

hi-fi music

AT HOME

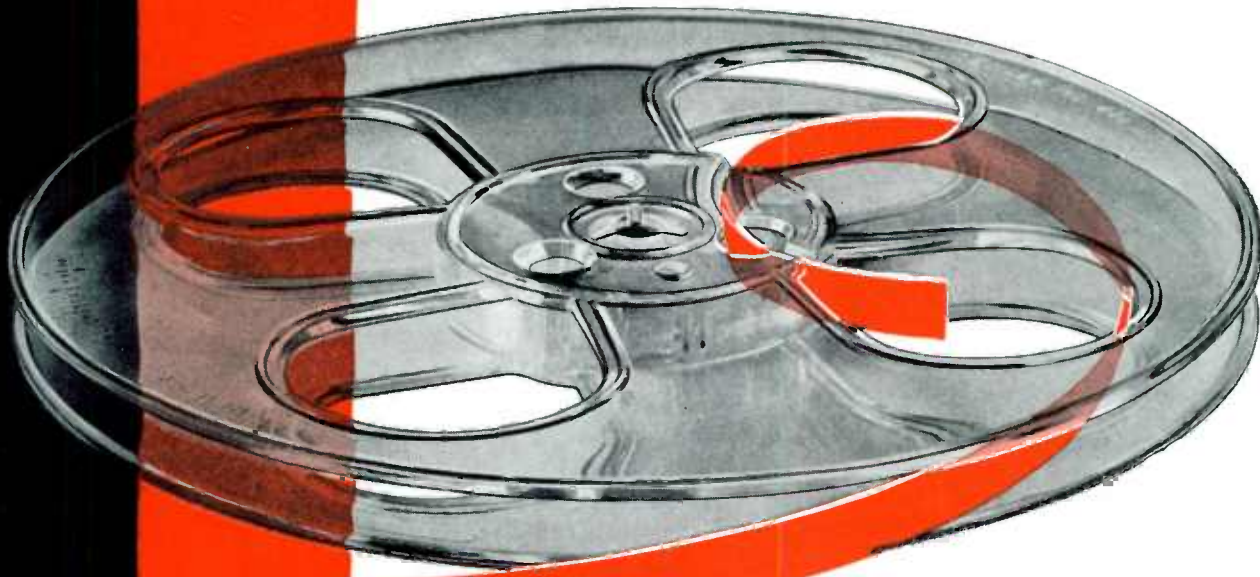
WBAI-FM

Program Guide Edition



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Program Guide for November 16 to December 15

WBAL-FM IS NEW YORK'S HI-FI MUSIC STATION—99.5 ON YOUR FM DIAL

REGULAR WBAL HI-FI PROGRAM FEATURES

Accent on Sound • Monday through Friday, 9:00 to 10:00 P.M. • Skip Weshner, Jr.—all that's new and exciting in the world of sound recordings.

Adventures in Progress • Saturday 5:00 P.M. • A series of timely productions prepared by United Nations Radio.

Around The World In Music • A Musical Tour with interesting guests, Wednesday 11:00 to 11:30 P.M. with Francesca.

The Blue Room • Saturday 11:00 to Midnight • Jonathan Schwartz—New York's third youngest "disc jockey".

Drew Pearson • Sunday 6:00 P.M. "Washington Merry-Go-Round". The internationally famous commentator and correspondent, and his controversial analysis of the week's events.

Dutch Treat • Wednesday 5:30 to 6:00 P.M. • A program of contemporary and rarely heard works by orchestras, artists and composers of the Netherlands.

The Film Art with Gideon Bachmann • Sunday 8:00 to 8:30 P.M. • A series devoted to the art and science of motion pictures. Interviews with film celebrities.

Fingerprints In Music • Sunday 12:30 to 1:00 P.M. • Produced by the University of Michigan for WBAL—designed to bring the listener an understanding and appreciation of the work of great composers.

French National Orchestra • Sunday 10:00 to 11:00 A.M. • A series of concerts featuring French conductors, composers and soloists, and the renowned French National Orchestra.

Great Plays • Sunday 4:00 P.M. to finish • A series especially prepared for WBAL by the British Broadcasting Corporation.

Here's Morgan • Monday and Friday, 8:00 to 8:15 P.M. • Henry Morgan, the last of the wooden indians, on the corner in front of the old cigar store. This is the real Henry Morgan, the man who loves all people—except the ones he knows personally.

At Home With Theodore Bikel • Monday 11:00 to Midnight • Theodore Bikel, star of stage, screen and television; his guests and his guitar.

Mr. Birthday • Saturday 9:00 to 10:00 A.M. • Fun and games for boys and girls with Hill Edell.

Music, News, Weather, Time • Daily 8:00 to 9:00 A.M. • A program of short selections interspersed with the latest news and frequent weather and time bulletins.

Opening Night • Sunday 11:00 to Midnight • Original Cast Recordings of the American Musical Theatre from 1900 to the present—with interesting annotations by Miles Kreuger.

Opera For You • Sunday 1:00 P.M. • William H. Wells presents operatic selections, interviews guests, and discusses the world of opera. Guests will be operatic celebrities.

Paris Star Time • Sunday 11:00 to 11:30 A.M. • A gala review of songs from Paris—the City of Light.

The Scope of Jazz • Sundays 10:00 to 11:00 P.M. • A one hour series devoted to the form and nature of jazz—modern and traditional—and hosted by Nat Hentoff and Gunther Schuller, world famous jazz authorities.

Generally Speaking • all day, all hours • New shows coming up for your interest and enjoyment. Listen regularly for on-the-air announcements about them.

George Hamilton Combs • Monday through Friday evenings, 5:45 to 6 P.M. • Noted correspondent and commentator bringing you the news in depth. Guests from the world of politics, science and the arts.

Sidewalk Critics Review • Every opening night at 11:45 P.M. (and again the following morning at 9 A.M.), John and Alice Griffin of Theatre Arts Magazine review the "Opening Night" play on and off Broadway, and interview persons attending in front of the theatre.

Sounds of Tomorrow • Tuesday 8:00 to 9:00 P.M. • Bert Kaye samples the best and the newest of high fidelity recordings.

Soviet Press and Periodicals with William Mandel • Saturday 5:45 to 6:00 P.M. and every fourth week 5:45 to 6:15 P.M. • Noted authority on Soviet affairs discusses the contents of current Russian publications. Brought to you by special arrangement with KPFA, San Francisco.

Sports Cars In Hi-Fi • Thursday 7:45 to 8:00 P.M. • John Griffin, WBAL's theatre critic in one of his lesser known attributes. Interviews and on-the-track reports to the accompaniment of roaring motors and screeching tires.

Sports Round-up of the Week with Peter Schweitzer • Friday 5:45 to 6:00 P.M. • All the news from the world of sports.

Stereo Hour • 4:00 to 5:00 P.M.; 7:00 to 8:00 P.M. except Sunday • Compatible Stereo Multiplex Experimental Broadcasts.

Theatre Service • Monday through Saturday, 5:00 P.M. • A list of available tickets for that evening at all New York theatres.

Twelfth Edinburgh International Festival • Fridays 10:00 P.M. to Finish

The Ways Of Mankind • Sunday 12 Noon • Specially prepared by the NAEB for the Fund for Adult Education of the Ford Foundation. A fascinating exploration into the origin and development of cultures, customs and folkways in various parts of the world.

This Week at the United Nations • Saturday, 5:30 to 5:45 P.M. • New York's first airing of this United Nations prepared news analysis.

Window On The World • Saturday at 5:30 P.M. • British Information Services presentation to acquaint Americans with the people of Great Britain and the British Commonwealth of Nations. Panel discussions, interviews, documentary dramas, and musical features cover the arts, sciences, educations, industry and sports of these countries.

**INDEX OF SHOWS HEARD AT 11 A.M.
REPEATED AT 6 P.M.**

Bells are Ringing 12-12
Call Me Madame 12-10
Candide 12-5
Damn Yankees 12-15
The Desert Song 11-22
Gigi 12-4
Hazel Flagg 11-26
High Tor 11-17
The King and I 11-24
Kiss Me, Kate 11-26
The Merry Widow 12-1
My Fair Lady 11-28
Of Thee I Sing 11-27
Oh Captain! 12-3
Oh, Kay! 12-13
Peter Pan 11-29
Plain and Fancy 11-19
Sayonara 12-8
Show Boat 12-6
There's No Business Like Show Business 11-25
The Threepenny Opera 11-18
West Side Story 11-21

SUNDAY, NOVEMBER 16

8:00 MUSIC, NEWS, WEATHER, TIME Britten: Matinees Musicales, Op. 24, Philharmonia; Irving, cond. (Em); Beethoven: Sonata No. 29 in B flat, Op. 106, "Hammerklavier", Petri, piano (W); Aubert: La Habanera, Nat. Opera Theatre Orch., Fourestier cond. (A)
9:00 RECITAL FOR ORGAN AND STRINGS Buxtehude: Prelude and Fugue in G minor, Phelps, organ (Ae); Schubert: Quartet No. 14 in D minor, "Death and the Maiden", Hollywood String Quartet (Ca)
10:00 FRENCH NATIONAL ORCHESTRA Durufle: Trois Danses (Excerpt); Delvincourt: Lucifer (Excerpt), M. Rosenthal, cond.
11:00 PARIS STAR TIME Produced for WBAL by the French Broadcasting System—starring Francis Lyne, Colette Mars and Jacqueline Francois with Roger Roger and his Orch., and Humbert Smith as M.C.
11:30 ADVENTURES IN FOLK MUSIC
12:00 THE WAYS OF MANKIND "The Sea-Monster and the Bride"
12:30 FINGERPRINTS IN MUSIC Johann Sebastian Bach
1:00 OPERA FOR YOU with William H. Wells
3:00 NEWS: SUNDAY AFTERNOON CONCERT
4:00 BBC GREAT PLAYS "Who Shall Be Saved?"

5:00 SUNDAY CONCERT Saint-Saens: Cello Concerto No. 1 in A minor, Navarra, Cello; Paris Opera Orch., Young, cond. (Ca); Wagner: Siegfried Idyll, NBC Sym., Toscanini, cond. (V)
6:00 DREW PEARSON
6:15 SUNDAY CONCERT
7:00 NEWS: THE URANIA HOUR
8:00 THE FILM ART with Gideon Bachmann
8:30 FIDELITY AT EIGHT-THIRTY Milhaud: The Creation of the World, Col. Sym., Bernstein, cond. (C)
9:00 NEWS: THE AUDIO FIDELITY SHOWCASE with Skip Weshner, Jr.
10:00 THE SCOPE OF JAZZ with Nat Hentoff and Gunther Schuller
11:00 NEWS: OPENING NIGHT with Miles Kreuger. Original Cast—American Musical Theatre A HISTORY OF THE REVUE (Part I, 1890's to 1928); Selections from: Weber & Fields Music Hall, Dockstader's Minstrels, Ziegfeld Follies, Hitchy Koo, Greenwich Village Follies, Music Box Revue, Geo. White's Scandals, Earl Carroll's Vanities, Blackbirds of 1928.

MONDAY, NOVEMBER 17

8:00 MUSIC, NEWS, WEATHER, TIME Mozart: Symphony No. 33 in B flat, K.319, Vienna Phil., Munchinger, cond. (L); Ravel: Introduction and Allegro, soloists with Hollywood String Quartet (Ca); Franck: Symphonic Variations, Badura-Skoda, Piano; London Phil., Rodzinski, cond. (W)
9:00 MORNING CONCERT Brahms: Symphony No. 4 in E minor, Op. 98, N.Y. Phil., Walter, cond. (C); Strauss: Death and Transfiguration, Paris Cons. Orch., Knappertsbusch, cond. (L)
11:00 FRONT ROW CENTER "High Tor" (Schwartz-Anderson) with Bing Crosby (D)
12:00 NEWS: LUNCHEON IN MANHATTAN
1:00 THE AFTERNOON CONCERT Strauss: Graduation Ball, Boston Pops Orch., Fiedler, cond. (V); Bernstein: Serenade for Solo Violin, Strings and Percussion, Stern, Violin; Sym. of Air, Bernstein, cond. (C); Schubert: Symphony No. 6 in C, Royal Phil., Beecham, cond. (A)
3:00 NEWS: THE AFTERNOON CONCERT Hindemith: Symphonic Dances, Berlin Phil., Hindemith, cond. (D); J. M. Haydn: Concerto for Viola, Piano and Orchestra, Angerer, Viola; Mitchell, Piano;
4:00 STEREO HOUR
5:00 THEATRE SERVICE
5:03 MUSIC FOR THE VOICE "The Song in Shakespeare's Plays"

6:00 FRONT ROW CENTER "High Tor" (Schwartz-Anderson) with Bing Crosby (D)
7:00 NEWS: STEREO HOUR
8:00 HERE'S MORGAN
8:15 THE RECORD HUNTER'S CHOICE
9:00 NEWS: ACCENT ON SOUND with Skip Weshner, Jr.
10:00 SYMPHONY IN HI-FI Brahms: Symphony No. 3 in F, Op. 90, Philharmonia, Klemperer, cond. (A); Respighi: The Pines of Rome, Phila. Orch., Ormandy, cond. (C)
11:00 NEWS: AT HOME WITH THEODORE BIKEL

TUESDAY, NOVEMBER 18

8:00 MUSIC, NEWS, WEATHER, TIME Schubert: Italian Overture in C, Hamburg Philharmonia, Winograd, cond. (MG); Rachmaninoff: Variations on a Theme by Chopin, Op. 22, Weiser, piano (MG); Handel: Sonata No. 4 in D, Op. 1, Milstein, violin; Balsam, piano (Ca)
9:00 THE MORNING CONCERT Villa-Lobos: Bachianas Brasileiras No. 5, Sayao, Soprano; Villa-Lobos, cond. (C); Halffter: Sinfonietta, Orquesta Nacional de Espana, Argenta, cond. (L)
11:00 FRONT ROW CENTER "The Threepenny Opera" (Weill) Original Theater de Lys cast (MG)
12:00 NEWS: LUNCHEON IN MANHATTAN
1:00 THE AFTERNOON CONCERT Mozart: Divertimento in B flat, K.287, Vienna State Opera Orch., Prohaska, cond. (Va); Brahms: Violin Concerto in D, Op. 77, Heifetz, violin; Chicago Sym., Reiner, cond. (V); Sibelius: Symphony No. 5 in E flat, Op. 82, London Sym., Collins, cond. (L)
3:00 NEWS: THE AFTERNOON CONCERT Berlioz: Summer Nights, Op. 7, Steber, Soprano; Col. Sym., Mitropoulos, cond. (C)
4:00 STEREO HOUR
5:00 THEATRE SERVICE
5:03 MUSIC FOR THE VOICE Stephen Foster
6:00 FRONT ROW CENTER "The Threepenny Opera" (Weill) Original Theater de Lys cast (MG)
7:00 NEWS: THE EVEREST HOUR
8:00 SOUNDS OF TOMORROW with Bert Kaye
9:00 NEWS: ACCENT ON SOUND with Skip Weshner, Jr.
10:00 SYMPHONY IN HI-FI Elgar: Violin Concerto in B minor, Op. 61, Campoli, violin; London Phil., Boult, cond. (L)
11:00 NEWS: WITHOUT DRUMS OR TRUMPETS Schumann: Sonata No. 2 in G minor, Op. 22, Blacard, piano (Va); Beethoven: String Quartet No. 10 in E flat, Op. 74 "Harp", Barylli Quartet (W)

WEDNESDAY, NOVEMBER 19

8:00 MUSIC, NEWS, WEATHER, TIME Bach: Suite No. 3 in D, Stuttgart Chamber Orch., Munchinger, cond. (L); Faure: Trio, Op. 120, Beaux-Arts Trio (MG); Beethoven: Variations in C minor, Foides, piano (D)

9:00 THE MORNING CONCERT Berlioz: Symphonie Fantastique, Op. 14, Boston Sym., Munch, cond. (V); Sibelius: The Tempest Suite, Op. 109, Stockholm Radio Orch., Westerberg, cond. (W)

11:00 FRONT ROW CENTER "Plain and Fancy" (Hague-Horwitt) with Richard Derr, Barbara Cook and original cast (Ca)

12:00 NEWS: LUNCHEON IN MANHATTAN

1:00 THE AFTERNOON CONCERT All Request Program

3:00 NEWS: THE AFTERNOON CONCERT Bartok: Concerto for Orchestra, L'Orchestre de la Suisse Romande, Ansermet, cond. (L); Schumann: Kreisleriana, Op. 16, Kempff, piano (D)

4:00 THE EVEREST HOUR

5:00 THEATRE SERVICE

5:03 MUSIC FOR THE VOICE Giorgio Tozzi

5:30 DUTCH TREAT Oscar Van Hemel: Theme with Variations, Hague Residentie Orch., Van Otterloo, cond.; Henkema: Concerto for Harp and Orchestra, Amsterdam Concertgebouw Orch., Van Beinum, cond.; Soloist, Phia Berghout

6:00 FRONT ROW CENTER "Plain and Fancy" (Hague-Horwitt) with Richard Derr, Barbara Cook and Original Cast (Ca)

7:00 NEWS: STEREO HOUR

8:00 HI-FI LIBRARY

9:00 NEWS: ACCENT ON SOUND with Skip Weshner, Jr.

10:00 SYMPHONY IN HI-FI Mendelssohn: Symphony No. 5 in D minor, Op. 107 "Reformation", Boston Sym., Munch, cond. (V); Poulenc: Stabat Mater, Brumaire, Soprano; Colonne Concerts Orch., Fremaux, cond. (W)

11:00 NEWS: AROUND THE WORLD IN MUSIC with Francesca

11:30 WITHOUT DRUMS OR TRUMPETS Mozart: Quintet in E flat, K.452, Members of the Vienna Octet (L)

THURSDAY, NOVEMBER 20

8:00 MUSIC, NEWS, WEATHER, TIME Mozart: Symphony No. 25 in G minor, K.183, Col. Sym., Walter cond. (C); Schubert: Sonata in C (Unfinished), Serkin piano (C); Bevel: Cello Sonata in G, Mayes cello; Pearlman piano (B)

9:00 THE MORNING CONCERT Beethoven: Piano Concerto No. 2 in B flat, Op. 19, Rubinstein piano; Sym. of the Air, Krips, cond. (V); Prokofiev: Cinderella, Covent Garden Orch., Rignold cond. (V)

11:00 FRONT ROW CENTER a Command Performance, with selections chosen from listeners' requests

12:00 NEWS: LUNCHEON IN MANHATTAN

1:00 THE AFTERNOON CONCERT Copland: Appalachian Spring, Phila. Orch., Ormandy cond. (C); Dvorak: Violin Concerto in A minor, Op. 53, Oistrakh violin; USSR State Orch., Kondrashin cond. (Va); Tchaikovsky: Symphony No. 2 in C minor, Op. 17, Hamburg Philharmonia, Winograd cond. (MG)

3:00 NEWS: THE AFTERNOON CONCERT Strauss: Also Sprach Zarathustra, Chicago Sym., Reiner cond. (V)

4:00 STEREO HOUR

5:00 THEATRE SERVICE

5:03 MUSIC FOR THE VOICE Mary Martin

6:00 FRONT ROW CENTER a Command Performance, with selections chosen from listeners' requests

7:00 NEWS: STEREO HOUR

7:45 SPORTS CARS IN HI-FI with John Griffin

8:00 REK-O-KUT HOUR with Janet Baker-Carr and Bill Bohn

9:00 NEWS: ACCENT ON SOUND with Skip Weshner, Jr.

10:00 SYMPHONY IN HI-FI Kuhnau: Biblical Sonatas, Neumeier harpsichord (Da)

11:00 NEWS: WITHOUT DRUMS OR TRUMPETS Chopin: Sonata No. 3 in B minor, Op. 58, Brailowsky piano (V); Frescobaldi: Toccata in D, Janigro cello; Bagnoli piano (W); Debussy: Quartet in G minor, Op. 10, Budapest String Quartet (C)

FRIDAY, NOVEMBER 21

8:00 MUSIC, NEWS, WEATHER, TIME Bach: Brandenburg Concerto No. 1 in F, Boston Sym., Munch cond. (V); Clementi: Sonata in G minor, Op. 34, No. 2, Horowitz piano (V); Prokofiev: Sonata for Violin Solo, Op. 115, Szizgeti violin; Bussotti piano (C)

9:00 THE MORNING CONCERT Wagner: Prelude and Liebestod, Berlin Phil., Von Karajan cond. (A); Schumann: Symphony No. 4 in D minor, Op. 120, London Sym., Krips cond. (L)

11:00 FRONT ROW CENTER "West Side Story" (Bernstein) with Carol Lawrence and original cast (C)

12:00 NEWS: LUNCHEON IN MANHATTAN

1:00 THE AFTERNOON CONCERT Chopin: Les Sylphides, Boston Pops, Fiedler cond. (V); Beethoven: Piano Concerto No. 3 in C minor, Op. 37, Rubinstein piano; Sym. Of Air, Krips cond. (V); Bruckner: Symphony No. 4 in E flat "Romantic",

Pittsburgh Sym., Steinberg cond. (CA)

3:00 NEWS: THE AFTERNOON CONCERT Rachmaninoff: The Bells, Op. 35, Yeend soprano; Lloyd tenor; Harrell baritone; Temple University Choir; Phila. Orch., Ormandy cond. (C)

4:00 STEREO HOUR

5:00 THEATRE SERVICE

5:03 MUSIC FOR THE VOICE Strauss Lieder

5:45 SPORTS ROUNDUP OF THE WEEK with Peter Schweitzer

6:00 FRONT ROW CENTER "West Side Story" (Bernstein) with Carol Lawrence and Original Cast (C)

7:00 NEWS: THE EVEREST HOUR

8:00 HERE'S MORGAN

8:15 HARMAN-KARDON FESTIVAL

9:00 NEWS: ACCENT ON SOUND with Skip Weshner, Jr.

10:00 TWELFTH EDINBURGH INTERNATIONAL FESTIVAL Sibelius: Two Songs from "Twelfth Night"; "A Scrap of Driftwood"; "To Evening"; Mousorgsky: "Lullaby of Death"; "The Seminarist"; "The Classicist"—Kim Borg bass; Gerald Moore piano

10:30 SYMPHONY IN HI-FI Bartok: The Miraculous Mandarin—Suite, Chicago Sym., Dorati cond. (M)

11:00 NEWS: WITHOUT DRUMS OR TRUMPETS Strauss: Sonata in F, Navarra cello; Lush piano (Ca); Bartok: Quartet No. 4, Parrenin Quartet (W)

SATURDAY, NOVEMBER 22

8:00 MUSIC, NEWS, WEATHER, TIME Arnold: English Dances, Philharmonia, Irving cond. (Em); Dvorak: Piano Quintet in A, Op. 81, Farnadi piano; Barylli String Quartet (W)

9:00 MR. BIRTHDAY with Hill Edell

10:00 THE MORNING CONCERT Britten: A Young Person's Guide to the Orchestra, Phila. Orch., Ormandy cond. (C); Rodrigo: Concerto de Aranjuez, Yepes guitar; National Orchestra of Spain, Argenta cond. (L); Bartok: Dance Suite, London Phil., Solti cond. (L)

11:00 FRONT ROW CENTER "The Desert Song" (Romberg) with Nelson Eddy and Doretta Morrow (C)

12:00 NEWS: LUNCHEON IN MANHATTAN

1:00 THE AFTERNOON CONCERT Mendelssohn: Violin Concerto in E minor, Op. 64, Ricci violin; London Sym., Gamba cond. (L); Mozart: Symphony No. 36 in C, K.425, "Linz", London Sym., Dorati cond. (M)

2:00 JAZZ IN HI-FI

3:00 NEWS: THE AFTERNOON CONCERT Berlioz: Harold in Italy, Op. 16, Riddle viola; London Phil., Scherchen cond. (W)

4:00 STEREO HOUR

4:45 ADVENTURES IN PROGRESS "Storm Center"

5:00 MUSICAL INTERLUDE

5:15 WINDOW ON THE WORLD

5:30 THIS WEEK AT THE UNITED NATIONS

5:45 SOVIET PRESS AND PERIODICALS with William Mandel

6:00 FRONT ROW CENTER "The Desert Song" (Romberg) with Nelson Eddy and Doretta Morrow (C)

7:00 NEWS: STEREO HOUR

8:00 FIDELITY AT EIGHT Donizetti: Mad Scene from "Lucia di Lammermoor"; Callas soprano; Maggio Musicale Fiorentino; Serafin cond. (A); Gounod: Faust Ballet Music, Vienna ProMusica, Perlea cond. (V)

9:00 NEWS: SATURDAY AT HOME Nielsen: Symphony No. 1 in G minor, Op. 7, Danish State Radio Sym., Jensen cond. (L)

11:00 NEWS: THE BLUE ROOM with Jonathan Schwartz

SUNDAY, NOVEMBER 23

8:00 MUSIC, NEWS, WEATHER, TIME Schumann: Overture to Manfred, Op. 115, NBC Sym., Toscanini cond. (V); Mozart: Clarinet Quintet in A, K.581, De Bavier clarinet; New Italian Quartet (L); Corelli-Pinelli: Suite for String Orchestra, Phila. Orch., Ormandy cond. (C)

9:00 RECITAL FOR ORGAN AND STRINGS Bach: Concerto in A minor, "Vivaldi", Weinrich organ (MG); Brahms: Quartet No. 3 in B flat, Op. 67, Curtis String Quartet (L)

10:00 FRENCH NATIONAL ORCHESTRA Martelli: Piano Concerto; Rivier: Fifth Symphony, Tzipine cond.

11:00 PARIS STAR TIME Produced for WBAI by the French Broadcasting System—starring Francis Lynel, Colette Mars and Jaqueline Francois with Roger Roger and his Orchestra, and Humbert Smith as M.C.

11:30 ADVENTURES IN FOLK MUSIC

12:00 THE WAYS OF MANKIND "World Renewal"

12:30 FINGERPRINTS IN MUSIC Wolfgang Amadeus Mozart

1:00 OPERA FOR YOU with William H. Wells

3:00 NEWS: SUNDAY AFTERNOON CONCERT

4:00 BBC Great Plays "The Worshipper at Noon"

5:00 SUNDAY CONCERT Haydn: Concerto for Trumpet and Orchestra in E flat, Vienna Philharmonica, Swarowsky cond. (Ur); Chabrier: Suite Pastorale, Paris Cons., Lindenberg cond. (L)

6:00 DREW PEARSON

6:15 SUNDAY CONCERT

7:00 NEWS: THE URANIA HOUR

8:00 THE FILM ART with Gideon Bachmann

8:30 FIDELITY AT EIGHT-THIRTY

9:00 NEWS: THE AUDIO FIDELITY SHOWCASE with Skip Weshner, Jr.

10:00 THE SCOPE OF JAZZ with Nat Hentoff and

Gunther Schuller

11:00 NEWS: OPENING NIGHT with Miles Kreuger: Original Cast—American Musical Theatre; A HISTORY OF THE REVUE (Part II, 1929 to 1940); Selections from: The Little Show, Murray Anderson's Almanac, The New Yorkers, The Band Wagon, Flying Colors, As Thousands Cheer, New Faces, At Home Abroad, Pins and Needles, Hellzapoppin, Set to Music, Straw Hat Revue, Keep off the Grass

MONDAY, NOVEMBER 24

8:00 MUSIC, NEWS, WEATHER, TIME Beethoven: Twelve Country Dances, Vienna State Opera Orch., Litschauer cond. (Va); Schumann: Symphonic Etudes, Op. 13, Brailowsky piano (V); Tchaikovsky: Mozartiana, London Phil., Fistoulari cond. (MG)

9:00 THE MORNING CONCERT Brahms: Double Concerto in A minor, Op. 102, Mischakoff violin; Miller cello; NBC Sym., Toscanini cond. (V); Taylor: Through the Looking Glass, Eastman-Rochester Sym., Hanson cond. (M)

11:00 FRONT ROW CENTER "The King and I" (Rodgers-Hammerstein) with Gertrude Lawrence and Yul Brynner (D)

12:00 NEWS: LUNCHEON IN MANHATTAN

1:00 THE AFTERNOON CONCERT Schubert: Rosamunde—Incidental Music, NWDR Sym., Schmidt-Isserstedt cond. (Ca); Berlioz: Te Deum, Young tenor; London Phil. Choir; Royal Phil., Beecham cond. (C); Lalo: Symphonie Espagnole, Op. 21, Oistrakh violin; Philharmonia, Martinou cond. (A)

3:00 NEWS: THE AFTERNOON CONCERT Respighi: Antique Dances and Airs, Rome Sym., Ferrara cond. (V)

4:00 STEREO HOUR

5:00 THEATRE SERVICE

5:03 MUSIC FOR THE VOICE Puccini: Suor Angelica (Em)

6:00 FRONT ROW CENTER "The King and I" (Rodgers-Hammerstein) with Gertrude Lawrence and Yul Brynner (D)

7:00 NEWS: STEREO HOUR

8:00 NEWS: MORGAN

8:15 THE RECORD HUNTER'S CHOICE

9:00 NEWS: ACCENT ON SOUND with Skip Weshner, Jr.

10:00 SYMPHONY IN HI-FI Beethoven: Symphony No. 4 in B flat, Op. 60, London Phil., Scherchen cond. (W); Debussy: La Boite a Joux, L'Orchestre de la Suisse Romande, Ansermet cond. (L)

11:00 NEWS: AT HOME WITH THEODORE BIKEL

TUESDAY, NOVEMBER 25

8:00 MUSIC, NEWS, WEATHER, TIME Grieg: Lyric Suite, Boston Pops; Fiedler cond. (V); Mozart: Trio in E flat, K.498 "Kegelstatt", Members of the Vienna Octet (L); Purcell: Suite for Strings, Halle Orch., Barbirolli cond. (M)

9:00 THE MORNING CONCERT Tchaikovsky: Symphony No. 3 in D, "Polish", London Phil., Boulton cond. (L); Wagner: Parsifal (Orch. Highlights), Phila. Orch., Ormandy cond. (C)

11:00 FRONT ROW CENTER "There's No Business Like Show Business" (Berlin) with Ethel Merman (D)

12:00 NEWS: LUNCHEON IN MANHATTAN

1:00 THE AFTERNOON CONCERT Wagner: Tannhauser Overture and Venusberg Music, Berlin Phil., Kempe cond. (A); Saint-Saens: Piano concerto No. 2 in G minor, Op. 22, Rubinstein piano; Sym. of the Air, Wallenstein cond. (V); Brahms: Symphony No. 1 in C minor, Pittsburgh Sym., Steinberg cond. (Ca)

3:00 NEWS: THE AFTERNOON CONCERT Strauss: Elektra (Excerpts), Borkh soprano; Chicago Sym., Reiner cond. (V)

4:00 STEREO HOUR

5:00 THEATRE SERVICE

5:03 MUSIC FOR THE VOICE Vienna Boys Choir

6:00 FRONT ROW CENTER "There's No Business Like Show Business" (Berlin) with Ethel Merman (D)

7:00 NEWS: THE EVEREST HOUR

8:00 SOUNDS OF TOMORROW with Bert Kaye

9:00 NEWS: ACCENT ON SOUND with Skip Weshner, Jr.

10:00 SYMPHONY IN HI-FI Bruckner: Symphony No. 3 in D minor, Vienna Phil., Knappertsbusch cond. (L)

11:00 NEWS: WITHOUT DRUMS OR TRUMPETS Schubert: Octet in F, Op. 166, Vienna Octet (L)

WEDNESDAY, NOVEMBER 26

8:00 MUSIC, NEWS, WEATHER, TIME Bach: Concerto in A minor for Harpsichord, Flute, Violin and String Orchestra, Stuttgart Pro Musica, Reinhardt cond. (Vx); Beethoven: Cello Sonata No. 5 in D, Op. 102, No. 2, Piatigorsky cello; Solomon piano (V)

9:00 THE MORNING CONCERT Mozart: Requiem in D minor, K.626, Grummer soprano; Hoffgen contralto; Traxel tenor; Frick bass; Choir of St. Hedwig's Cathedral, Berlin; Berlin Phil., Kempe cond. (Em)

11:00 FRONT ROW CENTER "Hazel Flagg" (Styne-Hecht) with Helen Gallagher and original cast (V)

12:00 NEWS: LUNCHEON IN MANHATTAN

1:00 THE AFTERNOON CONCERT All Request Program

3:00 NEWS: THE AFTERNOON CONCERT Mousorgsky: Songs and Dances of Death, Toulou mezzosoprano; Bernstein piano (C)
 4:00 THE EVEREST HOUR
 5:00 THEATRE SERVICE
 5:03 MUSIC FOR THE VOICE Anna Russell
 5:30 DUTCH TREAT Badings: Concert Overture; Daniel Ruyneman: Symphony 1953, Amsterdam Concertgebouw Orch., Van Beinum cond.
 6:00 FRONT ROW CENTER "Hazel Flagg" (Styne-Hecht) with Helen Gallagher and Original Cast (V)
 7:00 NEWS: STEREO HOUR
 8:00 HI-FI LIBRARY
 9:00 NEWS: ACCENT ON SOUND with Skip Weshner, Jr.
 10:00 SYMPHONY IN HI-FI Shostakovich: Symphony No. 1 in F, Op. 10, French Radio Orch., Markevitch cond. (A); Mozart: Symphonie Concertante in E flat, K.364, Heifetz violin; Primrose viola; Solomon cond. (V)
 11:00 NEWS: AROUND THE WORLD IN MUSIC with Francesca
 11:30 WITHOUT DRUMS OR TRUMPETS Bach: Partita No. 6 in E minor, Gould piano (C)

THURSDAY, NOVEMBER 27

8:00 MUSIC, NEWS, WEATHER, TIME Cimarosa-Malipiero: La Cimarosiana, Royal Opera House Orch., Braithwaite cond. (MG); Rimsky-Korsakov: Piano Concerto in C sharp minor, Badura-Skoda piano; London Phil., Rodzinski cond. (W); Grieg: Sigurd Jorsalfar, Cincinnati Sym., Johnson cond. (L)
 9:00 THE MORNING CONCERT Ives: Three Places in New England, Eastman-Rochester Sym., Hanson cond. (M); Barber: Symphony No. 1, Eastman-Rochester Sym., Hanson cond. (M)
 11:00 FRONT ROW CENTER "Of Thee I Sing" (Gershwin) with Jack Carson and Broadway cast (Ca)
 12:00 NEWS: LUNCHEON IN MANHATTAN
 1:00 THE AFTERNOON CONCERT Respighi: Rosiniana, Phil. Prom. Orch., Boulton cond. (W); Rachmaninoff: Piano Concerto No. 1 in F sharp minor, Janis piano, Chicago Sym., Reiner cond. (V); Beethoven: Symphony No. 1 in C, Op. 21, Vienna State Opera Orch., Scherchen cond. (W)
 3:00 NEWS: THE AFTERNOON CONCERT Puccini: Madame Butterfly PM Highlights, Petrella soprano; Tagliavini tenor; Radiotelevisione Italiana, Turin; Questa cond. (CE)
 4:00 STEREO HOUR
 5:00 THEATRE SERVICE
 5:03 MUSIC FOR THE VOICE Donizetti: Lucia de Lammermoor (Highlights), Munsell soprano; Pearce tenor; Merrill baritone; Pinza bass, Cellini cond. (V)
 6:00 FRONT ROW CENTER "Of Thee I Sing" (Gershwin) with Jack Carson and Broadway cast (Ca)
 7:00 NEWS: STEREO HOUR
 7:45 SPORTS CARS IN HI-FI with John Griffin
 8:00 REK-O-KUT HOUR with Janet Baker-Carr and Bill Bohn
 9:00 NEWS: ACCENT ON SOUND with Skip Weshner, Jr.
 10:00 SYMPHONY IN HI-FI Lully: Dies irae, Lamoureux Choir and Orch., Courand cond. (Da)
 11:00 NEWS: WITHOUT DRUMS OR TRUMPETS Dvorak: Quartet No. 6 in F "American", Hollywood String Quartet (Ca); Haydn: Quartet in C, Op. 76, No. 3 "Emperor", Vienna Konzerthaus quartet (W)

FRIDAY, NOVEMBER 28

8:00 MUSIC, NEWS, WEATHER, TIME Coates: The Three Elizabeths-Suite, New Sym., Coates cond. (L); Faure: Piano Quintet in C minor, Op. 115, Gaby Casadesus piano; Guilet String Quartet (MG)
 9:00 THE MORNING CONCERT Rachmaninoff: Piano Concerto No. 3 in D minor, Op. 30, Merzhanov piano; USSR State Orch., Anosov cond. (Mn); Offenbach: Helen of Troy, Ballet Theatre Orch., Levine cond. (Ca)
 11:00 FRONT ROW CENTER "My Fair Lady" (Lerner-Loewe) with Rex Harrison and Julie Andrews (C)
 12:00 NEWS: LUNCHEON IN MANHATTAN
 1:00 THE AFTERNOON CONCERT Tchaikovsky: Serenade in C, Op. 48, Pittsburgh Sym., Steinberg cond. (Ca); Mozart: Piano Concerto No. 20 in D minor, K.466, Haskil piano; Winterthur Sym., Swoboda cond. (W); Bizet: Symphony in C, French Radio Orch., Cluytens cond. (A)
 3:00 NEWS: THE AFTERNOON CONCERT Elgar: Symphony No. 2 in E flat, Op. 63, Phil. Prom. Orch., Boulton cond. (W)
 4:00 STEREO HOUR
 5:00 THEATRE SERVICE
 5:03 MUSIC FOR THE VOICE Stanley Holloway
 5:45 SPORTS ROUNDUP OF THE WEEK with Peter Schweitzer
 6:00 FRONT ROW CENTER "My Fair Lady" (Lerner-Loewe) with Rex Harrison and Julie Andrews (C)
 7:00 NEWS: THE EVEREST HOUR
 8:00 HERE'S MORGAN
 8:15 HARMAN-KARDON FESTIVAL
 9:00 NEWS: ACCENT ON SOUND with Skip Weshner, Jr.
 10:00 TWELFTH EDINBURGH INTERNATIONAL FESTIVAL Corelli: Suite; Vivaldi: Cello Concerto in D; Telemann: Violin Concerto in A minor; Rosini: Sonata No. 3 in C for Violins, Cello and

Bass; Britten: Simple Symphony, Zagreb Soloists' Ensemble, Janigro cond.
 11:00 NEWS: WITHOUT DRUMS OR TRUMPETS Mozart: Sonata in D, K.311, Landowska piano (V); Brahms: Clarinet Quintet in B minor, Op. 115, Members of Vienna Octet (L)

SATURDAY, NOVEMBER 29

8:00 MUSIC, NEWS, WEATHER, TIME Mozart: Divertimento No. 2 in D, K.131, MGM Orch., Winograd cond. (MG) Debussy: Danses Sacrees et Profane, Stockton harp; Concert Arts Strings, Slatkin cond. (Ca); Vitali: Chaconne, Milstein violin; Balsam piano (Ca)
 9:00 MR. BIRTHDAY will Hill Edell
 10:00 THE MORNING CONCERT Khachatourian: Piano Concerto, Pennario piano; Concert Arts Orch., Slatkin cond. (Ca); Roussel: The Sandman, Paris Phil., Leibowitz cond. (Es)
 11:00 FRONT ROW CENTER "Peter Pan" (Bernstein) with Jean Arthur and Boris Karloff (C)
 12:00 NEWS: LUNCHEON IN MANHATTAN
 1:00 THE AFTERNOON CONCERT Bach: Concerto No. 1 in D minor, Jean Casadesus piano; Paris Cons.; Vandernoot cond. (A); Schumann: Symphony No. 2 in C, Op. 61, Detroit Sym., Paray cond. (M)
 2:00 JAZZ IN HI-FI
 3:00 NEWS: THE AFTERNOON CONCERT Barber: Symphony No. 2, Op. 19, New Sym., Barber cond. (L)
 4:00 STEREO HOUR
 5:00 MUSICAL INTERLUDE
 5:15 WINDOW ON THE WORLD
 5:30 THIS WEEK AT THE UNITED NATIONS
 5:45 SOVIET PRESS AND PERIODICALS with William Mandel
 6:00 FRONT ROW CENTER "Peter Pan" (Bernstein) with Jean Arthur and Boris Karloff (C)
 7:00 NEWS: STEREO HOUR
 8:00 FIDELITY AT EIGHT Franck: Symphony in D minor, NBC Sym., Cantelli cond. (V)
 9:00 NEWS: SATURDAY AT HOME Bruch: Violin concerto No. 1 in G minor, Op. 26, Elman violin; London Phil., Boulton cond. (L); Tchaikovsky: Francesca da Rimini, London Sym., Collins cond. (L)
 11:00 NEWS: THE BLUE ROOM with Jonathan Schwartz

SUNDAY, NOVEMBER 30

8:00 MUSIC, NEWS, WEATHER, TIME Gretry: Ballet Suite, New Sym., Irving cond. (L); Locatelli: Sonata in D, Janigro cello; Bagnoli piano (W); Janacek: Dumka for Violin and Piano, Barylli violin; Holetschek piano (W)
 9:00 RECITAL FOR ORGAN AND STRINGS Franck: Piece Heroique, Commette organ (A); Beethoven: Trio in E flat, Op. 3, Heifetz violin; Primrose viola; Piatigorsky cello (V)
 10:00 FRENCH NATIONAL ORCHESTRA Thiriet: Psyche; Harsanyi: Symphony in C, Rosenthal cond.
 11:00 PARIS STAR TIME Produced for WBAI by the French Broadcasting System—starring Andrex, Renee Lebas, and Henri Salvador with Roger Roger and his Orchestra, and Humbert Smith as M.C.
 11:30 ADVENTURES IN FOLK MUSIC
 12:00 THE WAYS OF MANKIND "The Isle is Full of Voices"
 12:30 FINGERPRINTS IN MUSIC Ludwig Van Beethoven
 1:00 OPERA FOR YOU with William H. Wells
 3:00 NEWS: SUNDAY AFTERNOON CONCERT
 4:00 BBC GREAT PLAYS "Miss Mabel"
 5:30 SUNDAY CONCERT Respighi: The Fountains of Rome, NBC Sym., Toscanini cond. (V)
 6:00 DREW PEARSON
 6:15 SUNDAY CONCERT
 7:00 NEWS: THE URANIA HOUR
 8:00 THE FILM ART with Gideon Bachmann
 8:30 FIDELITY AT EIGHT-THIRTY
 9:00 NEWS: THE AUDIO FIDELITY SHOWCASE with Skip Weshner, Jr.
 10:00 THE SCOPE OF JAZZ with Nat Hentoff and Gunther Schuller
 11:00 NEWS: OPENING NIGHT with Miles Kreuger: Original Cast—American Musical Theatre; A HISTORY OF THE REVUE (Part III, 1942 to the present); Selections from: This Is the Army, Seven Lively Arts, Call Me Mister, Bal Negre, Inside U.S.A., Lend an Ear, Judy Garland's Two-a-Day, New Faces, Two's Company, Murray Anderson's Almanac, Blues, Ballads, and Sin Songs, 3 for Tonight, Phoenix '55, The Littlest Revue

8:00 MUSIC, NEWS, WEATHER, TIME Haydn: Symphony No. 33 in C, Hamburg Phil., Winograd cond. (MG); Brahms: Violin Sonata No. 3 in D minor, Op. 108, Elman violin; Sieger piano (L); Schumann: Adagio and Allegro for Horn, Leloir horn; L'Orchestre de la Suisse Romande, Ansermet cond. (L)
 9:00 THE MORNING CONCERT Haydn: Symphony No. 102 in B flat, N.Y. Phil., Walter cond. (C); Debussy: Fantaisie for Piano and Orchestra, Jacquinet piano; Westminster Sym., Orch. of London, Fistoulari cond. (MG)
 11:00 FRONT ROW CENTER "The Merry Widow" (Lehar) with Dorothy Kirsten (C)

MONDAY, DECEMBER 1

12:00 NEWS: LUNCHEON IN MANHATTAN
 1:00 THE AFTERNOON CONCERT Glazunov: The Seasons, Op. 67, Paris Cons., Wolff cond. (L); Bloch: Voice in the Wilderness, Nelsova cello; London Phil., Ansermet cond. (L); Dvorak: Symphony No. 4 in G, Op. 88, Amsterdam Concertgebouw Orch., Szell cond. (L)
 3:00 NEWS: THE AFTERNOON CONCERT Chopin: Piano Concerto No. 1 in E minor, Op. 11, Rubinstein piano; Los Angeles Phil., Wallenstein cond. (V)
 4:00 STEREO HOUR
 5:00 THEATRE SERVICE
 5:03 MUSIC FOR THE VOICE Eartha Kitt
 6:00 FRONT ROW CENTER "The Merry Widow" (Lehar) with Dorothy Kirsten (C)
 7:00 NEWS: STEREO HOUR
 8:00 HERE'S MORGAN
 8:15 THE RECORD HUNTER'S CHOICE
 9:00 NEWS: ACCENT ON SOUND with Skip Weshner, Jr.
 10:00 SYMPHONY IN HI-FI Khachatourian: Violin Concerto, Kogan violin; Boston Sym., Monteux cond. (V); Khachatourian: Gayne Ballet Suite No. 1, N.Y. Phil.; Kurtz cond. (C)
 11:00 NEWS: AT HOME WITH THEODORE BIKEL

TUESDAY, DECEMBER 2

8:00 MUSIC, NEWS, WEATHER, TIME Vivaldi: Concerto in E for Violin and Strings "Il Riposo", Societa Corelli (V); Mozart: Piano Quartet No. 1 in G minor, K.487, Curzon piano; Amadeus String Quartet (L); Benjamin: Romantic Fantasy, Heifetz violin; Primrose viola; Solomon cond. (V)
 9:00 THE MORNING CONCERT Gliere: Symphony No. 3 in B minor, Op. 42 "Ilya Mourometz", Phila. Orch., Ormandy, cond. (C); Kabalevsky: The Comedians, Phila. Orch., Ormandy cond. (C)
 11:00 FRONT ROW CENTER "Oh Captain!" (Livingston-Evans) with Tony Randall (C)
 12:00 NEWS: LUNCHEON IN MANHATTAN
 1:00 THE AFTERNOON CONCERT Bach: Suite No. 1 in D, Stuttgart Chamber Orch., Munchinger cond. (L); Mozart: Piano Concerto No. 9 in E flat, K.271, Serkin, piano; Marlboro Festival Orch., Schneider cond. (C); Mahler: Symphony No. 4 in G, Schlemm soprano; Saxon State Orch., Ludwig cond. (D)
 3:00 NEWS: THE AFTERNOON CONCERT Ireland: Piano Concerto in E flat, Bianca Piano; Hamburg Philharmonia, Walther cond. (MG); Falla: Homage, Rome Sym., Castro cond. (V)
 4:00 STEREO HOUR
 5:00 THEATRE SERVICE
 5:03 MUSIC FOR THE VOICE Frank Sinatra
 6:00 FRONT ROW CENTER "Oh Captain!" (Livingston-Evans) with Tony Randall (C)
 7:00 NEWS: THE EVEREST HOUR
 8:00 SOUNDS OF TOMORROW with Bert Kaye
 9:00 NEWS: ACCENT ON SOUND with Skip Weshner, Jr.
 10:00 SYMPHONY IN HI-FI Bliss: A Colour Symphony, London Sym., Bliss cond. (L); Boccherini: Cello Concerto in B flat, Fournier cello; Stuttgart Chamber Orch., Munchinger cond. (L)
 11:00 NEWS: WITHOUT DRUMS OR TRUMPETS Liszt: Sonata in B minor, Op. 78, Levy piano (U); Castelnuovo-Tedesco: The Lark, Heifetz violin; Bay piano (V); Rachmaninoff: Quartet in G minor; Guitel String Quartet (MG)

WEDNESDAY, DECEMBER 3

8:00 MUSIC, NEWS, WEATHER, TIME Mendelssohn: Piano Concerto No. 1 in G minor, Op. 25, Katin piano; London Sym., Collins cond. (L); Beethoven: Sonata No. 28 in A, Op. 101, Schnabel piano (V); Bach: Organ Concerto No. 3 in D, Hamburg Philharmonia; Walther cond. (MG)
 9:00 THE MORNING CONCERT Berlioz: Harold in Italy, Op. 16, Primrose viola; Boston Sym., Munch cond. (V); Strauss: Suite from "Der Rosenkavalier", Philharmonia, Steinberg cond. (Ca)
 11:00 FRONT ROW CENTER a Command Performance, with selections chosen from listeners' requests
 12:00 NEWS: LUNCHEON IN MANHATTAN
 1:00 THE AFTERNOON CONCERT All Request Program
 3:00 NEWS: THE AFTERNOON CONCERT Palestrina: Magnificat in the Fourth Mode, Period Choral Society, Strassburg cond.; Tallis: The Lamentations of Jeremiah the Prophet, Deller consort (Bg)
 4:00 THE EVEREST HOUR
 5:00 THEATRE SERVICE
 5:03 MUSIC FOR THE VOICE Elisabeth Rethberg
 5:30 DUTCH TREAT Guillaume Landre: Suite for Strings and Piano, Netherlands Radio Chamber Orch., Roelof Krol cond.; Matthijs Vermeulen: Pasacaglia and Cortege, Amsterdam Concertgebouw Orch., Van Beinum cond.
 6:00 FRONT ROW CENTER a Command Performance, with selections chosen from listeners' requests
 7:00 NEWS: STEREO HOUR
 8:00 HI-FI LIBRARY
 9:00 NEWS: ACCENT ON SOUND with Skip Weshner, Jr.
 10:00 SYMPHONY IN HI-FI Tchaikovsky: Symphony No. 5 in E minor, Op. 64, Stokowski and Orchestra (V); Ravel: Alborada del Gracioso, Chicago Sym., Reiner cond. (V)
 11:00 NEWS: AROUND THE WORLD IN MUSIC with Francesca

11:30 WITHOUT DRUMS OR TRUMPETS Beethoven: Sonata No. 9 in A, Op. 47 "Kreutzer" Milstein violin; Balsam piano (Ca)

THURSDAY, DECEMBER 4

8:00 MUSIC, NEWS, WEATHER, TIME Handel: Concerto Grosso No. 5 in D, Op. 6, English Baroque Orch., Scherchen cond. (W); Brahms: Quartet No. 2 in A minor, Op. 51, No. 2, Curtis String Quartet (W)

9:00 THE MORNING CONCERT Vaughan Williams: Symphony No. 6 in E minor, London Phil., Boulton cond. (L); Walton: Facade, London Sym., Irving cond. (L)

11:00 FRONT ROW CENTER "Gigi" (Lerner-Loewe) with Leslie Caron and Original Cast (MG)

12:00 NEWS: LUNCHEON IN MANHATTAN

1:00 THE AFTERNOON CONCERT Milhaud: Saudades do Brasil, Concert Arts Orch., Milhaud cond. (Ca); Liszt: Piano Concerto No. 1 in E flat, Cziffra piano; Paris Cons. Orch., Dervaux cond. (A); Schubert: Symphony No. 8 in B minor, "Unfinished", Phila. Orch.; Ormandy cond. (C)

3:00 NEWS: THE AFTERNOON CONCERT Gliere: The Red Poppy (Excerpts), London Phil., Fistoulari cond. (V)

4:00 STEREO HOUR

5:00 THEATRE SERVICE

5:03 MUSIC FOR THE VOICE Shakespeare: Richard III (Highlights)

6:00 FRONT ROW CENTER "Gigi" (Lerner-Loewe) with Leslie Caron and Original Cast (MG)

7:00 NEWS: STEREO HOUR

7:45 SPORTS CARS IN HI-FI with John Griffin

8:00 REK-O-KUT HOUR with Janet Baker-Carr and Bill Behn

9:00 NEWS: ACCENT ON SOUND with Skip Weshner, Jr.

10:00 SYMPHONY IN HI-FI Bach: Magnificat, Ansbach Bach Choir and Orch., Leitner cond. (Da)

11:00 NEWS: WITHOUT DRUMS OR TRUMPETS Hummel: Quartet in G, Hollywood String Quartet (Ca); Bloch: String Quartet No. 2, Musical Arts Quartet (Va)

FRIDAY, DECEMBER 5

8:00 MUSIC, NEWS, WEATHER, TIME Liszt: Totentanz, Katin piano; London Phil., Martinon cond. (L); Haydn: Oboe Concerto, Rothwell oboe; Halle Orch., Barbieroli cond. (M)

9:00 THE MORNING CONCERT Beethoven: The Creatures of Prometheus, Op. 43, London Phil., Van Beinum cond. (L); Mozart: Piano Concerto No. 25 in C, K.503, Gieseking piano; Philharmonia; Rosbaud cond. (A); Bizet: Diamilleh, Vienna Pro Musica, Perlea cond. (Va)

11:00 FRONT ROW CENTER "Candide" (Bernstein) with Max Adrian and Original Cast (C)

12:00 NEWS: LUNCHEON IN MANHATTAN

1:00 THE AFTERNOON CONCERT Tchaikovsky: Romeo and Juliet Fantasy Overture, London Sym., Scherchen cond. (W); Bach: Cantata No. 205, "Aeolus Appeased", Bach Guild Orch. and Chorus, Koch cond. (Bg); Shostakovich: Symphony No. 10 in E minor, Op. 93, Czech Phil., Ancerl cond. (D)

3:00 NEWS: THE AFTERNOON CONCERT Holst: The Planets, London Phil. Choir, Phil. Prom. Orch., Boulton cond. (W)

4:00 STEREO HOUR

5:00 THEATRE SERVICE

5:03 MUSIC FOR THE VOICE George London

5:45 SPORTS ROUNDUP OF THE WEEK with Peter Schweitzer

6:00 FRONT ROW CENTER "Candide" (Bernstein) with Max Adrian and Original Cast (C)

7:00 NEWS: THE EVEREST HOUR

8:00 HERE'S MORGAN

8:15 HARMAN-KARDON FESTIVAL

9:00 NEWS: ACCENT ON SOUND with Skip Weshner, Jr.

10:00 TWELFTH EDINBURGH INTERNATIONAL FESTIVAL C. P. E. Bach: "Jesus in Gethsemane"; "Weihnachtslied"; Schubert: "An Die Untergehende Sonne"; "Liebesbotschaft"; Brahms: Zigeunerlieder, Maureen Forrester contralto; John Newmark piano

11:00 NEWS: WITHOUT DRUMS OR TRUMPETS Bach: Partita No. 1 in B flat, Lipatti piano (A); Schubert: Piano Quintet in A, Op. 114 "Trout", Goldberg violin; Primrose viola; Graudan cello; Babin piano; Sankey bass (V)

SATURDAY, DECEMBER 6

8:00 MUSIC, NEWS, WEATHER, TIME Mozart: Bassoon Concerto in B flat, K.191, Helaerts, bassoon; London Sym., Collins cond. (L); Schumann: Fantasia in C, Op. 17, Casadesu piano (C); Purcell-Clarke: Trumpet Voluntary in D, Voisin trumpet; Unicorn Concert Orch., Dickson cond. (Un)

9:00 MR. BIRTHDAY with Hill Edell

10:00 THE MORNING CONCERT Bonporti: Concerto in D, Op. 11, No. 8, Societa Corelli (V); Walton: Symphony (1935), Phil. Prom. Orch., Boulton cond. (W)

11:00 FRONT ROW CENTER "Show Boat" (Kern) with Jan Clayton and Carol Bruce (V)

12:00 NEWS: LUNCHEON IN MANHATTAN

1:00 THE AFTERNOON CONCERT Adam: Giselle,

London Sym., Fistoulari cond. (Ca)

2:00 JAZZ IN HI-FI

3:00 NEWS: THE AFTERNOON CONCERT Goldmark: Violin Concerto in A minor, Milstein violin; Philharmonia, Blech cond. (Ca); Faure: Dolly, Op. 56, London Sym., Fistoulari cond. (MG)

4:00 STEREO HOUR

5:00 MUSICAL INTERLUDE

5:15 WINDOW ON THE WORLD

5:30 THIS WEEK AT THE UNITED NATIONS

5:45 SOVIET PRESS AND PERIODICALS with William Mandel

6:00 FRONT ROW CENTER "Show Boat" (Kern) with Jan Clayton and Carol Bruce (V)

7:00 NEWS: STEREO HOUR

8:00 FIDELITY AT EIGHT Dvorak: Symphony No. 5 in E minor, Op. 95 "New World", French Radio Orch.; Silvestri cond. (A); Dvorak: The Golden Spinning Wheel, Op. 109, Czech Phil., Talich cond. (Ur)

9:00 NEWS: SATURDAY AT HOME Haydn: Symphony No. 96 in D "Miracle", Amsterdam Concertgebouw Orch., Van Beinum cond. (L); Sibelius: Night Ride and Sunrise, London Sym., Collins cond. (L)

11:00 NEWS: THE BLUE ROOM with Jonathan Schwartz

SUNDAY, DECEMBER 7

8:00 MUSIC, NEWS, WEATHER, TIME Beethoven: Rondo in C, Op. 51, No. 1, Kempff piano; Berlin Phil., Van Kempen Cond. (D); Dvorak: Serenade in D minor, Op. 44, Halle Orch., Barbieroli cond. (M); Liszt: Hungarian Rhapsodies No. 10 in E, No. 12 in C sharp minor, Rubinstein piano (V)

9:00 RECITAL FOR ORGAN AND STRINGS Bach: Chorale Preludes from the Orgelbuchlein, Marchal organ (Z); Mozart: Quartet No. 20 in D, K.499, Budapest String Quartet (C)

10:00 FRENCH NATIONAL ORCHESTRA D'Indy: Prelude to Fervaal; Debussy: Three Ballads of Francois Villon; Mendelssohn: Violin Concerto in E minor; Lesur: Overture to Andres del Sarto, Inghelbrecht cond.

11:00 PARIS STAR TIME Produced for WBAI by the French Broadcasting System—starring Andrex, Renee Lebas, Henri Salvador with Roger Roger and his Orchestra, and Humbert Smith as M.C.

11:30 ADVENTURES IN FOLK MUSIC

12:00 THE WAYS OF MANKIND "The Coming Out"

12:30 FINGERPRINTS IN MUSIC Franz Schubert

1:00 OPERA FOR YOU with William H. Wells

3:00 NEWS: SUNDAY AFTERNOON CONCERT

4:00 BBC GREAT PLAYS "Man at Night"

5:30 SUNJAY CONCERT Brahms: Alto Rhapsody, Op. 53, Anderson contralto; Reiner cond. (V)

6:00 DREW PEARSON

6:15 SUNDAY CONCERT

7:00 NEWS: THE URANIA HOUR

8:00 THE FILM ART with Gideon Bachmann

8:30 FIDELITY AT EIGHT-THIRTY

9:00 NEWS: THE AUDIO FIDELITY SHOWCASE with Skip Weshner, Jr.

10:00 THE SCOPE OF JAZZ with Nat Hentoff and Gunther Schuller

11:00 NEWS: OPENING NIGHT with Miles Kreuger: Original Cast—American Musical Theatre; THIS IS THE ARMY Selections from such military shows as: This Is the Army, Winged Victory, Call Me Mister on the 17th anniversary of Pearl Harbor

MONDAY, DECEMBER 8

8:00 MUSIC, NEWS, WEATHER, TIME Bach: Concerto in D minor for Two Violins and Orchestra, Heifetz violins; Waxman cond. (V); Schubert: Sonata in B flat, Fleisher piano (C)

9:00 THE MORNING CONCERT Strauss: Domestic Symphony, Op. 53, Chicago Sym., Reiner cond. (V); Chopin: Etudes, Op. 10, Arrau piano (A); Moussorgsky-Ravel: Pictures at an Exhibition, NBC Sym., Toscanini cond. (V)

11:00 FRONT ROW CENTER "Sayonara" (Berlin-Waxman) original soundtrack (V)

12:00 NEWS: LUNCHEON IN MANHATTAN

1:00 THE AFTERNOON CONCERT Bach: Brandenburg Concerto No. 5 in D, Boston Sym., Munch cond. (V); Debussy: La Damselle Elue, De los Angeles soprano; Boston Sym., Munch cond. (V); Strauss: Burleske, Janis piano; Chicago Sym.; Reiner cond. (V)

3:00 NEWS: THE AFTERNOON CONCERT Ives: Symphony No. 3, Eastman-Rochester Sym., Hanson cond. (M)

4:00 STEREO HOUR

5:00 THEATRE SERVICE

5:03 MUSIC FOR THE VOICE Lena Horne

6:00 FRONT ROW CENTER "Sayonara" (Berlin-Waxman) original soundtrack (V)

7:00 NEWS: STEREO HOUR

8:00 HERE'S MORGAN

8:15 THE RECORD HUNTER'S CHOICE

9:00 NEWS: ACCENT ON SOUND with Skip Weshner, Jr.

10:00 SYMPHONY IN HI-FI Sibelius: Symphony No. 2 in D, Op. 43, Stokowski cond.; NBC Sym. (V); Handel: Water Music Suite, London Phil., Van Beinum cond. (L)

11:00 NEWS: AT HOME WITH THEODORE BIKEL

TUESDAY, DECEMBER 9

8:00 MUSIC, NEWS, WEATHER, TIME Mendelssohn: Capriccio Brillant in B minor, Op. 22, Katin

piano; London Phil., Martinon cond. (L); Janacek: Concertino for Two Violins, Viola, Clarinet, Horn, Bassoon and Piano, Barylli Ensemble (W); Tchaikovsky: Romance in F, Op. 5, Pennario piano (Ca)

9:00 THE MORNING CONCERT Beethoven: Symphony No. 9 in D minor, Op. 125 "Choral", Schwarzkopf soprano; Hopf tenor; Hongen contralto; Edelman bass; Bayreuth Festival Orch., Furtwangler cond. (V)

11:00 FRONT ROW CENTER "Kiss Me, Kate" (Porter) with Alfred Drake and Patricia Morison (C)

12:00 NEWS: LUNCHEON IN MANHATTAN

1:00 THE AFTERNOON CONCERT Lalo: Divertissement, Hamburg Philharmonia; Steinecke cond. (MG); Ravel: Concerto in G, Michelangeli piano; Philharmonia, Gracis cond. (A); Chausson: Symphony in B flat, Op. 20, Detroit Sym.; Paray cond. (M)

3:00 NEWS: THE AFTERNOON CONCERT Bruckner: Symphony No. 1 in C minor, Vienna Orch. Soc., Adler cond. (U)

4:00 STEREO HOUR

5:00 THEATRE SERVICE

5:03 MUSIC FOR THE VOICE Operatic Choruses

6:00 FRONT ROW CENTER "Kiss Me, Kate" (Porter) with Alfred Drake and Patricia Morison (C)

7:00 NEWS: THE EVEREST HOUR

8:00 SOUNDS OF TOMORROW with Bert Kaye

9:00 NEWS: ACCENT ON SOUND with Skip Weshner, Jr.

10:00 SYMPHONY IN HI-FI Beethoven: Consecration of the House Overture, London Phil., Van Beinum cond. (L); Brahms: Symphony No. 1 in C minor, Vienna Phil., Krips cond. (L)

11:00 NEWS: WITHOUT DRUMS OR TRUMPETS Beethoven: Cello Sonata No. 4 in C, Op. 102, No. 1, Piatigorsky cello; Solomon piano (V); Brahms: Trio in A minor for Clarinet, Cello and Piano, Op. 114, Members of the Vienna Phil. (W); Mozart: Quartet for Flute and Strings in D, K.285, Vienna Phil. Wind Group (W)

WEDNESDAY, DECEMBER 10

8:00 MUSIC, NEWS, WEATHER, TIME Handel: Organ Concerto in F, Op. 4, No. 5, Moe organ; Unicorn Concert Orch., Liepmann cond. (U); Walton: Quartet in A minor, Wang String Quartet (He)

9:00 THE MORNING CONCERT Hanson: Symphony No. 5 "Sinfonia Sacra", Eastman-Rochester Sym., Hanson cond. (M); Hanson: Songs from "Drum Taps", Eastman-Rochester Sym., Eastman School of Music Chorus, Hanson cond. (M); Gould: Fall River Legend, Ballet Theatre Orch., Levine cond. (Ca)

11:00 FRONT ROW CENTER "Call Me Madam" (Berlin) with Ethel Merman (D)

12:00 NEWS: LUNCHEON IN MANHATTAN

1:00 THE AFTERNOON CONCERT All Request Program

3:00 NEWS: THE AFTERNOON CONCERT Massenet: Piano Concerto in E flat, Bianca Piano; Hamburg Philharmonia, Walther cond. (MG); Massenet: Le Cid, London Sym., Irving cond. (L)

4:00 THE EVEREST HOUR

5:00 THEATRE SERVICE

5:03 MUSIC FOR THE VOICE Fred Astaire

5:30 DUTCH TREAT Marius Flothuis: Phantasy for Harp and Chamber Orchestra, Netherlands Radio Chamber Orch., Henri Arends cond.; Lex Van Delden: Symphony No. 3, "Facets", Amsterdam Concertgebouw Orch., Szell cond.

6:00 FRONT ROW CENTER "Call Me Madam" (Berlin) with Ethel Merman (D)

7:00 NEWS: STEREO HOUR

8:00 HI-FI LIBRARY

9:00 NEWS: ACCENT ON SOUND with Skip Weshner, Jr.

10:00 SYMPHONY IN HI-FI Vaughan Williams: Symphony No. 3, "Pastoral", Ritchie soprano; London Phil., Boulton cond. (L); Arnold: Four Scottish Dances, Philharmonia, Irving cond. (Em)

11:00 NEWS: AROUND THE WORLD IN MUSIC with Francesca

11:30 WITHOUT DRUMS OR TRUMPETS Britten: Quartet No. 1 in D, Op. 25, Paganini String Quartet (Li)

THURSDAY, DECEMBER 11

8:00 MUSIC, NEWS, WEATHER, TIME Paisiello: Concerto a Cinque for Strings, Virtuosi di Roma (D); Mozart: Quartet No. 19 in C, K.465, Juilliard String Quartet (V)

9:00 THE MORNING CONCERT Brahms: Symphony No. 2 in D, Op. 72, NBC Sym., Toscanini cond. (V) Faure: Requiem; Les Chanteurs de Saint Eustache and Orch., Cluytens cond. (A); Tchaikovsky: Mozartiana, London Phil., Fistoulari cond. (MG)

11:00 FRONT ROW CENTER a Command Performance with selections chosen from listeners' requests

12:00 NEWS: LUNCHEON IN MANHATTAN

1:00 THE AFTERNOON CONCERT Handel: Royal Fireworks Suite, Amsterdam Concertgebouw Orch., Van Beinum cond. (L); Tchaikovsky: Piano Concerto No. 2 in G, Nikolayeva, Piano USSR State Orch., Anosov cond. (C); Schumann: Symphony No. 3 in E flat, "Rhenish", Detroit Sym., Paray cond. (M)

3:00 NEWS: THE AFTERNOON CONCERT Ravel: Daphnis and Chloe, New Eng. Cons. Chorus, Boston Sym., Munch cond. (V)

4:00 STEREO HOUR
 5:00 THEATRE SERVICE
 5:03 MUSIC FOR THE VOICE Kathleen Ferrier-Kim Borg (Kim Borg)
 6:00 FRONT ROW CENTER A Command Performance, with selections chosen from listeners' requests
 7:00 NEWS: STEREO HOUR
 7:45 SPORTS CARS IN HI-FI with John Griffin
 8:00 REK-O-KUT HOUR with Janet Baker-Carr and Bill Bohn
 9:00 NEWS: ACCENT ON SOUND with Skip Weshner, Jr.
 10:00 SYMPHONY IN HI-FI Buxtehude: Cantata "nerr, nun lasst du deinun Diener", Krebs, Tenor; Fischer-Dieskau, Baritone; Berlin Bach Orch., Gorvin cond. (Da)
 11:00 NEWS: WITHOUT DRUMS OR TRUMPETS Schuman: Sonata in F sharp minor, Op. 11, Brailowsky piano (V); Ravel: Trio in A minor, Oistrakh violin; Knushevitsky cello; Oborin piano (W)

FRIDAY, DECEMBER 12

8:00 MUSIC, NEWS, WEATHER, TIME Schubert: Italian Overture in D, Hamburg Philharmonia, Winograd cond. (MG); Honegger: Sonatine for Two Violins, Gerald and Wilfred Beal violins (Mn); Gluck: Ballet Suite No. 1, New Sym. of London, Irving cond. (L)
 9:00 THE MORNING CONCERT Bliss: A Colour Symphony, London Sym., Bliss cond. (L); Elgar: Wand of Youth Suite No. 2, Hamburg Philharmonia, Walther cond. (MG)
 11:00 FRONT ROW CENTER "Bells are Ringing" (Comden-Green) with Judy Holliday (C)
 12:00 NEWS: LUNCHEON IN MANHATTAN
 1:00 THE AFTERNOON CONCERT Rossini-Respighi: La Boutique Fantasque, Royal Phil., Goosens cond. (Em); Mendelssohn: Piano Concerto No. 2 in D minor, Op. 40, Katin piano; London Sym., Collins cond. (L); Tchaikovsky: Symphony No. 4 in F minor, Op. 36, Phila. Orch., Ormandy cond. (C)
 3:00 NEWS: THE AFTERNOON CONCERT Charpentier: Impressions d'Italie, National Opera Theatre Orch., Fourastier cond. (A)
 4:00 STEREO HOUR
 5:00 THEATRE SERVICE
 5:03 MUSIC FOR THE VOICE Mozart: The Marriage of Figaro—Highlights
 5:45 SPORTS ROUND-UP OF THE WEEK with Peter Schweitzer
 6:00 FRONT ROW CENTER "Bells are Ringing" (Comden-Green) with Judy Holliday (C)
 7:00 NEWS: THE EVEREST HOUR
 8:00 HERE'S MORGAN
 8:15 HARMAN-KARDON FESTIVAL
 9:00 NEWS: ACCENT ON SOUND with Skip Weshner, Jr.
 10:00 TWELFTH EDINBURGH INTERNATIONAL FESTIVAL All Beethoven Program—Philharmonia Orchestra conducted by Otto Klemperer
 11:00 NEWS: WITHOUT DRUMS OR TRUMPETS Mozart: Sonata for Bassoon and Cello in B flat, K.292, Walt bassoon; Mayes cello (B); Bach: Fantasia in C minor, Landowska harpsichord (V); Beethoven: Quartet No. 15 in A minor, Op. 132,

Hollywood String Quartet (Ca)

SATURDAY, DECEMBER 13

8:00 MUSIC, NEWS, WEATHER, TIME Saint-Saens: Havanaise, Op. 83, Kogan violin; Boston Sym., Monteux cond. (V); Tchaikovsky: Trio in A minor, Op. 50, Rubinstein piano; Heifetz violin; Piatigorsky cello (V)
 9:00 MR. BIRTHDAY with Hill Edell
 10:00 THE MORNING CONCERT Vaughan Williams: English Folk Song Suite, Phil. Prom., Boulton cond. (W); Beethoven: Violin Concerto in D, Op. 61, Oistrakh violin; Stockholm Festival Orch., Ehrling cond. (A)
 11:00 FRONT ROW CENTER "Oh, Kay!" (Gershwin) with Barbara Ruick and Jack Cassidy (C)
 12:00 NEWS: LUNCHEON IN MANHATTAN
 1:00 THE AFTERNOON CONCERT Dvorak: Cello Concerto in B minor, Op. 104, Rostropovich cello; Royal Phil., Boulton cond. (Em); Bizet: L'Arlesienne Suite No. 1, Detroit Sym., Paray cond. (M)
 2:00 JAZZ IN HI-FI
 3:00 NEWS: THE AFTERNOON CONCERT Offenbach: Gaite Parisienne (Complete), Phila. Orch., Ormandy cond. (C)
 4:00 STEREO HOUR
 5:00 MUSICAL INTERLUDE
 5:15 WINDOW ON THE WORLD
 5:30 THIS WEEK AT THE UNITED NATIONS
 5:45 SOVIET PRESS AND PERIODICALS with William Mandel
 6:00 FRONT ROW CENTER "Oh, Kay!" (Gershwin) with Barbara Ruick and Jack Cassidy (C)
 7:00 NEWS: STEREO HOUR
 8:00 FIDELITY AT EIGHT Gershwin: Rhapsody in Blue, List piano; Eastman-Rochester Sym., Hanson cond. (M); Bax: The Garden of Fand, Halle Orch., Barbirolli cond. (M)
 9:00 NEWS: SATURDAY AT HOME Stravinsky: Pulcinella Suite, L'Orchestre de la Suisse Romande, Ansermet cond. (L); Scarlatti: Le Violette; Handle Piangero la Sorte Mia; Sarti: Lungi dal Caro Bene, Renata Tebaldi soprano; Favaretto piano (L); Debussy: Six Epigraphes Antiques, L'Orchestre de la Suisse Romande, Ansermet cond. (L)
 11:00 NEWS: THE BLUE ROOM with Jonathan Schwartz

SUNDAY, DECEMBER 14

8:00 MUSIC, NEWS, WEATHER, TIME Scriabin: Poem of Ecstasy, Op. 54, Boston Sym., Monteux Cond. (V); Mozart: A Musical Joke, K.522, NBC Sym., Reiner cond. (V)
 9:00 RECITAL FOR ORGAN AND STRINGS Schumann: Four Sketches, Op. 58, Ellsasser organ (MG) Schumann: Quintet in E flat, Hollywood String Quartet, Aller piano (Ca)
 10:00 THE MORNING CONCERT Franck: Le Chasseur Maudit, Vienna State Opera Orch., Rodzinski cond. (W); Tchaikovsky: 1812 Overture, London Sym., Scherchen cond. (W)
 11:00 PARIS STAR TIME Produced by the French Broadcasting System for WBAI—starring Andrex, Renee Lebas and Henri Salvador with Roger Roger

and his Orchestra, and Humbert Smith as M.C.
 11:30 ADVENTURES IN FOLK MUSIC
 12:00 THE WAYS OF MANKIND "The Fighting Cock Refrain"
 12:30 FINGERPRINTS IN MUSIC Robert Schumann
 1:00 OPERA FOR YOU with William H. Wells
 3:00 NEWS: SUNDAY AFTERNOON CONCERT
 4:00 BBC GREAT PLAYS "Brand" by Henrik Ibsen
 6:00 DREW PEARSON
 6:15 SUNDAY CONCERT
 7:00 NEWS: THE UCRANIA HOUR
 8:00 THE FILM ART with Gideon Bachmann
 8:30 FIDELITY AT EIGHT-THIRTY
 9:00 NEWS: THE AUDIO FIDELITY SHOWCASE with Skip Weshner, Jr.
 10:00 THE SCOPE OF JAZZ with Nat Hentoff and Gunther Schuller
 11:00 NEWS: OPENING NIGHT with Miles Kreuger: Original Cast—American Musical Theatre; JULE STYNE ON BROADWAY Selections from: High Button Shoes, Gentlemen Prefer Blondes, Two on the Aisle, Hazel Flagg, Peter Pan, and Bells Are Ringing; featuring: N. Fabray, C. Channing, B. Lahr, D. Gray, H. Gallagher, J. Whiting, M. Martin, S. Chaplin, J. Holliday, others

MONDAY, DECEMBER 15

8:00 MUSIC, NEWS, WEATHER, TIME Peter: Sinfonia in G; Herbert: Cello Concerto No. 2, Miquelle cello; Eastman-Rochester Sym., Hanson cond. (M)
 9:00 THE MORNING CONCERT Brahms: Piano Concerto No. 1 in D minor, Op. 15, Rubinstein piano; Chicago Sym., Reiner cond. (V); Stravinsky: Symphony No. 1 in E flat, Op. 1, Vienna Orch. Soc., Adler cond. (U)
 11:00 FRONT ROW CENTER "Damn Yankees" (Adler-Ross) with Gwen Verdon (V)
 12:00 NEWS: LUNCHEON IN MANHATTAN
 1:00 THE AFTERNOON CONCERT Vaughan Williams: Partita for Double String Orchestra, London Phil., Boulton cond. (L); Weber: Clarinet Concerto No. 2 in E flat, Op. 74, Heine clarinet; Salzburg Mozarteum Orch., Walter cond. (Pe); Schubert: Symphony No. 3 in D, Berlin Phil., Markevitch cond. (D)
 3:00 NEWS: THE AFTERNOON CONCERT Weill: Concerto for Violin and Wind Orchestra, Op. 12, Ajemian violin; MGM Wind Orch., Solomon cond. (MG); Gershwin: Porgy and Bess, Minneapolis Sym., Dorati cond. (M)
 4:00 STEREO HOUR
 5:00 THEATRE SERVICE
 5:03 MUSIC FOR THE VOICE Weill-Lenya
 6:00 FRONT ROW CENTER "Damn Yankees" (Adler-Ross) with Gwen Verdon (V)
 7:00 NEWS: STEREO HOUR
 8:00 HERE'S MORGAN
 8:15 THE RECORD HUNTER'S CHOICE
 9:00 NEWS: ACCENT ON SOUND with Skip Weshner, Jr.
 10:00 SYMPHONY IN HI-FI Beethoven: Symphony No. 2 in D, Op. 36, NBC Sym., Toscanini cond. (V); Elgar: Enigma Variations, Pittsburgh Sym., Steinberg cond. (Ca)
 11:00 NEWS: AT HOME WITH THEODORE BIKEL

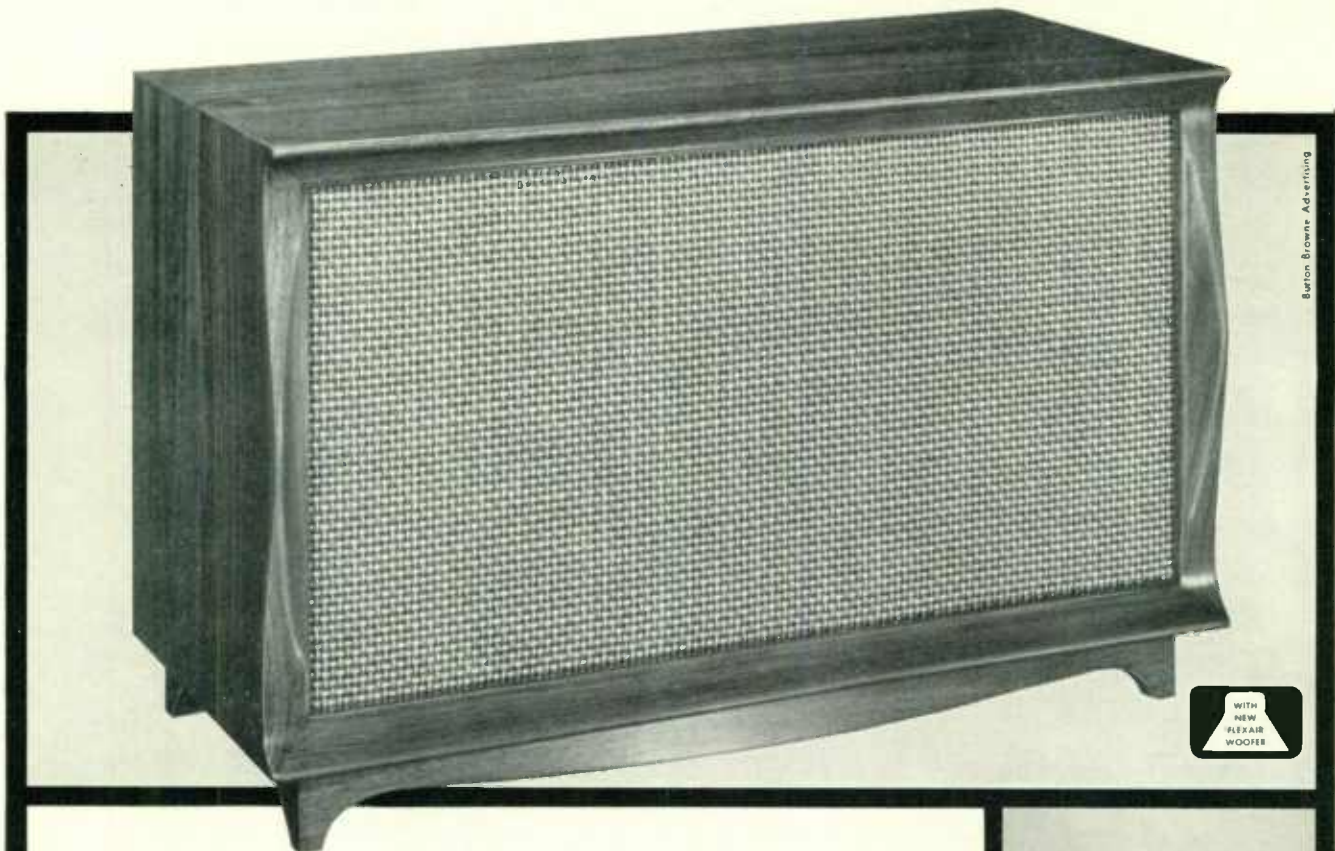
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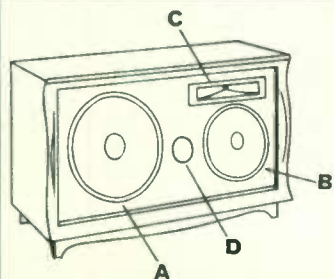


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COMPLETE GUIDE TO HI-FI REPRODUCTION FROM RECORDS, TAPE AND FM RADIO

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COVER

Among the Christmas cards that Read Arnaud produced this year, there was one that caught our fancy. It showed four little choir boys—three with that angelic look that youngsters assume when they don their robes, and one little individualist who, robe notwithstanding, had that what-stunt-can-I-pull-next gleam in his eye. Well, on this month's cover you'll see what Read did with his three little angels and one little stinker who are singing in stereo "Happy Holidays to You" from HI-FI MUSIC and all our staff!

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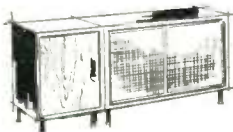
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As the FTC Sees It

At a luncheon meeting of Institute of High Fidelity Manufacturers, Paul Butz of the Federal Trade Commission explained that regulatory action by the FTC is only possible if the members of the Institute agree on standards to which the industry generally subscribes, although acceptance of industry standards is not mandatory. Mr. Butz pointed out, however, that it is the responsibility of individual companies to employ factual advertising, and not advertising of a misleading or deceptive nature. That is the FTC criterion in deciding upon legal action.

We Were Disappointed

Denying that "there is nothing on television but crime, violence, mayhem, and death; that television creates crime and corrupt violence," *Broadcasting* accuses magazines and newspapers of "ugly, vicious, and totally irresponsible tactics" in campaigns to vilify TV. Not owning a television set, we only know what we see oc-

Continued on page 6

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Classical Releases on Capitol Stereo Records

GYPSY! <i>Hollywood Bowl Orchestra, Carmen Dragon cond.</i>	SP-8342	Grofé: GRAND CANYON and MISSISSIPPI SUITES <i>Hollywood Bowl Orchestra, Felix Slatkin cond.</i>	SP-8347
HOUSE OF THE LORD <i>Roger Wagner Chorale</i>	SP-8365	Debussy: LA MER Ravel: DAPHNIS ET CHLOE (suite 2) <i>Los Angeles Philharmonic, Erich Leinsdorf cond.</i>	SP-8395
Holst: THE PLANETS <i>Los Angeles Philharmonic, Leopold Stokowski cond.</i>	SP-8389		

• The cost of a Capitol Stereo Record is only slightly higher than the cost of a standard long play album.

INTEGRITY

evidenced by the finest
woofers and tweeters available



The Speakers with
the Red Cone

Stromberg-Carlson RW-490 15" Soft Skiver Woofers

Performance exceeds those of any other woofer made. The cone, constructed of specially selected high mass materials, makes it optimum for maximum air movement. The spider and soft skiver edge, especially designed for this speaker, give maximum compliance and optimum damping. The high strength magnet, special pole piece design and 3" voice coil provide maximum control of the cone at all frequencies for outstanding transient response. Properly mounted in an "Acoustical Labyrinth"® quarter wave length duct enclosure by Stromberg-Carlson, it produces a flat response to 16 cps and below. Write us for detailed specifications. \$99.95 (Audiophile Net)

RW-489 SOFT SKIVER WOOFER: An unusually fine low frequency transducer, with cone of stiff, high-mass materials. Properly mounted in our "Acoustical Labyrinth"® quarter wave length duct enclosure, it produces a flat response to 18 cps, with minimum distortion and excellent transient response. \$49.95 (Audiophile Net)

RT-477 INDUCTION TWEETER: A patented, exclusive Stromberg-Carlson design, this tweeter employs an induction field to transmit signal strength to the cone. This removes the weight of the wires and much of the weight of the voice coil, resulting in an extremely light, easy-to-move cone element. The induction principle makes flat reproduction of the full frequency range possible for the first time. Dispersion angle: 140°. Flat in response up to and over 20,000 cycles. Power handling capacity: 50 watts. \$49.95 (Audiophile Net).

RT-476 2 1/4" TWEETER: A cone tweeter with fine performance characteristics. It has an effective frequency range up to 18,000 cps with minimum distortion. The cone design gives an unusually wide angle of dispersion and very distortion-free performance. \$9.95 (Audiophile Net).

"There is nothing finer than a Stromberg-Carlson"

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A DIVISION OF GENERAL DYNAMICS CORPORATION
1420 C. N. Goodman Street • Rochester 3, N. Y.

Electronic and communication products for home, industry and defense; including High Fidelity Consoles, School, Sound, Intercom and Public Address Systems.



RECORDS, TAPE, AND FM

Continued from page 4

casional away from home. Our latest exposure was during a recent visit to Washington, where the Mayflower provides TV sets for its guests. We don't recall the plot of the picture, but we were impressed by a living room scene where a Fada Neutrodyne and a loudspeaker with a goose-neck horn were part of the furnishings. We weren't inspired to crime or violence. It just made us wonder how out-of-date a modern miracle can be!

Arms and Pickups

The advent of stereo pickups has created the need for standardizing on terminals and leads. Some have three, some have four. People should be able to follow the instructions, but letters from readers show that they are confused if the number of leads in the arm don't match the number of contacts on the cartridge. Also, there are complaints that the pickup contacts are too small, too close together, or both.

Stereo Tapes at 3 3/4 IPS.

To make stereo tapes less expensive, Livingston Audio Products Corporation is offering 30-minute tapes on 7-in. reels for playback at 3 3/4 ips. If you have a stereo machine that operates at that speed, these new tapes at \$6.95 offer an answer to the price problem. A list of selections available can be obtained by writing to Livingston at Caldwell, N. J.

Audio Engineering Society

Elected for the 1958-59 term were Donald J. Plunkett, Capitol Records, president, succeeding Sherman Fairchild; Harry L. Bryant, Radio Recorders, executive vice president; Arthur G. Evans, RCA, central vice president; Vincent Salmon western vice president; C. J. Le Bel, Audio Instrument Company, secretary; Ralph Schlegal, RKO Teleradio Pictures, treasurer.

Dept. of Let's-Keep-It-Straight

In the October *Consumer Bulletin*: "The magazine Hi-Fi Music at Home reports that stereo disks are not equal in audio quality to stereo tapes. Furthermore . . . it is likely that the demand for monaural records will continue for a long time. The editor further predicts that, for the most part, the components for stereo systems will be bought principally by those who already have monaural installations and want to improve them." That statement was written last May, for our June issue.

Let's see what has happened since then. Practically all the better factory-built sets are being equipped with stereo cartridges, but the number produced so far is small in comparison to those with mono pickups still in use. Production of the more expensive pick-ups for hi-fi systems lags far behind the demand. Meanwhile, the sale of mono types has dropped sharply

Continued on page 7

RECORDS, TAPE, AND FM

Continued from page 6

because stereo pickups can be used with mono discs. Many people are still buying mono records, particularly the die-hards who resist all changes. But the record companies, anxious to eliminate duplicate stocks, hope to discontinue mono discs in less time than it took to kill 78's. As for audio quality on stereo records, it has been improved greatly. However, the perfectionists still want tapes at 7½ ips. As for the sale of components — those designed for mono use only are disappearing. Even people who start with mono installations want components with an eye to going stereo eventually.

You're So Right, Mr. Christal

Full-page newspaper advertising by Henry I. Chrystal Company, representing 18 broadcast stations, carries the heading: "Radio is BIG as ever, but there's a BIGGER difference in stations!" Perhaps the greatest difference emerging from today's air-borne cacophony is that which identifies certain of the hi-fi FM stations, and the recognition they are gaining from listeners who set high standards for all things admitted to their homes.

Postal Zone Numbers

When we receive a complaint of late delivery from one of our subscribers, we first look to see if his Post Office uses zone numbers and, if so, if there is a zone number on his stencil. If the address on your copies of Hi-Fi Music should carry a zone number, but doesn't, please send us this information at once. Second class mail, without zone numbers, going to the larger cities, gets the if-as-and-when treatment, accounting for nearly every complaint of late delivery!

No Bargains Left

Curious about a big sign offering 50% reductions in the window of a well-known dealer in records, phonographs, radio and TV sets, and hi-fi components, we shopped the store. Standard components we asked for were either out of stock or were priced fixed, we were told. The only bargains we found were off-brand items that may have been marked up before they were marked down. Which is exactly what we expected!

Our Wonderful Language

You probably know about the puzzled father whose daughter told him that she was learning "guzinta". Eventually, he learned that the little girl was being introduced to division. Now, in case you haven't figured out the word "brochoo", currently used by disc jockeys, it means "brought to you".

December 1958

INTEGRITY IN MUSIC



INTEGRITY
evidenced by a tuner
incorporating the latest,
most accepted concepts



Stromberg-Carlson SR-440 AM-FM Tuner

Designed for easy, accurate tuning and extended range performance. Extremely high sensitivity provides outstanding reception in fringe areas, or of distant stations. Wide peak-to-peak separation (550kc) and long, linear slope (350kc) of the balanced ratio FM Detector, and low noise golden grid cascade front end (first used for FM tuners by Stromberg-Carlson) are the reasons for the high signal, low noise, exceptionally stable output. In conjunction with this, the SR-440 features a hair trigger "Feedback Tuning Eye" that is better than a meter for sharp, accurate tuning. Improved temperature controlled circuits entirely eliminate drift. The special and exclusive dual antenna circuit provides optimum reception on both AM and FM from one FM dipole antenna. Also equipped with a ferrite loop for local AM and terminals for AM and FM antennas if desired. Front panel gain knob (with pull-out off-on switch) controls the 1 v. cathode follower output. Tuner also has a detector output (not controlled by gain) for tape monitoring and multiplex output. AFC in-out, Local-Distant switch for AM and FM, Broad-Sharp switch for AM and flywheel tuning complete the front controls. Meets FCC requirements for minimum radiation. White face plate, burnished brass escutcheon and knobs. Cover in morocco red extra. Write us for specifications. \$159.95 (Audiophile Net)

"There is nothing finer than a Stromberg-Carlson"

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Electronic and communication products for home, industry and defense, including High Fidelity Consoles, School, Sound, Intercom and Public Address Systems.



NEW FOR CHRISTMAS

the glowing sound on STEREO AGE stereophonic discs

Appearing below are the titles now available in the most distinguished library of stereophonic music yet offered to music listeners. Stereo Age, though barely a year old, is already winning the enthusiastic recognition of critics and collectors for the unusually high character of its repertoire and its artistic standards . . . and for its "glowing sound" that is at once utterly natural, true, clean, and in realistic dimensional balance. Logically, this stereo product is packaged to reflect its superior character — in handsome library albums with linen-bound title edges. The appeal throughout is to music listeners of judgment and of developed taste. For your collection, or to give as a fine gift this season, choose stereo discs by Stereo Age — at leading music dealers.

- **The Harp of Edward Vito** — A surpassingly beautiful recording of works by Hindemith, Prokofieff, Debussy, Pierne . . . performed by one of the world's leading harpists. CD-1, \$6.95.
- **Bartok: 2nd String Quartet** — Kohón String Quartet. " . . . admirably brilliant, lucid and well-balanced." (High Fidelity) " . . . an auspicious send-off . . ." (Saturday Review) CD-2, \$6.95.
- **Shostakovich: Concerto for Piano & Orchestra; Britten: Variations on a Theme of Frank Bridge** — Strings of the New York Chamber Symphony, with piano and trumpet soloists. The first orchestral recording by Stereo Age . . . two modern masterpieces . . . and a brilliant new standard in sound: CD-3, \$6.95.
- **Songs of Charles Ives; Devy Barnett, soprano** — Songs beautiful and moving, expressively performed by a gifted young Stereo Age discovery. CD-4, \$6.95.
- **Modern Chamber Masterpieces.** Kurka: Sonata #4 for Violin & Piano. Ben-Haim: Trio, Opus 22. Two remarkable modern works, recorded in concert. Robert Kurka (1922-1957) is an American composer of rapidly increasing stature. Ben-Haim is Israel's leading contemporary. CD-5, \$6.95.
- **Modern Masterpieces for Piano.** Works of Bela Bartok, Dmitri Kabalevsky, and Paul Ben-Haim. Isabelle Byman, a Schubert Memorial artist, performs in this group of brilliant pieces which test the full range of Steinway "D" tone and dynamics. CD-6, \$6.95.
- **Jazz From New York/Stereo Mosaic.** Side 1: "Bedrock" jazz featuring Coleman Hawkins, Joe Thomas, J. C. Higginbotham & All-Stars (" . . . brightly crisp, well-localized stereoism . . . very exciting indeed." — High Fidelity). Side 2: Excerpts from Stereo Age releases — an ideal, all-music stereo demonstration disc. SD-1, \$4.95.



The Seal of Master Quality

STEREO AGE RECORDINGS

BOX 144 UPPER MONTCLAIR,
NEW JERSEY



READERS' ROUNDTABLE

IT WOULD be an over-simplification to say that the controversy concerning the Halstead proposal for multiplexed stereo broadcasting and the system developed by Murray Crosby is a matter of using or not using frequencies assigned to public-service broadcasting for point-to-point communication. Nevertheless, that is one of the basic points at issue, as explained in Hi-Fi Music last month.¹

Before the FCC establishes rules for FM stereo broadcasting, the controversy already started will certainly wax hot and heavy. Accordingly, we would like to make our Readers' Roundtable available to those who have comments to offer concerning the public service or the technical aspects of this subject.

The discussion of the two systems in our last issue, referred to above, was the first to appear in any hi-fi magazine. Immediately after the issue was mailed, we received several calls from FM stations congratulating us for explaining the two systems, and their points of difference. William Halstead sent us a statement in the form of a press release which we have published in full in this department. Bert Cowlin, manager of WBAI New York asked us for 250 copies of the Hi-Fi Yearbook issue for distribution at the Radio and TV Executives Club luncheon where he was the guest speaker. Next, we received the following telegram:

"Milton B. Sleeper, Hi-Fi Music Magazine. Regret seeing such confusion and misrepresentation concerning FM multiplexing in current Yearbook. Suggest you examine facts rather than press releases before writing on subject again. Am shocked to find an FM pioneer like yourself so taken in by erroneous information, then printing same. George W. Hamilton, 720 Livingston Avenue, Syracuse, N. Y."

The "Erroneous Information"

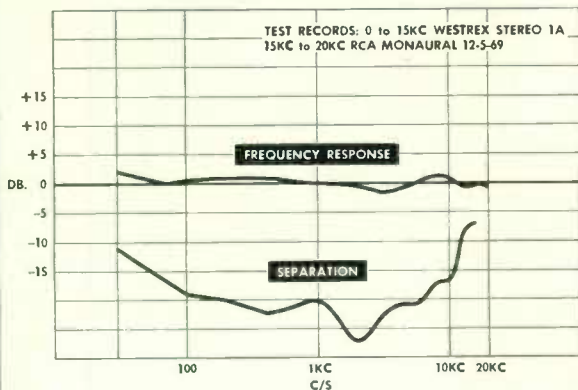
Mr. Hamilton did not disclose the nature of his affiliation, if any, with FM broadcasting, but at the time "erroneous information" was prepared, we had received no press releases on multiplexed FM stereo broadcasting, but we did have a copy of Mr. Halstead's statement to the FCC, which we published in full. As far as we know, Mr. Crosby has not filed a statement with the FCC up to this time.

¹ See "We Can Have Hi-Fi FM Stereo" by Milton B. Sleeper, HI-FI MUSIC, 1959 Hi-Fi yearbook issue.

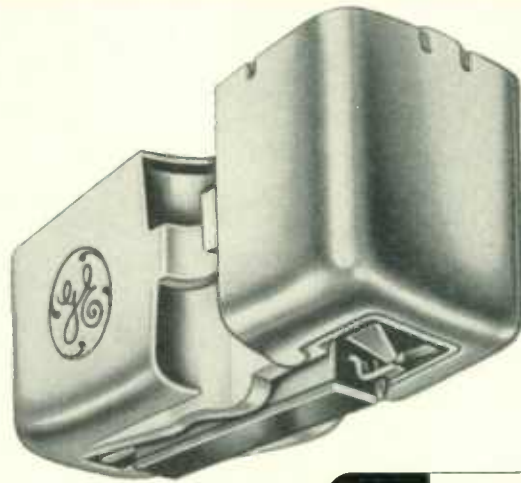
Continued on page 12

Hi-Fi Music at Home

New G-E "Golden Classic" stereo-magnetic cartridge



Smooth response on both stereo and monaural records. Consistently high separation between stereo channels.



- Compatible with both stereo and monaural records
- Full frequency response, 20 through 20,000 cycles
- "Floating armature" design for increased compliance and reduced record wear
- Effective mass of stylus approximately 2 milligrams
- High compliance in all directions—lateral compliance 4×10^{-6} cm/dyne; vertical compliance 2.5×10^{-6} cm/dyne
- Recommended tracking force with professional-type tone arm 2 to 4 grams
- Consistently high separation between channel signals. (Specifications for Model GC-5.)

Stereo is here! General Electric makes it official—with the new "Golden Classic" stereo-magnetic cartridge, a fitting climax to the famous line of G-E cartridges. It makes stereo a superb, practical reality—at a very realistic price. Model GC-7 (shown) with .7 mil diamond stylus, **\$23.95**. Model GC-5 (for professional-type tone arms) with .5 mil diamond stylus, **\$26.95**. Model CL-7 with .7 mil synthetic sapphire stylus, **\$16.95**. (Mfr's suggested retail prices.)

...and new "Stereo Classic" tone arm



- A professional-type arm designed for use with G-E stereo cartridges as an integrated pickup system
- Features unusual two-step adjustment for precise setting of tracking force from 0 to 6 grams
- Lightweight brushed aluminum construction minimizes inertia; statically balanced for minimum friction, reduced stylus and record wear **\$29.95**. (Mfr's suggested resale price.)

See and hear the G-E "Stereo Classic" cartridge and tone arm at your Hi-Fi dealer's now. For more information and the name of your nearest dealer, write General Electric Company, Specialty Electronic Components Dept. HFM12, W. Genesee St., Auburn, New York.

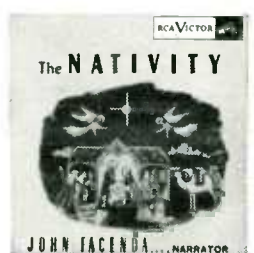
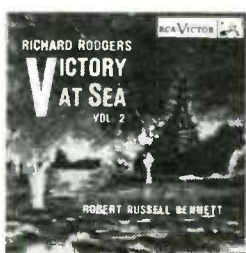
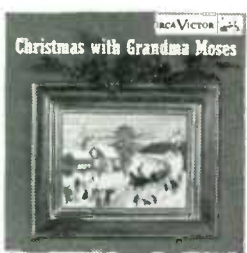
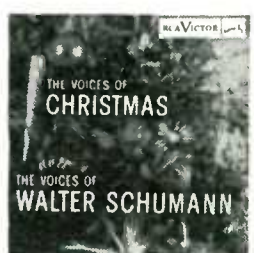
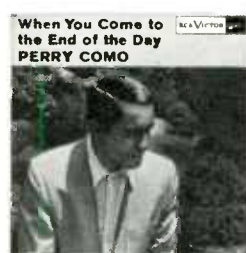
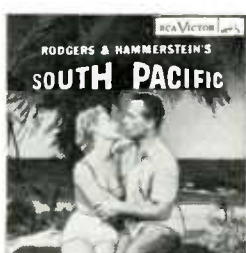
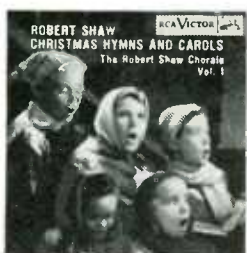
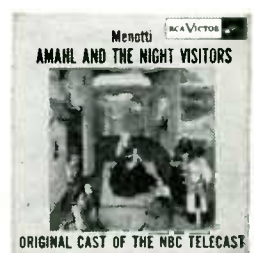
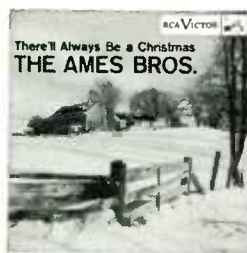
GENERAL  ELECTRIC

**FREE FROM YOUR RCA VICTOR DEALER!
NEW CHRISTMAS-CAROL RECORD BY THE
AMES BROTHERS... BELAFONTE... COMO**



AND THE RADIO CITY MUSIC HALL SYMPHONY AND CHORUS!

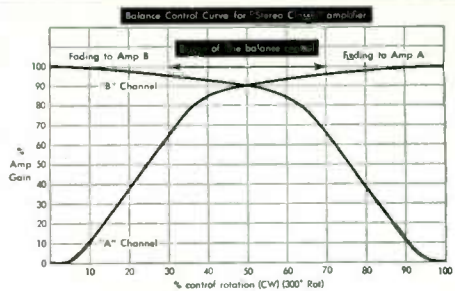
It's a real Christmas gift—a \$1.29 value—absolutely free! Just stop in at your RCA Victor dealer's and pick it up. There are over 1,000,000 of these records available. Get yours today, while the supply lasts. You don't have to buy anything. But it's worth remembering that the world's greatest artists say "Merry Christmas" for you when you give RCA Victor L. P. albums like these:



MANY OF THESE ALBUMS ARE ALSO AVAILABLE IN LIVING STEREO



New G-E 40-watt "Stereo Classic" Amplifier



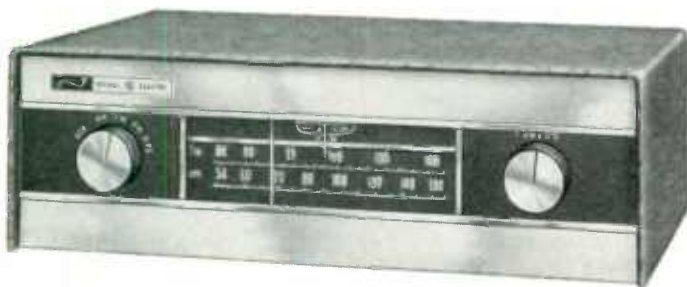
Versatile, convenient switches and controls. In this completely new and striking General Electric design you'll find every useful variation in stereo and monaural amplification, controlled swiftly and accurately. Balance control allows you to adjust for maximum stereo effect *without* overloading one channel when the other is cut down. New contour control boosts the bass smoothly, gradually, without increasing sound intensity. Each control handles *both* 20-watt channels.

- Full 20-watt power output from each channel at the same time.
- No audible distortion at full power.
- Flat response within .5 db from 20 to 20,000 cycles.
- Outstanding sensitivity, extremely low hum and noise level.
- Inputs: FM-AM tuner (and FM multiplex adaptor), stereo and monaural phono cartridge and tape, auxiliary.
- Speaker modes: stereo, stereo reverse, single or two-channel monaural.
- Speaker phasing switch saves manual phasing. **\$169.95***



New 28-watt Stereo Amplifier has similar features, except for speaker phasing switch. **\$129.95***

...and new FM-AM Tuner



Top performance in a trim, modern cabinet. Receives even weak signals with unusually low distortion, hum and noise level. No audible drift. Visual meter provides center channel tuning of FM and maximum AM signal. RF amplifier stage in both FM and AM for increased sensitivity. FM multiplex jack for stereo adaptor. Built-in AM antenna; folded FM dipole included. **\$129.95***

Model FA-11 (left) has russet leather vinyl finish. Model FA-12 finished in willow gray vinyl. Both models are style-matched to the amplifiers. Cabinet removable for custom mounting.

*Manufacturer's suggested resale prices.

GENERAL  ELECTRIC

See and hear the G-E "Stereo Classic" amplifier and tuner at your Hi-Fi dealer's now. For more information and the name of your nearest dealer, write General Electric Company, Specialty Electronic Components Dept., HFM12, W. Genesee St., Auburn, N. Y.

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the Royalty of Value in STEREO HI-FI

money-saving hi-fi comparable to the very finest
advanced design, features, performance and styling
outstanding for superb musical quality
each unit guaranteed for one full year



knight KN734 deluxe 34-watt stereo amplifier

compare these "royalty of value" features:

only
\$129.50
easy terms:
\$12.95 down

Full stereophonic and monophonic controls • 17 watts per stereo channel...34 watts monophonic • Separate bass and treble controls for each channel • 5 pairs of stereo inputs...input jack for accessory remote control • DC on all preamp heaters • Wide range balance control • 3-step loudness contour • Variable input loading control for any magnetic cartridge • May be used as 34 watt add-on with special preamp output • Mar-proof vinyl-clad metal case...solid aluminum anodized front panel.

knight KN120 deluxe stereo FM-AM tuner

compare these "royalty of value" features:

only
\$129.50
easy terms:
\$12.95 down

Separate FM and AM sections for simultaneous or separate operation • Dynamic Sideband Regulation for minimum distortion of FM • Dual limiters on FM • Tuned RF stage on FM and AM • 3-position AM bandwidth switch • Cathode follower multiplex output jack • Four cathode follower main outputs • Dual "Microbeam" tuning indicators • Illuminated 9½" tuning scale; inertia tuning with advanced flywheel design • High-sensitivity AM ferrite antenna • Handsome solid aluminum front panel, gold anodized, with beige leathertone case.

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FREE 1959 ALLIED CATALOG

Send for your complete, money-saving guide to the world's largest selection of hi-fi systems and components. See everything in thrilling stereo; all the new KNIGHT systems and components; every famous make line. For everything in hi-fi, for everything in Electronics, get the 452-page 1959 ALLIED Catalog. FREE—write for it today.



ALLIED RADIO

100 N. Western Ave., Dept. 76-L8
Chicago 80, Illinois

READERS' ROUNDTABLE

Continued from page 8

However, the following press release was received on October 10. We presume that it was inspired by Mr. Halstead, because it was concluded with a postscript giving telephone numbers where he could be reached for further information: The release read:

1. Pirating of background music programming and other FCC-authorized subscription-radio services through use of multiplex adapters intended for stereo broadcast reception was seen thwarted today by a new, compatible three-channel FM broadcast system.

2. The Halstead stereoplex system, as the new development is called, is fully compatible with FM broadcast multiplex operations as conducted under present Subsidiary Communications Authorization of the Federal Communications Commission.

3. The new system, according to its developer, William S. Halstead, president of Multiplex Services Corporation, enables an FM station to provide high-fidelity stereophonic programs using its main channel and a multiplex sub-channel, while simultaneously providing a revenue-producing background music subscription service on a second multiplex sub-channel.

4. In this respect, Mr. Halstead said, his system differs from other systems which restrict the multiplex activities of licensed FM broadcasters to a choice between stereo or background music.

5. The new system utilizes a simple four-tube home multiplex adapter to supply the second channel for high fidelity stereo reproduction. A "stereo-gate" permits multiplex stereo programs to be received but automatically screens out private subscription music, not intended for the general public. The adapter is readily attached to any standard FM tuner or receiver.

6. This new device, Mr. Halstead pointed out, protects the background music broadcaster who, in many cases, now relies on subscription revenue to sustain the public program service on the main channel.

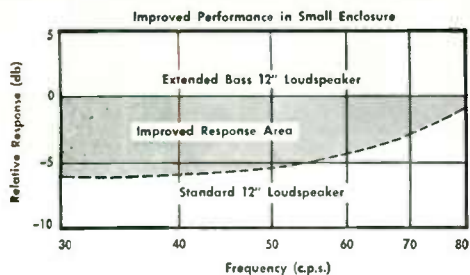
7. "The FCC," Mr. Halstead said, "authorized the use of multiplexing for subsidiary communications such as background music to enable FM stations to service and develop."

8. "It seems ironic," he continued, "that stereo systems using multiplex facilities, are being proposed to FM broadcasters which limit their use of the facilities as well as open up the possibility of piracy of their income-producing background music service."

9. Many FM stations transmitting background music to subscribers such as hotels, stores, and restaurants with multiplex equipment have filed statements with

Continued on page 15

Hi-Fi Music at Home

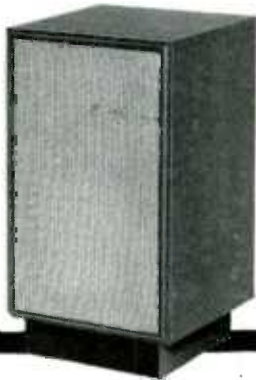


New General Electric "Stereo Classic" Speaker Systems



Model LK-12 (Kit)

Model LH-12



Model LC-12



"Stereo Classic" speakers are offered in three different forms: • Model LK-12 woofer-tweeter kit with crossover network for those who prefer a biaxial installation using their own enclosure. \$89.95* • Model LC-12 coaxial speaker with crossover network. Same basic woofer with tweeter mounted coaxially in front. \$89.95* • Model LH-12 speaker system. Separate woofer, tweeter and crossover factory-installed in a 2 cu. ft. wood enclosure. Available in mahogany, blond oak, cherry and walnut veneers. \$129.95*

G.E.'s new 12" Extended Bass speaker systems produce four times as much undistorted power at low frequencies (+6db) as standard 12" speakers in the same enclosure. These systems require amplifiers of only moderate power, since their efficiency is two to four times higher than comparable speaker systems. The new direct radiator tweeter provides unusually smooth response and exceptional sound dispersion at higher frequencies, without unnatural tone coloration. For overall flat response, we invite you to compare these speakers with all others.

...and Bookshelf Speaker System



Only 9" high, 17 $\frac{3}{8}$ " wide and 8 $\frac{3}{8}$ " deep, yet provides better low-frequency response than speakers tested in enclosures up to twice the size. Also offered as kit without enclosure. From \$49.95 to \$57.50*



"Stereo Classic" Equipment Cabinet

Long, low modern styling. Three spacious compartments for easy placement of tuner, amplifier and changer or turntable. Two large sections for records. Mahogany, blond oak, or cherry veneer finishes. 31" high, 39 $\frac{1}{4}$ " wide, 17 $\frac{3}{8}$ " deep. \$109.95*

See and hear all the new G-E "Stereo Classic" components at your Hi-Fi dealer's now. For more information and the name of your nearest dealer, write General Electric Company, Specialty Electronic Components Dept., HFM128, W. Genesee St., Auburn, New York.

*Manufacturer's suggested resale prices.

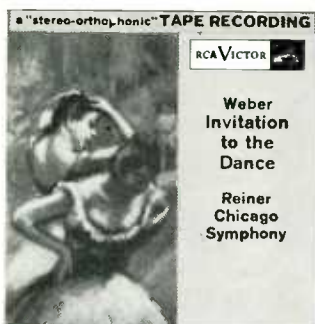
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NEW ↓ ↓ ↓ PRICES LOW

on all RCA VICTOR stereo tapes!
Including these best-sellers



BCS-88 Was \$8.95 New List Price \$6.95



ACS-99 Was \$6.95 New List Price \$4.95



GPS-109 Was \$18.95 New List Price \$15.95



ECS-187 Was \$14.95 New List Price \$11.95



BPS-83 Was \$8.95 New List Price \$6.95



APS-101 Was \$6.95 New List Price \$4.95



ECS-15 Was \$14.95 New List Price \$11.95



ECS-19 Was \$14.95 New List Price \$11.95



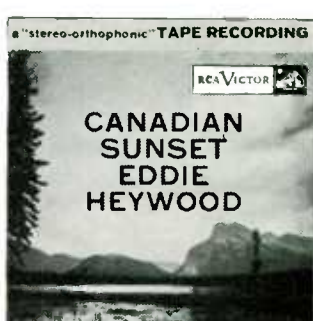
CCS-30 Was \$10.95 New List Price \$8.95



CCS-21 Was \$10.95 New List Price \$8.95



CPS-71 Was \$10.95 New List Price \$8.95



CPS-76 Was \$10.95 New List Price \$8.95

Manufacturer's Nationally Advertised Prices Shown — Optional



READERS' ROUNDTABLE

Continued from page 12

the FCC opposing the public sale of multiplex adapters used in other stereo systems, which permit "bootlegging" or unauthorized reception of special background music programming.

10. The Halstead system has been undergoing on-the-air tests at WGHF-FM in Brookfield, Connecticut and WIP-FM in Philadelphia during the past year. It was demonstrated and described to electronic engineers at the just-concluded Audio Engineering Society's annual convention here at the Hotel New Yorker.

11. In a joint paper, presented to the engineers at their convention, it was pointed out by Mr. Halstead and Richard Burden of Richard Burden Associates of Mt. Kisco, N. Y., co-authors of the paper, that the new system maintained complete separation of "left" and "right" stereo channels throughout the broadcasting process. Thus, they said, being completely compatible in operation with the current FM-AM stereo broadcast methods now widely used throughout the country.

12. Unlike other multiplex stereo systems now in experimental use, Mr. Halstead said, which dilute the stereo effect for listeners who rely solely on FM and AM receivers for stereo reception, because of the mixing of program signals in both stereo channels, "our system maintains compatibility by carrying exclusively the 'left' side of the stereo program on the main, or public broadcast channel of the FM station, while carrying the 'right' side on the multiplex channel as well as simultaneously on the AM radio transmitter.

13. "No special adapters are needed by listeners with ordinary FM and AM receivers in order to enjoy the full stereo effect and balanced reception," Mr. Halstead said. "They can continue to enjoy the present FM-AM stereo transmissions or add the new 'stereo-gate' multiplex adapter if they want to receive the programs in all-FM high-fidelity stereo."

14. The new stereo multiplex method can be applied to television, Mr. Halstead said, once the FCC authorizes such practice, since all TV sound is FM transmitted.

15. Other advantages claimed for the new stereoplex system are that it upgrades substantially main-channel FM performance, and gives greater dynamic range and protection against noise on the main channel, as compared with other multiplex systems now in experimental use.

16. Halstead revealed that in recent field tests at Atlantic City, sixty miles from WIP in Philadelphia — the transmitting station — very little difference was noted between the subchannel and the main channel.

17. Off-the-air tape recordings of stereo programming transmitted by WIP, a station employing one sub-channel for background music service and the second for



SOUND

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ABC-PARAMOUNT

The musical magnificence of these new albums *demand*s the latest and finest in sound engineering.

But no sound system makes silk purses out of sows' ears. First there must be music *worthy* of the sonic genius lavished upon it... music like these brand new ABC-PARAMOUNT albums!

ALL AVAILABLE IN STEREO* AND FULL COLOR FIDELITY (MONAURAL)

 <p>ABCS-255* and ABC-255 LIGHT CLASSICS IN HIGH-FI —THE MELACHRINO ORCHESTRA</p>	 <p>ABCS-236* and ABC-236 CANDIDO IN INDIGO</p>	 <p>ABCS-254* and ABC-254 SHOW STOPPERS Sung by EYDIE GORME</p>
 <p>ABCS-248* and ABC-248 FERRANTE & TEICHER with PERCUSSION</p>	 <p>ABCS-259* and ABC-259 SHOCK MUSIC IN HI-FI</p>	 <p>ABCS-251* and ABC-251 SING ME A SAD SONG —GEORGE HAMILTON IV</p>



stereo, were played back for members of the Audio Society at their recent convention.

18. Halstead emphasized the point, often misunderstood, that both stereo channels of this system are capable of reproducing the full-fidelity range from 30 to 15,000 cycles, with no limitation in the system in this regard.

19. At some FM stations, he said, where special background music and control signals may limit the space available for the stereo multiplex signals, frequency response may be adjusted to a 12,000-cycle limit in the sub-channel, although the full audio range extending to 15,000 cycles is always carried by the main channel.

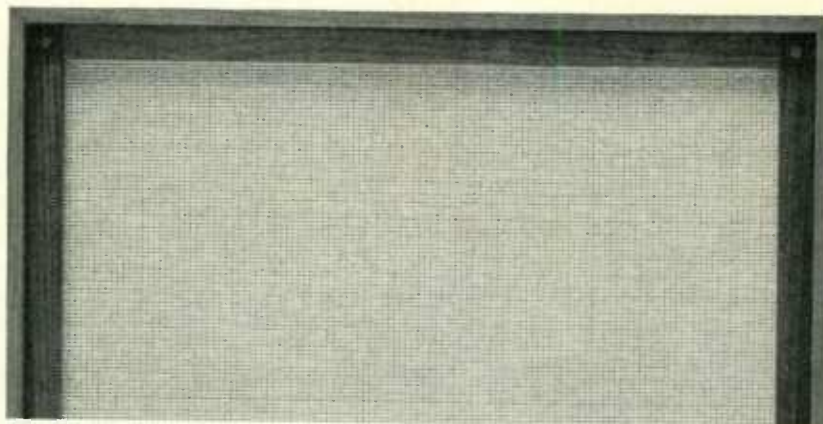
20. Halstead and Burden asserted that reducing the response in the sub-channel to 12,000 cycles, in this case, produces no

detectable difference to the ear in terms of overall stereo "localization" effect in listening tests. They explained that the ear appears unable to distinguish which of the two loudspeakers in a stereo arrangement is reproducing the very high audio frequencies.

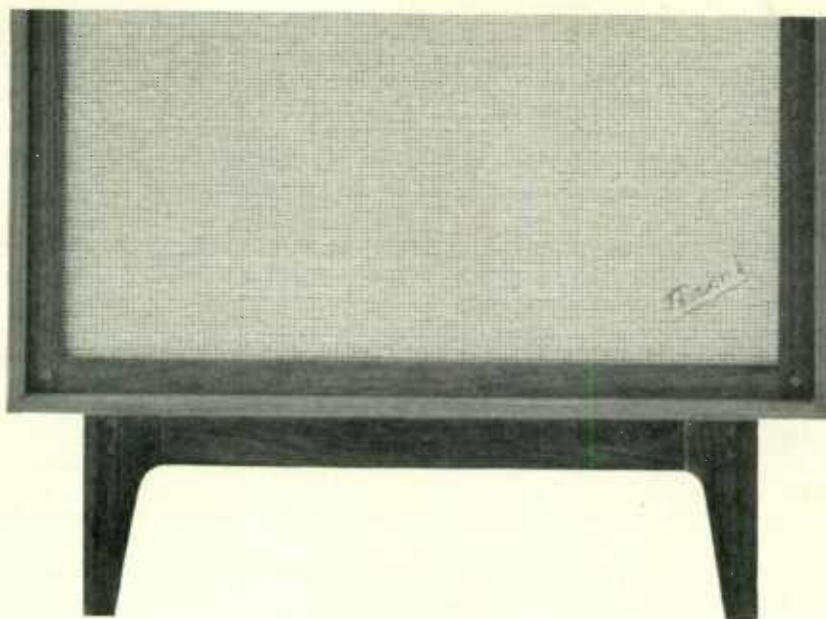
21. Research of Bell Telephone Laboratories and authorities in the field of acoustics, they said, had earlier substantiated the results of the stereo listening tests they conducted.

22. During a demonstration to the audio engineers, Mr. Burden inserted a filter, cutting off high frequencies above 10,000 cycles in one of the stereo channels, with no observable difference being noted during playback of a high-fidelity stereo-tape recording known to contain frequen-

Continued on page 63



IS HALF ENOUGH? How small can a speaker system be? That depends on your standards of musical quality. Certainly a small enclosure is desirable in many living rooms—but there is a point of diminishing returns at which you must make a choice between compactness of the cabinet and quality of the sound. The laws of physics are stubborn—and so are music-listeners who insist on musical realism! That is why the Bozaks are built to standards of maximum quality, not minimum cubage—let the chips fall where they may! The R. T. Bozak Sales Co., Darien, Conn.



There's something for everyone in the great new "SCOTCH" BRAND line!

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All-purpose "SCOTCH" BRAND Magnetic Tape No. 111. Flawless sound reproduction at low cost. Has acetate backing and exclusive built-in dry lubrication. Recommended for all general recording needs. The international standard of recording industry.



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Tensitized 200 "SCOTCH" BRAND Magnetic Tape. The original no-break, no-stretch tape that plays twice as long . . . double strength, and double length. You get as much recording time as with two reels of conventional tape.



New Quick-Load Cartridge! Fits new quick-load cartridge machines. Records both monaural and stereo sound. Eliminates threading, rewinding, spare reels. Convenient, pocket size is ideal for easy storage in home tape libraries.



New Plastic Storage Box! Tight-sealed, moisture protected storage container of unbreakable plastic. Maintains ideal storage conditions for your valuable tape recordings. One of the most practical accessory items you can buy!



"SCOTCH" BRAND Splicing Tape has a special white thermosetting adhesive that is guaranteed not to ooze. Makes splices that actually strengthen with age. Available in handy blister-pac display card at your tape dealer's now.



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If your dealer does not stock these new items, send for complete information.

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You can't miss the inviting new "Plaid Pole" with its bright plaid design, convenient banks of "SCOTCH" BRAND Magnetic Tapes and, new Quick-Load Cartridges. Everything you need for high-quality tape recording is yours in the "Tape Center."

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STEREOPHONIC
HIFITAPES and HIFIRECORDS



R901 A FAREWELL TO STEAM—Recorded especially for railroad and HIFI enthusiasts. Tells the story of the last train to be pulled by a steam locomotive in the Los Angeles Division.

R608 BIG DIXIE—Harry Zimmerman's big band plays the biggest, wildest, Dixie and Blues you've ever heard. Sensational sounding brass!

R607 LEIS OF JAZZ—Jazz from the Hawaiian Islands—That's a switch! Arthur Lyman does his interpretations of some Jazz standards and a few new ones—A fresh slant on Jazz—Fabulous sound from Kaiser's Aluminum Dome.

R717 FLIGHT TO TOKYO—New, zany Oriental sounds from the mighty Wurlitzer 5 Manual Pipe Organ by the inimitable George Wright.



all the "Highs" ...



R810 T TOWN—Sounds from that famous, somewhat notorious border town—Tijuana. Authentic Mexican music, complete with Guatamala Marimbas, Maracas, all varieties of Gords, etc.—Sensational Sound!

R806 TABOO—The fabulous, exotic sounds of Arthur Lyman's Hawaiian Village Group recorded in Henry J. Kaiser's aluminum dome, Honolulu.

R716 GEORGE WRIGHT GOES SOUTH PACIFIC—A new slant on the score from the famous Broadway musical. George Wright's 2 million selling popularity scores another hit on the mighty 5 manual Wurlitzer Pipe Organ.

R408 ON THE ROCKS—Features HIFI's sensational find, the Surfers. This young virile group brings you songs of the Islands with a new sound.



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HIFIRECORDS and HIFITAPES recreate the original playing, which is true high fidelity sound. You will thrill to sparkling treble tones, rich, resonant bass and the spine-tingling clash of percussion instruments in these masterpieces of sound reproduction. All HIFI releases available on Stereo HIFITAPE and most releases available on HIFI STEREO DISCS.

Available at record shops and HIFI equipment dealers everywhere.

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HIGH FIDELITY RECORDINGS, INC.

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MISCHA ELMAN, June 11, 1958, speaking at Combs College of Music, Philadelphia:

"As an artist who has been recording for 50 years, I am aware of the difficulties inherent in the recording process . . . only the concert hall can give you the proper perspective."

MISCHA ELMAN, October 5, 1958:

"Now, I must tell you, I have heard a speaker system that approaches the authenticity of concert hall performance"

What so impressed Mr. Elman? The sound he heard from a radically new stereo speaker system designed to utilize the acoustical properties of the surrounding walls of the listening room. A system that literally adds a third dimension to stereophonic sound . . . the perception of depth. A compact, single-cabinet system that for the first time lets any number of listeners enjoy the thrill of stereo practically anywhere in the room . . .

**UNIVERSITY'S
 TOTALLY
 DIFFERENT
 'TRIDIMENSIONAL'
 STEREO SPEAKER**



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

**THE NEW
 TMS-2 PATENT
 APPLIED
 FOR**

Laboratory tests of the TMS-2 had greatly surpassed all design and performance specifications. Under normal circumstances, this would have been more than sufficient proof of its complete success. But so extraordinary was the nature of its sound, so intriguing its versatility, that it was decided to further subject it to critical listening tests under at-home conditions by leading artists, musical authorities and audio experts.

Mischa Elman, now celebrating the 50th anniversary of his American debut, acclaimed throughout the world for his supreme virtuosity . . . is an artist whose belief that only in the concert hall can the true quality of actual performance be realized, is a matter of public record. His enthusiastic response after hearing the TMS-2 in his home . . . that it approaches the authenticity of concert hall performance . . . was certainly remarkable, but no more remarkable than the concept of the TMS-2 itself.



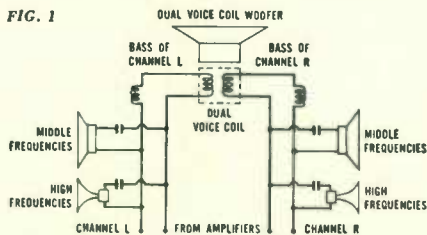
Internationally celebrated violinist Mischa Elman, at home with his University "Trimensional" Stereo Speaker, the TMS-2. Renowned for his legendary "golden tone," Mr. Elman is currently celebrating the Golden Anniversary of his American debut at Carnegie Hall at the age of 17. Since then his artistry has been acclaimed all over the world and his recordings have passed the 2 million sales mark.

**Here, at last,
is a speaker system
that combines:**

UNPRECEDENTED COMPACTNESS

Two complete speaker systems in one enclosure only 30" wide, 25" high, 12½" deep... solving all space and placement problems. By utilizing the exclusive *dual voice coil* feature of the C-12HC woofer, only one bass enclosure and woofer are required to handle the entire low frequency range of both stereo channels. Extended, undistorted bass is superbly reproduced by using the RRL enclosure design so successfully employed in University's Ultra Linear Response systems. See fig. 1.

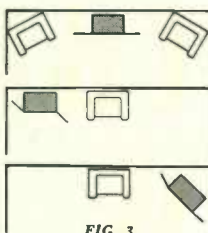
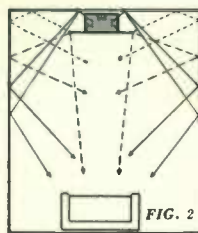
FIG. 1



A THIRD DIMENSION TO STEREO SOUND

The breadth, depth and clarity of stereophonic sound is accomplished by utilizing the walls of a room, just as the symphony orchestra uses the acoustical properties of the concert hall. The woofer sound emanates at the rear of the enclosure; one mid-range and one high frequency speaker for each channel project sound from each

side of the cabinet. By thus deflecting all frequencies, in proper relationship, to the rear and side walls of the room, multiple stereo sound sources are created that not only provide the otherwise missing dimension of depth, but also preserve the stereo effect virtually throughout the room. See fig. 2.



PLACEMENT ANYWHERE IN A ROOM

The unique design of the TMS-2 provides you with two distinct advantages: it is possible to place it in a corner or *anywhere* along a wall, by merely positioning the deflectors as shown in fig. 3, and since there are *no particularly critical listening positions*, you, your family, your friends—any number of listeners—can enjoy the TMS-2 from most anywhere in the room.

MONOPHONIC OR STEREO REPRODUCTION

With deflectors closed, the TMS-2 is an outstanding, wide-range monophonic speaker system. "Presence" and "brilliance" controls are provided for both sets of mid and high frequency speakers. In addition to being used for balancing the system to room acoustics and personal taste, these controls and the deflectors may be adjusted to

produce a pseudo-stereo effect with monophonic program material as well. Whether you start your high fidelity system with monophonic equipment, or go right into a stereo setup, the TMS-2 is the best investment you can make, because it is equally "at home" with any kind of program material, and *no further additions* to the speaker system are ever required.

DESIGNED RIGHT—PRICED RIGHT

Flawlessly designed along simple, classical lines, beautifully proportioned to compliment the most exacting taste, the TMS-2 will enhance any decor. In fact, it looks more like a piece of fine furniture than a typical speaker cabinet. Breathtaking in its performance... beyond the scope of conventional monophonic or stereophonic reproduction, the engineering concept of the TMS-2 eliminates redundant components; makes use of the latest, most advanced acoustical principles. RESULT: the ultimate in uncompromised value. In Mahogany—\$258, Blonde or Walnut—\$263 User Net.

See and hear the TMS-2 at your dealer... NOW! You too, will agree with musical and audio experts that it marks one of the most extraordinary advances in high fidelity and stereo history!



UNIVERSITY LOUDSPEAKERS, INC., WHITE PLAINS, N.Y.



Milton Sleeper discusses

MUSIC IN YOUR HOME

THREE THINGS about stereo have become established this fall: It is attracting the attention of people not interested previously in hi-fi. It is the finest method of reproduction yet devised. It is expensive. But there's one thing we don't know yet. That is public reaction to the high price of high-quality stereo equipment.

Just the components for a hi-fi stereo system to play records add up to a minimum of about five hundred dollars. A stereo tape system is somewhat more. A complete installation comprised of equipment for stereo from records, tape, and radio comes close to a thousand dollars.

If you are so fortunate that you can afford to buy anything you want, the cost of stereo music is not important. But suppose you feel that a thousand dollars is too much. Or suppose one of your friends has heard real hi-fi stereo in your home. Now he wants that same quality of music, but he just doesn't have that kind of money to spend.

I have been confronted with the problem of advising many people about the purchase of stereo equipment. Perhaps you will be interested in the answers I have given them. Not all followed my suggestions. They would have if I had charged a fee for telling them what they should do. We're all inclined to be that way; the more we pay for counsel, the more certain we are to act on it.

So some of those I tried to help went off on their own to buy stereo equipment. I know because, later, they asked me to hear it. In each case, what I heard was pretty awful! You can probably guess what happened. They went to one radio-TV dealer or another and bought cheap phonographs that were monaural models last year, but this year they are STEREO instruments because they have very cheap stereo pickups with sapphire styli, and connections for external amplifier-speaker units.

Those designs just aren't worth buying. First of all, the pickups are very poor indeed. Second, the phonograph amplifier, speaker, and speaker enclosure do not match those in the separate unit. The net result is that the music is not nearly as good as that from a monaural phonograph at the same price!

One man who didn't follow my advice asked me to hear what he bought from a home appliance store. He had actually spent over \$500 "because I couldn't afford to pass up such a bargain." He wanted to play stereo records, but

the dealer sold him an obsolete stereo tape machine with a built-in 3-watt amplifier and a 6-in. speaker, a miscellaneous assortment of stereo tapes, and a monaural phonograph in a fancy cabinet to use for the second stereo channel! Obviously, the dealer cleaned out some old stock, but my friend got neither good music from stereo discs nor from stereo tapes. Experiences of this sort, I am sorry to say, are not unusual.

But the return to the advice that I give to those who are reluctant to pay the price of components that deliver truly fine stereo reproduction. As I see it, there are two choices:

1. Buy top quality components and pay for them on the installment plan, just as most people pay for automobiles or major home appliances. Unlike the radio-TV stores, most hi-fi components dealers do not have arrangements to handle installment purchases. However, you can borrow money from your bank for this purpose. Probably your bank advertises the fact that it is in business to make loans for installment buying. I suggest a bank rather than one of the finance companies because bank charges are usually lower. Finance companies handle all kinds of time-payment paper, and the rates they charge usually include kickbacks to the dealers. If, by chance, you are building a new house, you can finance a hi-fi system as part of the construction cost, and cover it with your first mortgage. That is being done frequently, nowadays.

2. If you don't want to buy stereo components on the installation plan, put together a high-quality mono system. You'll get far more satisfaction from it than from a cheap, factory-built instrument. Start out with a stereo pickup, for you can play stereo records on a mono installation. Add a good FM tuner. Plan ahead for the use of a second speaker at a later date. Then you can work into stereo for both records and tapes. Bear in mind that we should have multiplexed FM stereo broadcasting in 1959.

Whichever course you follow, stay away from cheap equipment. There's no way to get the tone of a concert grand piano from a little spinet. Second rate audio reproduction may sound all right at first to those who have never heard real hi-fi quality, but when they do, they aren't happy any more with what they own. I know, because so many people have told me of having just that experience!

**STEREO
AND
MONAURAL**

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



World-famous
EICO advantages
guarantee your complete satisfaction:

- Advanced engineering • Finest quality components
- "Beginner-Tested," easy step-by-step instructions
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Stereo Preamplifier HF85



FM Tuner HFT90



Stereo
Amplifier-Preamp
HF81



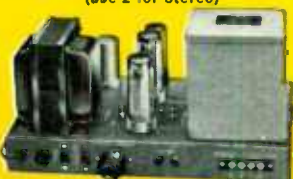
Bookshelf
Speaker System
HFS1



Speaker System HFS2.
36" H x 15 1/4" W x 11 1/2" D



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



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



Monaural Preamplifiers:
HF65, HF61
(stack 2 for Stereo)

Over 1 MILLION EICO instruments in use throughout the world.



NEW STEREOGRAPHIC EQUIPMENT

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

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

MONAURAL PREAMPLIFIERS (stack 2 for Stereo)
NEW HF65: superb new design, Inputs for tape head, microphone, mag-phono cartridge & hi-level sources. 1M distortion 0.04% @ 2V out. Attractive "low silhouette" design. HF65A Kit \$29.95, Wired \$44.95. HF65 (with power supply) Kit \$33.95. Wired \$49.95.

HF61: "Rivals the most expensive preamps" — Marshall, AUDIOCRAFT. HF61A Kit \$24.95, Wired \$37.95, HF61 (with power supply) Kit \$29.95. Wired \$44.95.

MONAURAL POWER AMPLIFIERS (use 2 for STEREO)

HF60: 60-Watt Ultra Linear Power Amplifier with Acro T0-330 Output Xfmr.; "One of the best-performing amplifiers extant; an excellent buy." AUDIOCRAFT Kit Report. Kit \$72.95. Wired \$99.95. Cover E-2 \$4.50.

HF50: 50-Watt Ultra Linear Power Amplifier with extremely high quality Chicago Standard Output Transformer. Identical in every other respect to HF60, same specs at 50W. Kit \$57.95. Wired \$87.95. Cover E-2 \$4.50.

NEW HF35: 35-Watt Ultra-Linear Power Amplifier. Kit \$47.95. Wired \$72.95. Cover E-2 \$4.50.

HF30: 30-Watt Power Amplifier. Kit \$39.95. Wired \$62.95. Cover E-3 \$3.95.

NEW HF22: 22-Watt Power Amplifier. Kit \$38.95. Wired \$61.95. Cover E-2 \$4.50.

NEW HF14: 14-Watt Power Amplifier. Kit \$23.50. Wired \$41.50. Cover E-6 \$4.50.

MONAURAL INTEGRATED AMPLIFIERS (use 2 for STEREO)

HF52: 50-Watt Integrated Amplifier with complete "front end" facilities & Chicago Standard Output Transformer. "Excellent value"—Hirsch-Houck Labs. Kit \$69.95. Wired \$109.95. Cover E-1 \$4.50.

HF32: 30-Watt Integrated Amplifier. Kit \$57.95. Wired \$89.95. Both include cover.

HF20: 20-Watt Integrated Amplifier. "Well-engineered" — Stocklin, RADIO TV NEWS. Kit \$49.95. Wired \$79.95. Cover E-1 \$4.50.

HF12: 12-Watt Integrated Amplifier. "Packs a wallop"—POP. ELECTRONICS. Kit \$34.95. Wired \$57.95.

SPEAKER SYSTEMS (use 2 for STEREO)

HFS2: Natural bass 30-200 cps via slot-loaded 12-ft. split conical bass horn. Middles & lower highs: front radiation from 8 1/2" edge-damped cone. Distortionless spike-shaped super-tweeter radiates omni-directionally. Flat 45-20,000 cps, useful 30-40,000 cps. 16 ohms. HWD 36", 15 1/4", 11 1/2". Eminently musical; would suggest unusual suitability for stereo.—Holt, HIGH FIDELITY. Completely factory-built: Walnut or Mahogany. \$139.95; Blonde, \$144.95.

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

FM TUNER

HFT90: surpasses wired tuners up to 3X its cost. Pre-wired, pre-aligned, temperature-compensated "front end"—drift-free. Precision "eye-tronic" tuning. Sensitivity 1.5 uv for 20 db quieting — 6X that of other kit tuners. Response 20-20,000 cps ±1 db. K-follower & multiplex outputs. "One of the best buys you can get in high fidelity kits." — AUDIOCRAFT KIT REPORT. Kit \$39.95*. Wired \$65.95*. Cover \$3.95.

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Precision...

precisely
for music!



Hermetically sealed for a lifetime of trouble-free use, the STANTON Stereo-FLUXVALVE performs in a way no other pick-up can equal. Use it in automatic or manual record playing systems.

A pickup precisely designed for music! A stereo pickup with all the compliance, frequency response and distortion-free performance required for the highest quality music reproduction. This...is the STANTON Stereo-FLUXVALVE...where quality starts and the music begins!

The STANTON Model 196 UNIPOISE Arm with integrated Stereo-FLUXVALVE pickup mounts easily on all quality transcription turntables. Precision single friction-free bearing adds gentleness to quality. \$59.85 with replaceable 0.7 mil diamond T-GUARD Stylus.

For use in all pickup arms—automatic or manual—choose the STANTON Model 371 Stereo-FLUXVALVE cartridge. On monophonic records it will outperform any other pickup *except the original FLUXVALVE*. . . . on stereophonic records it is peerless! \$29.85 with replaceable 0.7 mil diamond T-GUARD Stylus.

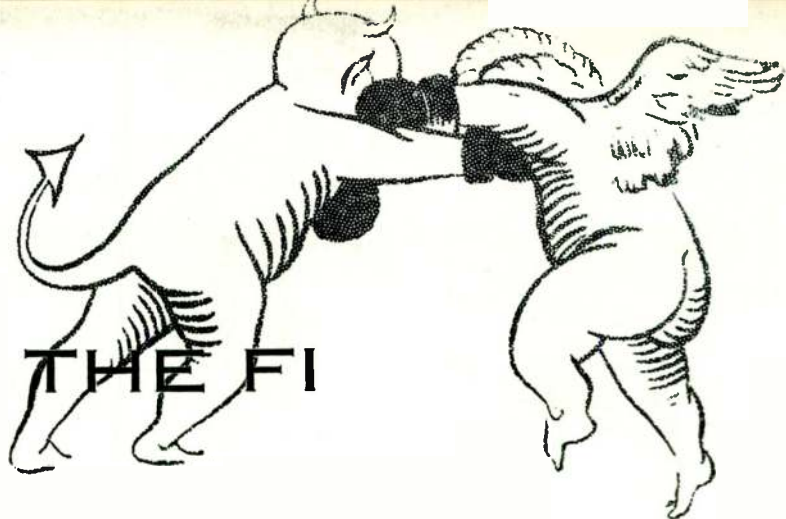
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Address Dept. D118 for a free copy of IT TAKES TWO TO STEREO by Walter O. Stanton.



THE HI AND THE FI

"Stokie": On the evening of September 25th, a beloved musician strode onto the stage of Carnegie Hall. The Contemporary Music Society was presenting Leopold Stokowski "and His Orchestra" in a program of modern music which included the American premiere of Vaughan Williams' *Ninth Symphony*; it was also a concert to commemorate the Maestro's fiftieth anniversary as a conductor.

Since 1908, Stokowski has nourished American music with a dedicated and driving vigor. As Oliver Daniel wrote in his tribute which appeared in the concert program, "he has effected significant advances in orchestral development; he has pioneered in the field of recording and broadcasting techniques; he has set standards . . . and foreshadowed present advances in the new stereophonic transmission; he produced hi-fi records before the term was ever invented; and he has probably introduced more new music than any of his contemporaries".

Stokowski has been criticized for sometimes sacrificing artistic integrity for a kind of Barnum and Bailey showmanship; for sometimes meddling with staid musical tradition in a frivolous manner. The late Jean Sibelius was reported to have remarked after a meeting with him: "Mr. Stokowski is a very interesting man, very interested in many things. Not, I think, in music".

But if Stokowski appeared at times to be experimenting for experimentation's sake, his triumphs have outweighed his failures; his genius has always led him, in the end, to abandon his indulgences.

As I looked down upon the tall and erect figure, crowned by his famous and improbable mantle of snow-white hair, conducting once again upon the stage of Carnegie Hall with the cool and detached poetry of motion that has always been his trademark, I thought of how much I owed to this living legend of American music. The memory of the first classical record I ever heard: a portion of Chabrier's *España*, and the *Bacchanal* from "Samson and Delilah" which he made with the Philadelphia Orchestra for Victor in the 1920's; the incredible impact of the opening measures of Bach's *Tocatta and Fugue in D Minor* which he recorded on a nine channel sound track in 1938 for Walt Disney's film "Fan-

tasia"; the first time I heard, "live", the miraculous sound of the Philadelphia Orchestra which he molded into what is perhaps the world's finest symphonic organization; the warm pleasure I have had recently in listening to Capitol's superb new recordings of Stokowski performances. All of this I remembered, and I silently thanked him.

An "East-West" Concert: Arrangements are being made to record a program of music by Oriental and Occidental composers to be held in the auditorium of the Metropolitan Museum of Art in New York City, December 3rd. This is another in the laudable series sponsored by the Contemporary Music Society to present modern music before a larger public. Three composers have been commissioned to create works especially for the occasion. From America, Colin McPhee; from China, Chu Wen-Chung; from Egypt, Halin El Daab. Leopold Stokowski will conduct.

Dept. of What Next: In these days of hot competition, the record companies are finding the wellsprings of inspiration sluggish, if not failing altogether. The solution, they believe, is the gimmick record, and there are some real curiosities on the way. While it may not put any bookies out of business, Urania hopes to stir up the sporting blood of the LP public by producing a horse and auto race record. The comedian Henny Youngman narrates straight as he builds up the excitement of the races with the appropriate background sounds. A trick groove arrangement makes a new winner possible each time the record is played, and there are five entries in each race. The deluxe edition of this creation is boxed and contains a felt pad for placing bets . . . Columbia has come up with the idea of long-playing baseball, with the narration by Buddy Blattner and including the voices of such diamond stars as Stan Musial, Babe Ruth, Lou Gehrig, Leo Durocher, Ty Cobb, Jackie Robinson, Connie Mack, and many others. This "Action History of Baseball" album is accompanied by a 32-page booklet containing photographs, major league records, and a chronological history of the major leagues compiled by the publisher of *The Sporting News* . . . RCA Victor thinks it's high time the kid-

dies were turned into real cool cats. They've announced the release of "Mother Goose for the Swing Set" — jazz for the tots. George Simon was commissioned to write the lyrics, set against the swinging beat of an all-star jazz band, telling the further adventures of Mother Goose. For example: did Mary's lamb ever go back to school? Was Humpty-Dumpty ever put together again? Did Jack and Jill get well again? And why *did* the cow jump over the moon? So, chicks, put the platter on the table and get in the groove. . . . For any longhairs left among the hula-hoop set, RCA's Camden label is offering an album entitled "Discovering the Piano: a Guide to Piano Playing", recorded by 13-year-old Lorin Hollander, who has behind him many concert appearances — his next with the New York Philharmonic. Lorin demonstrated what can be done with 22 "student pieces", ranging from *The Happy Farmer* to *The Ritual Fire Dance*. . . . Finally, Westminster is presenting what they call "the extraordinary new idea of the sound of a radio station on records!" Well, it's a twist in these days when we hear hardly anything but the sound of records on radio stations. On their album "Foolish Heart" they have utilized the format of New Jersey's independent station WPAT, incorporating that station's happy policy of playing 15 uninterrupted minutes of good popular music, utilizing in Westminster's case, the talents of none less than the Vienna State Opera Orchestra. (Which may come as a considerable surprise to WPAT.) Very soothing, but I don't dig the gimmick, since it has *always* been the pleasant-ability of an LP to present a program of uninterrupted music. Now, if some A & R man comes up with the brilliant notion of inserting "hard sell" commercials between selections on some future long-playing record, — then I think we've had it.

Best Public Relations of the Month: In 1926 Warner Bros. Vitaphone introduced the talking motion picture to the world. They waited until now to get into the record business, but their approach is fresh and challenging. For instance: their policy of recommending various outstanding records of similar interest found on *other labels*. Unheard of, but a real help to the record buying public. — DOUGLASS CROSS



Mme. Albanese listens to a playback of her newest recording, with John McLaughlin, president of the Albanese Music Club

The Art of Albanese

A Great First Lady of the Metropolitan Opera Discusses the Problems and the Rewards of the Recording Artist — *By Jean Bowen*

TAKE a charming smile, an air of repose, and a piquant Italian accent, wrap them in a diminutive five-foot package, and there you have Licia Albanese. This gracious Metropolitan soprano, long a favorite of record collectors and opera-goers alike, took time from her busy life recently to discuss, over a cup of tea, some of her ideas about recording. Few people have a better right to do so. She has had a long and successful career in the business, a career that began in 1938 at the Milan studios, when she made, with tenor Beniamino Gigli, the now-immortal recording of "Bohème" that has recently been re-released on long-playing discs. Since this debut, the record catalogs have listed many of her discs, including yet another "Bohème", this time made under Toscanini in celebration of the opera's fiftieth anniversary. Such long association with the phonograph has made Mme.

Albanese a mine of information on the challenges, frustrations and satisfactions of recording.

As she chatted about her experiences, her busy household was in full swing around her. Her five-year-old son Joseph, home from school with a cold, was in and out, and in fulfillment of his duties as host proudly wound up his Venetian gondola music box. A close family friend, the Rt. Rev. Msgr. Dominic Ferrara, dropped in for a call before his return to the Sudan, Africa. He voiced the thoughts of many music lovers as he spoke of what records have meant to him in Africa. He owns a set of the early Albanese "Bohème", and so zealous has he been in playing it for friends in his mission and on his travels that Albanese may well be the best-known singer in the Sudan. "You know," he said, "there everyone works so hard, and in the evening we are all too tired to work any more,

Rehearsing "La Traviata" in 1947 with Toscanini are Jan Peerce, Johanne Moreland, Robert Merrill, Mme. Albanese, and Arthur Newman

Mme. Albanese rehearses "La Traviata" with Ettore Bastianini (l.), Eugene Conley (r.). Fausto Cleva conducts, with Renato Cellini at piano



and yet there is nothing to do in those evenings. The records have truly been a blessing to us." "Yes," said Mme. Albanese musingly, "I would like some day to do a concert there for all those people . . ."

This to her is one of the rewards of making records — the friends she has made where she has never been. But what of the challenges? "Oh yes," she said, "there are many. In the days when I made those records with Gigli, things were different from the way they are now." At that time she was a very young singer, with her professional debut only three years behind her. "Gigli and I were both at La Scala, where I was doing Micaela and Mimi. When we made the records we had lots of time. We could work all afternoon, from one to eight, with no union to bother us. There was not all the hurry we have now. Then we would sing things through many times and no one would stop us until we were satisfied with the recording. Gigli kept talking the whole time under his breath. Sometimes he talked too loud and spoiled the take. Sometimes he said things that were so funny! We couldn't help laughing. So we would stop and laugh and laugh. And when we got tired, we could stop for a cup of coffee and then go back to work.

"Now," she said, shaking her head, "things are different. We record on a tight schedule. The days of long repetitions are over. Now if something goes wrong, only the part that has gone wrong is done over, and careful editing will fit it into the original like a piece into a jigsaw puzzle.

"I do not like this so much," she said. "What you hear on a record is too perfect. It is fake — not the truth. It is better on the stage, where you have a live audience in front of you. There you must think of the acting and gesture, and the voice becomes more fluent."

Now, too, she feels that when she makes records, she is always working. "The artist can never rest," as she puts it. During the orchestra's breaks the singer must keep alert, listening to playbacks and deciding if what he hears is good enough. And if there are other singers in the ensemble, sometimes they must be coaxed into correcting their mistakes. "A vocal defect," she said, "that you can let by. But if something is not right in pitch, then you must do it over."

Mme. Albanese is no longer plagued by nerves in front of a microphone, but at first she was nervous about everything. She still remembers when she was a child in Bari,



December 1958



A 1938 recording session of "Bobème", in rehearsal room at La Scala. Left to right: Afro Poli, Carlo Scattola, Albanese, Gigli, Tatiana Menotti, Duilio Baronte, and Aristide Baracchi. Conductor is Umberto Berrettoni



Gigli stands with arms around Albanese and Conductor Berrettoni, at a 1937 performance of "La Bobème", at Ponto Recanate, on the Adriatic Coast. Wearer of top hat is basso Juli Neri; at extreme right is Afro Poli

Right: Licia Albanese and Beniamino Gigli after "La Bobème" at La Scala, 1937. The following year they made their famous recording, recently reissued on LP's



Lower left: During World War II Albanese gave much of her time to singing for Service men. On request she sang everything from the latest pop hits to her most famous arias

trembling with fear at having to read a poem in honor of her father's birthday in front of her own family. It was a still bigger step when she sang, with untrained voice, an aria from "Tosca" at one of these same family celebrations. Her debut and first recording sessions — these, too, took courage. "You know, though," she said, "it is all a matter of having confidence in yourself. At first you do not have it, and then, the more you do things, the easier they are." And looking at her, *Continued on page 70*

PIRACY ON THE LP SEAS

The Buccaneers of the Recording Industry Sometimes Make a Profitable Haul by Lifting Treasured Music of Other Companies — *By David Hancock*

HOW MANY counterfeit recordings do you own? If the question starts you to thinking in unexpected directions, that is what is intended. Apparently it occurs to relatively few buyers to question the origin of music released on records bearing unfamiliar labels. They assume that they are somehow automatically protected from frauds.

Unfortunately, this is not so. The legalities of recording rights are not so clear-cut as those of the book publishing business. In instances of record piracy, the burden of presenting proof of fraud lies with the victim, and the material benefits to be gained from obtaining a conviction may not equal the expense of the court proceedings. Thus it is easy for parasite companies, using their own labels, to operate on the fringes of the recording industry, appropriating for their own profit the results of others' time, skill, energy, and money.

Obviously a man who copies a finished record can afford to sell it at a price below that of the competing genuine article. He pays no royalties, and he has only minor engineering costs, since most of his work has been already accomplished — by someone else. You may well ask what practical deterrent exists to your purchase of the cheaper, pirated record which, after all, contains the same performances as the original. Aside from ethical considerations (which by many are considered impractical or irrelevant), it should be noted that most bogus records are produced in the following manner: a commercial pressing is transferred to tape, usually with severe limitation of frequency response; the tape is then used to cut a master record for the production of commercial pressings. Inev-



itably, a degraded recording is the result. The sound, owing to inevitable limitations in the copying process, is inferior. The pressings are noisy, since they contain some noise from the original in addition to their own inherent noise. The program notes supplied with these records are often inaccurate, illiterate, or both. In view of all this, the "bargain" feature of such records is in doubt.

The history of piracy in the record industry is nothing

if not colorful. Some of its captains have possessed a nerve which would seem admirable if it had been employed in more acceptable pursuits. One of them blandly used "Jolly Roger" as a label, issuing long playing records of out-of-print 78-rpm. jazz. When a major company and one of their artists got an injunction against him, Jolly Roger had to walk the plank. Another swashbuckler issued a Metropolitan Opera broadcast of Verdi's "Ballo un Maschera", which also foundered under a court injunction, although the company survives to this day. A third pirate published and sold a European broadcast in which several well-known singers were featured, but under fictitious names. One of the singers happened to be listening to the radio and was astounded to hear her own voice on a recording she had previously not known existed. She and the other artists involved produced a legal broadside and removed the record from the market.

A fourth buccaneer specializes at the present time in pirating recordings of Russian artists, copied from commercial pressings issued legitimately by other labels. The operations of this last company are particularly insidious, since, unlike the other parties mentioned, his product duplicates in degraded form material already available.

Before going into detail about the machinations of this last company, a few words are in order concerning Soviet recordings issued in the United States. A contract signed in 1952 with Mezkhkniga, an official Soviet agency, made Leeds Music Corporation the sole legitimate source in this country for the licensing of recordings by Russian artists made in the USSR. These master tapes are leased by Leeds to various record companies, principally to Vanguard, Westminster, and Monitor. All other such recordings were either made prior to 1952 or are unauthorized or pirated versions.

The fourth pirate company mentioned above found that the pirating of legitimate recordings of famous Soviet artists and composers offered the widest scope for its larcenous operations. With shameless effrontery it proceeded to copy and release in inferior form many such recordings as they appeared on respectable competing labels. One of the victims coded a record with handclaps produced by the musical director while standing in the echo chamber. Sure enough, a trace of the claps could be detected in the pirated version even though an attempt had been made to excise them.

Do you have a recording of the Shostakovitch *10th Symphony* conducted by the composer? If you do, you might be interested to learn that by sworn affidavit Shostakovitch has never conducted his *10th Symphony* under any circumstances whatsoever. Do you have Soviet records featuring the "National Philharmonic Orches- *Continued on page 69*

Jazz and Shubert Alley

Jazz Versions of Hit Musicals Are a Bone of Contention Among Artists and Public. Here Are the Pro's and Con's of the Battle — *By Leonard Feather*

WHAT HATH Manne wrought? Ever since the Shelly Manne trio edged its way onto the best seller list with an LP featuring slick rhythmic versions of the score of "My Fair Lady" there has been a new field of battle on the jazz front. Not content with limiting themselves to piano trio sets (Manne's album, though under his name, was in effect a solo set by André Previn) the artist-and-repertoire executives lost no time in expanding the concept to other fields. Now we have quartets and medium sized combos and even big bands offering jazz treatments of everything from "South Pacific" to "The Music Man". We have had the Jazz Messengers playing Lerner and Loewe and, unlikeliest and perhaps unhappiest of all, a New Orleans style band trying to grapple with the complexities of Cole Porter.

The situation raises several questions. At what point will this whole business be run into the ground through overextension — if it hasn't been already? What is being accomplished *musically* by these unorthodox fields trips?

In search of the answers to these and related questions, I broached the matter recently to the man who started it all, André Previn. An MGM music director at the incredible age of 19 (just ten years ago), and ensconced in the studios as composer-conductor ever since, Previn was in New York on his annual sabbatical, playing trio jazz for kicks.

"The original 'My Fair Lady' idea came out of left field," he told me. "Les Koenig of Contemporary Records had the idea that instead of taking one or two songs from a Broadway show we ought to use all the music. I didn't know the more obscure tunes, so I went out and bought the original cast LP. We played every track before making our records.

"I had no idea of the commercial potential; in fact, I told Les this was going to be the most expensive record for use just in his own living room that had ever been made! The album luckily doubled crossed me and was a big hit.

"We didn't think so many people would jump on the bandwagon and use the same idea. But I don't think it's been run into the ground; maybe some record companies have made strange choices in artists and material, but by and large I do feel this policy beats doing tunes that everyone has heard over and over again."

"One thing that bothers me," I said, "is that when the tunes are too unfamiliar, the jazz variations lose a certain amount of their value if you don't know what it is that's being varied."

"You can say that," countered Previn, "about any jazz original."

"Well, at least jazz originals are written with that kind of treatment in mind."

"That's an awfully fine point, because whether they're written for that purpose or changed for that purpose, you still arrive at the same conclusion. And it's fun for a jazz player to take a tune that isn't meant as a jazz tune and see how he can change it, without distorting it too much melodically, into a jazz tune."

"You said without distorting it melodically, but actually after the first chorus what you're really doing is making variations on the harmonies, not the melody; just using the chord changes."

"That's true when you're using *Night and Day*, too," Previn observed. "Even if you only use the first and last chorus for the actual melody, the rearranging of the opening and closing passages in any jazz interpretation is fun to figure out.

"In 'My Fair Lady' I took certain things that were originally bright and Broadwayish two-fours and did them as ballads or funky blues, and it was kind of fun. Also you very often find that the lesser-known tunes from a show are as good as, or better than, the ones that become hits. By using these you are discovering a whole area of tunes you might never have come across. If this had been the practice of musicians in the past, it wouldn't have taken 20 years for *Funny Valentine* to become a standard.

"I know that during a week in Detroit I had as many requests for *Get Me to the Church* and other lesser-known numbers as I did for the so-called hit tunes from 'My Fair Lady'. So you're helping out the songwriter, helping yourself because it's fun, and you're adding to your repertoire and to the audience's knowledge by playing songs that otherwise might become 'lost'. Also, these days, with the unbelievable number of LP's, an A & R man or a record company is loath to make an album without an idea behind it, and you can't do *Joe Doakes Plays George Gershwin, Volume 27*. So when a show comes along that's a good show, I think it's a good idea to make a jazz album.

"I will say this: I think that some shows are hit shows for many reasons, sometimes *not* for musical ones, and I think you have to be judicious in your choice of shows to record. There's no denying that "Music Man" is a smash, and it probably well deserves to be one, but although there were lots of albums from it, I, for one, took a look at the score and didn't find anything that interested me from a jazz player's point of view."

Previn, were he a little less modest, might have added an important concluding point. When *Continued on page 69*

stereo tapes Reviews & Ratings

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

BARTÓK: Four Dirges
Isabelle Byman, pianist
Stereo 7½ ips. Time: about 8 mins.
Stereo Age C-4

A
A
B
Bartók



These four brief pieces, composed in 1909-10 when Bartók was twenty-eight, are among the best works of his early period, and still remain part of his most immediately appealing music for piano. Bared of the elaborate figuration with which much of his piano music was overladen at the time, these *Dirges* are marked by an austere lyricism, deep emotion, and a special sensuous charm resulting from the thin, incisive piano writing. They are interpreted with great perception and tonal beauty by Isabelle Byman. The recording is good, but to my ears decidedly over-resonant for the character of the music.

C. McPhee

GERSHWIN: Rhapsody in Blue
Eugene List, piano; Eastman-Rochester
Orchestra under Howard Hanson
Stereo 7½ ips. Time: about 15 mins.
Mercury MWS 5-47

A
B
A
List



The excellent recording of this work on disc (coupled with the *Concerto in F*) is a wonderful technical job; on stereo tape it is superlative. Musically there is little to be desired. Hanson is without peer as an interpreter of American music and the Eastman-Rochester follows him with definitive rhythmic understanding, *sine qua non* in Gershwin. List is, of course, a fine pianist and musician with technique to spare. While this gets him over the difficult passages with ease, it endows his playing with an almost mechanical quality, and for all his "modernism" and quasi-jazz Gershwin is really a romantic. The sound is clean and the balance between orchestra and soloist is beautifully gauged.

E. Jablonski

GRIEG: Concerto in A minor, Op. 16
**RACHMANINOV: Rhapsody on a
Theme of Paganini, Op. 43**
Leonard Pennario, piano; Los Angeles
Philharmonic Orchestra under Erich
Leinsdorf
Stereo 7½ ips. Time: about 48 mins.
Capitol ZF-85

A
C
B
Grieg



Capitol makes a commendable effort to give the buyer his money's worth in this release — the reel is full to the rim, and there are complete liner notes, for a change. But it is a bargain at a price, for there is the ever-present reaction that the performances are being rushed in order to accommodate both of the sizeable works. The pace of the *Rhapsody* is fierce, placing unwarranted emphasis on the technical prowess of the pianist. Perhaps a shorter piece should have been chosen as a companion to the Grieg. There are, however, passages of lyrical beauty in the *Concerto* — the strings in the slow movement are especially warm. An excessive echo mars some of the attacks; otherwise, the recording is brilliant.

G. Cory

HOLST: The Planets
Women's Voices of the Roger Wagner
Chorale; Los Angeles Philharmonic
Orchestra under Leopold Stokowski
Stereo 7½ ips. Time about 45 mins.
Capitol ZF-75

B
A
A
Stokowski



Holst is a major figure among English composers. That he never attained the stature of an Elgar or a Vaughan Williams is due to a certain lack of individ-

uality and, in the present work, to a lack of structural timing. *The Planets* is Holst's most important work and consists of seven numbers, each a tone poem in itself and, on the whole, much too long. Written in 1914-1916, it utilizes a tremendous orchestra plus a women's chorus in the last section, and its style derives much from Strauss and the French impressionists. The writing is, however, of the utmost competence and the sense of orchestral color masterly. This kind of work, with its lush and beautiful sound is tailor-made for conductor Stokowski. His conducting is indeed superb. The engineers contribute beautifully balanced and exciting stereo sound.

A. Skulsky

RAVEL: Bolero
BIZET: L'Arlesienne Suite No. 2
Detroit Symphony Orchestra under
Paul Paray
Stereo 7½ ips. Time: about 30 mins.
Mercury MCS5-50

A
A
A
Paray



Paul Paray has long been a specialist with Ravel's *Bolero*. He approaches this war horse with an unflinching tempo from beginning to end and with steady and natural gradation leading to a most exciting climax. The stereo sound has marvelous definition in depth, which enhances this particular work greatly, for it is in a sense a lexicon of instrumental sound. The *Second Suite* from Bizet's "L'Arlesienne", which I prefer to the *First*, is also beautifully performed and recorded.

A. Skulsky

**SUPPÉ: Overtures: Light Cavalry;
The Robbers; The Beautiful Galatea**
The Hallé Orchestra under Sir John
Barbirolli
Stereo 7½ ips. Time: about 21 mins.
Mercury MS5-48

A
A
A
Barbirolli



In the realm of light music Suppé must be considered a real master. While in Europe, opera houses still present staged performances of his works, in this country we only encounter some of his overtures in hackneyed performances at band or pops concerts. A recording like the present one, by a first-rate orchestra and under the baton of a no less famous conductor, will come as a surprise to many, for it is a sheer delight. Sir John conducts throughout in a light bouncing spirit and shapes the tunes and the phrases accordingly. The stereophonic sound is of the utmost realism. It all adds up to a most enjoyable tape.

A. Skulsky

Virtuoso!
**HANDEL: "Hallelujah Chorus" from
Messiah**
DI LASSO: Echo Song
**ORFF: "Praelusio" from Catulli Car-
mina**
Others
The Roger Wagner Chorale
Stereo 7½ ips. Time: about 37 mins.
Capitol ZF-84

A
A
A
Handel



"Virtuosity", says Mr. Webster, is "great technical skill in the practice of the fine arts", and the Roger Wagner Chorale clearly demonstrates that the title of this stunning tape was indeed well chosen. Displaying impeccable musicianship and remarkable precision, this outstanding ensemble also proves its versatility with a challenging and effective program, which includes, in addition to the works listed above, an arrangement for women's voices of the *Alleluia* from Mozart's "Exultate Jubilate", the *Dance of the Polovetsian Maidens* from "Prince Igor", and two a cappella settings of American folk songs. Accompaniments are provided by an excellent though unidentified orchestra, and the superlative performances are highlighted by Capitol's thrillingly life-like sound.

R. Sherman

BEN-HAIM: Five Pieces for Piano B
 (Suite Op. 34) A
 Isabelle Byman, piano A
 Stereo 7½ ips. Time: about 12 mins.
 Stereo Age C-6

Paul Ben-Haim is one of the leading composers in Israel. This recording was made on the occasion of the tenth anniversary of the State of Israel, and presents a keyboard suite which should be a welcome addition to the repertoire of any pianist. While this piece is not a major work, it does show a first-rate creative talent. The melodic texture is of Hebraic inspiration and the composer incorporates it in his material, in the same way that Bartók did with his Hungarian folk elements. The work is sometimes impressionistic, nicely sensitive, and toward the close, somewhat virtuosic. Miss Byman performs with utmost competence and sound reproduction is beautifully realized. Whether stereo sound is needed for the recording of a single instrument is, however, doubtful. A. Skulsky

The Harp of Edward Vito B
 Edward Vito, harp A
 Stereo 7½ ips. Time: about 26 mins. A
 Stereo Age C-2

This little collection of salon pieces will be of interest mainly to lovers of the harp. Harp literature is not very large and three of the five selections, Debussy's two Arabesques and Prokofiev's *Prelude in C*, are transcribed piano pieces. Pierné's *Impromptu-Caprice for Harp* is "pretty"; more interesting musically is Hindemith's *Sonata for Harp*, although this is one of the composer's purely routine studies. Vito, solo harpist with Toscanini and the NBC Orchestra for many years, plays this program with taste and delicacy. The recording is excellent, realistically catching the harp's considerably varied tonal resources. C. McPhee

The Mighty Wurlitzer and the Roaring Hi-Fi Twenties A
 Leonard Leigh, organ A
 Stereo 7½ ips. Time: about 26 mins. A
 RCA Victor CPS-137

There's lots of good clean fun to be had here — musically and soundwise. Leonard Leigh lets loose on the massive Wurlitzer of St. Paul's Paramount Theater and treats us to a musical tour of reminiscence and nostalgia. He has decidedly captured the spirit of the era, selecting tunes readily identifiable with the Twenties, but bringing to them an inventiveness and musicianship that was rarely to be found in the pit of the average movie house in the heyday of the pipe organ when it played its accompaniment to the voiceless film. Several medleys (*Bye Bye Blackbird* and *Hello Bluebird*; *Black Bottom* and *Charleston*) give a clever continuity to the riotous recital. In every respect this is one of the best recordings of its kind. G. Cory

Backgrounds for Brando A to B
 Elmer Bernstein and his Orchestra B
 Stereo 7½ ips. Time: about 26 mins. B
 Omegatape ST-3020

A potpourri of themes from films in which the versatile Marlon Brando has appeared is an arresting idea for a recording and makes for varied listening. Outstanding composers for the cinema (Waxman, North, Tiomkin, Newman, Rozza, Bernstein, etc.) are represented, making it a veritable Blue Book of movie music, although the pedigree of some of their "art" may be open to question. The Bernstein listed above is Leonard and not the Mr. Bernstein who capably conducts on this tape and has, incidentally, several film scores to his credit. A "dead" studio, acoustically, handicaps the sound. G. Cory

Gigi C
 Hollywood Light Opera Society Singers; C
 Hollywood Radio City Orchestra C
 Stereo 7½ ips. Time: about 31 mins. C
 Omegatape ST-2036

There is little to single out for commendation on this release, except perhaps the packaging, which is fancy, indeed. The listenable aspects are pretty meager. The soloists are of repertory-company caliber, singing with more voice than the original cast members, but miming them to a degree that is almost caricature. The orchestra must have used stock arrangements, for there is a paucity of imagination and invention here. The sound lends little to the illusion of dimension and is quite lifeless. The conductor and singers remain (mercifully, in this case) anonymous. G. Cory

"Oklahoma!": Selections A-A
"South Pacific": Selections B-B
 George Feyer, piano, with rhythm B-B
 Stereo 7½ ips. Time: about 15 & 20 mins., respectively
 RCA Victor APS 145, BPS 146 Feyer



To his admirers — and I am not one — the "B" for performance means nothing, for Feyer performs here as he always has. The difference is that instead

of an orchestral backing as he has often had on his Vox records, Feyer is here accompanied by a rhythm group which is not always heard. It is in fact, questionable as to whether such a group readily lends itself to stereo reproduction. Otherwise the recording is excellent and Feyer's usual handling of these by now standard Rodgers and Hammerstein songs will please those who would like to hear them played by George Feyer. E. Jablonski

Songs from Great Films A to B
 Herman Clebanoff, and String Orchestra A
 Stereo 7½ ips. Time: about 35 mins. A
 Mercury MDS2-35

A film critic might quarrel with the tape's title straight off, but the duty here is to report on its musical quality. Most of the songs are superior movie themes and Clebanoff's luminous style is always in evidence. Intriguing use is made of solo flute, glockenspiel, hand cymbals, and Chinese temple blocks in several selections, and the recording technique produces fascinating dimensions in the separation of the stereo sound. The tape contains a continuous tone signal for balancing at the beginning, beep tones for locating selections (audible on fast wind and rewind only, which is rather useless as the tape should be disengaged from the head for protection when being run at fast speed) and a continuous beep tone warning that the tape has ended, none of which adds to the aesthetic value and seems unnecessary. The pieces are listed out of order on the album, and nowhere are there composer credits. D. Cross

Julie Andrews Sings A
 Julie Andrews with Irwin Kostal A-B
 and his orchestra A
 Stereo 7½ ips. Time: about 20 mins. A
 RCA Victor BPS-123 Andrews



The lovely crystalline soprano of Julie Andrews is heard in a excellently chosen selection of songs from American musicals (excepting Novello's *We'll Gather Lilacs* and Noel Coward's *Matelot*), running the alphabetical gamut from Arlen to Weill. In between, Miss Andrews sings such songs as Rodgers' *It Might As Well Be Spring* and *Falling in Love with Love*, the former coming off very well. So does the Gershwin's fine *He Loves and She Loves*. Miss Andrews' ladylike style, however, does not lend itself to rhythm numbers very well; her ballads (which predominate in this tape) are lovely. The recording is well balanced and, with the orchestra, treats the lady well indeed. E. Jablonski

Body And Soul B
 Sam Donahue and his Orchestra B
 Stereo 7½ ips. Time: about 16 mins. A
 Livingston 2012 C

Leader-tenor saxophonist Donahue leads a dance orchestra here that is modern in many ways but retains a spirit of the bands that played in what was known as the "Swing Era" (late Thirties—early Forties). Sam is the main instrumental soloist; his style has been touched by Stan Getz in recent years, it would seem. The title number is a showcase for his expert handling of the horn. Dorothy Dunn's pleasant voice is heard on *He's Funny That Way*. Three other numbers are included with *Livingston Leap* as a jump blues. Arrangements are probably by Donahue. Notes: Unsigned blurb. I. Gitler

Hooray for Bix! B
 Marty Grosz C
 Stereo 7½ ips. Time: about 30 mins. C
 Livingston EM 1076 F

Another example of mediocre stereo merchandising. The small Dixieland group led by Grosz is described as his "Honoris Causa Jazz Band", but he does not find the cause honorable enough to justify the identifying of any of the musicians. The tunes are among the less hackneyed of the items Bix played three decades ago with Paul Whiteman, Jean Goldkette and/or Frankie Trumbauer; titles include *Love Nest*, *Wa Da Da*, *Oh Miss Han ah*, *For No Reason At All in C*. There is no reason at all why the listener should not enjoy the same material played by Bix himself, monaurally, on Columbia LPs. I have Pee-Wee Russell's assurance that the clarinetist on this tape is neither Pee-Wee nor a twin brother. Adequate stereo. L. Feather

Max Roach Plus 4 on the Chicago Scene B
 Max Roach Quintet C
 Stereo 7½ ips. Time: about 15 min. A
 Mercury MVS 3-12

Max Roach leads a group of Chicago-based musicians (of that time — the two hornmen, Booker Little, trumpet and George Coleman, tenor sax, have since become part of his new traveling group) through three numbers in which a special stereo technique (explained on the back cover) highlights the leader's drums. Max has characteristically excellent solos on *Shirley and*, especially, on *Sporty*. Little, Coleman and pianist Eddie Baker also solo on these while Coleman is featured on *Stompin' At the Savoy*. The young hornmen show much promise but have not fulfilled it as of this tape. I. Gitler

LP's

for

NOEL

Here Is a Santa's Eye View of Recorded Christmas Music from the Middle Ages to Mid-Twentieth Century — By Edward Jablonski

CHRISTMAS is synonymous with music — and music with records. A great wealth of music has been left us by musicians long forgotten, composers who were so inspired by the Yuletide spirit that their expressions have become a part of our heritage, both musical and social.

Luckily a good deal of the rarer Christmas music has been made available on records: for example, Vanguard's "The Holly and the Ivy" (VRS-499) presented by the counter-tenor Alfred Deller. These beautiful songs, some of them going back to the 1600s, are authentically presented and are something to hear. Though this record has been long available it is well worth looking into if you would like to hear some of the lesser-known Christmas carols (a few familiar ones are also included). A somewhat similar collection is presented by the Primavera Singers of The New York Pro Musica Antiqua under Noah Greenberg. Again the emphasis is upon authentic presentation in this Esoteric recording (ES 521) entitled "English Medieval Carols and Christmas Music". In keeping with the company's name, the collection is more off-beat than the Vanguard set in its choice of material — in fact, each set supplements the other.

The New York Pro Musica last year issued another album, "Music of the Medieval Court and Countryside" (Decca DL 9400) which is well worth hearing all year 'round. This disc contains a number of musical treasures, many of them the product of that prolific composer, *Anon*.

Not all Christmas music originates from England, of course. Decca makes this point in their collection of Christmas carols from all points of the compass, "Christmas Around the World" (DL 8204). Capitol Records has gone even further and has devoted individual LP's to several countries in their "Capitol of the World" series, so that it is possible to enjoy — and explore — the traditional Christmas music of many lands right at home. There are rewards in this kind of exploration, too. Interestingly, among many collections found in Italy, for example, there is a song titled *Bianco Natale*, in France *Noel Blanc* — which is of course, the Irving Berlin classic *White Christmas*. Like folk songs, Christmas songs transcend boundaries.

Dating back to the 78 rpm. days is a fine collection of "Christmas Hymns and Carols", re-issued by RCA Victor

(LM-2139) with the Robert Shaw Chorale (this is the first volume, another exists) a valuable, musically beautiful collection which is practically an anthology. Assembled here are songs from many lands and times, from plain-song to spiritual. If you must limit yourself to one record, it would seem that this is the one to have. Though not exactly hi-fi, the sound is still acceptable.

Instrumental music, too, lends a festive air to Yuletide parties. Christmas often begins here with a playing of a *Brandenburg Concerto* or two (there are several fine versions now available), which sets a sparkling mood. Or we might put on Vanguard's "An Eighteenth Century Christmas" (Bach Guild 569), made up of more obviously "Christmassy" music: excellent performances of Corelli's *Concerto Grosso*, Torelli's *Pastoral Concerto for the Nativity*, and a delightful rendition of the so-called Haydn *Toy Symphony* (it is thought to have been actually composed by Mozart's father Leopold), which the children will love. The record also includes orchestral arrangements of Bach chorales, strong and sturdy expressions of faith.

Bach, of course, has supplied a lifetime of Christmas music, from the *Christmas Oratorio* which exists in a good performance on Decca's Archive series, to the wonderful *Magnificat*, which contains some purely Christmas passages, this particular version being available on Vox (PL 8890).

Speaking of the Archives series, Decca is issuing interesting collections of Gregorian Chants appropriate to Christmas (ARC 3102), and some Christmas music of Buxtehude (ARC 3100).

Among the new Christmas recordings, Columbia has released collections entitled "The Mormon Tabernacle Choir Sings Christmas Carols" (ML 5222), and "The Coming of the King" (ML 5165), written by Norman Vincent Peale, with music by Don Gillis and narrations by David Wayne. Columbia also offers an album of instrumental carols by Percy Faith (two LPs — C2L-15); "Merry Christmas" sung by Johnny Mathis (CL 1195), and a "Christmas Sing-Along" with Mitch Miller (CL 1205) for those who like to raise their voices in carol.

Epic has released an elaborate set, "The Christmas Story" (LC 3144), and a "Christmas in Europe" (LN 3315), with songs from Spain, France, Italy, *Continued on page 69*



MONO/STEREO RECORDS

Reviews & Ratings

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ORCHESTRAL MUSIC

BARTÓK: Suite from "The Miraculous Mandarin"; Hungarian Sketches; Roumanian Dances
Minneapolis Symphony under Antal Dorati
Mercury MG 50151

A-A-A
A-A-A
A-A-A
Bartók



Bartók's most elaborate orchestral work, *The Miraculous Mandarin*, was composed in 1918 to a lurid scenario of prostitution and murder. For violence, sinister atmosphere, sensational and often utterly bizarre scoring, this ballet work holds a place all its own in modern music, as unique in its way as Stravinsky's *Sacre*. Very different are the *Hungarian Sketches*, sharply defined miniatures that are piquant and fresh in their scoring. The *Dances*, originally for piano, are charming in their brevity and animation. Dorati plays the *Mandarin* for all its melodramatic worth, brings poetry and wit to the *Suites*. A fascinating, brilliant recording. C. McPhee

BEETHOVEN: Symphony No. 5 in C minor, Op. 67
L'Orchestre de la Suisse Romande under Ernest Ansermet
S London CS 6037

A
A
A
Ansermet



This version of Beethoven's famous symphony will be a surprise to many. Ansermet, never known as a Beethoven interpreter, gives us a relaxed and classic-sounding performance embodying an extraordinary molding of phrases and yet employing plenty of rubati, especially in the first movement. He creates a clear definition of both orchestral texture and structure. Ansermet very obviously knows exactly what he wants — musical logic rather than drama, and he achieves his goal. London has engineered this stereophonic version beautifully. A. Skulsky

BERLIOZ: Excerpts from *The Damnation of Faust*; Excerpts from *Romeo and Juliet*
Paris Opera Orchestra under Andre Cluytens
Angel 35431

A
B
A
Berlioz



The major work on this recording is the *Romeo and Juliet*, of which the usual orchestral excerpts are given; the performance leaves some things to be desired. First of all, the Paris Opera orchestra is just not the virtuoso ensemble needed for a first-rate projection of Berlioz' music. Then too, the conductor's approach seems to me somewhat detached — more drive is certainly needed in the *Ball Scene* and in the beautiful *Love Scene*. In the *Queen Mab Scherzo*, however, Cluytens does prove himself a conductor of class and virtuosity. *The Damnation of Faust* excerpts are played almost to perfection. Sound is very good indeed. A. Skulsky

BERLIOZ: *Symphonie Fantastique*
Orchestre National de la Radiodiffusion Française under Sir Thomas Beecham
EMI Capitol G 7102

A
B
A
Beecham



Berlioz' *Symphonie Fantastique*, written in 1830, is a milestone in the history of symphonic music, from the standpoint of daring orchestration and musical pictorialism. The titles to its five movements speak for themselves: *Dreams — Passions, A Ball, Country Scene, March to the Gallows, Witches' Sabbath*. Here is a field day for the conductor with a flair for the romantic touch. Beecham, however, reads the score with fire but little atmosphere, playing it as straight music. I prefer the glowing performance of the late Ataúlfo Argenta (London), who stresses the fantastic side of the work, bringing to it poetry and dark drama. C. McPhee

BRITTEN: *Matinées Musicales; Sairées Musicales*
ARNOLD: *English Dances; Four Scottish Dances*
The Philharmonia Orchestra under Robert Irving
EMI Capitol G 7195

A-B
A-A
A-A
Irving



The ballet music of both these English composers is similar stylistically; the differences lie in their emotional tone. Britten's style is precise; the textures are sharply contrasting and rather thin and clear; he has, of course, a thorough knowledge of musical form, and applies special attention to rhythmic subtleties. Arnold, widely known for his *Bridge on the River Kwai* score, has written a ballet of far more sophistication than its title implies. As compared with the *Musicales*, the first suite is generally less brilliant in mood, technique, and rhythmic definition. The treatments are lush in comparison. The *Scottish Dances*, a later work (1957), shows a firmer grasp of the musical techniques that were developing in his earlier set. The orchestra is brilliantly handled by Mr. Irving. The sound is excellent. A. Douglass

RATINGS OF CLASSICAL MUSIC

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

COMPOSITION (Top Letter)

A: Outstanding

Indicates that the composition is one of the composer's best works, or that it is outstanding in a particular class of music. Assignment of this rating is an unqualified recommendation.

B: Important

This rating is but slightly below the A rank

C: Worthy

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

PERFORMANCE (Middle Letter)

A: Outstanding

Indicates a superb performance. Assignment of this rating is an unqualified recommendation.

B: Excellent

If a noteworthy performance, subject only to minor criticism.

C: Satisfactory

A performance not without flaws, yet deserving public notice.

RECORDING QUALITY (Bottom Letter)

A: Outstanding Realism

Representing the highest present attainments in acoustic and recording techniques.

B: Excellent Quality

Slightly below A rating because of minor faults in the acoustics or recording, or because the noise is considered somewhat above the minimum currently attainable.

C: Acceptable Quality

Representing the current average of the better LP records.

R: indicates a re-issue.

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

S This symbol indicates a stereo disc.

Reviewers'



Raves

All compositions, performances, and recording techniques

are given unqualified recommendation

ORCHESTRAL MUSIC

BARTÓK: Suite from "The Miraculous Mandarin"; Hungarian Sketches; Rumanian Dances Mercury MG 50151

BEETHOVEN: Symphony No. 5 in C minor, Op. 67 S London CS 6037

MUSSORGSKY-RAVEL: Pictures at an Exhibition S RCA Victor LSC-2201

RESPIGHI: The Pines of Rome; The Fountains of Rome Columbia ML 5279

RIMSKY-KORSAKOV: Scheherazade, Op. 35 S Angel S-35505

STRAVINSKY: Le Sacre du Printemps Columbia ML-5277

SCHÖNBERG: Transfigured Night
VAUGHAN WILLIAMS: Fantasia on a Theme by Thomas Tallis Columbia ML 5285

CONCERTOS

BACH: Concerto for Three Harpsichords in C; **VIVALDI-BACH:** Concerto for Four Harpsichords in A minor; **VIVALDI-DART:** Concerto for Four Harpsichords in D minor; **MALCOLM:** Variations on a Theme of Mozart for Four Harpsichords Angel 45022

DVORAK: Cello Concerto in B minor, Op. 104 EMI Capitol G 7109

HAYDN: Oboe Concerto
DVORAK: Serenade in D minor, Op. 44 Mercury MG-50041

CHAMBER MUSIC

HAYDN: String Quartets: Op. 54, No. 1 in G, No. 2 in C Angel 45024

OPERA

ORFF: Die Kluge Angel S 35389 2-12"

STRAUSS, J.: Gypsy Baron Angel 3566 B/L 2-12"

Erika Köth Sings Arias of Mozart and Richard Strauss Capitol G 7114

*A re-lease. Not rated as to sound quality

VOCAL

Masterpieces of the Synagogue: The Art of Cantor Josef Rosenblatt* Camden CAL 453

KEYBOARD MUSIC

BEETHOVEN: Sonata No. 8 in C minor, Op. 13 ("Pathétique"); Sonata No. 21 in C, Op. 53 ("Waldstein") Angel 35569

MISCELLANEOUS

Fireworks RCA Victor LPM 1694

JAZZ

Belafonte Sings the Blues Victor LOP 1006

Jazz New York Dot DLP 9004

Jazz Rolls Royce S Omegadisk OSL 5

George Wallington-Phil Woods Prestige 16 3/4 rpm. 5

BRITTEN: Young Person's Guide to the Orchestra A-B
DOHNANYI: Variations on a Nursery Tune A-A
Concert Arts Symphony Orchestra under Felix Slatkin, with Victor Aller, piano S Capitol Stereo SP 8372 Britten



Britten's *Guide*, originally composed for a documentary film, "Instruments of the Orchestra", is no nursery skit, but a serious work having as subtitle *Variations and Fugue on a Theme of Purcell*. Here Britten shows all his constructive skill in the thirteen variations, each designed to exhibit the technique and expressive range of a special instrument. Dohnanyi's *Variations* are far less satisfying. A somber introduction of great beauty in itself leads into a series of facile improvisations on the *Twinkle, Little Star* tune, with references to Brahms, Dukas, Strauss and others. Both performances, however, are brilliant; the wide range of orchestral colors is well recorded. Pianist Victor Aller is excellent in the Dohnanyi work. C. McPhee

MENDELSSOHN: Symphony No. 4 in A, Op. 90 ("Italian"); Symphony No. 5 in D Minor, Op. 107 ("Reformation") A-C
Boston Symphony under Charles Munch A-A
RCA Victor LM-2221 Mendelssohn



To the *Italian*, Munch and the Bostonians bring animation and rich orchestral tone. Munch propels the work with jetlike fire and the superb string and woodwind choirs are at one with him in disclosing every bit of Mendelssohn's ingenuity. But even the guiding hand of this fine conductor and the skill of these players cannot relieve the *Reformation* of its inherent stodginess and pomposity, despite the characteristic but infrequent flashes of Mendelssohnian melody. This is, however, as fine a performance as it is likely to get — and better, perhaps, than it deserves. Above-average quality of sound in both works. W. Stegman

DVOŘÁK: Symphony No. 5 in E minor, Op. 95 ("From the New World") A
The Orchestra National de la Radio-diffusion Française under Constantin Silvestri A
Angel 35623 Silvestri



This performance is somewhat melodramatic, with every nuance receiving more than its just due — a characteristic which was equally true of Silvestri's erratic versions of the Tchoikovsky Symphonies Nos. 4, 5 and 6. He has a Toscanini-like ability to generate excitement without, however, the late Maestro's respect for the composer's intentions. Vagaries of speed, rubati and crashing tympani may make this a gripping performance for some. But because of its faithlessness where the printed score is concerned it will be avoided by the more discriminating, the splendid orchestral sound and brilliant recording notwithstanding. W. Stegman

MUSSORGSKY-RAVEL: Pictures at an Exhibition A
Chicago Symphony Orchestra under Fritz Reiner A
S RCA Victor LSC-2201

This performance of Mussorgsky's score in the colorful orchestration of Ravel was recently discussed in these columns when the monaural version was issued. The present stereo version enhances the performance and is a complementary element to Reiner's approach, which is one of the utmost precision. With stereo we have, in this case, an almost uncanny definition of the various instrumental choirs and of Ravel's creative orchestration. For all who are interested in stereo, this is a must. A. Skulsky

RACHMANINOV: Symphony No. 3 in A minor, Op. 44 B-A
RIMSKY-KORSAKOV: Russian Easter Overture B-B
London Philharmonic Orchestra under Sir Adrian Boult A-A
RCA Victor LM 2185 Rachmaninov



Rachmaninov's *Third Symphony* follows the adage of "like father, like son". Its profile is similar to the symphony that preceded, not only in thematic contour but in formal device. Wholesale use of sequence can hold a musical work together, but it drugs the listener who hopes for spontaneity and diversity. Boult does reasonably well with this work, but cannot get it ablaze. The *Russian Easter Overture* has much more to offer the listener. However, the primary accents are toned down and the brass instruments do not dominate the peroration the way one expects. Timidity is not becoming to Rimsky-Korsakov. **A. Cahn**

RAVEL: Bolero; Ma Mère L'Oye A-B
CHABRIER: Bourrée Fantasque A-A
 Detroit Symphony Orchestra under A-A
 Paul Paray
 S Mercury SR-90005 Ravel



Richness of sound is the happy element in this release. Up to the present, most stereo discs have tended to be on the thin side, tonally, sometimes lacking sufficient bass and sometimes having shallow, wiry strings. Not here, however — even the double basses spread across the canvas, which is quite an achievement. The only criticism is an occasional "bubble" in the solo woodwinds, reminiscent of the early LP era. Performances are polished and controlled. The *Bolero* is a little fast for my taste, but the gradual crescendo is wonderfully done, and the successive entrances of instruments is simply stunning in stereo. **D. H. Miller**

RESPIGHI: The Pines of Rome; A-A
The Fountains of Rome A-A
 The Philadelphia Orchestra under A-A
 Eugene Ormandy
 Columbia ML 5279 Respighi



This is the most dazzling of the recent releases from the phenomenal Philadelphia Orchestra. The popular suites that are coupled in this recording are among the finest in the field of programmatic music, and Ormandy is in top form in unfolding every nuance of their descriptive coloring. In fact, these performances easily rival the Toscanini-NBC and the Dorati-Minneapolis albums of the two works; a choice would be difficult, but this new recording has an edge over the latter in the direction of subtlety of interpretation. Opulent sound. **G. Cary**

RIMSKY-KORSAKOV: Scheherazade, Op. 35 A
 Royal Philharmonic under A
 Sir Thomas Beecham
 S Angel S-35505 Rimsky-Korsakov



Only the old Montoux-San Francisco Symphony account of this often underrated work was characterized by a slightly greater degree of excitement. But the superlative first-chair playing of the excellent Royal Philharmonic (excepting the strange bassoon rubati in the solo passage for that instrument in the second portion) adds a dimension of aural enjoyment not always present in recorded versions. The sound is notably excellent, save for a slight tape wow during the violin solo which opens the second movement. **A. Kane**

RIMSKY-KORSAKOV: The Tale of A-B-B
Tsar Saltan, Suite Op. 57; May A-A-A
Night Overture; Russian Easter A-A-A
Festival; Overture on Liturgical
Themes, Op. 36
 L'Orchestre de la Suisse Romande
 under Ernest Ansermet
 S London CS 6012

The ways of Ansermet with the colorful works of Rimsky-Korsakov are quite unique. Not only do we get the utmost clarity and transparency in the orchestral fabric, but we are given an interpretation full of poetic feeling (by way of which, incidentally, we clearly perceive the influence of this Russian composer on Debussy and Stravinsky). All three works have been previously available on a monaural disc. The present stereophonic version is beautiful and stresses both the composer's sonic originality and the lucidity of Ansermet's interpretation. **A. Skulsky**

STRAVINSKY: Le Sacre du Printemps A
 New York Philharmonic under A
 Leonard Bernstein A
 Columbia ML-5277 Bernstein



This newest version of Stravinsky's *Rite of Spring* must be counted among the best recorded yet, for this work is a specialty of Bernstein's. From the first note to the last, one feels that the conductor is not merely performing but is living every note and expressing every idea in this tremendous work. Thus he involves the listener completely and in such a case it is superfluous to dwell on minor matters of tempi or of a misplaced ritard here and there. As projected by Bernstein, the work is re-created with all its formidable impact. The sound is first rate. **A. Skulsky**

SIBELIUS: Symphony No. 1 in A
E minor, Op. 39 B to C
 BBC Symphony Orchestra under A
 Sir Malcolm Sargent
 EMI Capitol G 7101 Sibelius



There is no impurity in this performance, nor is there any intoxication. Moderation and restraint are minus principles in performing Sibelius. The panoramic technique of this composer (even in this, the first of his seven symphonies) cannot be smoothed down to classical moderation. The dispersion of ideas must be underlined, the contrasts sharp and a sense of color conveyed. In this recording the music never gets off the ground because the quasi-primitive elements are all moderated. Some of the accents in the Scherzo are not to be found in the score. The sound is excellent and the brass instruments play with unusual roundness of tone. **A. Cahn**

STRAUSS, JOHANN, JR.: Morning A to B
Papers Waltz; Emperor Waltz; B to C
On the Beautiful Blue Danube A
WEBER: Invitation to the Dance
STRAUSS, JOSEF: Village Swallows
Waltz
STRAUSS, RICHARD: Waltzes from
"Der Rosenkavalier" (arr. Reiner)
 Chicago Symphony Orchestra under
 Fritz Reiner
 S RCA Victor LSC-2112 Reiner



Were the performances as imaginatively conceived as the cover photo (of a Viennese street scene), all would be well indeed with this album, entitled "Vienna". But, contrary to the claim in the liner notes, not much of the charm and *gemütlichkeit* for which this city is so well known was absorbed by Reiner (when in residence with the opera company there), if one is to judge from these accounts. The playing itself could hardly be bettered, but the waltzes emerge straight-faced, lacking in lilt and tonal warmth. The sweep and soaring line, so necessary, are not often evident. Better stick with Ormandy and Clemens Krauss. Though well recorded, this stereo version is equaled by the monaural disc. **A. Kaine**

SCHÖNBERG: Transfigured Night A-A
VAUGHAN WILLIAMS: Fantasia on A-A
a Theme by Thomas Tallis A-A
 The Strings of the New York Philharmonic under Dimitri Mitropoulos
 Columbia ML 5285 Schönberg



Schönberg's *Transfigured Night*, composed in 1899 for string sextet, is here presented in the arrangement the composer made in 1917 for string orchestra. While the influence of Wagner is clearly felt in the restless chromatic texture and endless series of climaxes, this work has a beauty and style of its own, in which passages of impressionistic delicacy foreshadow the later Schönberg. Vaughan Williams' *Fantasia on a theme by the English composer Tallis*, born about 1505, is an impressive work, interesting for its resonance and for its use of liturgical modes. Mitropoulos gives an eloquent and impassioned reading of the Schönberg work, imparts great nobility to the *Fantasia*. Recording first rate. **C. McPhee**

TCHAIKOVSKY: Symphony No. 2 A
in C minor B
 Vienna Philharmonic Symphony A
 under Hans Swarowsky
 S Urania USD 1006 Swarowsky



Tchaikovsky's *Second Symphony*, subtitled "Little Russian", was written in 1872 at the age of thirty-two. Based on Ukrainian folk tunes, it stands out as one of Tchaikovsky's most original works, simple in form, brilliantly scored, and with a melodic line in which the pathetic accent is noticeably absent. Most interesting of all four movements is the last, with its bold harmonic progressions and orchestration that ally it with Borodin and Rimsky-Korsakov. Swarowsky's performance is rather monotonous in its steady tempos throughout, but the orchestra has fine resonance, especially in the brass. The sound is excellent if a bit overwhelming. **C. McPhee**

WAGNER: Prelude to Act III (Lohengrin); Overture (Tonnhäuser); Siegfried's Funeral Music (Götterdämmerung); Dance of the Apprentices and Procession of the Mastersinger (Meistersinger); Ride of the Valkyries and Magic Fire Music (Walküre) A
A
B

Concert Arts Symphony Orchestra under Erich Leinsdorf
S Capitol SP-8411 Leinsdorf



Capitol has made great strides in its stereo discs since their very first releases, which were rather fuzzy and distant sounding. This one is brilliant and full-bodied, but the strings are weak and insignificant beside the wonderfully rounded and resonant brass. There are problems in balance, too; inner voices are, in many cases, over-preponderant. Nevertheless, these are vigorous performances, and Wagner certainly does benefit from the spread-out effect of stereo. Complete music dramas in this medium will be overwhelming. Meanwhile, Leinsdorf's exciting and exciting baton will serve to whet the appetites of Wagner lovers for more. D. H. Miller

Overtures in Hi-Fi: Si J'étois Roi (Adom); Le Domino Noir (Auber); Zampa (Hérold); The Merry Wives of Windsor (Nicolai); Donna Diana (Rezniczek); Pique Dame (Suppé) B-C
B-C
B

Paris Conservatoire Orchestra under Albert Wolff
S London CS-6015

It is a pity that London has to waste its superb stereo sound on these bloodless and lethargic performances. Apparently, Wolff refuses to admit that "Allegro" means "fast", and he drags some of these overtures until the result is, to say the least, unexciting. Even the usually shimmering tones of the Paris Conservatoire Orchestra are missing, adding to the anemic and unenthusiastic effect. Occasionally, a hole-in-the-middle invades the stereo here, but for the most part the orchestra is big and spread out, and the recording level is high enough so that hum should not be a problem. Strings are not captured as faithfully as are the brass. D. H. Miller

CONCERTOS

BACH: Concerto for Three Harpsichords in C A
A

VIVALDI-BACH: Concerto for Four Harpsichords in A minor A

VIVALDI-DART: Concerto for Four Harpsichords in D minor

MALCOLM: Variations on a Theme of Mozart for Four Harpsichords

Eileen Joyce, Thurston Dart, George Malcolm, and Denis Vaughan, harpsichords; Pro Arte Orchestra under Boris Ord
Angel 45022 Bach



Malcolm's delightful, high-spirited *tour de force* was written for one of London's annual concerts of music for three and four harpsichords. This first-rate recording, like these concerts, features Thomas Goff's rich, full-bodied modern concert harpsichords. The familiar Bach concertos plus Dart's skillful reworking of Vivaldi's well known Concerto Op. 3, No. 11 round out this feast for the harpsichord fancier. Those who harbor a passion for the bright and joyous clangor of this noble instrument will be grateful that these accomplished performers devote all their energies to pure music-making. No tricks or dull mechanical playing here. G. L. Mayer

CHOPIN: Piano Concerto No. 2 in F minor, Op. 21 A-A
B-B

SCHUMANN: Piano Concerto in A minor, Op. 54 B-B

Maria Tipo, piano; Bamberg Symphony and Pro Musica Orchestra, respectively, both under Jonel Perlea
Vox PL 10.320 Tipo



Not even the orchestral lethargy which pervades both concerti can becloud the sterling, dynamic pianism of Maria Tipo. Were Perlea's support on a par with her artistry we would have a disc to rival those featuring older and more renowned keyboard masters. The piano sound is good and truthful in this strong, individual though feminine performance, and one might have had a real bargain with two big and popular concertos on the same disc. Miss Tipo, not to mention the composers, are worthy of much more than the orchestral accompaniment and sonics of this recording. W. Stegman

DVOŘÁK: Cello Concerto in B minor, Op. 104 A
A
A

Mstislav Rostropovich, cello; Royal Philharmonic Orchestra under Sir Adrian Boult
EMI Capitol G 7109 Rostropovich



This is a magisterial account of what is surely one of the greatest works in the all-too-limited cello concerto repertory. With warm eloquence and a love that reveals a strong personal communion with the score, the Rostropovich cello sings out ever so beautifully — not a scrape or ugly note in the entire performance. The second movement here is nothing short of ravishing. Sir Adrian and the orchestra, obviously sensing the soloist's instrumental mastery and personal devotion, abet him at every turn, playing glowingly. The recording is excellent and a superb demonstration of what one hopes will be the norm with the new EMI-Capitol label. W. Stegman

GRIEG: Piano Concerto in A minor, Op. 16 A-A
B-C

RACHMANINOV: Rhapsody on a Theme of Paganini, Op. 43 A-A

Philippe Entremont, piano; the Philadelphia Orchestra under Eugene Ormandy
Columbia ML 5282 Entremont



This is a curiously uneven pair of performances. Ormandy and his men demonstrate their remarkable abilities in the purely orchestral portions, and contribute unselfish accompaniments. But Entremont — a technician of superb order — mistakes soloistic sweep for significant phrasing. This makes for some infidelity of line. There is also an unevenness of agreement between soloist and conductor on matters of style. The Rachmaninov bogs down just when it should move the listener and the Grieg never catches fire. Tolerable performances, far from memorable. A. Cohn

HAYDN: Oboe Concerto A-A

DVOŘÁK: Serenade in D minor, Op. 44 A-A
A-A

Evelyn Rothwell, oboe; members of the Hallé Orchestra under Sir John Barbirolli
Mercury MG-50041 Dvořák



A highly satisfying musical experience is to be found in this coupling of two unfamiliar but delectable works by Haydn and Dvořák. Sir John has drawn appropriately smaller ensembles from his orchestra and, with the aid of fine engineering, gives resilient renditions of these chamber-like pieces. Lady Barbirolli (Evelyn Rothwell) is an impeccable soloist in the Concerto. Dvořák patterned his Serenade after the first of two such works composed by his idol and patron, Brahms, omitting violins and augmenting the wind instruments; the result is more rustic in the hands of the disciple. G. Cory

STRAVINSKY: Capriccio for Piano and Orchestra (1949); Concerto for Two Pianos (1935) A-A
B-C
A-B

Alfred Brendel and Charlotte Zelka, pianists; Symphony Orchestra of the Southwest German Radio, Baden-Baden, under Harold Byrns
Vox PL 10.660 Stravinsky



Despite the title, Stravinsky's *Capriccio* has a high degree of order and an aesthetic integrity rare to composers who dot the contemporary map. Miss Zelka and Harold Byrns combine in a reading that fulfills all the potentialities of this expressive work. To the many who wish Stravinsky would return to the style of writing which produced such neoclassic works as this, the present recording should bring new friends. But the two-piano Concerto is poorly balanced and lacks interpretative discernment. The secrets of the composer's art are not disclosed here. A. Cohn

TCHAIKOVSKY: Violin Concerto in D, Op. 35 A
A
C

Jascha Heifetz, violin; Chicago Symphony Orchestra under Fritz Reiner
S RCA Victor LSC-2129 Heifetz



Honest sentiment (rather than sticky emotiveness), an electrifying technical display, and an unusually fine rapport between soloist and conductor are the dominant features of this stunning presentation. The tempi tend, at times, to be more animated than is usual, but the fact that Heifetz' accuracy of pitch and articulation are not disturbed in the least only heightens the listening rewards. Unhappily, though, the solo instrument, which is reproduced rather coarsely in this low-level recording, is recorded too close-in, to the detriment of the over-all balance. A. Kaine

VIVALDI: Four Bassoon Concertos: B to C
 C major; B flat major; A minor; B
 C major B

Virginio Bianchi, bassoonist; Gli Accademici di Milano under Piero Santi
 Vox PL 10.740

These four concertos, numbered in the Pincherle catalogue 69, 401, 70 and 71 respectively, are among thirty-eight which Vivaldi wrote for the bassoon. If they fail to match the beauties to be found in *The Seasons* and some of the composer's other great works, they have, nevertheless, an immediate appeal and a winning, hard-to-resist charm. The bassoon blends and contrasts beautifully with Vivaldi's transparent string writing and is used to achieve a wide variety of effects and to establish a surprising number of contrasting moods. Bianchi's performances are tidy, clean and neatly turned out and the ensemble is tasteful if not polished.

G. L. Mayer

VIVALDI: Five Oboe Concertos: C A to B
 major; A minor; C major; F major; B
 D major B

Alberto Cardoli, oboe; Gli Accademici di Milano under Piero Santi
 Vox PL 10.720

Vivaldi



These five of Vivaldi's eleven oboe concertos seem to me, for one reason or another, to lack the distinction of some other works of the master. The oboe is well handled, to be sure, with many a sprightly passage and decorative turn, but for the most part the music could have been written by any of a number of early 18th century composers. An exception is the *F Major*, which contains one of those mellow and shapely slow movements which are Vivaldi's forte. The performances, unfortunately, leave something to be desired: the soloist plays neatly and capably, but the conductor sets a dragging pace at a dead-level mezzo-forte, much of the time, and lets the rhythm take care of itself. The sound is satisfactory.

S. Fleming

CHAMBER MUSIC

HAYDN: String Quartets: Op. 54, A-A
 No. 1 in G, No. 2 in C A-A

Amadeus String Quartet
 Angel 45024

A-A
 Haydn



This is a superb Haydn disc in every respect. The first two quartets of *Opus 54* go exceptionally well together: No. 1, without many surprises, musically, but robust, straightforward, and rather stalwart in spirit (with, however, a touchingly wistful slow movement); and No. 2, a graver, more probing and somehow wiser work, — both full-strength Haydn and durable as oak. As for the performances, I have seldom heard better ones. The Amadeus Quartet is full-toned and strong, yet capable of beautiful phrasing. These players seem to understand Haydn to the core. Recorded sound is resonant and close.

S. Fleming

SCHUBERT: Octet in F, Op. 166 A
 Chamber Music Ensemble of the Berlin B
 Philharmonic Orchestra A

Capitol G7112
 Schubert

Schubert



This *Octet*, written on the heels of Beethoven's *Septet* (24 years is a narrow margin, as music history goes) is, in spite of the composer's awareness of the earlier model, so intrinsically Schubertian that it rings absolutely true. Sometimes gay, sometimes melancholy, at times even strangely unsettling, it is the kind of music we expect from Schubert and, at the same time, it occasionally displays totally unexpected turns of thought as well. The Berlin ensemble gives a more than workmanlike performance — indeed, it is often quite communicative — but the last spark of expressiveness is somehow missing. Perhaps it is a matter of degree: there is adequate rhythmic drive, adequate dynamic nuance, but neither is carried quite far enough. Very good, close sound.

S. Fleming

SCHUBERT: Quintet in A, Op. 114 A
 ("Trout") B
 The Endres Quartet with B
 Rolf Reinhardt, piano

S Vox ST-PL. 10.890
 Reinhardt

Reinhardt



This recording is a good example to support those who contend that stereo is a little less than successful with small chamber groups. I find the placement of the instruments a bit ambiguous. There is a lack of bass, also, making a

rather thin and shrill string sound. The performance is good, but not unusually so, and monaural renditions such as those on Columbia and Epic are certainly not replaced by this version.

D. H. Miller

VOCAL MUSIC

DØRUMSGAARD: Norwegian B
 Songs A

Kirsten Flagstad, soprano; A
 Gerald Moore, piano

Angel 35573

Sometimes bleak, more often haunting and somber, nearly always touched with nostalgia, are these several songs of Dørumsgaard, the contemporary Norwegian composer. Flagstad, with a goodly portion of her old voice still intact, movingly conveys the varied moods of this essentially 19th-century-spirited literature. Only on the high notes, and particularly when she attempts a pianissimo (which was never really her forte) does the great voice show evidence of strain and wear. Her immense authority and musicianship never desert her. Gerald Moore gives very valuable assistance at the piano.

B. Gabrie

MOZART: Requiem A
 Elisabeth Grümmer, Marga Höffgen, C
 Josef Traxel, Gottlob Frick, soloists; B

The Choir of St. Hedwig's Cathedral, Berlin, and the Berlin Philharmonic Orchestra under Rudolf Kempe
 EMI Capitol G 7113

Kempe



Somehow a performance which approaches but falls short of greatness is much more frustrating to hear than one which is out-and-out mediocre. Kempe is one of Europe's finest young conductors but his grasp of this difficult score is often tentative and less than illuminating. Nuances and details of phrasing and dynamics, which spell the difference between artistry and mere competence, are missed or allowed to pass without proper emphasis. Of the soloists, only Frick achieves real distinction. The rest are too casual, and Traxel and Grümmer rely too heavily on the sheer beauty of their voices. The outstanding feature is the St. Hedwig's Choir, which is truly magnificent. Their tone is beautiful throughout and they respond to both subtle and dramatic changes of dynamics with amazing precision.

G. L. Mayer

Masterpieces of the Synagogue: A
 The Art of Cantor Josef Rosen- A
 blott R

Camden CAL 453

The name of this Cantor was a household definition of musical and religious awe for me when I was a child. Hearing this remarkable artist one understands why. One need not be a Jew to be moved by the Shofar-like calls and intervallic spans of this Hebraic ritual music. The melos, the crying (augmented) melodic spaces, the heavy melancholy and despair which seep through the music's tissues — all are a Hebraic manifesto which can be significant to anyone who regards music as a multilingual tongue. Rosenblatt's control of declamatory vocal song-speech, and his tremendous range are of rare individuality. RCA has done quite well with its engineering of these nine items, recorded in the years 1920 to 1922.

A. Cohn

Songs of Naples (Vol. 2) A-B
 Giuseppe di Stefano, tenor; orchestral B
 accompaniment under Dino Olivieri A

Angel 35470
 Di Stefano



Those who love the traditional songs of Naples should find treasure here. Shrewdly contrasting popular favorites with lesser-known but equally beautiful songs, di Stefano sings with fervor and authentic Neapolitan flavor. The voice is for the most part of true lyric beauty, and, what is so important in singing this music, he gives the impression of thoroughly enjoying himself. Only a sense of strain in the high notes mars one's pleasure. A special word should be said for his "Santa Lucia", which turns a hackneyed song into a fresh experience. The orchestral accompaniments are of particular help.

B. Gabrie

OPERA

BARBER: Vonesso B
 Eleanor Steber, Rosalind Elias, Regina B
 Resnik, Nicolai Gedda, Giorgio B
 Tozzi, and others; Metropolitan
 Opera Orchestra and Chorus under
 Dimitri Mitropoulos

RCA Victor LM-6138 3-12"

Barber



The Pulitzer Prize-winning "Vanessa" is probably the most fully realized endeavor by a native composer in the field of opera and is Barber's first

work in this form. Yet it is far from American in its subject matter or its style. The libretto by Menotti places the action in an unnamed northern country at the turn of the century, reminiscent of the brooding atmosphere of a play by Ibsen. There are mystic overtones in the plot that miss fire — motivations of some of the characters (particularly the old Baroness) are merely vague and ambiguous on closer scrutiny. While the score is unfolded with masterly clarity by Mitropoulos, it is well that the text is provided in the album, for the singers, the ladies especially, get across an intelligible phrase only occasionally. However, Barber's rather arbitrary musical setting in certain passages and a faulty balance between the vocal and orchestral forces in the recording are not in their favor. Otherwise, the cast is splendid, although Steber is not altogether "in voice". Echoes of European late romanticism are evident, and a certain restraint in the vocal writing is occasionally disappointing; but in spite of its unevenness, the work has sincerity and eloquence that give it spirit. An exciting teaser of extracts from others of Victor's newest full-length operatic albums, with all-star casts ("Lucia", "Giocanda", etc.), completes the final side. G. Cory

BEESON: Hello Out There C
Leyna Gabriele, John Reardon, Marvin Worden; Columbia Chamber Orchestra under Frederick Waldman
Columbia ML 5265

Columbia is to be congratulated for championing the cause of experimental American opera in its catalogue, but a more worthy work than "Hello Out There" might have been chosen on this occasion. Jack Beeson's one-act chamber opera demonstrates a talent strong on technique but wanting in individuality and genuine expressiveness. His setting of conversation is stilted and he is further handicapped by the Saroyan text, which is trite and empty. There are dramatic moments, but the premise of the play, adapted as a libretto, defeats the purpose. Both Beeson and Saroyan provide liner notes; those of the latter expose not only an ignorance of the operatic idiom but an embarrassing indulgence of ego. The production as a whole is competent. G. Cory

GLUCK: Orphée A
Nicolai Gedda tenor, Janine Micheau soprano, Lilinae Berton soprano; Chorus of the Paris Conservatory under Elisabeth Brasseur; Conservatory Concerto Society Orchestra under Louis de Froment
Angel 3569 B/L 2-12''
Gluck



As Gluck departed from the historical myth of Orpheus and Eurydice, permitting them an earthly conjugal reunion, he also set a new precedent in opera composition by wedding the orchestral and vocal line with the dramatic implications in the libretto. As Orpheus, Gedda is exceptionally convincing; the rapturous beauty of his voice flows through the whole opera, and is only slightly marred by a few strained notes. Micheau exquisitely recreates the pleading Eurydice; L'Amour's proclamations are more strongly presented on other recordings, but her musical sensitivity matches that of Gedda and Micheau. The version recorded here is Gluck's Paris revision of 1774. The orchestra brilliantly supports the singers, and the sound has great range and depth. A. Douglass

ORFF: Die Kluge A
Elizabeth Schwarzkopf, Marcel Cordes, Gottlob Frick, soloists; Philharmonia Orchestra under Wolfgang Sawalisch
S Angel S 35389 2-12''
Orff



This delightful performance of Orff's enchanting fairy-tale opera is enhanced by the stereo reproduction given it on these discs. Details of scoring formerly unheard strike the ear with new clarity; the give-and-take between solo instruments is redefined. The singers, too, benefit from this kind of sound. Separated in space as they would be on stage, they seem to be carrying on true musical conversations, with a resulting gain in dramatic conviction. Voices and vocal timbres, clearly differentiated, help to define character, and the result is a vastly improved musical experience. J. Bowen

PUCCINI: Lo Bohème A
Antonietta Stella, Bruna Rizzoli, Gianni Poggi, Renato Capecchi, soloists; Chorus and Orchestra of the Teatro di San Carlo di Napoli under Francesco Molinari-Pradelli
Columbia M2L 401 2-12''
Puccini



Stella, whose touching Butterfly was a memorable event at the "Met" last season, has yet to perfect her Mimi. Her musical instincts are sound, but much work remains to be done on detail. The role, although opulently sung, is weak dramatically; the First Act in particular suggests very little of the coquettish side of Mimi's nature. As Rodolfo, Poggi gives a static performance — stolid, wooden, and uninteresting. The other singers are capable, but under the indifferent hand of Pradelli, the ensembles lack musical articulation. Sound is fair J. Bowen

PUCCINI: Suor Angelica B
Victoria De Los Angeles, Fedora Barbieri and other members of The Rome Opera; Orchestra and Chorus under Tullio Serafin
EMI Capitol G 7115
De Los Angeles



This, one of a trilogy of short operas (the others: "Il Tabarro" and "Gianni Schicchi"), is Puccini in a pastel and mystic mood. The libretto by Gioacchino Forzano is nothing more than a vignette concerning an Italian noblewoman who has taken the veil in penance for a child born out of wedlock. Learning from a wicked aunt that her child is dead and that she herself has been disinherited, Sister Angelica brews herself a poison from the herbs she has been quietly cultivating in the convent garden. Forgiven in her dying moment by a vision of the Blessed Virgin, she expires with the solace of resplendent lights and Heavenly Chorus. Lacking the characterization and dramatic intensity of the Maestro at his inspired best, there are still several lovely arias, duets and choruses, and beautiful performances by the two principal singers and the other ladies of the company. But what this work needs, vocally, is a man about the opera house. The otherwise good sound is somewhat marred by surface hiss. D. Cross

STRAUSS, J.: Gypsy Baron A
Elisabeth Schwarzkopf, Erika Köth, Nicolai Gedda, Erich Kunz and others; Philharmonia Orchestra and Chorus under Otto Ackermann
Angel 3566 B/L 2-12''

Strauss' operettas are not for every taste, but for those who can accept their conventions, respond to their lilt, and delight in their period nonsense, Angel has provided another all-star production the like of which could not be assembled on the boards of any lyric theater in the world today. All of these internationally famed singers must be credited with using their formidable talents to extract every possible bit of humor and charm from the proceedings. The brilliant young coloratura, Erika Köth, matches her better-known colleagues in both polish and authority. Judicious use of dialogue and minor cuts prevent any tedious stretches. G. L. Mayer

Erika Köth Sings Arios of Mozart and Richard Strauss A
Erika Köth, soprano; Berlin Philharmonic Orchestra under Wilhelm Schüchter (Mozart) and Otto Matzerath (Strauss)
Capitol G 7114
Köth



An exciting talent makes its debut on the American scene. Miss Köth, who comes to the "Met" this year, possesses a superb high soprano, rather more brilliant than is customary in the German-trained. In addition, she has an absolutely secure technique and a flair for the dramatic possibilities of the coloratura roles in her repertory. It is long since anyone has suggested the rage and frustration of the Queen of the Night with such effect, or tossed off Zerbinetta's feminine wisdom with such aplomb. Excellent sound. J. Bowen

KEYBOARD MUSIC

BEETHOVEN: Sonata No. 8 in C minor, Op. 13 ("Pathétique"); Sonata No. 21 in C, Op. 53 ("Waldstein") A
Annie Fischer, pianist
Angel 35569

Enter a most welcome addition to the Angel roster: Annie Fischer, a Hungarian, who possesses a powerful (and seemingly unlimited) gamut of dynamic expression, unequalled in range among the distaff. Yet the tenderness and sensitive feeling for line and phrasing, characteristic of the best of feminine keyboard artists, is very much in evidence. Only a slightly excessive use of rubato in the middle movement of the Op. 13 (tending to lessen the inherent calm of the movement and suggesting metric unsteadiness) and a few accents too forcefully made, are not to my taste. But overwhelmingly, this is pianism of signal inspiration and moving depth. Excellently recorded. A. Kaine

CHOPIN: Scherzi: No. 1 in B minor, Op. 20; No. 2, B flat minor, Op. 31; No. 3, C sharp minor, Op. 39; No. 4, E, Op. 54; Berceuse, D flat, Op. 57; Ecossoisses, Op. 72, Nos. 3, 4, 5 A
Orazio Frugoni, piano
Vox PL 10.510
Chopin



For this writer's taste, Frugoni plays the Scherzi in too straightforward a manner. His keyboard command is everywhere apparent but there is insufficient variety of color in each opus, the mood is unrelieved and the resulting overall texture is monotonous. The lyricism, the subtleties, the real drama in

the Scherzi — probably Chopin's greatest contribution to piano literature — are seldom felt. The *Berceuse* likewise suffers from this literal approach; it loses its cradle-song quality. The piano sound is slightly clanging in the treble register, fair-to-good otherwise. W. Stegman

SCHUBERT: Impromptus Op. 90, Nos. 1-4; Op. 142, Nos. 1-2 A to B
SCHUBERT: Impromptus Op. 142, Nos. 3-4; Drei Klavierstücke (1828) A
 Walter Gieseking, piano
 Angel 35533, -34, respectively Gieseking



The late Josef Hofmann once told this writer that in his opinion performers who make a specialty of playing the music of one or possibly only two composers, usually "play everything else worse!" Such an epithet could hardly be hurled at Gieseking, whose art has long been identified with the piano music of Debussy and Ravel, for this listener has heard him give equally inimitable performances of Scarlatti and Beethoven. And his way with these Impromptus and Klavierstücke of Schubert is likewise appropriately convincing. It is true that Paderewski found an aura of mystery and a grandeur which Gieseking misses; and Schnabel could play these works with a more disarming simplicity. But Gieseking's more sophisticated approach seems valid enough, and only proves that great music can be viewed from many angles. Excellent piano sound. B. Gabriel

SCRIABIN: Preludes, Op. 11 A-A
BRAHMS: Waltzes, Op. 39 A-B
 Gina Bachauer, piano
 EMI Capitol G 7110 B-B Bachauer



The oft-neglected Scriabin *Preludes* are a charming set of miniatures, the 24 undoubtedly inspired by Chopin's *Opus 28* and even following the same key pattern. But here the resemblance ends. All the more tribute to Miss Bachauer, therefore, since she imparts life to even the colorless ones in the set, playing with flair and authority. Not so much can be said for her way with the Brahms *Waltzes*. Individually considered, the shaping and phrasing are admirable but the texture, clear though it be, is nonetheless heavy. As a whole the *Opus 39* is not quite the artistic success she makes of the Scriabin. Reproduction is lacking in resonance. W. Stegman

WIDOR: Symphony No. 6, Op. 42: Allegro; Salve Regina B-A
DUPRÉ: Prelude and Fugue in G minor, Op. 7; Triptyque, Op. 51 A
 Marcel Dupré, organ
 Mercury MG 50169

The French have maintained the grand tradition of the organ, and the names of Widor and Dupré are milestones in the culture. Widor's treatment of the organ was dignified but stuffy; the *Allegro* emerges more as bombast than vital sound; but the *Salve* (also from one of his so-called "Symphonies" for organ) has a certain liturgical repose. Dupré, one of the greatest living organists, is more sparing, as composer, of the full resources of the instrument, but the musical values seem to count for more. The sound is superlative; the album notes are a model of completeness concerning the works as well as the recording. G. Cory

Organ Music by Early Masters A to B
 William Sprigg, organ
 Orion Vol. 1 B A

Thanks to the enterprise of recording companies nowadays, many a concert-goer of long standing who thought he had heard just about "everything" is becoming increasingly aware of the vast store of worthwhile music by composers whose names are forgotten by all but the musicologists. Clerambault, Walond, Walthier, de Grigny, Charles Stonley, are a few of the 14th, 15th, 17th and 18th century composers who contribute to the listening pleasure of this disc. Couperin, Pachelbel and Buxtehude are more familiar names represented. In some 13 varied works by these and other masters, William Sprigg at the Coblenz memorial organ at Hood college, gives intelligent and thoughtful performances — and his own painstaking efforts at engineering the recordings reap fine results. B. Gabriel

MISCELLANY

La Belle France B
 Capitol Symphony Orchestra, conducted by Carmen Dragon
 S Capitol SP B427 A A

This colorful panorama of French music in a lighter vein contains operatic arias, folk songs and ballet excerpts, all in rich, often brilliant orchestral settings by Carmen Dragon. Although I am not one to rove about transcriptions, it is only fair to say that Debussy's *Arabesque No. 1* and *My Heart at Thy Sweet Voice* from Saint-Saëns' "Samson and Delilah" are tastefully and

most attractively done, and Mr. Dragon's rousing performances of such popular favorites as Offenbach's *Can-Can* and *Paree* by Padilla are tingling with vitality. Rich, sweeping stereo sound complements an altogether enjoyable disc. R. Sherman

Fireworks A
 Billy Mure's Supersonic Guitars
 RCA Victor LPM 1694 A A

The word that intruded itself upon my mind, while listening to this exciting album was . . . gimmick. Nevertheless, this novelty record has much to offer, and it is appealing on several levels. First, it arrives as a bouncing hi-fi baby, born of electronic but highly musical parents. The talent includes Billy Mure at the head of four guitarists, three drummers, one bass, and eight vocalists, used as instruments. The songs include, *For Me and My Gal*, *Peg O' My Heart*, and *Peanut Vendor*. Had anything, from the Mure arrangements to the combined performances, been different or less, this disc would probably have been only a gimmick. But as it is, it offers a few new sounds to ears accustomed to the ordinary. S. Dobbins

42 Mother Goose Songs B
 Alec Templeton
 Judson J 3024 A A

I like the tunes. Some of them were written by Alec Templeton. I knew some of these songs but not all. Maybe there are too many songs. It's better for you to hear one side and wait a while to hear the other side. I like the way Alec plays the piano and sings. I like the Pussy Cat song and the Solomon Grundy song. d. Jablonski

Time of Desire C
 Words, music and narration by
 Rod McKuen
 Hifirecord Album R 407 A

Rod McKuen is described as "self-made" and a "writer, actor, song-writer and singer". Through much of "Time of Desire" it is uncertain which of these talents the young man is most anxious to communicate. He works very hard at all of them, alas, to no good purpose. Against an often interesting musical background (vaguely reminiscent of Walton's "Facade") Mr. McKuen intones in a voice hushed with rapture, some of his poems, which, we are told, have been compared to Keats and Browning. An example from Side 1: "Don't say anything, just lie there, breathing, your legs detached, your eyes staring at the ceiling, your breasts uncovered, rising and falling in harmony, close your eyes, sleep 'til noon, we've got all day". Unfortunately, I didn't, so I never learned what happened on Side 2. Chances are, more of the same. "Time of Desire" will find an audience, no doubt, but I venture to say it will not be the one Mr. McKuen bargained for. The jacket I'm afraid bears the record's own epitaph. It reads: "Whatever you expected when you picked up this album, you won't find it." P. Gravina

Wicked Women A to B
 Jim Lowe with orchestra
 Dot DLP 3114 A A

This collection is supposed to illustrate and, no doubt, to capitalize upon, the waywardness of the so-called gentler sex. Don't worry, for here is a conglomeration of folk song, phony folk song, and popular song. It's a pleasure to report that this mixture is very well sung by Mr. Lowe in the pleasing voice of a balladeer of old. Among the selections are Rodgers and Hart's *The Lady Is a Tramp* and *To Keep My Love Alive*, Cole Porter's *Miss Otis Regrets*, and some traditional material in the way of *Barb'ry Allen*, *Lizzie Borden* and *Hard Hearted Hannah* and other such misguided but interesting females. E. Jablonski

FOLK

Belafonte Sings the Blues A
 Harry Belafonte
 Victor LOP 1006 A A
 Belafonte



"The blues", Harry Belafonte has said, "is the area with which I have the strongest identification", and America's most successful folk singer proceeds to prove his point with convincing, highly satisfying performances of eleven blues, including Ray Charles' *Mary Ann*, Billie Holiday's *God Bless the Child*, and a Harold Arlen-Johnny Mercer creation, *One For My Baby*. Belafonte's sensuous voice and dramatic, compelling style seem tailor-made for these intense songs, and he gets fine backing from combos led alternately by Bob Corman and Dennis Farnon. Victor's sound is clean and appropriately intimate. R. Sherman

The Belafonte Singers A to B
 Victor LPM 1760 A A

The Belafonte Singers, originally assembled by Mr. B. to accompany him on his American tour last year, make their recording debut with this release.

Directed by Robert Corman, the twelve men prove themselves a versatile and dynamic group, capable alternately of tenderness, whimsy, and great dramatic power. They present a varied program of American music (with one Irish song thrown in for good measure) ranging from a hymn tune by William Billings to a raucous collegiate ditty, all in complex but quite effective arrangements. Especially impressive are the lovely riddle song *The Red Rosy Bush*, and *Swing Dat Hammer*, a Negro chain gang chant here presented in Hall Johnson's stirring transcription. Fine recorded sound.

R. Sherman

Erik Darling
Elektra EKL 154

B
B to C
A
Darling



Erik Darling, the young folk artist who recently joined The Weavers, has quite justly built up an enviable reputation as an ensemble singer and instrumental virtuoso, but I find that his first solo album leaves much to be desired. His small, exceedingly light voice seems entirely unsuited to many of the intense ballads he has chosen, and I feel that his somewhat self-conscious singing is often lacking in real warmth or charm. The disc contains thirteen American songs, including *Oh What a Beautiful City*, *Hard Luck Blues* and *In the Evening*. Elektra's sound is fine, as usual.

R. Sherman

Songs of Ship and Shore
Bash Kennett
Dot DLP 3127

A
B
A

Bash Kennett, a talented Californian folk singer, presents twenty sea shanties and songs of our inland waterways in this finely engineered disc. Her voice is pleasing, her style simple and unassuming, and her interpretations on the whole have a good deal of charm. What is missing here is the vigor and lustiness which characterize many of these songs — Miss Kennett treats them too gently, as pleasant ballads, rather than dynamic work chants. Naturally her approach is most successful in such tender ballads as *Venezuela* and *Shenandoah*, less so in the more robust numbers which include *Sacramento*, *Blow the Man Down*, and *High Barbaree*.

R. Sherman

Follow the Drinking Gourd
Michel Larue and Alex Foster
S Counterpoint CPST 560

A
A-B
B

This most interesting collection of American Negro ballads, work songs and spirituals is especially notable for the inclusion of several little known "cult" songs — slave songs which contained coded messages, and through which the men could call meetings, even give directions for escape, without arousing the suspicions of their masters. The performances by Michel Larue and Alex Foster are vigorous and dramatically convincing, although several of the numbers (*John Henry*, for instance) have jazz-like arrangements which I find distracting. The stereo sound is bright and clear, but marred by excessive separation which leaves a "hole" between the voices on the left and the accompanying instruments on the right.

R. Sherman

Paul Robeson
Vanguard VRS 9037

A to B
A
A
Robeson



Paul Robeson makes a long overdue return to the recording field with this, the first of several discs to be released by Vanguard. The stunning power of his voice, the dynamic sweep and conviction of his interpretations combine with faithful sound reproduction to make deeply rewarding listening. Although some of the selections are burdened with inept, tasteless choral settings (a poignant performance of *Water Boy*, for instance, is all but ruined by the accompaniment), Robeson's compelling voice and personality overshadow all else. Highlights for me are *Joshua*, *Get On Board Little Children*, and the familiar *Loch Lomond*, all three of which he sings with piano accompaniment.

R. Sherman

STAGE, SCREEN, AND TV

SHAKESPEARE: "As You Like It"
The Eamonn Andrews Studio Presentation of Hilton Edward's and Michael MacLiammoir's Dublin Gate Production. Complete in five acts, from the Oxford Edition.
The Spoken Word SW-A4

A
B
B

Marchette Chute writes of "As You Like It", "The play is full of songs, the Forest of Arden is almost set to music". Hoppily enough the "songs" in this performance are imaginatively projected by Christopher Cosson, who also wrote the incidental music and performs it on suitably archaic instruments.

The light-hearted mood of the comedy is sustained by the Dublin Gate players, and if, occasionally, a hint of brogue steals across the footlights, the effect is not unpleasant. A robust, aggressive performance but not without its moments of sensitivity, such as Michael MacLiammoir's rendering of the famous "All the world's a stage". The sound is live enough to create theatre atmosphere in your living-room, but restrained enough so that it is always Shakespeare and not just lush sound that commands attention.

P. Gravina

SHAKESPEARE: "Twelfth Night"
The Eamonn Andrews Studio Presentation of Hilton Edward's and Michael MacLiammoir's Dublin Gate Production. Complete in five acts, from the Oxford Edition.
The Spoken Word SW A3

A
B
B

This performance fares even better than "As You Like It" but that may be because "Twelfth Night" is perhaps the loveliest of all Shakespeare's comedies. Its poetry, so full of laughter and make-believe, is delightfully captured by the Dublin Gate Players. This production seems better-paced and more of-a-piece than the other but this may be explained by the fact that I, personally, find this play the more beguiling of the two presented. Coralie Carmichael who seemed slightly miscast as Rosalind is excellent as Olivia, a part which well utilizes the actress's mature, authoritative voice. Michael MacLiammoir is perfect as Malvolio, imbuing the role with every shade of expression from snide to simpering. The play's tongue-in-cheek but wise humor is contagiously communicated by all concerned. You'll find yourself warning to The Bard 'ere many listening moments elapse.

P. Gravina

The Old Man and the Sea
Dimitri Tiomkin and Orchestra
Columbia CL 1183

B
B
A

Movie music is, in the strictest sense, nobody's baby. It seldom justifies the description of a "classical" work, nor is it a true product of Tin Pan Alley . . . though its chief melodic strain may sire a hit tune for the next season. The 18 brief excerpts in this "suite of themes" are given names relating to the scenes in which they are heard. (*The Boy*, *The Old Man Catches His Bait*, etc.) While Mr. Tiomkin is able to evoke the feelings of surf and sea, there is little real musical "togetherness" about the entire work. The music is well played and splendidly recorded, but I'm afraid it must be accompanied by the movie to be really enjoyed.

S. Dobbins

Windjammer
Original screen score by Morton Gould, Songs by Terry Gilkyson, Richard Dehr and Frank Miller (The Easy Riders), Pablo Casals, and others; Cinemiracle Symphony Orchestra under Jack Shaindlin

B to C
B
A
Gould



I enjoyed viewing "Windjammer" and thought the musical part of the production served properly in its own right, as background commentary, and as part of the integrated objective. Listening to the recording I cannot lose the feeling that transfer of this type of sound track is forced, artificial, and even somewhat unfair to the purpose of the score and the special songs composed for the film. If the purpose is to bring back what one has already seen and heard (recharging the batteries of the ear) then one can recall scenes and still be disappointed; and when the music is heard in its own right it falls flat without camera support. Even the bit that Cosals plays means little musically without the touching scene I remember which influenced his performance.

A. Cohn

POPULAR

The Best of the Ames
The Ames Brothers
Victor LPM 1859

A to B
A
B

This album represents about a decade of Ames Brothers' hits, and can be sub-titled, "And Then We Sang . . ." There is no need to carp at small insufficiencies because most of them have become a part of the "sound" we get from this successful quartet. (Well, maybe just one small carp: their harmonies often sound "uncomplicated" to the point of unison.) On the credit side, they bring to their songs a warmth of style and an earnestness of delivery which have matured considerably since their earlier effort with *Rag Mop*. Listen to *Tammy* and *A Very Precious Love* and you'll hear the difference.

S. Dobbins

Confetti
Les Baxter, His Chorus and Orchestra
Capitol T 1029

B
B
B
Baxter



A merry-go-round is not the ideal vehicle for long distance travel. One hopes, rather, for a few carefree spins, with the breeze mildly intoxicating at best, and all quickly forgotten when we alight. This recent collection from Les Baxter is merely that. Twelve charming melodic miniatures, played by a small orchestra, often imaginatively presented. The chorus is effectively used for humming, whistling, and other vocalized punctuation. Included in the group are the previously successful, *Poor People of Paris*, and *April in Portugal*. The spins are pleasant, and the intoxication, from a domestic brew musically, is safe for children. S. Dobbins

I Get a Kick Out of Porter A
 Joe Bushkin and his Orchestra B
 Capitol T 1030 A

Bushkin's rather metallic piano — and I refer to his style and not to the instrument's tone — may be fine for the smart, brittle tunes of Cole Porter, but somehow, for me, at least, the whole business has a synthetic air. Because we know all the Porter standards perhaps it is musically valid to treat them as Bushkin does, pyrotechnically, plenty of technique, flashily — but so little music. For all their so called "sophistication" the songs of Porter are romantic and melodically distinguished and it would be good to hear them "sing" instead of go flashing by in dizzy finger fashion. This is not Porter, nor pop, nor jazz — all Bushkin, that's all. If he's your man, this is your album. It's not mine, I'm afraid. E. Jablonski



Waltzes — But By Cugat! B
 Xavier Cugat and his Orchestra A
 Columbia CL 1143 B
 Cugat

Señor Cugat has assembled a program of twelve waltzes of international distinction and has stamped each with his own equally distinctive sound. There are songs for all: *Fascination*, from France, *Chiapanecas*, from Mexico, and the *Missouri Waltz*, from the Waldorf Astoria. For the Spanish and Latin melodies, the castanets and marimbas bloom on all sides, while the waltzes from elsewhere favor strings and brass over the usual Cugat instruments. Several vocals are included, by Pepito Arvelo and the muchachos in the band. All in all, it's a jolly session. Ole! S. Dobbins

Sweet Sue Evans B
 Sue Evans B
 Dot DLP 3102 A

Miss Evans' debut on records is somewhat tempered by the mediocrity of most of her material and by her rather mannered singing. Too much singing today, in my opinion, is influenced by hit records and those vocal tricks that are easy to imitate. Miss Evans has unquestioned vocal talent, but it is not yet her own, or perhaps her advisors are giving her a bum steer. This is a collection for the fans of the singer, particularly those who are familiar with her material. As far as me, I find the best songs included are such as Laesser's *Inch Worm* and Harold Rome's *All of a Sudden My Heart Sings*. E. Jablonski



The Trembling of a Leaf; A
The Sound of the Sea A-B
 Ray Hartley, piano, with David Terry and his Orchestra A-B
 RCA Victor LPM 1659 Hartley

There is a "late evening" sound to this album. It is reflective in character, lush in its presentation, and tends to the classical, or "every-tune-a-concerto", school of performance. Mr. Hartley, who brings a high degree of vivacity from his native Australia, is RCA Victor's answer to Rager Williams. Although they tend to be over-dramatic, the songs, mounted by arranger-conductor David Terry, are well chosen and well played. Still, there was the impression that thunderous applause and many "bravas" were expected, following the closing chords of one or two of the songs. The list includes *Sleepy Lagoon* and *My Foolish Heart*. S. Dobbins

Havana in Hi-Fi B
 Richard Hayman and his Orchestra A
 S Mercury SR 60000 A

Bernie Wayne's *Rhapsodero* and six lovely melodies from the lyric pen of Ernesto Lecuona make up the bulk of this pleasant musical excursion to Cuba. Although wrapped in lush, occasionally overblown, and always hi-fi conscious orchestrations (quothe the liner notes: "pizzicato strings interwoven with lucid brass enhance the heavy string effect of the crescendo . . ."), the warmly romantic music still provides highly enjoyable listening. Glowing, full-bodied stereo sound. R. Sherman

Trouble Is a Man A to B
 Judy Halliday with Orchestra under Buster Davis B
 Columbia CL 1153

As Ella Peterson in "The Bells Are Ringing" Miss Halliday's wistful way with a song is familiar to us, and it is pleasing to hear it again in this refreshing collection. Her choice of songs is discriminating and her performance of them sincere. Working to her disadvantage, however, is the poor programming of the album. The first side, all mood numbers, bogs down, and Glenn Osser's arrangements tend to sound syrupy. The second side comes to life with a colorful honky-tonk treatment of *Am I Blue?* A male vocal group is used unimaginatively: it sounds incongruous intruding on one song in the middle of the torch group; on the other hand *Confession*, written as a light duet, would have been an opportunity for by-play between Judy and the boys and preferable to her straight ballad rendition; and *One of God's Children* cries out for their support. Good ringing sound. G. Cory

Yes, Sir! That's My Baby! B
 Lois Kahn with Orchestra under Donald Kahn A
 Jubilee 1073 B

This recording is subtitled "A family tribute to the tuneful talents of Gus Kahn", which prompts some explanations: Lois Kahn is the wife of Donald, who is the son of the late Gus Kahn. The impression gleaned from the rather goey liner notes is that Kahn was a composer; he was, instead, a collaborator on lyrics of some very popular songs, among them the album's title number, *Makin' Whoopee*, *It Had To Be You*, *Ain't We Got Fun*, *I'll See You in My Dreams*, *Love Me Or Leave Me*, and *Toot, Toot, Tootsie!*, the old Jolson standard. (Most of Kahn's lyrics were written to the music of Walter Donaldson, incidentally.) The singing is good, and the orchestral accompaniment is very good. E. Jablonski



Dancing with the Blues B
 Al Nevins and his Orchestra A
 RCA Victor LPM 1654 A
 Nevins

The following lines are not to be construed as those of a lonely reviewer, wailing like a tenor sax at 2 A.M. Frankly, this album is a good one musically, and is definitely for dancing. But either the "blues" has changed, or Bessie Smith wasn't with it. (Let's face it, no one danced when Bessie sang, anyhow.) The twelve blues songs — *Bye Bye Blues*, *Wang Wang Blues*, and *Basin Street* included — are well done, but as arranged by Charles Albertine they have a fine big band sound to be admired, as the *Boston Pops* is admired. The entire dozen will be popular, and should be. But it's the Blues for 10:30 P.M., at a party . . . where everyone is just old enough to smoke. S. Dobbins

Music for the Weaker Sex B
 Henri Rene and his Orchestra A to B
 RCA Victor LPM 1583 B

This enjoyable combination of "lingerie" strings and Benny Carter's captivating sax dedicates twelve original melodies to some of our tap recording "names" — so famous, it is presumed, that only their first names are necessary. The album should be sold as a game for tune detectives, for almost every tune has at least one phrase derivative enough to sing with the original lyric — if one could just grasp it. For "PAT", do I hear *Dreamer's Holiday*? For "NAT", isn't that *Lamplighter's Serenade*? For "JOHNNY", why can't I recall it . . . of course, *Sweet And Lovely!* Composer-conductor Rene has produced a dozen lush songs, well played, but having no real association with the singers for whom they are named, making the frames better than the portraits. For "PERRY", *Until The Real Thing Comes Along*, for "FRANKIE" . . . oh well, try it yourself. S. Dobbins

Reflections in the Water B
 David Rose and his Orchestra B
 MGM E 3603 B

Only two of the twelve songs which David Rose has prepared for this album will probably be familiar to you. *Cale Parter's*, *Ca, C'est L'amour*, and *Radgers and Hart's*, *You Are Too Beautiful*. Two or three others have had brief careers in a movie, but to date have achieved small success. The choice of music might be one of the reasons why there is something vital lacking in this program. The Rose orchestra is as capable as ever, but that elusive spark to catch the imagination — and the ear — is missing. Whatever it is, the better performances by David Rose have had it in abundant measure in the past. No album by Mr. Rose could be bad, but many have been better. S. Dobbins



Only the Lonely A to B
 Frank Sinatra with Orchestra under Nelson Riddle A to B
 Capitol W 1053 A
 Sinatra

Even an album by Sinatra not quite at his best still manages to emerge as one of the important popular releases of the month with enough style to pass around among any other three male vocalists in the market. Here, the attempt

to recapture the haunting torchiness of his earlier collection "In the Wee Small Hours" somehow bogs down. The keys, for one thing, seem too low — pitching The Voice into the mud much of the time. Riddles arrangements, for once, seem too busy and somewhat indulgent and self-conscious, lacking at times the genuine inventiveness we have come to expect of him. The songs are not all out of Sinatra's top drawer either; but there is a moving new one for which this album is named by Cahn and Van Heusen, and Harold Arlen's tricky *One For My Baby* receives superb treatment. The sound is wonderful. D. Cross

Swingin' Down Broadway A
Jo Stafford with Paul Weston B
and his Orchestra A
Columbia CL 1124

Most notable aspect of this album is the high level of its songs, which is understandable considering the calibre of the composers: Harold Arlen (*Any Place I Hang My Hat Is Home* and *Happiness Is a Thing Called Joe*), Duke Ellington (*I Got It Bad and Tomorrow Mountain*), Vernon Duke (*Taking a Chance on Love*), Nancy Hamilton (*How High the Moon*), Burton Lane (*Old Devil Moon*), Cole Porter (*Anything Goes* and *Love for Sale*), Richard Rodgers (*The Gentleman is a Dope* and *It Never Entered My Mind*), and Kurt Weill (*Speak Low*). My only reservation lies in the often too literal interpretation of the "swingin'" in the album's title; Miss Stafford can sing a ballad beautifully, and does in this album, but often she is carried away and somehow spoils the song. Still, a worthwhile set. E. Jablonski

Dynamic! A to B
Dakota Staton with Orchestra under A to C
Sid Feller A
Capitol T 1054

Dynamic is the word for Dakota Staton; also original, happy-hearted, and sometimes eccentric. For one thing, Miss Staton finds it difficult if not impossible to take the words of her romantic ballads seriously, which allows her to indulge in an excess of whimsy quite out of place in *Little Girl Blue*, although her good humored treatment of *My Funny Valentine* in an earlier album was delightful. Nevertheless, here is real power, invention and showmanship, with a voice of true beauty and, it seems at times, almost unlimited range. Say *It Ain't So*, Joe and a song Billie Holiday once made her own, *Some Other Spring*, are special standouts. Sid Feller's arrangements are knock-outs and the sound is Capitol's best, which is just about the best. D. Cross

Mon Alive B
Frankie Vaughan with orchestra A
under Wally Stott A
Epic LN 3453

This is an aptly titled album, for the young British singer Frankie Vaughan is very much alive, if we can judge from his vibrant and virile voice. Despite power to spare, Mr. Vaughan happily does not blast you out of the room as he sings such songs as *Do Do Do*, *Hit the Road to Dreamland*, *Dream, East of the Sun*, and the Bix Beiderbecke number, *I'm Coming Virginia*. The freshness of Mr. Vaughan's voice in addition to his clear projection of the lyric and the melody bodes well for his future. He is tastefully aided in this recording by the excellent Stott orchestra. E. Jablonski

JAZZ

The Blues Is Everybody's Business B **Jazz New York** A
A **Manny Albam Jazz** A
Manny Albam A **Giants** A
Coral 59101 **Dot DLP 9004**

Down Beat Jazz Concert B **Sophisticated Lady** A to B
Manny Albam et al B **Manny Albam** A
Dot DLP 9003 A **Coral CRL 57231** A

This is clearly National Spend-Your-Money-On-Manny Month, as celebrated by the release of four Albam albums. The first is an ingenious four-part suite played by two big bands (one with strings). The *Down Beat* set is dealt with below by Ira Gitler. *Jazz New York* is the best all around, having much in common with the *Jazz Greats of Our Time* sets Manny did for Coral. The seven tracks are just long enough, well enough scored and liberally enough sprinkled with first-rate solos to be completely satisfying. Bob Brookmeyer, Jerome Richardson, Ernie Royal and Art Farmer stand out. The last LP is a group of Ellington tunes effectively gimmicked up with voices and Al Cohn's tenor sax. Three of the four sets have helpful liner notes by Dom Cerulli; Hentoff and Albam annotate the first. L. Feather

RATINGS OF JAZZ AND POPULAR RECORDS AND TAPES

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

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

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

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

PERFORMANCE (Middle Letter)
A: Extraordinary

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

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

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

RECORDING QUALITY (Bottom Letter)

A, B, C: The same as for classical recordings.
R: Indicates a re-issue.



Down Beat Jazz Concert B
Manny Albam; Tony Scott; B
Don Elliott; Paul Horn A
Dot DLP 9003 **Albam**

This is a collection of the best of a concert that Dot and *Down Beat* co-sponsored at New York's Town Hall on May 16, 1958. Albam's big band is heard in three numbers. Two are happy romps; tenorman Al Cohn renders a touching *Funny Valentine* for the third. Clarinetist Tony Scott's group, with trombonist Jimmy Knepper and guitarist Kenny Burrell, comes through strongly on *Blues For an African Friend*. Flutist Paul Horn does a pretty *Willow Weep For Me*. The low point of the set is reached in Don Elliott's version of *When Your Lover Has Gone*. The solos, by Elliott on mellophone, Hal McKusick, bass clarinet and Bob Corwin, piano, are fine; but Don's attempts at humor (imitations of Mr. Magoo and Liberace singing "scat") are embarrassing. Liner notes: Dom Cerulli. Descriptively helpful. I. Gitler

Rolling with Bolling B
Claude Bolling's Big Band A to B
S OmegaDisk OSL 6 A

The old style meets the new sound. This "Musical Portrait of New Orleans" shows France digs stereo too. The Ellington traits are strong in Monsieur Bolling's piano and arrangements, though a few wild brass moments suggest that Kenton, too, has breathed down his neck. Big band treatments of *Royal Garden Blues*, *Buddy Bolden*, *Muskrat*, *High Society*, *Cornet Chop Suey*, *St. Louis Blues*, *Basin Street*, lend an exciting incongruity to the 41 minutes of superbly stereophonic renovation. Fine clarinet by Gerard Badini. Notes: Cy Schneider. Incomplete solo credits. L. Feather



Jazz on the Bounce B
with Collette and Counce B
S Bel Canto SR 1004 A
Counce

Stereo disc manufacturers must learn that they have to do more than merely enclose their product in a box (which makes it take up twice as much precious storage space) and then offer less than twenty-nine minutes of music for \$5.95 without even any personnel listing or liner notes. The music, some of it previously heard monaurally on the Dooto label, offers an interesting contrast between the side by Collette's quintet (light-swinging, flute-fragrant modern sounds) and the hard bop of Counce's quintet on the flip. The latter group offers an overlong drum solo on *Move* and an interesting two-channel effect on the contrapuntal theme of *Chasin' the Bird*. L. Feather

Doodlin' B
Eddie Chamblee B
EmArcy MG 36131 B

A fitfully lively set by tenor man Chamblee's septet. Dinah Washington, who recently appointed Chamblee her latest ex-husband, is shown on the cover but unheard. Eddie's tendency to make everything sound like a blues is satirized in his weird conversion of *Stardust* into a 12-bar vocal blues. Hoagy Carmichael will turn over in his bank. Most of the music is innocuous Harlem-of-the-1940s jazz: *Long Gone*, *Robbins' Nest*, *Lester Leaps Again*, etc. Chamblee has an endearingly spastic jump style and a leathery, fur-lined approach to ballads. Balance between the horns is not too good. B-minus for the notes. L. Feather



Paris Impressions B
Erroll Garner A
Columbia C2L 9 A
Garner

Recorded in New York on his return from Europe, this double-pack entry contains only eighteen tunes, twelve of them Garner originals and six standards

like *My Man, Moulin Rouge*. Four of the originals are played on the harpsichord, an instrument that blurs and garbles Erroll's clean-cut capers. Garner fans who delight in hearing him vary familiar material may be disappointed, though intrinsically his own compositions are pleasant and familiarity breeds contentment. Excellent production, with many candid pictures of his foreign tour and informative notes by his manager, Martha Glaser. L. Feather



Benny Goodman at the Brussels World's Fair Westinghouse (unnumbered)
C
C
B
Goodman

Recorded before audiences during BG's highly successful week at the Fair (sponsored by Westinghouse), this loses much of its magic under the cruel microgroove microscope. He played the same arrangements (all but the dull new *Balkan Mixed Grill*) much better 20 years ago, his own work at times sounds tired, uninspired, blasé; even, shockingly enough, out of tune in a couple of spots. Roland Hanna, heard to advantage on the quartet tracks, is a pianist of promise; band sidemen include superior solos like tenor men Zoot Sims and Seldon Powell. The liner notes by BG's old friend and former press agent Hal Davis are properly enthusiastic, but contain no track-by-track analysis, no individual solo credits. L. Feather



The New James Harry James Capitol T 1037
B
A
A
James

All it takes to have a first class band, in these days of advanced musicianship, is the money to buy top arrangers and musicians. James has invested wisely in the first area with Ernie Wilkins, Bill Holman, Neal Hefti, Jack Hill; in the second, with saxophonists Willie Smith and Sam Firmature, pianist Jack Perciful. Result: an adult, convinced and convincing Basie-like set that returns him to the front rank of big band jazzmen. Gone are the lush strings and soupy ballads of yesteryear; all nine tracks have a tasteful concern for the beat. Liner notes: short but adequate. L. Feather

The Talented Touch Hank Jones Capitol T-1044
A
B
A

A respected name for more than a decade in New York jazz, Jones at last has his first major label solo album, accompanied by the expert rhythm team of Barry Galbraith, Osie Johnson and Milt Hinton. Technically, Hank at times recalls Tatum. On most of the tracks the approach marks a tasteful compromise between cocktail piano and hard-driving jazz. A minor blues by Gigi Gryce titled *Blue Lights* shows him completely unfettered. Several of the ballads are comparatively little-heard items that were well worth reviving, including *Try a Little Tenderness*, *My One and Only Love*, and *Don't Ever Leave Me*. Liner notes: Unsigned and valueless. L. Feather



Windjammer City Style Red Norvo Septet Dot DLP 3126
C
B
A
Norvo

Contents: an intermittent jazz beat; an overall aura of gentility; frequent flute forays; one track on which Norvo does not play at all; occasional use of reverberation effects; adequate ad libbing on clarinet and piano; a guitarist named Jim Wyble equally adept in single-note jazz style and in Spanish guitar chording; a series of trivial movie themes, all so unfamiliar and unimportant that the variations on them suffer from the listener's problems in recalling what is being varied. The same group playing specially composed jazz material would have contributed more meaningful music. Notes: a short, uninformative puff. L. Feather



Wilbur de Paris Plays Cole Porter Atlantic 1288
C
C
A
De Paris

The "C" for composition refers not to the tunes' intrinsic merit but to their validity as jazz material in this context. De Paris' "new New Orleans jazz", as

he calls it, relies for its character on a carefully contrived primitivism, melodic and harmonic simplicity; the essence of Cole Porter's music is harmonic subtlety and melodic sophistication. The effect is like hearing T. S. Eliot read aloud by Archie of *Duffy's Tavern*. Some passages, notably the opening of *Wonderbar*, complete with a harmonica and banjo, are closer to Continental café music than to jazz. The liner notes, desperate to justify this odd alliance, point out that both Porter and de Paris are from Indiana. L. Feather



The Swing's to TV Bud Shank-Bob Cooper S World Pacific Stereo 1002
B-A
B-A
A-B
Cooper

This time the undraped cover blonde is sprawled before a TV set. Reason for the mixed ratings is that Side I blends the woodwinds and saxes of the two leaders with lush strings as they offer the ballad themes of the *Disneyland*, *Sinatra*, *Hope*, *Clooney* and *Danny Thomas* shows; Side II, much more in a jazz vein, simply features Shank, Cooper and rhythm in swinging treatments of the *Shore*, *Fisher*, *Cummings*, *Steve Allen* and *Burns & Allen* themes. The A's are for Side II, except the recording, which is A for the very effective separation of the strings on the ballad tracks. Liner notes: Skimpy, and with no personnel. L. Feather



Modern Jazz Survey II Baritones & French Horns Prestige 16 3/4 rpm 6
B
B
A
Adams

Following up its successful transfer of several 33 1/3 LPs to 16 3/4, Prestige now offers two new super-slow sets, this time using previously unissued material. (For the other LP see Wallington, below.) Side I here offers the baritone saxes of an early-bopper, Cecil Payne, and a neo-quasi-bopper, Pepper Adams, in a bristling set that also features the tenor of John Coltrane. My preference is for the reverse, a session by the French horns of Julius Watkins and David Amram in which the sidemen's work (among them are Curtis Fuller, trombone and Sahib Shihab, alto) is as intriguing as that of the leaders, and the writing, notably Amram's *Five Spot*, is imaginative. The sound does not suffer perceptibly from the reduced speed. Notes: Ira Gitler. Long and (with the aid of a microscope) helpful. L. Feather

Jazz Rolls Royce Lighthouse All Stars Plus Ten S Omegadisk OSL 5
A
A
A

Here is how jazz should be presented in stereo, quality- and quantity-wise. Allegedly recorded at a UCLA campus concert (though the applause is clearly dubbed), it offers Rumsey's star sextet gussied up to 16-piece size for big band backgrounds. The soloists — notably Rosolino's titanic trombone, Vic Feldman's vibes and piano, Bob Cooper's tenor — ooze like molten lava out of one channel while rhythm supports them on the other. Six long tunes (including a *Tea For Two* opus retitled *Coop Salutes the Co-Op*, and a slow blues, *Bruinville*) total 45 minutes of colorful two-eared listening. Liner notes: Rumsey and Cooper. Good. L. Feather

George Wallington-Phil Woods Modern Jazz Survey I Prestige 16 3/4 rpm 5
A
A
A

A jumbo-size helping of 1945-style bop with 1958-style recording. Though there are two different groups, both have Phil Woods' alto, which seems to me far more stable and less hypertense than the current work of the more highly publicized and similarly Parker-derived Cannonball Adderley; both quintets, too, boast Teddy Kotick's bass and Nick Stabulas' drums. To these solid elements are added, in one unit, Don Byrd's trumpet and Wallington's piano; in the other, Ray Copeland and Red Garland. The classic bop instrumentation (trumpet-alto-rhythm) still produces a light, loosely-swinging quality that has not dated. Quality at 16 3/4 is surprisingly good. Notes: I. Gitler. Illuminating. L. Feather

New York Jazz Quartet Goes Native S Elektra Stereo 118-X
B
A
B

An agreeable fusion of a Continental-sounding jazz group (Herbie Mann flute; Mat Mathews, accordion; Joe Puma, guitar; Whitey Mitchell, bass) and an Afro-Cuban percussion mood, supplied by Manuel Ramos and Teiji Ito. There is considerable rhythmic ingenuity, as well as a delightful overlay of humor in the music (and in such titles as *The Mann Act*, *March of the Sugar-Cured Hams*, *Oi Vay Calypso*). Mann and Puma keep the level of melodic interest high. The liner notes, allegedly penned by the quartet, are apt and amusing. Some of the stereo value is lost by an excessive similarity, on some tracks, between the sounds emerging from the two channels; often a monaural playing, via two speakers, sounds almost the same. L. Feather



At the Vanderbilt Avenue balcony of New York's Grand Central Station, Hi-Fi House vies for attention with the famous Kodak sign at the opposite end of the upper level. Below, Hi-Fi House looked like this when it was under construction, with the steel framework completed

HI-FI for EVERYBODY

Hi-Fi House, at Crossroads, U.S.A., Has Become a Landmark for People Who Want to See, Hear, and Learn about Hi-Fi Components — By Milton B. Sleeper

ONE of the visitors at Hi-Fi House described this project as "the place where anyone can find out whatever he wants to know about hi-fi". That's no exaggeration, either. In the many hours I have spent there talking with the men and women who come in from the time the doors are opened at 8:00 A.M. right up to closing time at 10:00 P.M., I have encountered every kind and degree of interest in hi-fi.

Most of the people — I would say 70% — are those who know *hi-fi* as a word, but have never had a chance to hear what the word means in terms of the sound of music. By asking if there is any information I can give them, I have found that perhaps half of this group have no equip-



ment in their homes other than table-model radio or TV sets. The other half own out-of-date phonographs or newer small models which, they have begun to suspect, give them what they call "rather poor music". They want to find out how much improvement hi-fi components will give them.

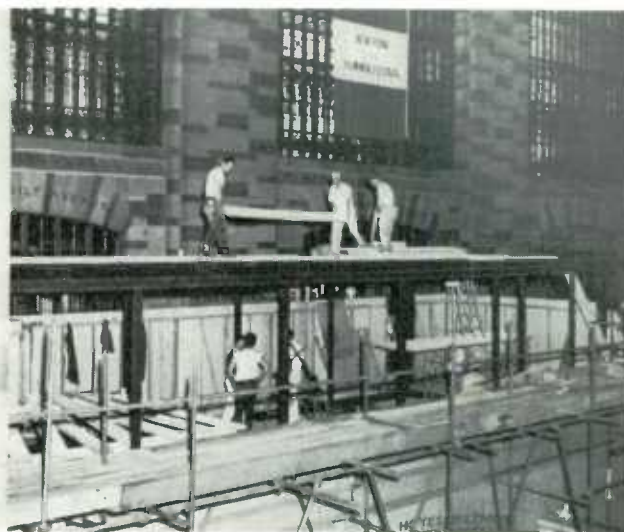
Probably 25% own mono equipment that they want to replace or convert to stereo. Their interest is in hearing top-quality stereo records and tapes so they can decide on making the change and, if they do, what new components they will have to buy.

The remaining 5% are executives of the hi-fi companies, sales representatives, audio engineers, and advertising agency executives who want to study the interests and reactions of the other 95%. Just recently, one of the organizations that makes public-opinion surveys asked permission to question visitors leaving Hi-Fi House.

One of the members of the staff said: "We never know whom we are talking to. Each visitor may be Mr. Anybody from Anywhere." Even New Yorkers think of the Grand Central Terminal as a railroad station, but surveys made for the Public Service Commission disclose that while more than 15 million people each month go through the area where Hi-Fi House is located, only 3 million are train passengers! All the others pass through this area on their way to or from the hotels, office buildings and subways that can be reached directly, or through the many corridors and tunnels that radiate from the Grand Central. It is possible, for example, to walk under cover from 3rd Avenue and 41st Street through the station and out at Madison Avenue and 47th Street!

Some Inside Information

Looking back to the start of this project, I doubt if Thomas Kelly and I would have undertaken it if we had known all the things we learned in rapid succession after we started. We assumed, for example, that we could get one of the



Hi-Fi House is not a temporary affair, but a permanent structure

concerns specializing in the construction of show exhibits to erect the structure. But at that point we encountered the New York Department of Buildings, and we learned that, before construction could be started, we would have to obtain a Building Permit. That meant filing complete plans and specifications stamped with the number of a registered architect.

Having selected an architect, we began to learn about the New York Building Code, and the requirements of design, construction, and materials as they related to public safety and fire prevention. At this point, the simple structure we had envisioned became a steel-framed building with a roof of concrete slabs. Apparently the Building Department had not been confronted with the questions involved in putting up a building inside a building before, so they threw the whole book at us, and called for the same construction that would be required outdoors, except that we didn't have to provide for taking rain water off

The front door is between the broad marble stairs, left, and the Vanderbilt Avenue entrance to the Terminal. Exit door is at the far right





Visitors move on to the equipment section, to see and get information about the components used. Right, Robert Merrill of the Met came in to hear his voice from a Bozak speaker.



the roof! We were not permitted to use ordinary plywood for the walls, nor could we run the electric wiring in BX. No, indeed. We had to use fire-resisting treatment on the wood, and put the wires in conduit.

Only union labor was employed in the construction, and shop stewards were on hand to see that such items as the cabinets and the wooden letters made outside not only bore union stamps, but stamps of acceptable locals.

One problem that really worried us — the air-conditioning — was solved more easily than we expected. Ventilation, we knew, would be needed all year 'round because only the front door would be kept open, and we would have to have cooling in the warm months. This, we assumed, would mean installing a compressor, and disposing of the condensation. But while we were wrestling with this seemingly insuperable difficulty, we learned that chilled-water pipes had been run in the crawl-space be-

Components used in the demonstrations are displayed in equipment area



tween the floor and the arch beneath, and that the chilled water was available to us on a metered basis. Also, in the crawl-space, were a pipe for taking away condensation, as well as AC power and telephone lines.

So, in good time, Hi-Fi House was completed, although the cost was exactly three times our original estimate. Anyway, we have the satisfaction of knowing that the House will last at least as long as Grand Central Terminal.

Anything Can Happen

Hi-Fi House is located in a spot where anything can happen. It is more thoroughly policed than you would ever expect. One way to find out (although we do not recommend it) is to take a photograph in the Terminal, for this is strictly forbidden except by specific authorization. Only once, I am glad to say, have we had a troublesome visitor. He was a drunk who insisted on hearing some particular record that we didn't have. Thereupon, he took off his coat and offered to mop up the place. But when he saw that no one paid attention to him, he picked up his coat and walked out, complaining that we didn't know how to operate the place.

On another occasion, a representative of MGM telephoned to ask if they could put a screen around the entrance to Hi-Fi House for just an hour, from eight to nine on a Sunday morning. Since it is closed on Sunday, I said it would be all right.

That's not what happened, though. The Saturday morning before, Thomas Kelly walked in at eight o'clock to find the whole upper level teeming with cameramen, electricians setting up huge lights from every vantage point including the roof of Hi-Fi House, hundreds of extras blocking the train gates, and crowds of people standing around watching Alfred Hitchcock directing preparations for a scene in which Cary Grant would appear! A great screen had been erected to hide Hi-Fi House, and traffic from the outside entrance and on the stairway was blocked completely. This, definitely, was not the one-hour-on-Sunday-morning arrangement to which I had agreed.

Continued on page 56

KNOW-HOW V_s. KNOW-WHY

We Have Plenty of the Former Right Now. Our Progress in the Future Will Be Determined by Our Capacity to Develop the Latter — *By Frank Pace, Jr.*

Everyone who has mastered the know-how of hi-fi components and the attendant details of circuits, installation, and operation sooner or later finds himself interested in the know-why of sound reproduction. In this article the author, president of General Dynamics Corporation, expounds on the difference between the how and the why attitudes, and explains its significance to our future as individuals, and as a nation. When he says that "the next forty years are going to produce the greatest flow of basic ideas and products that has ever been known in this world," he makes our current use of such words as NEWEST, FINEST, and MOST PERFECT seem a little silly.

THE UNITED STATES came into being as a nation of free men and individualists at a particularly fortunate time for us. The era just preceding the flowering of this great continent had been one of great success in research in the Europe from which we came. We, originally coming to a new land and facing new problems and new barriers, did not have the time or, frankly, the mental approach to make the kind of experiments and discoveries that permitted the development of completely new thoughts. We did develop from time to time some outstanding men, but mostly we continued to rely upon the genius of Europe to generate the new ideas that were to be developed in this Country.

We took those ideas, polished them and developed them into many-faceted achievements as no other nation in history had ever done. We became a nation of technological progress. We were the nation of "know-how". We were not the nation of "know-why". Even as late as 1930, you will find that we, as a nation, had developed only three Nobel Prize winners in the physical sciences. We still sent young men to sit at the feet of the great in Europe. We were not the original thinkers, we were the developers. We were the doers, the practical people, the pragmatic people.

Don't let anyone for a moment downgrade the fact that our qualities were "know-how" and not "know-why". "Know-how" in and of itself is a great quality. No idea is worth its salt unless there are people who can take it and develop everything that's in it. This has been a great American quality.

When the second World War came, we not only were pushed against our own will to world military leadership, we were at the same time pushed to scientific leadership of the free world. The great minds had to leave Europe during the war, and the great fountain of European knowledge dried up. Some of these men came here. Others, unfortunately, went to the Soviet Union and formed the basis of the tremendous development of Communist science. For the first time we found ourselves faced with the proposition that we as a nation had to undertake basic research in

order to make use of the technology that our democracy had permitted to grow and develop.

Such basic research as we had done had been done, fundamentally, by the universities. Today basic research is a tripartite responsibility of the universities, of government, and of business.

As you add up the pluses and minuses, you find many pluses that lead us to the conclusion that we can not only retain our basic "know-how" capability, but add to it a real "know-why" capability.

Basic new ideas flourish in a free society, in a society where men can think as they wish and say what they wish. This is true of our Country, because America is still a young nation and, as such, basically a simple nation. We have not built up rules and shibboleths that keep men within the narrow confines of how things must or should be done.

We have a chance to become a "know-why" nation as well as a "know-how" nation because we have the greatest basic educational plant in the world, not always used most effectively — not capable of being re-directed to our requirements to the same degree that that of a dictator-directed educational system in Soviet Russia is capable of being re-directed — but still the greatest basic educational plant in the world. If we use it wisely, if we use it sensibly, if we remember that no great source of science can grow without, also, a great source of understanding of the importance of the liberal arts, if we still are able to push our young people in the direction of recognition of the importance of this particular area, there is no reason why we should not move ahead.

Likewise, our military research will always push us into areas of fundamental development. We can't grow in steady, unhurried, logical, progressive stages, because the Soviet doesn't grow in steady, unhurried, logical, progressive stages. We have to reach out to the very far tomorrows — beyond the limited todays and immediate tomorrows — because we must be sure that we are not only up with them but ahead of them. Here, we must always reach for the ultimate. We cannot have a technocracy that merely improves ideas; we must generate fundamentally new ideas. When this is known, understood and recognized, it will move us ahead.

Finally, we are a competitive people. We have always lived and believed that we were better than the next guy. When we find a godless society like Soviet Russia really challenging us — turning out highly competent engineers and highly competent scientists and combining them to achieve technological achievements such as Sputnik III — then we respond to that challenge.

We have certain weaknesses too. We are, again, a practical people, used to dealing with (Continued on page 67)

STOP THAT NOISE!

If Your Audio System Seems Excessively Noisy, It May Be Due to Incorrect Adjustments. Here Are Suggestions That Should Help — By Herman Burstein

AS THE contrast between the jewel and its setting accents the splendor of the jewel, the emergence of music from a background of utter silence enhances the luster of hi-fi sound. An ear that must contend with an undercurrent of noise and hum soon grows tired and eventually irritated. During a pause in the music or spoken word, nothing should be heard beyond a foot or two from the speaker at moderate volume level.

The quietness of an audio component is a major index to its quality. Quietness, though, is relative. All audio equipment produces some electrical noise which may be heard from the speaker. Therefore, in hi-fi we are concerned with keeping that noise virtually inaudible, rather than with trying to eliminate it altogether, an impossible task according to present theory.

When you pay the difference in price between a run-of-the-mill component and one of hi-fi quality, part of this difference goes for design, construction, appearance, and parts aimed at minimizing noise. But there is only so much the manufacturer can do. After he has done his best, either absolute best or best consistent with price of the component, the task of minimizing noise becomes your problem.

It is important to realize that often there is much you can do about keeping noise below audibility if you go about the task correctly. The components you choose and the way you employ them can make a very appreciable difference as to noise. To turn a phrase, one of the hi-fi watchwords might well be: "Stop the Noise."

Amplifier and the Speaker

To explain what can be done to subjugate noise, let us first have a look at the relationship between the power amplifier and the speaker, plus some relevant factors.

The power amplifier provides electrical energy. The speaker converts this into acoustic energy — sound, in everyday terms. When the audio signal goes from the amplifier to the speaker, amplifier noise, like an uninvited guest, steals in, too. As long as the amplifier and speaker are connected, noise may be heard, even when no audio signal is fed from the amplifier to the speaker. Hence, the speaker gives forth a steady noise, regardless of whether or not it is reproducing desired program material. The fervent hope is that the noise will not be heard.

Thus we have the crucial question: Can the electrical noise of the power amplifier be heard through the speaker? The answer ties in with four factors: 1) your hearing acuity; 2) amount of noise in the room; 3) amplifier power; 4) efficiency of the speaker.

1. *Hearing Acuity:* We do not all hear equally well. Moreover, some of us are more sensitive to low frequencies, and others to high ones. Thus a variation in hearing

acuity between individuals, either overall or at different notes, may be just the margin between acceptable and objectionable noise.

2. *Room Noise:* Noise is everywhere, even in situations that you might associate with complete quiet, such as a remote mountain peak on a still night. A close approach to complete silence is achieved only under laboratory conditions. (Total silence is very unpleasant!) A typical listening room contains a good deal of noise, even though you are not conscious of it. It is attributable to such things as conversation, hum of an electric clock, purring of a refrigerator motor, rustle of a newspaper, flow of water from a tap, or passing traffic. In the quietest surroundings, say in a rural home late at night, room noise tends to be about 100 times (20db) greater than the smallest sound perceptible to the normal ear. In a suburban home the noise tends to be 1,000 times (30db) greater, and in a city home 10,000 times (40db) greater than the minimum perceptible sound. The significance of room noise is that it tends to mask noise issuing from the speaker. Thus the listening site and time of day (for room noise generally varies throughout the day) partly determine whether you hear noise from your speaker or not.

3. *Amplifier Power:* Electrical power is measured in watts. 100 watts is considered high for an audio amplifier, while 10 watts is considered on the modest side. A 100-watt amplifier typically produces more noise than one rated, say, at 10 watts. This of course assumes that the two amplifiers are built pretty much the same except as to the amount of power each can deliver. So we have to bear in mind that, everything else being equal, the higher the power rating of an amplifier, the more noise it tends to produce. (To illustrate what we mean by things *not* being equal: it is quite possible for a 100-watt amplifier that is well designed and constructed to produce less noise than a poorly built 20-watt amplifier.)

4. *Speaker Efficiency:* Loudspeakers are a profligate lot. Instead of converting all the dearly-purchased signal from the power amplifier into sound, they waste much of it in the form of heat. As the sound engineer puts it, they are not very efficient. Yet the degree of efficiency varies a great deal among speakers. Therefore, in this world where all things are relative, some speakers are termed high-efficiency and others low-efficiency, although this factor is not necessarily related to audio performance. If noise is audible when a high-efficiency speaker is connected to a given power amplifier, it may well disappear when a low-efficiency speaker — perhaps producing only 1/20th as much sound — is connected instead to the same amplifier.

In sum: If your hearing sensitivity is appreciably below average, either for all tones or those at which noise predominates, you may not hear noise from the speaker. If

your hearing is normal, room noise may mask the noise from the speaker. Finally, the choice of power amplifier and speaker partly determines whether noise is manifest.

On the one hand, an amplifier of high power *tends* to produce relatively more noise than one of low power. On the other hand, a highly efficient speaker will convert more of the noise from the amplifier into sound than will a low-efficiency speaker. Thus we have a guiding principle, namely, that noise problems are apt to be least when the speaker and power amplifier are chosen for each other: high-power amplifiers for low-efficiency speakers, and low-power amplifiers for high-efficiency speakers.

Power Amplifier and Preamp

Many, though not all, hi-fi systems have separate preamplifiers and power amplifiers. However, if yours is what may be called a composite amplifier — preamp and power amplifier on one chassis — this section is not especially intended for you, although it is still hoped that you may garner some useful information here.

Usually preamps are responsible for more noise than power amplifiers. We may think of the power amplifier as the strong, silent type, while the preamp is a busybody, a factotum, not only building up very tiny signals into big ones, but also carrying on numerous other functions such as boosting or cutting bass or treble, supplying automatic bass boost at low volume (loudness compensation), reducing rumble, filtering out record scratch, and correcting the frequency characteristics of the signal from the phonograph cartridge or tape head. With so many things to do, it is no wonder that the preamplifier creates more noise than does the power amplifier.

Fortunately, a good preamplifier produces more output signal at low distortion than we are apt to need. This means simply that if we cut down the audio signal after it comes out of the preamp, we also cut down the noise from the preamp.

To illustrate, let us assume that the preamp can put out 3 volts at inaudible distortion. (Distortion, like noise, is always present; our only concern is to keep it below audibility.) Some preamps can deliver as much as 5 to 10 volts at suitably low distortion, but 3 volts will do for this example.

Next, suppose that 1 volt from the preamp will drive the power amplifier to full output, a very typical figure. (The range is approximately from .5 to 1.5 volts for power amplifiers in general.) Since the preamp can deliver 3 volts and only 1 volt is needed, the preamp signal can be cut to one-third, simultaneously reducing preamp noise to one-third, a voltage reduction of 10 db.

Exactly how do you reduce signal from the preamp? Very easy. Every power amplifier has (or should have) a control marked GAIN, LEVEL, VOLUME or similar term. To give it the technical appellation, we shall call it a LEVEL SET. When the level set is turned down, that is, counterclockwise, less of the signal from the preamp is applied to the amplifier. If the power amplifier is one of those rare types without a level set, one can easily be installed by a technician at modest cost.

If you use the level set to cut the signal from the preamp

to one-third, noise is significantly reduced. But this is only part of the story.

The assumption has been that you want to drive the power amplifier to its full rated output, which may be anywhere from 10 to 100 watts. But in most cases this is an unrealistic assumption. With speakers of average efficiency and in listening rooms of typical size and furnishings, you may need at the most 1 to 5 watts, depending how loud you like your music. Thus instead of needing 1 volt to drive the power amplifier, you might need only .2 volt from the preamp.

This is indeed good news. Now you can turn down the level set of the power amplifier still further, which means a further reduction of noise from the preamp.

In sum, you first reduced the preamp noise in this case to one-third of the original value. Then the *remaining* noise was reduced to one-fifth. All told, the preamp noise was cut to one-fifteenth of the original amount, a very substantial achievement. This example is not fanciful, for reductions as great or greater can often be achieved.

How do you go about adjusting the level set to the correct position? If you purchase your audio components from a reliable dealer who has his own service department, the technical personnel can do this for you. They can test-assemble the equipment you buy, including the speaker system — a desirable step in any case in order to check out the components — and turn down the level set enough to keep preamp noise suitably low, at the same time making sure you have adequate reserve volume, and checking by instrument that the preamp does not have to work so hard (turn out so large a signal) as to produce excessive distortion.

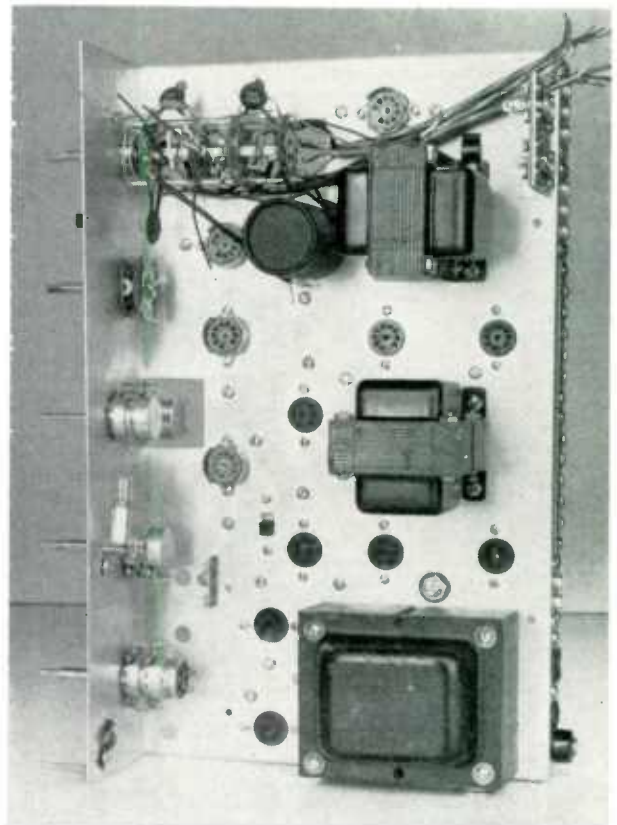
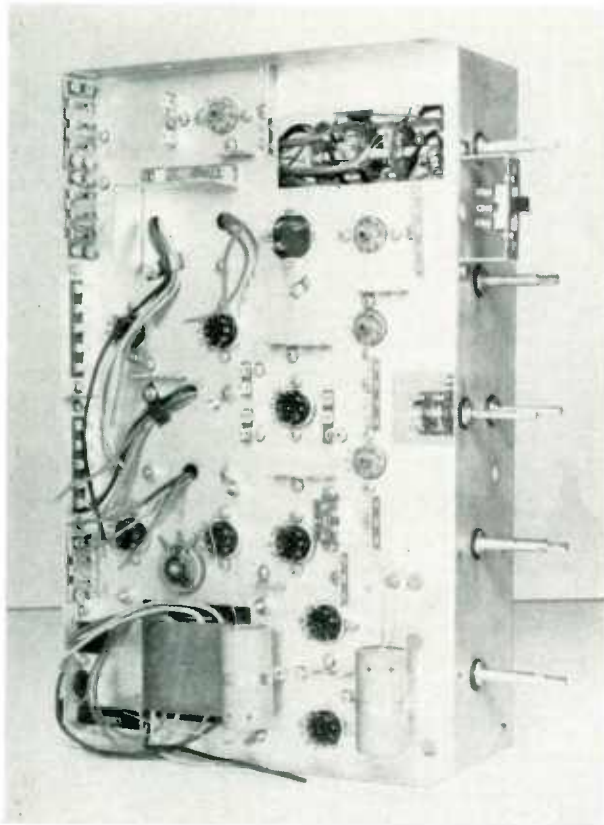
On the other hand, you can generally achieve satisfactory results by ear in your own home. Before and after turning down the level set, you might play loud passages from a record of good quality in order to check whether distortion has crept up to a noticeable degree; after turning down the level set the preamp has to work harder to turn out the same volume of sound. If there is no audible increase in distortion, you have bought yourself a decrease in noise at a fair price.

Preamplifier Level Set

Something should be said about the level sets sometimes found in preamplifiers as well as in power amplifiers. In the case of the preamp, the level set serves a similar purpose, but it is to attenuate the signal coming from a tuner, tape machine, or phonograph.

By turning up the preamplifier level set, that is, clockwise, more signal goes into the preamp, and correspondingly more signal comes out of it. And, as explained, the more signal coming out of the preamp, the more you can turn down the power amplifier's level set, thereby attenuating preamp noise.

Here you face a danger, already mentioned but worth repeating. Too much signal fed into the preamp may tax its signal-handling capabilities, resulting in distortion. Take the time to bring the controls into balanced relationship. Otherwise, you may blame your components, tapes, or records for noise you can eliminate.



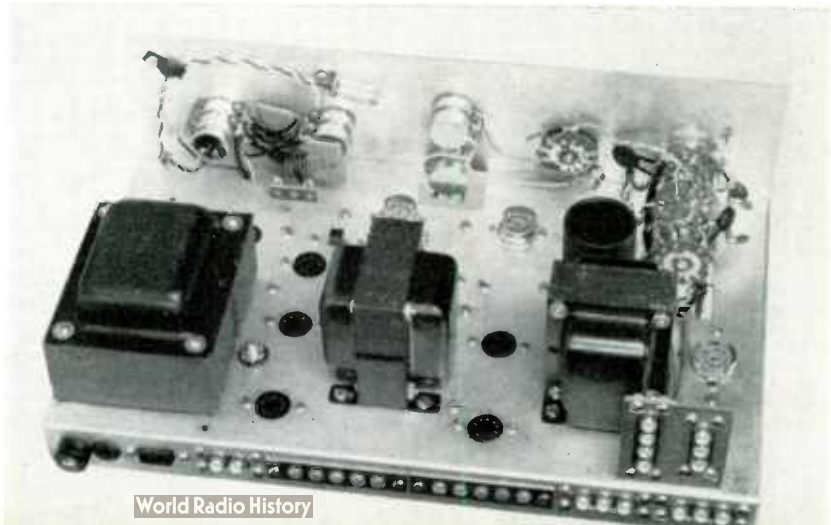
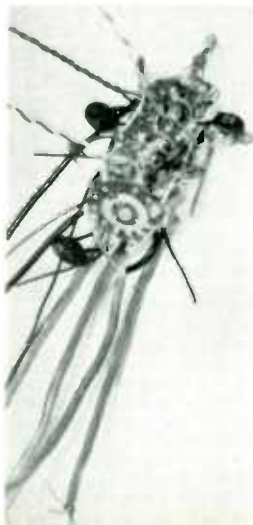
Figs. 1 and 3. Initial assembly of parts beneath and above the chassis, with the input selector switch, Fig. 2, mounted on the front panel

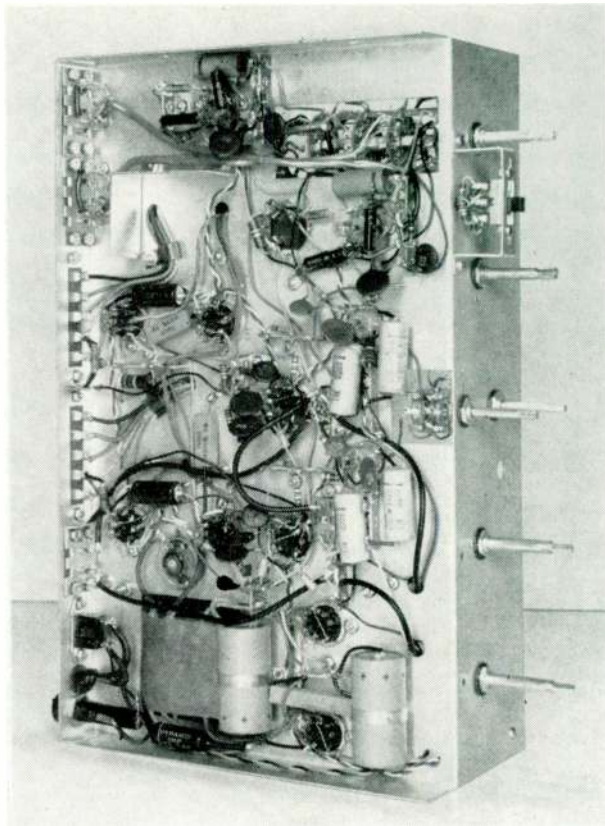
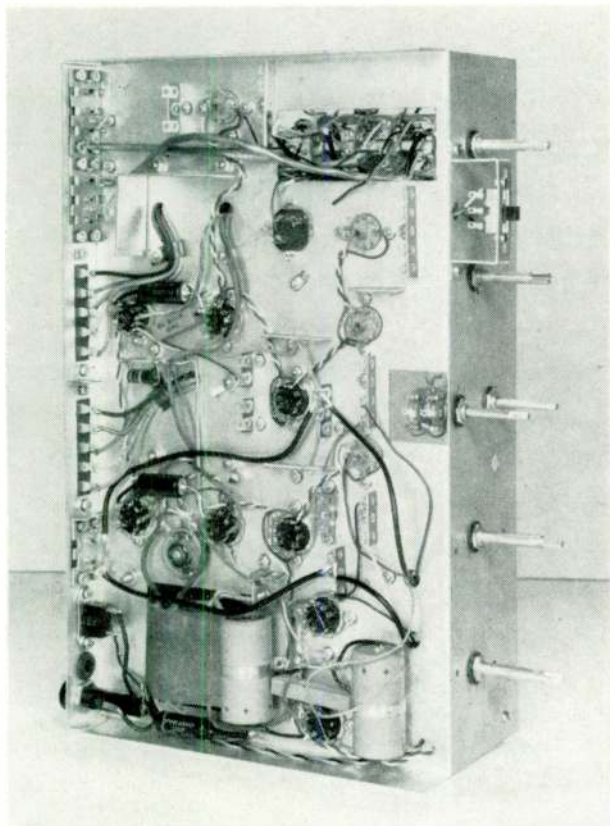
Notes on the Assembly and Wiring of an
EICO HF-81 Stereo Preamp-Amplifier

By James Jewell



Fig. 2 and 4. Left: Selector switch with the leads soldered, ready for mounting. Right: wiring completed on the top side of the chassis



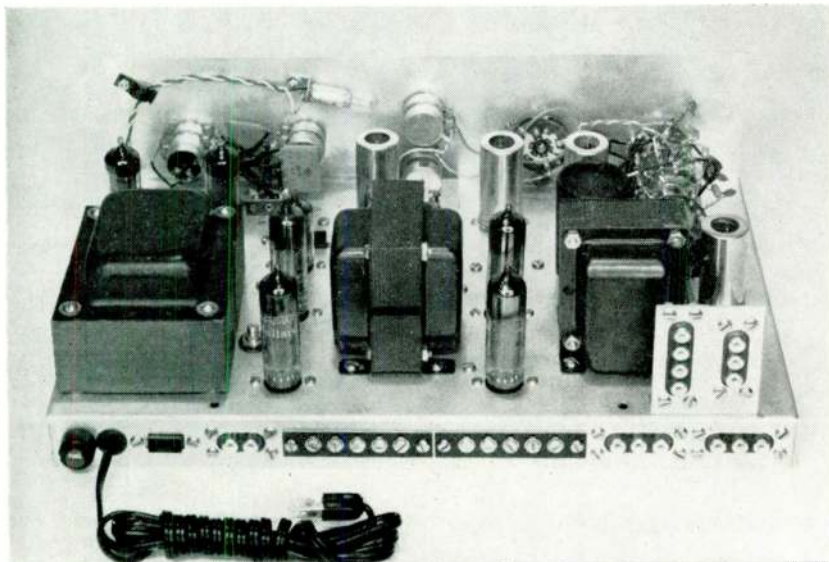


Figs. 5 and 6. Final stages of the wiring. This is not a difficult job if each step is done correctly, but it's not easy to correct mistakes

ONE of the early lessons we learn in working with hi-fi equipment is that we must pay for what we want to achieve — not just in money but in time, and care, and in gaining skill and a working knowledge of assembly methods. This applies doubly to stereo systems, but the return in performance is well worth the investment of effort required. That was my experience with the EICO HF-81 dual preamp-amplifier. It was the biggest kit-assembling job I have ever tackled as to the number of parts and connections. You would expect it, of course, since two preamps and two 14-watt amplifiers are mounted on a single chassis.

In addition, the dual switches and controls, and the tiny sockets for miniature tubes call for making many connections in small spaces. I would not suggest tackling the HF-81 as a first attempt to assemble and wire a kit. However, if you have proved your skill with the pliers and soldering iron on two or three simpler kits, you should

Fig. 7. Rear view of the completed stereo preamp-amplifier, tubes in place, ready for test



have no difficulty putting this preamp-amplifier together.

Controls and Circuits

The simplicity of the controls on the front panel, Fig. 9, is an important point in favor of this unit, yet the circuits provide complete flexibility for any combination of stereo or stereo and mono sources.

The input selector switch has AUX 1 and AUX 2 positions for high-level inputs such as ceramic cartridges; FM-AM for radio reception; FM MULTI for multiplexed stereo on FM; MIC for stereo tape recording; PHONO for a low-output stereo pickup; and TAPE for a stereo machine.

The function selector connects the preamps or the high-level inputs to the tone control circuits (and thence to the amplifiers) in the normal or the reverse manner, or connects the No. 1 preamp or high-level input to both tone control circuits to drive both amplifiers from any source plugged into a No. 1 input. The tape outputs for recording are after the tone controls. With this arrangement, stereo sources can be combined with mono sources plugged into No. 1 inputs. For extra power, with the function switch in the mono position, the two speaker outputs can be connected in parallel for 28 watts to drive one speaker, and a second amplifier can be driven from the No. 2 tape output for the other speaker. Using such an arrangement, the complete installation can still be controlled from the preamp.

Between the two rotary switches is a slide switch to cut in NARTB equalizing circuits for 3¾ or 7½ and 15-ips. recorded tapes. At the center are the focus control for balancing the speaker levels,

and a dual level control for adjusting both channels simultaneously. To the right are the concentric controls for bass and treble of each channel.

Across the rear, Fig. 8, there are tape outputs at the left; on the same line are No. 1 inputs for microphone, magnetic pickup, and tape; then No. 2 inputs for the same three sources. Above, the top pair are inputs for auxiliary source A; next below for auxiliary source B; then AM at the left; FM multiplex filter at the right; and FM at the bottom left.

The preamps and Williamson-type amplifiers are of conventional design. Each channel has a 12AX7 for the pre-amp, and a 12AU7 in the tone control circuit feeding a 12AX7 and two EL84 output tubes. The rectifier has two EZ81's.

Assembly and Wiring

The instruction book has picture wiring diagrams for the succeeding stages on left-hand pages, and corresponding assembly and wiring steps on the right-hand pages. Altogether, there are twelve diagrams, dividing the work into easy stages.

Some of the individual instruction steps cover several connections, making it necessary to check off each part of each step. I found it essential to check and double-check every step with the diagram as well as the instructions because, toward the end, the wires and terminals

You will probably make much better time with this kit than I did. I persuaded the factory to let me have one of the very first kits. I assembled it while their engineers were checking the instruction book. I found some mistakes (as they did, too) and that slowed me down. Also, up to that time, they had not made the separate, enlarged diagrams that are supplied now with the instruction book.



Fig. 8. There is ample ventilation for heat generated by the output tubes and rectifiers

They are much easier to read, but I worked at an unhurried pace, checking and double-checking all the way. That was how I noticed the mistakes that have been corrected.

I didn't keep an exact record of the time required for each stage, but I can tell you that it totalled 31 hours and 35 minutes. If I build another HF-81, I think I can do it easily in less than 25 hours.



Fig. 9. The controls are simple and self-explanatory, yet perform all necessary functions

became so crowded in some places that it would have been difficult to correct mistakes made earlier.

You'll find a steel knitting needle extremely useful for poking and pulling the wires into place in awkward locations. I strongly recommend a pencil-type soldering iron. It gets into tight places where a heavier iron just won't fit, and it doesn't over-heat the terminals, or the leads from resistors and capacitors. I had to be particularly careful of the wires going to the terminals of the miniature sockets, to avoid short-circuits.

Performance and Installation

Anyway, I didn't begrudge the time I spent on this stereo preamp-amplifier for its performance is excellent, and the operation is uncomplicated. Used with fairly efficient speakers, the 14-watt output from each channel is entirely adequate. Or with the two amplifiers in parallel and driven from one preamp, and a 30-watt amplifier driven from the second preamp, there is power enough to drive any speakers at all the volume that you can use in your living room.

As in the case of all components built into pancake enclosures, ventilation is very important because of the heat generated by four EL84 output tubes, and the two EZ81 rectifiers. To permit adequate circulation, the case is carried on rubber feet so that air can enter from the bottom. If the HF-81 is set into a cabinet, there must be at least a 2-in. space above the cover, and the back of the cabinet must be open. If the cabinet is closed, some other provision must be made for air circulation. Overheating shortens the life of the tubes, and may damage the resistors and capacitors. On a table or the shelf of an open bookcase, it can be operated with no more than normal temperature rise.



you ought to know about...

United Speaker Systems: Whether it's a mono or a stereo installation, you may be able to make use of this smart idea: United has an X-100 speaker enclosure that is identical in outward appearance with their X-100-E equipment cabinet. This makes it possible to carry out the matched-pair idea.

Construction is very solid, with all the joints glued and screwed. In the illustration of the rear, acoustic material was removed to show the 12-in. speakers and the cone-type tweeter. Power rating is 24 watts, impedance 8 ohms. Dimensions are 24 ins. wide, 24 high, 15½ deep. Choice of finishes: mahogany, Swedish birch, pewter walnut. Circle letters AA on the Literature Request Card.

Roberts Electronics: Four units comprised this line of tape equipment. These are the 2-track mono and 2-track stereo record-playback machines of identical appearance, an amplifier-speaker of matching size, and a preamp, not illustrated here.

Of particular interest is the 90-S stereo record-playback machine. All necessary controls are provided, including an index counter and VU meter. On the amplifier-speaker assembly there is also a VU meter so that a pair used for stereo playback can be balanced accurately. Circle letters BB on the Literature Request Card.

Pilot Radio: Model SM-245 is a stereo preamp-amplifier rated at 20 watts for each channel. Input connections are provided for microphones, tape playback, FM-AM radio, and FM multiplex, and outputs for stereo recording.

The lower controls, from left to right, are for speaker switching, volume, loudness, speaker balance, bass, and treble. The two last are calibrated for RIAA, LP, AES, and NAB positions. When a mono source is used for any input, both speakers can be switched to mono operation. Preamp tube heaters are supplied with DC. There are 11 tubes in all, plus the rectifier. The metal case is 14¾ ins. wide, 4¾ high, by 12¼ deep. Circle letters CC on the Literature Request Card.

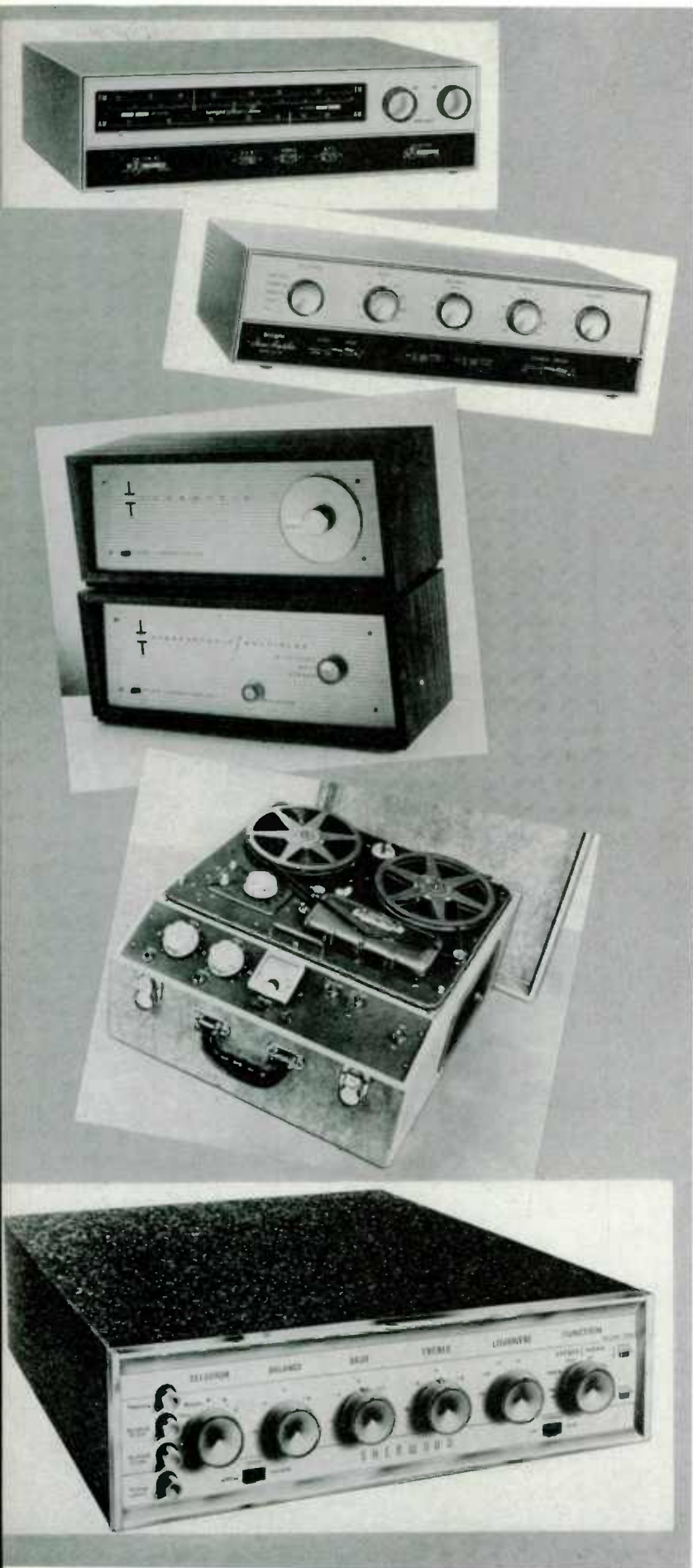
Altec Lansing: With the two center switches in the center (stereo) positions, each channel of the 345-A stereo amplifier delivers 40 watts. However, according to the positions of the upper input switch and the lower output switch, either the left or the right input can be connected to put 40 watts into each speaker, or 60 watts into either speaker. Also, the output switch automatically matches the speaker impedance for stereo or mono operation.

A very clever warning light at the bottom center flashes when the control switches are set incorrectly. Controls at the left and right are level sets. Separate AC switches are provided. Rear connections are for inputs, 8 or 16-ohm speakers, and AC outlets that are not switched. The metal case is 16¼ ins. wide, 6¾ high, by 11¼ deep. Circle letters DD on the Literature Request Card.

J. W. Miller: Last illustration opposite shows the Miller model 560 FM tuner, an excellent instrument for its modest price, adequately sensitive for city use with the built-in antenna. For suburban installations an outdoor antenna may be needed, since this tuner does not have tuned RF amplification. However, a grounded-grid RF amplifier is provided, with a limiter-discriminator circuit. The automatic frequency control is in operation at all times.

Tube compliment consists of 12AT7's, 6BA6, two 6AU6's, and a 6AL5. A 50-milliamp rectifier is used for the plate supply. There are two outputs, one for use with the volume control, the other independent of the volume control. The metal case measures 10 ins. wide, 4¼ high, by 7½ deep. Circle letters EE on the Literature Request Card.





Allied Radio: Two units have been added to Allied Radio's series of Knight components—the KN-120 stereo FM-AM tuner, and the KN-734 stereo preamp-amplifier of 17 watts rating for each channel. Of matched style and appearance, these units, plus two speakers, comprise a complete system for FM-AM stereo reception. They can also be used for stereo recording off the air.

There are separate EM84 tuning indicators between the 9½-in. FM and AM scales. Across the lower section of the front panel, from left to right, are the AM selectivity switch with positions for sharp, medium, and broad tuning; an on-off switch for what Allied calls Dynamic Sideband Regulation; AC power switch; automatic frequency control on-off, and a selector for AM only, stereo, and FM only.

The preamp-amplifier has a selector for tape, magnetic pickup, ceramic pickup, tuner, and an auxiliary input, and controls for bass, balance, treble, and volume. Along the lower section of the front panel are a switch for normal or reverse stereo speaker connections, and mono connections for channel A or B; on-off switches for rumble and scratch filters; and a 3-position loudness switch. DC filament current is supplied to the preamp tubes. For listening with phones, there is a low-impedance output jack. Circle letters FF on the Literature Request Card

Karg Laboratories: Their model MX-1 multiplex adapter is designed for reception of the experimental FM broadcasts authorized by the FCC for checking the performance of the Crosby system. The unit is shown here with the Karg Tunematic crystal-controlled FM tuner (see HI-FI MUSIC April 1958). This adapter, or filter, has two inputs, one from the regular output of an FM tuner, and the other from the multiplex output of the tuner. Two outputs from the adapter go to the channel A and B inputs of a stereo preamp. A switch cuts in both channels, or either one separately. There is also a channel-balancing control.

Model MX-1 is supplied with a standard panel for rack mounting, or in a birch or mahogany cabinet, as illustrated, 16 ins. wide, 5½ high, and 5½ deep, matching the size of the tuner. Circle letters GG on the Literature Request Card

British Ferragraph: Latest model of the British-built Ferragraph tape recorder, sold in this Country by Ercona Corporation, is designed for stereo recording as well as playback. It operates at 7½ and 15 ips., with a synchronous motor to drive the capstan, and shaded-pole motors for forward and rewind operation.

Controls are provided for stereo, and two-track or single-track mono operation. The VU meter can be switched to either track for stereo level balance. Preamps provide adequate output to drive dual amplifiers. Stereo recordings can be made with microphones, off the air, or from discs or tapes. Both mechanically and electrically, Ferragraph machines have been distinguished for their excellent performance. Circle letters HH on the Literature Request Card

Sherwood: The unit illustrated here combines a stereo preamp with two amplifiers, each rated at 20 watts output. A high degree of flexibility is provided by the controls. Four switches at the left are for presence, scratch and rumble filters, and phono level. Next, from left to right, are the selector switch for 6 inputs, speaker phase inverter, balance, bass treble, loudness in-out, function switch to reverse the speakers or to put either or both channels on either speaker, and switches to connect both the left and right speakers to either channel.

Tubes used are four 6BQ5/EL84's, two 7199's, five 12AX7/ECC83's, and a 5AR4/G234, plus a selenium rectifier. There are outputs of 4, 8, and 16 ohms, and two cathode follower outputs for stereo tape recording. The metal cabinet is 14 ins. wide, 4 high, and 14 deep. Circle letters KK on the Literature Request Card



Ralph Bellamy, starring in "Sunrise At Campobello", listens to stereo on his Collaro changer and Goodmans Triaxonal Speaker System.

Collaro—your silent partner for Stereo

Silence is the requirement — and *silent* performance is what you get when you select the new Collaro stereo changer for your stereo system. Collaro engineers have designed *the* high fidelity changer precision-engineered to meet stereo's rigid quality demands. Collaro's *silent* operation assures flawless reproduction of the exciting new stereo records every time. Here is why Collaro is your best buy.

Five-terminal plug-in head: Exclusive with Collaro. Provides two completely independent circuits thus guaranteeing the ultimate in noise-reduction circuitry.

Transcription-type tone arm: Another Collaro exclusive. As records pile up on a changer, tracking pressure tends to increase. Result may be damage to records or sensitive stereo cartridge. This can't happen with Collaro's counter-balanced arm, which varies less than 1 gram in pressure between the top and bottom of a stack of records. The arm accepts any standard stereo or monaural cartridge.

Velocity trip mechanism: Unique design of this sensitive mechanism insures that the Collaro changer will trip at extraordinarily light tracking pressures — a requirement of many stereo cartridges.

New Collaro changers include *all* of the best features which have made Collaro the largest manufacturer of record changers in the world — as well as important new features vital for superb stereo as well as monaural performance. There are three Collaro changers priced from \$38.50 to \$49.50. The changer illustrated here is the new Continental, Model TSC-840.

For full information on the new Collaro stereo changers, write to Dept. MH-11, Rockbar Corp., Mamaroneck, N. Y.



American sales representative for Collaro Ltd. and other fine companies. RC-7

Weathers Originals

set new highs in performance

Weathers products are not copies, adaptations, or mere improvements over other Hi Fi components or systems. Unfettered by precedent, Weathers equipment is designed on bold new principles which add astonishing quality and brilliance to Hi Fi reproduction.

Weathers Pickups

FM Monaural • FM Stereo • Ceramic Stereo • All Weathers pickups play both monaural and stereophonic records without damage. All are available with diamond or sapphire styli. **FM Monaural** and **FM Stereo** cartridges are designed only for the Weathers Tonearm in which an oscillator develops the signal. They track at 1 gram . . . cannot damage records. They have exceptionally wide frequency range, low intermodulation, low cross modulation, and low harmonic distortion. **The Weathers Ceramic Stereo Cartridge** fits all other tonearms and is superior to any magnetic pickup. Tracks at 2 grams. Complete absence of hum. 25 db separation between channels.

The Weathers Micro Touch

Tonearm is designed exclusively for the Weathers FM Pickups. It is light and so perfectly balanced that accurate levelling of turntable is unnecessary. Shock mounting isolates it from outside vibrations. Viscous damping prevents tonearm resonance down to 15 cps.

The Weathers Oscillator-Modulator

Transforms the impulse from the pickup and produces the FM signal. Signal-to-noise ratio is considerably higher than that of the best magnetic pre-amps.

The Weathers Turntable is unquestionably one of the World's finest. Exceptionally light construction eliminates the mechanical noises inherent in heavy turntables. Noise level is 25 db lower than that recorded on today's best records. Shock mounting eliminates floor vibrations. A cool running 12-pole synchronous motor brings the platter up to correct speed in $\frac{1}{4}$ of a revolution and maintains correct speed regardless of variations in load or line voltage. Cueing features make the Weathers Turntable ideal for broadcasting station use. \$59.95. Also available in kit form, without base or mounting plate, \$34.50.

The Weathers Discushion suspends any size record on its outer rim and protects playing surfaces from dust and contamination. Only \$2.95.

Weathers Stylus Gauge

A simple and accurate way to measure and control exact tracking force. Makes records last longer—sound better. Priced at only \$2.00.

Four Superb Speaker Systems

The Fiesta, Decorator, Monte Carlo, and Barrington fill every need from den to concert hall. From \$59.95 to \$510.00.

See your dealer or write for booklet number 658M.

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WEATHERS TECHNICAL MAGIC IS SOUND

IMPORTANT NOTICE

1. Although this issue follows the October Yearbook issue by only one month, you will see that it carries the date of December. This does not mean that we are skipping an issue, or that you will get less than the full number of copies to which your subscription entitles you.

What we have done is only to make an arbitrary change in the dating, at the behest of our manager of news stand distribution.

We might have advanced the publication date a few days each issue, until we had moved it back a month. However, because of our special program-guide editions, this could not be done.

2. While we are on this subject, may we call your attention to something else? On the backbone of each copy near the top there is a number. These numbers have been running consecutively since the first issue. The September issue was No. 31. The October Yearbook should have been No. 32 but, through some unaccountable error on the part of our printer, it was also marked 31! This issue, you will see, is No. 32. Such a mistake would not be important except for the fact that each subscription stencil carries the number of the last issue due! Accordingly, so that we won't have to change all the stencils, the January issue will be shown as No. 34.

We want you to understand the reason for this because, otherwise, you might think that you were missing an issue.

HI-FI FOR EVERYONE

Continued from page 46

It takes Tom Kelly to tell the story, but what happened was that he made his way through the total chaos into which the Terminal had been thrown to Alfred Hitchcock and the lieutenants who surrounded him. "Mr. Hitchcock," he said, "you get your men and lights and screen away from Hi-Fi House! We didn't agree to anything like this."

"Oh, sure," said Mr. Hitchcock, "we got permission from your office. But I'll tell you what. When we finish shooting, I'll have Cary Grant go up to your Hi-Fi House, and you can get some pictures of him."

"I don't care if you get Enrico Caruso to pose at Hi-Fi House. I want a thousand

Continued on page 62

Easy-to-build



- style
- performance
- quality

costs you less!



PROFESSIONAL STEREO-MONAUROAL AM-FM TUNER KIT

MODEL PT-1 \$89⁹⁵

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

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

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

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



STEREO EQUIPMENT CABINET KIT

MODEL SE-1 (center unit) \$149⁹⁵

Shpg. Wt. 162 lbs. (specify wood desired)

MODEL SC-1 (speaker enclosure) \$39⁹⁵ each

Shpg. Wt. 42 lbs. (specify R. or L. also wood desired)

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

World's largest manufacturer of
electronic instruments in kit form

HEATH COMPANY

Benton Harbor, 5, Michigan

 a subsidiary of Daystrom, Inc.

MONAUROAL-STEREO PREAMPLIFIER KIT (TWO CHANNEL MIXER)

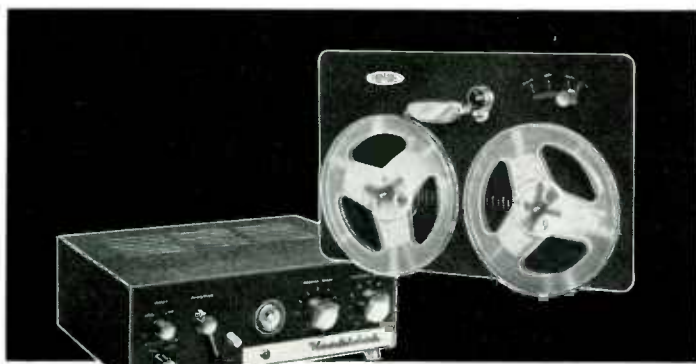
Complete control of your entire stereo system in one compact package. Special "building block" design allows you to purchase instrument in monaural version and add stereo or second channel later if desired. The SP-1 monaural preamplifier features six separate inputs with four input level controls. A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

HIGH FIDELITY RECORD CHANGER KIT

MODEL RP-3 \$64⁹⁵

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

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



HIGH FIDELITY TAPE RECORDER KIT

MODEL TR-1A \$99⁹⁵

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

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

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



HIGH FIDELITY AM TUNER KIT

MODEL BC-1A \$26⁹⁵

Designed especially for high fidelity applications this AM tuner will give you reception close to FM. A special detector is incorporated and the IF circuits are "broadbanded" for low signal distortion. Sensitivity and selectivity are excellent and quiet performance is assured by high signal-to-noise ratio. All tunable components are prealigned. Your "best buy" in an AM tuner. Shpg. Wt. 9 lbs.

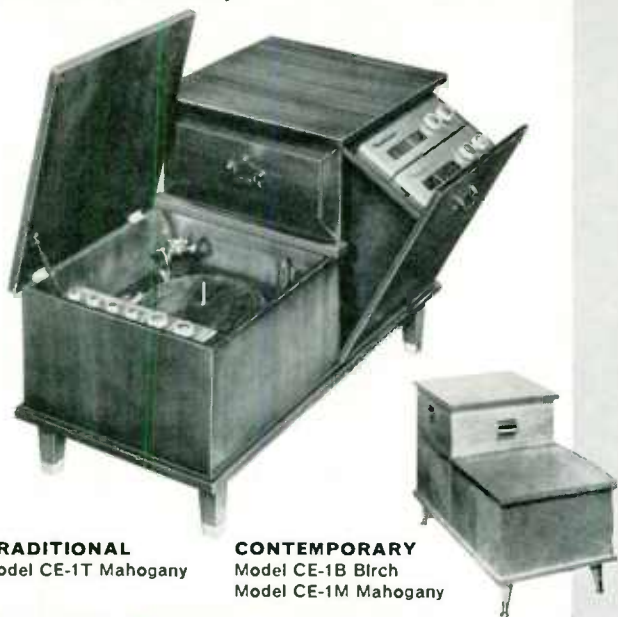


HIGH FIDELITY FM TUNER KIT

MODEL FM-3A \$26⁹⁵

For noise and static-free sound reception, this FM tuner is your least expensive source of high fidelity material. Efficient circuit design features stabilized oscillator circuit to eliminate drift after warm-up and broadband IF circuits for full fidelity with high sensitivity. All tunable components are prealigned and front end is preassembled. Edge-illuminated slide rule dial is clearly marked and covers complete FM band from 88 to 108 mc. Shpg. Wt. 8 lbs.

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



TRADITIONAL
Model CE-1T Mahogany

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

CHAIRSIDE ENCLOSURE KIT

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

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



"BOOKSHELF" HI-FI 12 WATT AMPLIFIER KIT

MODEL EA-2 **\$28⁹⁵**

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



"EXTRA PERFORMANCE" 55 WATT HI-FI AMPLIFIER KIT

MODEL W7-M **\$54⁹⁵**

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

World's largest manufacturer of electronic instruments in kit form

HEATH COMPANY

Benton Harbor, 5, Michigan

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"UNIVERSAL" HI-FI 12 WATT AMPLIFIER KIT

MODEL UA-1 **\$21⁹⁵**

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



"MASTER CONTROL" PREAMPLIFIER KIT

MODEL WA-P2 **\$19⁷⁵**

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





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

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

"ADVANCE DESIGN" 25 WATT HI-FI AMPLIFIER KIT

MODEL W5-M \$59⁷⁵

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



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

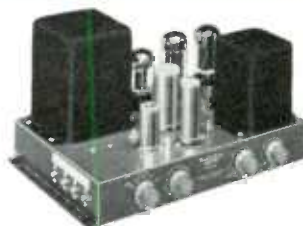
20 WATT HI-FI AMPLIFIER KIT
MODEL W4-AM \$39⁷⁵

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



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

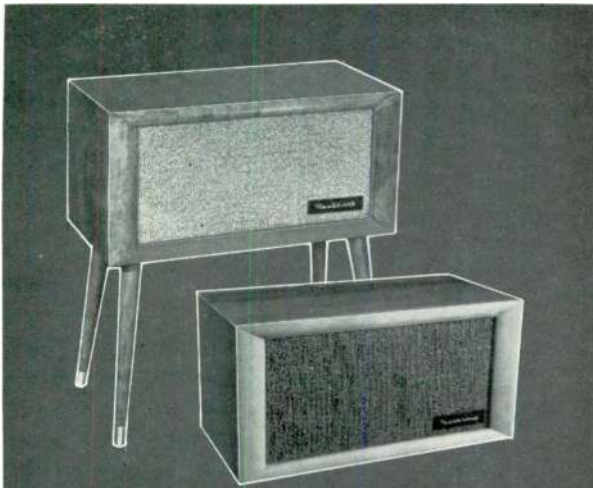
The model A9-C combines a preamplifier, main amplifier and power supply all on one chassis, providing a compact unit to fill the need for a good amplifier with a moderate cash investment. Features four separate switch-selected inputs. Separate bass and treble tone boost offer 15 db boost and cut. Covers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



ELECTRONIC CROSSOVER KIT
MODEL XO-1 \$18⁹⁵

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





"BASIC RANGE" HI-FI SPEAKER SYSTEM KIT

MODEL SS-2 **\$39⁹⁵**

Legs optional extra. **\$4.95**

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



"LEGATO" HI-FI SPEAKER SYSTEM KIT

MODEL HH-1 **\$299⁹⁵**

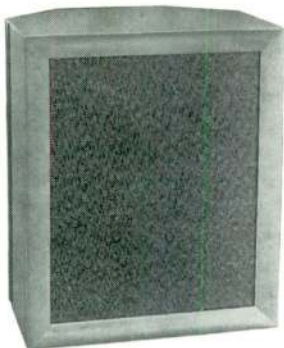
Words cannot describe the true magnificence of the "Legato" speaker system . . . it's simply the nearest thing to perfection in reproduced sound yet developed. Perfect balance, precise phasing, and adequate driver design all combine to produce startling realism long sought after by the hi-fi perfectionist.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

"RANGE EXTENDING" HI-FI SPEAKER SYSTEM KIT

MODEL SS-1B **\$99⁹⁵**

Not a complete speaker system in itself, the SS-1B is designed to extend the range of the basic SS-2 (or SS-1) speaker system. Employs a 15" woofer

and a super tweeter to extend overall response from 35 to 16,000 CPS ± 5 db. Crossover circuit is built-in with balance control. Impedance is 16 ohms, power rating 35 watts. Constructed of 3/4" veneer-surfaced plywood suitable for light or dark finish. All parts precut and predrilled for easy assembly. Shpg. Wt. 80 lbs.



DIAMOND STYLUS HI-FI PICKUP CARTRIDGE

MODEL MF-1 **\$26⁹⁵**

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

SPEEDWINDER KIT

MODEL SW-1 **\$24⁹⁵**

Rewind tape and film at the rate of 1200' in 40 seconds. Saves wear on tape and recorder. Handles up to 10 1/2" tape reels and 800' reels of 8 or 16 millimeter film. Incorporates automatic shutoff and braking device. Shpg. Wt. 12 lbs.



NEW! "DOWN-TO-EARTH" High-Fidelity Book

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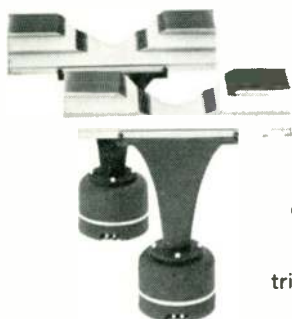
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HIGH EFFICIENCY is synonymous with JBL. The JBL 15" Model D130 with 4" voice coil is the most efficient extended range loudspeaker made. The high efficiency of all JBL precision transducers is largely responsible for their smooth, accurate response and unequalled transient reproduction. Now it is found to have great practical significance when you consider the power requirements for your stereo system.

FOR



WIDE ANGLE DISTRIBUTION with smooth coverage of equal intensity regardless of frequency is best achieved with a JBL acoustical lens. A pair of model 375 high frequency drivers fitted with exponential horns and serpentine lenses, the kind used in the JBL Hartsfield, will distribute "the stereo frequencies" evenly over a broad area.

STEREO



PROGRESSIVE PURCHASE extended range unit first, high frequency unit and dividing network later — makes it possible to build in logical steps to the ultimate in high fidelity sound—a JBL Signature two-way divided network system for each channel in your stereo system.

TOO!

And fundamentally, since you must in any case use twice the number of speakers as before, you will prefer JBL speakers for their clean, precision response. Write for your free copy of the complete JBL catalog and the name of the authorized JBL audio specialist in your community.



JAMES B. LANSING SOUND, INC. / 3249 CASITAS AVE., LOS ANGELES 39, CALIFORNIA

HI-FI FOR EVERYONE

Continued from page 56

dollars or you clear out up there, and fast," Tom Kelly told him, and I imagine that he looked as if he was ready to lower the boom on the producer.

The upshot of it was that Mr. Hitchcock dispatched someone to write an agreement to pay one thousand dollars, and he signed it on the spot. The check came the following week, too!

We Learn More Every Day

We had learned a lot by the time Hi-Fi House was open to the public, and we are learning more from day to day, for we are constantly studying ways to make improvements, and to add features that will be helpful to the thousands of people who come in every week.

For example, the walls are covered with 1-in. pressed cork. This is a most attractive material, with excellent acoustic characteristics. We did not put down any covering on the marble floor, because we thought it would make the listening area too dead. To our surprise, however, it was too bright. So we carpeted the whole area, wall-to-wall, with Trendex all-wool carpet of a tweed pattern, manufactured by the Mohawk Carpet Mills in Amsterdam, N. Y. This gave us just the right effect. Those who heard the systems before and after the carpet was laid were surprised at the acoustic improvement.

Originally, the loudspeakers faced the front door, down the length of the listening area. As a result, during the periods from eleven to two, and from four to six o'clock, people tended to block the entrance. Eventually, we put the speakers at 45° angles on the long wall at the right of the entrance, and backed them up with partitions, also at 45° from the wall. This not only improved the sound, but drew the visitors inside, away from the door.

Now, other changes are in the planning stage, among them, a turnstile to be set up at the entrance to count the number of people coming in each day. We shall also change the literature request cards. Instead of having only numbers on the cards, corresponding to numbers displayed on the components, the new cards will list each component with the name of the manufacturer and the price.

Interest in Stereo

As you would expect, there has been tremendous interest in stereo reproduction, both on the part of people who want to hear the extent to which it improves reproduction quality, and those who want to learn how stereo differs from mono music.

The stereo quality at Hi-Fi House is truly excellent, and the listening conditions are virtually equal to home surroundings. As a result, the demonstrations have created a great deal of enthusiasm. However, the price is a real road-block to many

Continued on page 63

Hi-Fi Music at Home

SUPERB FOR STEREO



... and better than ever
for monaural records

new

GLASER- STEERS GS-77

the modern record changer

When it comes to the selection of a record changer to meet the exacting requirements of both modern stereo and modern high fidelity monaural records — there is only one choice, the GS-77.

From the day this modern record changer was born, strict adherence to rigid precision standards and advanced engineering made it the ideal high fidelity record changer. Now, new features have been added to make it the ideal stereo changer. An easily accessible stereo-monaural switch directs the stereo signal to the proper speaker. On monaural records, it provides a signal to both speakers adding extra depth. A double channel muting switch assures complete silence at all times except when the stereo record is being played. New GS-77 quick-change cartridge holder makes it easy to change from stereo to monaural cartridge with the turn of a knob.

Other GS-77 features assure the finest reproduction, stereo or monaural. The tone arm exhibits no resonance in the audible spectrum, and virtually eliminates tracking error. The arm counterbalance is so designed that stylus pressure between the first and tenth record in the stack does not vary beyond 0.9 gram. These characteristics virtually eliminate vertical rumble — to which stereo is sensitive. Turntable pause eliminates the grinding action which takes place where records are dropped on a moving turntable or disc — protecting the delicate stereo record grooves.

The GS-77 is the perfect record changer for stereo as it is for monaural high fidelity. \$59.50 less cartridge and base. At hi-fi dealers, or write: Glaser-Steers Corp., 155 Oraton Street, Newark 4, New Jersey. Dept. HFMH-11
In Canada: Alex L. Clark, Ltd., Toronto, Ont. Export: M. Simons & Sons Co., Inc., N. Y. C.

HI-FI FOR EVERYONE

Continued from page 62

people who just aren't prepared to spend \$500 or more for the equipment.

Accordingly, we are planning to drop the mono installation, and have two stereo systems. One will be the de Luxe Installation, and the other the Budget Installation, representing two price brackets. The second will be made up in part of components assembled from kits. In this way, we shall at least help those who can do the assembly and wiring work to make a start at stereo, instead of abandoning the whole idea because of the expense.

Multiplexed FM Stereo

Starting the first of November, multiplexed FM stereo reception from station WBAI will be demonstrated during the periods when their experimental demonstrations are on the air. WBAI uses the Crosby compatible system, discussed in the Readers' Roundtable department of this issue.

We want to check on the quality of the broadcasts for our own information, and at the same time to give visitors who come in during those periods a chance to hear the Crosby system in action. So many people have been asking questions about it, but it's a difficult thing to explain in simple terms. Most people think they should get the two stereo channels by tuning two FM receivers to WBAI, and they still don't understand when members of our staff explain that it can only be done with one receiver and a multiplex filter.

What will come next at Hi-Fi House? This project has created so much interest and enthusiasm that hardly a day goes by without telephone calls or letters offering new ideas and suggestions for improvements. Each one is examined to see if it is suitable, practical, of value to the majority of the visitors, and in keeping with policies established for Hi-Fi House. Quite a few of these suggestions have been acted upon already, and we expect that there will be many more changes in the months to come.

READERS' ROUNDTABLE

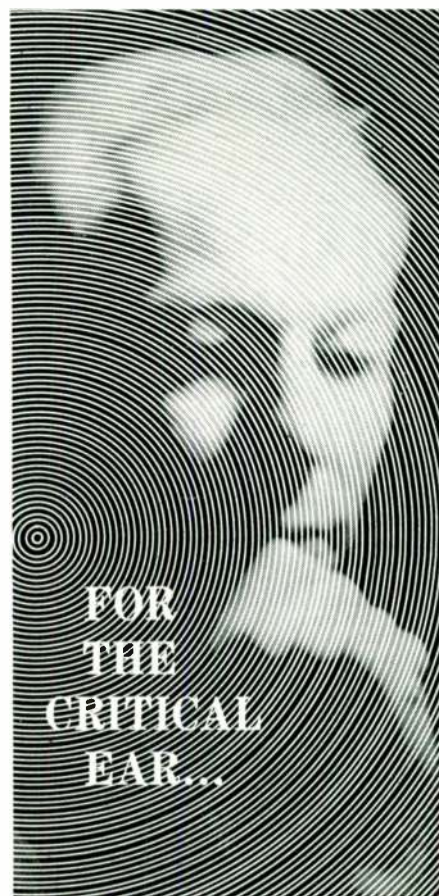
Continued from page 15

cies in the range between 10,000 and 15,000 cycles.

23. Because of this phenomenon, Halstead said, in weak-signal areas where high electrical noise levels may be found, the higher performance ability of the main channel as compared with other stereo multiplex systems would be advantageous, as a noise filter could be adjusted in the stereo sub-channel to reduce noise to a substantial degree without affecting the overall quality of stereo reproduction or changing the stereo sound localization characteristics to a degree that could be detected by the ear.

24. Mr. Halstead, a pioneer in the field

Continued on page 64



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PROFESSIONAL

Stereo Dynamic
PHONO CARTRIDGE

The Shure Stereo Dynamic Cartridge is designed and made specifically for the listener who appreciates accuracy and honesty of sound. It separates disc stereo sound channels with incisive clarity. It is singularly smooth throughout the normally audible spectrum . . . and is without equal in the recreation of clean lows, brilliant highs, and true-to-performance mid-range. Completely compatible . . . plays monaural or stereo records. It is manufactured in limited quantities for the music lover—is available through responsible high fidelity consultants and dealers at \$15.00, audiophile net, complete with 0.7 mil diamond stereo stylus.

A NOTE TO THE TECHNICALLY INCLINED

Individually tested . . . Frequency response: 20 to 15,000 cps. . . . Output level: 5 mv per channel at 1000 cps. . . . Compliance: 4.0×10^{-9} centimeters per dyne . . . Channel separation: More than 20 db throughout the critical stereo frequency range . . . Recommended Tracking Force: 3 to 6 grams . . . Fits all 4-lead and 3-lead stereo record changers and transcription-type arms . . . 10 second stylus replacement.

Literature available: Department 8-L

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This tiny plastic device contains a
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off the static electricity generated by
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attract and hold dust. Use of the
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electricity and allows the stylus to pick
up the dust and clean the record in a
few plays. Records now no longer
attract dust and stay clean and noise
free.

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* PAT. APP. FOR

READERS' ROUNDTABLE

Continued from page 63

of multiplexing, said that he had pur-
posely refrained from engaging in any
marketing activities of his new stereoplex
system until the FCC had evaluated the
system and promulgated standards. "To
market any system now would be unfair
to the public which was burned once be-
fore in the early days of color television,"
Mr. Halstead said.

The foregoing is an exact and complete
quotation from the press release. We added
the numbers on each paragraph for the
convenience of readers who want to com-
ment on specific statements contained in
this release.

The Immediate Potential

With stereo records and tapes now avail-
able in great numbers and wide range of
musical content, it will be possible for FM
stations to switch all their programs to
multiplex stereo transmission. This change
may start in the near future, because multi-
plexed stereo gives FM a tremendous com-
petitive advantage over AM in attracting
both listeners and sponsors.

Station WBAI New York is using the
Crosby system to broadcast stereo pro-
grams under experimental authorization
from the FCC, so that reception can be
checked on various types of equipment at
different locations. All reports that have
come to our attention have been highly
favorable. However, WBAI has made no
effort to promote or publicize the work
they are doing, except to give some very
impressive demonstrations during the New
York Audio Show.

Meanwhile, the Halstead system has
been under test at WGHF-FM Brookfield,
Connecticut. The report on these tests and
the claims of performances contained in a
paper read before the Audio Engineering
Society's annual convention created con-
siderable discussion and adverse comment.

Origin of FM Multiplexing

A brief review of events that led to the first
use of multiplex FM transmission will ex-
plain the reason for the present conflict of
interests in the Halstead and Crosby sys-
tems:

Prior to 1955, some of the FM stations,
as a means of increasing their revenues,
changed from public service programs de-
signed to attract and please radio listeners
to those planned strictly as background
music for stores, restaurants, factories, and
offices. Then they rented FM tuners and
public address equipment to those commer-
cial institutions for background music
reception.

Because station announcements, com-
mercials, and news reports were not suitable
for reproduction in business establish-
ments, each receiver was equipped with
a special circuit to silence the speakers
whenever a signal was transmitted at a

Continued on page 65

READERS' ROUNDTABLE

Continued from page 64

specific, inaudible frequency. Thus, it was possible to silence each of the special background music systems, and cut out any part of the station's program that was not suitable to be heard at the subscribers' establishments.

These projects competed very successfully with the wired background music systems because radio transmission eliminated the high cost of telephone lines to carry the programs to the subscribers' installations. But the FCC found that there was an increasing tendency for FM stations to go into background music, and to use public broadcast frequencies for that commercial service, rather than to plan their programs to suit the tastes of home listeners.

Finally, the Commission authorized the use of multiplex transmission, and required FM stations engaged in the background music business to carry two separate programs, one for public service on the main-channel frequency, and the other for commercial background music on a sub-carrier frequency. This action is referred to as the Subsidiary Communication Authorization (SCA) of May 2, 1955.

When a standard type of receiver is tuned to an FM station carrying multiplexed background music, only the public service program on the main carrier is heard. However, the owner of a restaurant, office, or factory can rent a special tuner equipped with filter for reception of background music on the sub-carrier. The rental fees for these special tuners and the associated amplifiers and speakers provide substantial income for the stations.

Conflict of Interest

The Multiplex Services Corporation was formed by William Halstead to sell the special equipment that must be installed at an FM station for transmitting background music, and the special units required for receiving it.

Murray Crosby has developed equipment designed specifically for stereo music transmission and reception for the benefit of all listeners, and as a means whereby the FM stations can attract sponsors by providing a program service superior to that of AM stations.

Mr. Crosby advocated the authorization of his system for those stations that want to transmit stereo music, and the Halstead system for those who want to carry commercial background music.

Mr. Halstead, on the other hand, proposes to carry one stereo channel on the main carrier, and to squeeze in two sub-carriers, one for the second stereo channel, and one for background music. He opposes the Crosby system because, with the Crosby type of filter, listeners could hear background music, although the quality of reception would actually be unsatisfactory.

Continued on page 66

NEW! LAFAYETTE "STEREO" HI-FI PHONO MUSIC SYSTEM

An Ideal Quality System For Listening To The New High Realism Stereo Sound!

FOR STEREO & MONAURAL REPRODUCTION

COMPONENTS

Lafayette LA-90 28-Watt Stereo Amplifier	72.50
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GE GC-7 Stereo Magnetic Cartridge	23.47
2-Lafayette SK-58 Coaxial 12" Speakers	59.00
Total Reg. Price	200.57

YOU PAY ONLY 167.50 SAVE 33.07!
ONLY 16.75 DOWN — 12.00 MONTHLY

A superb complete phono music system brought to you by Lafayette's top-stereo engineers. Heart of the system is the new Lafayette LA-90 with 14 watts per channel and with all the inputs necessary for a complete stereo control center. Other fine components of the system are the famous new Garrard RC121/11 4-speed automatic record changer ready to accept stereo cartridges, the Lafayette PK-111 wood base for changer, of fine selected woods; the new GE GC-7 stereo/monaural variable reluctance cartridge with 0.7 mil genuine GE diamond stylus; and 2 of the work and brilliance level control. Supplied complete with cables, connectors, and easy-to-install instructions. Shpg. wt., 66 lbs.



LA-90



NEW GE GC-7 STEREO CARTRIDGE WITH DIAMOND STYLUS



CAB-16



RC121/11



SK-58

unbearable, for performance-value, Lafayette SK-58 12" coaxial speakers with built-in crossover net. Shpg. wt., 66 lbs.

HF-374 Stereo Phono System, with mahogany or blonde wood changer base (please specify) Net **167.50**

HF-375 Same as HF-374 but with 2-Lafayette CAB-16 mahogany or walnut or CAB-17 blonde Resonator-type speaker enclosures (specify which) Net **222.50**

LAFAYETTE STEREO FM/AM-PHONO MUSIC SYSTEM

Same as HF-374 above but with new Lafayette stereo Model LT-99 FM/AM Tuner.

HF-376 Stereo FM/AM-Phono System Net **237.00**

HF-377 Same as HF-376

but with 2-Lafayette CAB-16 mahogany or walnut or CAB-17 blonde speaker enclosures Net **292.00**

NEW! LAFAYETTE 28-WATT STEREO AMPLIFIER

Superlative Features and Low Cost

make it easy to GO STEREO NOW!

- 28 WATTS MONAURALLY WITH 1 OR 2 SPEAKER SYSTEMS
- 14 WATTS PER STEREO CHANNEL
- SPEAKER PHASING SWITCH
- 3.5 MILLIVOLTS SENSITIVITY FOR TAPE HEAD OR PHONO CARTRIDGE
- 20-20,000 CPS RESPONSE



LA-90
72.50
ONLY 7.25 DOWN
8.00 MONTHLY

A new, versatile stereo control center preamplifier-amplifier whose excellent performance and low cost make it easy to start enjoying stereo sound right now! Power output is 14 watts per channel for stereo, or—by placing the Stereo-Monaural Switch in "Monaural" position and connecting the output transformer taps in parallel—28 watts are available to drive a single speaker system monaurally; or—each individual amplifier output may be connected to a separate speaker system for 28-watts total monaural output with the amplifier used as either an electronic crossover, feeding low frequencies to 1 speaker system and highs to the other, or to create a pseudo-stereophonic effect with monaural program material. Response is 20-20,000 cps; distortion is below 1 1/2% at 12 watts; hum is 75 db below full output, either channel; output taps are 8, 16, and 32 ohms (4, 8 or 16 ohms when strapped together); controls include 6-position selector switch (Aux, Ceramic or Crystal, Tuner, LP-RIAA, POP, Tape Head), Balance Channel A, Balance Channel B, Master Level, Treble A and Treble B (dual concentric), Bass A and Bass B (dual concentric), Channel Reverse Switch, Stereo-Monaural Switch, Tape Monitor Switch, Speaker Phasing Switch. Inputs include dual Tuner, Crystal/Ceramic, Mag. Phono, Tape Head. Tape Monitor Output. Tubes are 4-12AX7, 4-EL84; 2-EZ80 Rectifiers. Size is 4-11/16" h x 14-9/16" w x 9-1/4" d. Shpg. wt., 22 lbs.

LAFAYETTE LA-90 Stereo Amplifier Net **72.50**

NEW! LAFAYETTE STEREO MONAURAL FM-AM TUNER

FLEXIBLE DESIGN! LOW BUDGET PRICE!

INSTALL STEREO NOW!

- FM-AM STEREO RECEPTION
- FM OR AM MONAURAL RECEPTION
- FM MULTIPLEX RECEPTION (REQUIRES DECODER)
- FOR SIMULTANEOUS FM & AM LISTENING IN DIFFERENT ROOMS
- 3 MICROVOLTS FM SENSITIVITY
- ARMSTRONG FM CIRCUIT
- AUTOMATIC FREQUENCY CONTROL



LT-99
72.50
ONLY 7.25 DOWN—
8.00 MONTHLY

An excellent unit with many outstanding features whose low cost and high degree of flexibility combine to make it practicable to enjoy stereo FM/AM broadcasts NOW without fear of obsolescence. The Lafayette LT-99 Stereo Tuner may be used for standard AM or FM (monaural) or for FM-AM stereo listening. Or, you can use it as a 2-channel receiver and feed FM to one room and AM to another at the same time. Outputs are provided for stereo or monaural tape recording directly off the air. Styling is modern and designed to please the style-conscious modern young homemaker.

Circuitry is of the Armstrong FM type, with limiter and discriminator; sensitivity is 3 microvolts (on FM) for 20 db quieting, 75 microvolts loop sensitivity on AM; frequency response is, for FM, 20-20,000 cps ± 1 db, and for AM 20-5,000 cps ± 2 db; output voltages are: FM—2 1/2 volts for 100% modulation, AM—1 volt average. Output jacks include AM-FM Monaural, AM Stereo, AM Tape Recording, FM Tape/Multiplex. Controls include Stereo-Monaural switch, Selector Switch (AM, FM-AFC, FM, Off), AM Tuning, FM Tuning, Multiplex-Tape switch. Built-in FM and AM antennas. Tubes are 6BE6, 2-6BA6, 6U8, 12AT7, 6AU6, 6AL5, diode AM detector, selenium rectifier. For 105-120 volts, 50/60 cps AC. Size 8-1/2" d x 13-5/16" x 4-1/4" h. Shpg. wt., 16 1/2 lbs.

LAFAYETTE LT-99 Stereo Tuner Net **72.50**

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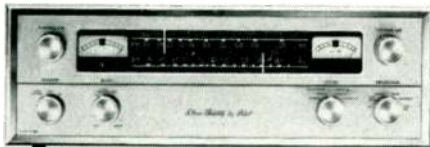
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deluxe FM & AM stereo
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complete in vinyl black and gold enclosure. **\$199⁵⁰**



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deluxe stereo
PREAMP-AMPLIFIER

- stereo tuner inputs • inputs for stereo records, tape heads, recorders and microphones • tape recorder outputs • tone and balance controls • total power: 40 watts for music wave forms (80 watts for transient peaks) • less than 1% distortion at full rated output.

complete in vinyl black and gold enclosure. **\$189⁵⁰**

* One of several superb combinations around which to plan your personal stereo system—using Pilot stereo components. For information, mail this coupon today!

Prices slightly higher in West.

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Please send full details for FA-680, SM-245 and other Pilot Stereo Components.

Name _____

Address _____

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Electronics manufacturer for over 39 years

READERS' ROUNDTABLE

Continued from page 65

Compatible with What?

Mr. Halstead has had much to say about the compatibility of his system. Mr. Crosby says that his system is compatible, too. However—and this is very important—they are not compatible with the same thing.

If we accept the dictionary definition "co-existing in harmony", then the Halstead method of FM multiplexed stereo broadcasting *is* compatible with the set-up already in use at some stations for multiplexing public service broadcast programs on the main carrier, and background music on a sub-carrier, since the main carrier can be used for one stereo channel, and a second sub-carrier can be added for the second stereo channel.

The Halstead method *is not* compatible with reception of public service broadcasts on standard FM receivers, because listeners will hear only one stereo channel. In order to hear both stereo channels, listeners will be compelled to buy a multiplex filter and a second amplifier and speaker.

The Crosby method *is not* compatible with the multiplexing of public service broadcast programs and background music, for stations using this system can transmit only a main carrier and one sub-carrier, and these are required to take the two stereo channels.

The Crosby method *is* compatible with reception of public service broadcasts on standard FM receivers, because listeners will hear both stereo channels combined, just as the two channels of a master stereo tape made in a recording studio are combined, or mixed, to cut a master monaural disc. But the two channels of a stereo broadcast transmitted by the Crosby system can be separated by adding a multiplex filter and a second amplifier and filter.

Your Comments and Opinions

We want to publish as many letters containing your comments and opinions as space will permit. Particularly, we want to know how you feel about hearing only one stereo channel if you do not have stereo equipment, as would be the case with the Halstead method, or hearing the two channels combined, as you would on Crosby stereo transmission.

Or, to put it differently, should the FCC: 1) refuse to allow any multiplexed FM broadcasting, 2) authorize a stereo system from which listeners will hear only one channel unless they buy additional equipment for stereo reception, or 3) authorize a stereo system which gives listeners the choice of hearing both channels combined without buying any additional equipment, or having true stereo music reception if they choose to purchase a filter and a second amplifier and speaker?

If the FCC is to permit multiplexed FM

Continued on page 67



Once upon a time, there was a giant who had two heads:

One head was a long-hair who loved the classics; the other was a crew-cut hipster who liked his jazz hot, and his popular music sweet and lowdown. Long-hair found the LP's he wanted in

The Long Player

the comprehensive catalog of recorded classical music. In this 232-page volume, records are listed according to composer, and Long-hair was able to flip it open to the proper place quick as lightning.

Crew-cut on the other hand, turned to

JAZZ 'n POPS

168-page catalog that lists practically every popular and jazz longplay. He liked the way listings were arranged according to *artists*—and he liked the title-by-title breakdown of *every* selection on *every* record by hundreds of recording stars.

Both fellows liked the fact that each catalog was the most complete in its field, and that they contained sections on folk music, international popular music, dance music, film and theater music, and the spoken word...and the new STEREO RECORDS!

THE LONG PLAYER costs only \$4.00 a year for 12 big issues. JAZZ 'N POPS is priced at \$3.00 a year. Single copies of each are regularly 35¢. But being an economy-minded giant, our friend put his heads together and subscribed to *both* for a year for just \$6.00.

MORAL: Two heads are better than one.

Send for Your
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THE LONG PLAYER (Classical)

JAZZ 'N POPS

I enclose 10¢ for each (20¢ for both) to cover costs of handling and mailing.

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CITY _____ ZONE _____ STATE _____

Dealer inquiries invited

READERS' ROUNDTABLE

Continued from page 66

stereo broadcasting, they must decide whether they will authorize 1) only the Halstead method, in order to allow the continuation of commercial background music on channels assigned to public service broadcasting, 2) only the Crosby system, which excludes background music, or 3) the use of the Halstead system for mono broadcasting and background music, and also the Crosby system for stations that want to carry stereo music for public service broadcasting and are not interested in background music.

Also, if you are acquainted with the engineering problems involved in the operation of the two systems, we would like to have opinions as to their relative merits, the quality of broadcast service they can render, and the audio range on each channel.

Letters received promptly will be published in our January issue, and those coming in later will be published in the issue following.

HOW VS. WHY

Continued from page 47

things and not ideas, and we are a pleasure-loving people. The pursuit of happiness was written into our basic documents, but we sometimes get happiness and pleasure a little confused and we stretch a little bit beyond enduring happiness just to achieve the satisfaction of momentary pleasures.

Secondly, we are not as consistent in certain areas as is the man who faces us across the Iron Curtain. He is thoroughly capable of pursuing a long-range policy that directs itself towards our destruction, and he is thoroughly capable of directing

Continued on page 68

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF

Hi-Fi Music at Home Magazine published monthly except August at New York City, N. Y., and Concord, N. H., for October 1, 1957.

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MILTON B. SLEEPER, *Publisher*

Sworn to and subscribed before me this 1st day of September, 1958.

[SEAL] JOSEPH H. MURPHY, *Notary Public*
(My commission expires Mar. 30, 1960)



Photo from Hi-Fi Music at Home (March, 1958)

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(Note his AR-2 loudspeaker at the left)

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HOW VS. WHY

Continued from page 67

all of the resources of the individual to achieve the ultimate purposes of the state.

Finally, we have not yet matured enough to the way of the scientist to give him the recognition necessary to permit scientific development to flourish in this Country the way it should. To us, the scientist is still a little bit of a strange sort of fellow. We sometimes connect him with horror movies, and we sometimes are a little bit upset when we find he is completely a non-conformist and must remain a nonconformist in order to generate the fundamental ideas that oppose what has existed in the past. Until we give him the recognition and the status that he needs, and so clearly deserves — far more than money or social or political prestige — we will not establish the scientific group that our society needs in order to get forward.

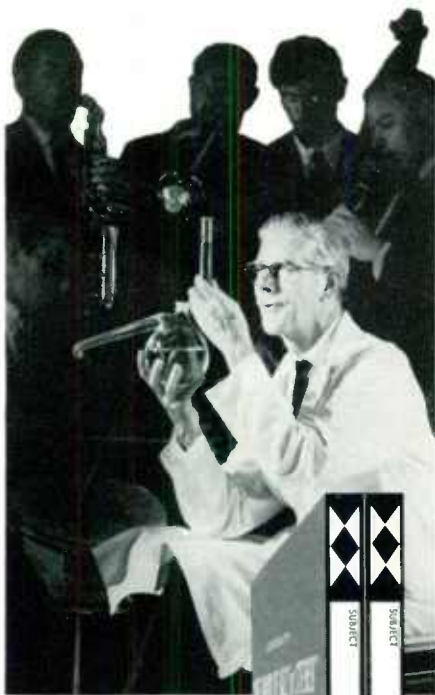
Notwithstanding these weaknesses, the next forty years are going to produce the greatest flow of basic ideas and products that has ever been known in this world. I can't speak for the universe, but I have an idea that during my lifetime I may be able to talk about what's happening in it.

I do know that out of the vast areas of opportunity that exist at this time for basic ideas in our Country, new ideas will come as they have never come before. And with this tremendous capacity that we have as a nation for turning ideas to practical use, you will find practical developments around this world that have never been known in the history of man. This places on us, politically and socially, as well as militarily, the greatest burden that has ever been placed on a nation because if we use it wisely, we have an opportunity to lay the base for a lasting peace. If we use our capacity unwisely, we will see our way of life swept from this particular globe and replaced by a way of life that no one really can possibly believe is sound or decent or permanent.

Now, these developments come at a period in history when they are really needed, because there is a great surge in the world's population. The discoveries in health-giving, life-preserving drugs and medicines has created a population growth around this world, the like of which we have never known. For the first time, hundreds of nations are not only hungry and crying for liberty, but also hungry and crying for a standard of life and a way of life that has been denied them throughout history.

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December 1958

JAZZ AND SHUBERT ALLEY

Continued from page 29

a talent of his caliber takes charge of the
jazzification of a Broadway score, the
chances of a successful outcome are per-
ceptibly multiplied.

Possibly before long Previn may pion-
eer in another area; the use of new and
modern jazz orchestrations in the scoring
of future hit songs for a typical Holly-
wood version of a musical has yet to be
attempted. If jazz and Shubert Alley have
hit it off so profitably, it would be hard to
imagine a more logical and desirable ex-
tension of the same technique. Or a more
suitable innovator than Previn to launch
the venture.

AN LP NOËL

Continued from page 32

Holland, Denmark, Germany, Switzer-
land, Austria, and England.

Besides adding five new albums to their
"Christmas Around the World" series,
Capitol has just released an album sung by
Tennessee Ernie Ford titled "The Star
Carol" (Capitol T-1071).

RCA Victor features this year "Christ-
mas with Grandma Moses" (LOP 1009),
a set titled "Christmas Holidays at Radio
City Music Hall" (LOP 1010), and "To
Wish You a Merry Christmas" (LOP 1501).

So along with the old there will be a
good deal of the new. Even so, there is
much more beautiful Christmas music to
record. For instance no company has yet
issued the masterpiece "This Day" by
Ralph Vaughan Williams, surely one of the
loveliest of all contemporary Christmas
cantatas.

PIRACY ON LP SEAS

Continued from page 28

tra"? No such organization exists. And
there are other similar examples.

Eventually the concern in question
overreached itself by copying some Czech
Supraphon records. Suit was brought by
Supraphon against the company and its
main retail outlets. The label faded rapidly
away. Its owner, a resilient type, immedi-
ately initiated a new line which used ma-
terial transferred from the defunct label as
well as more recent items culled from the
catalogues of his more respectable competi-
tors, and at this moment is supplying
"bargains" to the unsuspecting public,
with the skull and crossbones flying over-
head.

To those concerned with avoiding such
records, a few words of caution. Any re-
cording of Soviet origin issued since 1952
should contain on the jacket the informa-
tion that it was licensed from Leeds Music
Corporation. (This does not apply to per-
formances of Soviet artists recorded out-
side the USSR.) If it does not, there is a

Continued on page 70

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Quarter track?**

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the right track
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quarter track tapes with complete
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tional on all models.)

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too short (90/1,000,000ths inch) and
tolerances are too restricted. Viking
recording decks are still supplied
with short-gap half track monaural
and stereo heads. Used with Viking
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Listen carefully to your present loudspeakers when placed along a wall. Then move them into corners and listen again. The improvement resulting from corner placement will astonish you.

Close your eyes and you'll forget there are two separate sound sources. A musical ensemble will be spread out as it was in the original, with each instrument taking its proper place. And the stereo effect, instead of being limited to a small spot will be apparent throughout most of the room.

Notice too the greatly improved response. In a similar test at our laboratory with a high quality non-corner speaker a loss of 34 decibels in bass response was reduced to only 10 decibels when the speaker was moved into a corner.

While any types of speakers will provide far better stereo—as well as monophonic—with corner placement, optimum advantage is taken only by corner horn design. So, when planning your stereo system or upgrading your present one, provide at least one corner—preferably two—for maximum stereo effect and extended undistorted bass.

Write for our "Pocket Facts" giving information on progressive stereo with compatible KLIPSCH loudspeaker systems.

KLIPSCH
AND ASSOCIATES HOPE, ARKANSAS



Klipschorn



MODEL H



PIRACY ON LP SEAS

Continued from page 69

strong possibility that the recording has been pirated. Generally, beware of phony-sounding titles, such as "Fritz Zeitgeist and the Schlagober Festival Orchestra". These often mask pirated versions by well-known artists and orchestras, some of them domestic. And remember: a cheap recording is not necessarily a bargain!

David Hancock is not only a professional recording engineer but holds a diploma in piano from Julliard. He recently combined both skills on one recording; a review of this Franck-Debussy disc appeared in HFM July '58.

THE ART OF ALBANESE

Continued from page 27

serene and full of repose as she sat there in her pale green-blue dress, it was easy to see that her quiet confidence was deeply-rooted. Now only one thing in her professional life ruffles her, and that, strangely enough, is having to sing for one or two people. Carnegie Hall filled to capacity holds no terrors for her, yet that same house, empty except for one or two listeners, still disturbs her composure.

The conversation shifted to recording problems. "Oh, yes," the soprano replied, "I have them. One of them is that I am so short." Whenever she records, she explained, the microphones are adjusted for people who are taller than she is. "When they are right for me," she laughed, "they are wrong for everyone else." Another more serious problem is that of balance, both among the singers themselves and between the orchestra and the singers. Mme. Albanese feels that the orchestra should be behind the singers, as Gigli had it. Now it is often in the foreground. The problem of balance in vocal ensembles is just as difficult. Here, she feels, the high voice should dominate, just as the higher instruments, like the violin and flute, should dominate their respective orchestral families. But most singers want first of all to be heard. They crowd the microphone (she herself prefers the mike to be at a distance from her), or worse yet, they "cheat". In rehearsals they blend their voices in true ensemble singing, but often in the actual recording they force, either from nerves or vain-glory. She used to try to keep her voice at the level set at rehearsal, but now, "I know better." The whole problem of vocal "bigness" bothers her in current recording practice. Too often, she feels, engineers, by fiddling with the dials, try to make a small voice sound big. As a result, many record fans find their first experience of a live performance hugely disappointing. And worse, still, is the violence done to the places in the score where the composer did not intend for the voice to reign supreme.

We looked around for a trace of hi-fi

Continued on page 71

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THE ART OF ALBANESE

Continued from page 70

music in her own home. At first glance there appeared to be none in the soft green-furnished room with its vases of fresh flowers, its grand piano, and its stunning portrait of the lady of the house. But Mme. Albanese soon corrected this impression. Both she and her stock-broker husband, Joseph Gimma, love to listen to records. They own a hi-fi set of which they are very proud, and collect records avidly. Like the proverbial busman on his holiday, Mme. Albanese's preferences are for vocal records, both new and old. One of her most recent finds is Adelina Patti's recording of "Pur dicesti". It was this very same recording that drove John McCormack, the famous Irish tenor, to make his own version of the song, because he was sure that he could do the fast coloratura passages as well as Patti. (He was right; the disc is a classic.) But, most of all, Albanese likes to listen to sopranos. Her attitude toward them is immensely fair, with none of the hair-pulling that characterizes some of her famous rivals, or "colleagues", as she would probably put it. She feels that each singer brings something unique to the music she sings — either an exciting voice or a passionate temperament or a mind alive to the musical possibilities of the score. In fact, there is only one soprano whom she does not like to hear on records. And that is none other than Albanese herself! "No," she says, "I do not like very much to listen to my own records. There are so many things wrong. Then I say to myself, 'Oh, why did I do that? That's not right!'" For her critical ear, all may not be well; but to those who have listened to her records over the years, this would be unforgivable criticism from anyone but herself. Indeed it would not occur to anyone else, for this small singer with the great voice has won the affection of a whole generation of music lovers.

A Licia Albanese Discography

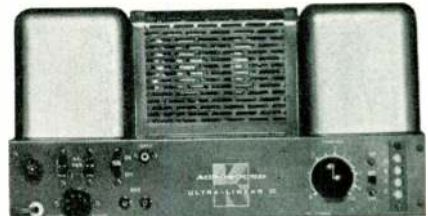
- Bizet:** Carmen • RCA Victor LM-6102 3-12"
- Carmen (excerpts) • RCA Victor LM-1007
- Carmen (excerpts) • RCA Victor LM-1749
- Leoncavallo:** Pagliacci (excerpts) • RCA Victor LM-1160
- Operatic Recital •** RCA Victor LM-1839
- Puccini:** Arias • RCA Victor LM-2033
- Bohème • H.M.V. set CSLP 513/14 2-12"
- Bohème • RCA Victor LM-6006 2-12"
- Bohème (excerpts) • RCA Victor LM-1709
- Manon Lescaut • RCA Victor LM-6116 3-12"
- Manon Lescaut (excerpts) • RCA Victor LM-2059
- Manon Lescaut (excerpts) • RCA Victor LM-1909
- Madame Butterfly • RCA Victor LM-1839
- Madame Butterfly (excerpts) • RCA Victor LM-2054
- Verdi:** Traviata • RCA Victor LM-6003 2-12"
- Traviata (excerpts) • RCA Victor LM-1115
- Treasury of Grand Opera •** RCA Victor LM-1148

*Limited edition (1938 reissue). Obtainable by mail: Lambert and Mycroft, Haverford, Penna.

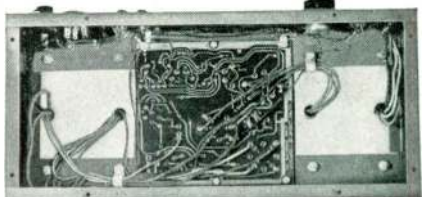
Jean Bowen, one of Hi-Fi Music's regular reviewers, has long been an admirer of Madame Albanese. A singer herself, Miss Bowen has appeared in concerts in this country and abroad.

From any Point of View, more Experts choose

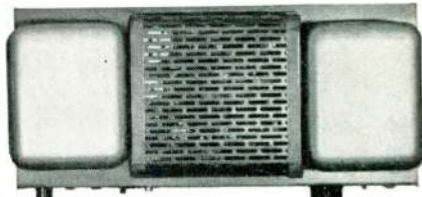
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Receipt of items will not be acknowledged unless an addressed postcard is enclosed.

SELL: Brook model 12A4 10-watt amplifier cost \$230. Best offer over \$90. Jensen PR-100 blonde Imperial reproducer, best offer over \$300. Otis F. Ivie, 4950 Marine Drive, Apt. 1003, Chicago 40, Ill.

SELL: AR-1W, Janszen electrostatic tweeter model 1-30, Radio Craftsmen xophonic—all finished in walnut; Fisher master audio control 80-C, Fisher FM tuner 80, Rek-O-Kut turntable B-12H, Fairchild cartridge, McIntosh MC-60 amplifier, excellent condition, \$600. R. J. Scozia, 193-49 Keno Ave., Hollis 23, N. Y. Hollis 4-1530.

SELL: Telefunken (Neumann) M-49 condenser microphone \$510 new, \$275; Electro-Voice 655-C dynamic microphone \$85; full-track Magnecord PT6-J with PT6-AH in cases \$150. FOB Russell Austin, 1309 Arnold Ave., Aberdeen, Washington.

SELL: Knight-kit FM tuner (83YX751) with multiplex output. Completely assembled, wired, aligned. Brand new, excellent condition. Will ship \$50. Write Andrew C. Kalayta, 1401 N. Ashland Ave., Chicago 22, Ill.

SELL: 121C Scott preamplifier \$100, Gott stereo preamplifier \$45; Scott stereo adapter \$17. All in perfect condition. Aaron Barcham, M.D., 811 Walton Avenue, Bronx 51, N. Y.

SELL: National Criterion Stereo tuner and preamp. AM-FM stereo automatic tuner with tuning meter, and Horizon 5 preamp. No drift. Original cost \$249, sell for \$135, perfect condition. Les Usher, 1162 Sunkist Ave., West Covina, Calif.

SELL: Harmon-Kardon Melody II 20-watt amplifier, list \$99.95; Electro-Voice Aristocrat enclosure lined oak with the University 312 triaxial speaker, list \$147. Both for \$150. Excellent condition, perfect for addition for stereo. Alan Stein, 68-09 Booth Street, Forest Hills 75, N. Y. TW 6-6096.

SELL: Dynakit Mark II 50-watt amplifier. Excellent condition, expertly wired, \$50. Stephen C. Poch, 85 Old Field Lane, Milford, Conn.

SELL or SWAP: Grundig dual professional tape deck. Two-speed hysteresis motor. Stereo playback attachment. Perfect condition, new heads, completely adjusted and overhauled. What have you? N. Kinzbrunner, 2074 Cropsey Ave., Brooklyn 14, N. Y. ES 2-1285.

SELL: RCA, 45-rpm. player attachment, old model, used only slightly. \$12 plus shipping. Bob Lackey, Box 3611, Highland Park 3, Mich.

BUY: AR-2 speaker, Riveredge chairside cabinet 420G, both in light finish. W. Fredreck, 10 8th Ave., Brooklyn 17, N. Y.

SELL: Two Brociner Mark 30-C control amplifiers ideal for stereo pair \$50 each; one Brociner A-100PV preamplifier \$15; one Fisher transistor preamplifier with power supply \$20; One Fairchild 201-B professional turret transcription arm \$25. A. C. Smrha, 12 Mountainview Drive, Westfield, N. J.

SELL: Bogen DB115 15-watt amplifier, like new, \$50; University 312 speaker in University EN-12 mahogany enclosure, six months old, \$80. Harry Seltzer, 295 Cozine Ave., Brooklyn 7, N. Y. NI 9-3574.

SELL: Colbert 3-way electronic crossover \$90, six months old; Gray AM50 50-watt basic amplifier \$80, six months old; Fisher 90C preamplifier \$60, five months old; Pickering stereo cartridge \$18, three weeks old; Scott 135 stereo adapter \$18, new. Call 8-6 Larry MU 5-6163 or evening Larry Golkin, 50 Westminster Road, Brooklyn, N. Y. IN 9-4793.

SELL: Rek-O-Kut L-34 turntable, Fairchild 280A 12-in. arm, Fairchild 225A cartridge, 3/4-in. red mahogany cabinet (top compartment for Rek-O-Kut, lower for records) (H W D) 34 x 34 x 19, Aristocrat enclosure. \$130. Victor Scannella, 3540 Rochambeau Ave., Bronx 67, N. Y. TU 2-2345.

SELL: Custom, limed oak Electro-Voice Centurian, with University 4-way speaker system; C15W woofer, C8W mid bass, 4409 squawker, and horn tweeter, \$225. Klipsch Rebel 5 with University 6200, \$25. Two 30-watt custom amplifiers, Mullard 520 circuit, \$55 each. William Bates, Box 1, Route 1, Hancock, Mich.

SELL: New, unused, Connoisseur turntable with hysteresis motor and Connoisseur Mark II super lightweight tone arm and cartridge with diamond LP stylus. In original cartons. Complete for \$115. Major John M. Margosian, 325th M & S Group, McChord AFB, Tacoma, Washington.

SELL: Bzok, 305 infinite baffle corner enclosure, 8 cubic feet, constructed of 1-in. polished veneer, grill cloth covered front, fibreglass insulated. Rests on metal roller casters, \$27. Nick Hartmann, 10 Park Terrace East, New York 34, N. Y. LO 9-9790.

BUY: Jim Lansing corner reflex enclosure model C 33050 M. Robert W. Murray, 85 Mystic St., West Medford 55, Mass. EX 6-2504.

SELL: Heathkit speaker system, SS-1 and SS-1B. Six months old, finished mahogany, perfect condition, \$120.00 cashiers check. George L. Shannon, 5110 Telephone Rd., Houston 17, Texas.

SELL: Bogen R-710 FM-AM tuner with complete preamplifier. Original list \$170. Eight months old, \$89. AR-1 speaker system, like new, birch or mahogany \$139. Fred Breidbart, 1725 Broadway, Brooklyn 7, N. Y. Call GL 5-2222 before noon.

SELL: Van-Amp dual channel electronic crossover, 80-1200 cycles. Continuously variable controls. Low hum and noise level. Excellent condition. Cost \$40, sell for \$25. Bradford E. Adams, 9441 Pickford Place, St. Louis 21, Mo.

SELL or SWAP: Private collector has 450,000 out of print recordings, all collectors items, sale or swap. If its recorded I have it. Will also buy records made before 1940. Jacob S. Schneider, 109 West 83rd Street, New York, N. Y.

SELL: General Electric RPX-052 triple-play cartridge (1-mil diamond, 3-mil sapphire) mounted in three-month old Pickering 190D tone arm \$25. H. Manogian, 130 Post Ave., New York 34, N. Y.

SELL: Pilot model PT1015 portable phonograph with Garrard changer, 45-rpm spindle, GE magnetic cartridge, LP diamond used 30 hours, atomic dust chaser, 8-watt amplifier with input for tuner or tape. Used only 8 months, excellent. Cost over \$150, sell for \$90, plus shipping. Ben Traub, 164 Linden Blvd, Brooklyn 26, N. Y.

SELL: Pilot HF-42 AM-FM tuner-preamp 20-watt amplifier \$115, cost \$210. Also, Electro-Voice 12-in. TRXB 3-way speaker in blonde oak Aristocrat enclosure \$89, cost \$140. Both for only \$189. Factory-serviced by respective manufacturers 10/10.

I. C. Whittemore, Jr., 92 Cariscn Drive, Milford, Conn.

SELL Eicor 230 tape recorder, 3 3/4 and 7 1/2 ips, 7-in. reels, mike, built-in or external speaker, leatherette case \$95 or best offer. Case Mander-sloot, 18019 Ghent, Azusa, Calif.

SELL: Electro-Voice Patrician speaker system IV \$500. M. M. Chayat, Clinton, New Jersey.

SELL: New, never used, Wharfedale speaker system (15-in., 8-in., 3-in., X-over 500/5000) in beautiful custom airtight walnut enclosure. 44 x 28 x 18 ins. —1 1/4-in. construction. Cost over \$300, sell for \$200. Ely Becker, 1700 Boulevard, New Haven, Conn. SPruce 6-6388.

SELL: Brand new, still in factory-sealed cartons, Dynakit Mark III amplifier \$65 and Dynakit preamp \$26. Urban Le Jeune, 416N 15th St., Kenilworth, N. J.

SELL or SWAP: Complete American flyer train set-up including three of their best engines. Used but in good condition. Original cost \$410, will sell for \$110 or swap for good used turntable and AM tuner. Ira Braunstein, 2273 E. 23rd St., New York. DE 2-0105.

SELL: Ampex A122 portable tape recorder and stereo playback \$350; Fairchild 225A cartridge perfect \$15; Shure 535 mike never used \$40; 50 like new stereo tapes 60% off cost. R. J. Wattoff, 110 West 69th St., New York 23, N. Y.

SELL: Will ship collect 26 issues Music at Home No. 1 to March '58 (except 18) to the highest bidder. George B. Lewis, 235 No. Harvard, Lindsay, Calif.

SELL: Collins AM-FM tuner, with AFC interlock. Excellent condition, beautiful sound, 15 tubes, iron core tuning on FM \$65. Ben Packer, 61-42 Bell Blvd., Bayside 64, N. Y.

SELL: Wharfedale SFB/3 custom three speaker system \$145. In perfect condition, must sell, space problem. Gary Sheinfeld, 34-50 24th St., Long Island City 6, N. Y. ST 4-1696.

SELL or SWAP: Bell model RC-47B portable three-speed disc recorder and player. Three inputs and two outputs; headphone monitoring and dubbing in voice during recording. Complete with microphone. Cannot be told from new. Want Pilot HF-56 amplifier and tuner. Allen Keller, 595 McLean Ave., Yonkers, N. Y.

SELL: McIntosh C-4M audio compensator, mahogany cabinet, in perfect condition. Also, 60 assorted 12-in. LP's, mint condition, Montovani, Black, Chacksfield, also Angel, Mercury, Capitol, Audio Fidelity, Westminster labels. R. Bacon, 18 Lawrence Place, Rockville Centre, L. I., N. Y. RO 4-7679

SELL: Sherwood S-2000 FM tuner \$80; Bogen DB-130 amplifier \$85; Electro-Voice speaker balance controls, each \$2; Racon CHU-5 supertweeter \$18; Stentorian HF-816 speaker \$24; Sherwood 300 5,000 network \$15. Like new, slightly used. Major John M. Margosian, 325th N & S Group, McChord AFB, Tacoma, Wash.

NOTICE TO SUBSCRIBERS

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

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Literature Available on NEW PRODUCTS

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

Acoustic Research AR-3

Third member of the AR family has something new in the design of the mid-range and high-frequency speakers, matching the quality of the AR woofer. *Circle letter A*

Allied Radio-3-Way Speakers

These 12-in. and 15-in. speakers have a woofer and a tweeter concentrically mounted with the woofer cone. Model KN-812 has a 3½-lb. magnet, and model KN-815 has a 6¼-lb. magnet. Both are of 16 ohms impedance. Each type has a high-frequency L-pad level control with 30 ins. of connecting cable. These units are made in England. *Circle letter B*

Audio Devices Echoraser

To remove print-through from recorded tape that has been stored, Audio Devices has developed a simple device consisting of a brass bar and an energized element to be mounted on the tape deck between the reel and the heads, so that the back of the tape runs against it. This has proved to be an effective way to remove print-through. *Circle letter C*

Bigg Components

An 8-page bulletin from Bigg of California describes 2 amplifiers, a stereo preamp, an amplifier kit, console instruments, seven speaker systems in enclosures, and an FM-AM tuner. *Circle letter D*

Bozak Speaker Systems

The two new Urban designs are of clean, simple lines, mounted on short legs. Model B-302A is a vertical cabinet with a one-woofer, three-way system intended for use with an amplifier of 20 watts minimum. It is 30 ins. high, 24 wide, 20 deep. B-305 is a two-woofer, three-way system for use with an amplifier of 30 watts minimum. It is 30 ins. high, 36 wide, and 20 deep. Cabinets are walnut, mahogany, ebony finish, or unfinished. *Circle letter E*

Dynaco Output Transformers

An 8-page bulletin explains the use of Dynaco output transformers, and presents schematics of five high-quality amplifiers of 30 to 120 watts, and the Dynakit pre-amp. Specifications are given for five output transformers. *Circle letter F*

EICO Speaker System

A woofer-tweeter system in a vertical enclosure about 12 ins. square and 3 ft. high. The small floor space occupied, and the

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omnidirectional sound distribution makes the HFS-2 particularly adapted to stereo systems. *Circle letter G*

ESL Stereo Cartridge and Arm

C100 and P100 stereo cartridges of the moving coil type, operate with 2 to 4 grams stylus pressure. Voltage output is 2 millivolts, adequate to work directly into the low-level input of a stereo preamp. The ESL Gyro-Balance tone arm, designed for ESL or other stereo pickups, has ball bearings for both vertical and lateral movement. *Circle letter H*

Fannon Stereo Kits

For those who want to experiment with stereo, or convert to stereo, Fannon Electric has three conversion kits, each comprised of an amplifier, speaker, stereo cartridge, and connecting cables. *Circle letter K*

G.E. Amplifier-Speaker

A 10-watt amplifier with volume and tone controls is combined with two 8-in. speakers in a moderate-size cabinet model AS15 in mahogany, or AS16 in blond oak. This unit can be used for mono or converting mono systems to stereo operation. *Circle letter L*

General Radio Sound-Level Meter

Model 1551-B is smaller and lighter than the familiar 1551-A, with eight features of improved performance, and convenience, including the use of the Shure 98B99 microphone, and reduction of weight to less than 8 lb. Either batteries or AC supply can be used for power. Price without leather carrying case is \$395. Complete data is given in the G.R. *Experimenter* for October, 1958. *Circle letter M*

Goodmans' Stereosphere

This English-made speaker distributed in the U. S. by Rockbar Corporation can be used in mono systems, or as the second speaker in a stereo system. A 10-in. speaker is carried on an adjustable base that can be tilted or rotated for mounting on the floor, wall, or ceiling, and faced in any direction. *Circle letter N*

Heathkit Equipment

1959 catalog of 56 pages describes 27 units for hi-fi systems, including the stereo record-playback tape machine which will be available shortly. Also shown are oscilloscopes, test and measuring instruments, amateur transmitters and receivers, power supplies, and various special devices. *Circle letter O*

Isophon Speaker System

Floor-type enclosure contains a speaker, mid-range folded-horn compression speaker, and two tweeters. This and other models are shown in a new catalog. *Circle letter P*

Knight Stereo Unit

Model KN-720 is a stereo preamplifier with 10 watts output on each channel. There are inputs for stereo tape, records, radio, and microphone, and outputs for tape recording. Four controls are for stereo balance, dual volume, bass, and treble, with slide switches for stereo-mono phonograph, speaker reverse, low and high-pass filters. *Circle letter Q*

Scott Catalog

A new 20-page catalog has just been released by H. H. Scott, Inc., showing their complete line of stereo and mono components, and how to combine them in various installations. *Circle letter R*

Steelman Tape Machine

This is a very small, transistorized recorder and playback machine, operating on AA penlight dry cells. Speeds are 1 7/8 and 3 3/4 ips. Overall dimensions are 9 3/4 in. high, 6 1/2 wide, by 2 7/8 thick; weight is approximately 5 lbs. including the microphone, but without batteries. Six cells run the amplifier for 300 hours; seven operate the motor for 50 hours. *Circle letter S*

TACO FM Antennas

For attractive appearance, and to distinguish them from TV types, TACO has brought out a complete line of FM antennas with gold anodized finish. This line includes non-directional types, and Yagis with up to 10 elements, for long-distance reception. These antennas are also being used to obtain the stronger signals required for multiplex FM stereo reception. *Circle letter T*

Tung-Sol Matched Tubes

New packages containing closely matched pairs of 6550 and 5881 output tubes are now available for hi-fi amplifiers. This is the first time that such tubes have been factory-matched. The 5881's are for outputs up to 50 watts; the 6550's, up to 100 watts. *Circle letter U*

UAP Stereo Speakers

United Audio Products has brought out matched pairs of speakers for stereo systems. Designed for vertical or horizontal mounting, the enclosures are 36 by 25 ins., and 10 ins. deep. Impedance is 16 ohms. Each enclosure has an 8-in. woofer and mid-range speaker and a 4-in. tweeter. *Circle letter U*

University Stereoflex Speakers

Using a dual voice-coil woofer design, University has brought out several speaker systems in which one woofer with two voice coils on a single suspension handles the non-directional bass frequencies of both stereo channels, with separate speakers for the mid-range and high frequencies. Stereoflex systems are available in several types. *Circle letter W*

An Invitation to Look, Learn, and Listen to Hi-Fi Music

Hi-Fi House At Hi-Fi House, you can see the latest hi-fi equipment, get answers to your questions, and hear truly hi-fi music from records, tape, and FM radio. And this service is yours without cost or obligation to buy anything, since nothing is sold at Hi-Fi House except Hi-Fi Music Magazine.

That's right! You can leave your pocketbook at home when you visit Hi-Fi House to look, learn, and listen, for this public service project, sponsored by Hi-Fi Music Magazine, is made possible by the cooperation of the leading manufacturers of hi-fi components, records, and tapes.

Where You will see Hi-Fi House on the upper level of the Grand Central Terminal, directly opposite the famous Kodak picture sign. In this transportation center, it is at the heart of New York City's business, shopping, and hotel area, a short walk from the United Nations Building, the Public Library, Times Square, and Rockefeller Center. It is open to the public every day except Sunday.

Hear You will enter Hi-Fi House at the Listening Area. Acoustically engineered and air-conditioned for your listening pleasure, you can hear truly hi-fi music from 8:00 A.M. to 10:00 P.M. Two typical record-tape-FM installations, comprised of standard components intended for home use, will be demonstrated — one a monaural system, the other a stereo system, operated alternately.

The purpose of this continuous program is to demonstrate the finest music that the components manufacturers have made available for home entertainment, and to provide a reference standard of reproduction quality. Sound effects discs and tapes, spectacular as they may be in showing off the capabilities of the equipment, will not be played, because the repertoire at Hi-Fi House will feature music for listening pleasure, emphasizing the enjoyment of hi-fi music at home.

See In the equipment area you will see the newest components, and displays showing how they can be installed and used to best advantage. These displays will range from the simplest to the most complete. You'll see how to get the finest performance at the price you want to pay, and you will be pleasantly surprised to see how you can get more for your money by using components.

The monaural and stereo systems used for the music demonstrations will be on display, so that you can see them in operation. A collection of photographs will give you ideas for installing components in your home in ways to make them as attractive in appearance as they are fine in performance. If you are a do-it-yourself enthusiast, you will see how easy it is to assemble your own equipment from construction kits.

Ask The displays at Hi-Fi House will answer many of your questions in a clear and graphic manner. You will have at your service an experienced staff to help you select equipment best suited to your particular needs. Then you can buy the components from your local dealer. Since nothing will be sold at Hi-Fi House, you can ask for information without feeling that you are expected to make a purchase.

As for catalogs and literature: You'll be given a card to fill out with your name and address, on which you can indicate the companies from which you would like to receive literature by mail. Your requests will be forwarded to each manufacturer without your even buying a postage stamp.

New The equipment used in both demonstration systems was changed completely on November 1st. Also, the listening area has been rearranged for the convenience of our visitors. In fact, you can expect surprises frequently at Hi-Fi House that will keep you supplied with new ideas and the very latest information.

For details about exhibits and space rates, address Thomas A. Kelly, Managing Director, Hi-Fi House, Kelly and Sleeper, Inc., 105 East 35th Street at Park Avenue, New York 16; telephone MUrray Hill 4-6789.

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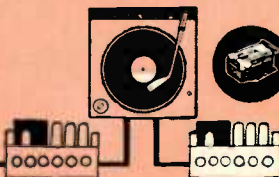
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STEP TWO



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smallest folded-horn corner enclosure for best musical balance and response range; phenomenal bass range; extended two full octaves. Matches the Coronet and other

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direct radiator Klipsch horned low-bass enclosure tailored for use stereophonic or in stereo. Smooth, extended bass response. With Electro-Voice 15TRXB 3-way speaker, Net \$178

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OR



STEREO N IA—For systems of normal watt capacity. Net \$99.50
XX3 STEREO CONTROL FILTER, FM \$38

Systems shown are but a few of the multitude of E-V combinations found in every price class. Ask your dealer or write Electro-Voice for information on the industry's most complete line of high fidelity speakers and enclosures.

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