur Rubinstein, snapped (Siegel thinks) as he rehearsed the Rachmaninoff Variations on a Theme of Paganini. Seen at the right is Efrem Zimbalist, lost in his own concentration. At lower right, genial Pierre Monteux governs a pianissimo.*

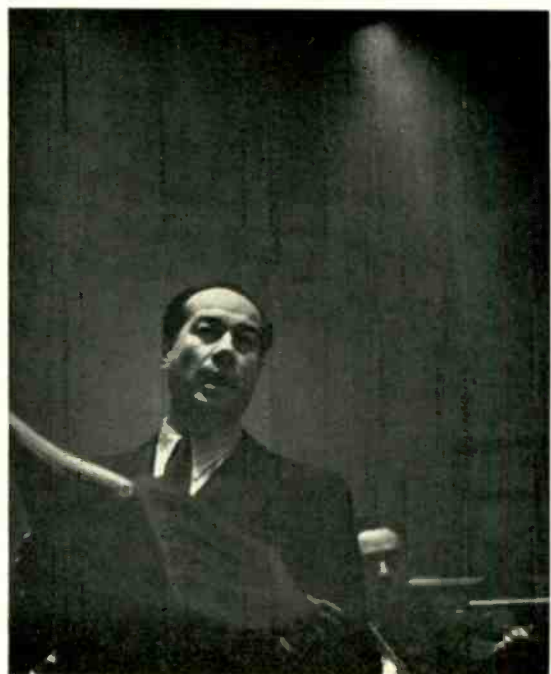








*At upper left, smiling Brazilian composer Villa-Lobos rehearses one of his own works. Below him, clarinetist Benny Goodman and conductor Ormandy trade banter between movements of a concerto. Above: Igor Stravinsky standing in front of a Van Gogh self-portrait. Below: baritone Martial Singher sings over the top of a score. On the facing page, without score, bass-baritone William Warfield projects a low note. It is obvious that Siegel has to leave his chair and cello for some of his angles.*









## ADVENTURERS IN *Sound*

# The Wizard of West Hampstead

by MARTIN MAYER



Arthur Charles Haddy

AMONG PEOPLE threatened by technological unemployment in the years since World War II are numbered the small group that used to work in recording studios with wax and turntables and styli. They were the masters of a complicated art: getting onto records, by 3½-minute stops and starts, a distant and compressed simulacrum of a musical performance. The knobs on the control panel spun furiously to bring this up or that down, here and now, because the final record would be in all essentials identical with the first disk that left the recording turntable. If an artist made a mistake, or a knob turned the wrong way, at least 3½ minutes of music would have to be done over and got right.

Tape and the new microphones were genii from the bottle. Recordable frequencies went past the limits of human hearing at both ends, and it became possible to play games with the sound after all the musicians had packed up and left the studio. With tape spinning at the rate of thirty inches a second, a single note could be spliced in to replace a clinker in an otherwise satisfactory passage — or another soprano imported to supply a missing tone in alt. The fantastically sensitive microphones had to be hung just so, the controls set at the maximum possible level and then *left alone*. (Grrr!) Dazed by this sudden freedom, the old-timers came out in a stumble, like the gray, sun-shocked prisoners in Beethoven's *Fidelio*.

All but one prisoner, who blinked briefly and said, "About time," and headed happily for the broad new horizon. This one was Arthur Charles Haddy, chief recording engineer of British Decca (London Records). For him, the change to tape was just another step in a process: he had started off with radio-telephony, and he is still going, fast.

Full Frequency Range Recording, the cutting onto a record of all sounds from 30 to 20,000 cycles per second, was the dream of engineers from Emile Berliner to Edwin H. Armstrong; but until 1949 the governing bodies of American record companies believed that reality was sterner stuff than dreams. Venturesome British Decca believed otherwise, and encouraged Arthur Haddy in his desire to be up and at it — "it" being the search for perfection. He had authority over all the parts of record manufacture: he was the engineer at the recording, he cut the masters himself, he approved the finished commercial product. By gradual refinements of conventional processes,

he built his disks' tonal-range over the highest intervals and into the range of the junior harmonics. By 1948 he was getting 14,000 cps onto orchestral recordings — 78-rpm shellacs, of course. The advertising department began to beat the drums for "ffrr." And the four famous letters began a triumphal procession to the corners of the globe.

Today Haddy keeps technical supervision over all portions of a much larger operation. He still picks the halls and sits in at the controls for British Decca's most important recordings, and it is he who decides finally whether the transfer-engineers have got off the tape all the sound that was on it. He designs a good deal of the sound equipment made in Decca's various manufacturing subsidiaries, redesigning some of it for his own special uses. Of late he has been engrossed in the development of a binaural record system, about which no clear information has been allowed to leak out. However, there is indication that Haddy's part is all done and highly satisfactory. If, when, and how Decca's stereophony will be disclosed and marketed is up to the company's business officials. They seem in no hurry.

At this end of the Atlantic, the man of all these accomplishments is regarded as a scientist of only slightly lesser voltage than John von Neumann or Vannevar Bush, and he is almost always referred to, with awe, as "Dr. Haddy." Haddy himself disowns the Doctor, and insists on Mister. His technical education actually began after he had left school at sixteen and subsequently decided on his *métier*. It was an eclectic process: he had to pick and choose night-school courses to fit him as an engineer in sound and electronics, and it took him five hard years. Nowadays there are tailor-made courses in sound engineering, and Haddy has nothing against these, though he doesn't think completing one proves anything. As he says, "either you know your job or you don't know your job. In this business you learn your job by doing it."

Haddy has been doing and learning his job since 1929. He is forty-eight, a sturdy, middle-sized man with a ruddy face and receding gray hair. He makes a first impression as an academic person, perhaps because of his glasses; but his manner is jovial and his speech has a touch of Berkshire accent. He likes to heighten his conversation with absolute judgments, and then he worries about them — partly because Americans never let him forget



his famous wrong-o of 1949, when he announced to the world that the best LPs would never approach the technical quality of the best 78s.

"It wasn't a case of being old-fashioned," he says. "It was just a question of too much experience. I made LPs nineteen and twenty years ago. In the old Vocalion days, we put four songs on one record. The records failed because nobody could mass-produce an adequate pickup. We used steel needles then, and the needle would wear out before you got to the end of the record.

"I never foresaw that the pickup manufacturers would fall in line. When we heard what your Columbia chaps had done in America, and we made a reasonable pickup ourselves, I changed my mind. But, of course, I'd already said what I'd thought." And he shakes his head. "Today, you chaps have caught up with us in recording, I'd say, and in some places you may even be a step ahead. In other places we still have you, or I think so, anyway. All I know is what I hear — I've never crossed the herring pond in my life, you know."

Radio engineering began in the Haddy home as a boy's hobby. Haddy remembers the first radio-telephony transmissions from the Eiffel Tower. "It was a military station, and Colonel Ferrie was the commander. I got in touch with him, and the day I finished school he sent me a personal greeting. I remember it was in Morse, and in French, and my father came to school to translate it for me.

"I served my apprenticeship with C. F. Elwell, Ltd., radio engineers — four years. Then I went to Western Electric to work on telephones, and four years after that the Chrysalate people asked me to install their first electrical recording equipment. I stayed on to make records with the equipment — in this same building that we use today. On November eighteenth I celebrated my twenty-fifth anniversary here in these studios."

These studios were once the West Hampstead Town Hall; they are right off a shopping street, and a railroad track, in a residential district of northwest London. Decca bought out Chrysalate, complete with Haddy, in 1937, and installed the first moving-coil record cutter. "With the new cutter," said Kenneth Wilkinson, Haddy's first assistant, "we were able to record up to seven thousand cycles per second — the first small start toward 'ffr.'"

Despite his great contribution to wide-range recording, Haddy himself does not think that extended frequency coverage is all — or nearly all — there is to good reproduction. Indeed, he even seems to feel that very wide tone-range serves chiefly as a sort of compensation for the monaural system of reproducing music. I.e., the music seems vital even if not realistic. "Binaural," he says, "is infinitely better, and when you have stereophonic [three channels or more] you are getting near to natural sound. You can't be natural with a single source."

He blanched a little after he had said it, but he stuck to it.

Haddy credits the excellence of "ffr" recordings to the teamwork between Decca's engineering and musical staffs, to the halls they use, and to their experience in using them. Their equipment is important, but less important.

"At one point," he says, "I think we had a microphone in advance of those elsewhere — we made it ourselves.

Our organization is very solid, with seven musical directors and assistant directors and fourteen engineers. I never have to worry about anything but the technical side. But, most important, we are very, very careful to pick a hall where the period of reverberation exactly matches the music to be performed." To do this regularly and successfully, of course, requires more than caution; it requires quite extraordinary know-how. Haddy takes pleasure in the fact that Decca engineers and musical directors, at work, act almost as if they could read each others' minds.

In London, Decca's chamber music and solo records are usually made in a double-height studio that is almost a cube, buried in the center of the ex-West Hampstead Town Hall. Orchestral music is invariably recorded in Kingsway Hall, an old Methodist meeting place off the Strand in the heart of the city. It is an almost circular hall with a single curved balcony and a shallow glass dome; it seats about eight hundred. The stage is strictly for lecturers facing the audience or a choral conductor facing a steep amphitheater which forms the front wall of the room. Every once in a while some artist risks a chamber music concert in Kingsway, and fails: the acoustics are notoriously bad for live music. But when you tear out the seats and place the orchestra in the precise center of the auditorium, you get a magical effect. Haddy discovered the hall for recording purposes, and now every British company (even EMI, which quickly abandoned its custom-built studio on Abbey Road) uses Kingsway, and Kingsway alone.

The technique looks simple. Two microphones are hung on giraffes, about a dozen feet over the violins on one side and the violas on the other, and a third mike stands among the woodwinds. ("We've tried single-mike recording of an orchestra," Haddy said, "but we always find that we lose definition; you can't hear the individual instruments.") At the beginning of each session the orchestra is asked to play the

*Continued on page 171*

JACKETS BY RODRIGUES





by Robert Charles Marsh

## Some Highs and Lows at Gravesano

*The wine was rich and sweet, the music sweeter than rich at the second of Scherchen's Electroacoustical Congresses*

AFTER TALKING about electroacoustics with Dr. Hermann Scherchen in England during January and February, I was naturally curious to see his studios in Gravesano, Switzerland, and hear the results which could be obtained there. An invitation to lecture at the second of his congresses on electroacoustics set the date for my visit as the final half of July. Since I wanted to have a look at the Matterhorn, I was obliged to go to Gravesano from the south, via the Italian rail junction of Domodossola and a narrow-gauge electric line which winds through the lush, green mountains to Locarno. Approaching the canton of Tecino (or Tessin, if one uses the German form) from the south, it is clear that it is Italian in looks, culture, and atmosphere, and thus the fact that Scherchen is politically in Switzerland should not cause one to form misleading images of chalets and St. Bernards. The environment is Italian.

Gravesano is a cluster of buildings of uncertain age (none seem new, some are obviously a couple of hundred

*Beyond the Scherchen house and tilt-roofed, asymmetrical studios lies Gravesano.*

R. C. MARSH



years old or more) on the lower slopes of a mountain that eventually reaches something over 2,500 feet. The top is covered with scrubby trees, but the more fertile land near its base has been terraced and is turned to vineyards. Even in the summer there is an abundance of sun and water, and the dark, crimson wine that is produced locally is strong and just a trifle sweet. (About twenty gallons a day were consumed at Gravesano during the

congress.) The weather can be quite unpleasantly hot.

Gravesano is on a secondary road that winds over the mountain to the frontier some three miles away and then goes on to Luino on the Lago di Maggiore. In the town it makes a sharp bend which provides the village with both its main streets. To get to Scherchen's place one makes a hairpin turn off the road at the kink and proceeds up a *cul de sac* that is rough and rolling, with a dirt and cobbled surface. About a hundred yards from Scherchen's door cars must be parked, and from there on the street is negotiable only by horses and pedestrians.

Scherchen's home is the largest building in the town, a big white block with a typical Tecino roof of half-circular tiles set directly on the beams, the inner surfaces together and the edges interlocking. The windows are shuttered and decorated with a frame of scrolls in faded paint. There is a loggia the width of the house on the second floor and an inset balcony where swallows nest.

A front entrance on the ground floor lead into the street through double doors with "Professor Scherchen" in pale brown ink by the bell, but the usual way to enter is by the back door, after walking up a rugged stone passage that becomes a stream on a rainy day and serves as the only separation between the house and a neighbor's barn, a low building made in the Italian manner from gray stones which seem to rest against each other without any binding material in the joints. Going up the passage, which carries one along the edge of the cut that dovetails the house into the mountainside, one is surrounded with the robust aromas of horses and wet hay. At the top one stands at the level of the first floor.

Behind the mountain rises steeply and a winding path leads one past the small swimming pool, up to the children's play area, and beyond, around the lines of grapes, to a plot of grass which ends in a little flat spot, about fifty yards above and behind the house. Originally this was all grapes, but Scherchen took out all the vines beyond the number needed to supply the household with wine through the year, and at the top of this cleared space, looking out across the valley with a mountain stream making its own steady music behind him, he



teaches his two resident students (both Americans) at the exotic hour of 5:30 a.m. One thing they have learned is a well-drilled "Ja, Herr Doktor-Professor" response that (fortunately) wouldn't be expected in any American university.

Life at Gravesano is much the same, I should imagine, as in any rural Italian community. The muscular brown farmers nod as they pass with a greeting of "bon giorno," and appear with their families, all decked out in their good clothes, for Mass on Sunday. The Scherchen house has a single main room, flanked by the kitchen and the laundry, and various bedrooms. The food is simple but excellent: coffee, hard crusted bread, jam, and butter for breakfast; vegetables, pasta, eggs, cheese, sausage, and sometimes fresh meat at the other meals.

When I arrived I found the place in the hands of an occupying army of German danceband types whom Scherchen had hired for three weeks in order to make the first tapes of orchestral music ever attempted in his studio. They were friendly, solid-looking males with sun-bleached blonde hair, who wore shorts and open-necked shirts, sweltered in the studio morning and afternoon (the fans make too much noise to be turned on while recording), and ate on the loggia — shouting for service when the Italian maids couldn't get the food up from the kitchen fast enough to feed the entire table at once. In the evening the whole band would turn up at the local tavern to get happily potted on *vino*. After cautious experimentation, the landlord found that they couldn't tell bad wine from good, and after that he unloaded all his unfortunate purchases of years, until, at the end of their stay, he was obliged to go back to decent stuff again.

The three main items in the group's musical repertory were a thing called "Gravesano Blues," of which the less said the better, a medley which ended with a ho-hum version of "I Got Rhythm," and a ditty called "Loverman." For those who don't know, outside of New York (where French is holding on well, I hear), the universal language of popular songs is American English, and the sturdily built damsels who warbled with the band all did so in my native speech, although it was learned specially for the purpose from records and they were actually conversational only in German. "I Got Rhythm" thus came out with an accent which could be sliced like liverwurst, although the lady whose satisfactions were being proclaimed in this instance told me that she had studied the piece with great care and had the authentic Gene Kelly pronunciation. I didn't disillusion her.

Scherchen was held up in his work with the band because he doesn't own much equipment and the things he was borrowing from Telefunken hadn't arrived. It was

therefore the third week — that of the congress — before the studio was really in operating trim, and the visiting engineers were invited to have a go at immortalizing "Loverman" on tape. The band came to about forty pieces, including a string section, harp, vibraharp, electric organ, piano, celesta, and a lot of percussion. The arranger seemed to think that it would be criminal not to use all of this, so the scoring was pretty heavy and there were a good many walloping big chords that might have been fine in a modern opera, *saya* about the climax of Act Three, but seemed



"Loverman" session halts as Scherchen boils over the intercom. R. C. MARSH

a mite pretentious in a three-minute pop song. "Loverman" began with a real melancholy solo on the gong which led into about a half-yard of the standard agitation music for strings people have been writing for motion pictures since *The Jazz Singer*. After that the singer came in, telling a Telefunken Neumann M-49 about her libidinous yearning, with her voice so low that in the studio one practically had to be breathing on her neck to hear her. (The control room, on the other hand, had her blanketing the band most of the time.)

First man to have a crack at recording this was Dr. F. W. Alexander, one of the BBC's topnotch engineers and an expert on studios and resonance problems. Sitting on the control room side was Frank Wade, chief of BBC light music. They didn't feel happy about their tape, although they worked most of the afternoon at it. The next try at "Loverman" went to Ing. Tutino, technical expert of the RAI's Milan Radio. He wasn't exactly ecstatic about *his* results, either. When I asked him how he felt about it he smiled and remarked, in French, "As for me, I prefer *Parsifal*."

Finally Herbert Zeithammer, chief engineer for Westminster, arrived, and Scherchen announced that now we would really hear what the studio could do. So, on the final afternoon of the congress, just before the orchestra was scheduled to leave, everyone gathered around to hear Zeithammer's miracle. Scherchen, who had provided the previous engineers some trouble by giving instructions to the musicians which ran contrary to what the engineers wanted to do, now took over as recording director. After a couple hours he was in a fine temper, giving the players what-for over the intercom, and "Loverman" was as far from realization as ever. Since Scherchen was taking his spleen out on anyone who happened to be in sight,\* I never did hear the final take, but what I did hear was pretty grim, and I am told that things never got better. "Loverman" was a fizzle to the end.

When Scherchen first talked with me about his electro-acoustic aims, he said that he wanted to achieve liberation from the room, but in its present state his big studio appears to represent not liberation but another form of

\*Especially anyone who had a camera strung around his neck, as I did.

oppression. Perhaps I should note here that the present specifications of the Gravesano installations are somewhat different from those described to me in January. Now that the third studio has been finished, the group of three and the control room stand as a northern extension of the house, but in fact only the original, large studio is complete for recording purposes. (During the congress the smaller replica of Studio One, intended originally as a control room of identical characteristics, was serving not as Studio Two but as a storeroom.) Studio Three is nearly cubical, bright and boomy in sound, and impossible to ventilate. Its main summer use was as a lecture hall.

When Professor Willi Furrer designed Studio One, he was asked to produce a room that could be made totally

dead, and he delivered the article specified. However, Scherchen has done some experimentation of his own in acoustical treatment, and Furrer's sound absorbers are now off the ceiling and have been replaced by cubical constructions made from papier maché egg cartons and short hangings of jute, in alternate rows. Three huge oriental rugs are on the walls. Studio Three is without any acoustical treatment except some hanging rugs which I was told (and could hear for myself) were not very effective, and some vases which were supposed to absorb certain frequencies. Egg cartons are cheaper than fiberglass, I admit, but I wasn't impressed otherwise. What now serves as the control room is a closet, without any treatment at all. It seemed very bright and a difficult place in which to work. The four echo chambers Scherchen had described to me were apparently still unfinished; in any case it was not possible to use them for recording.

To give a summation of the engineering opinion I gathered at the congress: musical instruments (as you probably know) are highly directional, and in order to assemble the sounds of a group of musicians into a pleasant and well-balanced ensemble effect, with their overtones intact, a certain amount of resonance is needed in the actual recording room. At present the remarkable absorptive qualities of Scherchen's studio allow one to use as many as six Telefunken's to cover sections of a band scattered in a floppy oval around the floor, without having the sounds produced by one section filter into the microphone covering another, but this means that balancing and blending have to be done entirely in the control room mixer, and it just doesn't jell. One of the men who had a try at it told me that if he could have a free hand for two weeks to alter the acoustical treatment he could make the studio a really exceptional recording room, but he'll never have that free hand so long as Scherchen is convinced that a totally dead studio is perfection.

Indeed, Scherchen talked to me about a series of symphonic recordings he wants to do with a dead studio, arranging the orchestra around him in three circles on the basis of tone velocity, and recording the works from an omnidirectional microphone just over his head. He insisted that he could reduce the strings to 3-3-3-3-2 and compensate by adding resonance. I am frankly skeptical, not just about the places in many scores where the strings are divided, but also about the rather clear fact that a section of massed violins sounds a lot different (and better) than three fiddles playing through an echo chamber.

It goes without saying, of course, that Scherchen is a very able and dedicated musician, and I admire his capacity for thinking up ideas, but his insistence upon paying his own way and rejecting any critical examination of his projects by competent peers, such as the engineers assembled at his congress, makes for a difficult situation, especially since he now proposes to launch an appeal for financial support. I feel that making Gravesano into a center where electroacoustical research of importance can be done is going to require the formation of an advisory board with the power of review and veto which can, for one thing, overcome some of Scherchen's own blind spots, such as his inability to make plans *Continued on page 166*

### *Lines Composed In Defense of the Electron*

Why, with a concert in the offing,  
Does an audience always take to coughing?  
It may be a bit of a peccadillo  
From the point of view of James Petrillo,  
But music in a hall symphonic  
Makes me feel a bit demonic  
While music phonographic  
Fills me with a bliss seraphic.

This may be very irreverent but it's about time  
somebody got around to saying it:  
Music should never be listened to in the presence  
of those who are playing it.  
In the first place, I find percussionists highly  
distractive

Because they are ninety-five percent inactive;  
I wonder what they're thinking as they sit,  
And when they get up, I wonder which of their  
instruments they're about to hit.

And another thing about watching a concert  
which I deplore

Is indirect expectoration on the floor.  
Apparently a wind instrument, whether large  
or little,

Must frequently be emptied of accumulated  
spittle.

And something which distracts me even more  
Is wondering whether the conductor *really*  
knows what's going on without ever looking  
at the score.

Men who bring sound from a score, which is  
mute,

Are engaged in an eminently creative pursuit;  
And creation is a process as earthy and gruesome  
as picketing or mutiny,  
And should never be the object of public  
scrutiny.

No matter how sublime the music, watching a  
performance is bound to queer it,  
Because it is one thing to be in the presence of  
music and another thing to hear it.

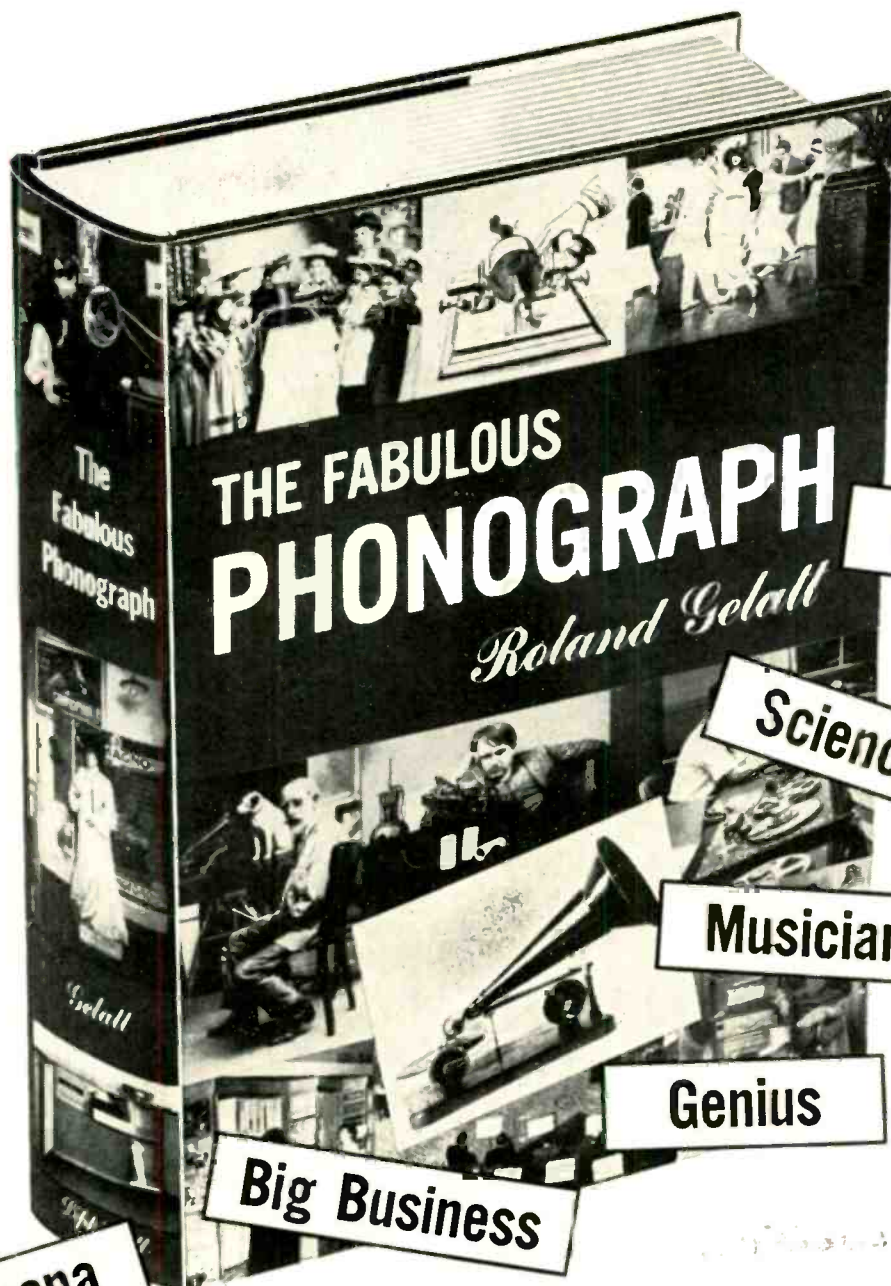
So I say pooh to concert going! to things archaic  
and hectic!

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electric.

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But a twelve-inch disk with microgrooves!

D. H. SYMONDS





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—GODOARD LIEBERSON, Executive Vice-President, Columbia Records

# Yehudi Menuhin

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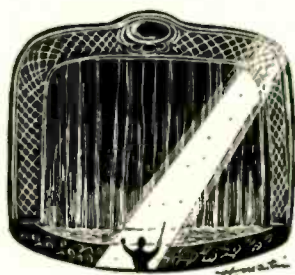
by ROLAND GELATT

IN MID-AUGUST a telegram from Columbia Records arrived at my door summoning me to a press meeting and promising an announcement of great significance to the record industry. Obediently I taxied down to 799 Seventh Avenue and there heard Jim Conkling and Goddard Lieberson break the news to a group of reporters about the Columbia LP Record Club. As Messrs. Conkling and Lieberson were talking, Western Union began delivering elaborate presentations to more than six thousand record dealers from coast to coast apprising them of the plan and explaining how it worked. And that evening radio stations throughout the country began running spot commercials in the opening phase of a million-dollar ad campaign. Columbia was doing everything it could to make a splash.

And well it might. Employing the familiar Toynbee vocabulary, one could term the Columbia LP Record Club "a response to a challenge in a situation of special difficulty." Columbia's president, Jim Conkling, was quite frank in admitting this. During the first half of 1955, he said, mail-order record clubs had accounted for about 35% of the total dollar volume of classical LP records sold in the United States. Before the year was over the clubs would take in some \$20,000,000. Not a penny of this would accrue to the major record companies or to their dealers. That, said Mr. Conkling, was reason enough for alarm. But there were other dangers too. The record clubs had proved their ability to sell vast quantities of standard symphonic repertoire, and they were promising tremendous royalty guarantees to orchestra managements and individual musicians. "It will not be long," Mr. Conkling prophesied, "before important artists will find such offers irresistible" — unless the record companies themselves could outbid the clubs. In view of all this, Columbia had decided to go into the mail-order record business, but in such a way that both the manufacturer and the dealer would benefit from it.

The challenge that evoked this re-

sponse came from three principal sources: Musical Masterpiece Society, Music Treasures of the World, and Music-Appreciation Records. Between them, these record clubs have tapped an unsuspected new market of classical record buyers. The number of



regular customers they have attracted to date is variously estimated. Some people judge their total membership to be about 600,000; others say it is closer to 1,000,000. Whichever figure you choose, it is clear that the complexion of the record industry in America is being changed.

Musical Masterpiece Society, the oldest of the three, began as an outgrowth of Concert Hall Records a little over four years ago. It now claims a membership of between 200,000 and 250,000, issues two regular and two alternate selections a month, and has amassed a catalogue of about 150 records. MMS merchandise is lower priced than that of other clubs; ten-inch records (which preponderate in the catalogue) sell for \$1.65, twelve-inch for \$2.75. The recordings purveyed by this club are not tied to a music-appreciation course; and although the catalogue contains all the standard orchestral war horses, it also offers such relatively esoteric musical literature as Bach's *Magnificat*, Bartók's String Quartet No. 4, Haydn's *Creation*, and Stravinsky's *Duo Concertante*.

Music Treasures of the World is operated by the people who run the enormously successful Children's Record Guild. Since its inception in July 1954, 526,000 potential record buyers have signed up as MTOTW members, though by no means all of them are active customers. You get on the

Music Treasures list by sending in a dime for a twelve-inch LP, and many "members" never progress beyond their original ten-cent purchase. MTOTW's active membership is probably in the neighborhood of 200,000. The records sell for \$2.98 per twelve-inch LP and are issued at the rate of one per month. With each record comes a sixteen-page booklet announcing the next month's selection and containing short articles by Joseph Machlis, an associate professor of music at Queens College, on related aspects of music history.

Music-Appreciation Records is a subsidiary of the Book-of-the-Month Club. Its test mailings were sent out in the summer of 1954, but operations did not get under way on a large scale until last October. During its first ten months, Music-Appreciation Records enrolled 170,000 active members. The MAR series is more distinctly educational than the others. One side of an MAR disk (\$3.60) contains music; the other side is given over to a spoken analysis (with musical illustrations) of the work or works performed. Those analyses that I have sampled are well done: they do not indulge in the treacly maunderings of sentimental verbiage; neither do they parse the heart out of living music.



You will find no musicians of the highest international celebrity in either the Musical Masterpiece or Music Treasures catalogues. MMS does most of its recording in Holland and Switzerland, and occasionally leases recordings previously available on other labels. Walter Goehr and Otto Ackermann are the conductors most often encountered in the MMS list, and Grant Johannesen, Robert Goldsand,

Ricardo Odnoposoff, and Louis Kaufman are among the featured instrumentalists. Music Treasures favors Vienna as a recording headquarters, where an anonymous orchestra is employed under such conductors as Dean Dixon, Hans Swarowsky, and William Strickland. Neither MMS nor MTOTW believe in the star system for their type of mail-order business, and they profess no interest at all in enticing name artists away from the major American record companies. Samuel Josefowitz, head of the Musical Masterpiece Society, claims that a record club simply cannot afford the luxury of highly paid musicians. "A record club," he says, "needs to invest its money in promotion, not in stars. We should certainly be ill advised to get into a race for the big-name artists."

Music-Appreciation Records adheres to a different policy. Most of its recording is done in this country (under the technical supervision of Robert E. Blake) and the club is making a determined effort to get the biggest names possible. So far it has enlisted the musical services of Herbert von Karajan, Alexander Smallens, George Szell, and Alfred Wallenstein, to say nothing of the literary services of Deems Taylor. For MAR this is no more than a foot in the door; the sights are set high—as high as the Boston Symphony and Philadelphia Orchestra, both of which have reportedly received some tantalizingly lucrative offers from this rich and fast-growing club. The Boston and Philadelphia orchestras, along with their conductors, are still securely held by Victor and Columbia, but other orchestras and other musicians are studying MAR's proposals carefully. The New York Philharmonic-Symphony is said to be considering an MAR contract that would guarantee royalties of \$500,000 annually. It is being rumored also that the Symphony of the Air (ex-NBC) under Leonard Bernstein's direction will shortly be making a series of recordings for the Music-Appreciation label.

HOW EXPLAIN the sudden, enormous success of these mail-order record clubs? Surely a large part of it can be ascribed to human shyness. A person just beginning to care for music who is still unfamiliar with the names of composers and their works may be diffident about entering a record store and buying in ignorance.

The clubs offer him an easy way to acquire the nucleus of a record library and to familiarize himself with the basic vocabulary of music. Often it is the *only* way for him to acquire records without going to considerable trouble, for there are all too many towns in the United States where records—except for best-selling pop singles—cannot be bought. All three record clubs agree that a larger proportion of their merchandise goes to rural areas, towns, and small cities than would ordinarily be the case according to a strict breakdown of population percentages. The record club is not made primarily for the city slicker.

This leads directly into the question of competition between record clubs and record dealers. In towns where no well-stocked record stores exist, there is of course no competition. But what of those areas where clubs and dealers are competing for the same sale? Is the \$20,000,000 worth of business going to record clubs a dead loss to dealers? The men who run the clubs deny it. They point to the hundreds of thousands of new record buyers whom the clubs are nurturing. Eventually,



Béla Bartók, 1881-1945

they say, club members will gravitate to regular record dealers and begin to buy music of their own choosing, just as the new reading public created by book clubs has substantially boosted the volume of business in regular retail book stores. Columbia, obviously, is not content to wait for this future development and instead has organized its own mail-order club to sell records

directly to the consumer. RCA Victor insists it has no intention just now of following suit; but if the Columbia LP Record Club turns out to be as profitable as its sponsors hope, the Victor people may have a change of heart.

Any move designed to widen the audience for good recorded music gets a vote of confidence from this quarter. But our cheers will be reserved for a record club with more freedom of choice than any of those so far established. With a very few exceptions, the recordings purveyed by existing clubs are all company products. There is as yet no discal equivalent of the Book-of-the-Month Club, which chooses its selections from the output of sixty-odd different publishers. BOMC tried to set up such a record club and failed because of the refusal of Columbia, London, and Victor to circumvent their dealers and sell records to a mail-order club. The time for a reappraisal, however, may not be far off.

TWENTY-ONE YEARS ago, a young and highly energetic Hungarian pianist gave a concert in Budapest at which he played three Beethoven concertos. Among the well-wishers who came backstage afterward was Béla Bartók. "Professor Bartók," the young man promised, "next time I shall play three of *your* concertos." This was a rash pledge, especially as Bartók had composed only two piano concertos at the time, but it will be fulfilled this November when the same pianist, Andor Foldes, plays an all-Bartók concert in Brussels with the Belgian Radio Orchestra.

It will be one of many memorial concerts given this fall to honor the tenth anniversary of Bartók's death in New York City on September 26, 1945. How much the phonograph is responsible for the posthumous eclosion of interest in Bartók can never be precisely determined, but it has certainly played a part. At the time of Bartók's death, the number of his major works to be heard via the phonograph could be counted on the fingers of two hands. Today the greater part of his lifework is on records, much of it in alternative versions. "Bartók's present status," says Joseph Szigeti, "owes little to the hysteria, mass suggestion, and ephemeral personality cult so often found in the concert hall. It was the phonograph that achieved for Bartók the kind of pondered, sober, and lasting appreciation that his music enjoys today."





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# October

## RELEASES

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### Opera

#### WALTON: TROILUS AND CRESSIDA (Scenes)

First recording of this "Great Opera" (London Times). World premiere: December, 1954, Covent Garden; 1st American performances, San Francisco Opera and New York City Center Opera, October 1955. Richard Lewis, Troilus, Elisabeth Schwarzkopf, Cressida. Philharmonia Orchestra cond. by Sir William Walton. Illustrated booklet with texts  
One 12" record ..... Angel 35278

Note: Another Walton album... two Coronation marches, "Portsmouth Point" and "Sheep May Safely Graze", Philharmonia conducted by composer (30000).

#### BIZET: LES PÊCHEURS DE PERLES

Cast: Martha Angelici, Henri Legay, Michel Dens, Louis Noguera; Conductor: André Cluytens; Cast, Chorus, and Orchestra of the Paris Opéra-Comique. Illustrated French and English libretto  
Two 12" records ..... Album 3524 B (35174-5)

Note: Another in Angel's series of French operas: Gounod's "Mireille" (Album 3533 C); Poulenc's "Les Mamelles de Tirésias" (35090); Ravel's "L'Heure Espagnole" (35018). All conducted by Cluytens.

### Vocal

#### ARIAS AND DUETS from RIGOLETTO

Mattiwilda Dobbs, Gilda; Rolando Paneral, Rigoletto. On the 2nd side of record Mattiwilda Dobbs sings arias from "Le Coq d'Or", "Manon", "La Sonnambula" and "Lakmé". Conductor: Alceo Galliera; Philharmonia.  
One 12" record ..... Angel 35095

Note: Previously issued, "Mattiwilda Dobbs in Song Recital", with Gerald Moore, pianist (35094).

### Piano

#### GIESEKING PLAYS MOZART PIANO SOLOS

2nd and 3rd of the series of 11 records devoted to Mozart's music for piano solo, previously available only in complete de luxe limited edition.

Album 2: Sonata 4 in E flat, K.282; Suite in C in style of Handel, K.399; 12 Variations on "Ah, vous dirai-je, maman", K.265; Sonata 11 in A, K.331; Minuet in D, K.355; Andantino in E flat, K.236; Fantasy in D minor, K.397.  
One 12" record ..... Angel 35069

Album 3: Sonata 8 in A minor, K.310; 12 Variations on a Minuet by Fischer, K.179; Sonata 2 in F, K.280; Adagio in B minor, K.540; 6 Variations in F, K.54; Little Funeral March in C minor, K.453a.  
One 12" record ..... Angel 35070

#### GIESEKING PLAYS DEBUSSY: 12 ETUDES and D'UN CAHIER D'ESQUISSES

Sixth and last in the series of Giesecking's Debussy records, all newly recorded in London.  
One 12" record ..... Angel 35250

Note: Previously issued—13 Piano Pieces (35026); Images 1 and 2, Pour le Piano, Estampes (35065); Preludes, Book 1 (35066); Children's Corner, Suite Bergamasque (35067); Preludes, Book 2 (35249).

#### GEZA ANDA PLAYS BEETHOVEN

Piano Concerto No. 1 in C major; Conductor: Alceo Galliera; Philharmonia Orchestra. "Moonlight" Sonata.  
One 12" record ..... Angel 35248

### Violin

#### MICHAEL RABIN: PAGANINI and GLAZOUNOV

The first recording with orchestra of the brilliant young American violinist.

Paganini: Violin Concerto No. 1 in D major. Glazounov: Violin Concerto in A minor. Conductor: Lovro von Matacic; Philharmonia Orchestra.  
One 12" record ..... Angel 35259

### Karajan-Philharmonia

#### BEETHOVEN: SYMPHONY NO. 5, "FIDELIO" ARIA

Conductor: Herbert von Karajan; Philharmonia. Soprano soloist: Elisabeth Schwarzkopf.  
One 12" record ..... Angel 35231

### Scarlatti Orchestra of Naples

#### 18TH CENTURY ITALIAN MUSIC (Cond. Caracciolo)

Vivaldi: Concerti in A major and D minor. Leo: Concerto in D major for Violoncello. Sacchini: "Oedipo a Colono" Overture.  
One 12" record ..... 35254

### Chamber Music

#### TCHAIKOVSKY STRING QUARTET NO. 2

The first recording of the Armenian State String Quartet (Komitas Quartet). Recorded in London.  
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### Choral Music from Spain

#### CAPILLA CLASICA POLIFONICA

Famous Catalan chorus from Barcelona; Conductor: Enrique Ribó; Spanish Classical Religious Music of Victoria, Morales, Brudieu, Vasquez; Traditional Music, including Catalan Christmas carols and folk songs.  
One 12" record ..... Angel 35257

### Dame Edith Evans in Shakespeare

TWENTY SONNETS recited by Dame Edith Evans "AS YOU LIKE IT" (Scenes) with Dame Edith Evans as Rosalind and Michael Redgrave as Orlando.  
One 12" record ..... Angel 35220

Note: Dame Edith Evans, with Sir John Gielgud and Anthony Quayle is also starred in Angel's "Eighteenth Century Comedy" (35213) and, in Wilde's "Importance of Being Earnest" (Angel Album 3504 B).

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11 songs including "Après de ma Blonde", and "The Three Bells". In French, English, Italian.  
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#### SOME LIKE IT HOT

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## CLASSICAL

### BACH Organ Music

Vol. IV: Toccata and Fugue in D minor (BWV 565); Preludes and Fugues in E minor (BWV 533), A minor (BWV 543), C major (BWV 547), C minor (BWV 546). Vol. V: Toccata and Fugue in D minor (*Dorian*) (BWV 538); Preludes and Fugues in A major (BWV 536), F minor (BWV 534), B minor (BWV 544).

Vol. VI: Passacaglia and Fugue in C minor (BWV 582); Prelude and Fugue in G major (BWV 541); Chorale Preludes on *Ein feste Burg ist unser Gott* (BWV 720), *Gottes Sohn ist kommen* (BWV 724), *Liebster Jesu, wir sind hier* (BWV 731), *Vater unser im Himmelreich* (BWV 737), *Alle Menschen müssen sterben* (BWV 643); Variation XI on *Sei gegrüßet, Jesu gutig* (BWV 768).

Albert Schweitzer, organ.  
 COLUMBIA SL 223. Three 12-in. \$17.85.  
 Single disks available at \$5.95 each. Vol. IV — ML 5040; Vol. V — ML 5041; Vol. VI — ML 5042.

When, over two years ago, Columbia issued the first postwar recordings of organ music played by Albert Schweitzer, the results were disappointing. This reduced expectations about these new recorded performances, and perhaps for that reason they seem better and more interestingly played. The good doctor remains a problematic performer, but his interpretations seem less remote and withdrawn from musical reality.

Slow tempos and a placid, unaccented, one-note-after-the-other style are still the hallmarks of his playing. Slow tempos can

be all to the good, particularly in Bach's intricately elaborate counterpoint, but here they are sometimes so slow as to vitiate the effectiveness of the music, as in the G major Prelude. The lack of animation arising from the nonaccentuation is most forcefully demonstrated in the C major Prelude, especially if Dr. Schweitzer's performance is compared with such a one as Helmut Walcha's (on Decca).

With these strictures made, it must be added immediately that the plodding—or, better, meditative—style has its virtues, in the clear exposition it gives of the music and in its rocklike, almost monolithic, nobility and dignity, which has its own kind of eloquence. The *Dorian* Toccata and Fugue, for example, comes off particularly well; here Dr. Schweitzer's pacing serves the piece effectively, and his registration is subtly varied throughout the work without losing its basic color and unity. The more familiar Toccata and Fugue in D minor and the Passacaglia and Fugue in C minor also fare well. Needless to say, Dr. Schweitzer's interpretations should find sympathetic listeners, for whom they will reveal Bach's music in the best possible way.

Like the first three LPs, these were recorded in the Parish Church of Gunsbach, in Alsace. It must be remarked again that his playing is astonishing for a man his age; the technical slips, slurrings, stiff finger action, and retards at difficult places seem fewer than before and almost negligible. From a sonic standpoint the newer disks seem better by just a shade, again capturing with fine naturalness the timbres of the pleasantly reedy, neo-baroque Gunsbach instrument, designed by Dr. Schweitzer. Only in the A minor Fugue, where the microphone seems further removed from the organ, does the sound get too echoey and blurred for satisfactory clarity.

The extensive analyses on the record

liners are by Dr. Schweitzer, translated by Nathan Broder. R. E.

### BACH *Toccata in D minor*

E. Power Biggs, organ (on 14 European organs).  
 COLUMBIA ML 5032. 12-in. \$4.98.

When he left for Europe to make the tapes that resulted in the estimable two-disk volume called *The Art of the Organ*, Mr. Biggs was enjoined to "be sure to record one piece everywhere" on the principle that this would afford an immediate comparison of all the different instruments he was to play. Mr. Biggs decided on the toccata of Bach's popular D minor Toccata and Fugue—with good judgment, for in its brief compass the work provides a thorough test of an organ's range and sonorities.

Fourteen of the toccata performances have been assembled on the above disk, and at the very end—on the London Royal Festival Hall organ, built last year—is added the fugue. Columbia has subtitled the record "A Hi-Fi Adventure." But since *The Art of the Organ* amounted to just that as well as being musically venturesome and rewarding, the new disk should prove interesting only to the incurably clinical-minded, whether they are concerned with organs or high fidelity.

Three of the fourteen organs heard here were not represented in the earlier album: those in the St. Johannis Kirche, Lüneberg; the St. Jacobi Kirche, Hamburg; and the St. Jans Kerk, Gouda, Holland. The Hamburg and Gouda instruments are particularly noble and splendid in effect and worth hearing. It is interesting to note that some of the small organs can create almost as much racket as their bigger modern brothers while maintaining a wonderful sweetness and clarity. Since Mr. Biggs

"plays fair" and performs with the same admirable style and comparable registration all fourteen times, the record is musically tedious. It will be a long time before I want to hear the D minor Toccata again.

R. E.

**BARTOK**

*Sonata for Violin and Piano, No. 2*

†Ravel: *Sonata for Violin and Piano*

Rafael Druian, violin; John Simms, piano. MERCURY MG 80000. 12-in. \$3.98.

Rafael Druian is concertmaster of the Minneapolis Symphony Orchestra, John Simms teaches piano at the State University of Iowa; together they make up a superb team. On this disk they present one of the most profound of modern sonatas for their instruments, as well as one of the lightest. It is easy to describe the Ravel: it has a fluent, songlike, subtly colorful first movement followed by a somewhat dated-sounding blues and a brilliant, trivial *perpetuum mobile*. It is impossible to describe the Bartók at all, at least for the writer of these lines. It reaches Bartók's farthest north so far as freedom of form and harmonic idiom is concerned, and it is a work of vast seriousness and epic implications. The recording captures every glint and felicity of the music and the playing. A. F.

**BEETHOVEN**

*Quintet for Piano and Wind, in E-flat, Op. 16; Sonata for Piano and Horn, in F, Op. 17; Duo for Clarinet and Bassoon, No. 3, in B-flat, G. 147*

Annie d'Arco, piano; Pierre Pierlot, oboe; Jacques Lancelot, clarinet; Paul Hongne, bassoon; Gilbert Coursier, horn.

OISEAU-LYRE 50033. 12-in. \$4.98.

Oiseau-Lyre and the Discophiles Français (Haydn Society) are the major producers of oddments for ensembles of wind. This is good; for just as Germany nurtures an army of trombones and tubas and Russia fabricates violinists while the United States has perhaps a surfeit of crooners, France encourages the worship of Pan by proliferating players of pipes and reeds. The quintet is ingratiating in its fourth recording, the least ceremonial of the four, not so polished as the virtuoso accomplishment on Columbia ML 4834 by Messrs. Serkin *et al*, but endowed with a happy bounce of sure infection. The pleasant naturalness of the sound is a little deceptive in that it permits too much oboe and insufficient bassoon.

The Horn Sonata will be preferred in the Stagliano version on Boston 200, which accords better with American experience with the indescribable sound of the wonderful deadly instrument.

The duo has its second recording, bound to prevail over its saddening predecessor. A crumb brushed away by its composer, it will be sought nevertheless by those wishing to know a panoramic Beethoven. There is no reason why it should be better played than it is on this record. C. G. B.

**BEETHOVEN**

*Symphony No. 3, in E-flat, ("Eroica"), Op. 55*

Chicago Symphony Orchestra, Fritz Reiner, cond.

RCA VICTOR LM 1899. 12-in. \$3.98.

With the guess based on the address of this conductor in the standard repertory and the

success of his records, it seemed in advance nearly a sure thing that this twenty-third microgrooved *Eroica* would be salient in the list. A hearing confirms the guess: the performance is buoyant and the sonics are excellent in the lambent Victor way.

This means that the whole is more striking than the parts, that proportion rules and brilliance for itself is esteemed secondarily. In truth this record is clean in detail and adequate in the articulation of the strings, but the hearer, absorbed in the general glow, is unconscious of episodic merit. Reverberation has had a part in the general absence of sonic tension, and there is a little too much of it during pauses and sudden *diminuendos*. But splendid sound nevertheless, notably of the full orchestra loud, as good as that of any *Eroica*, although not much like any other.

Dr. Reiner commands all the expert conductor's weapons, including the most delicate, and he has the sense and conscience to know when to use them. His *Eroica* is direct and fresh along most of its route, with felicitous gradations of weight and light within the manly outline. The orchestral blend in the Funeral March is especially to be noted, and the *fugato* here is a sinewy velvet. This movement and the Finale—in spite of some angularity in the *poco andante* variation not peculiar to this conductor alone—are worked with a detailed care superficially concealed by the fluent progress, but they leave an impression of distinction even when they have not been consciously apprehended. Power has been saved for the exultation of the Finale's coda, stunning here as it rarely is, in view of the difficulty of its orchestration. C. G. B.

**BERLIOZ**

*Symphonie fantastique, Op. 14*

Boston Symphony Orchestra, Charles Munch, cond.

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When Charles Munch first came to this country a decade or more ago, he first established his fame with some exciting performances of the *Symphonie fantastique*. He has not lost that excitement in the meantime, as the present disk will attest. His tempos are inclined to be on the fast side, but the vitality and intensity they impart makes this practice unobjectionable. The only shortcoming is the reproduction, which is disappointing after the performers' magnificent *Damnation and Romeo and Juliet*. One would have expected Victor's engineers to outdo themselves with this sonic showpiece, but they didn't. There is a lack of glint and richness. Consequently, though I like this disk, I still prefer the better sound and almost equal excitement, at more moderate tempos, of Ormandy's record for Columbia. P. A.

**BLOCH**

*String Quartets, Nos. 1-4*

Griller String Quartet.

LONDON LL 1125/7. Three 12-in. \$11.94.

Ernest Bloch is seventy-five years old this year, and the release of his four string quartets in one album provides an eloquent testimonial for that anniversary. Although they are very irregularly spaced, dating as they do from 1916, 1945, 1953, and 1954, they provide a happy summation of everything for which Bloch stands.

The First Quartet is in the rhapsodic-declamatory-frenetic-lamentational style, a style one can easily hear as Hebraic, especially if one is told to do so. The exquisitely beautiful slow movement, however, is very much in the French tradition. This is one of the longest quartets in the entire literature, but it does not seem long. It is full of pungent, robust, quasi-orchestral effects.

The "Hebraic" style lingers in the Second Quartet but only lingers; the work is much shorter, the forms are tighter, and there is much emphasis on polyphonic structures, especially those of the fugue and *passacaglia*. The Third and Fourth Quartets are the shortest of all; like Brahms, Bloch has learned in his later years how to say in a page what formerly occupied a volume. The Third Quartet has something of the vigorous concerto grosso feeling about it, and in its finale it exploits a twelve-tone row. Polyphony continues in the Fourth Quartet, but there is also a marked return to the very moving lyricism so magnificently expressed in the slow movement of the First.

The Griller Quartet has had ample opportunity to study all these works with Bloch himself and gave the world premieres of the last two. Its interpretation is therefore highly authoritative, and so is the recording. A. F.

**BRAHMS**

*Concerto for Violin and Orchestra, in D, Op. 77*

Jascha Heifetz, violin; Chicago Symphony Orchestra, Fritz Reiner, cond.

RCA VICTOR LM 1903. 12-in. \$3.98.

Chain Mr. Heifetz to a tutor of taste and knowledge and only Tov. David Oistrakh of today's violinists can hold head to him. Here Fritz Reiner is the tutor, and like Messrs. Koussevitzky, Toscanini, Feuermann, and Sargent before him, the conductor



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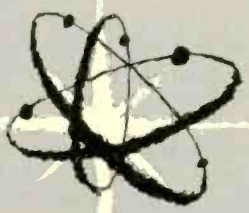
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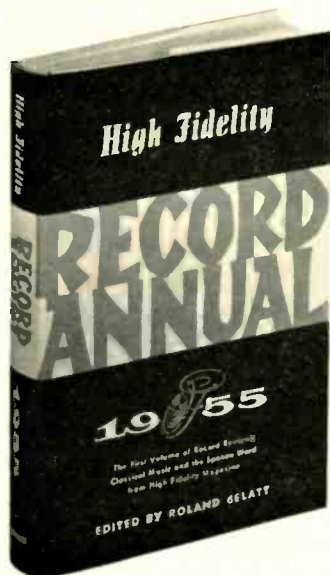
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chastens the violinist to give his best and it is splendid. The Adagio cannot be more touching, albeit it is satin from this bow, than here; and no one will fault the first movement in this coalescence of civilized manliness. The violinist has a tone for each movement, each containing a maze of tones, and he has not feared in the Hungarian-dance finale to let his strings be strident, so showing sensitivity to costume and manners. This writer is tired of praising Dr. Reiner's records, but the grim fact is that the orchestral organization blends light with strength with the control of a master, while pulse and phrase simply are not vulnerable to criticism. Rich and vaulted sound, with a reservation that the solo violin does suggest a silken curtain between auditors and orchestra; but this may not be an evil way to hear a violin concerto, although it is not the way of the concert hall. One hesitates to say that there are other editions more attractive. C. G. B.

**BRAHMS**

*Sonatas for Violin and Piano: No. 1, in G, Op. 78; No. 2, in A, Op. 100*

Szymon Goldberg, violin; Artur Balsam, piano.

DECCA DL 9720. 12-in. \$3.98.

*Sonatas for Cello and Piano: No. 1 in E minor, Op. 38; No. 2, in F, Op. 99*

Tibor de Machula, cello; Timo Mikkilä, piano.

EPIC LC 3133. 12-in. \$3.98.

Splendid performance and recording on both these disks. Goldberg phrases with great sensitivity, while Balsam (an old and accomplished hand at sonata playing) collaborates beautifully. Stern and Zakin, however, are a bit more dramatic in their Columbia recording, and the slightly fuller reproduction makes them sound more brilliant. In Epic's pairing of the cello sonatas, De Machula's tone is inclined to be on the lean side, but his conception and phrasing of the music, plus the fine work of Mikkilä, causes his disk to give that by Starker and Bogin (Period) quite a tussle for top honors, especially in the middle movement of the E minor Sonata and nearly all of the F major. Starker may play with greater tonal warmth, but it's worth your while to compare the two versions before buying. P. A.

**CHABRIER**

*España*

†Revueltas: *Sensemaya; Cuahnabuc*  
†Mossolov: *Iron Foundry*

Philharmonic Symphony Orchestra of London, Argeo Quadri, cond.

WESTMINSTER W-LAB 7004. 12-in. \$7.50.

Anyone who has strong eardrums, a sturdy set of hi-fi components, no wife, no neighbors within twenty miles, and no lease to break will be delighted with this record. Oh yes, he must have unlimited funds for the purchase of records too, because \$7.50 is a lot to pay for a total of less than 29 minutes of music—if you can call it music.

Actually, there is no quarrel with Chabrier's familiar *España*, and the late Mexican composer Silvestre Revueltas had some interesting, if barbaric, things to say in both *Sensemaya* and *Cuahnabuc* (try to spell the latter without looking). Still, these

two are, to a great extent, accumulated noise, even on the best equipment, while Alexander Mossolov's *Iron Foundry*, a real shocker some years ago, is far too literal a picture to be musical.

Quadri knows how to handle works of this sort. His performances are brilliant. The reproduction is tops, of course, and after all that's what you're paying for. Everything sounds extremely clear, but it seemed to me as if the brasses and percussion had been favored slightly over the woodwinds and strings. Despite the enormous range of volume, there is no distortion, the grooves having been more widely spaced than on the average LP. P. A.

**CIMAROSA**

*Concerto for Oboe and String Orchestra*  
(arr. Benjamin)

†Tartini: *Concerto No. 58, in F* (arr. Bonelli)

†Lully: *Ballet Suite* (arr. Mottl)

Sidney Gallesi, oboe; Scarlatti Orchestra, Franco Caracciolo, cond.

ANGEL 35255. 12-in. \$4.98.

This is not a record for purists. As the notes point out, the Tartini is "freely transcribed" by Ettore Bonelli and the Lully was compiled from various of his works and orchestrated by Felix Mottl. As the notes do not mention, however, the Cimarosa is not authentic either. That composer never wrote an oboe concerto, so far as is known. The present work was concocted from movements of Cimarosa's clavier sonatas and orchestrated by Arthur Benjamin. If the matter of authenticity doesn't bother you, you may find this disk enjoyable: the Cimarosa is charming and the other two works are pleasant. Good performances and recording. N. B.

**DONOVAN, RICHARD**

*New England Chronicle*—See Porter:  
*Poem and Dance.*

**DEBUSSY**

*Prélude à l'après-midi d'un faune*  
*Nocturnes: Nuages; Fêtes*

New Orchestral Society of Boston, Willis Page, cond.

COOK 1063. 10-in. \$4.00.

Not a brand-new recording, but of sufficient merit to justify a tardy report. Mr. Page does not weave the strands of Debussy's music with quite the knowledgeable subtlety of an Ansermet, but he understands the idiom (as a former protégé of Pierre Monteux certainly should) and interprets it more than adequately. He is aided by recording of the highest quality. The solo flute passages in the *Faune*, (played by James Pappoutsakis) have never sounded more shimmeringly silver-hued. R. G.

**GRANADOS**

*Goyescas (complete); El Pelele*

José Falgarona, piano.

VOX PL 8580. 12-in. \$5.95.

*Goyescas, Part 1; El Pelele*

Alicia de Larrocha, piano.

DECCA DL 9779. 12-in. \$3.98.

*Goyescas, Part 2*



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XLL-1207/1208 2-12" records \$9.96

*One of the most widely hailed of contemporary operas is here presented in a recording by the original cast that premiered the work in Italy and England. The conductor is none other than the composer himself thus assuring the authenticity of the endeavor. Brilliant analytical notes plus a newly published libretto issued by Boosey and Hawkes are supplied free of charge with the recording.*

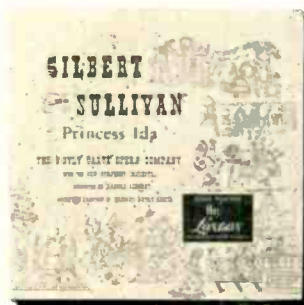


### **PRINCESS IDA (Gilbert and Sullivan)**

(Complete Recording) The D'Oyly Carte Opera Company and The New Symphony Orchestra conducted by Isidore Godfrey.

XLL-1200/1201 2-12" records \$9.96

*This marks the 11th famous Gilbert and Sullivan opera to be newly recorded exclusively for London ffrr by the world-famous D'Oyly Carte Opera Company. As always, the entire production was supervised by Miss Bridget D'Oyly Carte. This newest recording is being issued in commemoration of the present American tour now underway by this brilliant collection of Savoyards. An authentic libretto is supplied free of charge with the recording.*





Nikita Magaloff, piano.  
LONDON LD 9181. 10-in. \$2.98.

Like José Echániz (for Westminster), Mr. Falgarona manages to squeeze all six pieces of the enchanting *Goyescas* plus the associated *El Pelele* onto one disk. A Spaniard, Mr. Falgarona has an obvious affinity for his countryman's music, but his technique is slipshod, and the resultant inaccuracies and unbalanced chords are disturbing. The piano tone is reproduced with almost too much resonance, particularly since the

pianist tends to overpedal. Mr. Echániz's admirable, rather brittle performances, natural sounding in reproduction, make the better buy of these comparably priced disks.

Superior to the two men as an interpreter is another Spanish pianist, Alicia de Larrocha, who includes the first four pieces (*Los Requebros*, *Coloquio en la Reja*, *El Fandango de Candil*, *Quejas O la Maja y el Ruisenor*) and *El Pelele* on a less expensive disk. She articulates the decorative melodies more clearly and smoothly; her playing is more mercurial and delicately colored—

more feminine, if you will—all in all, more imaginative and stimulating. Unfortunately, the generally satisfactory recorded piano tone thins out at the extreme ranges.

Mr. Magaloff has already recorded Part 1 of *Goyescas* and *El Pelele* on a London twelve-inch disk. His playing of the last two items (*El Amor y la Muerte*, *Epilogo*) is excellent in every respect, without having the full range of color and atmosphere Miss de Larrocha supplies. Full, ringing piano tone. R. E.

## Deutsche Grammophon's Archives Open

EUROPEAN publications for some time have been carrying enthusiastic notices of the Archive Production series of records issued by Deutsche Grammophon, a series planned to provide a representative selection of important compositions from Gregorian Chant to about 1800. These recordings, manufactured in West Germany, are now being distributed in this country by Decca. The initial release of a dozen disks arrived just before this issue went to press—too late to give careful attention to them all. This reviewer chose three for a preliminary report; the remaining nine will be reviewed next month.

The three disks under consideration range from the fourteenth to the seventeenth centuries. They are:

### DUFAY

*Vergine bella*; *Vexilla regis*; *Flos florum*; *Veni Creator*; *Alma Redemptoris Mater*  
†*Madrigali e Caccie from the Squarcialupi Codex*

Pro Musica Antiqua (Brussels), Safford Cape, dir.  
ARCHIVE ARC 3003. 12-in. \$5.98.

### CAMPION

#### Songs

*My Sweetest Lesbia*; *Though you are young*; *I care not for these ladies*; *Follow thy fair sun*; *My love hath vowed*; *When to her lute Corinna sings*; *Turn back, you wanton flyer*; *It fell on a summer's day*; *Follow your saint*.

†Dowland: *I saw my lady weep*; *Flow my tears*

†Morley: *It was a lover and his lass*; *Mistress mine*; *Can I forget*; *Fair in a morn*

René Soames, tenor; Walter Gerwig, lute; Johannes Koch, viola da gamba.  
ARCHIVE ARC 3004. 12-in. \$5.98.

### PURCELL

*Fantasies (15) for 3, 4, 5, 6, and 7 viola da gamba*

Gamben-Quartett der Schola Cantorum Basiliensis; Josef Ulsamer, tenor gamba; Gertrud Flügel and Alexander Molzahn, bass gambas.  
ARCHIVE ARC 3007. 12-in. \$5.98.

It may be said at once that Archive has got off to an impressive start, and if future issues maintain the standards set here this will easily be one of the outstanding anthologies of its kind. The reviewer has only one serious complaint to make of the disks

here considered, and he makes it regretfully: there is no visible separation between pieces on a side.

The five sacred works by Dufay are beautifully performed by Mr. Cape's artists. *Vergine bella*, a setting of a text by Petrarch, is especially lovely. In the two hymns (*Vexilla regis* and *Veni Creator*) the odd-numbered verses are sung in plainchant. The title of the collection of fourteenth-century Florentine pieces on the overside is not quite comprehensive enough: in addition to the madrigal and the *caccia*, the forms of the *pesca* (a piece about fishing) and the *ballata* are represented here. Here, too, the performances are first-rate, and the recording on both sides is splendidly clear and perfectly balanced.

The songs of Campion—physician and poet as well as composer—and Morley are charming and melodious, smoothly written and gracefully formed. Those of Dowland, on the other hand, transcend the rather formal melancholy of their texts and are suffused with deep feeling. His *Flow, my tears* was very popular in its time, and Byrd, Farnaby, and Morley wrote keyboard pieces based on it. Soames' singing is pleasant and sensitive, and his enunciation of the words a model of clarity. There is a defective groove near the end of *Flow, my tears* on the review disk.

When Purcell wrote his fantasies in 1680 or thereabouts, at the age of twenty-one, the "fancy" for a consort of viols, a type of composition that had been assiduously cultivated in England earlier in the century, was already old-fashioned. But the young genius poured into the old mold such a wealth of emotion, such a lively imagination, and such a command of contrapuntal technique that the fantasies still stand today as a peak of English chamber music. In addition to the nine four-part fantasies and one for five parts (the famous one "on one note") that were recorded in a transcription for modern strings in Vol. I of the old English Music Society, this set includes three for three parts, an "In Nomine" for six parts, and another for seven. They are all very well played here.

The recording in all three disks is superb, and the surfaces are noiseless. The instruments employed are either authentic ones or modern replicas of them. The notes supply a good deal of information, including facts about the editions and instruments used, the personnel involved in the recording, and when and where it took place.

NATHAN BRODER

### GRIFFES

*The Pleasure Dome of Kubla Khan*; *The White Peacock*; *Clouds*; *Bacchanale*  
†Loeffler: *Memories of My Childhood*; *Poem for Orchestra*

Eastman-Rochester Symphony Orchestra, Howard Hanson, cond.

MERCURY MG 40012. 12-in. \$4.98.

*The Pleasure Dome of Kubla Khan* is Charles Tomlinson Griffes' major orchestral work. Like the three short, orchestrated piano pieces with which it is associated on this record, it is a sumptuous, luxurious, impressionistic piece, strongly beholden to Debussy, but with sufficient originality of profile to justify its being kept alive. The two compositions by Charles Martin Loeffler on the other side are the products of one who was a far finer craftsman but had much less to say. The early *Poem for Orchestra*, subtitled "*La Bonne Chanson*," is a full-throated, somewhat Straussian affair, magnificent in texture, subtle in form, but not quite first-class in its essential substance; to paraphrase Dorothy Parker's famous line, there is less here than meets the ear. *Memories of My Childhood* recalls a sojourn in the Ukraine and is a kind of academic, professional *Petrouchka*. The quality of recording is superb and the performances leave nothing to be desired. A. F.

### HANDEL

*Double Concerto No. 2, in F*

Berlin Chamber Orchestra, Hans von Benda, cond.

TELEFUNKEN LGM 65022. 10-in. \$2.98.

Not often does a novelty have the grand impact of this eight-movement celebration. Written for two separate groups of winds (each with oboes, bassoons, and horns in pairs) and string orchestra, reminiscent of the *Water Music* and quoting directly from *Messiah* and the *Occasional Oratorio*, this music has the florid splendor of the most cosmic Handel and retains a good part of that splendor in spite of an unimaginative interpretation and haphazard string-playing. The sound is technically fair, but in common with most recordings of Handel in his grand manner not massive enough, and indecisive in articulation. A disk that may be neither recommended nor ignored.

C. G. B.

### JANACEK

*Tagebuch eines Verschollenen (Diary of One Who Vanished)*

Ernst Häfliger, tenor; Cora Canne Meyer, mezzo-soprano; three members of the Netherlands Chamber Choir; Felix de Nobel, piano.

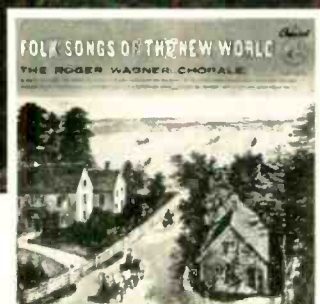
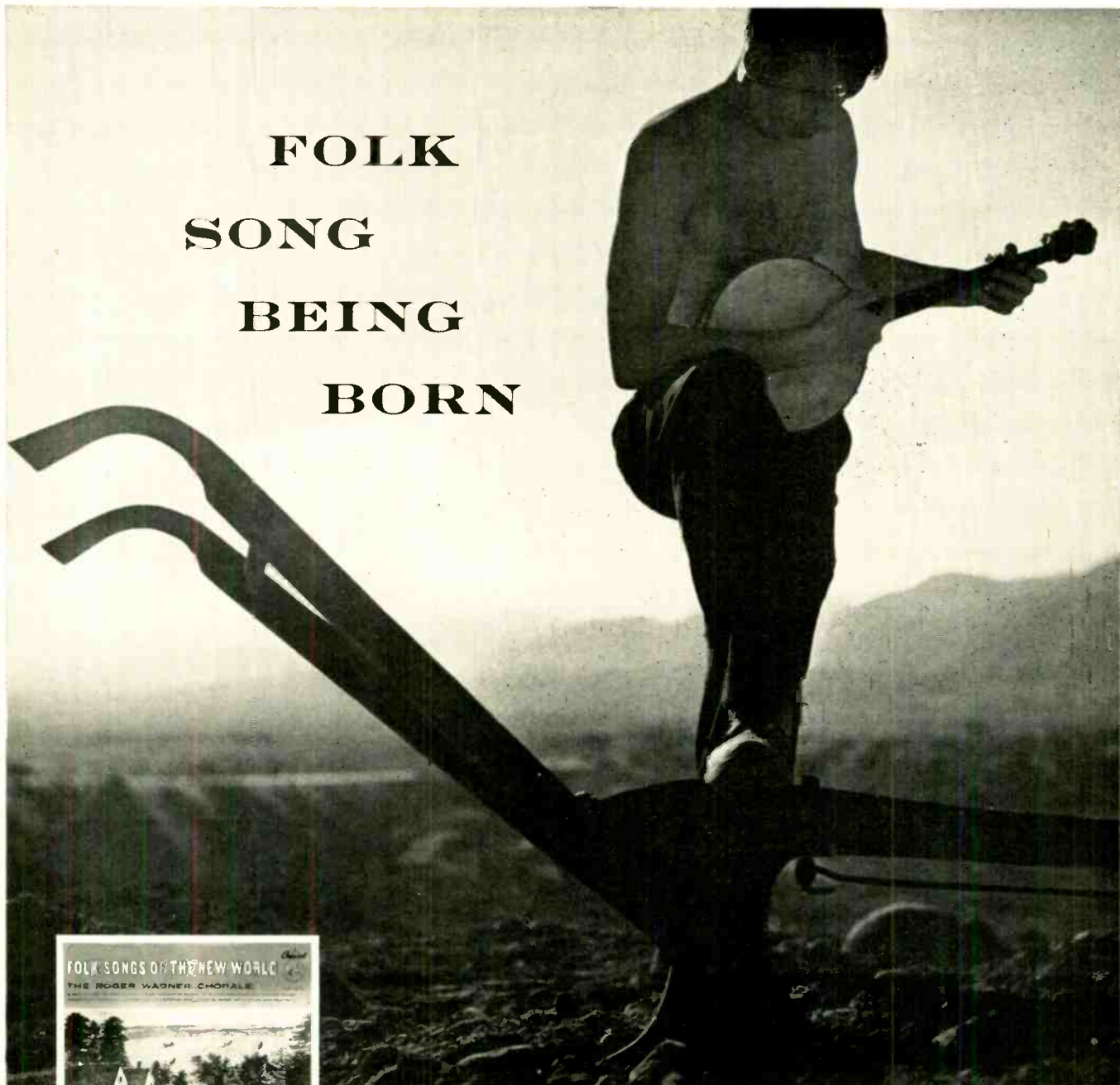
EPIC LC 3121. 12-in. \$4.98.

Here is an unusual and deeply moving song cycle, composed in 1916 by the Czech

*Continued on page 95*



**FOLK  
SONG  
BEING  
BORN**



**THE ROGER WAGNER CHORALE SINGS:**  
 Wayfaring Stranger · Blue Tall Fly  
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 I've Been Working on the Railroad  
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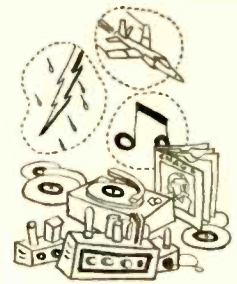




ROY F. ALLISON SUGGESTS A BASIC  
LIBRARY OF SOUND RECORDS

## building your record library

number twenty-five



IT SEEMS that everyone now is worried about being typed as a hi-fi or audio nut, bug, fanatic, or maniac—the terms are used interchangeably. It is currently fashionable to deny hotly any technical knowledge of sound reproduction, and any interest in it, as if it were something to be ashamed of. This attitude, I suspect, has been brought about largely by articles in popular magazines which have emphasized the audio nut out of all proportion, and have even stated explicitly that the typical hi-fi enthusiast spends his time listening to nothing but pure sound tones, recordings of buzz-saws, thunderstorms, and so on. He never listens to music. Well, now, actually — I mean, *really!*

I have had as much opportunity as anyone, possibly, to meet such people; I have met very, very few. But I have met and corresponded with a great many who believe, as I do, that music is vastly more enjoyable if it is reproduced naturally. And it can be rendered *most* naturally by a fine high fidelity system, properly adjusted and in good working condition.

The real purpose of test and demonstration records is to help you adjust your sound system for peak performance and, by periodic checkups, to keep it properly attuned. The subject matter varies. It may be anything from orchestral excerpts to a diesel engine; whatever the material, it is sure to be recorded with super fidelity. If it sounds completely natural you can safely assume that your rig is in good shape. Several records contain bands of test-tone frequencies; a few are composed entirely of them. Many are accompanied by elaborate brochures that give you tips on what to listen for, and other useful information. Some have recorded voice commentary. Others are standard-issue records that, because of near-perfect technical quality or the peculiar suitability of the recorded material, make excellent test records. Often, too, the entertainment value is as high as the fidelity.

Probably the most helpful test record yet issued is *The Measure of Your Phonograph's Performance* (Dubblings D-100). It is best to have a meter or the Dubblings D-500 Test Level Indicator to use with the record; even if you don't, your ears can tell you a lot. There are twenty bands on each side; the sides are identical, so that you have effectively two complete records. Without a meter you can adjust stylus force properly, get a rough idea of the frequency response of your entire sound system, guess within a small degree of error the crossover frequency(ies) of your speaker setup, determine how much hum, acoustic feedback, rumble, wow, and flutter there is in the system, and how well the arm and cartridge track. With a meter or level indicator a more exact estimate can be obtained of frequency response and crossover.

There is another non-music record, an ingenious product developed by Emory Cook, that provides a check on intermodulation distortion without any instruments at all. It is the *N-A Beam* (Cook/Soot, Series 50). A code letter A (dot-dash) is recorded continuously at a fairly low level that represents the 2% intermodulation point between two other tones; these are separated by the frequency of the A tone but begin at a very high pitch and move down in frequency simultaneously. One of the variable tones is interrupted in the form of the code letter N (dash-dot). If the intermodulation of the entire sound system—including the speaker—is less than 2%, you hear a continuous series of A's. But if at any point in the downward sweep the system intermodulation exceeds 2%, you'll hear N's. At the 2% point you hear neither or both, depending on how you want to interpret it. This is quite a rigorous test because the cartridge and the speaker, both generous in distortion contribution, are included; even so, a fine system in good condition will pass it.

Best of the strictly-music test records, perhaps, is *Further Studies in High Fidelity* (Capitol SAL 9027). It contains a great variety of short selections, representing the gamut of musical material your high fidelity system may be expected to handle. All are recorded exceptionally well and each selection is treated in a manner appropriate for its type. The accompanying booklet discusses each selection fully, explaining precisely what to listen for

and how it should sound on a good system. There is also a short but informative treatment of sound physics and another (more elaborate) article on microphones and recording techniques.

If it is primarily instruction in the fundamentals of hi-fi sound that you're after, by all means get *This is High Fidelity* (Vox DL 130). The booklet is in itself a short course in audio and, for the most part, is done expertly. Spoken commentary on the record explains very well the effects of restricted and unbalanced frequency range, distortion, noise, and peaks in various parts of the range; musical selections are used to illustrate. The sound is acceptable as high fidelity but isn't top-notch—as a matter of fact, it isn't as natural as many other Vox recordings.

Sonically, *Adventure in High Fidelity* (RCA Victor LM 1802) is the most impressive of the hi-fi instructional records; it is best described as "sensational." One side is occupied by a long composition with the same title as the record; written especially to give hi-fi systems a good workout, it abounds in thuddy and tinkly percussion, and alternates quiet solos with tremendous masses of sound from the full orchestra. It is entertaining as a show-off piece and a good test for dynamic range. On the other side are selections from the same score with various degrees of frequency-range compression, and several vocal works recorded flawlessly—excellent as test pieces for your speaker system. Solo voices shouldn't move about on a well-integrated reproducer.

Instructional in a different way is *Strange to Your Ears* (Columbia 4ML 4938). This is material taken from three intermission-programs prepared by Jim Fasset, CBS radio music director, to fill breaks during broadcasts of the New York Philharmonic. Briefly, Fasset tape-records common sounds and by reducing or increasing their pitch, changing their loudness, playing them backward, and combining them with other sounds, changes their character so that they are unrecognizable. He tells you (on the record) just what is happening, and the results are fascinating and highly entertaining. The nice thing is that they are instructive too; you'll learn a lot about sound reading the liner notes and listening to the commentary.

Percussion is said to be the most severe test of a sound system. If this is true then *Percussion!* (Capitol P 8299) ought to leave any system panting and exhausted. It couples Chávez' Toccata for Percussion with Milhaud's Concerto for Percussion and Small Orchestra and Bartók's Music for Stringed Instruments, Percussion, and Celesta. The fidelity is truly admirable, particularly in the Chávez and, though noisy in spots, the music is quite listenable.

For utmost purity and unparalleled naturalness in recorded sound, together with fine musical performances, I recommend two Audiophile records: *Dixieland Jazz, Vol. 1* (AP-1) and *Organ Music* (AP-9). The first contains five traditional Dixieland pieces and a unique treatment of *Pop Goes the Weasel*, played by a sextet under Harry Blons. Recording is such that, at the proper level, you should be able to close your eyes and see the group in your listening room. On the other hand, you are transported by AP-9 to the Grace Episcopal Church in Sandusky, Ohio, to hear Robert Noehren play J. S. Bach's Toccata and Fugue in D minor and Prelude and Fugue in E minor. This is possibly the most realistic organ sound ever recorded. Both records are 78 rpm microgroove.

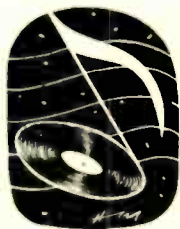
You'll find only sound—no music—on the tenth selection, *Thru the Sound Barrier* (McIntosh Music MM 105). But what sound! Side 1 is taken up with jet engine noises—warm-ups, take-offs and landings, and sonic booms. The side is concluded with the shriek of a rocket motor at the White Sands proving grounds. Side 2 begins with the hair-raising subway ride and continues with subway whistles and sounds of trains approaching and leaving a platform. If your sound system handles "lows" well this band will make your chest vibrate and your eardrums compress uncomfortably. Following are some alarm clocks clanging, and an assortment of machinery noises recorded at McIntosh's Binghamton, N. Y., factory. Winding up the works are, appropriately, a few 20mm aircraft cannons.



Continued from page 92

master Leos Janáček. The unknown author of the poems was a peasant youth who vanished mysteriously from home, leaving behind these folklike lines. At first, they were believed to be merely a handful of song texts which he had collected, but on closer examination they proved to be the romantic diary of a youth who had to flee from home after having seduced a gypsy girl. The music to which Janáček set these poems reflects at once their folklike quality, their romanticism, and their dramatic impact; its haunting beauty is admirably sustained in this first recorded performance, made during the 1954 Holland Festival.

The major singing assignment is assumed by Ernst Häfliger, a tenor with a rich, robust voice who knows how to match the



moods of the poems without becoming overdramatic. He is an artist from whom much should be heard in the future. The lesser part for the gypsy maiden is also admirably sung by Cora Canne Meyer, mezzo-soprano, with a few background passages nicely filled in by three members of the Netherlands Chamber Choir. The work is sung in a German translation, but the jacket notes include only the English texts. P. A.

#### HANDEL

*Sonatas for Flute and Harpsichord: in E minor, Op. 1, No. 1; in A minor, Op. 1, No. 4; in G, Op. 1, No. 5; in B minor, Op. 1, No. 9*

Jean-Pierre Rampal, flute; Isabelle Nef, harpsichord.  
OISEAU-LYRE 50040. 12-in. \$4.98.

The flute is succulent with juices, and a billowing registration circulates the savor in a way to conceal electronic intervention. Against the Rampal luxuriance the harpsichord is clear and precise in an elementary bass. A cello in endorsement of the bass line, as in Westminster WAL 218, would have been beneficial; it is odd that the third instrument is not invariably included where it is permissible, since it gives equilibrium and improves continuity. C. G. B.

#### HANDEL

*Sonata for Violin and Piano, No. 4, in D*—See Prokofiev: *Sonata for Violin and Piano, No. 2.*

#### HIVELY, WELLS

*Tres Himnos*—See Porter: *Poem and Dance.*

#### LOEFFLER

*Poem for Orchestra; Memories of My Childhood*—See Griffes: *The Pleasure Dome of Kubla Khan.*

#### LULLY

*Ballet Suite (arr. Mottl)*—See Cimarosa: *Concerto for Oboe.*



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**ARCHIVE  
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**LULLY**  
*Miserere*

Margaret Ritchie (s); Elsie Morrison (s); Alfred Deller (c-t); Richard Lewis (t); William Herbert (t); Bruce Boyce (b); St. Anthony Singers and L'Ensemble Orchestral de L'Oiseau-Lyre, Anthony Lewis, cond.

OISEAU-LYRE DL 53003. 10-in. \$2.98.

Some splendid examples of the church music written for the court of Louis XIV are being made available on LP. We have recently had works by Marc-Antoine Char-

pentier and Lalande as well as Lully's *Te Deum*. For these we must thank a few enterprising record companies, because such works are almost never performed even in the most active choral centers. In the *Miserere* Lully, closely following the feelings expressed in the text (Psalm L), produced music of nobility and pathos, vivacity and warmth. Professor Lewis keeps things going and takes advantage of every opportunity for achieving variety. His soloists are not particularly outstanding, except for the remarkable counter-tenor of Mr. Deller, but they all blend into an effective ensemble. Good recording. N. B.

**LUMBYE**  
*"Dances from Tivoli"*

Includes: *Bouquet Royal Galop; Britta Polka; Hesperus Waltz; Cecilia Waltz; Krolls Ballklänge Waltz; Tivoli-Vauxhall Polka; Dream Pictures Fantasia.*

Tivoli Concert Hall Orchestra (Copenhagen), Tippe Lumbye, cond.

MERCURY MG 90000. 12-in. \$4.98.

A second, highly agreeable mélange of light music by Hans Christian Lumbye (the first appeared on Mercury MG 10130) strengthening his right to the title of "Waltz King

## A Fine Figure of a Don, but with Woman Trouble

THE NEW LONDON recording of *Don Giovanni* is the best to be had today. Indeed, but for the fact that the Mozart bicentennial year is upon us, and probably will bring forth other new *Dons*, it would be safe to go on and say that here may well be the finest recorded performance we shall have for a long time. As things are, all that can be done is to detail its merits and shortcomings and set them in context with the qualities of the other recordings now to be had.

*Don Giovanni*, composed when Mozart was just twenty-eight, is his fourth-from-last opera and a fully mature one. He died in 1791. Visiting Prague in 1787 (the occasion was the premiere of the *Prague Symphony*), he was commissioned to write the opera and upon returning to Vienna set to work with the librettist Lorenzo da Ponte to have it ready for the fall season. Having added it to *Le Nozze di Figaro* as a Prague success, he returned to Vienna once more and prepared a production there, adding to the score several numbers now included, at least in performances that lay special claim to completeness. When he had done, he had produced a work that for formal perfection and completeness of character drawing has been called the greatest of all operas, if not the most endearing. It may well be. In any fine score there is a great deal that yields itself only on long and intimate knowledge; in *Don Giovanni* there is so much that it seems, for all practical purposes, inexhaustible. Stylized and formalized it certainly is; this is not all of life. But such of life as is here is told truly in the terms in which it is told, and so much of life is not to be exhausted in a brief time or by any one cast of singers.

The versions now competitive with the London are two: the old Glyndebourne version on RCA Victor conducted by Fritz Busch (at least until now the artistic yardstick by which other recorded *Don Giovanni* performances have been judged) and the early-LP Haydn Society set, made in Vienna, with Hans Swarowsky conducting.

The first is a case of fine ensemble and some fine singing now vitiated by engineering that is nearly twenty years old. As of then, Salvatore Baccaloni (the Leporello) possessed a huge, resonant voice and a good deal of accuracy, while John Brownlee (the Don) had a voice rather less dry than of late and a rather beef-and-kidney-pie kind of approach to the title role that created small illusion. Ina Souez had a great deal of what it takes vocally as Donna Anna (including the right kind of voice), Luise Hellegruber

rather more of what it takes in the way of character projection, and the late Audrey Mildmay (the Zerlina) was happily married to the Glyndebourne sponsor. Basically, it is a well-rehearsed, well-led cast, but not really in all regards a first-rate one; and the sound of the recording is thin and ancient.

The second, or Haydn Society, version is, by contrast, quite cleanly and incisively recorded, but its performing elements are even more various, and they are not coordinated with any positive distinction by Mr. Swarowsky. In point of style, the finest of them is Mariano Stabile, whose singing in the title role is a lesson in diction and control but whose voice was past its best years. Herbert Handt, the Ottavio, is not so good as his Glyndebourne opposite number Koloman von Pataky and Alois Pernerstorfer is a pretty dull, workaday Leporello, not nearly so good as Alfred Poell's Masetto — the best of all the recorded performances in this role. As Anna, Gertrude Grob-Prandl has a proper voice, but not enough technical poise, and much the same might be said of Hilde Konetzni as Elvira, only more emphatically on both counts; Hedda Heusser is no paragon as Zerlina, but then neither was Miss Mildmay.

The London casting — its splendid engineering aside — has a good many points of superiority over these, but it does not all add up to a distinguished performance of *Don Giovanni*, much less a definitive one (whatever that would be). By far the most complete and unreservedly praiseworthy individual performance of the lot is Fernando Corena's Leporello — so good that the fact that he may yet improve it in detail is of very little consequence. Lacking a voice suitable for first-class bass roles in big opera houses, he is not strictly a buffo either, but his acting ability, and ability to make words and pitches tell, more than makes up for any purely vocal lack. His performance here is absolutely first-class. As Don Giovanni, Cesare Siepi is not yet quite so fully mature. His diction is not so keen-edged, his delivery not so incisive. But he is well on the way to developing the intensity, the animal vitality of a Don Giovanni in the great Pinza tradition. And the voice is a superb one.

As Don Ottavio, Anton Dermota sings with admirably clear enunciation, but — especially in recitatives — with an unattractive nasal placement. Always, however, he is musically and precise; and though he does not waste breaths in the arias, he is in full control, and the line — if not

always graceful — is supple and strong. As the Commendatore, Kurt Böhme makes a full, rich sound, and keeps the text clear until the statue scenes get a little the better of him. Walter Berry's Masetto is fair, no more.

The real trouble with the performance, and the recording, is the lack of a suitable Donna Anna. For, excellent musician that she is, Suzanne Danco is not really suitable. Hers is, at most, an Elvira voice. She struggles nobly against the difficulties posed Donna Anna by the composer and overcomes as many of them as a soundly trained, rather lightweight soprano can. Unfortunately, she mostly succeeds in sounding strained rather than either cold or noble; and, with a voice like hers, strain implies shrillness, which is what the listener gets. Better equipped for her part, Lisa della Casa sings a very satisfactory Elvira — better in the set pieces than in the recitatives — and Hilde Gueden, once past her entrance, is a Zerlina of real charm and often of very sweet tone.

The Vienna Staatsoper chorus and orchestra play very reliably under Josef Krips, who gives a solid, exact, and generally firm-paced reading of the score, though it is possible to disagree with him on tempos and tempo changes — a tendency to slow down and let sentiment flow now and then when the orchestra is in action, an opposite tendency to rush the singers, sometimes, in recitative passages. A vocal score (published by Boosey and Hawkes) and notes are included, as are all the numbers except the generally (and unlamentedly) omitted duet for Zerlina and Leporello in Act II. Altogether, this is a very praiseworthy job of putting a very difficult opera on records; if not unsurpassable, it is very fine at its best. With the singers available in the world today it may be difficult to better it decisively. JAMES HINTON, JR.

**MOZART**  
*Don Giovanni*

Suzanne Danco (s), Donna Anna; Lisa della Casa (s), Donna Elvira; Hilde Gueden (s), Zerlina; Anton Dermota (t), Don Ottavio; Cesare Siepi (bs), Don Giovanni; Fernando Corena (bs), Leporello; Kurt Böhme (bs), Il Commendatore; Walter Berry (b), Masetto. Chorus and Orchestra of the Vienna State Opera, Josef Krips, cond.

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of the North." The waltzes have a lilt, the galops an *esprit* comparable to those of his Viennese counterpart, Johann Strauss, Jr., though the latter operated at a later date. In the one extended work, *Dream Pictures Fantasia*, Lumbye has created a charming atmospheric evocation of Tivoli, the amusement park of Copenhagen, and it is no surprise to learn that this score has formed the basis of a ballet. Bright, fluent performances, under the direction of the composer's grandson, admirably played and well recorded. J. F. I.

#### MOZART Arias

*Idomeneo: Tutte nel cor. Le Nozze di Figaro: Dove sono. La Clemenza di Tito: Deb, se piacer; Non più di fiori.* Concert Arias: *Ah, non lasciarmi*, K. 486a; *Resta, o caro*, K. 528; *Alma grande*, K. 578 (for Cimarosa's *I due baroni*).

Hilde Zadek, soprano; Vienna Symphony Orchestra, Bernhard Paumgartner, cond. EPIC LC 3135. 12-in. \$3.98.

This record is not unworthy of the Mozart Bicentennial. The two *Titus* arias alone would justify the disk, as performed by this Mozart singer of distinction. Only "Dove sono" and "Bella mia fiamma" are often sung in public: they serve as touchstones here. The accompaniments are well above the ordinary, in animation, detail, subtlety, and appeal of tone. The soprano voice, a plague to recording engineers, has been captured with a minimum of apparent difficulty and cushioned with a happy spaciousness beneficial also to the orchestra. A superior disk in sum, and to make it altogether recommendable the Italian and English texts are printed on its sleeve.

C. G. B.

#### THE GREAT HOBSON MYSTERY

A parody-review, submitted as part of a humorous feature, somehow made its way into our jazz reviews last month. It saddens us to inform you that there is no such record as "Hobson's Choice," (VRS 8010) featuring sarrusophone and double flageolet. There is a real Vanguard VRS 8010, but it is titled *Urbie Green and his Band. Lackaday!*

#### MOZART

*Concertos for Violin and Orchestra: No. 2, in D, K. 211; No. 5, in A, K. 219*

Arthur Grumiaux, violin; Vienna Symphony Orchestra, Bernhard Paumgartner, cond.

EPIC LC 3157. 12-in. \$3.98.

A kindred record, Epic LC 3060, containing Concertos No. 3 and 4 in interpretations by the same musicians was distinguished in style and point, a highly finished and bewitching product. By contrast it makes the tight, rather flip and short-phrased playing of No. 5 here seem worse than it probably is. There is no sap in it. No. 2, a slighter work receiving a coating of silver from the soloist and intelligent if unremarkable substance from the orchestra, is by far the better of the two recordings. The sound of both concertos, not to be coarsened in reproduction, must be kept at low volume, when it will emerge pure except for more reinforcement by echo than is necessary.

C. G. B.

#### MOZART

*Sonata for Piano, in B-flat, K. 333 — See Scarlatti: Sonatas.*

#### MOZART

*Sonatas for Piano and Violin: in F, K. 376; in A minor (Unfinished), K. 402; in E-flat, K. 481*

Paul Badura-Skoda, piano; Walter Barylli, violin.

WESTMINSTER WL 5394. 12-in. \$5.95.

This is the fourth record of Mozart sonatas by this team, the fourth record of one of those desultory Westminster series (Haydn symphonies, Beethoven sonatas, Scarlatti sonatas, Schubert quartets) which start hesitantly, dawdle along the route, sleep for a year or two, and eventually complete a course not without glory. It is a record worth waiting for. The beautifully articulated sound transmits its own conviction, every note molded; and the homogeneity of the players is testimony to a preparation still too rare in discal performances. Mr. B-S, as usual in Mozart, is exemplary in the significant incisiveness of his attack, and the violinist, whose tone we shall not find ravishing, is capable of piquant intonation and the same full-fleshed phrasing as his partner. All three sonatas are in the upper rank of the composer's work in this form, and no other version of any combines musicianship and engineering competence so thoroughly as these. C. G. B.

#### MOZART

*Symphony No. 30, in D, K. 202  
Serenade No. 13, in G ("Eine kleine Nachtmusik"), K. 525*

Bamberg Symphony Orchestra, Joseph Keilberth, cond.

TELEFUNKEN LGX 66025. 12-in. \$4.98.

With the withdrawal of a previous edition this version of the Symphony No. 30 is untroubled by severe competition, not that the version is very good. It moves along with moderate spirit and moderate grace in moderately dry sound until the finale, Presto, a pace that this orchestra often moderates, as here. *Eine k N* (welcome,

## Bruno Walter Records a Rehearsal for a Recording

ON THE FIRST three sides we have an hour and a half devoted to preparation for a performance which on the fourth side lasts 26 minutes. We learn a good deal by noting the direction of the conductor's insistences, in English mainly, with some interpolations of Italian and German. An orchestra like this can, of course, play a symphony like this acceptably without a conductor, and it is enlightening to have a demonstration of just what the conductor tries to impart.

Here Dr. Walter wants an ultimate *cantabile* and complete realization of expression, the latter especially in sudden contrasts of mood. Most of his injunctions concern the shape of a phrase or the force of an episode. There is no effort to alter the orchestral texture as such, nor any striving for absolute unity or extreme delicacy. "Sing" is the order most often used.

It is pleasant to find that the three preliminary sides lead to a complete performance of warm and supple sympathy registered in crisp but natural and easy sonics. It is certainly the recorded edition to have, disregarding the rehearsal, whose interest is special. Music-lovers to whom rehearsals are not strange will note again a phenomenon fascinating but exasperating: the occasional relapse of musicians into error after perfection has been attained in practice. Some details are more eloquent in the rehearsal than in the exhibit. This points not the failure of rehearsal but the endless need for it.

C. G. BURKE

#### THE BIRTH OF A PERFORMANCE

Rehearsal and performance of Mozart's Symphony No. 36, in C ("Linz"), K. 425.

Columbia Symphony Orchestra, Bruno Walter, cond.  
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C. G. B.

**MOZART**

*Symphony No. 36, in C ("Linz"), K. 425* — See "Birth of a Performance" (page 98).

**MOZART**

*Trio No. 4, in E, K. 542* — See Beethoven: *Trio No. 4*.

**PORTER**

*Poem and Dance*

†Donovan: *New England Chronicle*

†Hively: *Tres Himnos*

Eastman-Rochester Symphony Orchestra, Howard Hanson, cond.

MERCURY MG 40013. 12-in. \$4.98.

Quincy Porter, of Yale, is especially well known for his superbly written string quartets. The *Poem and Dance*, the first of his orchestral works to be recorded, is equally distinguished for the glowing richness of its instrumental and harmonic tissue, its melodiousness, and its unflinching rhythmic ingenuity. Porter's Yale colleague Richard Donovan describes his *New England Chronicle* as "an account of the adventures of a few musical ideas in one part of the country." The piece is a racy, clean-cut, magnificently resourceful study in musical manipulation; everything is taut, lucid, and

high-spirited, and reaches a most satisfyingly complex but light-handed solution to its self-imposed problems. The *Tres Himnos* of the Palm Beach composer Wells Hively is a study in Mexican religious folkways. The short first movement, with its simple ostinatos of trumpets and kettledrums, is quite good, but the rest is rather commonplace. Performances are completely authoritative; the recording is first class. A. F.

**PROKOFIEV**

*Sonata for Violin and Piano, No. 2, in D, Op. 94*

†Handel: *Sonata for Violin and Piano, No. 4, in D*

†Vitali: *Chaconne*

Nathan Milstein, violin; Artur Balsam, piano.

CAPITOL P 8315. 12-in. \$4.98.

Opus 94 is one of the most serene, tuneful, and silky-smooth of Prokofiev's works and is perhaps his most popular composition for chamber ensemble. It was originally written for the flute, and the present reviewer likes it better that way, especially when there are people like Doriot Anthony Dwyer to record it. Milstein, nevertheless, presents an extremely eloquent case for the violin version, which was made by Prokofiev himself. The violinist's big tone and broad, generous style are, of course, perfectly adapted to the baroque demands of Handel and Vitali, and the recording of all three works is excellent. A. F.

**PUCCINI**

*Manon Lescaut*

Licia Albanese (s), Manon Lescaut; Anna Maria Rota (ms), Hairdresser; Jussi Bjoerling (t), Des Grieux; Mario Carlin (t), Edmondo, Dancing Master, Lamplighter; Robert Merrill (b), Lescaut; Franco Calabrese (bs), Geronte, Sergeant; Plinio Clabessi (bs), Innkeeper, Captain. Chorus and Orchestra of the Rome Opera, Jonel Perlea, cond.

RCA VICTOR LM 6116. Three 12-in. \$11.94.

Each of the four available LP versions of *Manon Lescaut* has something to be said in its favor, but on the total-performance level the competition is really between the London set issued earlier this year and the new RCA Victor. As those who have heard her Metropolitan performances know, Licia Albanese is a thoroughly professional opera singer, very hard-working, not at all self-indulgent, and reliable. And so she is here, if not in a kind of voice that allows her to create much illusion of dewy youth. In the London set Renata Tebaldi is just as reliable, a whit more self-indulgent about note values, but with ever so much more sheer beauty of sound so long as she keeps the level at *piano* or less — which, since her voice is very large, she can do a good part of the time. At the *forte* level she sounds less individual and charming, more mature and less like a suitable *Manon Lescaut* soprano. When the chips are down, however, Miss Tebaldi is a considerably more accomplished singer, even when she fails to communicate very much dramatically; conversely, though Miss Albanese re-creates a character richer in detail, she sometimes sounds much less than attractive while doing it.

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Jussi Bjoerling, RCA's Des Grioux, is too fine a singer to allow anything important to go wrong, and at best—in legato phrasing of certain kinds—he accomplishes things that Mario del Monaco does not in the London set. Still, for all the occasional roughness—and in this set it is occasional and no more—of his delivery, Del Monaco breathes a fire and intensity into the part of Des Grioux that Bjoerling seldom more than hints at. Neither Lescaut is ideal—Robert Merrill tending to monotonous pounding away with his superb voice, Mario Borriello giving an adequate characterization but without much voice to spend. Of the Gerontes, Fernando Corena's is much more interesting, Franco Calabrese scarcely realizing his best potentialities. Both Edmondos are quite adequate, and the casting in smaller roles just about balances out.

The London performance, under Francesco Molinari-Pradelli's direction, is taut and full of vitality throughout, while the RCA Victor has its moments of sag and uncommunicativeness. Faced with a problem of choice, I would take the London set without question, while regretting the loss of some fine things in the RCA Victor and of Miss Petrella's Manon in the Cetra. The RCA set has excellent notes by George R. Marek, and a libretto marred by indecision as to who sings what. J. H., JR.

## RAVEL

*Sonata for Violin and Piano*—See Bartók: *Sonata for Violin and Piano*, No. 2.

## RAVEL

*Daphnis and Chloë*

Boston Symphony Orchestra, New England Conservatory Chorus and Alumni Chorus, Charles Munch, cond.  
RCA VICTOR LM 1893. 12-in. \$3.98.

This seems to be the season for fancy discal editions of the complete *Daphnis and Chloë*. Last month Mercury issued one by Antal Dorati and the Minneapolis Symphony Orchestra with the Macalester College Choir in an album that had five pages of text, seven woodcuts by Aristide Maillol, and nine small photographs of various kinds. RCA Victor counters now with six pages of text, five drawings by one Andy Warhol, and three large photographs of dancers participating in the ballet, one of them in color. The Mercury has a yellow tasseled string down its back; the Victor is stringless.

RCA Victor's engineering is slightly the better of the two and the Boston Symphony is more than slightly the better orchestra. The Victor version is especially happy in its reproduction of the work of the Boston Symphony's unequalled first-desk men and in its extremely wide dynamic range. *Daphnis and Chloë* is a colossal virtuoso piece for all concerned; it challenges the virtuosity of recording engineers as well as the virtuosity of singers and players, and Victor's engineers have risen nobly to their opportunity. Dorati's performance strikes me as having a somewhat firmer line in the first part of the score, but both interpretations deal magnificently with the luxurious richness of the music, its countless subtle felicities, and its symphonic grandeur. This is Ravel's biggest work, almost the only one

in which he aims at broad lines and large effects, and it must be heard in its entirety to be properly understood. A. F.

## RESPIGHI

*Feste romane; Vetrata di chiesa*

Minneapolis Symphony Orchestra, Antal Dorati, cond.  
MERCURY MG 50046. 12-in. \$4.98.

A glittering recording of Respighi's tawdry, vulgar *Roman Festivals* that—taken as sound for sound's sake—challenges anything yet committed to records. Here are some of the most awe-inspiring, ear-shattering noises ever placed in grooves. After the bedlam of *Roman Festivals*, the comparative quiet of *Church Windows (Vetrata di chiesa)* comes as a welcome relief. Sections

one and three have a hushed repose, but in two and four we are again overwhelmed with a welter of almost excruciating sounds. Recommended for what it is to owners of really wide-range equipment, but beware of fractured ear drums. J. F. I.

## REVUELTAS

*Sensemaya; Cuauhnahuac*—See Chabrier: *España*.

## RIMSKY-KORSAKOV

*Scheherazade*

Orchestre de la Société des Concerts du Conservatoire de Paris, Ernest Ansermet, cond.

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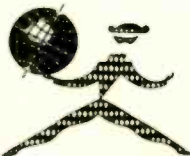
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C. G. Burke in High Fidelity says of Decca's recording of Mozart's *Concerto No. 26 in D Major K. 537* (DL 9631), "this opinion chooses this one as the best." The Berlin Philharmonic directed by Fritz Lehmann accompanies Carl Seemann.

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of bright oriental colors, but none of this seems to affect Ernest Ansermet, who in this recording gives a dry, almost perfunctory reading of its exotic splendors. There is such a thing as overdoing the splashes of color in this work, but deliberate underplaying should not be the alternative. The orchestral execution is more than adequate, though none too brilliant for music of this kind. It has been well reproduced, but not with the thrilling brilliance of Columbia's recent remake by Ormandy and the Philadelphia Orchestra, a beautiful job all 'round, which still rates my vote as the most desirable version. P. A.

### ROSENBERG

#### *Symphony No. 3*

Stockholm Symphony Orchestra, Tor Mann, cond.

LONDON LL 994. 12-in. \$3.98.

Hilding Rosenberg is one of the leading contemporary composers of Sweden. His Third Symphony, composed in 1939, is quite long, but it is ably sustained by the dignity and refinement of the music, its strong lyric character, and its general sense of poise and technical accomplishment. The work is subtitled "The Four Ages of Man," and we are told that it was inspired by Romain Rolland's famous novel, *Jean Christophe*. No programmatic details are given, and that is just as well; the music conveys a kind of philosophic resonance which would be spoiled by being pinpointed to a specific literary scheme. Excellent performance and recording. A. F.

### ROSSINI

#### *Overtures*

Overtures to: *Tancredi*; *Il Viaggio a Reims*; *Le Siège de Corinthe*; *Il Turco in Italia*; *La Cenerentola*; *L'Italiana in Algeri*; *Semiramide*.

Vienna State Opera Orchestra, Mario Rossi, cond.

VANGUARD VRS 456. 12-in. \$4.98.

Not nearly as many Rossini operas as might be wished can be heard easily these days, but Rossini overtures — not terribly hard for a good orchestra to play decently, rewarding, and of tidy lengths — have not gone neglected, either in concert programs or on records. Those chosen here strike a pleasant balance between the most and least familiar and between the sprightly and the grand. The performances are honorably musical, and the engineering is quite satisfactory. The tempos that Mario Rossi takes are soundly within traditional limits — traditional Italian limits, that is. Which is to say that he neither drags the music out, looking for significances where such are not to be found nor whips it along in search of a hectic brilliance. Most of the time this approach works well enough. To judge from some uncertain string intonation, some squarish phrasing, Rossi had not overmuch time to rehearse the Viennese players, and not many chances to replay passages that did not go well at first taping. The net result is playing that is literally, factually all right, but about which there is little of the grace that can make well-planned performances lovely. Egregiously garbled liner notes. J. H., JR.

### SAINT-SAENS

#### *Concerto for Violin and Orchestra, No. 3, in B minor, Op. 61; Havanaise Op. 83*

Louis Kaufman, violin; Netherlands Philharmonic Orchestra, Maurits van den Burg, cond.

MUSICAL MASTERPIECE SOCIETY MMS 62. 10-in. \$1.65.

Saint-Saëns' romantic, richly melodic B minor Violin Concerto has found a splendid spokesman in the American violinist Louis Kaufman, who plays with ample tonal solidity and a warm, singing quality. His interpretation is right in every respect, and the support he receives from Van den Burg and the Netherlands Philharmonic is completely satisfying. So is the fairly spacious reproduction. Altogether, this gives the slightly more brilliant Francescatti recording on Columbia a good run for the money — and very little money, at that. The same attributes are applicable to the less important but pleasing *Havanaise*. P. A.

### SCARLATTI

*Sonatas: in C-sharp minor (L. 256); in E major (L. 221); in C major (L. 202); in F major (L. 432); in D major (L. 107); in G major (L. 487)*

†Mozart: *Sonata for Piano, in B-flat, K. 333*

Charles Rosen, playing on "The Siena Pianoforte."

ESOTERIC ESP 3000. 12-in. \$5.95.

The instrument used here was made at Turin in the first decade of the nineteenth century. According to its present owner, Avner Carmi, an Israeli piano tuner, it went through a remarkable series of adventures, including ownership by the Italian royal family and abandonment by Rommel's forces in North Africa, before it wound up, its beautifully carved frame covered by inches of plaster, on a junk pile in Tel-Aviv. As reconstructed by Mr. Carmi, it still retains some characteristics of the pianos of its time — the harplike quality of the bass and the rather thuddy, pingy treble. It does not have the limpidity of tone of good modern pianos but has a sharpness of rhythm that they lack and that reveals its relationship to the harpsichord. Rosen performs competently and the piano seems well recorded. It would be interesting to hear some Haydn and early Beethoven played on it. N. B.

### SCHOENBERG

#### *Pierrot Lunaire*

Alice Howland, speaker; chamber ensemble, Arthur Winograd, cond.

M-G-M E 3202. 12-in. \$3.98.

*Pierrot Lunaire* had to wait for the latest high fidelity recording techniques, like those employed here, to come into its own. Its incredibly complex tissue is fully captured for the first time; even the recorded silences are charged with tension, thanks to the magnificent engineering and to an utterly satisfying performance. Among other things, this interpretation is noteworthy for its beautiful balance between voice and instruments; as conceived by Miss Howland, Mr. Winograd, and their associates, *Pierrot Lunaire* is a piece of music and not a sensational, macabre recitation

with incidental sound effects. The jacket provides the full text in German and English. A. F.

### SCHUMANN

#### *Dichterliebe, Op. 48*

*Widmung; Der Nussbaum; Mondnacht; Die Lotosblume; Schöne Fremde*

Anton Dermota, tenor; Hilde Dermota, piano.

TELEFUNKEN LGX 66023. 12-in. \$4.98.

Restraint is becoming fashionable in the interpretation of *Dichterliebe*, for which we can be thankful. The variety of expression demanded by the sixteen little songs tempted singers not long ago to vie in maudlinism, but most of the records are free of this curse. The new one will please people who like a steady but not unimaginative reticence from an excellent lyric tenor and who do not tire of head tones. The important piano part is particularly telling in the remarkably distinct sound accorded to player and singer both, revealing a laudable teamwork and permitting undistorted drama in the *pianissimos*. The five songs selected from *Myrthen* and the Eichendorff *Liederkreis* to fill the second side are not inferior in presentation. C. G. B.

### STRAVINSKY

#### *Symphony No. 1, in E-flat*

Vienna Orchestral Society, F. Charles Adler, cond.

UNICORN UNLP 1006. 12-in. \$3.98.

Stravinsky's earliest published work, composed in 1906 when he was studying orchestration with Rimsky-Korsakov, is a fledgling piece, academic in form and texture, but possessing much intrinsic interest and rather fascinating as a comment on the spirals of Stravinsky's career. As one would expect, it contains predictions of daring to come, like the *Firebird* rumblings at the end of the slow movement. Stravinsky, however, has moved backward as well as forward, and in such relatively recent works as the *Circus Polka* and the *Scherzo à la Russe* he returns to an idiom not unlike that of the scherzo in this symphony. Adler's lively performance underlines the romantic character of the music; a stricter Stravinskian would have bent over backwards to make it sound more "classical." The recording is barely adequate. A. F.

### TCHAIKOVSKY

#### *Romeo and Juliet; The Voyevoda, Opus 78; Elegy*

Netherlands Philharmonic Orchestra, Walter Goehr, cond.

MUSICAL MASTERPIECE SOCIETY MMS 66. 10-in. \$1.65.

Goehr's performances of the two lesser-known works were previously available on Concert Hall CHS 7 and were made about five years ago. *Elegy* is a short, reverential melody in the composer's best manner. The symphonic ballad *The Voyevoda* (not to be confused with Tchaikovsky's first opera of the same name) is a most unusual score for Tchaikovsky, being semi-impressionistic and sounding as if it might easily have come from Sibelius. The sound is constricted and lacking in depth, but the direction is firm, the orchestral playing quite



acceptable. Fuller sound in the newer *Romeo and Juliet*, but Goehr keeps a tight rein throughout and the potentialities of the score are not completely realized.

J. F. I.

#### TCHAIKOVSKY

##### *Swan Lake: Acts II and III*

Members of the NBC Symphony Orchestra, Leopold Stokowski, cond.  
RCA VICTOR LM 1894. 12-in. \$3.98.

Instead of offering us another assortment of varied excerpts from the complete score of

## Vox Drums It Up

VOX engineer Rudolph Van Gelder, in his contribution to the booklet that accompanies this record, calls it "a joy and a holy terror to the ear." It can be either (depending on the volume-setting) and this should guarantee its sale to many a fervent audiophile. But it is also genuinely instructive, and Ward Botsford, who conceived and produced it, may find that thereby he has crashed the annals of music education. The notes he commissioned from R. D. Darrell comprise an excellent short evolutionary history of this somewhat underesteemed (in Western civilization) group of instru-



KALSEER

Arnold Goldberg demonstrates the snare.

ments, and the examples played on the record are judiciously chosen. Mr. Goldberg, who is chief percussionist of the New York City Ballet Orchestra and the Little Orchestra Society, illustrates timpani, snare drum, tenor drum, bass drum, tom toms, xylophone, marimba, vibraphone, glockenspiel, chimes, Parsifal chimes, crotales, cymbals, gongs, triangles, woodblocks, temple blocks, castanets, tambourine, ratchet, whip, claves, maracas, gourd, conga drum, bongo, timbali, and cowbell. Mr. Clark, until recently drummer with the Modern Jazz Quartet, shows off the bass drum, snare drums, tom toms and cymbals, in a different idiom. One step in processing the disks has been omitted for the sake of fidelity: each vinylite is pressed by a stamper made directly from the lacquer master. It adds labor, since such a master-stamper breaks down every 500 records and a new lacquer master must be cut from tape. However, Botsford and crew do not seem to mind. This was a labor of love anyway. JOHN M. CONLY

#### SPOTLIGHT ON PERCUSSION

Sixty-four percussion instruments played by Arnold Goldberg and Kenny Clark. Narration by Al "Jazzbo" Collins. Notes by R. D. Darrell.  
VOX DL 180. 12-in. \$5.95.

Tchaikovsky's *Swan Lake* (thirteen assorted versions are already available), Leopold Stokowski has gone to the core of the score — the sparkling music of the second and third acts — and recorded it in its entirety. It is in every way a decided success, worthy to stand beside his old, but still excellent, *Sleeping Beauty* on RCA Victor LM 1010. His reading of the score is spacious, flowing, lyrical, and reasonably free of caprice in matters of tempos and dynamics. The over-all orchestral playing is superb, the sound bright, warm, and well engineered except for some slight deterioration at the end of Side Two. Victor has presented the work in a fold-over album (similar to that used originally for the Toscanini *Pines of Rome* release), with excellent liner notes by John Martin on the story and history of the ballet, and with some excellent ballet photographs. J. F. I.

#### VITALI

*Chaconne* — See Prokofiev: *Sonata for Violin and Piano, No. 2.*

#### VIVALDI

##### *The Seasons*

John Corigliano, violin; New York Philharmonic-Symphony, Guido Cantelli, cond.  
COLUMBIA ML 5044. 12-in. \$4.98.

This makes the sixth LP recording of *The Seasons* (counting the recent complete Opus 8 by Vox). It confirms the astonishing recrudescence of a composer who only a few years ago was hardly more than a name in the history books except to violinists and scholars. And there is a kind of fitness in the fact that the work that was his most popular during his lifetime should again be the one that is achieving the widest distribution more than two centuries later. The present performance is perhaps the smoothest, most elegant, and lushest on records. It sounds as if the full string body of the Philharmonic-Symphony was used. There is a resultant loss here of the nuance and clarity which characterizes the competitive recordings by London, Boston, and Vox, but the tone of both soloist and ensemble is ravishing. First-class recording. N. B.

#### WAGNER

##### *Choruses*

*Lohengrin: Treulich geführt* (Bridal Chorus); *Gesegnet soll sie schreiten* (Procession to the Minster). *Der Fliegende Holländer: Steuermann lass' die Wacht* (Sailors' Chorus); *Summ' und brumm'* (Spinning Chorus).

Sabine Zimmer, mezzo-soprano; Chorus and Orchestra of the Berlin Staetische Oper, Hansgeorg Otto, cond.  
TELEFUNKEN TM 68042. 10-in. \$2.98.

The recording of such isolated Wagnerian bits as these used to be more common practice in 78-rpm days than it is now. However, if the listener is prepared to grant that they are valid stage music in the first place, they are no less legitimately excerptable than any other ensembles or arias. Aside from the fact that each side reverses the normal dramatic order of things and that the Minster procession does not really stand on its own out of context, there can be little significant objection to the choice of repertoire, except that the disk does not offer a remarkable lot of playing time for

the money. The performances are solid and well-routined, the engineering clean and un gimmicked. No texts at all, but very full and informative notes in English. As a good representation of the music Wagner wrote while in transition from Weber-like romanticism to his final style, it is recommended; these are among his best choruses.

J. H., JR.

#### WEBERN

*Four Pieces for Violin and Piano* — See Weill: *Concerto for Violin.*

#### WEILL

##### *Concerto for Violin and Wind Orchestra*

Anahid Ajemian, violin; M-G-M Wind Orchestra, Izler Solomon, cond.

†Webern: *Four Pieces for Violin and Piano*

Anahid Ajemian, violin; Maro Ajemian, piano.  
M-G-M E 3179. 12-in. \$3.98.

The concerto is one of Kurt Weill's earliest works and one of his finest. It was written in 1924, when Busoni, Mahler, and Schoenberg were the magic names for the younger generation in Germany; but although its idiom is of its time, it looks forward to Weill's masterpiece, *The Three-Penny Opera*, in the racy, picaresque profusion of its ideas and the virtuoso flamboyancy of its chamberlike instrumentation.

The Webern pieces, composed in 1909, are also products of their composer's youth, and while they are as intensely aphoristic as his later work, they are also profoundly lyrical in feeling and are clothed in the most ethereal of coloristic textures. Both compositions are superbly played and the recording is flawless. A. F.

#### YARDUMIAN

##### *Armenian Suite; Concerto for Violin and Orchestra; Desolate City; Psalm 130*

Philadelphia Orchestra, Eugene Ormandy, cond. Anshel Brusilow, violin (in the Concerto); Howell Zulick, tenor (in the Psalm).

COLUMBIA ML 4991. 12-in. \$4.98.

Richard Yardumian is a young Philadelphian who here makes his debut on records. The best of the four compositions involved is the Violin Concerto, one of the most effective works of its kind written in recent years and one very likely to make a reputation for Yardumian with the broad public. In some ways it recalls the Violin Concerto by Alban Berg (it is based on a modified twelve-tone row, employs the orchestra in an aerated, chamberlike fashion, and is cast in two movements) but its expressive character is rhetorical, rhapsodic, and brilliant rather than lyrical and elegiac. Brusilow plays marvelously, and he is given perfect support by Ormandy and by Columbia's technicians.

The *Armenian Suite* is a simple, straightforward setting of numerous folk tunes. *Desolate City* is a short, meditative tone poem. *Psalm 130* is in the declamatory Biblical style — flutes in the distance for the Palestinian setting, trumpets and trombones to utter the awful word of the Lord, and the vocal soloist sounding prophetic. There are millions of pieces like it, but it isn't bad. A. F.



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## RECITALS AND MISCELLANY

### MARIA CALLAS

*Lyric and Coloratura Arias*

Cilea: *Adriana Lecouvreur: Ecco, respro appena . . . Io son l'umile ancella; Poveri fiori.* Giordano: *Andrea Chénier: La mamma morta.* Catalani: *La Wally: Ebben? ne andrò lontana.* Boito: *Mefistofele: L'Altra notte in fondo al mare.* Rossini: *Una voce poco fa.* Meyerbeer: *Dinorah: Ombra leggera.* Delibes: *Lakmé: Dov'è l'Indiana bruna?* (Bell Song). Verdi: *I Vespri Siciliani: Mercè, dilette amiche* (Bolero).

Maria Callas, soprano; Philharmonia Orchestra, Tullio Serafin, cond.

ANGEL ANG 35233. 12-in. \$4.98 (or \$3.48).

This second recital disk by Maria Callas released by Angel is, by intention at any rate, a real *sour de force*—one side of *lyrico spinto* repertoire and one side of various kinds of coloratura repertoire. It is not in all respects the most impressive of Miss Callas' artistic achievements. Although some of the coloratura execution is superb and almost all of it in the grand manner (blinking Miss Callas' tendency to blur descending scales), Lakmé seems hardly a suitable role for the color of her voice. There are other singers who can do as well, or almost as well, with the "Bell Song" and come rather closer to what has generally been thought the point of the music, and "Una voce poco fa" in its mezzo key is notable mainly because Miss Callas saw fit to do it. On the other hand, the bolero from *I Vespri Siciliani* is not at all a repertoire stunt, and she sings it with a dash and brilliance that are almost literally breathtaking.

Oddly—since this singer, except in *Tosca*, has not seemed at her best in non-bravura music—the other, or lyric, side of the record is really more satisfying, largely because the voice is in good condition and the phrasing often so extraordinarily lovely. The Catalani aria (surely one of the most beautiful things written by an Italian composer in the last seventy years or so) may conceivably have been sung with more evenly scaled tone, but the phrasing, the line, the pulse of this performance, and the almost unbelievably lovely tone when it is lovely are not to be missed. The broad sweep of theatricality in the first of the Cilea arias is, in its way, almost as impressive. The voice is very well reproduced; the balances are just. And, as usual, Tullio Serafin's conducting is magnificent, wonderfully helpful to the singer. Good enough notes and full texts. Recommended. J. H., Jr.

### RICHARD CROOKS

*Opera Arias*

Gounod: *Faust: Salut demeure. Roméo et Juliette: L'Amour son ardeur . . . Ah! Leve-toi soleil.* Massenet: *Manon: Ah! Fuyez, douce image.* Lalo: *Le Roi d'Ys: Vainement, ma*

*bien aimée* (Aubade). Bizet: *Les Pêcheurs de Perles: Mi par d'udir ancor'.* Cilea: *L'Arlesiana: E la solita storia* (Federico's Lament). Mozart: *Don Giovanni: Il mio tesoro.* Donizetti: *L'Elisir d'Amore: Una furtiva lagrima.*

Richard Crooks, tenor; orchestra.

RCA CAMDEN CAL 148. 12-in. \$1.98.

There is not much point in taking space to apologize for an earlier statement (HIGH FIDELITY, August 1955) that no such record as this had been issued; suffice it to say that it provides a sensibly representative selection of Richard Crooks' operatic recordings and gives a very reasonable idea of what he was like as an opera singer. Not an artist with style in his marrow, Mr. Crooks learned the styles in which he became proficient, and learned them the arduous way; but he was (and, in retirement as a gentleman of leisure, is said still to be) an intelligent, hard-working man, and what he learned best he learned very well indeed. He is at his best in the French excerpts, in point of diction, musical style, and (consequently) tone. For one thing, these present emotion in highly formalized terms, allowing the artist to concentrate on finish rather than the big throb; for another, the *comique* style legitimizes head tones very useful to a naturally short voice but rather questionable in other contexts.

The two Gounod arias are sung with perhaps the greatest polish, with that from *Les Pêcheurs de Perles* not far behind (if in Italian) and the (transposed) Saint Sulpice aria from *Manon* very close in its combination of frankness and manliness with sensitivity of line and beauty of tone. The Lalo aubade is rather less good—right, but without much of the delicate pulse it needs to sound its best. The *Il mio tesoro* is, in its way (only a couple of breaths over par) very fine, but the *Una furtiva lagrima* is merely another fairish performance and the Cilea lacks the shmoosh that many of its admirers will want. The recordings are of various dates, various qualities, mostly 1930-ish and good of the kind—the voice clear, the accompaniments twangy and rather in the background. Altogether—and apart from values of sentiment and auld lang syne—a very good buy. No notes, no texts. J. H., Jr.

### FRENCH PIANO MUSIC

Rameau: *Les Tricoteuses; La Joyeuse; L'Enharmonique; L'Egyptienne; Les Menuets; La Triomphante.* Couperin: *La Bandoline; Les Moissonneurs; Le Dodo ou l'Amour au Berceau; Les Tricoteuses; Le Tic-Toc-Choc, ou les Maillottins.* Poulenc: *Improvisation No. 5, in A minor.* Françaix: *La Tendre and La Moderne, from Cinq Portraits de jeunes filles.* Tailleferre: *Valse Lente; Larghetto.* Robert Casadesus: *Sardane and Résonances (sur le nom de Claude Pasquier), from Etudes pour piano; Toccata, Op. 40.*

Jean Casadesus, piano.

ANGEL 35261. 12-in. \$4.98 or \$3.48.

Jean Casadesus' disk debut is quite an agreeable one. The twenty-eight-year-old son of Robert Casadesus shows some of his father's pianistic style in evenly articulated, justly balanced tones and chords. If he lacks some of his father's incisiveness, he also avoids some of the perfunctoriness that creeps into the older man's playing.



The Rameau and Couperin pieces seem too restrained and monochromatic, although they are deftly handled, and only the swiftly virtuosic reading of the *Tic-Toc-Choc* toccata makes a distinctive impression. But Jean Casadesus has a real flair for the contemporary French works—as witty and entrancing as those by Rameau and Couperin—and it is to be hoped that his next disk will be devoted solely to modern music. Françaix's *La Moderne*, in particular, a remarkably graphic music portrait, has just the right amount of good-natured raillery in it. The pianist also has the technique to make an exciting exercise out of his father's Toccata. Attractively natural piano sound. I wish the individual Rameau and Couperin pieces had been separated by bands instead of run together in two large sections. R. E.

#### HEIFETZ PLAYS

Jascha Heifetz, violin; Emanuel Bay and Milton Kaye, piano.  
DECCA DL 9780. 12-in. \$3.98.

A collection of typical Heifetz encore pieces, skillfully dubbed from the 78-rpm disks the violinist made about twelve years ago, when he was under contract to Decca. The transfer to microgroove has, if anything, improved the sound, which is in every way up to present-day standards of fidelity. Besides, Heifetz performs these works, most of which are in a quiet mood, with so much style and tonal beauty that few lovers of superior string playing will want to be without this disk. P. A.

#### FRITZ HEITMANN

*Organ Music from Sweelinck to Hindemith*

Sweelinck: Toccata in A minor. Byrd: *Fortune Variations*. Purcell: Chaconne in F. Johann Nicolaus Hanff: Chorale Prelude, *Ach Gott, vom Himmel sieh' darein*. Georg Böhm: Chorale Variations, *Wer nur den lieben Gott lässt walten*. Hans Friedrich Micheelsen: Prelude and Fugue in D. Bach: Prelude and Fugue in A minor; Toccata and Fugue in D minor. Ernest Pepping: Chorale Preludes, *O Haupt voll Blut und Wunden*, *Erschienen ist der herrlich Tag*, *Heut singt die liebe Christenheit*. Hindemith: Sonata No. 1.

Fritz Heitmann, organ.  
TELEFUNKEN LGX 66037/8. Two 12-in. \$9.96.

Some might find the title of this album a bit misleading, since the contents are not as comprehensive as implied; in all other respects, it is a valuable collection. The late Fritz Heitmann was a superb organist, and it is good to have on records his lucid, vital, sane interpretations of any scores, whether of the thrice-familiar Bach works included here or of Hindemith's beautiful sonata or of the less well-known scores.

The instrument used by Heitmann is not named, but it sounds very much like the one on his disk called *Christmas Organ Music*—that of the Ernst Moritz Church, Berlin-Zehlendorf. In any case, it has clarity and color in the best baroque manner. The recording is close-to and natural, without attaining great brilliance. Between the individual variations of one piece the engineers sometimes let you hear the clatter

of the stop-changing mechanism in action, which is fine; at other times they completely deaden the sound as if the work was over, a disconcerting habit. Still, the album is highly recommended. R. E.

#### OKLAHOMA!

Music by Richard Rodgers; lyrics by Oscar Hammerstein II. Sound-track recording from the motion picture, with Gordon MacRae, Gloria Grahame, Gene Nelson, Charlotte Greenwood, James Whitmore, Shirley Jones; chorus and orchestra, Jay Blackton, cond.

CAPITOL SAO 595. 12-in. \$5.95.

"Many a new day will dawn," to quote the Hammerstein lyric, before we encounter a finer musical comedy than the original production of *Oklahoma!*. It represented the American musical theater at its very best, not only for the fresh, appealing Rodgers score, the skillful and diverting Hammerstein lyrics, but also for the truly inspired performances of a cast of almost unknown youngsters, headed by Alfred Drake, Joan Roberts, and Celeste Holm. Fortunately, their exciting performances are still available on Decca's original-cast recording (DL 8000) to confirm our nostalgic recollections.

It was inevitable that one day *Oklahoma!* would reach the screen, and Capitol now offers us a recording from the sound track of the movie. I find the performances disappointing. They lack the enthusiasm and spirit so apparent in the earlier recording and are considerably less well sung. As Laurey, Shirley Jones—new to movies and records—is vocally inadequate, sounding miserably ill at ease and nervous in nearly all her numbers. Gloria Grahame makes a bold effort as Ado Annie but her work lacks the impudent sauciness that made Celeste Holm so right in the part. As Curley, Gordon MacRae does a job that compares quite favorably with that of Alfred Drake. A robust singer, with plenty of authority, though not quite as much ease, he is easily the most satisfying of the lead players.

Robert Russell Bennett's original orchestrations appear to have been reworked, for they sound considerably expanded and more sonorous. Decca's twelve-year-old recorded sound must naturally give way to Capitol's immensely huge, occasionally bloated, sonic range. J. F. I.

[EDITOR'S NOTE: Since it is in the nature of critics to disagree, I am sure Mr. Indcox will not object to a mild dissent. This listener approached the new Capitol disk with considerable skepticism, prepared to have his old *Oklahoma!* illusions shattered. Instead he found himself re-enchanted by this apparently indestructible music in an interpretation different from that of the original Broadway cast but altogether engaging on its own terms. R. G.]

#### ANNA RUSSELL

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with the classics (i. e., Tchaikovsky's B-flat Concerto becomes "Tonight We Love" and Rachmaninoff's Concerto No. 2 evolves into "Full Moon and Empty Arms") reasons La Russell, why shouldn't she louse up popular singing. ("After all, we musn't be chauvinistic, must we?")

Her chronicle spans the past thirty years or so, encompasses everything from the early, cheerful, happy "pop" style, through the "if" period and manic cycle, down to today's utter misery. She is abetted by Jimmy Carroll and his Miserable Five. Best sample: the elated-phase manic-cycle one-minute singing commercial, "Chlorophyll Solly."

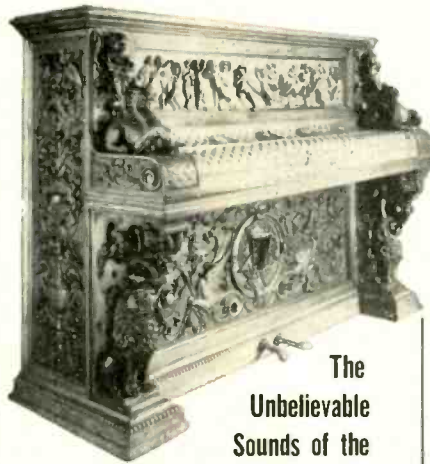
On the reverse, Anna takes the listener from madrigals as they are sung today ("perfect if a little bloodless"), back to the time when they were an evening pastime, comparable to Canasta. She sings all parts of her two samples. Thence she plows through German lieder, Victorian one-word titles, and old style grand opera down to a Menotti-inspired tidbit — an aria from "The Psychiatrist."

Miss Russell has again, of course, composed her own music, lyrics, and monologue. She and her material both remain remarkably fresh and entertaining.

JOSEPH T. FOSTER

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Buxtehude: Fugue in C (Gigue). Brahms: Chorale Prelude, *O Welt, ich muss dich lassen*, Op. 122, No. 3. Schumann: Canon in B minor, Op. 56, No. 5. Franck: *Cantabile*. Karg-Elert: *Landscape in Mist*. Du-



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pré: *Intermezzo*. Durufié: *Sicilienne*. Richard I. Purvis: *In Babilone*.

Clarence Snyder, organ.  
WORD W 4003. 12-in. \$5.75.

Mr. Snyder, organist and choirmaster at the First Congregational Church, Montclair, N. J., a teacher at the Peabody Conservatory, and an active recitalist, performs ably here, offering a conventional, respectable assortment of organ pieces. The interpretations are in good taste, in the romantic style, without probing too deeply into the music. The organ is not identified, but like everything else about this record is of serviceable quality. The sound is clean, with some of the hollow studio quality that comes when the microphone does not catch the combined organ tone in the best perspective. No notes about the music are given. R. E.

## MUSIC ON TAPE

by Warren B. Syer

### DEBUSSY

*Quartet in G minor, Opus 10*

†Haydn: *Andante and Allegretto from Quartet, Opus 76, No. 2*

†Granados: *The Lady and the Nightingale*; Ravel: *Alborada del Grazioso*; Liszt: *Sonetto Del Petrarca*; *Mephisto Waltz*.

Fine Arts Quartet (in the Debussy and Haydn); Robert McDowell, pianist (in the Granados, Ravel and Liszt).

WEBCOR 2923-1. 7-in. 7½ ips. 2 tracks ("A"-30 min., 14 sec. "B"-30 min., 20 sec.)

The Fine Arts Quartet are a sturdy chamber group who read the Debussy G minor Quartet with restraint and intelligence. This is a lovely thing and the ethereal Andante is particularly compelling here. The piece of the Haydn seems to be a filler; an odd thing in this day and age. Tape seems to be bringing back a sort of pointless excerpting that we thought (and hoped) had left us along with the 78-rpm record. It's a particular shame here, as the portion presented is well enough done to make a complete performance of the work by the Fine Arts desirable.

McDowell does well with his oddly balanced program, reaching his peak in the *Sonetto del Petrarca*. By contrast, the *Mephisto Waltz* is limp. The recorded sound is better for the quartet than the soloist, but in neither case notable.

### MOODS IN MUSIC

*Stardust, Jet Flight, Rachmaninoff Concerto, Begin the Beguine, Brazil, Once in A Blue Mood.*

Larry Paige and his orchestra.

PENTRON RECORDED TAPE (no number). 3-in. 7½ ips. 2 tracks. ("A"-7 min., 24 sec. "B"-7 min., 25 sec.)

A reviewer gets pretty tired of reel after reel of mood music tapes. Most have a suffocating sameness, and I cannot claim any great musical variety for this one, either, but it has one wondrous, saving grace — the recorded sound. It's really exciting. The drum brushes swish, the bass is natural and full, the violins sing without scraping. In short, here is the sound we are so often told is typical of tape, but isn't — sound marked-



ly superior to that of disks. A pity that the music is not more worthy of it.

#### JOHN HALLORAN CHOIR

*Now Let Every Tongue Adore Thee* (Bach), *Little Boy Blue* (Nevin), *Cindy* (Folk), *Alleluia* (Thompson), *Skip To My Lou* (Folk), *The Lord's Prayer* (Malotte), *Come to the Fair* (Martin), *Mountain High, Valley Low* (Scott), *The Sleigh* (Kountz), *Witness* (Folk).

WBCOR 2922-1. 5 in. 7½ ips. 2 tracks. ("A"-15 min., 29 sec. "B"-15 min., 18 sec.)

Here is a well-trained *a capella* group with no more idea of how to sing Randall Thompson's *Alleluia* than does a metronome. However, most of the other songs come off quite well. The majesty of the Bach is not easily concealed, and Raymond Scott's *Mountain High, Valley Low* has a sort of earthy charm. The fidelity is very fine, the only possible complaint being that too-close mike placement has caused occasional sibilant "sssssss."

#### THE MIGHTY WURLITZER PIPE ORGAN

*The Continental, Do It the Hard Way, I Could Write a Book, Bewitched, You Musn't Kick It Around, Circus on Parade, My Romance, Over and Over Again, Little Girl Blue, The Most Beautiful Girl in the World.*

Gordon Kibbee at the console.

OMEGATAPE 7009. 5 in. 7½ ips. 2 tracks. ("A"-13 min., 25 sec. "B"-13 min., 36 sec.) \$6.95.

The mighty Wurlitzer indeed! 'Twas with hi-fi heart aflutter I read (on the tape box) that this "mighty Wurlitzer pipe organ is one of three such large organs ever built by Wurlitzer" and it has "five manuals, each having 61 keys for a grand total of 305 keys" and it has "256 stops and thousands [didn't have time to count them, I suppose] of pipes and percussions." "Forsooth," thought I, "all this and on tape, too." But be not alarmed, brethren. While I have no doubt that said mighty Wurlitzer has all these horrendous sonic powers, they surely aren't evident here. The "B" track has a few stops where the chimes bong richly and there are a couple of real lowdown (could be 30 cps) grunts from the pedals but the overall effect is disappointing. With all this meat available they have given us a big bag of potatoes.

## FOLK MUSIC

by Howard LaFay

#### THE VANGUARD "FAMILY OF MAN" INTERNATIONAL FOLK MUSIC SERIES

A bumper release brings six disks from Vanguard's *Family of Man* series—a title cannily aimed at capitalizing on the success of Edward Steichen's photographic exhibit of the same name. Vanguard has supplied fine folk recordings from time to time in the past and the present series conforms, in general, to the company's high norm. It is regrettable, however, that with so much esoteric material Vanguard did not see fit to provide texts and translations.

*Continued on page 112*



# DECCA Playbacks

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No need to see your travel agent . . . for a zestful evening's vacation try *Let's Get Away From It All* (DL 8131). André Previn, a new Decca artist, displays his inimitable pianistic interpretations of such songs as "Moonlight in Vermont," and, of course, the album's title tune, "Let's Get Away From It All."



Here's an entirely fresh approach to ballet: *Music For Barefoot Ballerinas and Others* . . . a series of original impressions, designed to please high fidelity enthusiasts, lovers of exotic musical moods, parlor balletomanes, dancers and choreographers, and seekers after the unusual . . .

directed by Larry Elgart and composed by Charles Albertine (DL 8034). Worth investigating!

Segovia again exhibits his genius for interpretation in *The Art of Andrés Segovia* (DL 9795). That the guitarist is equally at home among a variety of musical forms is perfectly demonstrated by "Sonata No. 3" by Ponce and "A Fugue" by Bach.

Remember that time when you had just met "the one." The vibrant voice

of Sammy Davis, Jr. spotlights that feeling in *Sammy Davis, Jr. Sings Just For Lovers* (DL 8170). Such wonderful ballads as "Body and Soul," "Tenderly" and others are featured.



There's a lady who coirs such bon mots as "There are no withholding taxes on the wages of sin" at the flip of a fur. Spontaneous and ever-youthful, the brassy gaiety of this great lady has been captured in this sizzling new Decca disc *The Fabulous Mae West*

(DL 9016). Wrapped in "plain brown paper" on request!

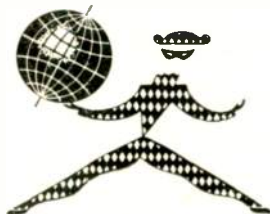
Everyone realizes 'there are no songs like the old songs' . . . and nobody sings them like Ethel Merman does in *Memories* (DL 9795), a rollicking collection of 40 great songs from the "Gay Nineties" to the "Roaring Twenties" by the First Lady of Musical Comedy.

We think you'll enjoy Vitya Vronsky and Victor Babin's sparkling *Dances For Duo Pianos* (DL 9028). The album encompasses dances of many countries presented in a glistening hi-fi performance.

A man among men, balladier Burl Ives has made a new contribution to the battle of the sexes. His previous album about *Women* required an answer and *Songs For And About Men* (DL 8125) is it. There's a bit of advice for every man from "When I Was Single" to "Frankie and Johnny."

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**P. S. Only on Decca can you hear the original Broadway cast recording of OKLAHOMA! (DL 9017).**



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Fournier, Janigro, Badura-Skoda
- SW 1009 Beethoven: Sonatas #14 ("Moon-  
light"), #8 ("Pathetique")  
Badura-Skoda
- SW 1010 Band Concert: Radelzky March,  
Andreas Hofer March, Kaiser Walzer,  
Erzherzog Johann Jodler,  
Schatz Walzer, Feuerfest Polka  
Deutschmeister Kapelle, Herrmann
- SW 1011 Bach: Organ Music, Toccatas D-min.,  
E-maj., F-maj.  
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- SW 5001 Holst: The Planets  
London Philh. Chlbr, Philharmonic  
Promenade Orch., Boult

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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, ORTHOacoustic. 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.

RECORD LABEL	NEW		OLD
	Turnover	Rolloff	Record No. or Date: Turnover, Rolloff
Allied	500	16	
Amer. Rec. Soc.	400	12	
Angel	500R	13.7	
Arizona	500R	13.7	To 1955: 400, 12.7
†Atlantic	500R	13.7	
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, 301-307, 309: 630, 16
Bethlehem	500R	13.7	
Blue Note Jazz	500R	13.7	To 1955: 400, 12
Boston	500C	16	
*Caedmon	500R	13.7	No. 1001-1022: 630, 16
Canyon	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	
Classic Editions	500R	13.7	
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	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
EMS	500R	13.7	
Epic	500R	13.7	
Esoteric	500R	13.7	No. ES 500, 517, EST 5, 6: 400, 12
Folkways	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	500R	13.7	To No. 846: 500C, 10.5
Lyricord	500	16	
McIntosh	500R	13.7	
*Mercury	500R	13.7	To October 1954: 400, 12
MGM	500	12	
Montilla	500R	13.7	
New Jazz	500R	13.7	
Nocturne	500R	13.7	No. 1P 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	
Prestige	500R	13.7	
RCA Victor	500R	13.7	To 1953: 800, 12. To 1954: 400, 12
Remington	500	16	
Riverside	500R	13.7	To 1955: 400, 12
Romany	500R	13.7	
Savoy	500R	13.7	
Tempo	500	16	
Transradio	500C	16	
Urania	500	16	No. 7059, 224, 7066, 7063, 7065, 603, 7069: 400, 12
Vanguard	500R	13.7	No. 411-442, 6000-6018, 7001-7011, 8001-8004: 500, 16
Vox	500R	13.7	To October 1954: 500, 16
Walden	500R	13.7	
Westminster	500C	16	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.

Continued from page 109

Their lack is a handicap to full enjoyment. The engineering ranges from adequate to good, with most of it in the high fidelity category. Evaluations of the individual records follow:

### MUSIC OF AFRICA (The Cameroons)

Albert Mouangue and his African Ensemble VRS 7023. 10-in. \$3.95.

One senses here that Albert Mouangue and his troupe—although they preserve the complex rhythmic patterns common to African music—have polished too hard. The touches of Trinidad are a bit too obvious. But, taken on his own terms, Mouangue offers some exhilarating, heady listening as well as a peek into the influences that are shaping contemporary African music.

### RUSSIAN FOLK SONGS (Vol. I)

Kozlowsky, Reizen, Lemeshev, Oboukhova, Mikhailov, Pirogov, Gmirya, Maksakova. VRS 7024. 10-in. \$3.95.

This release bursts with a vocal richness seldom encountered in folk releases. These outstanding Soviet artists adapt easily to the simple, melodic material at hand and no hint of condescension taints their performances. The sound is not as bad as on most Russian originals; obviously Vanguard labored hard over the master tapes. But a greater clarity in the high registers would help us savor more fully the gifts of tenors Kozlowsky and Lemeshev.

### AUSTRIAN FOLK MUSIC (Vol. I)

Preinfalk Choir and Folk Orchestra. VRS 7026. 10-in. \$3.95.

A winsomely unpretentious romp through the mountains and meadows of Austria. Fine folk music authentically presented, featuring gaiety, gemütlichkeit and even a dash of the Tyrolean yodel.

### ARGENTINE FOLK SONGS

Leda and Maria. VRS 7028. 10-in. \$3.95.

A collection of wild, sad songs from the northern provinces of Argentina, where life is hard. Leda and Maria, leaders of a successful touring ensemble that specializes in this music, offer sensitive, poignant presentations to the barbaric accompaniment of native instruments. One of the most interesting disks of the series.

### FOLK SONGS AND DANCES OF THE BASQUE COUNTRY

Oldarra Basque Chorale and Folk Instrument Ensemble; P. Oyhamburu, dir. VRS 7031. 10-in. \$3.95.

No one knows the origins of the hardy Basques who populate a sunswept area of the Pyrenees saddling the French-Spanish border and facing out toward the Atlantic; no one even knows the derivation of their language. But everyone who has ever visited the Basque country knows that these mysterious strangers in Western Europe possess a magnificent musical heritage. Here, performed by Basques, is a breathtaking sampling of one of the world's unique musical idioms. This record contains the essence of folklore: it is particularly recommended.



**XANGO (Jose Siqueira) and Eight Brazilian Folk Songs**

Alice Ribeiro, soprano; Orchestra and Chorus directed by Jose Siqueira.  
VRS 465. 12-in. \$3.95.

Peculiar to Brazil, the *xango* is a religious invocation of deep emotion and beauty. One of Brazil's most interesting composers, Jose Siqueira has here woven five typical *xangos* into a brilliantly textured cantata. Since he himself conducts, there can be no doubt that the performance is definitive. Oversight, Alice Ribeiro, the superb soprano soloist of the cantata, sings eight Siqueira arrangements of Brazilian folk songs, very enjoyably.

**THE BEST OF JAZZ**

by John S. Wilson

**SIDNEY BECHET***The Night Is a Sorcerer*

Symphony Orchestra conducted by Jacques Bazire, with Sidney Bechet, soprano saxophone soloist.

LONDON INTERNATIONAL WV 91050. 10-in. 20 min. \$2.98.

Extended compositions by jazz musicians are becoming quite usual these days but it is invariably jazzmen of the modern school who undertake these works. When such a well-worn traditionalist as Sidney Bechet produces the score for a ballet, it is, at the very least, news.

Actually, all that Bechet appears to have done in this case is to provide two brief, attractive thematic statements—one, romantic and destined for strings; the other, blue and brooding, obvious material for Bechet's soprano saxophone. Substance has been given to the bare statements by James Toliver's arrangements but Toliver has made little attempt to develop the themes any further. The result is a series of repetitions without growth, repetitions which may be meaningful in the context of the ballet but which appear rather pointless to the ear alone.

The two themes have a pleasant and unaffected charm and Toliver, as far he has gone, has set them well. As almost always seems to happen when a jazz musician is represented by a lengthy piece, the largest part of it has little relationship to jazz. The jazz element here is almost entirely in Bechet's appearances, which are brief. His initial entrance is striking but beyond that he has little opportunity to display those special skills for which he is known. The orchestra under Jacques Bazire plays cleanly and with appropriate feeling. The recording is excellent (a few coughs suggest that it may have been a live performance) but there is a bit of bad editing toward the end of the second side.

**TED HEATH***At the London Palladium, Vol. 3*

*Flying Home; Skylark; Late Night Final; Our Love; After You've Gone; And the Angels Sing; Crazy Rhythm; Haitian Ritual; Send for Henry; Lover; Sweet Georgia Brown; Concerto for Verrell.*

LONDON LL 1211. 12-in. 33 min. \$3.98.

More of the richly recorded, glistening Palladium show pieces by Heath's English band. The general character of this disk is much like those which have gone before in this series: sharp, precise ensemble playing, a high level of competence among the soloists but overall an impression of blandness. No one is apt to become very upset by anything that happens on this disk nor, on the other hand, is one liable to be particularly set up. The major spices in Heath's mixture are trombonist Don Lusher and bassist Johnny Hawksworth and they are given their usual opportunities to sharpen the flavor. One new feature on this disk is the appearance of a quintet, drawn from the band, which attacks *After You've Gone* brightly and with a good deal of originality.

**MATTY MATLOCK***Pete Kelly's Blues*

*Smiles; I'm Gonna Meet My Sweetie Now; What Can I Say After I Say I'm Sorry; Breezin' Along with the Breeze; Oh, Didn't He Ramble; Sugar; I Never Knew; Somebody Loves Me; Hard Hearted Hannah; Bye, Bye Blackbird; Pete Kelly's Blues.*

Dick Cathcart, cornet; Moe Schneider, trombone; Eddie Miller, tenor saxophone; Matty Matlock, clarinet; Ray Sherman, piano; George Van Eps, guitar; Jud DeNaut, bass; Nick Fatool, drums.

RCA VICTOR LPM 1126. 12-in. 34 min. \$3.98.

*Pete Kelly's Blues*, a film about small band jazz in the Twenties, has, appropriately, served to revive a practice customary among small jazz groups in those years: duplication of recordings for various labels by the same group using different names. Since contracts have come into wider use in the industry, this carefree habit has all but disappeared. But last month we noted a Columbia disk of tunes from this film, played mostly by a group led by Matty Matlock. And now here are the same tunes played for Victor by the same group, identified this time as Pete Kelly and His Big Seven.

These versions were recorded in a studio early on a Sunday morning and are just about as relaxed as small group jazz can be. This is largely due to the emergence of guitarist George Van Eps as the dominant figure on the disk. He is constantly moving into the spotlight, playing delightful unamplified, chorded guitar—a sound rarely heard these days. Matlock, Cathcart and Schneider fall in with the spirit of Van Eps's playing, suffusing almost all the tunes with an easygoing warmth. This, I should say, is chamber two-beat. It is quite special and easily the cream of the Matlock-Kelly works. Each number is introduced by Jack Webb, star of the film, in a mercifully brief, Condonesque manner.

There is, to wrap up the *Kelly* matter, a third *Pete Kelly* disk (*Songs from Pete Kelly's Blues*, Decca DL 8166, 12-in., 35 min., \$3.98) on which the score is reprised vocally by two of the featured players in the film. Peggy Lee sings all but three of the selections in a mechanical and sometimes alarmingly sweet manner. Ella Fitzgerald does the remaining three—completely relaxed and authoritative on *Ella Hums the Blues*, professionally persuasive

on *Pete Kelly's Blues*, and hard working on *Hard Hearted Hannah*.

**NEW ORLEANS SHUFFLERS**

*Someday Sweetheart; Gee, Baby, Ain't I Good to You; DaDa Strain; New Orleans; Tishomingo Blues; See See Rider; Milneberg Joys; Buddy Bolden's Blues.*

Jack Fine, cornet; Bob Thomas, trombone; Tony Parenti, clarinet; Hank Ross, piano; Danny Barker, banjo; Arny Hyman, bass; Arthur Trappier, drums.

KINGSWAY KL 700. 12-in. 46 min. \$4.95.

The Shufflers are a mixture of legitimate New Orleans men (Thomas and Barker are from Paul Barbarin's band; Parenti usually leads his own group) and Northern fanciers of the New Orleans manner. The playing is generally pleasant, occasionally outstanding when one of the soloists finds a particularly happy groove. Each man in the front line has his moments, although none are consistent. Parenti, a veteran New Orleans horn, appears to be trying too hard at times but he is all that he should be on *New Orleans*, *Buddy Bolden's Blues* and *Gee, Baby, Ain't I Good to You*, the latter two being the most completely realized numbers in the set. Fine, an appealing cornetist with a light, pungent tone, is a newcomer to records and a welcome one. The only consistently weak point in the group is the rhythm section which is unbecomingly heavy and stolid. Recording is quite good.

**PEREZ PRADO**

*Voodoo Suite; St. James Infirmary; In the Mood; I Can't Get Started; Jumping at the Woodside; Stomping at the Savoy; Music Makers.*

RCA VICTOR LPM 1101. 12-in. 38 min. \$3.98.

Prado's *Voodoo Suite* is an unusual piece of extended jazz writing: It has a valid musical point to make—the relationship of African rhythms, Afro-Cuban music and jazz—and it sticks to its business with great effectiveness. There are moments of quiet, lulling charm and others of pulse quickening excitement. The general level of taste is high and the performance is extremely good, at times brilliant. The *Suite* is a little slow getting under way—there are some soft, mood-setting drums, wordless vocalizing in the same vein and an exchange of shouted comments at some length to be gotten through before matters properly start with the entrance of the principal theme. But from then on, it barrels along in a variety of tempos with compelling vocal interjections (from a group which receives no billing), a wonderfully furious saxophone solo which is the focal point of the entry of the jazz idiom (again, no billing for the saxophonist) and, later, another moodier saxophone (no billing), all intermingled with absorbing group drumming and a brass section that is as sharp and brilliant as a golden tack. It's particularly pleasing to hear Prado's exciting band released from the limitations of the mambo (and the extent of these limitations is aptly illustrated by the remaining numbers on this disk, all done as mambos). In this case, his band has been augmented by some West Coast jazzmen and several drummers. They produce music of great gusto which has been excellently recorded.

by John S. Wilson



## BIG BAND JAZZ

A JAZZ band should be classified as "big" not so much on the basis of the number of musicians involved as on the way these musicians are distributed. Big band jazz was made possible by the development of sections — a reed section and a brass section (later subdivided into trumpet section and trombone section) which were added to the rhythm section already present in the early small jazz groups. The bare minimum for a section is two men, although three has always been more customary and latterly four and five have become quite commonplace.

Possibly the first step in the direction of big band jazz was made by King Oliver in the early Twenties when he added a second cornet (Louis Armstrong) to the customary horn line-up of single cornet, trombone, and clarinet. By 1923 both Cook's Dreamland Orchestra and Erskine Tate's Vendome Orchestra in Chicago as well as Fletcher Henderson's Club Alabam Orchestra in New York had reached the three brass and three reeds stage but they had not yet been able to impart a jazz quality to their ensemble playing.

It was in the Henderson band that the concept was developed of treating the sections separately and then weaving them into the full band in much the same way as individual musicians played with small jazz groups. Don Redman was the key figure in getting big band jazz started on this basis and later, after Redman left Henderson to join McKinney's Cotton Pickers, Henderson himself was a highly creative contributor to its development. After the Henderson band had shown how a big band could play jazz, Duke Ellington expanded his five-piece group to full section size and launched the most inimitable of all big bands. In Kansas City the idea was picked up by Bennie Moten, in St. Louis by the Missourians, and in Memphis by Jimmie Lunceford.

These, you will notice, were all Negro bands. In the early stages of big band jazz there were no white jazz bands. There were white dance bands that played some jazz; the California Ramblers, Jean Goldkette, Paul Whiteman, and Ben Pollack were all well staffed with good jazzmen, and they occasionally dug into a jazz number in between routine pop tunes, but they were essentially dance

bands. The closest approach to a white jazz band might have been the Casa Loma Orchestra, which made its early reputation with jazzlike instrumentals before it found even greater success as a sweet band.

The sensational popularity of Benny Goodman's band in the mid-Thirties gave big band jazz an enormous boost, but at the same time it watered down the jazz quality of many of the big bands. Goodman had succeeded in fusing the big jazz band and the widely popular sweet dance band, and while the dance band elements — as used by Goodman — helped to sell big band jazz to a new and wider public, these same elements in the hands of Artie Shaw, Tommy Dorsey, and, ultimately, Glenn Miller took increasing precedence until, so far as public acceptance was concerned, big band jazz was back where it had been before Goodman came on the scene.

In the past decade, big jazz bands and "name" bands in general have all but disappeared. Special circumstances are required to keep most such bands going today. Les Brown has the security of television and radio contracts. Stan Kenton has established his band as a concert attraction. Woody Herman, almost alone, still manages to make it on the old one-nighter and night club basis.

Lacking the dance outlets that once kept big bands going, the big jazz band today is depending more and more on the concert stage and the no-dancing night club. This, in turn, has encouraged the increased use of compositions for formal presentation, compositions that often have more relationship to "serious" music than they do to jazz. Whether the "serious" side will drown out the jazz, just as the sweet dance elements drowned the jazz in the post-Benny Goodman bands, remains to be seen.

The discography which follows is limited to those big bands which actually play jazz. Among such bands as Tommy Dorsey's and Les Brown's, which sometimes do and sometimes don't, only those disks which have some genuine jazz interest have been listed. Bands such as Glenn Miller's and Glen Gray's (in its sweet phase, the only phase represented on LP) which attempted jazz only occasionally and then without distinction, have not been included.



**LOUIS ARMSTRONG**

**LOUIS ARMSTRONG CLASSICS:** *Mahogany Hall Stomp; Dippermouth; When the Saints Go Marching In; West End Blues; Bye and Bye; When It's Sleepy Time Down South; I'll Be Glad When You're Dead You Rascal You; Save It Pretty Mama.* DECCA DL 5225. 10-in. 23 min. \$2.98.

**LOUIS ARMSTRONG SINGS THE BLUES:** *I Gotta Right to Sing the Blues; Basin Street Blues; St. Louis Blues; The Blues are Brewin'; Back o' Town Blues;* (with small group versions of *Rockin' Chair; Where the Blues Were Born; Blues for Yesterday; Jack-Armstrong Blues; Blues in the South; Fifty Fifty Blues; Do You Know What It Means to Miss New Orleans*). RCA VICTOR LJM 1005. 12-in. 36 min. \$3.98.

**THE LOUIS ARMSTRONG STORY, Vol. 4:** *Body and Soul; Star Dust; Black and Blues; Shine; Lazy River; If I Could Be with You; I'm Confessin'; I'm a Ding Dong Daddy;* (with small group versions of *Knockin' a Jug; I Can't Give You Anything But Love; Dear Old Southland*). COLUMBIA 4ML 4386. 12-in. 40 min. \$4.98.

Armstrong, one of the undeniably great figures of jazz, is essentially a small group man. Although he worked with big bands more than fifteen years, they served merely as a framework within which he could operate as a solo performer. Columbia 4ML 4386, easily the best of these three disks, is made up of some of his earliest big band recordings (1929-1931) when he was creating what was to turn into formula. Most of them were made with Les Hite's orchestra (Armstrong very often hired a band intact to be "his" orchestra) and while there are some superb Armstrong performances — especially *Star Dust* and *Black and Blue* — they are rather heavy-handed exhibitions of big band jazz. RCA Victor LJM 1005 is divided between Armstrong's settled, formularized 1933 band and some of his last big band recordings in 1946. He works with Luis Russell's orchestra on most of Decca 5225 (recorded between 1936 and 1941), getting some stirring assistance from trombonist J. C. Higginbotham; but only *West End Blues*, which has a small group quality, is a completely satisfying performance.

**CHARLIE BARNET**

**CHARLIE BARNET DANCE SESSION:** *Pompton Turnpike; Power Steering; Rockin' in Rhythm; Little John Ordinary; Charleston Alley; Sleep; Moods; Budandy.* CLEF MG C-165. 10-in. 23 min. \$3.98.

**CHARLIE BARNET DANCE SESSION No. 2:** *I Got It Bad; East Side, West Side; Juice Head Baby; I Cover the Waterfront; My Old Flame; As Long As I Live; Sweet Lorraine; Nobody Knows the Trouble I've Seen.* CLEF MG C-164. 10-in. 24 min. \$3.98.

**CHARLIE BARNET PLAYS CHARLIE BARNET:** *Skyliner; Gal from Joe's; Blue Lou; Deep Purple; Charleston Alley; Cherokee; Jubilee Jump; Southern Fried.* CLEF MG C-114. 10-in. 26 min. \$3.98.

**CHARLIE BARNET PLAYS DUKE ELLINGTON:** *Lament for a Lost Love; The Sergeant Was Shy; Birmingham Breakdown; Harlem Speaks; The Duke's Idea; Rockin' in Rhythm; Ring*

*Dem Bells; The Gal from Joe's.* RCA VICTOR LPT 3062. 10-in. 23 min. \$2.98.

**CHARLIE BARNET TOWN HALL JAZZ CONCERT:** *Rockin' in Rhythm; Tell Me, Tell Me, Dream Face; My Old Flame; Caravan; Andy's Boogie; Pompton Turnpike; Cherokee; Redskin Rhumba; Skyliner; East Side, West Side; Terry Tune; Things Ain't What They Used to Be; Hello Baby Blues; Gal from Joe's; Barntology.* COLUMBIA CL 639. 12-in. 55 min. \$3.95.

**CLASSICS IN JAZZ:** *Pan Americana; Claude Reigns; Engipelle; O'Henry; Really; Cu-Ba; Over the Rainbow; Lonely Street; Portrait of Edward Kennedy Ellington; Charlie's Other Aunt; Spain.* CAPITOL T 624. 12-in. 35 min. \$3.98.

**DANCE WITH CHARLIE BARNET:** *Fur Trapper's Boogie; Wosie-Posie; Let's Blow the Blues; Durango; Rhubarb; St. Louis Blues; Who's Sorry Now; Swinging Down the Lane.* CLEF MG C-139. 10-in. 24 min. \$3.98.

**HOP ON THE SKYLINER:** *Skyliner; Gulf Coast Blues; The Moose; Things Ain't What They Used to Be; Oh Miss Jackson; Pow-Wow; Drop Me Off in Harlem; Shady Lady; The Great Lie; Strollin'; Xango; Smiles.* DECCA DL 8098. 12-in. 35 min. \$3.98.

**ONE NIGHT STAND:** *Blue Hound Bus Greys; Things Ain't What They Used to Be; Argo; Who's Your Hoosier; Rose Room; I Love You; Sleepy Time Gal; Keep the Home Fires Burning; Bunny; Atlantic Hop.* CLEF MG C-638. 12-in. 37 min. \$4.98.

**REDSKIN ROMP:** *Comanche War Dance; Iroquois; Cherokee; Seminole; Indian Love Call; Pale Moon; By the Waters of Minnetonka; Wahoo's Lament; From the Land of the Sky Blue Waters; Along the Santa Fe Trail; Indian Summer; Redskin Mambo.* RCA VICTOR LPM 1091. 12-in. 33 min. \$3.98.



Louis Armstrong

Charlie Barnet has had a frustrating twenty-year career as the leader of a band that always seemed to be within reach of the top rung but never quite made it. He came closest in 1949 with a power-packed band that seemed destined to take up where Woody Herman and Stan Kenton had left off, but the economics of the music business were against him and the band broke up. Performance by this band, a frequently brilliant group which was given excellent wide range recording, make up Capitol T 624. One of the most effective numbers on the disk is *Portrait of Edward Kennedy Ellington*, a tribute to a band leader Barnet has tried hard to emulate. RCA Victor LPT

3062 consists of Barnet versions of Ellington pieces (recorded between 1939 and 1941), earnestly played but lacking the clean edge of an Ellington performance. Decca 8098 offers the Barnet band of the war years, a band in transition, still working in the Swing Era vein, still playing Ellington but starting to move toward modern big band jazz. The Town Hall Concert on Columbia CL 639 was held in 1947, when the band was well on its way toward its 1949 peak but hadn't yet cut itself off from its past. The Clef disks are mostly reissues from the Apollo label, made at approximately this same period. Except for Clef MG C-164, which is practically all vocal, these are brightly swinging performances of varying sonic quality.

**COUNT BASIE**

**BASIE JAZZ:** *Goin' to Chicago; Sent for You Yesterday; Bread; Small Hotel; Tippin' on the QT; Blee Blop Blues;* (with small group selections on the second side of the disk). CLEF MG C-633. 12-in. 39 min. \$4.98.

**BASIE'S BEST:** *Every Tub; Out the Window; Sent for You Yesterday; Shorty George; Rose-land Shuffle;* (with small group versions of *Red Wagon; Fare Thee Honey Fare Thee Well*). BRUNSWICK BL 58019. 10-in. 24 min. \$2.98.

**COUNT BASIE:** *Seventh Avenue Express; Mister Roberts' Roost; Wonderful Thing; If You See My Baby; Katy; South; just an Old Manuscript;* (with small group versions of *My Buddy; Sweets; Rat Race; Basie's Basement; Lopin'*). RCA VICTOR LPM 1112. 12-in. 34 min. \$2.98.

**COUNT BASIE AND HIS ORCHESTRA:** *Sure Thing; New Basie Blues; Jive at Five; Fawny Meeting You; Paradise Squat; Every Tub; Why Not; Hob Nail Boogie.* CLEF MG C-120. 10-in. 26 min. \$3.98.

**COUNT BASIE AND HIS ORCHESTRA:** *One O'Clock Jump; Do You Wanna Jump, Children; Blue and Sentimental; Swinging at the Daisy Chain; Evil Blues; John's Idea; Panassie Stomp; Swinging the Blues; Blues in the Dark; Texas Shuffle; Jive at Five; Honeysuckle Rose;* DECCA DL 8049. 12-in. 36 min. \$3.98.

**COUNT BASIE BIG BAND:** *Cash Box; Tom Whaley; No Name; Redhead; Jack and Jill; Basie Talks; Bunny; Bootsie.* CLEF MG C-148. 10-in. 25 min. \$3.98.

**COUNT BASIE DANCE PARADE:** *Avenue C; Rambo; Stay Cool; Hob Nail Boogie; Danny Boy; Wild Bill's Boogie; Goodbye Baby; Lonesome Miss Pretty.* COLUMBIA CL 6079. 10-in. 23 min. \$2.98.

**COUNT BASIE DANCE SESSION:** *Straight Life; Basie Goes West; Softly With Feeling; Peace Pipe; Blues Go Away; Cherry Point; Bubbles; Right On; The Blues Done Come Back; Plymouth Rock.* CLEF MG C-626. 12-in. 35 min. \$4.98.

**LESTER LEAPS IN:** *Rock-a-Bye Basie; Taxi War Dance; Jump for Me; 12th Street Rag; Clap Hands Here Comes Charlie; Song of the Islands; Moten Swing;* (with small group versions of *Dickie's Dream; Lester Leaps In; Shoe Shine Boy; Lady Be Good; Boogie Woogie*). EPIC LG 3107. 12-in. 36 min. \$3.95.

**THE OLD COUNT AND THE NEW COUNT:**



*The World Is Mad; Miss Thing; Nails; Howzit;* (with small group versions of *I'll Remember April; Little White Lies*). EPIC LG 1021. 10-in. 24 min. \$2.98.

The Basie band of the later Thirties was one of the greatest of all big jazz bands. It had a propulsive rhythm section that drove the band with strength and finesse together with soloists of stature and individuality — Herschel Evans, Lester Young, Buck Clayton, and Basie; and it had a great ensemble feeling. At the height of the Swing Era this was the swing band incarnate. It is heard on Brunswick BL 58019, Decca DL 8049, and Epic LG 3107. The earliest Basie band recordings (1937-1938) are on the Decca and Brunswick disks, recordings which are sometimes rough but bursting with vitality. The 1939-40 band on Epic is a bit more polished but still charged with vigor (though its polish is not helped by some poor surfaces in these reissues). Columbia CL 6079 reveals the band in the early Forties, losing some of its light, floating power and with its former polish degenerating into slickness. The last days of this first Basie band are summed up on RCA Victor LPM 1112, a mixture of big band and small group selections which are most interesting when they are farthest removed from the old, typical driving Basie style. Basie's current band, considered by many to be even better than his old band, is heard on the Clef disks. The merits of this ensemble are rarely apparent in these carelessly recorded and generally uninspired performances.

#### BIX BEIDERBECKE

THE BIX BEIDERBECKE STORY, Vol. 3: *Take Your Tomorrow; Borneo; Bless You Sister; Baby Won't You Please Come Home; 'Tain't So, Honey 'Tain't So; That's My Weakness Now; Sweet Sue; China Boy; Oh Miss Hannah; Because My Baby Don't Mean Maybe Now*. COLUMBIA 4ML 4813. 12-in. 37 min. \$4.98.

JEAN GOLDKETTE AND HIS ORCHESTRA: *I'm Gonna Meet My Sweetie Now; My Pretty Girl; Proud; I'm Looking Over a Four-Leaf Clover; Clementine; That's Just My Way of Forgetting You; My Blackbird's Are Bluebirds Now*. "X" LVA 3017. 10-in. 23 min. \$2.98.

OLD ROCKIN' CHAIR: *Rockin' Chair; Barnacle Bill the Sailor; Georgia on My Mind; Bessie Couldn't Help It (with Moon Country); One Morning in May; Lazy River; Sing It Way Low Down* by Hoagy Carmichael's Orchestra). RCA VICTOR LPT 3072. 10-in. 24 min. \$2.98.

PAUL WHITEMAN'S ORCHESTRA FEATURING BIX BEIDERBECKE: *Lonely Melody; San; Mary; Changes; Dardanella; Back in Your Own Back Yard; Love Nest; Mississippi Mud*. "X" LVA 3040. 10-in. 23 min. \$2.98.

The big bands with which Beiderbecke played were not really jazz bands, but he helped to put them briefly into that category. Many of the selections on these disks are memorable solely because his clean, brilliant horn cuts through a sludgy arrangement and momentarily brings it to life. Several of them are a good deal better than that. Jean Goldkette's band had a certain amount of jazz feeling and though there are some atrocious moments on "X" LVA 3017, there is also some wonderfully spirited Bix-led brass on *My Pretty Girl* and

a well supported Bix solo on *Clementine*. When the jazz core of the Goldkette band was grafted onto Paul Whiteman's orchestra, it had to contend with a greater non-jazz element than before, but Beiderbecke and his like-minded colleagues still managed to achieve some lightness and bite, as the carefully chosen Whiteman recordings on



"X" LVA 3040 and Columbia 4ML 4813 show. They were certainly a lot better than the ponderous things perpetrated by the recording band made up largely of Whiteman men, including Beiderbecke, that was led by Frankie Trumbauer (represented on the Columbia disk). RCA Victor LPT 3072 includes the last records on which Beiderbecke played, but he is heard infrequently and to no great advantage.

#### BUNNY BERIGAN

BUNNY BERIGAN'S LAST RECORDINGS: *Sky-lark; My Little Cousin; Somebody Else Is Taking My Place; The White Cliffs of Dover; Me and My Malinda; 'Tis Autumn; Two in Love*. ALLEGRO 4054. 10-in. 20 min. \$2.95.

BUNNY BERIGAN PLAYS AGAIN: *I Can't Get Started; Trees; Jelly Roll Blues; 'Deed I Do; High Society; Black Bottom; Russian Lullaby; The Prisoner's Song*. RCA VICTOR LPT 1003. 12-in. 28 min. \$3.98.

Berigan was a brilliant soloist but a poor organizer and leader. His band was routine and, as the selections on RCA Victor LPT 1003 demonstrate, its only saving grace was Berigan himself; and even he had his off moments. Allegro 4054, apparently recorded four or five years after the Victor disk, reveals Berigan heading a good dance band playing popular tunes of the early Forties. Again Berigan is the only point of interest; however, his playing is more consistent, more mature than on the Victor issues and the recording itself is somewhat better.

#### WILL BRADLEY

BIG BAND JAZZ, Vol. 1: *Celery Stalks at Midnight No. 2; Easy Ride; Turn the Knob on the Left to the Right; Etude Brutus;* (with *Two Day Toot; Washboard Blues; Sensation Rag; Sugarfoot Stomp* by Yank Lawson's Orchestra). BRUNSWICK BL 58050. 10-in. 22 min. \$2.98.

BOOGIE WOOGIE: *Beat Me Daddy, Eight to the Bar; Down the Road a Piece; Celery Stalks at Midnight; Flyin' Home; Scrub Me Mama with a Boogie Beat; Chicken Gumboog(ie); Rhumboogie*. EPIC LG 1005. 10-in. 24 min. \$2.98.

BOOGIE WOOGIE: Same as above plus *Boogie Woogie Conga; Strange Cargo; Basin Street Boogie; Rock-a-Bye the Boogie*. EPIC LG 3115. 12-in. 37 min. \$3.95.

Will Bradley's band of the early Forties was

a happy oddity. There is scarcely a more limiting style than boogie-woogie; yet, despite this, Bradley and his two principal cohorts, Ray McKinley and Freddie Slack, applied it with abandon to a variety of material with rollicking, results. The band had tremendous drive, some imaginative soloists, and an uninhibited attitude. It was recorded extremely well for its time. The twelve-inch Epic has two decided advantages over the ten-inch Epic — the addition of a wonderfully roaring *Basin Street Boogie* and a charming, slow, blue boogie, *Rock-a-Bye the Boogie*. The Bradley band on Brunswick BL 58050 is a postwar studio group, less boogie conscious but playing with great zest. The recording is shrill. The Yank Lawson band on the same disk plays spirited big band Dixie arranged by Bob Haggart and Deane Kincaide.

#### LES BROWN

CONCERT AT THE PALLADIUM: *Montoona Clipper; Caravan; Strange; Baby; Speak Low; Rain; Street of Dreams; Brown's Little Jug; I Let a Song Go Out of My Heart; Back in Your Own Backyard; Invitation; You're the Cream in My Coffee; Midnight Sun; Begin the Beguine; Happy Hooligan; I Would Do Anything For You; Laura; Jersey Bounce; From This Moment On; Crazy Legs; Flying Home; One O'Clock Jump; Cherokee; Sentimental Journey*. CORAL CX-1. Two 12-in. 85 min.

DANCE WITH LES BROWN: *People Will Say We're in Love; The Deevil, the Devil, the Devil; Star Dust; Where's Pres; Rock Me to Sleep; Lollypop; Runnin' Around; Dawn on 52nd Street; Ever So Lightly; I'd Rather Be with You; Coastin' Along; On the Beach at Waikiki*. COLUMBIA CL 539. 12-in. 38 min. \$3.95.

INVITATION: *Invitation; Hot Point; If I Loved You; Midnight Sun; Ramona; From This Moment On; Ruby; My Baby Just Cares for Me*. CORAL CRL 56018. 10-in. 23 min. \$2.98.

LES BROWN DANCE PARADE: *I've Got My Love to Keep Me Warm; Just One of Those Things; Dardanella; Sophisticated Swing; A Fine Romance; 'Tain't Me; Sentimental Rhap-sody; Lover's Leap*. COLUMBIA CL 6060. 10-in. 24 min. \$2.98.

LE'S DANCE: *Flying Home; Lullaby in Rhythm; Brown's Little Jug; Perdido; Cherokee; Stompin' at the Savoy; Jersey Bounce; One O'Clock Jump*. CORAL CRL 56099. 10-in. 24 min. \$2.98.

MUSICAL WEATHER VANE: *Clouds; Heat Wave; Rain; Let It Snow, Let It Snow, Let It Snow; Blue Skies; Ill Wind; Stormy Weather; Lost in a Fog*. CORAL CRL 56077. 10-in. 24 min. \$2.98.

SENTIMENTAL JOURNEY: *Sentimental Journey; Twilight Time; Bizet Has His Day; A Good Man Is Hard To Find; Mexican Hat Dance; Leap Frog; Out of Nowhere; Daybreak Serenade*. COLUMBIA CL 6008. 10-in. 22 min. \$2.98.

SENTIMENTAL JOURNEY: Above plus *Blue Danube; Floatin'; Carioca; Tenderly*. COLUMBIA CL 649. 12-in. 38 min. \$3.95.

The Brown band has evolved over a period of years from a good dance band to a promising jazz band. Much of its output still contains no jazz elements of consequence and the Brown LPs devoted primarily to



dance music have been omitted from this listing. As a jazz band, its strength lies in a group of highly capable soloists, principally Ronnie Lang, Ray Sims and Dave Pell. Its weaknesses are a lack of ease, a leaning toward an assembly-line effect, and a monotony of tonal color. In general, it plays a cleanly scrubbed, disinfected type of big band jazz. The best show-casing of the Brown band as a jazz band is the Coral CX-1 set, though there are a number of typical performances in this vein on Columbia CL 539 and Coral CRL 56099. The jazz quotient on the other disks is a good deal lower. As between the ten- and twelve-inch versions of *Sentimental Journey* (Columbia CL 6008 and CL 649), the addition of *Floatin'* and *Carioca* gives the twelve-incher a decided advantage.

### RALPH BURNS

**RALPH BURNS AMONG THE JATPS:** *Perpetual Motion; Spring in Naples; Sprang; Chuck-a-Luck; Early Awedom; Music for a Strip Teaser; Pimlico; Taxco.* NORGRAN MG N-1028. 12-in. 37 min. \$4.98.

This is borderline big band jazz. It's a big band, all right — a studio band — but it's used almost completely as accompaniment for some excellent soloists — Roy Eldridge, Flip Phillips, Jimmy Hamilton, Oscar Peterson, Ray Brown, Bill Harris, and Louis Bellson. Good Ralph Burns compositions; good performances by the soloists.

### BILLY BUTTERFIELD

**BALLADS FOR SWEETHEARTS:** *Star Dust; That Old Black Magic; I've Got a Crush on You; Moonlight in Vermont; Little White Lies; It's Easy to Remember; The Touch of Your Lips; The Way You Look Tonight.* WESTMINSTER WL 3029. 10-in. 26 min. \$3.95.

**CLASSICS IN JAZZ:** *Butterball; Afternoon in August; Wild Oats; Lover Man; Flip Flop; Billy the Kid; What's New; Busterscotch.* CAPITOL H 424. 10-in. 23 min. \$2.98.

**STARDUSTING:** *Star Dust; Begin the Beguine; Oh, Lady Be Good; More Than You Know; Malaguena; Jalousie; Narcissus; Bugle Call Rag.* CAPITOL H 201. 10-in. 23 min. \$2.98.

**THAT BUTTERFIELD BOUNCE:** *Caravan; Flamingo; St. Louis Blues; Strike Up the Band; I Gotta Right to Sing the Blues; Struttin' with Some Barbecue; Goodbye; Cotton Tail.* WESTMINSTER WL 3020. 10-in. 26 min. \$3.95.

Butterfield's versatile trumpet — open or muted, hot or sweet — is heard to advantage in parts of all these disks, but there are times when cluttered arrangements or stodgy tempos defeat him. Good, swinging big band performances occur on all four disks. The most consistent is Capitol H 424, though the best single selection is the *St. Louis Blues* on Westminster EL 3020. The Capitols come from the late Forties, the Westminsters from the past year or two.

### CALIFORNIA RAMBLERS

**THE DORSEY BROTHERS WITH THE CALIFORNIA RAMBLERS:** *Sidewalk Blues; Clementine; Up and at 'Em; Stockholm Stomp; Third Rail; When Erastus Plays the Old Kazoo;*

*Cheatin' on Me; I Ain't Got Nobody.* RIVERSIDE RLP 1051. 10-in. 31 min. \$3.98.

**JAZZ OF THE ROARING TWENTIES:** *Charleston; Five Foot Two, Eyes of Blue; Miss Annabelle Lee; Clap Hands Here Comes Charley; Manhattan; The Flapper Wife; Keep Smiling at Trouble; Sweet Man.* RIVERSIDE RLP 1008. 10-in. 30 min. \$3.98.

The California Ramblers were a band of the middle Twenties which included Tommy and Jimmy Dorsey, Red Nichols, and Adrian Rollini (in his bass saxophone phase). Tommy Dorsey, who made his reputation as a pretty trombonist, played a very gutty style in these days, and the band as a whole often sounds much like Nichols' later small groups. It's a very pleasant mixture of period flavor and bright, early style jazz. The recording, of course, is quite limited in range and the levels vary.

### CAB CALLOWAY

**CAB CALLOWAY AND HIS ORCHESTRA:** *Minnie the Moocher; Kickin' the Gong Around; St. Louis Blues; Bugle Call Rag; You Rascal You; Some of These Days; St. James Infirmary; Nobody's Sweetheart.* BRUNSWICK BL 58010. 10-in. 25 min. \$2.98.

"CHU": *Come On with the "Come On"; At the Clam Bake Carnival; Sive;* (plus small group versions of *Limehouse Blues; Maelstrom; Ebb Tide; Now You're Talkin' My Language; My Secret Love Affair; Back Home Again in Indiana; Chuberry Jam; Warmin' Up; Too Marvelous for Words*). EPIC LG 3124. 12-in. 34 min. \$3.95.

Calloway's band was originally the Missourians (*q. v.*), a fine jazz band which took a very secondary role to Calloway's scattling and singing in the early flush of his success. This is the period (1930-31) represented on Brunswick BL 58010, a disk which is all Calloway. Later his band achieved more instrumental independence and in the hard-driving *Come On with the "Come On"* (1940) and the easy-going *At the Clambake Carnival* (1936) — both on Epic LG 3124 — it is a finished, well-rounded unit, sparked in these two instances by Chu Berry's saxophone.

### THE COMMANDERS

**MEET THE COMMANDERS:** "O"; *Meet the Brass; Honey in the Horn; Swanee River Boogie; Make Love to Me; Kentucky Boogie; Davey Jones; I Want a Little Girl.* DECCA DL 5525. 10-in. 25 min. \$2.98.



A relatively new band, capable but indicating no special distinction. They play a group of polite arrangements by Tooti Camarata.

### BOB CROSBY

**THE BOB CATS BALL:** *Sugar Foot Stomp; Royal Garden Blues; At the Jazz Band Ball; High Society; Between the Devil and the Deep*

*Blue Sea; Dixieland Shuffle; Squeeze Me; Little Rock Getaway; The Dixieland Band; Muskrat Ramble;* (plus small group versions of *Charleston; Black Bottom*). CORAL CRL 57005. 12-in. 36 min. \$3.98.

**DIXIELAND JAZZ, Vol. 1:** *Sugar Foot Stomp; Royal Garden Blues; At the Jazz Band Ball; Between the Devil and the Deep Blue Sea; Dixieland Shuffle; Squeeze Me; The Dixieland Band; Come Back Sweet Papa.* CORAL CRL 56003. 10-in. 25 min. \$2.98.

**ST. LOUIS BLUES:** *St. Louis Blues; Loveless Love; The Memphis Blues; Yellow Dog Blues; Beale Street Blues; Joe Turner Blues; Aunt Hager's Blues; Way Down South Where the Blues Began.* CORAL CRL 56039. 10-in. 24 min. \$2.98.

**SWINGIN' AT THE SUGAR BOWL:** *Swingin' at the Sugar Bowl; Panama; Little Rock Getaway; Wolverine Blues; High Society; Muskrat Ramble;* (plus small group versions of *Washington and Lee Swing; Peruna*). CORAL CRL 56000. 10-in. 21 min. \$2.98.

The Crosby band's Dixieland style was carried out best by the Bob Cats, the small group within the big band. But even the big band's Dixie performances often had a lot of vitality. Coral CRL 57005 is the handiest summation of the full band's abilities (despite its misleading title). It includes all but one of the selections on Coral CRL 56003 (although that one, *Come Back Sweet Papa*, is a particularly bright effort) along with the three best selections on Coral CRL 56000. A full band playing Dixieland is likely to sound heavy, and the recording given the Crosby band has added to this heaviness; but the band's brilliant soloists and great ensemble verve more than compensate for this. Coral CRL 56039 is a post-war studio reunion of some of the old Crosby men, who play cleanly and get off a few good solos but stir up little excitement.

### BUDDY DE FRANCO

**THE PROGRESSIVE MR. DE FRANCO:** *Gold Nugget Sam; Love Is for the Very Young; From Here to Eternity; Pyramid; Cornball; Punkin';* (plus small group versions of *Blues in the Closet; Monogram; Cable Car; I Wish I Knew*) NORGRAN MG N-1006. 12-in. 35 min. \$4.98.

Although only one side of this disk is devoted to De Franco with a big band, that is more than enough. The arrangements are heavy-handed, and De Franco and the band plod doggedly through them.

### SAM DONAHUE

**CLASSICS IN JAZZ:** *Moten Swing; Scufflin'; Constellation; Dinah; Suicide Leap; Saxa-Boogie; Gypsy Love Song; Robbins Nest; Red Wing; September in the Rain; Convoy; Conversation at Lindy's.* CAPITOL T 626. 12-in. 35 min. \$3.98.

These recordings, made in 1946 and 1947, have a full-bodied wide range sound, some fleet and facile saxophone playing by Donahue, and good trombone work; otherwise they are undistinguished.

### DORSEY BROTHERS ORCHESTRA

**DIXIELAND JAZZ, 1934-1935, Vol. 1:** *St. Louis Blues; Milenberg Joys; Honeysuckle Rose;*

*Dipper Mouth Blues; By Heck; Weary Blues; Dese Dem Dose.* DECCA DL 6016. 10-in. 24 min. \$2.98.

The Dorsey Brothers' Orchestra was a delightful oddity for the year or so that it existed during 1934 and 1935. With a set-up of one trumpet, three trombones, and three reeds, it was in a twilight zone between a big band and a small band. In terms of strict numbers, it must be counted a big band, but it played with the easy flexibility of a small group. Most of the band's arrangements were written by Glenn Miller, one of the three trombonists, and the predominant vein was two-beat, lightly and often brilliantly expressed. This disk includes some of the best performances of the band's brief career.

### TOMMY DORSEY

THIS IS TOMMY DORSEY AND HIS ORCHESTRA: *Beale Street Blues; Swanee River; Stop, Look and Listen; Deep River; Down Home Rag; Swing Low Sweet Chariot; Well Git It!; Then I'll Be Happy.* RCA VICTOR LPT 3018. 10-in. 29 min. \$2.98.

TOMMY DORSEY'S ALL TIME HITS: *Boogie Woogie; Somewhere a Voice Is Calling; Embraceable You; Chicago; Opus No. 1; After You've Gone; Hawaiian War Chant; On the Sunny Side of the Street.* RCA VICTOR LPT 15. 10-in. 24 min. \$2.98.

Tommy Dorsey left jazz behind many years ago, as his latter-day disks testify. The two LPs listed here date from 1936 to 1945 and even then he was prone to take a sweet approach to a tune which might be expected to be prime jazz material — *After You've Gone*, for instance. Dorsey has always had excellent jazz sidemen and they peep through from time to time, although even they sometimes get diluted, as Ziggy Elman does on *Swanee River*. Neither of these is a particularly consistent disk, but of the two there's more jazz to be heard on RCA Victor LPT 3018.

### DUKE ELLINGTON

THE DUKE AND HIS MEN: *Morning Glory; Dusk; John Hardy's Wife; Bakiff; The Giddybug Gallop; Are You Sticking?; Moon Over Cuba; Clementine; Five O'Clock Drag; Chelsea Bridge; The "C" Jam Blues; Moon Mist.* RCA VICTOR LPM 1092. 12-in. 38 min. \$3.98.

DUKE ELLINGTON: *Overture to a Jam Session; Jam-a-Ditty; The Beautiful Indians; Happy Go Lucky Local; Blue Skies; Diminuendo in Blue; Magenta Haze; Golden Feather; Sultry Sunset; Flippant Flurry.* ALLEGRO 3074. 12-in. 37 min. \$5.95.

DUKE ELLINGTON, Vol. 1: *Creole Love Call; Washington Wabble; Blues I Love to Sing; Harlem River Quiver; East St. Louis Toodle-oo; Black Beauty; Got Everything But You; Jubilee Stomp.* "X" LVA 3037. 10-in. 24 min. \$2.98.

DUKE ELLINGTON PLAYS: *Overture to a Jam Session; Jam-a-Ditty; Magenta Haze; Blue Skies; Flippant Flurry; Sultry Sunset; Golden Feather.* ALLEGRO 4014. 10-in. 23 min. \$2.95.

DUKE ELLINGTON PLAYS: *Diminuendo in Blue; Happy Go Lucky Local; Tulip or Turnip;*

*Beautiful Indians; It Shouldn't Happen to a Dream.* ALLEGRO 4038. 10-in. 21 min. \$2.95.

DUKE ELLINGTON PLAYS THE BLUES: *Royal Garden Blues; Frankie and Johnny; Memphis Blues; Pretty Woman; Beale Street Blues; Trans-blucency; St. Louis Blues; Drawing Room Blues.* RCA VICTOR LPM 3067. 10-in. 24 min. \$2.98.

DUKE ELLINGTON'S GREATEST: *It Don't Mean a Thing; Caravan; I Let a Song Go Out of My Heart; Black and Tan Fantasy; In a Sentimental Mood; Sophisticated Lady; Solitude; Prelude to a Kiss.* RCA VICTOR LPT 1004. 12-in. 24 min. \$3.98.

ELLINGTON '55: *Rockin' in Rhythm; Black and Tan Fantasy; Stompin' at the Savoy; In the Mood; One O'Clock Jump; Honeysuckle Rose; Flying Home; Happy Go Lucky Local.* CAPITOL W 521. 12-in. 43 min. \$4.98.

ELLINGTONIA, Vol. 1: *East St. Louis Toodle-oo; Birmingham Breakdown; Rockin' in Rhythm; Twelfth Street Rag; Black and Tan Fantasy; The Mooche; Mood Indigo; Wall Street Wail.* BRUNSWICK BL 58002. 10-in. 24 min. \$2.98.

ELLINGTONIA, Vol. 2: *Creole Rhapsody; Tiger Rag; Yellow Dog Blues; Tishomingo Blues; Jazz Convulsions; Awful Sad.* BRUNSWICK BL 58012. 10-in. 24 min. \$2.98.

ELLINGTON UPTOWN: *Skin Deep; The Mooche; Take the "A" Train; A Tone Parallel to Harlem; Perdido.* COLUMBIA 4ML 4369. 12-in. 43 min. \$4.98.

LIBERIAN SUITE. COLUMBIA CL 6073. 10-in. 25 min. \$2.98.

MASTERPIECES BY ELLINGTON: *Mood Indigo; Sophisticated Lady; The Tattooed Bride; Solitude.* COLUMBIA 4ML 4418. 12-in. 46 min. \$4.98.

MOOD ELLINGTON: *On a Turquoise Cloud; New York City Blues; Golden Cress; Three Cent Stomp; Hy'a Sue; Lady of the Lavender Mist; The Clothed Woman; Progressive Gavotte.* COLUMBIA CL 6024. 10-in. 25 min. \$2.98.



Duke Ellington

THE MUSIC OF DUKE ELLINGTON PLAYED BY DUKE ELLINGTON: *The New East St. Louis Toodle-oo; The New Black and Tan Fantasy; Creole Love Call; The Mooche; Mood Indigo; Sophisticated Lady; Solitude; In a Sen-*

*timental Mood; Caravan; I Let a Song Go Out of My Heart; Do Nothing Till You Hear from Me; Don't Get Around Much Any More.* COLUMBIA CL 558. 12-in. 37 min. \$3.95.

PREMIERED BY ELLINGTON: *Flamingo; Star Dust; Stormy Weather; Cocktails for Two; My Old Flame; Three Little Words; I Can't Give You Anything but Love; Liza.* CAPITOL H 440. 10-in. 24 min. \$2.98.

SEATTLE CONCERT: *Skin Deep; Sultry Serenade; Sophisticated Lady; Perdido; Caravan; Harlem Suite; The Hawk Talks; Ellington Medley; Jam with Sam.* RCA VICTOR LJM 1002. 12-in. 56 min. \$3.98.

THIS IS DUKE ELLINGTON AND HIS ORCHESTRA: *Do Nothin' Till You Hear From Me; Jack the Bear; Bojangles; Harlem Air Shaft; Warm Valley; Koko; Across the Tracks Blues; Chloë.* RCA VICTOR LPT 3017. 10-in. 24 min. \$2.98.

Ellington stands, with Fletcher Henderson and Benny Goodman, as one of the great creative figures in big band jazz. His principal achievement has been the creation and development of a band which bore the unmistakable stamp of his musical personality and through which he first pioneered and later broadened the expressive scope of big band jazz. He has been at the head of a big band continuously for almost thirty years and the two most productive decades of his career, 1928-1949, are highlighted in generally excellent fashion on a single remarkable record, Columbia CL 558. There are eleven superb Ellington performances on this disk (the twelfth, his 1940 *Mood Indigo*, can only be rated as very good) that trace his development both as a band leader and as a composer. Its sole weakness as a summation of Ellington is the omission of one of the highest points of development of the Ellington band (if not the highest point), the 1940-42 band. The cream of the recordings by this band are gathered on RCA Victor LPT 3017 (the heavy cream) and RCA Victor LPM 1092 (the light cream).

Otherwise, the Ellington recordings available on LP are either from his very early period (1927-1931) or the past decade, a period during which the personality of the band has faded perceptibly. Early Ellington is found on Brunswick BL 58002 and 58012 — bright, spirited performances with a limited sound range — and on "X" LVA 3037, equally interesting and far superior in sound quality.

The Ellington of the middle Forties is represented on RCA Victor LPT 1004, lush and sometimes ornate revisions of some of his early successes, and on RCA Victor LPM 3067, a venture into standard blues material that does not quite come off. The immediately postwar Ellington band is heard on the Allegro disks, playing with its old-time power and precision although the recording is not very good (also, note the duplications between the ten- and twelve-inch disks).

Columbia CL 6024 marks the beginning of Ellington's best period of recording, technically speaking. The period includes this excellent disk, one of the last original collections in the traditional Ellington manner, as well as Columbia 4ML 4418 and Columbia 4ML 4639, both largely devoted to needlessly lengthy extensions of standard Elling-



ton works given beautifully full-range recording. 4ML 4639 has been a favorite high fidelity test record ever since it was issued. RCA Victor LJM 1002, a recording of a 1952 concert, and the two Capitol disks, his most recent work on LP, add little to the Ellington saga.

A growing interest of Ellington's in late years has been the writing of relatively lengthy (relative to the length of a pop tune) concert pieces. Three of these are on LP—*A Tone Parallel to Harlem* (Columbia 4ML 4639), an overwrought and empty work; *The Tattooed Bride* (Columbia 4ML 4418), a piece which owes its successful points to some excellent solos by Johnny Hodges, Lawrence Brown, Jimmy Hamilton, and Harry Carney; and *Liberian Suite* (Columbia CL 6073), written on commission for the Liberian government and again very dependent on the distinguished solo musicians in the Ellington band.

### ZIGGY ELMAN

**DANCING WITH ZIG:** *I'll Get By; Samba with Zig; The Birth of the Blues; Me and My Shadow; With a Song in My Heart; Lover Come Back to Me; My Blue Heaven; Dancing with Zig.* M-G-M E 163. 10-in. 23 min. \$2.98.

**ZIGGY ELMAN AND HIS ORCHESTRA:** *My Reverie; Body and Soul; Always; Irresistible You; The Night Is Young and You're So Beautiful; Take Me in Your Arms; Cheek to Cheek; You're Mine You.* M-G-M E 535. 10-in. 25 min. \$2.98.

The onetime Benny Goodman star records here with a studio band that plays in a passive version of the Goodman style.

### JERRY FIELDING

**JERRY FIELDING AND HIS GREAT NEW ORCHESTRA:** *Faintly Reminiscent; A Blues Serenade; Button Up Your Overcoat; Can't Help Lovin' That Man; Tea for Two; Here in My Arms; I'm in Love; Blue Prelude.* TREND TL 1000. 10-in. 25 min. \$3.85.

**JERRY FIELDING PLAYS A DANCE CONCERT:** *Peanut Vendor; Carefree; Cheerful Little Earful; The Kinkajou; When I Grow Too Old to Dream; Song of the Bayou; Rain on the Roof; Young Man's Fancy.* TREND TL 1004. 10-in. 26 min. \$3.85.

**SWEET WITH A BEAT:** *The Glory of Love; Taking a Chance on Love; These Foolish Things; When the Red, Red Robin Comes Bob, Bob Bobbin' Along; Lady of the Evening; You Couldn't Be Cuter; The Gypsy in My Soul; There's Danger in Your Eyes Cherie; All I Do Is Dream of You; Consented; June Night; Me and My Shadow.* DECCA DL 8100. 12-in. 34 min. \$3.98.

Fielding, a West Coast arranger, tries a hard-driving, blasting attack on Trend TL 1004, a strong emphasis on vocals on Trend TL 1000, and a subdued instrumental approach on Decca DL 8100. In each case the results are competent but not especially noteworthy.

### DIZZY GILLESPIE

**DIZZIER AND DIZZIER:** *Woody'n't You; Duff-Capers; St. Louis Blues; Dizzier and Dizzier; Jumpin' with Symphony Sid; Hey Pete! Let's Eat Mo' Meat; Cubana Be; Cubana*

*Bop; Swedish Suite; I'm Be Boppin' Too; Two Bass Hit; Ow.* RCA VICTOR LJM 1009. 12-in. 36 min. \$3.98.



Benny Goodman and Fletcher Henderson

**DIZZY GILLESPIE AND HIS ORCHESTRA:** *I Waited for You; Ray's Idea; Our Delight; Good Dues Blues; (plus small group versions of Salt Peanuts; A Hand Fulla Gimme; That's Earl, Brother; Oop Bop Sh' Bam).* ALLEGRO 4032. 10-in. 23 min. \$2.95.

**DIZZY GILLESPIE PLAYS:** *Emanon; Things to Come; He Beeped When He Shoulda Bopped; One Bass Hit; (plus small group versions of Groovin' High; Dizzy Atmosphere; Blue and Boogie; All the Things You Are).* ALLEGRO 4017. 10-in. 23 min. \$2.95.

**DIZZY GILLESPIE WITH STRINGS:** *Sweet and Lovely; My Old Flame; I Waited for You; Ghost of a Chance; The Man I Love; Night and Day.* CLEF MG C-136. 10-in. 19 min. \$3.98.

Like Louis Armstrong, Gillespie is essentially a small group man. His efforts to transpose what was at the time (1946-1949) still called bop from the small group idiom to that of a big band proved fruitless. The Allegro disks, which are sloppily recorded and have rough surfaces, highlight the differences by placing small Gillespie groups band-to-band against his full orchestra. RCA Victor LJM 1009 resounds with Afro-Cuban drumming which is occasionally diverting but is of little basic help. Clef MG C-136 is not exactly big band jazz (the band is the Paris Opera-Comique Orchestra) but it is provocatively close to it with Gillespie present. Unfortunately, inept engineering throws the whole thing out of focus.

### BENNY GOODMAN

**BENNY GOODMAN AND HIS ORCHESTRA:** *Sing Sing Sing; I've Found a New Baby; Sometimes I'm Happy; King Porter Stomp; It Had to Be You; Roll 'Em; One O'Clock Jump.* RCA VICTOR LPT 1005. 12-in. 26 min. \$3.98.

**BENNY GOODMAN AND HIS ORCHESTRA:** *Six Flats Unfurnished; Idaho; How High the Moon; The Earl; Scatterbrain; Mission to Moscow; Clarinade; The Hour of Parting; The man I Love; At the Darktown Strutters' Ball; Coconut Grove; Jumpin' at the Woodside.* COLUMBIA CL 534. 12-in. 36 min. \$3.95.

**THE BENNY GOODMAN BAND:** *Dizzy Fingers; Back in Your Own Back Yard; Mahzel;*

*Wrap Your Troubles in Dreams; Chicago; Whistler's Blues; Tattle Tale; Muskrat Ramble.* CAPITOL H 409. 10-in. 23 min. \$2.98.

**THE BENNY GOODMAN BAND:** *Above plus All the Cats Join In; Lonely Moments; Sweet and Lovely.* CAPITOL T 409. 12-in. 34 min. \$3.98.

**BENNY GOODMAN DANCE PARADE:** *Jersey Bounce; Somebody Else Is Taking My Place; Gotta Be This or That; A String of Pearls; Why Don't You Do Right; Oh Baby!* COLUMBIA CL 6048. 10-in. 27 min. \$2.98.

**BENNY GOODMAN DANCE PARADE, Vol. 2:** *Let's Dance; On the Alamo; You Brought a New Kind of Love to Me; After You've Gone; Honeysuckle Rose; Pound Ridge; How Long Has This Been Going On; Perfidia.* COLUMBIA CL 6100. 10-in. 25 min. \$2.98.

**BENNY GOODMAN AND PEGGY LEE:** *My Little Cousin; Let's Do It; Winter Weather; Not Mine; Somebody Nobody Loves; (plus small group versions of On the Sunny Side of the Street; Where or When; The Way You Look Tonight).* COLUMBIA CL 6033. 10-in. 25 min. \$2.98.

**BENNY GOODMAN PRESENTS EDDIE SAUTER ARRANGEMENTS:** *Moonlight on the Ganges; More Than You Know; Superman; Intermezzo; La Rosita; Soft As Spring; That's the Way It Goes; 'Tis Autumn; Not a Care in the World; Tangerine; Ramona; Love Walked In.* COLUMBIA CL 523. 12-in. 40 min. \$3.95.

**BENNY GOODMAN PRESENTS FLETCHER HENDERSON ARRANGEMENTS:** *Stealin' Apples; Night and Day; Honeysuckle Rose; Can't You Tell?; Crazy Rhythm; Henderson Stomp; Frenesi; Somebody Stole My Gal; Just You, Just Me; I'll Never Say "Never Again" Again; What a Little Moonlight Can Do; You're a Heavenly Thing.* COLUMBIA CL 524. 12-in. 36 min. \$3.95.

**B. G. IN HI-FI:** *Let's Dance; Jumpin' at the Woodside; Stompin' at the Savoy; When I Grow Too Old to Dream; You Brought a New Kind of Love to Me; Somebody Stole My Gal; Blue Lou; Sent for You Yesterday and Here You Come Today; Big John's Special; Jersey Bounce; (plus small group versions of What Can I Say After I Say I'm Sorry?; Get Happy; Air Mail Special; Rock Rimmon; You're a Sweetheart.* CAPITOL W 565. 12-in. 50 min. \$4.98.

**CHARLIE CHRISTIAN WITH THE BENNY GOODMAN SEXTET AND ORCHESTRA:** *Solo Flight; (plus small group versions of Blues in B; Wholly Cats; Till Tom Special; Gone with "What" Wind; Breakfast Feud; Air Mail Special; Waitin' for Benny; A Smo-o-o-oth One; Seven Come Eleven; Six Appeal; Gone with What Draft).* COLUMBIA CL 652. 12-in. 39 min. \$3.95.

**1938 CARNEGIE HALL JAZZ CONCERT:** *Don't Be That Way; One O'Clock Jump; Life Goes to a Party; Blue Skies; Lock Lomond; Blue Room; Swingtime in the Rockies; Bei Mir Bist du Schon; Sing Sing Sing; Big John's Special; (plus small group versions of Dixieland One Step; I'm Comin' Virginia; When My Baby Smiles at Me; Shine; Blue Reverie; Honeysuckle Rose; Body and Soul; Avalon; The Man I Love; I Got Rhythm; China Boy; Stompin' at the Savoy; Dizzy Spells).* COLUMBIA SL 160. Two 12-in. 101 min. \$11.90.

**1937/38 JAZZ CONCERT NO. 2:** *Let's Dance;*



*Ridin' High; Peckin'; Sunny Disposish; St. Louis Blues; Sugar Foot Stomp; Always; Down South Camp Meetin'; Sometimes I'm Happy; Roll 'Em; King Porter Stomp; Minnie the Moocher's Wedding Day; You Turned the Tables on Me; Darktown Strutters' Ball; Bugle Call Rag; Clarinet Marmalade; Star Dust; Benny Sent Me; Josephine; Someday Sweetheart; Caravan; Goodbye;* (plus small group versions of *Nice Work If You Can Get It; Vibrap-phone Blues; The Shiek of Araby; Nagasaki; Moonglow; I'm a Ding Dong Daddy; I Hadn't Anyone Till You; Sweet Leilani; Have You Met Miss Jones; Shine; Runnin' Wild; My Gal Sal; Time on My Hands; Everybody Loves My Baby; Killer Diller*). COLUMBIA SL 180. Two 12-in. 108 min. \$11.90.

THIS IS BENNY GOODMAN AND HIS ORCHESTRA: *Swingtime in the Rockies; Changes; Sugar Foot Stomp; Big John's Special; Camel Hop; Riffin' at the Ritz; Wrappin' It Up; Life Goes to a Party.* RCA VICTOR LPT 3956. 10-in. 24 min. \$2.98.

The arrival of the Goodman band was a milestone in the history of big band jazz. It changed the sound of big band jazz radically, lightening and brightening an earlier tendency toward a heavy quality and injecting some elements of the far more popular sweet dance bands. There was a striking difference between the early Goodman band as it was heard in hotel ballrooms or dance halls and this same band in a recording studio. A stiffness crept into its early recordings. (RCA Victor LPT 1005 and LPT 3056) that was not apparent in actual performance. This is not to discount the recordings on these two disks, since they include several numbers which have become Goodman classics, but the air shots of the band at this same period, gathered in Columbia SL 180, are a much more accurate reflection of the band as it was and, possibly, provide a more adequate explanation for the furore it caused. The levels vary on this Columbia set and the fidelity is not the highest, but it paints an excellent portrait of a young and exuberant band. The companion set, Columbia SL 160, is more limited in scope, is poorly recorded, and — with a few notable exceptions — lacks the relish and spontaneity in performance of SL 180.

The Goodman band of 1939-1945, heard on the single Columbia LPs, is a more mature band, less dependent on individual virtuosos (except for Goodman, of course) and in some respects is a more interesting ensemble. This was particularly true when Eddie Sauter started providing arrangements. Columbia CL 523, a collection of Sauter arrangements, is impressively imaginative for big band jazz of that period. The matching set of Fletcher Henderson arrangements, Columbia CL 524, looks back toward the band's earlier days when Henderson's concepts of big band writing played a crucial part in the wide public acceptance granted to "swing." The sound on most of these Columbia recordings is surprisingly good.

Capitol H 409 and T 409 caught the Goodman band in the twilight of its career, lacking its old life and depending more and more on Goodman's solos to carry it. The additional material on the twelve-inch version is better than most of the selections on the ten-inch disk. CAPITOL W 565 is a 1954 attempt to reconstruct the old Goodman band and record some favorite old ar-

rangements (and a few others) under the best conditions then available. It is amazingly successful, though there is still a marked difference between a studio band, even one such as this which is studded with old Goodman musicians, and a band which is working together steadily.

#### GIGI GRyce

GIGI GRyce AND HIS BIG BAND FEATURING CLIFFORD BROWN: *Brown Skin; La Rose Noire; Delitiano; Bum's Rush; Keeping Up with Jonesy; Quick Step.* BLUE NOTE LP 5049. 10-in. 25 min. \$4.

This modernist group is murky in ensemble; however, there are some fine solo spots by trombonist James Cleveland and a few good moments by Brown.

#### LIONEL HAMPTON

HAMP'S BOOGIE-WOOGIE: *Hamp's Boogie-Woogie; Tempo's Boogie; Hey! Ba-Ba-Re-Bop; Flying Home; Beulah's Boogie; Hamp's Walkin' Boogie;* (also small group versions of *Two Finger Boogie; Ridin' on the L & N*). DECCA DL 5230. 10-in. 25 min. \$2.98.

OH ROCK: *Gabby's Gabbin'; Gladyssee Bounce; Kingfish; Oh Rock; Gate Steps Out; Oh, Lady Be Good; Samson's Boogie; Cool Train.* M-G-M E 285. 10-in. 25 min. \$2.98.

Hampton is an anomaly: a personally tasteful musician who heads a notoriously tasteless band — but, it should be added, a highly successful band. Even amidst all the rocking ruckus, Hampton's vibes can suddenly come shining quietly and intelligently through. But it is scarcely worth taking what goes with it to wait for the occasions when this is true. Decca DL 5230 is middle-Forties Hampton, when he was a premature rock and roller. M-G-M E 285 is quite recent and indicates that even a dull band can deteriorate in a decade.

#### KEN HANNA

THE BRIGHT NEW ORCHESTRA: *Pogo; Chicken Road; Gotta Go Now; Misty Mood; First Floor Front; You're Nobody's Baby; Nirvana; Sweet Riley O'Toole.* TREND TL 1007. 10-in. 21 min. \$3.85.

Hanna's arrangements are pleasant though uninspired and Dick Nash plays some sterling trombone; that's about the extent of this disk's merits.

#### ERSKINE HAWKINS

AFTER HOURS: *After Hours; Tuxedo Junction; Bear Mash Blues; Nona; Station Break; Skippin' and Hoppin'; So Long, Goodbye Blues; Downbeat.* CORAL CRL 56061. 10-in. 26 min. \$2.98.

Hawkins' band plays with a heavy, sodden beat, deadening the occasional moments when something interesting is trying to happen. Pianist Ace Harris does well by Avery Parrish's minor piano classic, *After Hours*.

#### TED HEATH

LISTEN TO MY MUSIC: *The Entry of the Gladiators; Casey Jones; L'Heure Bleu; I Want to Be Happy; Limehouse Blues; Turkey in the Straw; A Kiss in the Dark.* LONDON LPB 511. 10-in. 21 min. \$2.98.

THE MUSIC OF FATS WALLER: *London Suite; Honeyuckle Rose; Ain't Misbehavin'; Blue Turning Grey Over You; Jitterbug Waltz; I've Got a Feeling I'm Falling; Alligator Crawl.* LONDON LL 978. 12-in. 30 min. \$3.98.

STRIKE UP THE BAND: *Strike Up the Band; Obsession; Clair de Lune; Piper's Patrol; Vanessa; Hot Toddy; On the Bridge; Alpine Boogie; Yours Is My Heart Alone; Alouette; La Mer; Hawaiian War Chant.* LONDON LL 750. 12-in. 33 min. \$3.98.

TED HEATH AND HIS ORCHESTRA: *Colonel Bogey; My Very Good Friend the Milkman; Button Up Your Overcoat; Birmingham Bounce; Blue Skies March; Sidewalks of Cuba; Romanian Roundabout; Cuban Crescendo.* LONDON LB 374. 10-in. 21 min. \$2.98.

TED HEATH AT THE PALLADIUM: *The Champ; Eloquence; Do Notbin' Till You Hear from Me; Pick Yourself Up; Blues for Moderns; Fourth Dimension; Erospect; Dark Eyes; Solitude; The Hawk Talks; I Got It Bad; Rhapsody for Drums.* LONDON LL 802. 12-in. 39 min. \$3.98.

TED HEATH AT THE PALLADIUM, Vol. 3: *Flying Home; Skylark; Late Night Final; Our Love; And the Angels Sing; Crazy Rhythm; Haitian Ritual; Send for Henry; Lover; Sweet Georgia Brown; Concerto for Verrell.* LONDON LL 1211. 12-in. 34 min. \$3.98.

TED HEATH'S 100th LONDON PALLADIUM SUNDAY CONCERT: *Lush Slide; Birth of the Blues; Fascinating Rhythm; Our Waltz; Theme from "Moulin Rouge"; Viva Verrell; Henry IX; Mood Indigo; The Shiek of Araby; Holiday for Strings; How High the Moon.* LONDON LL 1000. 12-in. 29 min. \$3.98.

TEMPO FOR DANCING: *Poor Little Rich Girl; Ramona; Sweet and Lovely; The Lady Is a Tramp; Young and Healthy; In a Little Spanish Town; Thanks for the Memory; Avalon.* LONDON LB 340. 10-in. 23 min. \$2.98.

Starting from a Glenn Millerish basis toward the end of the war, Heath's English band has developed into a sort of latter-day Paul Whiteman troupe — slick, production-minded, and loaded with good jazz sidemen. The jazz men get their best opportunities in the Palladium concerts, which have produced some of the most precisely played big band jazz of recent years. With all its ensemble brilliance, however, the Heath band's out-and-out jazz essays often drag rhythmically. Surface qualities predominate on these disks; brilliant recording and exceptionally polished performances cloak a good deal of derivative thinking.

#### NEAL HEFTI

SWINGIN' ON THE CORAL REEF: *Coral Reef; Lake Placid; Sure Thing; Two for a Nickel; Three for a Dime; Uncle Jim; Fallin in Love All Over Again; Why Not?; It's a Happy Holiday.* CORAL CRL 56083. 10-in. 22 min. \$2.98.

Light, bright, and swinging performances of Hefti's inventive arrangements of a group of his own compositions, recorded in 1951 and 1952. An unpretentious and satisfying disk.

#### FLETCHER HENDERSON

THE BIRTH OF BIG BAND JAZZ: *When You Walked Out; Mandy, Make Up Your Mind; Prince of Wails; When Spring Comes Peeping*





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*Through; Swamp Blues; Off to Buffalo; Hop Off; Rough House Blues.* RIVERSIDE RLP 1055. 10-in. 25 min. \$3.98.

FLETCHER HENDERSON AND HIS CONNIE'S INN ORCHESTRA: *St. Louis Shuffle; Variety Stomp; My Sweet Tooth Says I Wanna; Roll On, Mississippi, Roll On; Singin' the Blues; Oh, It Looks Like Rain; Strangers; Sugar Foot Stomp.* "X" LVA 3013. 10-in. 24 min. \$2.98.

FLETCHER HENDERSON MEMORIAL ALBUM: *Wild Party; Rug Cutter's Swing; Wrappin' It Up; Happy As the Day Is Long; Down South Camp Meetin'; Big John's Special; Hotter than 'Ell; It's the Talk of the Town.* DECCA DL 6025. 10-in. 19 min. \$2.98.

GEMS OF JAZZ, Vol. 3: *Queer Notions; Happy Feet; Ol' Man River;* (plus Joe Venuti's Blue Six playing *Sweet Lorraine; Doin' the Uptown Lowdown; Jazz Me Blues; In De Ruff;* and Buck Washington playing *Old Fashioned Love*). DECCA DL 5383. 10-in. 25 min. \$2.98.

GEMS OF JAZZ, Vol. 4: *It's the Talk of the Town; Nagasaki; I've Got to Sing a Torch Song; Night Life;* (plus the Chocolate Dandies playing *Blue Interlude; Once Upon a Time;* and Coleman Hawkins playing *Lost in a Fog; I Ain't Got Nobody*). DECCA DL 5384. 10-in. 27 min. \$2.98.

The trail blazer among big band leaders was Fletcher Henderson, who created the pattern for big band jazz and made big band jazz possible through his conception of the use of sections. In the late Twenties, Henderson's band was the big band for jazz musicians. The early development of the Henderson band can be traced on Riverside RLP 1055 and "X" LVA 3013. The Riverside disk starts with a 1923 recording on which the band sounds generally un-jazzlike despite the presence of Coleman Hawkins, Don Redman, Charlie Green, Joe Smith, and other jazz worthies. It proceeds through a pair of 1924 recordings, when Louis Armstrong was in Henderson's trumpet section, to entries from 1926 and 1927, when Henderson's big band style had jelled, winding up with a pair of 1928 pieces. The "X" disk, dating from 1927 to 1932, is a mixed bag: three superb Henderson performances plus some examples of how much — and sometimes how little — Henderson could do with the routine pop tunes he had to play. Decca DL 5383 and DL 5384 feature the Henderson band of 1933, just before Hawkins (at the height of his early period) left for Europe, while Decca DL 6025 is the post-Hawkins, 1934, band playing the Henderson versions of several arrangements that Henderson later turned over to Benny Goodman. Henderson is still inadequately represented on LP, but the 1927 and 1928 recordings on the Riverside and "X" disks give some inkling of the drive and vitality with which Henderson launched big band jazz. (See also Boyd Raeburn.)

#### WOODY HERMAN

BLUE PRELUDE: *Blue Prelude; Bishop's Blues; Blues on Parade; Farewell Blues; Dupree Blues; Caliope Blues; Blues Upstairs; Blues Downstairs.* CORAL CRL 56005. 10-in. 24 min. \$2.98.

CLASSICS IN JAZZ: *Early Autumn; Sonny*

*Speaks; Tenderly; Lemon Drop; Starlight Souvenirs; Keeper of the Flame; Rhapsody in Wood; More Moon.* CAPITOL H 324. 10-in. 25 min. \$2.98.

SEQUENCE IN JAZZ: *Summer Sequence; Lady McGowan's Dream; Everywhere; Back Talk.* COLUMBIA CL 6026. 10-in. 23 min. \$2.98.

THE THREE HERDS: *Non-Alcoholic; Caldonia; Sidewalks of Cuba; The Good Earth; Four Brothers; The Goof and I; Keen and Peachy; Early Autumn; Four Others; Blame Boehm; Mulligan Tawny; The Third Herd.* COLUMBIA CL 592. 12-in. 36 min. \$3.95.

WOODY HERMAN AND THE HERD AT CARNEGIE HALL, 1946: *Red Top; Sweet and Lovely; Superman with a Horn; Bijou; Wild Root; Four Men on a Horse; Your Father's Mustache; The Good Earth; Mean to Me; The Man I Love; Panacea; Blowin' Up a Storm; Everywhere; Hallelujah!; Heads Up.* M-G-M E 3043. 12-in. 59 min. \$3.98.

WOODY HERMAN AND THE NEW THIRD HERD: *Stompin' at the Savoy; Blues in Advance; Terrissita; Perdido; Early Autumn; Jump in the Line; Baby Clementine; Celestial Blues.* MARS MRX 1. 10-in. 24 min. \$3.

WOODY HERMAN AND THE THIRD HERD: *Love Is Here to Stay; Nice Work If You Can Get It; East of the Sun; I Can't Believe That You're in Love With Me; I Would Do Anything for You; In a Little Spanish Town; This Is New; Almost Like Being in Love.* M-G-M E 192. 10-in. 24 min. \$2.98.

THE WOODY HERMAN BAND!: *Wild Apple Honey; Strange; Misty Morning; Would He?; Sleep; Autobahn Blues; By Play; La Cucaracha Mambo; Ill Wind; Boo Hoo; Hittin' the Bottle.* CAPITOL T 560. 12-in. 35 min. \$3.98.

WOODY HERMAN DANCE PARADE: *Caldonia; Happiness Is a Thing Called Joe; Bijou; Your Father's Mustache; Apple Honey; Goosey Gander; Northwest Passage; Wild Root.* COLUMBIA CL 6049. 10-in. 26 min. \$2.98.

WOODY HERMAN GOES NATIVE: *Go Down the Wisbin' Road; Jump in the Line; Buck Dance; Mother Goose Jumps;* (plus small group versions of *Run Joe; Eight Babies to Mind; Fancy Woman; Noise in the Market*). MARS MRX 2. 10-in. 19 min. \$3.

WOODY HERMAN SOUVENIRS: *I Ain't Got Nothin' But the Blues; It Must Be Jelly Cause Jam Don't Shake Like That; The Shiek of Araby; I'm Comin' Virginia;* (plus small group versions of *Fan It; South; Fort Worth Jail; Too Late*). CORAL CRL 56010. 10-in. 24 min. \$2.98.

WOODY'S BEST: *Perdido; Ingie Speaks; I've Got You Under My Skin; Refuse It; Goin' Home; Cherry; I Get a Kick Out of You; Noah.* CORAL CRL 56090. 10-in. 24 min. \$2.98.

Woody Herman has led his bands along a long and winding path. During the Swing Era he headed The Band That Plays the Blues. A rather routine selection of this band's 1939 and 1940 recordings makes up Coral CRL 56005. Coral CRL 56010 and CRL 56090 carry the band farther into the Forties, when Herman was carrying on a mild flirtation with the Ellington School, bringing the band to the threshold of modern jazz. One of the greatest single-disk collections of big band jazz, Columbia CL 6049,

marks Herman's ascent to the heights of the jazz world and introduces the band that has come to be known as the First Herd — a vital, zestful, and colorful young band, enormously talented and brimming with new ideas. The 1946 Carnegie Hall concert, which established the supremacy of this band, is reproduced on M-G-M E 3043; unfortunately, inadequate recording robs the band of much of its brilliance.

One of the earliest efforts at extended composition in the newer jazz manner — and one of the most successful — is Ralph Burns's *Summer Sequence*, the principle work on Columbia CL 6026, from which Herman evolved a jazz ballad style exemplified by *Early Autumn*. Both this selection and *Four Brothers*, one of Herman's greatest recordings, created in his Second Herd, are included in an excellent summation of the work of the three bands Herman has led in the past decade, Columbia CL 592. The third band, his Third Herd, has been recorded both to its advantage and disadvantage. On the credit side are some engaging Bahamian tunes on Mars MRX 2; yet on Mars MRX 1, tackling some tunes more closely associated with jazz, the band is only routine. One of the low points of Herman's recording career is plumbed on M-G-M E 192 as he uses a gutless version of the Four Brothers sound to play a group of normally pleasant ballads. In his most recent recordings, CAPITOL T 560, he is back on a power drive once more, much as he was with his First Herd, but the jazz imaginations of the middle Fifties are not sparking as brilliantly as they did in the middle Forties. The recorded sound, however, is bigger and juicier than ever.

#### TEDDY HILL

THE SWING ERA: Vol. 1: *King Porter Stomp; Blue Rhythm Fantasy; Big Boy Blue; Marie; The Harlem Twister; China Boy; Twilight in Turkey; A Study in Brown.* "X" LVA 3030. 10-in. 20 min. \$2.98.

An erratic band, recording in 1937 and including Dizzy Gillespie (long before his bop days but already showing signs), Frankie Newton, Dicky Wells, and Russell Procope. There are some interesting solos and some loose, easy ensemble playing; there is also just as much that is lackluster and routine.

#### EARL HINES

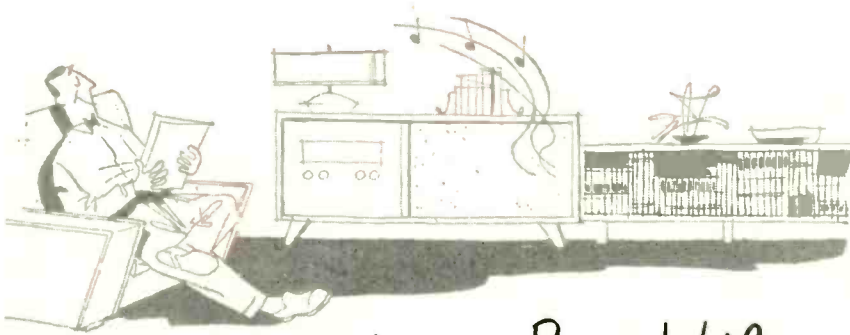
EARL HINES-BILLY ECKSTINE: *Stormy Monday Blues; I Got It Bad and That Ain't Good; Jelly Jelly; Skylark; Somehow; Water Boy.* RCA VICTOR LPT 20. 10-in. 19 min. \$2.98.

One of the inexcusable oversights of LP reissue to date is the existence of only one Earl Hines big band LP and that one a disk centered on Billy Eckstine's singing instead of Hines's band. Where is the Victor series that included *Bean Koo Jack* and *Sister Kate*? Or the Brunswick series that included *Rosetta* and *Cavernism*? Or the Bluebird series that included *Lightly and Politely* and *Number 19*? RCA Victor LPT 20 does Hines little justice.

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*Home; Rockin' in Rhythm; Jumpin' at the Woodside; Rosetta; Walkin' and Swingin'.* M-G-M E 267. 10-in. 22 min. \$2.98.

A studio band, featuring Charlie Shavers on trumpet, playing reasonably good approximations of numbers associated with various big bands—a rather pointless procedure when the originals, in most cases, are available on LP.

### HARRY JAMES

ALL TIME FAVORITES BY HARRY JAMES: *Ciribiribi; Sleepy Lagoon; One O'Clock Jump; Two O'Clock Jump; You Made Me Love You; Music Makers; The Flight of the Bumble Bee; Concerto for Trumpet.* COLUMBIA CL 6009. 10-in. 23 min. \$2.98.

ONE NIGHT STAND: *Ultra; Blues from "An American in Paris;" Mam Blues; Memphis Blues; The Flight of the Bumble Bee; There They Go; Jackpot Blues; You Go to My Head; Don't Stop; Feet Draggin' Blues; Back Beat Boogie.* COLUMBIA CL 522. 12-in. 45 min. \$3.95.

YOUR DANCE DATE WITH HARRY JAMES: *Sweet Jenny Lou; These Foolish Things; New Two O'Clock Jump; Big John's Special; Deep Purple; Squatty Roo.* COLUMBIA CL 6138. 10-in. 24 min. \$2.98.

Occasionally an inspired trumpet man in his days with Benny Goodman, Harry James has slipped steadily down the path of tastelessness since he started leading his own band. He has recorded little jazz in recent years and the jazz he has recorded is notable mainly for the atrocities committed in its name—his imitation of a rooster at the end of *Memphis Blues* on Columbia CL 522, for instance. His descent can be charted by following his 1938 version of *One O'Clock Jump*, on which he leads a studio band including Buck Clayton, Herschel Evans, Jess Stacy, Walter Page, and Jo Jones in an easy, pleasant, and unpretentious performance (Columbia CL 6009), thence to his 1939 *Two O'Clock Jump* by his own band, a needlessly jived-up version of the same number (also on Columbia CL 6009), and finally to *New Two O'Clock Jump*, played by his orchestra some ten years later, in which the once jived-up production has lost all vitality and the solos are very tedious (Columbia CL 6138).

### CHARLIE JOHNSON

HARLEM IN THE TWENTIES, Vol. 2: *Birmingham Black Bottom; Don't You Leave Me Here; Hot Tempered Blues; Charleston Is the Best Dance After All; Walk That Thing; Harlem Drag; Hot Bones and Rice; The Boy in the Boat.* "X" LVA 3026. 10-in. 27 min. \$2.98.

An outstanding Harlem band of 1927 and 1928 with a rich textured sound, a heavy, insistent beat, and some brilliant sidemen—Benny Carter, Jimmy Harrison, Sidney De Paris. At least half the recordings on this disk deserve a place in a balanced jazz collection.

### STAN KENTON

ARTISTRY IN RHYTHM: *Come Back to Sorrento; Artistry in Percussion; Opus in Pastels; Fantasy; Saffranski; Artistry in Bolero; Ain't No Misery in Me; Willow Weep for Me.* CAPITOL H 167. 10-in. 24 min. \$2.98.

ARTISTRY IN RHYTHM: Above plus *Just a Sittin' and a Rockin'; Sootie Me; Cocktails for Two; Santa Lucia.* CAPITOL T 167. 12-in. 37 min. \$3.98.

CITY OF GLASS. CAPITOL H 353. 10-in. 16 min. \$2.98.

ENCORES: *Peg o' My Heart; He's Funny That Way; Capitol Punishment; Painted Rhythm; Lover; Somnambulism; Abstraction; Chorale for Brass; Piano and Bongo.* CAPITOL H 155. 10-in. 27 min. \$2.98.

ENCORES: Above plus *Journey to Brazil; Please Be Kind; Ecuador.* CAPITOL T 155. 12-in. 35 min. \$3.98.

INNOVATIONS IN MODERN MUSIC: *Trajectories; Theme for Sunday; Conflict; Incident in Jazz; Lonesome Road; Mirage; Solitaire; Cuban Episode.* CAPITOL P 189. 12-in. 34 min. \$4.98.

THE KENTON ERA: *Artistry in Rhythm; Two Moods; Etude for Saxophones; I Got It Bad and That Ain't Good; Lamento Gitano; Reed Rapture; La Cumparsita; St. James Infirmary; Arkansas Traveler; Russian Lullaby; I Lost My Sugar in Salt Lake City; Opus a Dollar Eighty Three; I Know That You Know; I'm Going Mad for a Pad; Ol' Man River; I'll Remember April; Liza; One Twenty; Body and Soul; Tea for Two; I Never Thought I'd Sing the Blues; I've Got the World on a String; Everybody Swing; You May Not Love Me; More Than You Know; Artistry in Harlem Swing; If I Could Be with You; By the River Ste. Marie; Sophisticated Lady; Interlude; Over the Rainbow; Machito; Elegy for Alto; In Veradero; Amazonia; Salute; Coop's Solo; Ennui; Samana; Swing House; You Go to My Head; Baa-Too-Kee; Stella by Starlight; Bill's Blues; Modern Opus; Zoot.* CAPITOL WDX 569. Four 12-in. 156 min. \$25.

KENTON SHOWCASE: *A Theme for Four Values; A Study for Bass; Blues Before and After; Bacante; Thisbe; Egon Heath; Sweets; Dusk; Bags; Hav-a-Havana; The Opener; Fearless Finlay; Theme and Variations; In Lighter Vein; King Fish.* CAPITOL T 524. 12-in. 48 min. \$3.98.

NEW CONCEPTS OF ARTISTRY IN RHYTHM: *Invention for Guitar and Trumpet; My Lady; Young Blood; Frank Speaking; 23°N-82°W; Portrait of a Count; Improvisation.* CAPITOL H 383. 10-in. 26 min. \$2.98.

POPULAR FAVORITES BY STAN KENTON: *September Song; Delicado; Dynastow; Love for Sale; Beehive; Francesca; Tenderly; Jump for Joe; Harlem Nocturne; Taboo; Laura; Star Dust.* CAPITOL T 421. 12-in. 37 min. \$3.98.

PORTRAITS ON STANDARDS: *You and the Night and the Music; Reverie; I've Got You Under My Skin; Autumn in New York; The Lady in Red; Street of Dreams; I Got It Bad and That Ain't Good; Under a Blanket of Blue; April in Paris; How High the Moon; Crazy Rhythm; Baiia.* CAPITOL T 462. 12-in. 33 min. \$3.98.

A PRESENTATION OF PROGRESSIVE JAZZ: *Lament; Impressionism; Elegy for Alto; Monotony; Fugue for Rhythm; Lonely Woman; Cuban Carnival; This Is My Theme.* CAPITOL H 172. 10-in. 25 min. \$2.98.

SKETCHES ON STANDARDS: *Sophisticated Lady; Begin the Beguine; Lover Man; Pennies*

*from Heaven; Over the Rainbow; Fascinating Rhythm; There's a Small Hotel; Shadow Waltz.* CAPITOL H 426. 10-in. 23 min. \$2.98.

STAN KENTON CLASSICS: *Tampico; Artistry in Boogie; Southern Scandal; Machito; And Her Tears Flowed Like Wine; Minor Riff; Across the Alley from the Alamo; Unison Riff.* CAPITOL H 358. 10-in. 24 min. \$2.98.

STAN KENTON CLASSICS: Above plus *After You; Harlem Holiday; There Is No Greater Love; How High the Moon.* CAPITOL T 358. 12-in. 35 min. \$3.98.

STAN KENTON PRESENTS: *Art Pepper; Maynard Ferguson; The Halls of Brass; June Christy; The House of Strings.* CAPITOL L 248. 10-in. 27 min. \$2.98.

STAN KENTON PRESENTS: Above plus *Evening in Pakistan; Soliloquy.* CAPITOL T 248. 12-in. 35 min. \$3.98.

STAN KENTON'S MILESTONES: *Artistry in Rhythm; Eager Beaver; Collaboration; The Peanut Vendor; Intermission Riff; Concerto to End All Concertos; Artistry Jumps.* CAPITOL H 190. 10-in. 24 min. \$2.98.

STAN KENTON'S MILESTONES: Above plus *Interlude; Theme to the West; How Am I to Know; Bongo Riff.* CAPITOL T 190. 12-in. 35 min. \$3.98.

THIS MODERN WORLD. CAPITOL H 460. 10-in. 26 min. \$2.98.

Stan Kenton's position in jazz is unique. Starting as the organizer of an excellent and distinctive big jazz band in the swing vein, his interests have since moved so far away from jazz that even when he consciously tries to go back to it his band is, at best, simply imitative of others and, at other times, so musically muscle-bound as to be almost paralyzed. Of course, it is not unusual for someone to try to deny his origins, but Kenton is not doing this. He insists that what he plays is jazz even when jazz qualities have been almost completely removed. But to call *This Modern World* (Capitol H 460) or *City of Glass* (Capitol H 353) "jazz" involves acceptance of George Orwell's newspeak. If words are to be used correctly it might be more accurate to call these pieces attempts at serious composition with occasional interludes in a jazz vein.

The Kenton who has something to say in jazz terms will be found in excellent form on Capitol H 167 and T 167 (the four additional numbers on T 167 are of little merit), and on Capitol H 190 and T 190 (this time the four added numbers on T 190 were chosen better), and in varied form on Capitol H 358 and T 358 (H 358 contains everything that is really worth while on the two disks). Kenton's early efforts to bring new elements into traditional jazz forms were quite promising and there are several interesting pieces from this period (along with several dreadful things) on Capitol H 172.

Recently Kenton has been dividing his attention between what he calls his "highly experimental" work, modern jazz in the Birdland manner, and established standard tunes. These latter will be found on Capitol H 426 and Capitol H 462 and to a degree on Capitol T 421. Ostensibly, these numbers look back to the swing period, but the Kenton band no longer swings—it heaves. Kenton's modern jazz as exhibited on Capi-



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tol H 383 is rather empty paraphrasing of any one of a number of cool groups, while Capitol T 524 is more of the same except in some of Bill Russo's compositions, which achieve a certain distinctively individual character. The whole Kenton saga, from his early, loose-jointed, punching band with the rich reeds through his most recent phases, is chronicled extremely well in the four-disk set, Capitol WDX 569. Capitol has given Kenton excellent recording, throughout his career. The only really poor sound on all these records is on some of the early selections in WDX 569 taken from radio broadcasts.

**ANDY KIRK**

SOUVENIR ALBUM, Vol. 1: *September in the Rain; I'll Get By; I Surrender Dear; Floyd's Guitar Blues; Breeze; Poor Butterfly; Froggy Bottom; 47th Street Jive.* CORAL CRL 56019. 10-in. 24 min. \$2.98.

A very poor representation of the work of a fine band. Except for *Froggy Bottom*, these are some of the least interesting sides made by Kirk's band.

**GENE KRUPA**

GENE KRUPA AND HIS ORCHESTRA: *Tuxedo Junction; Boogie Blues; Drum Boogie; Leave Us Leap; Let Me Off Uptown; Drummin' Man; That's What You Think; Knock Me a Kiss.* COLUMBIA CL 6017. 10-in. 25 min. \$2.98.

GENE KRUPA DANCE PARADE: *After You've Gone; Green Eyes; Massachusetts; Wire Brush Stomp; There Is No Breeze; Opus No. 1;* (plus small group versions of *Body and Soul;*

*Stompin' at the Savoy*). COLUMBIA CL 6066. 10-in. 23 min. \$2.98.

Krupa's band was capable of a rousing but disciplined momentum, and some of its best efforts (recorded between 1939 and 1945, with Roy Eldridge present on trumpet and Anita O'Day singing) make up Columbia CL 6017. Columbia CL 6066 is of more varied quality but it reaches a very high point in Eldridge's dizzying attack on *After You've Gone*.

**YANK LAWSON**

(see Will Bradley)

**TED LEWIS**

CLASSIC JAZZ: *Aunt Hager's Blues; Clarinet Marmalade; The Yellow Dog Blues; Dip Your Brush in the Sunshine; When My Baby Smiles At Me; Sobbin' Blues; Dallas Blues; Royal Garden Blues.* COLUMBIA CL 6127. 10-in. 25 min. \$2.98.

Lewis did not lead a jazz band; twenty-five years ago however, he usually had a few jazzmen in his band and often hired more for his recording sessions. These numbers, made in 1930 and 1931, feature Benny Goodman, Fats Waller, Jimmy Dorsey, Muggsy Spanier, and George Brunis. Lewis stays discreetly offstage much of the time, permitting some bright and engaging jazz to be played. The recorded sound is not very good.

**JIMMIE LUNCEFORD**

FOR DANCERS ONLY: *For Dancers Only; Organ Grinders' Swing; Sleepy Time Gal; Dream of You; Down by the Old Mill Stream; Sweet Sue, Just You; Four or Five Times; Charmaine.* DECCA DL 5393. 10-in. 24 min. \$2.98.

JIMMIE LUNCEFORD AND HIS CHICKASAW SYNCOPATORS: *White Heat; In Dat Mornin'; Sweet Rhythm; Swingin' Uptown; Jazznocracy; Chillun Get Up; Leaving Me; Breakfast Ball.* "X" LX 3002. 10-in. 23 min. \$2.98.

JIMMIE LUNCEFORD AND HIS ORCHESTRA: *Impromptu; By the River Sainte Marie; Stratosphere; Annie Laurie; Swanee River; Yard Dog Mazurka; Hell's Bells; Hi Spook; Margie; Pigeon Walk; My Blue Heaven; Siesta at the Fiesta.* DECCA DL 8050. 12-in. 36 min. \$3.98.

JIMMIE LUNCEFORD ORCHESTRA: *Them Who Has Gets; Water Faucet; Just Once Too Often; Cement Mixer;* (plus Earl Bostic's orchestra playing *The Man I Love; All On; Hurricane Blues; The Major and the Minor*). ALLEGRO 4033. 10-in. 24 min. \$2.95.

JIMMIE LUNCEFORD PLAYS: *Margie; The "Jimmies"; Sit Back and Ree-lax; Shut Out; Four or Five Times; Jay Gee; Call the Police; I Need a Lift.* ALLEGRO 4016. 10-in. 23 min. \$2.95.

LUNCEFORD SPECIAL: *What's Your Story Mornin' Glory; White Heat; Well, All Right Then; The Lonesome Road; Uptown Blues; Baby, Won't You Please Come Home; Chopin's Prelude No. 7; Lunceford Special.* COLUMBIA GL 104. 10-in. 23 min. \$2.98.

LUNCEFORD SPECIAL: *Above plus Cheatin' on Me; 'Tain't What You Do; Shoemaker's Holiday; Ain't She Sweet.* COLUMBIA CL 634. 12-in. 34 min. \$3.95.

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The Lunceford band forecast, in the early Thirties, the lighter sound that big band jazz would take on when Benny Goodman and swing entered the scene. The band had an inimitable group personality which began taking shape in 1934. Some suggestion of its development is found on "X" LX 3002 which contains the band's earliest recordings, made in 1930, two of the wild flag wavers that first caught the public ear (*White Heat* and *Jazzocracy*) and some early gestures toward what was to be the definitive Lunceford style. The style is in full flower in the middle Thirties on Decca DL 5393, a generally excellent collection, but Decca DL 8050, drawn from the same period, is disappointingly routine considering the available material in Decca's archives. Some of the finest of all Lunceford performances occurred in 1939 and 1940 and received the best recording Lunceford ever got. Columbia GL 104 and CL 634 are made up of several of the best of these (CL 634 is the better of the two). It was shortly after this that many of the men who had been with Lunceford for years left him and he started rebuilding. The last recordings made before his death in 1947 are on the two Allegro disks. The recording is poor and, with one or two exceptions, the material and performances are quite inconsequential.

#### MACHITO

AFRO-CUBAN JAZZ SUITE: CLEF MG C-505. 10-in. 17 min. \$3.98.

LATIN-AMERICAN RHYTHMS: *Jungle Drums; Liorra Timbero; Asia Minor; Un Poquito de Tu Amor; Desert Dance; U-Bla-Ba-Du; El Sapon; Gone City.* MERCURY MG 25009. 10-in. 25 min. \$2.98.

MACHITO AND HIS AFRO-CUBANS: *Yambu; Nague; Que Vengan Los Rumberos; Tingo Talango; La Rumbantela; Parabola Negra; El Muerto Se Fue de Rumba; Sopa de Picbon.* DECCA DL 5157. 10-in. 25 min. \$2.98.

MACHITO JAZZ WITH FLIP AND BIRD: *No Noise; Tanga; Mango Mangu; Okiedoke; Caravan; Flying Home; Bucabu.* CLEF MG C-511. 10-in. 29 min. \$3.98.

In the late Forties, Machito's Afro-Cuban rhythm section aroused the interest of many jazz musicians, who borrowed it when they could, played with it when they could, and listened to it enviously. Machito's band as a whole proved to be admirably suitable accompaniment for some modern horns. Flip Phillips and Charlie Parker join in effectively on Clef MG C-511 and also help out on Chico O'Farrill's overlong *Afro-Cuban Jazz Suite* (Clef MG C-505.) The band is on its own and at its best on Mercury MG 25009. The Decca disk is made up mostly of vocals by Machito.

#### RAY MCKINLEY

RAY MCKINLEY PLAYS SAUTER AND OTHERS: *Tumblebug; Hangover Square; Borderline; Comin' Out; Howdy Friends; In the Land of the Buffalo Nickel; Sand Storm; Down the Road a Piece.* ALLEGRO 4015. 10-in. 25 min. \$2.95.

McKinley's postwar band is memorable largely for the arrangements Eddie Sauter contributed to it. There are at least three

top-notch Sauter works on this disk and McKinley's genial personality enlivens some of the other pieces.

#### MCKINNEY'S COTTON PICKERS

MCKINNEY'S COTTON PICKERS: *Laughing at Life; Zonky; Trav'lin' All Alone; Rocky Road; If I Could Be with You; Baby, Won't You Please Come Home.* RCA VICTOR LPT 24. 10-in. 19 min. \$2.98.

MCKINNEY'S COTTON PICKERS, Vol. 1: *Stop Kidding; Put It There; Milenberg Joys; Nobody's Sweetheart; Some Sweet Day; Shim-Me-Sha-Wabble; It's Tight Like That; There's a Rainbow Round My Shoulder.* "X" LVA 3031. 10-in. 22 min. \$2.98.

Don Redman, whose arrangements had helped establish Fletcher Henderson's band in the middle Twenties, made the Cotton Pickers one of the most disciplined bands of the late Twenties. This band was harmonically more advanced than most of its contemporaries and it had a light, swinging beat. Some of its best recordings are on "X" LVA 3031. *If I Could Be With You* on RCA Victor LPT 24 is one of the classic performances of this tune.

#### THE MISSOURIANS

HARLEM IN THE TWENTIES, Vol. 1: *Market Street Stomp; Prohibition Blues; I've Got Someone; Ozark Mountain Blues; Swingin' Dem Cats; Scooty Blues; 400 Hop; Vine Street Drag.* "X" LVA 3020. 10-in. 24 min. \$2.98.

This is a roaring, vigorous band, full of exhilaration, with a driving brass section and excellent soloists in a gummy vein. Although these sides were made in 1929 and 1930, the recording is quite good. Shortly afterwards, Cab Calloway took over the band and it disappeared behind his scat shouting.

#### BENNIE MOTEN

BENNIE MOTEN'S KANSAS CITY JAZZ, Vol. 1: *Kansas City Shuffle; Yazoo Blues; Midnight Mama; Missouri Wabble; New Tulsa Blues; Pass Out Lightly; Ding Dong Blues; Moten Stomp.* "X" LX 3004. 10-in. 24 min. \$2.98.

BENNIE MOTEN'S KANSAS CITY JAZZ, Vol. 2: *Twelfth Street Rag; Sugar; Slow Motion; Tough Breaks; Just Rite; Trouble in Mind Blues; Get Low Down Blues; Kansas City Breakdown.* "X" LVA 3025. 10-in. 24 min. \$2.98.

BENNIE MOTEN'S KANSAS CITY JAZZ, Vol. 3: *Just Say It's Me; When Life Seems So Blue; That Certain Motion; Rite Tite; It Won't Be Long; Terrific Stomp; Let's Get It; Kansas City Squabble.* "X" LVA 3038. 10-in. 24 min. \$2.98.

Moten's band was the kingpin in Kansas City in the late Twenties when that town was a real citadel of jazz. These three disks trace the band's development, possibly a little too exhaustively, from 1926 through 1929, from a crude and somewhat clumsy group to a polished and powerful organization. This is the band which eventually formed the nucleus of Count Basie's orchestra. Basie's first records as Moten's pianist are scheduled for Volume 4 in this series.

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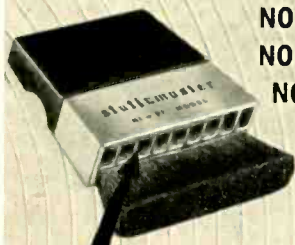
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CHICO O'FARRILL JAZZ: *Flamingo; Bright One; Dance One; Last One; Guess What; It Ain't Necessarily So; Heat Wave; Cry Baby Blues*. CLEF MG C-132. 10-in. 24 min. \$3.98.

THE SECOND AFRO-CUBAN JAZZ SUITE (plus *Havana Special; Fiesta Time*). NORGRAN MG N-9. 10-in. 23 min. \$3.98.

Capable performances of rather routine arrangements in the modern vein by a studio band. Even the use of Machito's rhythm section on Clef MG C-131 fails to enliven things.

#### SY OLIVER

DANCE TO THE MUSIC OF SY OLIVER AND HIS ORCHESTRA: *For Dancers Only; Four or Five Times; I Can't Give You Anything But Love, Baby; Organ Grinders' Swing; Cheatin' on Me; By the River Sainte Marie; Ain't She Sweet; 'Tain't What You Do*. DECCA DL 5296. 10-in. 25 min. \$2.98.

Oliver, who helped to create much of the Jimmie Lunceford orchestra's style, re-creates some of the arrangements he did for Lunceford, using a studio band. Clean performances and good recording, but the ease of the Lunceford band is missing.

#### THE ORCHESTRA

WILLIS CONOVER'S HOUSE OF SOUNDS: *I've Got You Under My Skin; One for Kenny; The Song Is You; Pill Box; Light Green; Flamingo; Something to Remember You By; Taking a Chance on Love; Playground; The Tiger; Moonlight in Vermont; Willis*. BRUNSWICK PL 54003. 12-in. 48 min. \$3.98.

The Orchestra is a modern-styled Washington, D. C., group which is sponsored by Conover, a disk jockey. It plays cleanly and industriously enough to be confused with any top-ranking modern big jazz band.

#### CHARLIE PARKER

CHARLIE PARKER BIG BAND: *Temptation; Autumn in New York; Lover; Stella by Starlight; Dancing in the Dark; Night and Day; I Can't Get Started; What Is This Thing Called Love; Almost Like Being in Love; Laura*. CLEF MG C-609. 12-in. 30 min. \$4.98.

Parker's thin, unshaded tone was not at all suited for tunes of this type. The band with him is heavy and badly balanced for recording.

#### BEN POLLACK

BEN POLLACK AND HIS ORCHESTRA: *Waitin' for Katie; Buy, Buy for Baby; He's the Last Word; Singapore Sorrows; Memphis Blues; Bashful Baby*; (plus small group version of *Yellow Dog Blues*). "X" LX 3003. 10-in. 23 min. \$2.98.

A dance band of the late Twenties that managed to play a lot of jazz, inasmuch as its sidemen included Benny Goodman, Jack Teagarden, Glenn Miller and Jimmy McPartland. The record contains some good jazz, good period flavor (a very funny trio of girl singers), and Goodman's first recorded solo.

#### PEREZ PRADO

MAMBO BY THE KING: *Mambo Jambo; In a Little Spanish Town; C'est Si Bon; Whistling Mambo; Cuban Mambo; Mambo de Paris; Malagueña; Perdido*. RCA VICTOR LPM 3108. 10-in. 24 min. \$2.98.

MAMBO MANIA: *Cherry Pink and Apple Blossom White; Ballin' the Jack; Tomcat Mambo; April in Portugal; Mambo à la Kenton; The High and the Mighty; Marilyn Monroe Mambo; St. Louis Blues Mambo; Skokiaan; A la Billy May; Mambo de Chattanooga; Mambo en Sax*. RCA VICTOR LPM 1075. 12-in. 34 min. \$3.98.

PEREZ PRADO PLAYS MAMBO: *Mambo No. 8; Pachito E-Che; Oh Caballo; Pianolo; Mambo No. 5; Barbarabatiri*. RCA VICTOR LPM 21. 10-in. 19 min. \$2.98.

The playing of Prado's band is very crisp, very brilliant, and — possibly to counteract the monotonous obviousness of the mambo in which he couches everything — determinedly shy of the obvious. There is an engaging humor in the best of Prado's work and it is best preserved on RCA Victor LPM 21 and LPM 3108. LPM 1075 has a few good points, but they are offset by much that is routine. The recording on all three disks is very good, particularly so on LPM 21.

#### BOYD RAEBURN

BOYD RAEBURN AND HIS ORCHESTRA: *March of the Boyds; Boyd's Nest; Interlude; I Didn't Know About You*; (plus Fletcher Henderson's Orchestra playing *King Porter Stomp; Moten Swing; Minor Riff; Satchel Mouth Baby*). ALLEGRO 4028. 10-in. 24 min. \$2.95.

INNOVATIONS BY BOYD RAEBURN: *Man with a Horn; Yerxa; Body and Soul; Tonsillotomy; I Only Have Eyes for You; Blue Echoes*. SAVOY MG 15010. 10-in. 19 min. \$3.85.

INNOVATIONS BY BOYD RAEBURN, Vol. 2: *Over the Rainbow; Hip Boyds; Rip Van Winkle; Prelude to the Dawn; Love Tales; Soft and Warm*. SAVOY MG 15011. 10-in. 19 min. \$3.85.

INNOVATIONS BY BOYD RAEBURN, Vol. 3: *Dalvatore Sally; Duck Waddle; Temptation; Boyd Meets Stravinsky; Forgetful; Little Boy Blue*. SAVOY MG 15012. 10-in. 18 min. \$3.85.

Raeburn led one of the earliest big bands in the modern jazz idiom, but it never got off the ground. The three Savoy disks, made up of reissues from the Jewel label, feature arrangements by George Handy, Johnny Richards, Ed Finckel, and, of all people, Ralph Flanagan. Today they sound surprisingly matter-of-fact for a band that was once considered mad as a hatter. Actually they are toned down from the earlier Raeburn performances on Allegro 4028. This earlier Raeburn band was a much more brilliant and swinging organization, but the Allegro recording is marred by mechanical noises.

#### SHORTY ROGERS

COOL AND CRAZY: *Coop de Graas; Contours; Tale of An African Lobster; Infinity Promenade; Short Stop; Ciquito Loco; Boar-Jibu; The*



*Sweetheart of Sigmund Freud.* RCA VICTOR LPM 3137. 10-in. 25 min. \$2.98.

SHORTY ROGERS COURTS THE COUNT: *Topsy; Basie Eyes; It's Sand, Man; Doggin' Around; H & J; Tickletoes; Taps Miller; Walk, Don't Run; Jump for Me; Over and Out; Down for Double; Swingin' the Blues.* RCA VICTOR LJM 1004. 12-in. 39 min. \$3.98.

Since playing with Stan Kenton and Woody Herman, Rogers has become a dominant figure in West Coast jazz circles. His peppery, linear arrangements are usually played by small groups, and RCA Victor LPM 3138 is really small group jazz though a full-band is involved as background. The disk is memorable for the title of one selection: *The Sweetheart of Sigmund Freud.* RCA Victor LJM 1004 is a tribute to Count Basie played by an unmitigatedly all-star band that only rarely manages to suggest the light, floating drive that was such an important element in the Basie design.

**PETE RUGOLO**

ADVENTURES IN RHYTHM: *Here's Pete; My Funny Valentine; Mixin' the Blues; Poinciana; Rugolo Meets Shearing; Sambamba; King Porter Stomp; You Are Too Beautiful; Jingle Bells Mambo; There Will Never Be Another You; Conversation; Good Evening Friends Boogie.* COLUMBIA CL 604. 34 min. \$3.95.

INTRODUCING PETE RUGOLO AND HIS ORCHESTRA: *That Old Black Magic; Early Stan; Bazaar; California Melodies; You Stepped Out of a Dream; 36D Special; Laura; Come Back Little Rocket.* COLUMBIA CL 6289. 10-in. 22 min. \$2.98.

INTRODUCING PETE RUGOLO AND HIS ORCHESTRA: Above plus *In the Shade of the Old Apple Tree; Sidewalks of New York Mambo; Theme from the Lombardo Ending; Mañana* COLUMBIA CL 635. 12-in. 33 min. \$3.95.

The onetime Stan Kenton arranger leads a heavy-footed band in some thick-skinned arrangements that are recorded extremely well.

**THE SAUTER-FINEGAN ORCHESTRA**

INSIDE SAUTER-FINEGAN: *Four Horsemen; 10,000 B. C.; How About You; Old Folks; Pennies from Heaven; September's Sorrow; Autumn Leaves; New York . . . 4 A. M.; Wild Wings in the Woods; The "Thundisbreak"; Eddie and the Witch Doctor; Finegan's Wake; When Two Trees Fall in Love.* RCA VICTOR LJM 1003. 12-in. 42 min. \$3.98.

NEW DIRECTIONS IN MUSIC: *Doodletown Fifers; April in Paris; Midnight Sleigh Ride; Rain; Azure-Te; Stop! Sit Down! Relax! Think!; Moonlight on the Ganges; When Hearts Are Young.* RCA VICTOR LPM 3115. 10-in. 24 min. \$2.98.

THE SOUND OF THE SAUTER-FINEGAN ORCHESTRA: *Nina Never Knew; Love Is a Simple Thing; Time to Dream; Tweedle Dum and Tweedle Dee; Yankee Doodletown; The Honey Jump; Now That I'm in Love; Stop Beatin' 'Round the Mulberry Bush; Child's Play; Horse Play.* RCA VICTOR LPM 1009. 12-in. 37 min. \$3.98.

Organized and led by two of the most creative arrangers to appear on the big band scene during the Thirties and Forties (Sauter

wrote for Red Norvo, Goodman, Shaw, and McKinley; Finegan for Glenn Miller and Tommy Dorsey), the Sauter-Finegan band has proved to be the most diverting of recent big bands. Both Sauter and Finegan have definite convictions and much curiosity about the creative use of sound and they take full advantage of modern recording facilities to achieve effects which would have been out of the question for a band of an earlier decade. Most of the Material to which they apply their inventiveness is either appropriately attractive or becomes so in their hands. This is definitely true of RCA Victor LPM 3115 and LJM 1003. Unfortunately, RCA Victor LPM 1009 bears evidence of advice from routine minds who are trying to make the band more ordinary. The effort is fairly successful.

**ARTIE SHAW**

ARTIE SHAW: *Frenesi; Star Dust; Moonglow; Serenade to a Savage; Traffic Jam; Begin the Beguine.* RCA VICTOR LPM 30. 10-in. 18 min. \$2.98.

ARTIE SHAW: *The Glider; Night and Day; My Heart Belongs to Daddy; Guilty; I've Got You Under My Skin; Love of My Life; In the Still of the Night; Along with Me.* ALLEGRO 4030. 10-in. 24 min. \$2.95.

ARTIE SHAW FAVORITES: *Indian Love Call; What Is This Thing Called Love; Softly, As in the Morning Sunrise; Rosalie; The Donkey Serenade; Carioca.* RCA VICTOR LPT 28. 10-in. 19 min. \$2.98.

ARTIE SHAW PLAYS: *The Hornet; How Deep Is the Ocean; I Don't Stand a Ghost of a Chance; Begin the Beguine; What Is This Thing Called Love; Get Out of Town; You Do Something to Me; Love for Sale.* ALLEGRO 4023. 10-in. 24 min. \$2.95.

ARTIE SHAW PLAYS COLE PORTER: *Night and Day; Get Out of Town; In the Still of the Night; What Is This Thing Called Love?; Love For Sale; You Do Something To Me; I've Got You Under My Skin; My Heart Belongs to Daddy.* M-G-M E 517. 10-in. 24 min. \$2.98.

ARTIE SHAW WITH STRINGS: *Japanese Sandman; A Pretty Girl Is Like a Melody; Sugar Foot Stomp; Thou Swell; My Blue Heaven; Sobbin' Blues; Copenhagen;* (plus small group version of *Sweet Lorraine*). EPIC LG 1006. 10-in. 24 min. \$2.98.

ARTIE SHAW WITH STRINGS: Above plus *It Ain't Right; Cream Puff; No Regrets;* (plus small group version of *Streamline*). EPIC LG 3113. 12-in. 35 min. \$3.95.

DANCE PROGRAM: *I'll Remember April; Love Walked In; Mucho de Nada; Foggy, Foggy Dew; The Continental; I Get a Kick Out of You; Orinoco; He's Gone Away.* DECCA DL 5286. 10-in. 25 min. \$2.98.

IN THE BLUE ROOM, IN THE CAFE ROUGE: *Nightmare; Together; My Reverie; Sobbin' Blues; Jeepers Creepers; In the Mood; Non-Stop Flight; Begin the Beguine; The Old Stamping Ground; The Chant; Star Dust; The Carioca; At Sundown; I'm Sorry for Myself; Diga Diga Doo; Maria My Own; Moonray; Everything's Jumpin'; St. Louis Blues; I've Got My Eye on You; My Blue Heaven; El Rancho Grande; Sweet Sue; The Man from Mars.* RCA VICTOR LPT 6000. Two 12-in. 86 min. \$8.95.

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**MY CONCERTO:** *Concerto for Clarinet; Blues; Dancing on the Ceiling; The Maid with the Flaccid Air; Evensong; Summertime; Suite No. 8; St. James Infirmary; The Man I Love.* RCA VICTOR LPT 1020. 12-in. 46 min. \$3.98.

**NON-STOP FLIGHT:** *Blue Skies; Fee Fi Fo Fum; Chant; Free Wheeling; Free for All; Monsoon; Non-Stop Flight; I'll Be with You in Apple Blossom Time.* EPIC LG 1017. 10-in. 23 min. \$2.98.

**THIS IS ARTIE SHAW AND HIS ORCHESTRA:** *September Song; Copenhagen; Vilia; Lover Come Back to Me; Back Bay Shuffle; Easy to Love; Non-Stop Flight; Soon.* RCA VICTOR LPT 3003. 10-in. 25 min. \$2.98.

The popularity of Artie Shaw's band lasted much longer than did its eminence as a jazz group. In fact, the two events happened at different times. Shaw started out in 1936 with the idea of adding a string quartet to the usual big band personnel — a decade before it became fashionable for big bands to be bloated with strings. He played some pretty, decorative things with this group that can be heard, not too well recorded, on Epic LG 1006 and LG 3112 (the additions on the twelve-inch disk are worth while). But then Benny Goodman established the big brassy swing band as *the* thing, so Shaw dropped his strings, got big and brassy and set out after Goodman. This was Shaw's best period as a jazzman. The rough, loose-jointed band he led then occasionally shines through on Epic LG 1017, Victor LPT 3003 and Victor LPT 28, although most of the selections on the Victor disks are from his later, more popular period. This period began with the success of *Begin the Beguine* and Shaw's discovery of the magic of smoothly swung show tunes. From then on, Shaw became smoother and smoother and had less and less to say in jazz terms, except on those occasions in the early Forties when Lips Page or Roy Eldridge could be heard with him. Victor LPT 6000 catches him at the moment of transition in some radio broadcasts that show a band with much vitality and drive. The Allegro disks are sloppy transfers from the Musicraft label of recordings made by Shaw with a studio band after the war. M-G-M E 517 is made up of some of these same Musicraft recordings transferred much more cleanly. Decca DL 5286 is quite recent and quite routine.

### BOBBY SHERWOOD

**CLASSICS IN JAZZ:** *Poor Little Rich Girl; Walkin' and Talkin'; Swingin' at the Smeblo; Cotton Tail; The Elks Parade; Makin' Whoopee; Bugle Call Rag; Sherwood's Forest.* CAPITOL H 320. 10-in. 23 min. \$2.98.

**CLASSICS IN JAZZ:** Above plus *Floatin'; Theme for a Dream; New World Jump; Caravan.* CAPITOL T 320. 12-in. 35 min. \$3.98.

Sherwood is a versatile musician who has been known more recently as a comedian and disk jockey. During the early Forties he led a very capable swing band with a varied and imaginative repertoire. A good sampling of its work makes up these two disks (the added pieces on the twelve-inch disk are well chosen).

### EARLE SPENCER

**JAZZ TECHNOCRACY:** *Bolero in Boogie; Soft and Warm; Production on a Melody; Oh, You Beautiful Doll; Rhapsody in Boogie.* TOPS L 929. 10-in. 16 min. 79¢.

When Stan Kenton was in his Artistry in Rhythm phase, Earle Spencer was running a roadshow version of the same thing. Here with the evidence — not bad of its sort — only adequately recorded and on poor surfaces.

### THE SQUADRONAIRES

**CONTRASTS IN JAZZ:** *The Champ; The Best Things in Life Are Free; Coach Call; C Jam Blues; Anchors Aweigh; No Name Jive; Donegal Cradle Song; Jeepers Creepers.* LONDON LB 790. 10-in. 21 min. \$2.98.

An alert group of Englishmen playing bright, polished approximations of the styles of several American bands.

### COOTIE WILLIAMS

**COOTIE WILLIAMS AND HIS ORCHESTRA:** *I Can't Get Started; I'm Beginning to See the Light; Saturday Night; Cherry Red Blues; Somebody's Got to Go; I Should o' Been Thinkin' Instead of Drinkin'; Save the Bones for Henry Jones;* (plus small group version of *Echoes of Harlem*). ALLEGRO 4046. 10-in. 24 min. \$2.95.

Dreary recordings (1944-1947) of a band led by a man who was once one of the most brilliant of jazz trumpeters.



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## BOB ZURKE

TOM CAT ON THE KEYS: *Tom Cat on the Keys; Southern Exposure; Tea for Two; Hobson Street Blues; Rhum-Boogie; Cow Cow Blues; Honky Tonk Train; I've Found a New Baby; Everybody Step; Cuban Boogie Woogie; Nickel Nagger Blues; It's a Hap-Hap-Happy Day.* RCA VICTOR LJM 1013. 12-in. 33 min. \$3.98.

The onetime pianist in the Bob Crosby band leading a Crosbyish band of his own in some thin, repetitious material.

## MISCELLANEOUS

BALLROOM BANDSTAND: Harry James — *Two O'Clock Jump; Back Beat Boogie*; Gene Krupa — *Drummin' Man; After You've Gone*; Woody Herman — *North West Passage; Bijou*; Les Brown — *Mexican Hat Dance; Twilight Time*; Benny Goodman — *Jersey Bounce; A String of Pearls*; (plus Raymond Scott — *The Toy Trumpet; In an 18th Century Drawing Room*). COLUMBIA CL 611. 12-in. 37 min. \$3.95.

BATTLE OF THE BANDS: Stan Kenton — *Artistry Jumps*; Woody Herman — *Rhapsody in Wood*; Billy Butterfield — *Bugle Call Rag*; Dizzy Gillespie — *Carambola*; Benny Goodman — *Undercurrent Blues*; Bobby Sherwood — *Sherwood's Forest*; Benny Carter — *I Surrender Dear*; Charlie Barnet — *Pan Americana* CAPITOL H 235. 10-in. 23 min. \$2.98.

Almost all these numbers are included on LPs by the individual bands. Only Benny Carter's *I Surrender Dear* (Capitol H 235) is both good and otherwise unavailable on LP.

FIVE FEET OF SWING: Bob Crosby — *South Rampart Street Parade; Dogtown Blues*; Dorsey Brothers — *Solitude; Weary Blues*; Chick Webb — *I Want to Be Happy; Hallelujah!*; (plus Jimmy Dorsey — *Song of the Volga Boatman; I Cried for You*; Glen Gray — *Sleepy Time Gal; Drifting Apart*). DECCA DL 8045. 12-in. 42 min. \$3.98.

FOR DANCERS ONLY: Will Bradley — *Star Dust*; Benny Carter — *More Than You Know*; Count Basie — *Moonlight Serenade*; Gene Krupa — *Maria Elena*; Artie Shaw — *Moonlight and Shadows*; (plus Frankie Carle — *Roses of Picardy*; Tony Pastor — *"A" You're Adorable*; Hal McIntyre — *Dancing in the Dark*; Hal Kemp — *A Little White Gardenia*; Glenn Miller — *Time on My Hands*; Neal Hefti — *I Can't Get Started*; Leroy Anthony — *Ever Since You Went Away*). EPIC LG 3120. 12-in. 36 min. \$3.95.

GREAT TRUMPET ARTISTS: Paul Whiteman — *From Monday On*; Bunny Berigan — *Frankie and Johnny*; Louis Armstrong — *Basin Street Blues*; (plus small group versions of *When the Saints Go Marching In* by Bunk Johnson; *Swing Is Here to Stay* by Gene Krupa; *Anthropology* by Dizzy Gillespie). RCA VICTOR LPT 26. 10-in. 19 min. \$2.98.

The two Crosby numbers on Decca DL 8045 are gems; ditto the Dorsey Brothers *Weary Blues*. Chick Webb, who has not yet achieved an LP of his own, has done better things than the two numbers here although they involve his small group, the Little Chicks, and Ella Fitzgerald. Epic LG 3120 offers the routine side of some good jazz groups. From a big band point of view, the only point of interest on RCA Victor

LPT is *From Monday On*, one of the best Beiderbecke-Crosby-Whiteman teamings.

HARLEM JAZZ, 1930: Duke Ellington — *Double Check Stomp; Jolly Wog*; Don Redman — *Chant of the Weed; Shakin' the African*; Fletcher Henderson — *Radio Rhythm; Just Blues*; Luis Russell — *Saratoga Drag; Case on Dawn*. BRUNSWICK BL 58024. 10-in. 24 min. \$2.98.

Four of the best big bands of a quarter of a century ago, cloudily recorded. Ellington is well represented, Henderson and Russell (with J. C. Higginbotham and Red Allen) adequately, Redman poorly.

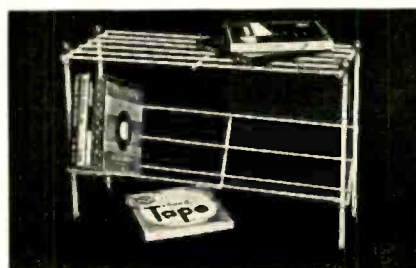
HISTORY OF JAZZ, Vol. 3: Benny Goodman — *Sweet and Lovely*; (plus small group versions of *Riffmarole* and *If I Could Be With You* by the International Jazzmen; *All I Do Is Dream of You* by the Benny Goodman Trio; *Sometimes I'm Happy, How High the Moon* by the Al Casey Sextet; *Exercise* by Rex Stewart's Big Eight; *I Never Knew* by Big Sid Catlett). CAPITOL H 241. 10-in. 22 min. \$2.98.

HISTORY OF JAZZ, Vol. 4: Billy Butterfield — *Oh, Lady Be Good*; Bobby Sherwood — *In the Dark*; Benny Carter — *Love for Sale*; Jay McShann — *Moten Swing*; Stan Kenton — *Soliloquy*; Eddie Miller — *Our Monday Date*; (plus small group versions of *Hollywood Stampede* by Coleman Hawkins; *Jumpin' at Capriol* by the King Cole Trio). CAPITOL H 242. 10-in. 24 min. \$2.98.

I LIKE JAZZ: Frankie Trumbauer — *Sentimental Baby*; Duke Ellington — *Merry Go Round*; Benny Goodman — *Jam Session*; Pete Rugolo — *4:20 A. M.*; (plus small group versions of *Maple Leaf Rag* by Wally Rose; *Put It Right There* by Bessie Smith; *Jazz Lips* by Louis Armstrong; *Home Cooking* by Eddie Condon; *Sensation Rag* by Phil Napoleon; *I'll Never Be the Same* by Teddy Wilson and Billie Holiday; *Got Dem Blues* by Turk Murphy; *Makin' Time* by Dave Brubeck). COLUMBIA JZ 1. 12-in. 37 min. 98¢.

JAZZ, Vol. 7: Fletcher Henderson — *Sugar Foot Stomp*; Duke Ellington — *The Creeper*; *Harlem River Quiver*; (plus small group versions of *I Wish I Could Shimmy Like My Sister Kate* by the Cotton Pickers; *Original Dixieland One-Step* by Miff Mole; *Mississippi Mud* by Frankie Trumbauer; *Makin' Friends* by the Kentucky Grasshoppers; *Basin Street*

*Continued on next page*



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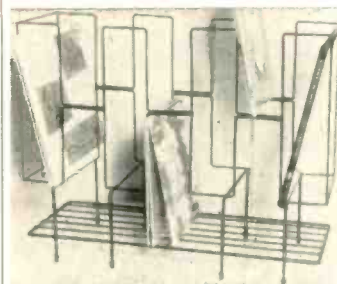
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JAZZ, Vol. 8: Fletcher Henderson — *Copenhagen*; *Money Blues*; *Jackass Blues*; *Down South Camp Meetin'*; Bennie Moten — *Kansas City Breakdown*; *Moten's Swing*; Charlie Johnson — *The Boy in the Boat*; Duke Ellington — *Hot and Bothered*; Luis Russell — *Saratoga Shout*; McKinney's Cotton Pickers — *Four or Five Times*; Ben Pollack — *Buy, Buy for Baby*; Charleston Chasers — *Beale Street Blues*; Jimmie Lunceford — *In 'Dat Mornin'* (plus small group version of *Six or Seven Times* by the Little Chocolate Dandies). FOLKWAYS FP 69. 12-in. 44 min. \$5.95.

JAZZ, Vol. 10: Bennie Moten — *Toby*; Andy Kirk — *Froggy Bottom*; Jay McShann — *Hootie Blues*; (plus small group versions of *Let 'Em Jump* by Pete Johnson; *Boogie Woogie* by Jones-Smith, Inc.; *Lester Leaps In and Dickie's Dream* by Count Basie's Kansas City Seven; *Jim Jackson's Jamboree* by Jim Jackson; *Hastings Street* by Charlie Spand; *St. Louis Blues* by Albert Ammons; *Honky Tonk Train* by Meade Lux Lewis; *Brown Skin Gal* by Cripple Clarence Lofton; *Yancey Stomp* by Jimmy Yancey). FOLKWAYS FP 73. 12-in. 45 min. \$5.95.

JAZZ FOR PEOPLE WHO HATE JAZZ: Sauter-Finegan — *'S Wonderful*; Artie Shaw — *Chantez Les Bas*; Benny Goodman — *Undecided*; Tommy Dorsey — *Hallelujah!*; Count Basie — *Normania*; Duke Ellington — *Esquire Swank*; Bunny Berigan — *Caravan*; Charlie Barnet — *Comanche War Dance*; (plus small group versions of *Ain't Misbehavin'* by Fats Waller; *Ain'tcha Comin' Home* by Lionel Hampton; *St. Louis Blues* by John Kirby; *Casey Jones* by Wingy Manone). RCA VICTOR LJM 1008. 12-in. 37 min. \$3.98.

Columbia JZ 1 is the best single disk summation of jazz yet issued. Of the big band selections included, Ellington's *Merry-Go-Round* is superb, Goodman's *Jam Session* very good, and Rugolo's 4:20 *A. M.* representative; Trumbauer's *Sentimental Baby* (Beiderbecke's presence is the reason for its inclusion) is the low point of the disk. Folkways FP 67, FP 69, and FP 73 are part of an excellent eleven-disk review of recorded jazz. Sound quality is none too good, both because of the age of many of the recordings and because most of them have been dubbed, but the editorial judgment shown in the selections is extremely good. RCA VICTOR LJM 1008 is a mish-mash from which only the indestructible Ellington emerges with a high score. Capitol H 241 and H 242 are part of a four-disk survey of jazz styles. None of the big band material is outstanding.

THE JAZZ SCENE: Neal Hefti — *Rhubarb*; *Repetition*; Machito — *Tanga*; George Handy — *The Bloos*; Ralph Burns — *Introspection*; (plus small group versions of *The Bird* by Charlie Parker; *Picasso* by Coleman Hawkins; *I Want to Be Happy* by Lester Young; *Cherokee* by Bud Powell; *Sono and Frustration* by Harry Carney; *Sophisticated Lady* by Willie

Smith). CLEF (unnumbered). Two 10-in. 50 min.

Given a free hand to write and record whatever they wanted to, George Handy, Ralph Burns, and Machito (teaming with Flip Phillips) did well by their opportunities — Handy with great humor; Machito and Phillips with a thoroughly exhilarating joint performance; and Burns with some sketches for *Summer Sequence*. Neal Hefti's two tries are ponderously Hollywoodian.

KANSAS CITY JAZZ: Andy Kirk — *The Count*; *Twelfth Street Rag*; Count Basie — *Good Morning Blues*; *Doggin' Around*; (plus small group versions of *627 Stomp* by Pete Johnson; *Piney Brown Blues* by Joe Turner; *Baby Dear and Harmony Blues* by Mary Lou Williams; *South and Lafayette* by Hot Lips Page; *Moten's Swing* and *I Want a Little Girl* by Eddie Durham). Decca DL 8044. 12-in. 36 min. \$3.98.

LONDON BROIL: Johnny Dankworth — *'S Wonderful*; *Younger Every Day*; Jack Parnell — *April in Paris*; *Sure Thing* (plus small group versions of *Carolina in the Morning* and *At the Jazz Band Ball* by Freddy Randall; *Peg o' My Heart and Stompin' at the Savoy* by Kenny Baker). ANGEL 60004. 10-in. 23 min. \$2.98.

MAMBO FOR CATS: Perez Prado — *Jazz Me Blues*; *Ballin' the Jack*; *Jersey Bounce*; *St. Louis Blues Mambo*; Noro Morales — *The Shiek of Arab*; *Sweet Sue, Just You*; (plus small group versions of *Mambo Jumps and Fascinating Rhythm* by Tony Martinez; *Muskrat Ramble Mambo* by Al Romero; *Love for Sale and Makin' Whoopee* by Don Elliott; *Lullaby of Birdland* by Damiron). RCA VICTOR LPM 1063. 12-in. 34 min. \$3.98.

MAN WITH A HORN: Bobby Hackett — *More Than You Know*; Louis Armstrong — *Sweethearts on Parade*; Roy Eldridge — *Star Dust*; Bob Crosby — *What's New*; Andy Kirk — *McGhee Special*; (plus *The Man with a Horn* by Randy Brooks; *Hesitating Blues* by Muggsy Spanier; *You Took Advantage of Me* by Bunny Berigan). DECCA DL 5191. 10-in. 24 min. \$2.98.

A very mild group of disks. RCA Victor LPM 1063 has a wonderfully funny (on purpose) mambo version of *Jazz Me Blues* by Prado. There are two excellent pieces by Basie on Decca DL 8044, several minor but generally pleasant things on Decca DL 5191, and nothing of note on Angel 60004.

METRONOME ALL STARS: *Blue Lou*; *The Blues*; *Bugle Call Rag*; *One O'Clock Jump*; *Look Out*; *Metronome All Out*. RCA VICTOR LPT 21. 10-in. 22 min. \$2.98.

THE MODERN IDIOM: Stan Kenton — *Round Robin*; Charlie Barnet — *Overtime*; Dizzy Gillespie — *Oo-La-La*; Woody Herman — *Spain*; Maynard Ferguson — *Short Wave*; (plus small group versions of *Aishie* by Buddy De Franco; *Opus 96* by Bill Harris; *Budo* by Miles Davis). CAPITOL H 325. 10-in. 22 min. \$2.98.

OUR BEST: Chico O'Farrill — *Carioca*; Count Basie — *Paradise Squat*; (plus *Tenderly* by Oscar Peterson; *Up'n Adam* by Lester Young; *Port of Rico* by Illinois Jacquet; *Dale's Wail* by Roy Eldridge; *Bloodido* by Charlie Parker and Dizzy Gillespie; *Castle Rock* by Johnny Hodges; *Flying Home* by

Flip Phillips; *Yesterdays* by Billie Holiday; *St. Louis Blues* by Gene Krupa; *Stars Fell on Alabama* by Stan Getz). CLEF MG C-639. 12-in. 39 min. \$4.98.

Some of the best of the annual Metronome sessions make up RCA Victor LPT 21, four from the swing period, two modern. Capitol H 325 is labored and empty, and the two big band selections on Clef MG C-639 are only slightly better.

PICK UP THE BEAT: Gene Krupa — *Washington and Lee Swing*; Benny Carter — *Savoy Stamped*; Will Bradley — *Celery Stalks at Midnight*; Count Basie — *Five O'Clock Whistle*; Artie Shaw — *Non-Stop Flight*; (plus *Indian Love Call* by Tony Pastor; *Runnin' Wild* by Frankie Carle; *Love for Sale* by Hal McIntyre; *With Plenty of Money and You* by Hal Kemp; *Begin the Beguine* by Neal Hefti; *The Charleston* by Leroy Anthony; *Community Swing* by Glenn Miller). EPIC LG 3127. 12-in. 35 min. \$3.95.

SATURDAY NIGHT MOOD: Benny Goodman — *Blue Skies*; Dan Terry — *Southern Fried*; (plus *Just One of Those Things* by Jimmy Dorsey; *The Little White Duck* by Les Elgart; *They Can't Take That Away from Me* by Percy Faith; *Planters Punch* by Paul Weston; *Cherry* by Harry James; *Sunday* by Les Brown; *Can't You Hear Me Callin' Caroline* by Frankie Carle; *Side by Side* by Dick Jurgens; *Daddy* by Sammy Kaye; *Saturday Night Mood* by Tony Pastor). COLUMBIA CL 599. 12-in. 34 min. \$3.95.

SMOKE RINGS: Benny Goodman — *These Foolish Things*; Artie Shaw — *All the Things You Are*; Duke Ellington — *I Got It Bad and That Ain't Good*; (plus *My Reverie* by Larry Clinton; *That Old Black Magic* by Glenn Miller; *Intermezzo* by Freddie Martin; *Moon Love* by Sammy Kaye; *Once in a While* by Tommy Dorsey). RCA VICTOR LPT 13. 10-in. 25 min. \$2.98.

THIS IS MY BEST: Benny Goodman — *Jersey Bounce*; Duke Ellington — *I Let a Song Go Out of My Heart*; (plus *It's Magic* by Doris Day; *You Made Me Love You* by Harry James; *Harbor Lights* by Sammy Kaye; *You'll Never Walk Alone* by Frank Sinatra; *My Heart Cries for You* by Guy Mitchell; *Too Fat Polka* by Arthur Godfrey). COLUMBIA CL 6212. 10-in. 26 min. \$2.98.

UPSWING: Benny Goodman — *Stompin' at the Savoy*; *Don't Be That Way*; Tommy Dorsey — *Song of India*; *Yes Indeed*; Artie Shaw — *Begin the Beguine*; *Oh, Lady Be Good*; Glenn Miller — *Tuxedo Junction*; *A String of Pearls*. RCA VICTOR LPT 12. 10-in. 26 min. \$2.98.

Eight classics of the swing period make up RCA Victor LPT 12 including Glenn Miller's closest approach to jazz, *A String of Pearls*, which is helped by Bobby Hackett's trumpet solo. The other disks in this list are catch-alls which don't catch much worth keeping. Both big band selections on Columbia CL 6212 are available on more "righteous" LPs as are the two best items on Epic LG 3127, Bradley's *Celery Stalks at Midnight* and Shaw's *Non-Stop Flight*.

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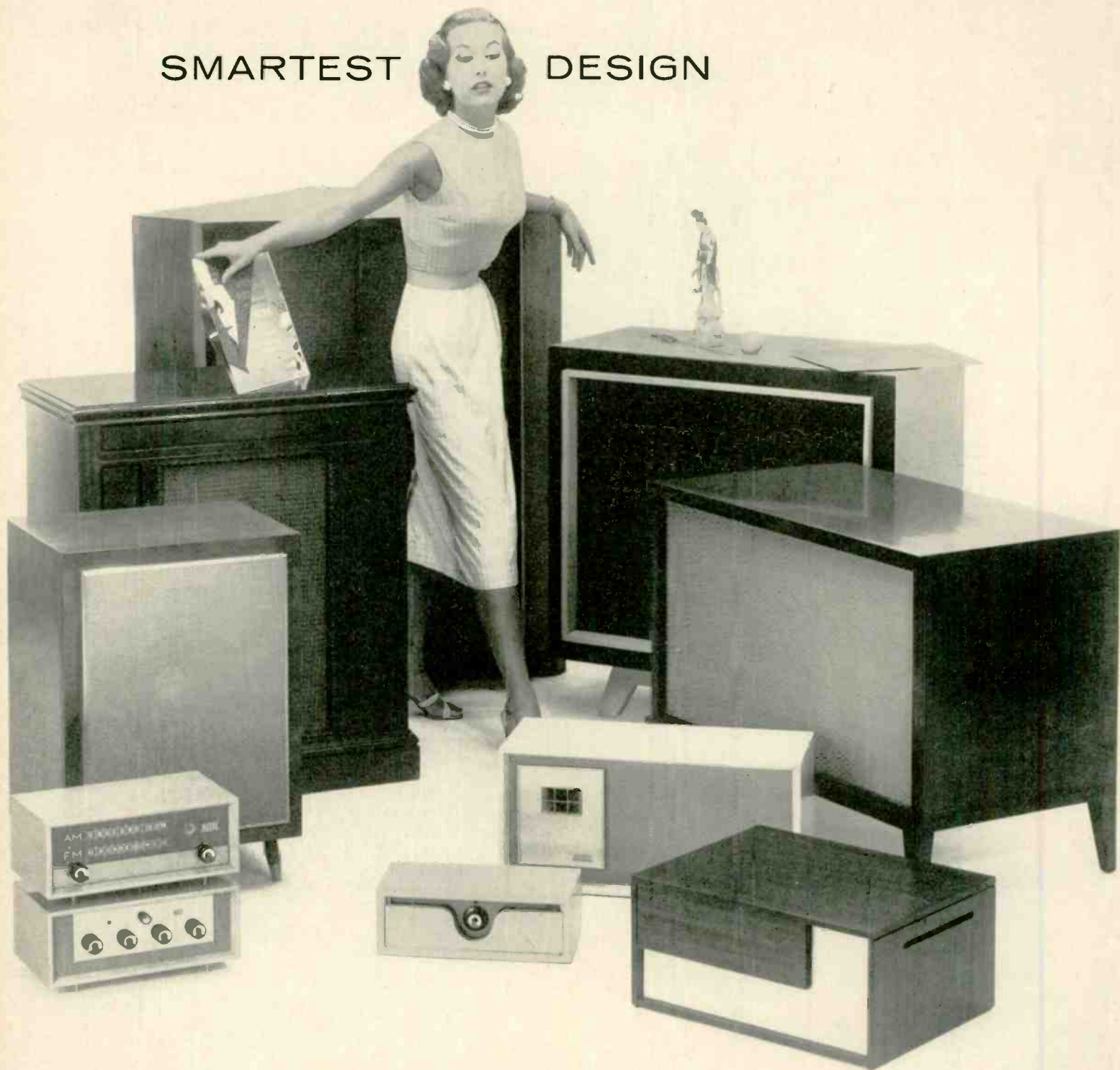
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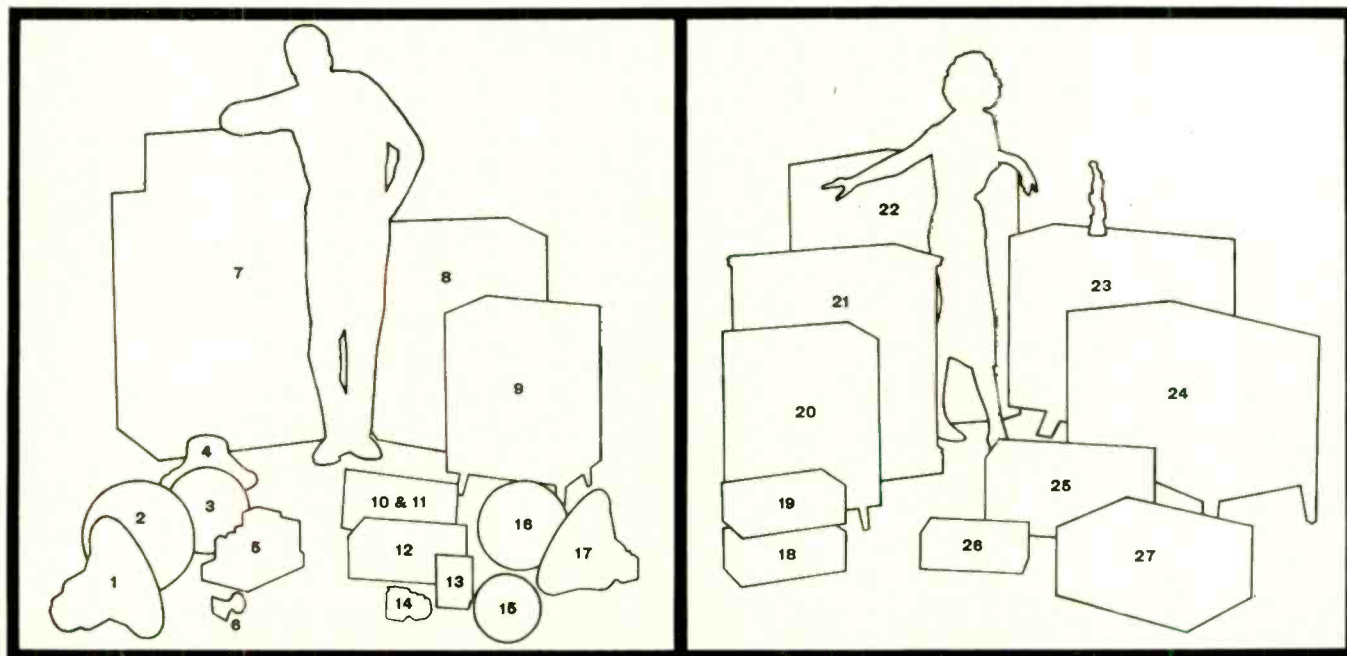
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continued on next page





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# TAKE A GOOD LOOK

## YOU CAN ACTUALLY SEE THE DIFFERENCE!

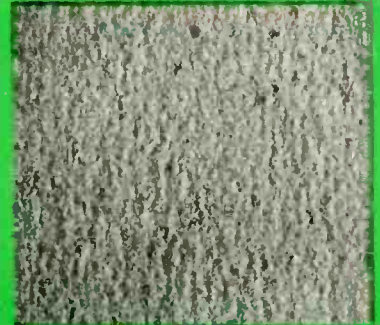
These are unretouched photomicrographs (not artist's conceptions) of FERRO-SHEEN tape and ordinary tape taken under identical conditions. Magnification is 50X. See how irregular the eggshell surface of the ordinary tape appears in comparison with the smooth FERRO-SHEEN tape. See how much smaller are the shadows and highlights of the FERRO-SHEEN tape. This indicates a much greater uniformity of oxide coating and an unparalleled super-smooth surface.



irish  
BRAND  
FERRO-SHEEN  
HAS THE  
*Smoothest  
Surface*  
OF ALL  
RECORDING TAPES!



FERRO-SHEEN TAPE



ORDINARY TAPE

## What Does This Super-Smoothness Mean to YOU?...

**1 GREATLY REDUCED HEAD WEAR:**  
the mirror-smooth FERRO-SHEEN surface virtually eliminates disastrous head-wear caused by the abrasive surface of ordinary tapes.

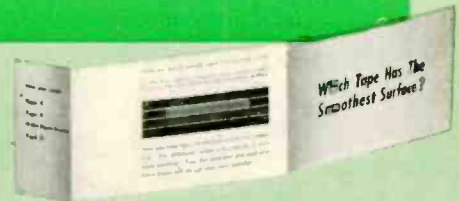
**2 NO SHEDDING OF OXIDE:**  
unlike ordinary tapes which shed oxide particles that gum up the heads, the FERRO-SHEEN process anchors the oxide to the base so that it cannot come off and deposit itself on the head.

**3 FLATTER FREQUENCY RESPONSE:**  
the super-smooth surface of FERRO-SHEEN tape makes better contact with the recording head, resulting in higher output, a very flat frequency response.

**4 REDUCED "PRINT-THROUGH":**  
"Print-through" is virtually eliminated, even at excessive input levels, because of unparalleled oxide uniformity in FERRO-SHEEN process tape.

### MAKE YOUR OWN TEST IN TWENTY SECONDS!...

Send for free Comparator Card which has strips of all of the leading tapes mounted side by side for your direct visual comparison. You will SEE the obvious difference at a glance. You will instantly recognize that irish FERRO-SHEEN process tape with its obvious smoother surface is the finest tape your recorder can use!



### FERRO-SHEEN IS NOW AVAILABLE IN THESE THREE QUALITY irish TAPES:



**SHAMROCK #300:** The ultimate in premium, professional tape for broadcast and studio use. 1.5 mil plastic base. Comes with 5' Mylar leader in dust-proof polyethylene bag. 1200 feet.....\$3.80 Hi-Fi net

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**SOUND PLATE #220:** The super-tough tape pioneered by ORRadio, now on 1.5 mil Mylar. Used for tape-masters, and recording under adverse climate conditions. 1200 feet.....\$5.50 Hi-Fi net

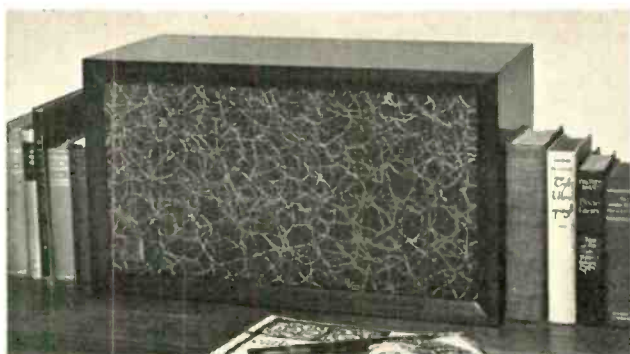
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# TESTED IN THE HOME



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The Acoustic Research model AR-1 loudspeaker system.

## Acoustic Research Speaker System

**SPECIFICATIONS** (furnished by manufacturer): a very small speaker system in which speakers and enclosure are designed as a unit assembly. **Response:** low-frequency section, 38 to 1000 cycles  $\pm 1\frac{1}{2}$  db, down 6 db at 30 cycles; high-frequency section, 1000 to 13,000 cycles  $\pm 5$  db. **Distortion:** less than 1.5% from 35 to 13,000 cycles, and 3.2% at 30 cycles, at 10 watts input, corner mounting; less than 2.1% from 35 to 13,000 cycles, and 4% at 32 cycles, at 20 watts input. **Power capacity:** 60 watts peak. **Impedance:** 4 ohms. **Components:** 12-in. woofer with 3.3 lb. Alnico 5 magnet; 8-in. tweeter; both in Fiberglass-filled braced cabinet; LC crossover network with three-step tweeter level control. **Dimensions:** 14 in. by 25 by 11  $\frac{3}{8}$  overall. **Prices:** model AR-1, complete system in white birch, or traditional mahogany, \$185.00; model AR-1U, same but in unfinished clear fir, \$172.00; model AR-1W, woofer section only in same finishes, \$145.00; model AR-1WU, woofer section only, unfinished fir, \$132.00. **Manufacturer:** Acoustic Research, Inc., 23 Mt. Auburn St., Cambridge 38, Mass.

Preliminary technical descriptions of the Acoustic Research speaker system, and a brief hearing at the 1954 New York Audio Fair, led us to expect first-rank performance from production models. We were not disappointed. This is a truly fine system, and that statement can be made without qualification. If you think that isn't saying much, look again at the dimensions and prices in the specifications paragraph.

The most remarkable part of the system is, of course, the woofer. Briefly, it works like this: the enclosure is an infinite baffle — there are no ports; the speaker is completely enclosed. Now, a small totally-enclosed cabinet raises the resonance frequency of a loudspeaker because of the stiffness of the air load on the back of the cone. With an ordinary loudspeaker this is undesirable, because it limits bass response severely. But (according to the manufacturer) the woofer used in this system has, unmounted, only 10% of the suspension stiffness it would normally have; its open-air resonance is below 15 cycles.

When mounted in the small sealed enclosure the cone resonance rises to about 43 cycles, which is the design objective. Flat response to well below 40 cycles is claimed, with the response at 30 cycles down only 6 db; this seemed to be verified by ear tests. Further, air as a cone restoring force is more linear than a standard suspension, which means that the speaker can be designed for large excursions at lower distortion than normal. The final result is a woofer that works exceptionally well because of its small size, not in spite of it; one that has excellent, distortion-free bass. I have heard clean extended bass like this only from enclosures that were at least six or seven times its size.

But the system is less efficient than many. For small living rooms and moderate levels an average amplifier should suffice; if you want your music loud, you'll need a high-power amplifier. If you have a 20 by 30 ft. room, this speaker system can fill it, but you'll need all the power you can get — and anyway, with that much space to fill, the space-saving features of the Acoustic Research speaker would not be required. We found that in a large living room (6,000 cu. ft.), a 30-watt amplifier gave ample volume but did not shatter our eardrums even when wide open.

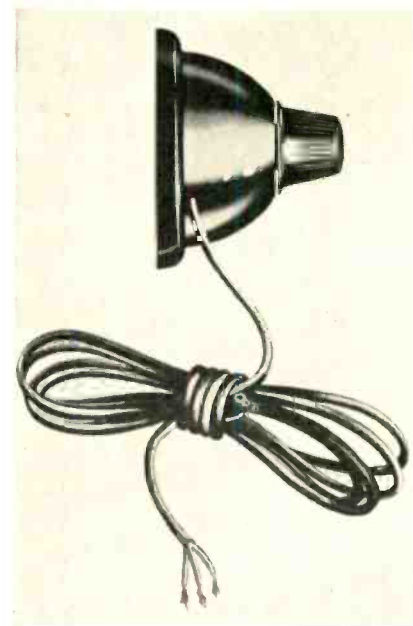
The tweeter supplied with the complete systems is not of the overly-brilliant type, but is smoothly extended in range; we believe the specifications to be on the conservative side concerning top response. The sound has a clarity of a type that I find pleasing. In my live listening room the lowest tweeter level adjustment was just about right — I have heard tweeters that I liked better, but not much better. For those who prefer a different tweeter, the woofer section is available separately at a reduced price. A good idea.

Before ending our report we should like to emphasize once more that this system would be a good buy as a home speaker system if it were several times its actual size, and if it cost substantially more than it does. Its compactness is simply an additional advantage. — R. A.

**MANUFACTURER'S COMMENT:** The acoustic suspension woofer was developed primarily to reduce bass distortion in speakers (we believe that over a period of fifteen years the principle will have an effect on speaker design similar to that of feedback on amplifiers after 1934), and we felt that we had a responsibility to publish very specific data on harmonic distortion. The reference to enclosures six to seven times the size of the AR-1 — this would be 14 to 16 cubic feet — is interesting from a historical point of view, but the AR-1 is neither larger nor smaller than it has to be for the best bass we know how to produce, by any method.

## Controla-Tone

**SPECIFICATIONS** (furnished by manufacturer): a remote volume control for loudspeakers, equipped with 20-ft. cord. L-pad configuration, wire-wound control. Price: \$6.95. **Manufacturer:** Controla-Tone Company, 111 North Tacoma Ave., Tacoma 2, Wash.



Controla-Tone remote speaker control.

The Controla-Tone is a remote volume control for radios and television sets; its value in such applications, for silencing more objectionable commercials, is undeniable.

Continued on next page



## TESTED IN THE HOME

*Continued from preceding page*

It may be useful also in certain high fidelity applications, but you have to be careful.

Standard loudspeaker impedance in mass-produced radios and TV sets is 3.2 to 4 ohms. For that reason the minimum load presented by the Controla-Tone— even at full volume setting—is about 7 ohms. This would take more than half the amplifier power when used with an 8-ohm speaker system, and about seven-tenths of the power when used with a 16-ohm speaker. With a 4-ohm speaker the loss would be reasonably small, as it would be with two 8-ohm speakers in parallel hookup.

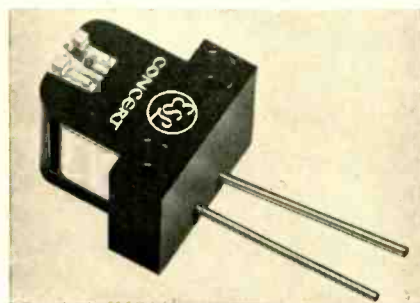
So—it works very well with 4-ohm systems, and is easy to attach yourself. But unless you have a powerful amplifier, or normally listen at low sound levels, you may notice an increase in distortion when you use the control with an 8 or 16-ohm speaker system.—R. A.

**MANUFACTURER'S COMMENT:** The Controla-Tone works very well with 3 to 4-ohm systems which covers most TV and radio sets. It is primarily designed for use with TV, enabling the viewer to control volume between different levels frequently encountered in the same program, to reduce the sound level during objectionable commercials or those where the audio volume is boosted for the advertising message, as well as allowing him to converse or use the telephone during the program without going to the set. Since Controla-Tone attaches easily to speaker wires, it is adaptable to radios and record-players as well.

## Electro-Sonic C-1 Cartridge

**SPECIFICATIONS** (furnished by manufacturer): an electrodynamic cartridge employing a rotating coil D'Arsonval movement as generator. Compliance:  $6.8 \times 10^{-7}$  centimeters per dyne. Dynamic mass: 1 milligram. Response: 16 to beyond 30,000 cycles. Tracking force: 3 to 7 grams, depending on tone arm. Minimum output: 0.7 millivolt without transformer; 201 type transformers provide 15 to 1 voltage step-up. Transformers are of such quality as to have no adverse effect on performance. Impedance: 1.5 ohms, constant. Distortion: immeasurably low. Prices: cartridge with 1 or 3-mil diamond stylus, \$35.95; ESL-201M transformer, \$11.00; ESL-201F, \$15.00. Manufacturer: Electro-Sonic Laboratories, Inc., 35-54 36th Street, Long Island City, N. Y.

Back in the January 1955 issue we reported on the Electro-Sonic Standard series cartridge. That report was quite enthusiastic; we called the sound "delicately clean." Since then the deluxe, or Concert series, has been developed and marketed. The price is slightly higher but, according to our ears as well as test instruments, the performance is superior in every way. And that makes for a notably fine cartridge.



ESL "Concert" moving-coil cartridge.

Response has been extended significantly and smoothed out as well, going to 20,000 cycles with minor undulations and showing no signs of stopping there. There are no hum problems and you don't have to worry about matching or terminating resistors. Many preamplifiers have enough gain to work satisfactorily without an input transformer, although the manufacturer recommends its use. When a transformer is used the character of the crystal-clear sound is unaffected. What really scores with us, though, is the extremely high lateral compliance and the small moving mass—these characteristics, together with satisfactory vertical compliance, assure record wear substantially below normal. But there is one disadvantage necessarily incurred by this perfectionist construction: the stylus isn't replaceable by the user; the whole cartridge must be returned to the factory for the job. In our opinion it's more than worth it.

Recommended transformer is the ESL-201M, which raises the output to 15 millivolts—adequate for any standard preamplifier. There is also available the ESL-201F, which is identical except that a switch is provided for insertion of a high-frequency rolloff filter.—R. A.

**MANUFACTURER'S COMMENT:** The ESL Concert Series is probably the world's only cartridge designed specifically for all professional type arms, with no sacrifices to permit operation in inferior record changers. The resulting performance is so superb that the leading consumer research organization specializing in audio equipment unhesitatingly acclaims the ESL Concert Series as "by far the finest phonograph reproducing instrument we have ever heard." In A-B comparisons with its closest competitors, the analysis continues, "even persons who had never been exposed to high fidelity reproduction were struck by the superior definition of the ESL."

## Bell RT-75 Tape Recorder

**SPECIFICATIONS** (furnished by manufacturer): a three-speed tape recorder with built-in amplifier and speaker. Has output jack to feed hi-fi system. Response: 30 to 10,000 cycles at  $7\frac{1}{2}$  ips. Speeds:  $7\frac{1}{2}$ ,  $3\frac{3}{4}$ ,  $1\frac{7}{8}$  ips. Fast forward speed, 1,200 ft. in 90 sec.; rewind, 1,200 ft. in 70 sec. Inputs: two for high-impedance microphones, one high-level high-impedance input. Outputs: external speaker jack at 3.2 ohms and high-impedance output, connected ahead of internal power amplifier, to drive external sound system. When either jack is used internal speaker is disconnected. Wow and flutter: less than 0.25%,  $7\frac{1}{2}$  ips. Controls: speed change combined with power on-off control; run-stop control; record switch push-button; tone control with push-button rewind; volume combined with push-button fast forward. Tubes: 2-12AX7, 6C4, 6V6GT, 6X5GT. Accessories: microphone, one loaded and one empty 5-in. reel, instruction book. Price: \$164.95. Manufacturer: Bell Sound Systems, Inc., 555 Marion Road, Columbus, Ohio.

The RT-75 might be evaluated as a medium-fi unit with all the operating features and connection facilities of much more expensive high fidelity recorders. And only the somewhat restricted "flat" frequency range that our listening and workbench tests disclosed keeps this recorder in the medium-fi bracket. Distortion seems to be low and the signal to noise ratio is quite acceptable; at the price of the RT-75 both these qualities would suffer if the frequency range were extended. We prefer Bell's approach because, while it is easily possible to tolerate sound lacking an octave or more at both ends of the range, distorted and noisy reproduction soon becomes intensely annoying.

All five operating controls are grouped on a raised platform below the tape slot

(which, incidentally, is of the drop-in type—no threading problems). The lever at the far left has four positions, one for each of the three speeds and a power off position. When turned off the lever disengages the drive mechanism; speed can be changed while tape is in motion; both good features. Balancing this on the other side of the platform is a similar lever with two positions marked RUN and STOP which serves as a tape motion control for the standard speeds. To record you must depress a button at the center of the platform while moving this lever to RUN, so that you can't erase a recording accidentally.

The two remaining controls serve dual purposes. Rotation of the left hand button gives you tone-control action. Rotation of the right hand button adjusts the volume. To rewind, you simply push down on the left hand button. To stop the tape you push down on the right hand button. It isn't necessary to hold down the left hand button for rewinding; it stays in place. It is necessary, however, to hold down the right hand button to obtain fast forward tape movement. You may search for a particular selection on the tape by alternately pushing the left hand button and the right hand button. This permits you to hunt back and forth on the tape.

Rotating the PUSH FORWARD button controls the volume on both record and playback. If you leave the tape motion control in the STOP position and press the RECORD button you can set up the proper recording level without actually recording; simply adjust the volume control until the neon level indicator flashes on loud sound peaks. Then, when you move the motion control to the RUN position, your recording will not be spoiled by initial volume variations. Very good.




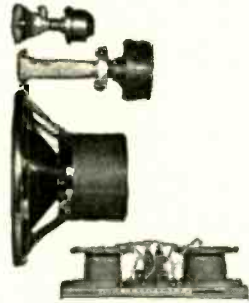

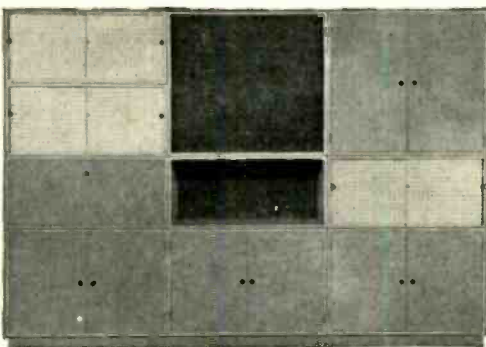


Bell RT-75 three-speed tape recorder.

In the center position of the tone control the electrical response is boosted about 7 db in the bass and attenuated about 6 db in the treble; this is to compensate for the acoustic characteristics of the built-in loudspeaker and cabinet, and gives best tonal balance. In the extreme clockwise rotation of the control the electrical response is flat at the external speaker jack. This and the high-impedance output jack (connected ahead of the power amplifier stage) are at the back of the recorder. The tone control has no effect on the high-impedance output, although the volume control does. This is to be commended, for you can be sure of

*Continued on page 142*



# CABINART '56

<p>MODEL 10 MODEL 11 MODEL 21 MODEL 22 MODEL 27 MODEL 28 MODEL 27U MODEL 28U MODEL 65 MODEL 70 MODEL 7112 MODEL 7115 MODEL 90 MODEL 91 MODEL 90U MODEL 91U MODEL 800 MODEL 800U MODEL KR-3 MODEL KR-3U MODEL KR-4-12 MODEL KR-4-15 MODEL KR-5 MODEL KR-5-U MODEL KR-5-P MODEL ST-1 MODEL ST-2 MODEL ST-3 MODEL ST-4 MODEL ST-5 MODEL ST-6 MODEL ST-7 MODEL ST-8 MODEL ST-9</p> <p><b>MODEL 65</b></p>  <p>... storage for tape recorder, turntable, record changer, tuner, amplifier and speaker, if desired.</p> <p>• 16 NEW EQUIPMENT CABINETS</p>	 <p>THE REBEL 3 THE REBEL 4 THE REBEL 5 SPEAKERS SPEAKERS SPEAKERS</p> <p>CABINART SPEAKER SYSTEMS</p>
<p>KIT 27K KIT 28K KIT 80 KIT 8112 KIT 8115 KIT K-3 KIT K-4-12 KIT K-4-15 KIT KST-1 KIT KST-2 KIT KST-3 KIT KST-4 KIT KST-5 KIT FST-6 KIT KST-7 KIT KST-8 KIT KST-9</p> <p><b>MODEL 27K</b> <b>MODEL 28K</b></p>  <p>• TWELVE NEW HI-FI KITS</p>	 <p>... EVEN A HI-FI STORAGEWALL</p>
<p>ACC-1 ACC-2 ACC-2U ACC-3 ACC-4 ACC-5 ACC-6 ACC-7 ACC-7A</p>  <p>TURNTABLE BASE WITH LEVEL AND LEVELING DEVICES</p>  <p>RECORD CABINETS ... 3 SIZES</p> <p>and NINE HI-FI ACCESSORIES FOR THE SOUND ENTHUSIASTS.</p>	



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## TESTED IN THE HOME

Continued from page 140

getting an optimally flat signal for a hi-fi system.

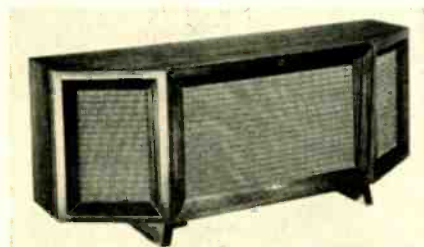
Three pilot lights are grouped at the lower left. One lights when the power is turned on, another whenever the RECORD button is depressed, and the remaining light is the record level indicator. In a corresponding position at the right are three input jacks, two for high-impedance microphones and one high level input to take a tuner, crystal pickup, or the output of a hi-fi preamplifier. Two microphones can be used simultaneously or one microphone's output can be mixed with whatever is fed to the high-level input. You can leave the hi-fi output connected to the input of a preamp while recording, even if the preamp selector switch shorts out all inputs but the one selected; this is not true of all inexpensive recorders.

The RT-75 appears to be well made. There is plenty of storage space for tape and auxiliary equipment. It came securely and carefully packaged, and the instruction book is excellent. — R. A.

## Electro-Voice Skylark, Piccolino I and II

**SPECIFICATIONS** (furnished by manufacturer): **SKYLARK** — complete, compact speaker system, incorporating SP8C 8-in. speaker for bass and middle range, T35B high-frequency driver with horn, crossover network and tweeter level control. **Response:** 70 to 15,000 cycles. **Impedance:** 16 ohms. **Crossovers:** mechanical crossover in SP8C between bass cone and mid-range propagator, 2,000 cycles; electrical crossover to T35B driver, 3,500 cycles. **Power capacity:** 20 watts program. **Dimensions:** 14 in. high by 33 wide by 10 1/4 deep. **Prices:** \$89.70 complete, in mahogany; \$92.70 in blonde. **PICCOLINOS** — small, portable enclosures for T35 or T35B driver, X36 crossover network, and AT37 level control. **Dimensions:** 8 in. wide by 5 7/8 deep by 6 1/4 high. **Prices:** Piccolino I (contains T35 driver, X36 network, AT37 control), \$54.00; Piccolino II (same except T35B driver), \$42.00; Piccolino enclosure only, \$9.00. **Manufacturer:** Electro-Voice, Inc., Buchanan, Mich.

The Skylark is basically a phase-inverter (bass reflex) enclosure reduced to minimum workable dimensions by the employment of two tapered tunnels rather than a simple port. Designed specifically for the Skylark,



The Skylark: full but bright sound.

the SP8C driver has an 8-in. bass cone and a smaller coaxially-mounted mid-frequency cone; both are driven by a single voice coil. Free-air resonance, according to the manufacturer, is 60 cycles — very low for an 8-incher. At 3,500 cycles a T35B driver and horn take over through an electrical crossover network. A level control is furnished for the tweeter. Effectively, then, the Skylark is a three-way system.

Sound is full yet light; it definitely leans toward the bright side. The tweeter is quite

efficient and the level control is needed to bring it into balance. We found that about halfway or less on the level control was adequate. Low-frequency response was good for an enclosure of this size, as might be expected with a low woofer resonance. Still, the downward slide (according to the ear) began at about 90 cycles with flat amplifier response. Some bass boost was helpful in obtaining a better aural balance. The cabinet is of rigid construction, which is a must for clean bass, and it was really well finished — surprisingly so, in view of the moderate price.

A Piccolino isn't a miniature radio, as it might appear from the illustration, but a small enclosure for a very-high-frequency tweeter with its associated crossover network and level control. It can be used simply as an auxiliary tweeter separate from the



The Piccolino: a small tweeter enclosure.

main speaker system, or as an improvement to existing systems by feeding everything above 3,500 cycles to it alone. With the cabinet supplied, of course, you don't have to take the trouble to make a cutout for the tweeter in the main enclosure. A clever idea.

The Piccolino I contains a T35 driver; the Piccolino II, a T35B. Otherwise they are identical. Both cover the same range (above 3,500 cycles), have the same impedance (16 ohms), and are supplied with the same horn so that coverage (180° specified dispersion) is the same. The T35B is very efficient, has a 4-oz. magnet, and is designed for systems with a 20-watt rating or less. But the T35 has an 8-oz. magnet and is therefore even more efficient (about 4 db); it is intended for use with systems up to 40 watts, and is naturally more expensive. Both have excellent reputations as tweeters. They add an exciting brilliance that gives the "close-up" sound many like. As with woofers, a heavier magnet in a tweeter pays off in better listening: the T35 was audibly smoother, more refined than the T35B. — R. A.

**MANUFACTURER'S COMMENT:** The T35 and T35B have identical frequency response and polar dispersion patterns. The smoother-sounding response of the T35 over the T35B is due in large part to the superior damping of the driver diaphragm afforded by the much larger magnet. Since the diffraction horn, phasing plug, and diaphragm for both the T35 and T35B are identical, identical performance except for the mentioned factors of damping and efficiency is assured.

## Bogen R765 FM-AM Tuner

**SPECIFICATIONS** (furnished by manufacturer): **Inputs:** phono (hi mag, lo mag, or ceramic); auxiliary high-level input. **Controls:** phono equalizer (Eur 78, US 78, AES, RIAA, Col LP, NAB, Pop), effective on all phono inputs; concentric AC on-off-volume and loudness contour controls; concentric selector (AM Norm, AM Hi-Fi, Phono, FM, Aux)

and AFC-Autolock controls; concentric bass ( $\pm 14$  db, 40 cycles) and treble ( $\pm 10$  db, 15,000 cycles) tone controls; tuning. Hum null adjustment on back panel. **Outputs:** low-impedance main output to amplifier; high-impedance output, unaffected by tone and volume controls, to tape recorder. Two switched AC power outlets on rear panel. **Sensitivity:** FM, 2 microvolts for 30 db quieting; AM, 5 microvolts. **Response:** FM, 20 to 15,000 cycles,  $\pm 0.5$  db; AM Norm, 20 to 4,000 cycles,  $\pm 0.5$  db; AM Hi-Fi, 20 to 7,500 cycles,  $\pm 0.5$  db. **Audio section response:** 10 to 200,000 cycles,  $\pm 1$  db. **Distortion:** less than .05% at 1 volt output; less than 0.1% at 2 volts. **Dimensions:** 14 1/4 in. wide by 10 1/4 deep (plus knobs) by 6 1/4 high. **Tubes:** 6BK7, 6U8, 6AB4, 3-6BA6, 2-6AU6, 6BN6, 6AL5, 4-12AT7, 6BJ7, 6BE6, 6X4. **Prices:** R765 (chassis only), \$199.50; R765WM (in mahogany cabinet), \$221.75; R765WB (in blonde cabinet), \$221.75. **Manufacturer:** David Bogen Company, Inc., 29 Ninth Avenue, New York 14, N. Y.

To build an FM-AM tuner with an audio preamplifier-control section on the same chassis, and to make them both of fine quality with no deleterious interaction, is no small job in itself. To do all this and add some basic design improvements, as Bogen engineers did with the R765, is a feat of really substantial magnitude.

There are three phono inputs, only one of which can be used at a time: Hi Mag, for Pickering 120 and 140 cartridges, Clarkstan, and moving-coil cartridges used with transformers; Low Mag, for cartridges of lower output (virtually all modern magnetics); and Ceramic, for crystal, ceramic, and other constant-amplitude cartridges. The phono preamp has plenty of gain and low enough noise for popular moving-coil cartridges without transformers. A separate high-level input is furnished for a tape recorder output, TV sound, or the like. Also on the back panel are the main output jack to the amplifier (at low impedance), a high-impedance output (taken off before tone and volume controls) for connection to a tape recorder input, a pair of switched AC power outlets, and a hum null control.

Now to the front panel. First knob in the usual order is the phono equalization control, with positions for seven curves. According to our workbench checks they are quite accurate, and are probably as good choices as any possible in a group of seven. The only important ones missing are old London and pre-New Orthophonic Victor; even these can be matched closely with some help from the tone controls.

Next is a concentric pair of knobs. The inner one turns the AC power on and off, and controls the volume also. This is not a compensated control. Fletcher-Munson (loudness) compensation is adjusted by the outer knob, which is actually a five-position switch labeled CONTOUR; the markings are 0, 5, 10, 20, and 30. Following is a table giving results of our workbench tests on the effect of this control. The first column is the switch positions; second column is the reduction in mid-frequency gain, in db, obtained in those positions; third is the boost (relative to 1,000 cycles) obtained at 50 cycles; the fourth column is the boost at 10,000 cycles with the same reference.

0	0	0	0
5	6	3.5	0
10	11	6	0
20	19	10	0.5
30	30	18	3.5

Three points should be made: First, we don't claim absolute accuracy for these figures. They are only accurate enough to provide a good idea of what happens. Second, response is flat in the 0 position,

Continued on page 144



Reports The Audio League, America's authoritative consumer testing organization devoted exclusively to high fidelity equipment:

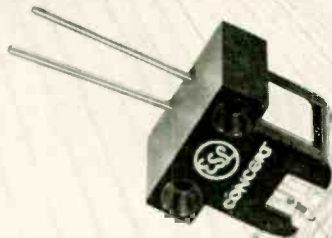
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## TESTED IN THE HOME

*Continued from page 142*

and compensation is added in steps progressively as you turn the control toward the higher numbers. So you'd normally use the 0 position for extremely high-level listening, the 5 position for average loud levels, the 10 position for softer-than-average levels, and so on. Third, compensation at 10,000 cycles is very slight; it is substantially more at 20,000.

In the center of the panel is another concentric pair of knobs. The outer one is the selector switch with AM Norm, AM Hi-Fi, Phono, FM, and Aux positions. Bandwidth of the AM section is about 8 kc in the AM Norm position and 15 kc in the AM Hi-Fi position; the latter is for short-distance pickup when there is no interference, and gives fairly wide-range response. For ordinary circumstances the AM Norm position should be used. The inner knob is for control of the Autolock circuit, one of the most fascinating devices we've seen in some time. In the FM Normal position (maximum counterclockwise) a combined squelch and delayed AFC action is applied to the FM tuning section. The squelch cuts out all interstation noise as you tune down the FM dial; stations come up out of a dead-silent background. When you find the station you want, you don't have to tune it in accurately. Wait a few seconds, a red indicator light goes on, and an automatic frequency control circuit cuts in to tune the station



*The Bogen R765 tuner has delayed AFC.*

precisely! The delay is so that you can hit any of a number of closely-spaced stations while AFC is off; there's no chance of it pulling you over the station you want to another, perhaps stronger, one. Tune away from the station, the Autolock indicator light goes out, and you're ready to tune in another.

But that isn't all. With even the best squelch circuit you can skip right over a very weak station. Turn that central inner knob to the right and you hear a switch click; you now have a variable AFC control. AFC action is strongest at that position, and as you turn the knob clockwise it decreases gradually to zero when you hit the right-hand stop. That position is marked FM Fringe. Incidentally, the Autolock as well as the squelch circuit is defeated when you aren't in the FM Normal position.

Bass and treble controls, to the right of center, are a concentric pair also. They are both relatively mild in range of action, which is all right in our opinion. No significant ringing on transients is introduced. Finally, at the right-hand end, is the tuning knob.

Sensitivity and limiting action on FM are very good. Sound is clean and undistorted. The AM section is sensitive too, with ex-

cellent volume regulation. Other good features: The R765 is available with or without cabinet, and there is a choice of light or dark cabinet. — "Normal" positions of controls are marked, when applicable, for the uninitiated user. — Instructions and packaging are very good. A couple of debits: Dial isn't closely calibrated. — We got a large popping noise when switching to or from FM on the selector switch. General impression: most favorable. — R. A.

## Fleetwood TV System

Considering the amount of effort spent to achieve high fidelity sound, it is surprising that more people don't strive for high fidelity sight, as exemplified by the Fleetwood. Perhaps it is because many people don't know how good TV video can be. The average radio dealer used to tell his customers that to get good sound, you had to turn up the bass and cut the highs. That hid the distortion. And the same seems to be true of television sight. When the dealers (around here, anyway) demonstrate how to adjust a TV picture "properly," the result is a soft gray picture which effectively hides snow, halo, and other deficiencies.

TV video can have all the brilliance, sparkle, detail, rich blacks and clear whites, that you expect from a fine movie or a professional photographic enlargement. But it takes a fine TV system to do it — just as it takes a fine amplifier and speaker to give clean sound. The old Fleetwood gave that kind of a picture; the new one does even better, largely because of the addition of a definition control. Furthermore, it is more flexible and convenient to use.

The 27-inch Fleetwood sent for this report, and the one I have been using for the past two years, are remote control models, and those who have not lived with a true remote unit have missed a lot. Adjusting the television picture for best "looking" is like adjusting a radio or phonograph for best listening. It is better done when the picture tube — or the speaker — is across the room, where it ought to be, and the controls are alongside the easy chair. The new Fleetwood puts the following controls on the tuner chassis: channel selection, fine tuning, contrast, brightness, definition, and volume (combined with AC on-off).

These video adjustments make possible complete control over the picture, and this is what I mean by a true remote unit — opposed to one which provides only channel selection and volume control, as offered by several of the big set manufacturers. Most viewers up in this part of the country rely on one station; we're on the cable — and that means a lot of kinescoped pictures with their customary range in quality. With the new Fleetwood, I have had remarkable success in compensating for these differences. The old remote unit provided a single "contrast" control, which helped a lot (brightness was on the picture tube chassis) — but separate contrast and brightness adjustments, near at hand on the tuner chassis, are a decided improvement.

The definition control is a wonder. In effect, it is similar to a variable IF control on AM tuners. It can be varied from very

sharp (too sharp, as a matter of fact; the picture gets blotchy) to quite diffuse. Given good picture transmission, the control can be adjusted to a point of beautiful definition without any halo effect. Given poor transmission (and this happens in the best regulated TV stations!), the definition control can be readjusted slightly to compensate.

Because the Fleetwood is designed for use with high fidelity audio systems, there are four audio outputs. One, on the picture tube chassis, follows a single audio stage and may be connected directly to a speaker (no speaker is provided). Hi-fi is not claimed for this output. Also on the picture tube chassis is what amounts to a detector output. It is taken off ahead of the volume control and is for direct connection to a high fidelity preamp-control unit. Parallel to this connection, but on the tuner chassis, is the third audio output. Both of these are of cathode follower type so that length of interconnecting wire is not important. Which one should be used depends entirely on convenience: whichever one is nearest to the audio control unit.

A fourth output is located on the remote tuner chassis. It is also a high fidelity output, but is taken off *after* the volume control so that a connection may be made from it directly to a hi-fi power amplifier (and speaker) and the volume then adjusted from the TV tuner. A switched AC outlet is provided on the back of the TV remote unit so that a power amplifier may be controlled by it. I can't honestly think of any other possible variations which might be needed.



*Fleetwood TV remote control section.*

The following controls are on the front of the picture tube chassis, behind a hinged door on the wood frame: horizontal hold, height, vertical linearity, and vertical hold. On the back of the picture tube chassis are: horizontal drive, horizontal linearity, and width. All these are semi-permanent adjustments to be made once and then left alone.

The remote tuner chassis and the picture tube chassis are interconnected by a single cable, which may be up to 200 feet long. Antenna connections are to the tuner chassis. — UHF tuning is accomplished by inserting correct tuning strips. UHF channel numbers are provided for the escutcheon, which lights up behind whichever channel is tuned in — a very attractive arrangement, by the way.

Neatest mechanical feature is the method of mounting the frame, safety glass, and mask: the whole unit attaches directly to the picture tube chassis with two wing nuts and a spring! Anyone who has ever tried to build-in a TV set with separate frame will appreciate this feature, especially when

*Continued on page 146*





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the Signature D208 & D216—8" Extended Range Speakers with 2" voice coils of edge-wound aluminum ribbon. D208 is an 8 Ohm unit; D216, 16 Ohm.

JIM LANSING

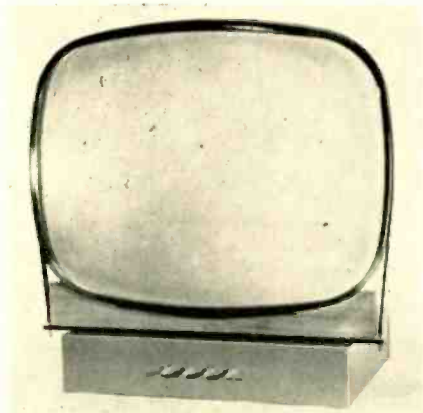
Signature



## TESTED IN THE HOME

*Continued from page 144*

it becomes necessary to remove the set for servicing. Now all that needs to be done is to provide an opening of approximately the right size and slide the whole business



*The picture chassis, with 27-inch tube.*

into place. There is finally some chance that I'll get my TV set built in!

Incidentally, the Fleetwood is available in both remote and non-remote units. Either unit can accommodate a 21, 24, or 27-in. tube. Included in the remote control unit price (given below) is the picture chassis, remote tuner chassis, 40-foot interconnecting cable, a gold-colored, hinged cover for the secondary controls, and a full set of channel numbers. The non-remote price includes the picture chassis, secondary control cover, and channel numbers.

Model	Type	Price
810	Non-remote	\$229.50
800	Remote (2-chassis system)	\$299.50

Mask, frame and safety glass assembly for the Fleetwood varies in price according to size of picture tube used:

Model	Tube Size	Price
821-BF	21-inch	\$19.50
824-BF	24-inch	\$29.50
827-BF	27-inch	\$29.50

Tube mounting kit selection depends on tube size desired.

Once again, I'd like to vote for a remote control unit, simply because it is so difficult to adjust a picture properly when your nose is about 24 inches from the face of the tube and because, for hi-fi video, such adjustment is necessary almost from program to program on the same station. Switching from one channel to another definitely calls for readjustment most of the time.

As is probably obvious, I'm pretty thoroughly sold on the Fleetwood! — C. F.

## Garrard 301 Transcription Turntable

**SPECIFICATIONS** (furnished by manufacturer): Transcription turntable and drive assembly. Turntable: diecast aluminum, 12 in. diameter, machined all over and accurately balanced. Weight 6 lb. Fitted with rubber mat. Mounting plate: diecast aluminum. Motor: shaded pole induction in heavy cast casing suspended on six tension springs. Operating voltage: dual range, 100 to 130 or 200 to 250 volts. Power line frequency: 50 to 60 cycles, depending on idler used. Power consumption: 16 watts maximum. Wow: less than 0.2%. Flutter: less than 0.05%. Rumble: almost non-existent. Speed range: 32 to 34, 44 to 46, and 76 to 80 rpm.

approx. Finish: gray hammerloid enamel. Size: 16 in. deep, 13 $\frac{3}{4}$  wide, 2 $\frac{1}{2}$  above motor board, 3 $\frac{1}{2}$  below top of motor board. Weight: 16 lb. Price: \$89.00. Imported by: The Garrard Sales Corp., 164 Duane St., New York 11, N. Y.

With the model 301 turntable, Garrard of Great Britain has made its official entry into the field of professional-quality equipment. This unit has just about everything that a critical user could desire, plus a few extras. The 301 embodies a variable-speed control and a full spring-suspension system which completely isolates the motor and idler mounting from the cast-aluminum mounting plate.

The variable-speed control is effective over a small range at either side of the nominal turntable speed, and gives enough variation to permit setting records precisely to the pitch of the drawing-room piano, or bringing off-speed recordings to their correct musical pitch. The control system is magnetic, and does not depend upon felt brakes or friction clutches for its action, so it can be expected to give very long service without the need for adjustments or brake replacements.

Rumble reduction was obviously one of the major design considerations of the 301, judging from the precautions that have gone into mounting the drive system. The effectiveness of the completely-isolated spring suspension is evident from listening tests; we found extremely low rumble, comparable to that from units of considerably higher price. The unit we tested



*Garrard 301: a professional-quality table*

had some mechanical vibration when it was first turned on, but it took less than an hour's break-in before it had disappeared almost entirely. Lubrication to the main spindle bearing is provided by a simple but effective grease cup arrangement.

Speed regulation on the test unit left nothing to be desired; there was no audible wow or flutter on sustained piano recordings. The speed-change switch has a safety-interlock on it to prevent movement of the idler while it is engaged, and there is a definite, solid feel about the switch action. This gave the impression that the leverage system was rugged enough to take considerable hard usage. The power switch is coupled to a braking system which brings the turntable to a rapid but smooth stop when it is turned off, a feature that is common to all Garrard phono units.

There seems to be very little about this turntable that could get out of adjustment in normal use, but in case of any such troubles there are complete adjustment facilities. Furthermore, a comprehensive instruction manual is provided. Neat touch: each unit is checked out at the factory for wow, etc., and a certificate of inspection, giving results of the tests, is enclosed with the instruction manual. Also included is a heavy plastic strobe disk.

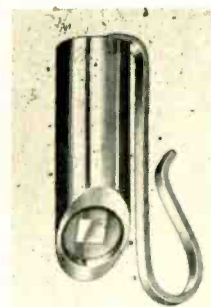
Two turntable mounting bases are available. One (a complete base for \$24.50) has some unusual features in its own right. The motor board, to begin with, is mounted on springs to cut down floor-transmitted vibrations. The base has adjustable feet to allow the whole assembly to be accurately leveled. And to facilitate leveling, there is a cute little circular spirit level mounted on the motor board. There is enough room on the motor board to accommodate the longest pickup arm anyone would be likely to use, as there is over 12 inches available between turntable center and the arm's mounting center. Finish is matte black.

The other base (\$9.00; unfinished) is simply the motor board described above plus a second matching board. The two are separated, sandwich-fashion, by the mounting springs. These, by the way, come with the turntable, not with the bases. The bottom board is for attachment to the cabinet.

Though semi-professional in price, we feel the Garrard 301 rates a professional rating on a basis of quality and performance, and would be willing to bet that it would continue to give dependable service for a considerable time. — J. G. H.

## Mercury Dis-Charger

The original Mercury Dis-Charger was discussed in the April, 1954 TITH section. It is a small capsule, about  $\frac{3}{4}$  in. long and  $\frac{1}{4}$  in. in diameter, which clips to the edge of a cartridge or pickup shell. A tiny piece of radioactive material in the end of the capsule "scans" the record surface and discharges static electricity. The position of the radioactive element in the new capsule has been changed from parallel with the surface of the record to a 45 degree angle of incidence. The effect is to improve de-staticizing action; two plays with the new unit counteracted static electricity in a test record so that it would no longer attract cigarette ashes from an ash tray. The old unit required four to five plays to achieve the same result under identical test conditions.



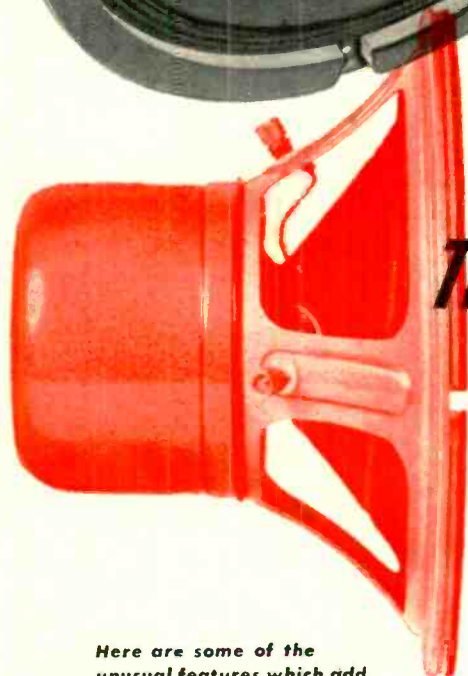
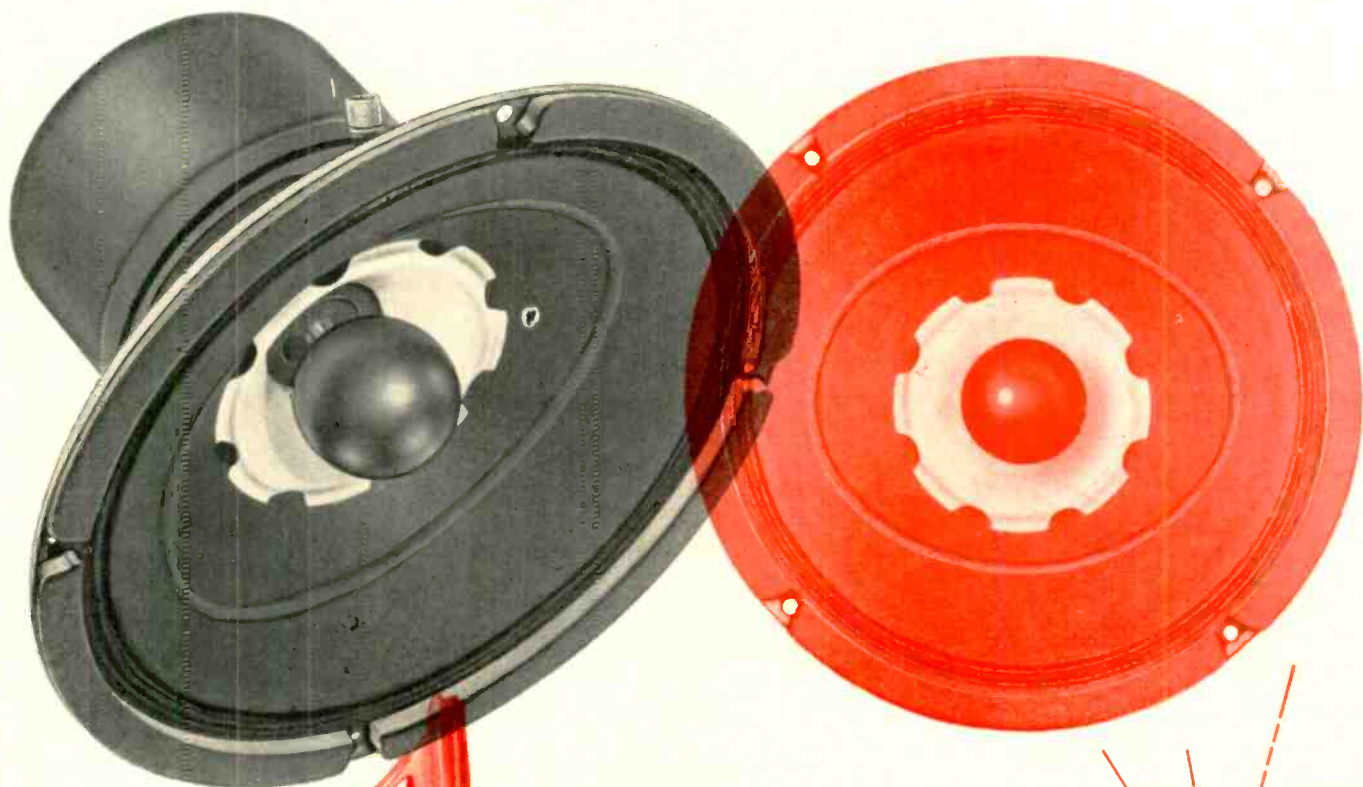
*The Dis-Charger, clipped onto the cartridge, reduces static on records.*

Note that the Mercury Dis-Charger does not remove dust; it neutralizes static electricity which draws dust to a record and then holds it there. You can check this effect by leaving two records exposed to the air for a few hours. If one has been de-staticized and the other not, there will be much less dust on the treated record; it will have accumulated only that dust which fell on it from the air; the other record will have attracted dust.

As far as we have been able to determine,

*Continued on page 150*





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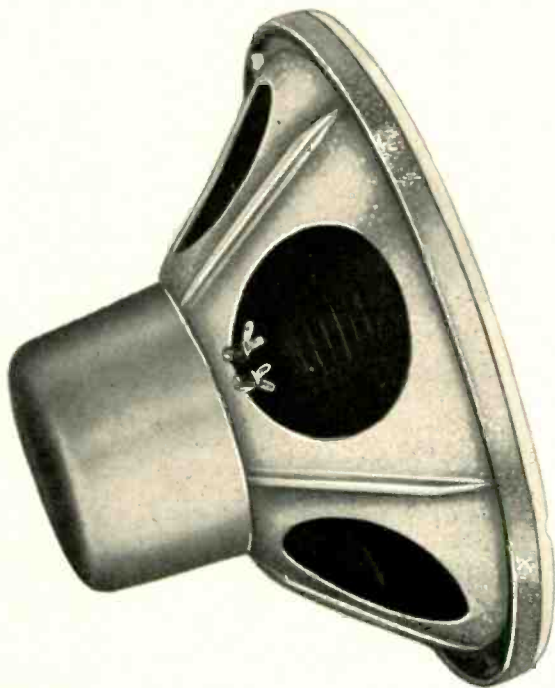
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## LORENZ LOUDSPEAKERS and COMPONENTS..



### NEW LORENZ LP312

#### 12" WIDE-RANGE LOUDSPEAKER

This quality-controlled speaker can be used as a wide-range reproducer or as the woofer unit of your expanding system. Compare the quality of its sound — then compare the low cost!

**EXTRAS:** Wider Frequency Range • Heavy Magnet (compare with any 12" or 15" speaker) • Longer Magnetic Path • Smaller Air Gap • Larger Voice Coil • Heavy Duty Non-resonant Cast Aluminum Frame • Multi-Parameter Cone.

These and other features of the LP312 result in increased efficiency, lower distortion, improve internal

resonance damping and transient response, give even distribution of sound and a tonal quality free from "metallic" effects.

#### SPECIFICATIONS:

Impedance at 800 cps.: 16 ohms. Frequency Range: below 20 to above 14,000 cps. Power rating: 25 watts average — 35 watts peak. Magnet wgt.: 61.5 ozs. Voice Coil Diam.: 1.5". Overall Diam.: 12 1/4". Baffle Opening: 10 3/4". Depth: 6 3/4". Heavy Duty Cast Aluminum Girder-constructed-Frame.

AUDIOPHILE NET: **\$49.50**



### NEW LORENZ LP208

#### 8" WIDE-RANGE LOUDSPEAKER

This new 8" Speaker has enormous flexibility. It can be used as a wide-range speaker, alone or in groups, as the high or low end of a 2-way system, or as a mid-range speaker in a 3-way system. Will fit any 8" cabinet, will load most 12" cabinets.

**EXTRAS:** Greater Output • Wider Frequency Range • Extra-size Magnet • Over-size Voice Coil • Smaller Air Gap • Heavy Duty Cast Aluminum Frame — Rigid Girder Design • Permanently-Flexible Self-Damped Cone-Free Coupling . . . all mean clean,

*clear tones, superb transient response, minimum distortion!*

#### SPECIFICATIONS:

Impedance at 800 cps.: 8 ohms. Frequency range: 35 to 14,000 cps. Power Rating: 15 watts average, 21 watts peak. Magnet wgt.: 28.5 ozs. of high efficiency ALNI. Voice Coil Diam.: 1.0". Overall Diam.: 8.5". Baffle opening: 7.25". Depth: 4.0" Heavy Duty Cast Aluminum Girder-constructed Frame to eliminate frame resonances.

AUDIOPHILE NET: **\$22.50**

### LORENZ LP-65 HORN-TYPE TWEETER

The Lorenz LP-65 has many unusual features. For example, the soft plastic cone, round in shape for even sound dispersion, insures smooth, sweet sound rather than the often-heard shrill, harsh, metallic overtones of other tweeters . . . and because of its solid back, it can be placed in any enclosure with any speaker, without the usual interaction.

#### SPECIFICATIONS:

Impedance at 800 cps.: 5.5 ohms. Frequency range with High Pass Filter HP-1: 2,000 to 17,000 cps. Sound dispersion: 120 degrees in all directions (achieved by round design). Power Rating: 2 watts. Outside Diam.: 2 1/2". Cone Diam.: 2 1/4". Mounting hole in baffle: 2 1/8" flared to 2 1/2" or more.

AUDIOPHILE NET: **\$8.50**





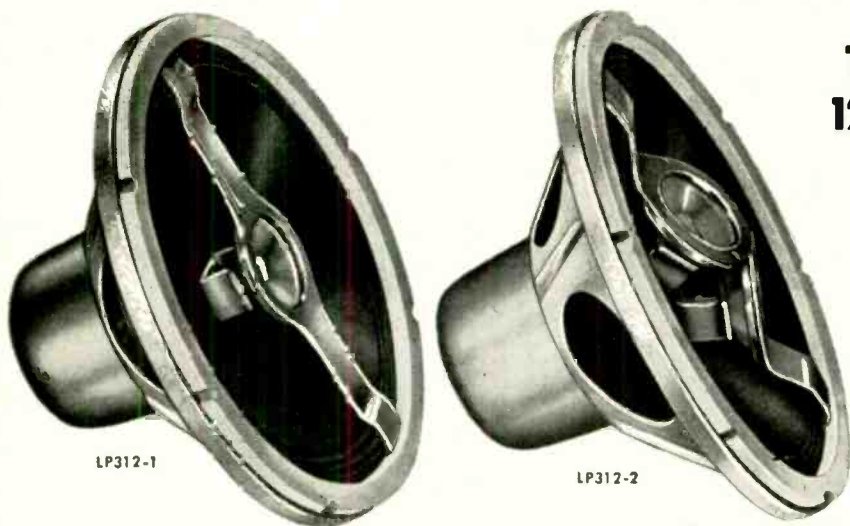
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**The LORENZ LP 312-1 and LP 312-2  
12" COAXIAL and DIAxIAL SPEAKERS**

By adding the Lorenz TB-2 or TB-1 to the standard Lorenz 12" wide-range speaker, you have the advantage of a diaxial or coaxial speaker with extended high frequency output, the range extending from 20 to over 17,000 cps. (This is the Lorenz "Growth" approach in action.)

SPECIFICATIONS:	LP 312-1	LP 312-2
Impedance at 800 cps:	16 ohms	16 ohms
Frequency Range:	20-17,000	20-17,000
Power Rating:	27 watts	29 watts
Overall diameter:	12 1/4"	12 1/4"
Baffle Opening:	10 5/8"	10 5/8"
Depth:	6 3/4"	7 1/8"

AUDIOPHILE NET: **\$61.95** **\$71.79**

**LORENZ TB-1 and TB-2 TWEETER COMBINATIONS  
FOR ALL 12" LOUDSPEAKERS**

If you desire to extend the range of your 12" speaker, a Lorenz Tweeter Combination will fulfill all your expectations. A specially designed, rigidly constructed steel bracket which fits across the 12" speaker supports 2 Lorenz LP-65 Tweeters coaxially, clearing the cone, but not projecting beyond the front of the speaker mounting baffle. The rigid metal construction discourages resonance in speaker or tweeter. Moderrize your own 12" Speaker!

**TB-1** — (Bracket and single tweeter completely assembled and ready for installation) AUDIOPHILE NET: **\$11.85**

**TB-2** — (Bracket and two tweeters completely assembled and ready for installation) AUDIOPHILE NET: **\$21.69**



**The LORENZ HP-1  
HIGH PASS FILTER**

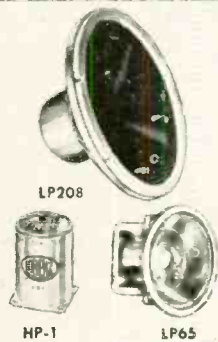
The HP-1 with a nominal crossover at 5,000 cps. introduces highs into the tweeter at the rate of 3 db per octave starting at 2,000 cps. Its effect increases smoothly with frequency, extending the range of the system to the limit of audibility. It may be used with any tweeter. Assembly and construction is such that the unit may be placed within the speaker enclosure.



**SPECIFICATIONS:** Mounting Dimensions (Square Base): 1 1/2" between hole centers. Over-all height: 2 3/4". AUDIOPHILE NET: **\$4.95**

**HERE'S HOW YOU CAN BUILD UP YOUR LORENZ SOUND SYSTEM**

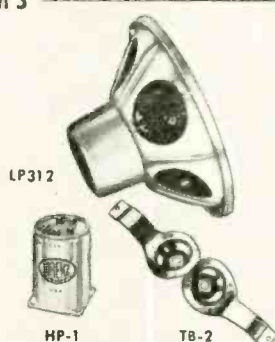
**2-WAY SPEAKER SYSTEMS**



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Power rating: 17 watts.



System range: 20-17,000 cps.  
Power rating: 27 watts.



System range: 20-17,000 cps.  
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## TESTED IN THE HOME

Continued from page 146

there is nothing like enough radioactivity in the Mercury Dis-Charger to be harmful in any way. — C. F.

### Scott 265-A Amplifier

**SPECIFICATIONS** (furnished by manufacturer): a high-power amplifier with damping factor adjustment and Dynamic Power Monitor. **Inputs:** two, may not be used simultaneously; 0.5 megohm input requires 0.5 volt for full amplifier output; 1.5 megohm input requires 1.5 volts for full output. **Controls:** input level, effective on both inputs; Dynamic Power Monitor, limits amplifier power after 0.3 sec. to any value between 8 watts and maximum power, according to setting; damping factor, continuously adjustable between 30 and 0.5; AC power on-off switch; tube balance. **Speaker terminals:** 2, 4, 8, 16 ohms. **Rated power:** 70 watts, music waveforms; 65 watts, long-time continuous; 140 watts, instantaneous peaks. **Response:** flat from 12 to 80,000 cycles. **Distortion:** less than 0.5% harmonic at full output; less than 0.1% first order difference tone IM. **Noise:** 90 db below rated output. **Tubes:** 2-5U4G, 6AM8, 2-12AX7, 6080, 4-1614. **Dimensions:** 17 in. wide by 10 deep by 8¾ high. **Price:** \$200.00. **Manufacturer:** H. H. Scott, Inc., 385 Putnam Ave., Cambridge 39, Mass.

Whenever the subject of amplifier power requirements for home use is discussed, differences in opinion are likely to be so great as to be irreconcilable. It is generally agreed that the average power requirements are not large, and that it is very important to have extremely low distortion in the average-power range. It is also commonly understood that peak powers—particularly on orchestral music—are many times the average power, and that the amplifier must have a reserve to handle such peaks. How much average power is needed depends on what you decide is "average" speaker efficiency, the size and furnishings of your "average" room, and what you consider a typical "average" listening level. Figure your reserve requirements from there on the basis of what you choose to believe is the maximum peak-to-average ratio in available program material, and how much distortion is tolerable on peaks, and you can come up with any figure from 5 to 3,500 watts! The latter is an extreme figure, of course, based on reproducing (in a very large room) an orchestra's peak 70 acoustic watts with a 2% efficient speaker.

Confusing. A few things are pretty clear, however. First, there has been some highly satisfactory sound produced by high-quality 10 and 12-watt amplifiers. Second,

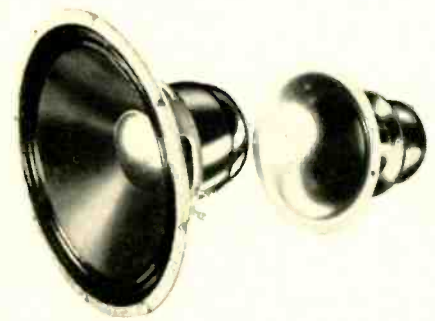
the average useful dynamic range of music on tape and disk records has been steadily increasing, and there has been a corresponding increase in the quality of associated equipment to take advantage of this improvement. There is no reason to believe that this gradual increase in available dynamic range will not continue. Increasing dynamic range by 10 db requires a 10-fold multiplication of amplifier power! Third, provided low-level distortion is held down, it is believed by many that high-power amplifiers in general simply sound better, in some elusive way, to most listeners. Other factors remaining equal, then, it seems safe to say that the more power you have the closer to perfection you can get.

With 140 watts available for peaks from the Scott 265-A, you ought to be able to approach perfection as closely as you can bear it. We found it so; at the loudest levels of orchestral music we could possibly tolerate, there was absolutely no sense of strain (we divided the load among three separate speaker systems to minimize distortion from that quarter). At any listening level the sound was as pure as any other. Obviously, this amplifier won't become obsolete for a good many years.

When you use an amplifier with a power rating greater than that of your speaker, there is always a possibility of burning out the speaker if something should go wrong. Fortunately, a speaker can ordinarily handle short peaks of power higher than its continuous rating; this permitted Scott designers to dodge the problem neatly with the 265-A's Dynamic Power Monitor circuit. You set the control to any value from 8 to 65 watts. The amplifier will pass short-time peaks of any power up to 140 watts, regardless of the control setting, but after about 1/3 second the power is reduced automatically to the control setting and held there until the overload passes or is corrected. Since most musical peaks have a maximum time duration less than one-tenth of a second, the monitor circuit normally does not take effect unless something goes wrong, something which causes the continuous overload responsible for burning out most loudspeakers. An indicator light goes out when the Power Monitor is working, and lights again when normal conditions return. Clever and effective.

The 265-A has a variable damping factor control, operable over a wide enough range

on any output tap to meet manufacturer's recommendations for any speaker system. The total negative feedback remains virtually constant for any setting, and so does the gain. Other desirable features: a 2-ohm speaker tap as well as the standard 4, 8, and 16, useful because the amplifier may well be used to drive several speaker systems in parallel; a circuit relatively insensitive to tube changes; two switched AC power outlets; clear and complete instructions. — R. A.



### Sightmaster X-100 Speaker System

**SPECIFICATIONS** (furnished by manufacturer): a 15-in. woofer, 3-in. direct-radiator tweeter with short horn, and LC crossover network. **Crossover:** 1,000 cycles, 6 db per octave. **Impedance:** 8 ohms. **Response:** 30 to 20,000 cycles. **Power rating:** 30 watts program material, continuous. **Woofer resonance:** 30 cycles. **Flux density:** 16,000 gauss. **Price:** \$99.50. **Manufacturer:** Sightmaster Corp., 111 Cedar Street, New Rochelle, N. Y.

There are several unusual ideas behind this Sightmaster system. First is the practice of merchandising a single fixed combination of woofer, tweeter, and network; of saying, in effect, "This is the best, price not considered—and we will not make anything second best." The price is on the unusually low side, too, for the equivalent of a quality 15-in. coaxial speaker. And again, the approach to tweeter design is unconventional. Rather than a compression horn and driver, a small direct-radiator cone is used for the tweeter; the back of the cone operates in a sealed cavity of less than one cubic centimeter to provide stiffness. A short flare is coupled to the front of the cone in order to increase high-frequency dispersion. The result is very smooth and, to us, satisfying treble. Although on principle we are against tweeters without level controls, we must confess that in this particular case—with our own combination of ears and listening room—we felt no need for a control. If the woofer were used in a more or less efficient enclosure, or if the system were in a different room, or if another group of listeners were involved, a level control might have been desirable.

Our workbench check on the woofer showed a free-air cone resonance frequency slightly above 50 cycles. But this is a big cone, with a suspension permitting large excursions, and there is plenty of magnet. In our 9 cu. ft. bass reflex test enclosure there was audibly flat and clean response to just below 40 cycles; bass was sharply defined but full-bodied. Altogether, a quite satisfactory system. — R. A.

**MANUFACTURER'S COMMENT:** The model X-100 two-way system can be operated from any radio or amplifier having an output impedance from 6 to 16 ohms. For maximum efficiency, 8 ohms is recommended.



The Scott 70-watt power amplifier: no strain at high levels.



Superb control, beautiful styling,  
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audio control unit**

Have you ever opened up the throttle of a truly fine sports car? If so you've sampled a thrill similar to the one you'll get when you put this new Bogen PR-100 through its paces. Its official title, Deluxe Preamplifier and Audio Control Unit, barely describes the sparkling performance and versatility of control of this amazing new unit. For example:

- 2 Concentric Record Equalization Controls: 6 positions for high roll-off, 6 positions for low turnover.
- 2 5-position filter controls: Bass Cut eliminates turntable rumble, Treble eliminates scratch or distortion.
- DC on all filaments.
- Exclusive separate loudness contour selector: the only LCS that takes into account the *input* signal as well as output when you boost lows and highs.
- Produces rated output with any cartridge.
- 6-Pushbutton input selector: power off, phono, tape, radio, auxiliary, and *tape monitor* (Enables you to monitor a tape while you are recording).
- Response: 5 to 150,000 cycles  $\pm 0.5$  db.

Four coaxial knobs plus selector pushbuttons take care of all the controls. The exclusive "red dot" on each control enables even your Aunt Minnie to hit optimum settings.

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## READERS

*Continued from page 60*

of the sordid, lustful, or abnormal prompts an irate pen to tell the Government to mind its language, but most listeners are glad to browse though literature unedited and unexpurgated. During World War II a new and insistent need arose which could not be met by the Talking Books for the Blind. Many blinded soldiers, eager to continue their educations, were calling for textbooks. The answer came from many: leadership from the Yorkville Branch of the New York Public Library and the Library Women's Council; an initial \$75,000 from the Ford Foundation; 35,000 playback machines from the Veteran's Administration; and countless hours of time from over four hundred volunteer readers throughout the country.

Talking Textbooks aspire to supply "any book in any language" and now loan texts to blind students taking everything from advanced physics to modern poetry at more than 125 colleges. Some readers have been recording by Soundcriber several times a week for years. There are actors (Basil Rathbone and Ruth Draper for two), commentators (Alistair Cooke for one), housewives, scientists by the dozen. A group of eight lawyers puts out such things as 1,205 pages of *Cases on Torts* and 903 pages of *Criminal Law*. Scientists from Oak Ridge and other places read the most difficult books in their fields, graphs and charts included. For the information of the many readers who prefer working at home, the AFB prints an interesting booklet *Recording Books for the Blind*, which could help any tape-recording fan.

Recorded books mass-produced for loan or purchase at moderate cost could open new vistas for others than the blind. There must be many shut-ins who can see to the next county but whose minds need stimulation. Workers at routine or isolated jobs, hobbling pensioners, and housewives could enrich their lives immeasurably by listening to a good book while at work.

A new generation is growing up so acclimated to television that the schools almost despair of teaching them to read. Perhaps they would listen. A child who hears language well used during his impressionable

*Continued on page 154*



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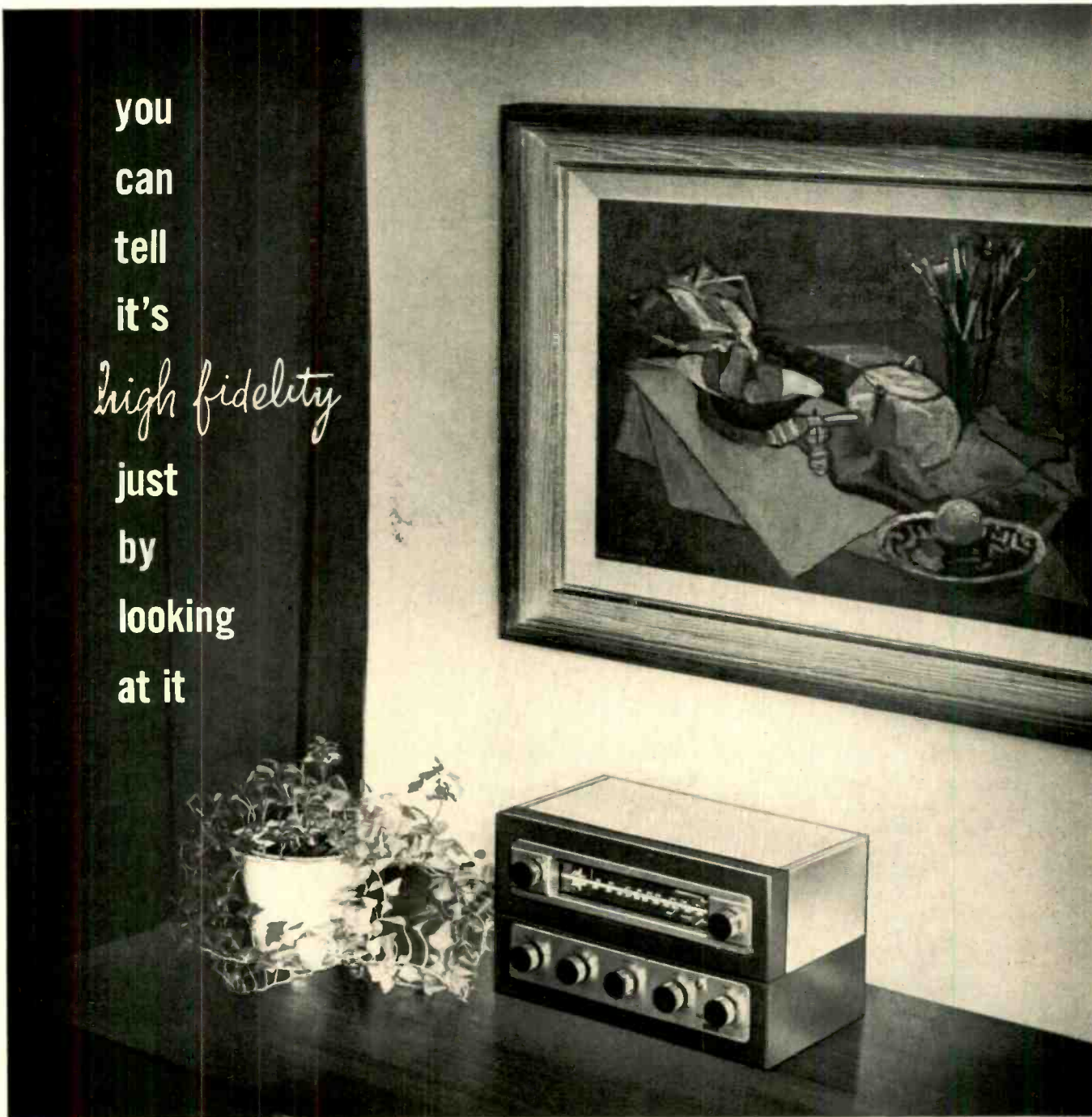
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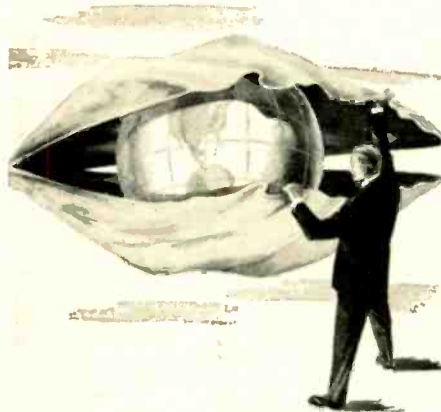
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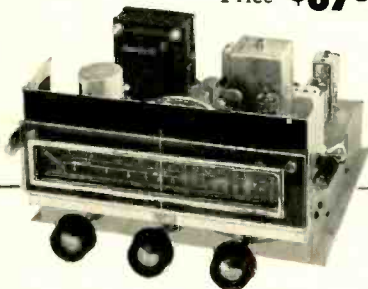


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## READERS

*Continued from page 152*

years will tend to sort out his own thoughts and "think straight." He will develop a feeling for words that will help him express what he thinks and feels all his life. My baby daughter, probably not a case in point, heard *Pickwick Papers* and Cellini's *Autobiography* before she was four months old and now at one year is devouring every printed page she sees.

Although a devotee of thrillers might never take to Jane Austen, a good recorded book could convince him that literature is not only for egg-heads and can be easy on anybody's ears. Optimism makes me think that a Talking-Books-for-Everyone project might even raise the general taste in literature. It isn't impossible. As Helen Keller said of the Talking Books for the Blind, "As they were saying among themselves, 'It can't be done,' it was done."

## AIDA

*Continued from page 61*

from Italian lips — bah! eh! oh! ma! — are part of the Mediterranean nature. It took a little while to get down to business. But once the exuberance quieted, the devotion of the orchestra, its unstinting willingness, and its genuine interest in everything we were doing were nothing short of marvelous. In the intermission period, which always occurred after about an hour of recording, the men of the orchestra would come into the room where our equipment was located and where we played back the tape, and listen as absorbedly as did Perlea and the singers.

One cellist played the entire score without having the music in front of him. I understand that he knows all the operas in the Italian repertoire by heart.

The singers were all nervous — before the session started. I think every artist of imagination has stage fright or, what seems to be even worse, recording-mike fright. So it was a standard practice for a singer to come in, greet everybody, and then to tell us how tired he was that particular day. "I don't know, but I'm not feeling too

*Continued on page 156*

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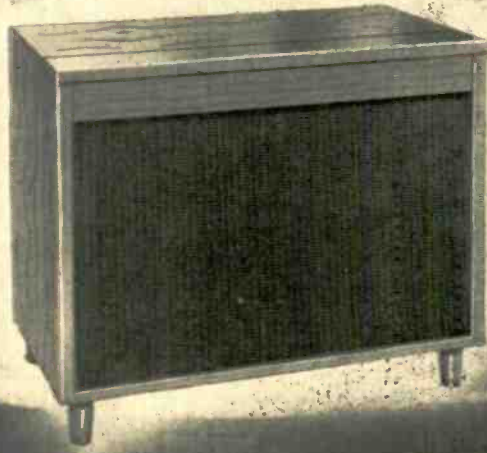
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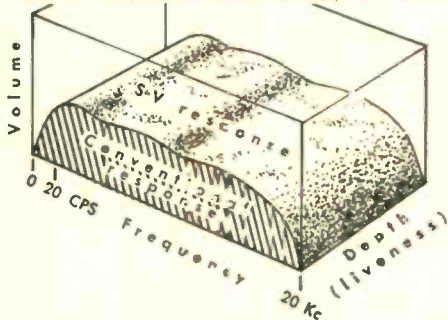
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## AIDA

Continued from page 154

well. I don't know whether I can do it." But the minute the recording started, there was no fatigue, no nervousness, no "not feeling well," but only the desire to do it well and to do it over again on the chance of doing better. Personally we all got along fine. There was only one spat, a minor one, a flare-up of temperament induced by the heat, which was 92 that day.

As the recording progressed, something odd but encouraging took place. Word went around Rome that here were singers worth hearing, an *Aida* not to be missed. First we noticed that the singers taking the minor parts, the Messenger, the King, the Priestess, would hang around for every session whether they were on call or not. Then we noticed strangers appearing at the entrance of the opera house. Some would walk boldly through, pretending that they were members of the orchestra, others would ask for permission to come in. A number of music students presented themselves. I would go out into the auditorium and find, sitting in this or that box, people I had never seen before. To tell the truth, we weren't overly strict about these benevolent intruders, though other companies recording in Rome at the same time had a stringent rule that nobody was to be admitted.

So far as the families of the artists were concerned, we felt that their presence helped, not hindered. Bjorling's little girl was a cheerful diversion, and everybody petted her.

The last sessions were attended by the families of the musicians of the orchestra. I must say that it was very flattering to observe by their expressions what they thought of the quality of the singing. This was, after all and for the most part, an *Aida* by non-Italians. Proprietary though they may have felt about the opera, they admitted us. One member of the orchestra, a bassoonist, wrote a poem to Milanov which went in part like this:

*"If Verdi, of whom our Italy is so proud, were yet alive, he would not judge your voice second to the voice of Stolz. Great and profound would be his joy to hear your singing . . ."*

We finished on time, with two overtime sessions. After it was all over, G. A. Biondo, the head of our Italian firm, RCA Italiana, and a vociferous

Continued on page 158

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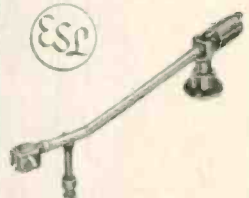


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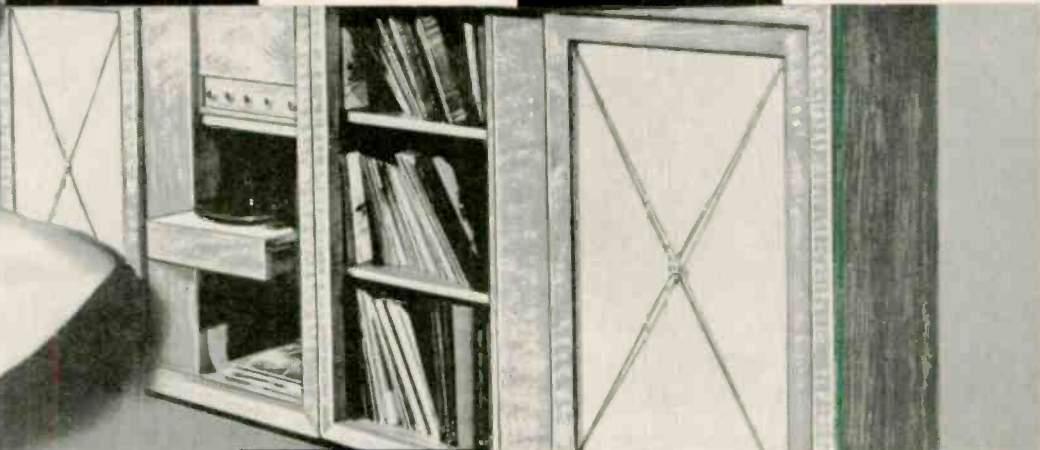


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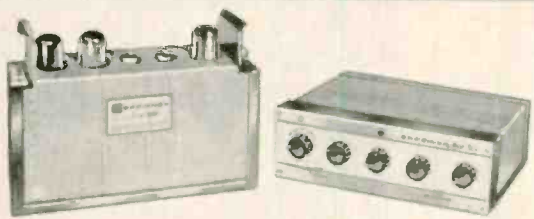


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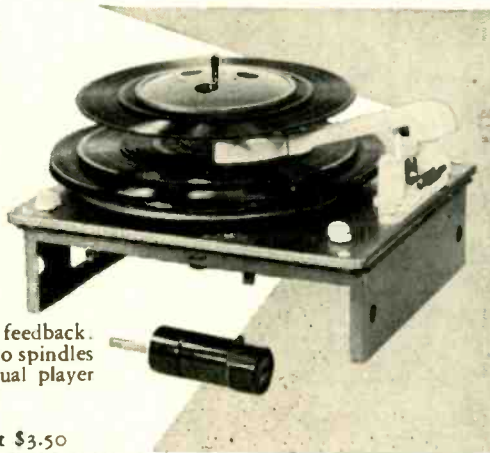
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**AIDA**

*Continued from page 156*

opera lover himself, gave a dinner at Passetto's, which is my favorite restaurant in Rome. Everybody who had had any part in the production was invited. We sat at a long festive table. Bjoerling got up and made a speech in which he thanked all of us and drank a toast to the one man whom he hoped we had served well, Giuseppe Verdi. Later in the evening, after we had all drunk our quota of Frascati, Bjoerling and Warren sang, without preparation and without accompaniment, the duet from *La Forza del Destino*, "Solenne in quest' ora." But there was nothing solemn about the hour. The waiters gathered around and so did the other guests, and everybody cheered the unexpected floor show.

Whether or not this Roman expedition will prove to be successful, whether in fact we have served Verdi well, and whether we may boast "*Ritorna vincitor*" — that will be up to the public to judge. At any rate, we had a wonderful time.

**GLEE ENOUGH**

*Continued from page 64*

symphony or his weekly radio preview of the Boston Symphony Orchestra program — he does not really lecture at all. Instead, he seems simply to engulf listeners in his enthusiasm for the music and force them to hear in it what he does. Playing Beethoven's Ninth for his class, he turns in the middle of the second movement, his face alight: "Ah, see what the kettle-drums are doing here!" he says, pounding mightily on the top of his desk. "Oh, to be a kettledrummer *just for this passage!* What moral regeneration!"

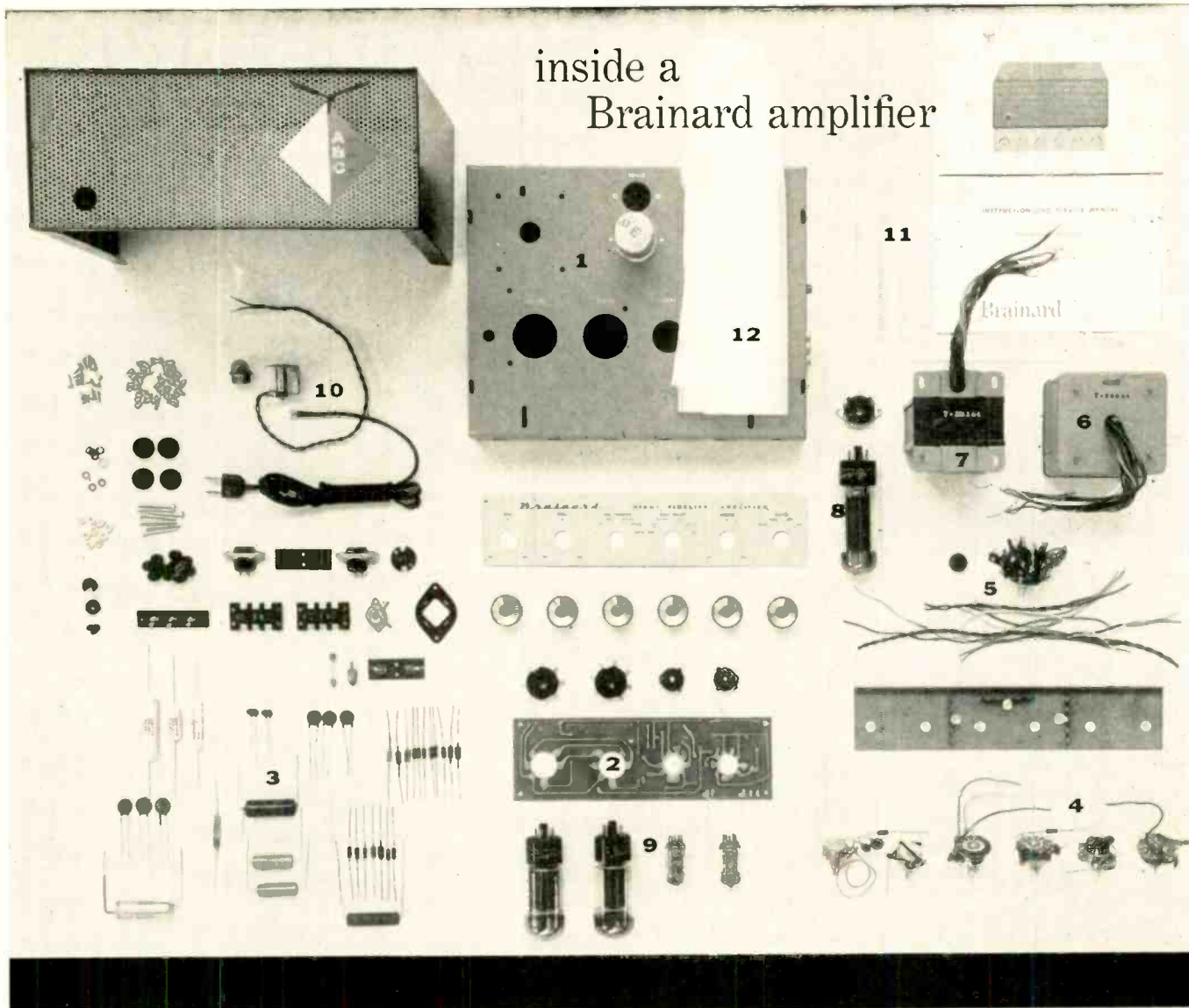
For his singers, his personality becomes inseparable from the music. They react to the music, which to many of the freshmen who try out is strange, difficult, and highbrow, as they do to Woody (and as Woody himself reacts) — with enthusiasm.

In training the chorus, he emphasizes interpretation, urging them to feel and understand the music and to project themselves into what they are singing, making the music a personal communication with the audience. He

*Continued on page 160*



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## GLEE ENOUGH

Continued from page 158

places considerable importance on this factor of communication, and frequently has trouble with new high school auditoriums and eager school-boy electricians who are anxious to use all their new lighting equipment to obtain the most startling effects. Their first desire is to spot the chorus and conductor dramatically and black out the audience. "But singing to a black void is very, very discouraging," says Woody.

The Harvard Glee Club (and what follows applies also to the Radcliffe Choral Society; the two groups have maintained their separate identities despite their organizational similarities and joint activities) is an autonomous organization completely self-supporting and independent of the University, except that its active members must be students (graduate or undergraduate) in good standing. More men try out annually for the Glee Club than for the football team, a fact about which Club members are inclined to gloat. The membership stands usually at about 125 men, one-fourth of whom graduate each spring. Thus in the fall, 250 or 300 men try out for about thirty places. The competition is stiff. Preliminary voice trials weed out the monotones. About a month later, quarter trials are held, in which all members, old and new, must participate. On the basis of these trials, new members are accepted or rejected and old members are given an evaluational score. This score is used by the Club management, composed entirely of students to determine who shall sing in the concerts wherein fewer than the whole 125 will be needed. Only a few of the singers are music or voice students, hence the conductor does not have the problem of molding a large number of would-be soloists into a chorus. They are young, energetic, and extremely eager amateurs, and what they may lack in vocal strength and richness they make up in vigor, precision, purity of tone, and excellence of training. They are rated, not only by local admirers but by such critics as Virgil Thomson and Alfred Frankenstein, as one of the finest singing groups in America.

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Continued on page 162

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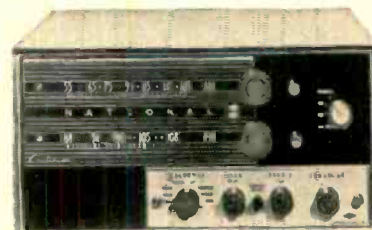
Tuner A	\$ 89.95	12.8%
Tuner B	165.00	4.3%
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<u>CRITERION</u>	<u>189.95</u>	<u>1.2%</u>

Best-frequency response on AM, too (less than 2 db down at 5 kc). Meaning true high-fidelity not only on FM but on AM as well. This is something no other tuner offers.

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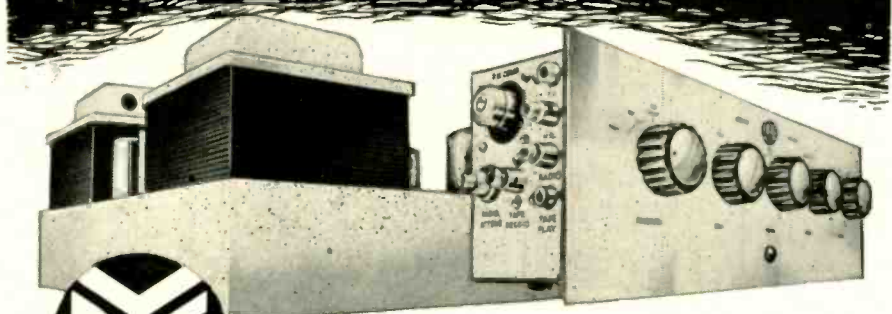
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Notable features: 7 inputs; 2 outputs; separate bass and treble equalizers; unique loudness compensator which does not affect volume; completely hum free operation; sharp treble cutoff filter; response: 20 to 40,000 cycles  $\pm$  1 db. Many other advanced features.

Complete \$155 - Less Cabinet \$142.50

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**GLEE ENOUGH**  
*Continued from page 160*

Victor. As a chorus unassociated with the BSO, they record for Cambridge Records. Four disks have been made under this label (see p. 64 for a detailed list), one made at the Busch-Reisinger Museum by the Glee Club alone, three done by the combined Harvard-Radcliffe Chorus.

The one made at the Museum is dominated by the Palestrina litany, which covers most of one side of the record and to which Woodworth has given an extraordinarily convincing Renaissance atmosphere. The sustained tones flow together, and the voices of the chorus, at minimum membership for this recording, are subdued and almost delicate; but the delicacy is made full by the resonance of the hall. "Lines, melodies, phrases, and harmonies," as Woodworth says on the jacket, "should merge and blend, with a subtle overhang of sound from phrase to phrase." It is an exciting piece. The rest of the music on this disk, unfortunately, is less well reproduced. There is excessive sibilance, a matter of unlucky microphoning in a hall with a long treble decay-time. The recording of the chansons and motets, sung by the combined Chorus and recorded at acoustically superb Sanders Theater, is lighter, less rich in the sonorities of the devotional music but correspondingly clearer. Forthcoming this fall is a collection of Christmas carols, recorded over a period of four years, during which the composition of the Chorus changed completely. I have heard it, and it illustrates quite startlingly the continuity which can be attained in a college music organization of this sort.

But the motets from Giovanni Gabrieli's *Symphoniae Sacrae* stand alone among the records the Chorus has made; here is the group at its very best. Part of the credit is certainly due Gabrieli himself. Standing at the bridge between Renaissance and Baroque, Gabrieli comprehended the geniality of the one and the inventiveness of the other; his antiphonal choirs of voices and instruments (at St. Mark's he put them on opposite balconies) rise to wonderfully dramatic climaxes. Caldwell Smith, the young entrepreneur-president of Cambridge Records, is impatient to record Gabrieli's dual choirs binaurally.

Several of these Gabrieli motets were performed in a live concert which

*Continued on page 164*





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## MAGNECORD M81 Series Portable TAPE RECORDER

The basic tape transport mechanism operates at 15 and 7 1/2"/sec. A switch is used for speed selection. Other controls are push-button operated. Accommodates reels up to 10 1/2". Frequency response at 15"/sec. extends from 40-

15,000 cycles  $\pm$ 2db. Employs 3 heads: erase, record and playback. In 'record' position playback head serves as monitor.

Separate record and playback amplifiers are available thus permitting simultaneous monitoring from tape. Record amplifier has high impedance, unbalanced microphone input and unbalanced bridge input. Balanced 50 ohm mike input and balanced bridge input available through use of optional plug-in transformer. Meter is provided for bias, record and playback. Has cathode follower output. Optional plug-in transformer provides balanced 600 ohm output.

<b>M81-A</b>	Recorder Mechanism in portable case.....	<b>\$635.00</b>
<b>M81-AX</b>	Same as above but less case, for rack mounting.....	<b>575.00</b>
<b>91X1552</b>	Case only for recorder mechanism (with blower assembly).....	<b>62.50</b>
<b>M81-C</b>	Record/Playback Amplifier in portable case.....	<b>245.00</b>
<b>M81-CX</b>	Same as above but less case, for rack mounting.....	<b>225.00</b>
<b>81D50</b>	Case only for Record/Playback Amplifier.....	<b>28.00</b>
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from the motor shaft. Speed change is made by placing the endless belt on the proper pulley step.

The turntable itself is a 25-pound steel disc with a polished steel shaft riding on a ball thrust bearing. An expanding spindle is used which automatically centers the record. The entire turntable assembly is mounted on damped coil springs to absorb floor and cabinet vibration. The table provides ample room for mounting a pickup arm.

<b>Blonde or Mahogany</b> .....	<b>\$99.50</b>
<b>Base Skirt (as shown in illustration)</b> .....	<b>15.00</b>



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Unquestionably the finest FM tuner ever made. This successor to the famous 646B incorporates every important advance developed in the art of FM reception. Sensitivity is 2 microvolts for better than 40db quieting. Frequency response is 30 to 40,000 cycles  $\pm$  1db. Waveform distortion is less than .5% for 100% modulation. Provides 2-volt output to high impedance, and .2 volts to 600 ohms. Front panel includes slide-rule dial, tuning meter, signal strength meter, tuning control, radio frequency and audio gain controls, and power switch. Power supply is self-contained. Supplied complete with tubes.

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<b>Relay Rack Model</b> .....	<b>335.00</b>
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Revolutionary acoustic suspension system provides a bass response hitherto unobtainable. At the same time, this is accomplished with a speaker cabinet—only 14"x11 3/8"x25". AR-1 with 12" woofer and 8" mid-and-high frequency unit in finished cabinet..... **\$185.00**

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## GLEE ENOUGH

*Continued from page 162*

some around Harvard will not soon forget. It took place in March 1953 at Sanders Theater, where the seats and balcony are arranged semi-circularly around the Elizabethan stage. Woody separated the chorus into three choirs, keeping the main force on stage, putting a men's choir of tenors, baritones, and basses on the right-hand balcony, with trombones and tuba, and a women's choir of sopranos and altos on the left with the trumpets. This resulted in an antiphonal envelopment of the audience, and no one who hasn't experienced this can imagine its effect. This writer, who at the time knew little about choral music, had never heard of Gabrieli, and tended to doze through concerts of unfamiliar (especially ancient) music anyway, was kept literally on the edge of his seat the entire evening. I had never taken seriously what musical pundits say, that the music we commonly hear nowadays represents only the latter half of our heritage, that as much good music preceded Bach as came after, but I do now. And it is encouraging to know that this country is capable of producing top notch amateur choruses choruses ready to perpetuate that important part of our heritage.

## THE WALLS

*Continued from page 67*

draperies on the long wall facing the loudspeaker, with some method of extending or contracting them, depending on whether organ or chamber music was on the phonograph at the moment. The resonances would be computed first on a basis of following the often-suggested cube-root-of-two ideal. This means that the ratio of the various dimensions would be in the proportion of 1 to 1.26. Obviously, we would have to work away from this; if 40 feet is to be one dimension, the 1:1.26 ratio would require a width of 32 feet and a ceiling height of 25 feet! That's what I meant when I mentioned practical considerations. Therefore the problem boils down to doing the best we can within present limitations. Rigorously avoid having any two dimensions the same or nearly the same; then avoid having any two dimensions

*Continued on page 166*



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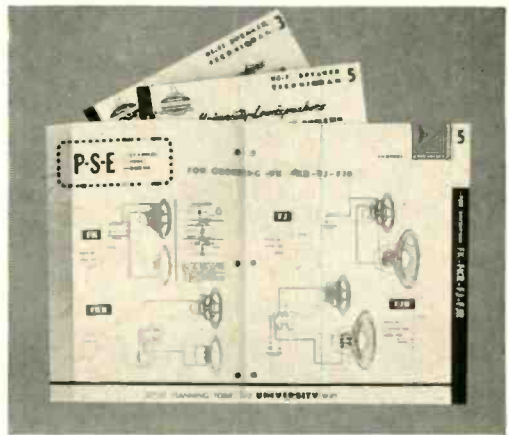
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The AR-1 is an acoustic suspension speaker system<sup>®</sup>; it requires a small, sealed cabinet. The revolutionary engineering principle employed results in:

1. Full, clean, uniform reproduction to below 30 cycles. So far as we know the bass distortion levels of the AR-1 are lower than any that have previously appeared in published speaker data.
2. Determination of optimum cabinet size — for the AR-1, 25" x 14" x 11<sup>3</sup>/<sub>8</sub>".

The small enclosure is a fortunate by-product, not the purpose of the acoustic suspension design, and is associated with an advance in rather than a compromise with quality. This fact is being recognized in technical press comment. For example, cabinet size was not even mentioned when Mr. Ben Drisko stated in his *Boston Post* audio column:

"The AR-1 definitely establishes a new high in direct radiator woofer performance."

Or the *Audio League Report* of Pleasantville, N. Y., in describing the AR-1, wrote:

"... a speaker system represented as comparable to any system regardless of price or size... To our audible judgment the system appears to live up to its claimed performance."

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Cambridge 38, Mass.

\*Pat. applied for by E. M. Villchur

## THE WALLS

*Continued from page 164*

which are unit multiples of one another (10 by 20 by 30, for example). It doesn't take much of a change in dimensions to disperse resonant pile-ups, and that is the important hazard to avoid.

I am afraid that this article on room acoustics may seem unnecessarily detailed and complex, but I repeat that an understanding of what happens to sound inside a room — what the room does to it — is important for the ultimate achievement of satisfactory listening. As equipment available for sound reproduction is improved, the limitations imposed by the room become more apparent; hence the greater need to give careful consideration to this subject.

## GRAVESANO

*Continued from page 78*

and stick to them. (Throughout the congress he would assert himself in order to dominate a situation, announce one thing, and end up, a few hours later, doing another. The chaos this introduced was inappropriate to a scientific meeting.) Along the same line one could mention the excessive discipline that papa Scherchen imposed on his delegates, the "Smoking absolutely forbidden" signs that decorated the rooms and even the out-of-doors, and the ban on anyone's playing a phonograph record, even when facilities were available in duplicate and not in use.

Scherchen's no-smoking phobia and his tendency to discipline people whom one would expect knew how to conduct themselves is well known and illustrated in several good stories, the best of which tells how he came onto the stage of the Royal Festival Hall to prepare a concerto in which Dame Myra Hess was to be soloist. He found that celebrated lady, whom he had not met before, waiting for him at the piano and passing the time with a cigarette. Scherchen's greeting was: "Please have the great kindness not to fume in my rehearsal."

The congress was on the theme: "What is Light Music?" There are two good reasons for not discussing it at length; first, because certain of the participants are preparing articles for HIGH FIDELITY which will give their ideas first hand; second because the

*Continued on page 168*

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**discriminating  
listener**

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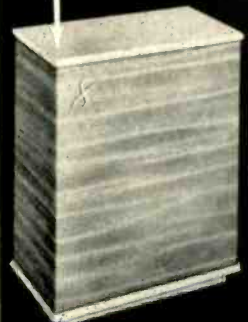


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AT THE RECORD... AT THE STYLUS... AT THE TONE ARM

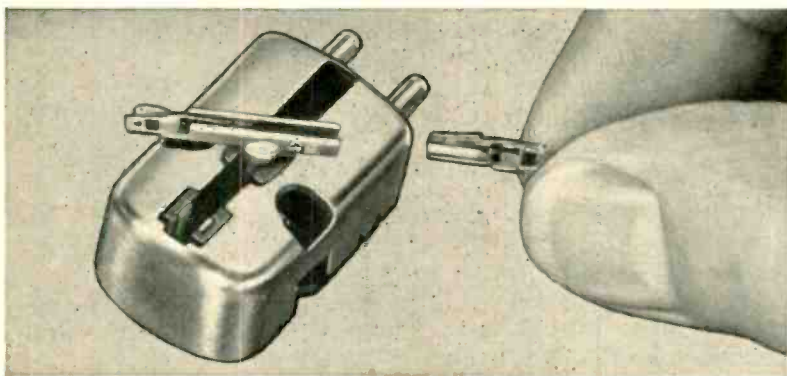
Here are three new ways to improve the "Critical Quality" of your hi-fi system—by as much as 25%. These new General Electric Hi-Fi components improve your record quality, tone arm balance, and cartridge and stylus fidelity.

Insure a perfect performance from every selection

you play. Enjoy all the lilting highs and bass crescendos you strive to obtain in high fidelity listening. Insist on General Electric High Fidelity components. See, but most important, *listen*, to these "Critical Quality" G-E Hi-Fi components at your nearest General Electric Hi-Fi salon.

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The G-E 3-Way Record Filter—three filter controls suppress turntable rumble and vibration, reduce record scratch and high frequency distortion, provide complete six-position compensator selection. Regain brilliance from even your oldest recordings.

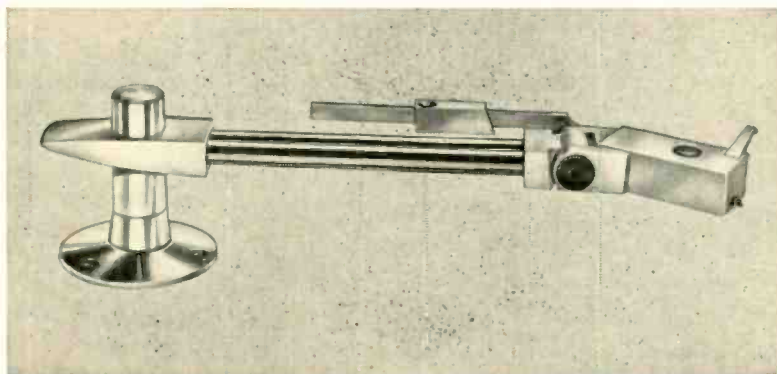


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**GRAVESANO**

*Continued from page 166*

entire proceedings are going to be published by Scherchen. However, I do want to mention some of the equipment which was demonstrated.

... A special tape playback unit developed by A. M. Springer of Frankfurt-am-Main allows one to increase the tempo of recorded material by 50% or decrease it by 30% *without* a significant change of pitch. (If you wonder how its done, there are four heads revolving on a disk, so tape speed is constant but tempo depends on relative head-to-tape speed, forward or backwards.) This item is due for commercial production, and I'm planning to go to Frankfurt and have another look at it in September.

... A filter (Type 502/50) covering eight octaves in 24 steps of a third octave each (based on 94-6250 cps) has been produced by the Albiswerke, Zurich. Suppression from 0 to -50 db to infinity is possible in each step, and the tonal control thus available is really impressive. With a complimentary device (not yet invented!) giving boost to the same degree (or possibly on material which could be supplied to the filter so that the maximum of desired boost and suppression would be covered in the 50-db range, so that zero suppression would equal maximum boost), plus the Springer playback unit, one could actually transform pre-recorded tapes in the process of reproducing them, altering tempo and tone-color at will. This may result in the era of the universal record which the customer can adjust to suit himself, and I'm glad that I've got something to do in my old age besides review recordings, if this type of technological unemployment is going to materialize.

Scherchen has no American equipment except an Altec speaker which has been damaged by storage in the damp in Studio Two. Most of his setup is Telefunken. I heard their Magnetophon tape recorder, their Ela v 304 10-watt power amplifier, and their eight-driver SZ-3 monitor speaker (with a 25-watt amplifier in a drawer in the bottom of the cabinet). All appeared to be first rate.

With the establishment of a committee of Friends of Gravesano and the continued co-operation of the International Music Committee of UNESCO it is hoped that Scherchen's goal

*Continued on page 171*



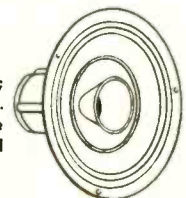
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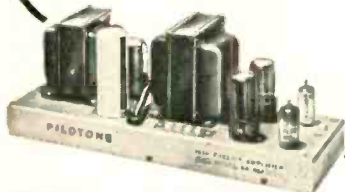


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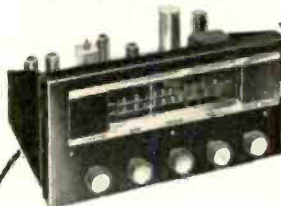


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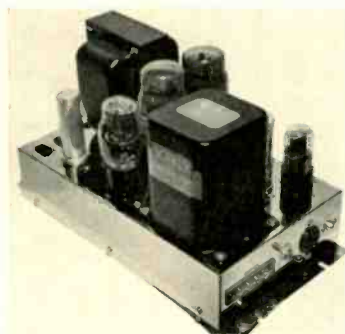
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## GRAVESANO

Continued from page 168

of a center for study and research can be realized and that the financial basis for the completion, maintenance, and program of the studios can be made secure. (Already it is planned to make two study grants to advanced workers who have special problems they wish to explore for a month and bring six young musicians to Gravesano in the spring to learn recording techniques.) It is to be hoped, then, that a workable co-operative arrangement with scholars of reputation and a satisfactory division of powers between Scherchen and his committee can be found. Gravesano shows a great deal of promise, but it is still unfulfilled.

## ADVENTURERS IN SOUND

Continued from page 75

loudest passage in the piece to be recorded; and in their aerie beside the organ the engineers set and lock the controls. Communication between the music director in the aerie and the conductor on the floor is by telephone. When the two of them agree that they have enough takes of this movement or passage, the engineer shuts off the mikes, the conductor moves on to rehearse the next section, and the music director busily splices his tapes together to get what he considers the best performance available from the morning's work. Instead of hearing the separate takes, as he would if he worked for any other record company, the conductor listens to a full performance; and the discarded takes will stay discarded unless the conductor objects. The session time consumed in splicing is not really wasted, because the British Federation of Musicians never allows more than twenty minutes of completed tape per session; and the preliminary editing can be accomplished while the live sound is still ringing in everybody's ears.

Only a part of the British Decca (London) output originates in England, so Haddy spends most of the year traveling. He has worked in France, Spain, Denmark, Belgium, Holland, Italy, Switzerland, Germany, and Austria (British Decca's Swedish affiliate, the S. W. Bennett Co., makes its own records). His favorite halls — after Kingsway — are the old Concertge-

Continued on next page

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Netherlands Philharmonic Orch.,  
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Ulrich Symphony, Paul Haeppers, Conducting

## BEETHOVEN

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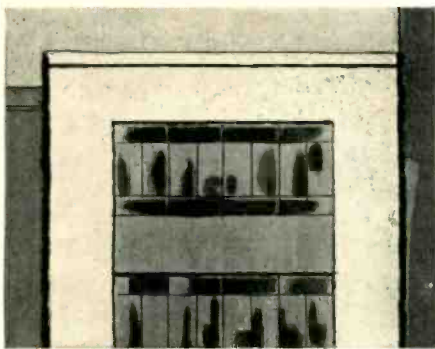
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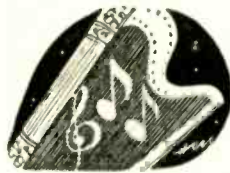
High Fidelity Music Systems—Components and Complete Installations

## ADVENTURERS IN SOUND

*Continued from preceding page*

bouw in Amsterdam, Victoria Hall in Geneva (for the Orchestre de la Suisse Romande), the Musikvereinsall in Vienna (for the Wiener Philharmoniker and Staatsoper), and the Salle de Mutualité in Paris. "Nobody had ever made records in the Salle de Mutualité," Haddy recalled. "They said it was too big for anything but a circus, and they thought I was crazy when I picked it. But there's no mystery about it, really—it's all in the textbooks, if you know how to read them."

Textbooks or no, it was astonishing to learn that Haddy makes opera recordings in the concert room of the Accademia di Santa Cecilia in Rome. This is a long, narrow hall with no balcony and tall windows on both sides; it looks like the average Freemason's Hall in a New England town. I had heard concerts in the hall, and it reminded me powerfully of Studio 8H—that is, every time a bow was pulled across a bull fiddle it seemed that somebody was tickling my kneecaps. Haddy was not surprised at my experience: "Of course," he said. "When you put *people* in the hall, and cover up that nice wood floor, you ruin the place. The period of reverberation goes down to about three-tenths of a



second. Santa Cecilia, when empty, has a reverberation period of about two full seconds, which is perfect for Verdi.

"Actually," he added, "what we do is much like what the Germans were trying to do before the war, with that big tone. We called it room tone, then, and I always admired it. When we developed our wide-range system we found we could make it work.

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CHOPIN description). Bottom speakers permit play while doors are closed. Cabinet of genuine mahogany veneers. Blonde wood slightly higher. 37 1/2" wide x 17 1/2" deep x 35 1/2" high.



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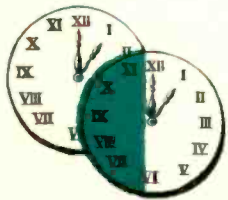
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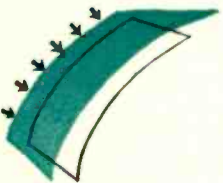
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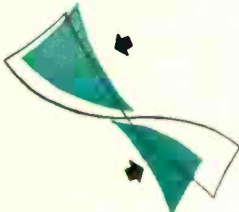
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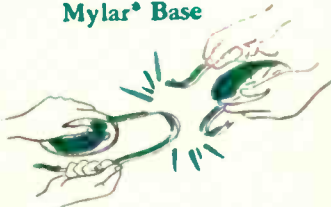
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# AUDIO FORUM



SIR:

Can you give me some indication of the maximum recording range in use by record manufacturers?

One company is advertising 50 to 15,000 cycles per second, which it must consider pretty good. If that is as far as any record manufacturers go, then I might as well get a 10 or 12-inch speaker that I can afford, without waiting any longer to get a 15-inch job to handle 30 cycles.

I plan to play phonograph records.

J. A. Sharpe, Jr.  
Editor, *The Robesonian*  
Lumberton, N. C.

*The fact that a recording company advertises a certain frequency range on its records means simply that none of its records fall below the published figures. It is not, however, a denial of anything better.*

*A record rated from 50 to 15,000 cycles may cut off sharply below 50 cycles, or it may extend down to 30 or 20 cycles. On the other hand, assuming that its response is down, say 4 db at 30 cycles, this is certainly no reason for abandoning all hope of putting a good speaker system to use. A speaker that radiates efficiently down to 30 cycles would reproduce the 30-cycle note, as feeble as it may be, whereas a speaker that had been "matched" to the quality of the recording would drop the 30-cycle note even further down in level, so where it would be practically useless.*

*No record made has ever embodied a frequency range of 10 to 65,000 cycles, yet many audio equipment manufacturers have found it desirable to use amplifiers that span this range for reproducing average-quality recordings. The reason, of course, is that no matter what the shortcomings of the recording, it still suffers from reproduction on less-than-perfect equipment.*

*A high fidelity system is made to meet high performance standards simply as a guarantee that it will perform well over the usable range, and because experience has shown that even the poorest recordings sound better on better equipment.*

*So don't be discouraged about putting your equipment to work, just because a record happens to be rated less ambitiously than your equipment. Chances are the record is better than it is claimed to be, at*

*least at the low end, since most modern LPs will reproduce well down to about 30 cycles as long as the phonograph pre-amplifier-equalizer continues to boost down to there.*

SIR:

Enclosed you will find a letter which I wrote last month and, for various dilatory reasons, did not mail. The letter is in regard to Mr. Fried's article, "The Well-Adjusted Watt" [June 1955]. I am not sure that it is any longer pertinent since this month's [July] article by Charles Fowler, "Toward the Clean Crescendo."

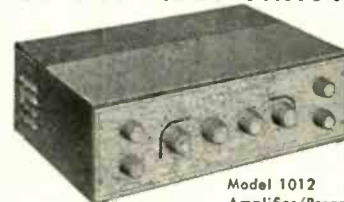
I was very pleased to note that Mr. Fowler pointed up some of the very things I had undertaken to do in my letter. Our figures did not quite agree for the room size which happened to be the same for both our examples, but this was not serious as both of us were interested in obtaining only relative power figures.

There were two factors in which Mr. Fowler and I disagreed, both probably in a matter of definition or interpretation. The first is the difference between peak power and average power (RMS power). For the sine wave case this is 2 to 1 rather than 1.4 to 1. Power, whether peak or average, is proportional to voltage squared. Peak sine-wave voltage is 1.4 times the average or RMS voltage. If average power corresponds to average voltage, then peak power is  $(1.4)^2$  times average power, or twice average power.

The second point on which I differ from Mr. Fowler is in the matter of a required 3,500 watts into the 2% efficient radiator in order to reproduce the full orchestra. This is again a matter of interpretation. If one wished to produce the 70 acoustic watts of a full orchestra in a loud-speaker of 2% efficiency, it would require the 3,500 watts of electrical power stated. However, the requirement is to reproduce the same loudness level in the listening room as the 75-piece orchestra produced in the auditorium. This will be 100 db absolute level or 20 dyne/cm<sup>2</sup> pressure over the entire listening area. The distance at

*Continued on next page*

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*The Magazine for Music Listeners*



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**AUDIO FORUM**

*Continued from preceding page*

which a 20 dyne/cm<sup>2</sup> level is produced from an 80 watt acoustic source in a room which absorbs all the sound would only be 4 ft. Now the auditorium is far from being dead, but most of the sound is absorbed and the listener is more than 4 ft. from the 75-piece orchestra. Therefore, the net result is that most of the 80 acoustic watts are lost before reaching the ear of the listener or the recording microphone at a 100 db level. The problem of producing a 100 db level in rooms of the size shown in the table of my previous letter and also in Mr. Fowler's example is much less. In fact, the 10-watt amplifier will do it very well.

I should like to reiterate Mr. Fowler's remark that one should never buy watts alone, but check distortion figures and buy clean watts. Further, the efficiency of the reproducer should be determined so that the power required for the listening room can be calculated. These will then make up the criteria for the purchase of a satisfactory audio system.

*J. D. Ball*  
1444 Arlington Street  
Houston 8, Tex.

*Thank you, Mr. Ball, for a most astute analysis. Anyone else like to express an opinion on this matter?*

SIR:

I am having trouble with my hi-fi system, which is composed of a 15-in. coaxial speaker in an RJ cabinet, and a separate power amplifier and preamp; formerly I used a changer with a magnetic cartridge and everything was all right. Recently I bought a Rek-O-Kut turntable, a Pickering 190D arm and a 260DD turnover cartridge. First, everything is mounted following instructions from Pickering, yet there is a terrific hum from my cartridge. Pre-amp and amplifier were checked, they are O.K. The noise comes from the cartridge. I put a wire from the base of the arm to one of the preamp's inputs to ground my cartridge, to no avail. Then I put a second wire from the base of the arm to another preamp input and almost completely got rid of that hum. It is only heard in some piano pieces if the sound is very soft. So that takes care of one problem.

Now there is something else. When

*Continued on page 179*

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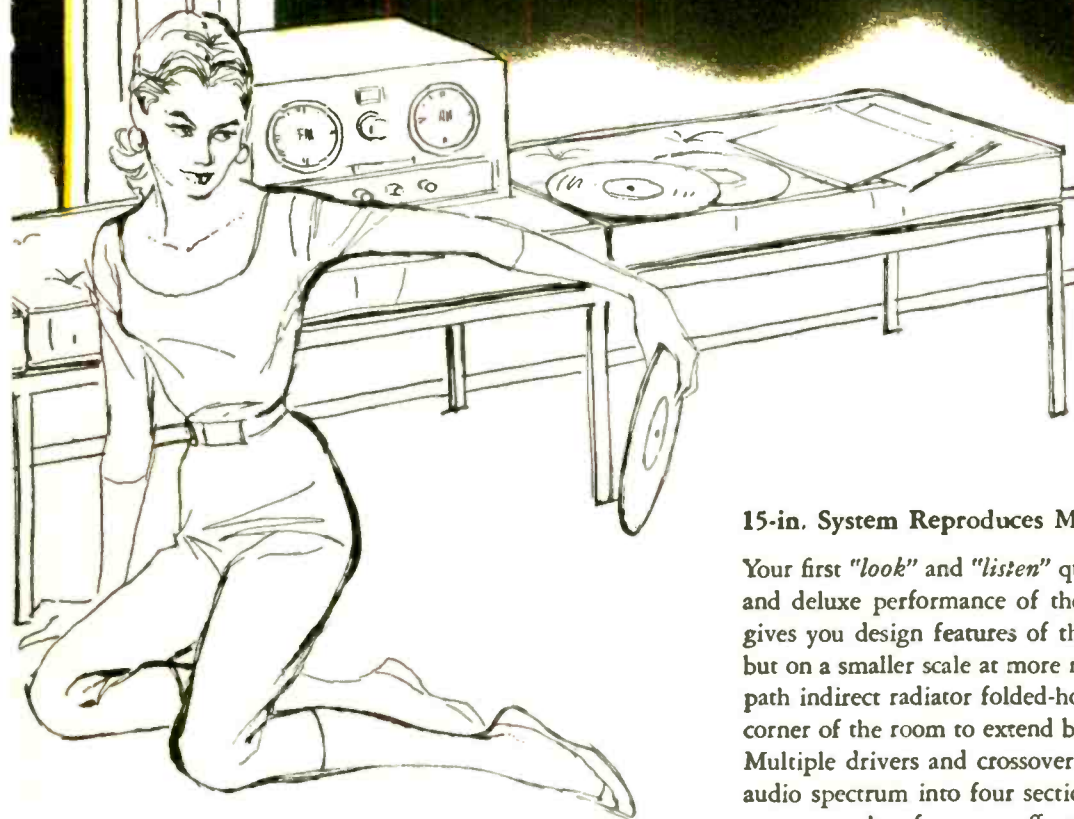
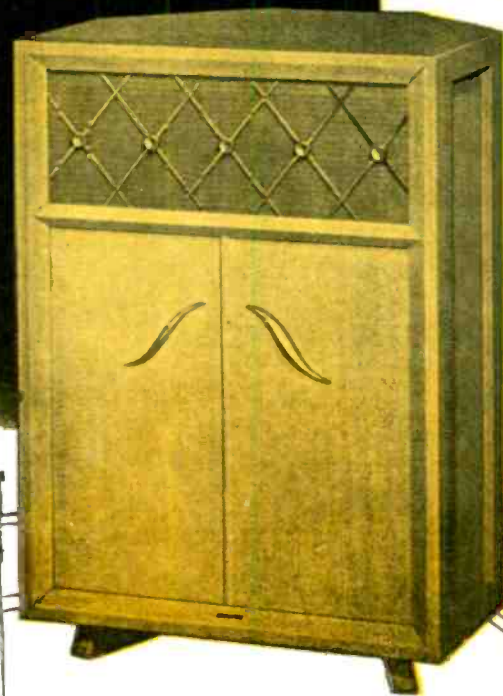


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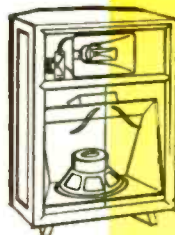


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## AUDIO FORUM

Continued from page 176

I play LPs almost all the surfaces are noisy, even brand new records. Occasionally a loud bang sounding like a shotgun is heard in my speaker. Still the record is new, properly dusted. Or I experience a loud surface noise as if it were an old recording. I wonder if it does not come from my cartridge. The correct stylus pressure (taken from Pickering) is 4 to 6 grams and mine is 5 grams so it should be all right.

I shall appreciate any suggestion to remedy the situation.

Jacques Worms  
219 South 38th Avenue  
Omaha, Neb.

*It is impossible to determine precisely the cause of the trouble without close examination of the unit. However, it definitely sounds as though the cartridge itself were at fault.*

*In order to ascertain whether or not your new cartridge is defective, install the old cartridge from your record changer in the Pickering arm temporarily—perhaps you can simply tape it in place, if it will not attach to the mounting bar easily. Then feed this into your present system, and play a few records with the old cartridge. If the trouble disappears, then your Pickering cartridge is obviously defective in some way.*

*In that event, probably the best thing to do is return it to the factory, describing the trouble.*

*The difficulty could, of course, be in your preamplifier or amplifier. Did you install the correct terminating resistor on your preamplifier phonograph input? For the Pickering cartridge, this should be 27,000 ohms. A higher value will accentuate high frequencies and scratch to a slight extent. And it is possible too that your preamplifier equalization circuits became defective coincidentally with your change-over. If this were so, then you should experience the same scratch troubles with the old cartridge when you install it in the Pickering arm.*

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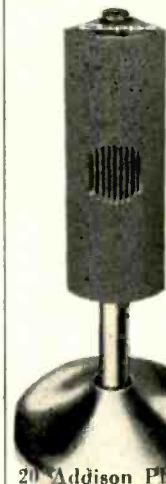
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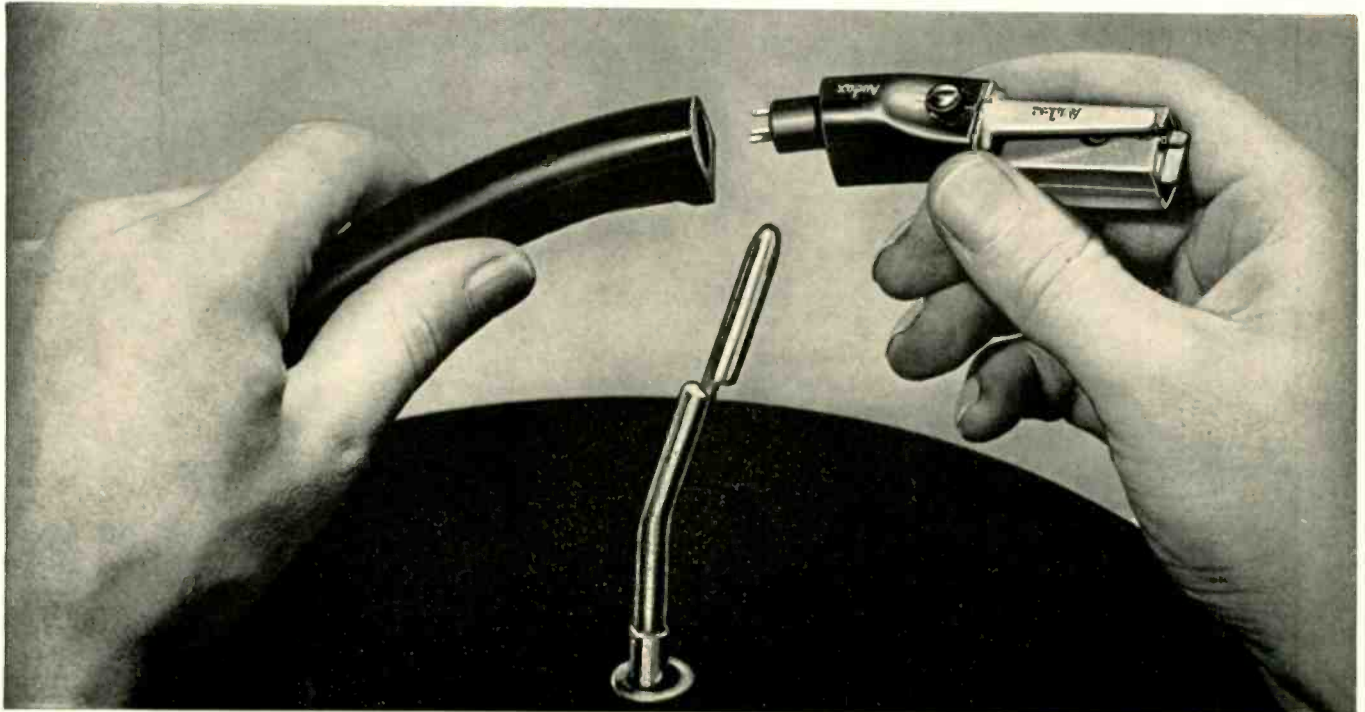
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## AUDIO FORUM

Continued from page 179

intention was to use a couple of good, musical 10-inch speakers I have for the low frequency end. They have 4-ohm voice coils and I was going to hook them in series to match with the 8-ohm crossover and mid-range speakers, which I have, also.

But in your answer to a recent letter you said, in part, that speakers should not be used in series whenever it is possible to avoid it. Seriously—I would very much appreciate knowing the "why" to that statement, because if the results of my corner program aren't all I've told my wife they will be, I'm just going to be in trouble!

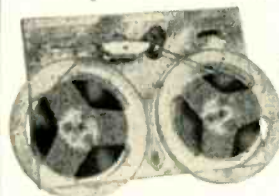
Lawrence B. Getchell  
Breezy Acres  
Southwest Harbor, Me.

*We're certainly sorry that you were disappointed in your intention to use two 4-ohm woofers in series. However, it is important not to do so if you can possibly get away with the installation in some other manner.*

*The reason is very simple. Most high fidelity amplifiers have what is known as a very low output impedance—almost a short-circuit. This is obtained with a great deal of difficulty, and it serves the important function of virtually short-circuiting any voltages fed back from the speaker as a result of its tendency to oscillate at its basic resonance frequency. Now if you put another speaker in series with that one, it is in the circuit between the affected speaker and the amplifier, and it prevents this short-circuiting action. Thus, particularly at the bass end, you may notice some resonant boom if you connect speakers in this manner.*

*There are two ways you can resolve the difficulty. First, you can wire the woofers in parallel and use a 4-to-1 speaker impedance transformer to raise the resultant 2 ohms to the required 8 ohms. Second, and more satisfactory if your amplifier has a 2-ohm tap, look up the values for a quarter-section 8-ohm dividing network at the crossover frequency you want. Divide the resultant inductance value by 4, and connect a choke of that value in series with the paralleled woofers across the 2-ohm amplifier terminals. Connect the condenser (calculated on an 8-ohm basis) in series with the high-frequency speaker combination across the 8-ohm amplifier terminals.*

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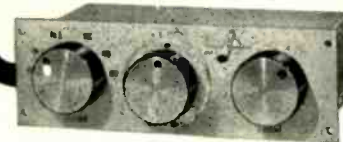
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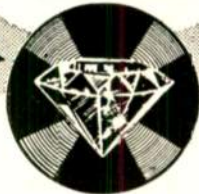
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SIR:

In your August issue you quote a very convincing example of improved FM performance via the correct-antenna route. This is good information, but to me it is not enough.

Antennas and lead-in wires (and tuners) deteriorate with use, so when reception goes bad one must look for the fault. Is the lead-in deteriorated and in need of replacement; is the set losing its sensitivity; or is it just one of those bad days for reception?

All of which leads to the purpose of this letter.

Is a DC resistance test on a lead-in wire a good test of its condition? If so, what is an acceptable resistance?

How do you make a sensitivity test on an FM radio? Is it safe to use a 100:1 ratio voltage divider across the output of a signal generator in order to get down to 5-10 microvolts?

Suggestions would be appreciated.

Cyril C. Fraser  
7516 North Boyd Way  
Fox Point 11, Wisconsin

*A sensitivity test of the tuner itself probably will tell you as much about the condition of your entire receiving system as any series of antenna tests might. If the tuner has lost some of its sensitivity, due to misalignment or dying tubes, this will show up in such a test. If, however, the tuner tests out satisfactorily, you may assume that the trouble is due to either a defective antenna system or poor atmospheric conditions. If the trouble is in the antenna, reception will not improve during the next few days, so you will know what to most logically suspect.*

*The voltage divider network that you suggest for connection to the output of your oscillator should do the job nicely, as long as 1) the total load across the generator is that recommended; 2) you put a 150-ohm resistor in each side of the line to the tuner; and 3) you have a VTVM with enough sensitivity to allow you to measure the amount of receiver quieting for a given input signal.*

*A DC resistance test on a folded dipole antenna would tell you nothing, since you would get a very low resistance reading due to the continuity of the antenna itself. In the case of a split dipole, a resistance test would indicate bad leaks and partial short-circuits in the antenna line, but unless the ohm-meter were a high-range "megger," capable of measuring meg-ohms by the hundred, it would not be able to show up the usual small leaks that occur when a lead-in becomes rotted or coated with grime.*

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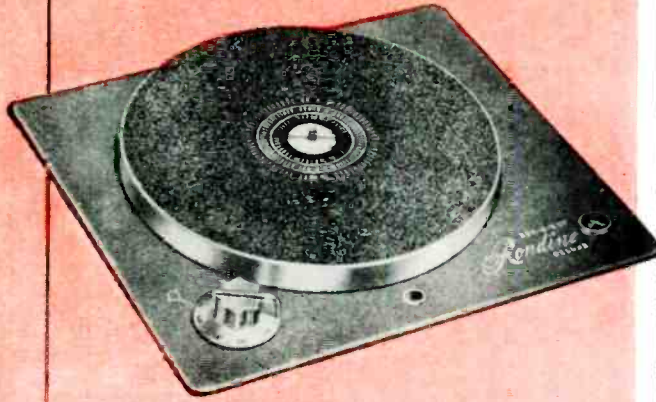


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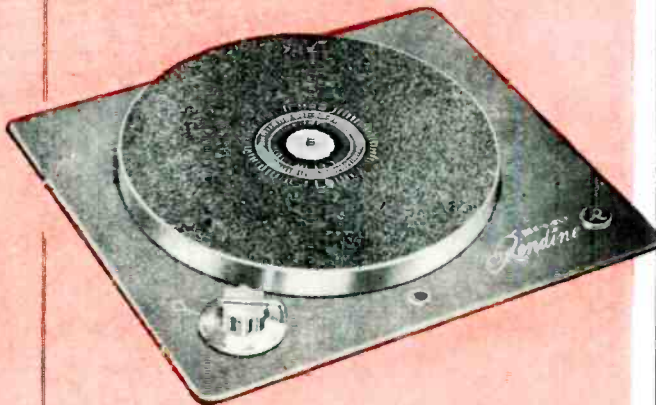


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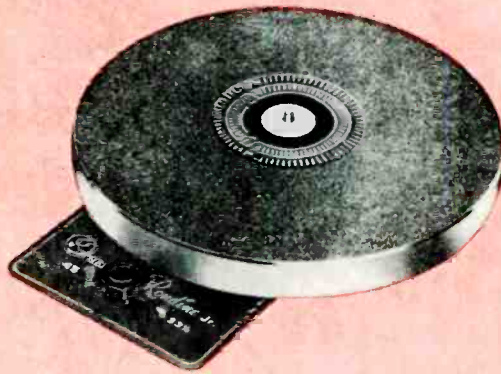


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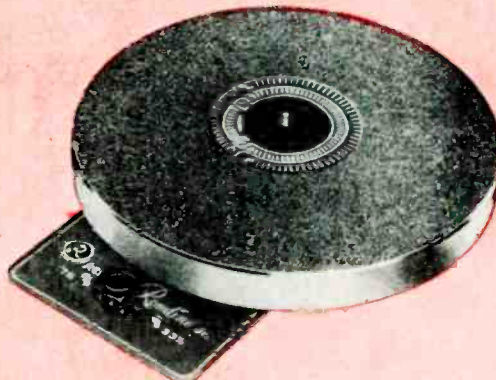


Model L-34  
33 1/3, and 45 rpm

Model L-37  
33 1/3, and 78 rpm

Both models operate at 2 speeds and are driven by 4-pole induction motors. These motors are the same as those used in the Rondine. These popular turntables meet all requirements specified by the NARTB\*.

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