HiFi
& MUSIC REVIEW

March, 1958 35¢

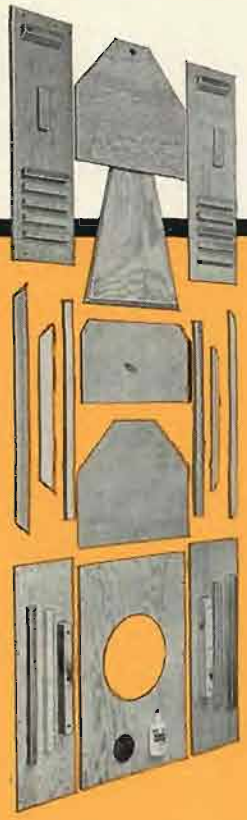
TOSCANINI
Viewed in New Perspective

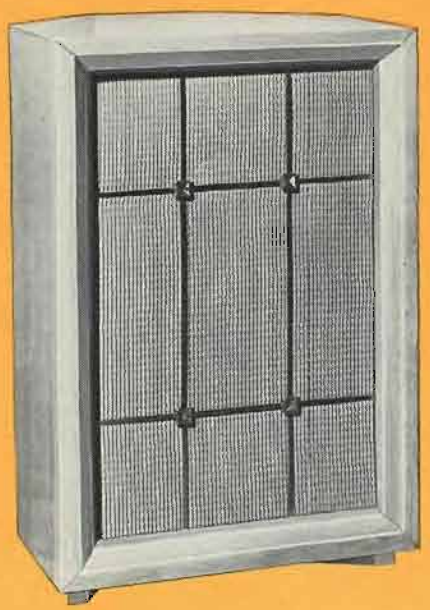
16 RPM RECORDS
Hour of Music per Side

SPEAKER BAFFLES
The Why and How

JAZZ SINGERS– ANALYSIS OF EARLY STY

DO IT YOURSELF!





THE ARISTOCRAT KIT

BUILD AN AUTHENTIC Electro-Voice SPEAKER ENCLOSURE

ELECTRO-VOICE KD KITS let you build any of 7 authentic research-engineered Electro-Voice speaker housings at half the cost of comparable factory-built models.

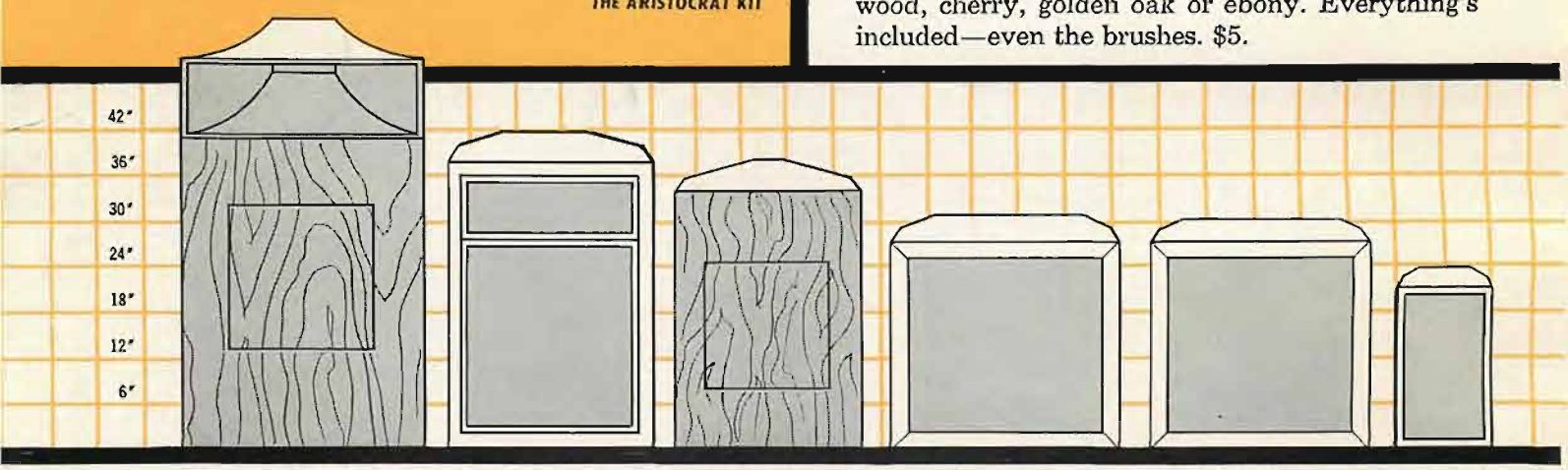
Electro-Voice building block plan lets you expand from a single speaker to a multi-speaker high-fidelity system one economical step at a time.

TWO WAYS TO DO IT

Get the kit—pre-cut, shaped, drilled and marked parts and hardware plus illustrated, step-by-step instruction book.

Buy the book only, order supplies from your lumber dealer. Book prices: Patrician and Georgian, $1.50 each; Centurion, Regency, Empire, Aristocrat, $1.00 each; Baronet, 75¢ each.

Electro-Voice Finishing kits add the professional touch to your enclosure. Walnut, mahogany, fruitwood, cherry, golden oak or ebony. Everything's included—even the brushes. $5.



THE PATRICIAN IV KIT THE CENTURION KIT THE GEORGIAN KIT THE REGENCY KIT THE EMPIRE KIT THE BARONET KIT

THE PATRICIAN IV KIT. The interior working horn assembly kit for those desiring the finest. This augmented design of the corner folded-horn bass section for 18-inch, 4-way speaker systems delivers widest bass response of any loudspeaker system. Designed for use with E-V Model 103C Patrician IV four-way driver components. For built-in installations or to be decorated as you choose. Finished size: 57½ in. high, 34½ in. wide, 26⅞ in. deep. Shpg. wt. 150 lbs.
Model KD-1 ..... Net, $118.00

THE GEORGIAN KIT. The interior working horn assembly kit that creates authentic indirect radiator type corner folded-horn bass section for 15 in. 4-way speaker system. Exceeded in range only by the Patrician IV. For use with deluxe E-V Model 105 or standard Model 117 package of 4-way driver components. For built-in installations or to be decorated as you choose. Finished size: 38½ in. high, 26¾ in. wide, 22½ in. deep. Shpg. wt. 88 lbs.
Model KD-2 ..... Net, $65.00

THE CENTURION KIT. Four-way system folded-horn, corner enclosure. Uses exclusive E-V "W" type single-path indirect radiator for propagation of extended bass. Sealed cavity behind 15 in. low-frequency driver cone promotes superlative transient response, subdues cone excursions, lowers distortion. For use with E-V Model 105 or Model 117 package of driver components. Finished size: 42⅛ in. high, 29 in. wide, 22½ in. deep. Shpg. wt. 75 lbs.
Model KD-3 ..... Net, $87.00

THE REGENCY KIT. Most popular low-boy style folded-horn enclosure that can be used in corner or flat against one wall. Improves the bass range and response of any 15-in. speaker. Makes an outstandingly efficient reproducer when used with E-V SP15 coaxial speaker, 15TRX triaxial reproducer or 114A 2-way or 114B 3-way system. Finished size: 29⅜ in. high, 33½ in. wide, 19 in. deep. Shpg. wt. 70 lbs.
Model KD-4 ..... Net, $73.00

THE EMPIRE KIT. Economical enclosure for use in a corner or flat against one wall. Designed for 15-in. speakers and separate 2- and 3-way systems. Particularly effective when used with SP15B coaxial speaker, 15TRXB triaxial reproducer, or 116 2-way or 116A 3-way system. Recommended components for Regency kit may also be employed. Finished size: 29⅜ in. high, 32 in. wide, 16 in. deep. Shpg. wt. 45 lbs.
Model KD-5 ..... Net, $51.00

THE ARISTOCRAT KIT. Folded-horn corner enclosure designed for 12-in. speakers and separate 2- and 3-way systems. For use with Electro-Voice SP12 or SP12B coaxial speakers, 12TRX or 12TRXB triaxial reproducers, and 108, 111 2-way and 108A, 111A 3-way systems. Smooth reproduction down to 35 cps, with remarkable purity and efficiency. Finished size: 29⅜ in. high, 19 in. wide, 15¾ in. deep. Shpg. wt. 37 lbs.
Model KD-6 ..... Net, $39.00

THE BARONET KIT. Phenomenal reproducer in very small size. This folded-horn corner enclosure is designed for use with E-V Model SP8B 8-in. Radax speaker. E-V T35 or T35B Super Sonax UHF driver can be added for a 3-way system. Finished size: 23 in. high, 14 in. wide, 13 in. deep. Shpg. wt. 24 lbs.
Model KD-7 ..... Net, $26.00

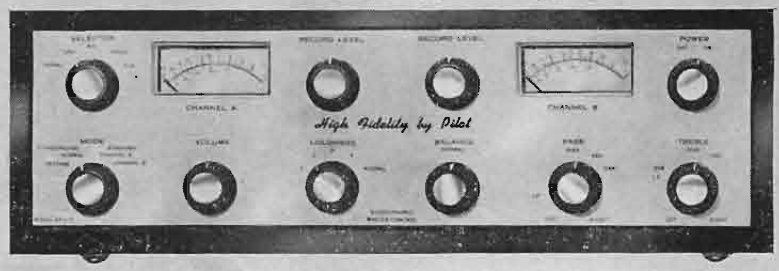
Electro-Voice®

ELECTRO-VOICE, INC.
BUCHANAN, MICHIGAN

EXPORT: 13 EAST 40TH STREET, NEW YORK 16, U. S. A. CABLES: ARLAB

Send for Bulletin No. 211-HM-83. Folders describing Electro-Voice high-fidelity speakers, systems and components, amplifiers, tuners and cartridges available on request from your Electro-Voice distributor or write.

SP-215 STEREO PREAMPLIFIER



NOW... *stereophonic* HIGH FIDELITY *by* Pilot

SM-244 STEREO PREAMP AND AMPLIFIER

Pilot *SP-215 and SM-244 Stereo Components*

With the announcement of the SP-215 and the SM-244, Pilot brings to stereophonic sound a caliber of engineering skill that has become a byword in high fidelity. Designed especially for stereophonic high fidelity, these new bi-channel components provide the finely matched quality performance essential for good stereo.

The SP-215 is a complete stereo preamp and audio control system. It is in effect, two matched control-preamps housed in one enclosure. Versatile beyond anything known today, the SP-215 may be used with any stereo signal source: FM-AM stereo broadcasts, stereo tapes and stereo discs. A separate output is provided for making stereo tape recordings from any of these program sources as well as with microphones. Two panel-mounted VU meters permit each channel to be precisely monitored for the recording. And there are independent controls for adjusting the reference and peak recording levels on each channel. The SP-215 may also be used for conventional, non-stereo high fidelity.

Features of the SP-215 include bass and treble controls, volume and loudness controls, as well as a balance control for equalizing the level between the two channels. The SP-215 outputs may be fed into any two basic power amplifiers, such as the Pilot AA-908 or Pilot AA-410A. Both power amplifiers are operative, and the available power output is the sum of both. Pilot SP-215 Stereo Control-Preamp System complete in enclosure $189.50.

The SM-244 is a complete stereo control-preamp and amplifier system, all housed in one enclosure. The two built- power amplifiers are rated at 14 watts each (28 watts peak each) at less than 1% distortion. Inputs are provided for FM-AM stereo, stereo tape and stereo discs, microphones, auxiliary, and a separate output for making stereo tape recordings. There are bass and treble controls, volume and loudness controls, plus a balance control as on the SP-215. Whether used as a stereo or non-stereo system, the SM-244 provides an available peak power of 56 watts. Pilot SM-244 Stereo Control-Preamp-Amplifier System, complete in enclosure $189.50 — prices slightly higher in west.

Hear these new Pilot stereo components at your hi-fi dealer today! For complete specifications, write to:
Pilot Radio Corp. 37-06 36th St., L. I. City 1, N. Y.
Manufacturers in electronics for over 39 years.

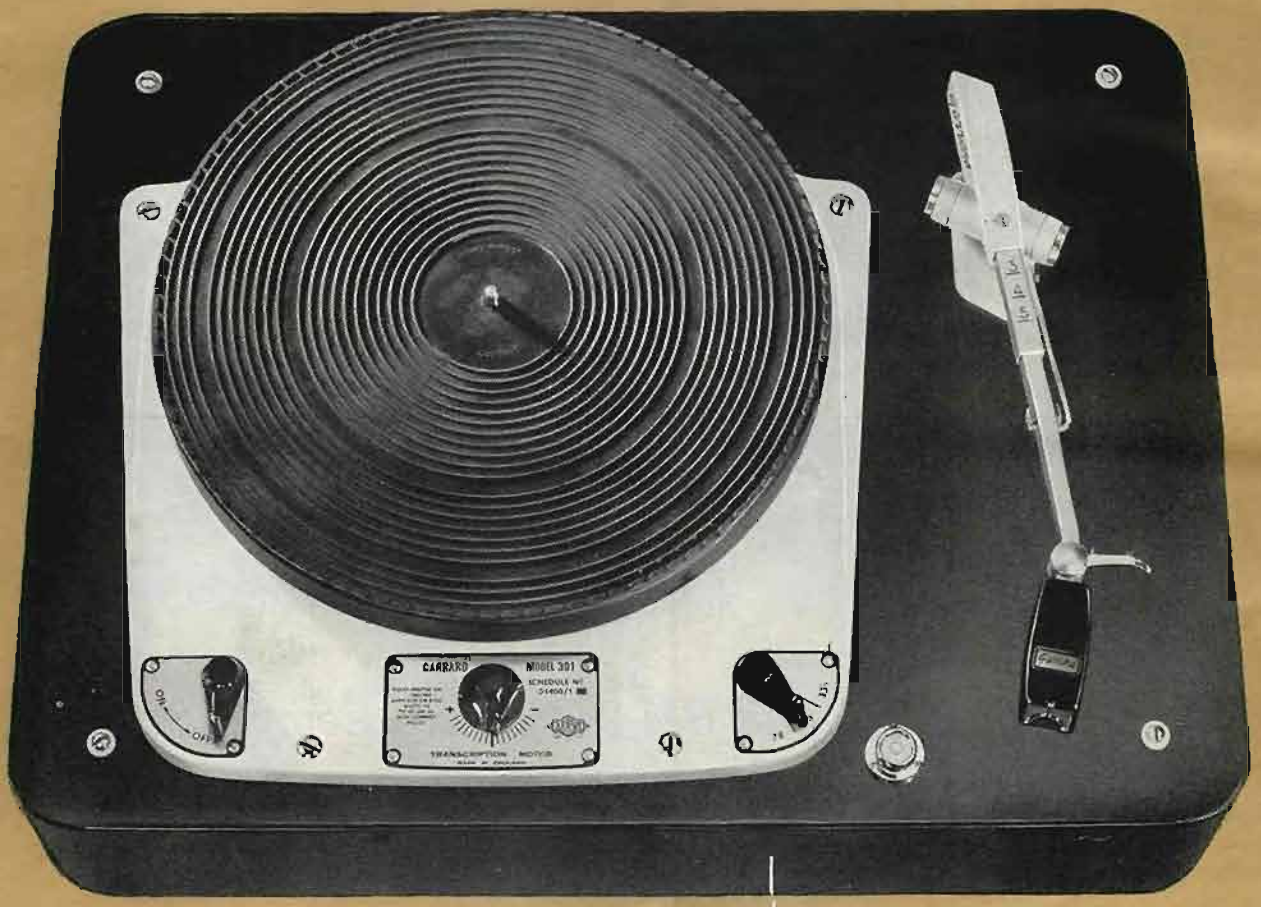
enclosure. Versatile beyond anything known today, the SP-215 may be used with any stereo signal source: FM-AM stereo broadcasts, stereo tapes and stereo discs. A separate output is provided for making stereo tape recordings from any of these program
1% distortion. Inputs are provided for FM-AM stereo, stereo tape and stereo discs, microphones, auxiliary, and a separate output for making stereo tape recordings. There are bass and treble controls, volume and loudness controls, plus a balance control

He who is fortunate enough to own the Garrard 301 Transcription Turntable and the Garrard TPA/10 Tone Arm can enjoy the unique pleasure of knowing that *his* is the finest . . . the handsomest . . . record-playing combination in the entire high fidelity galaxy.

A pair of great products . . . great because they reflect 35 years of skill and the standards of leadership. No gadgets . . . no compromises . . . only the time-proven features which guarantee continuing, undeviating excellence.

Garrard

WORLD'S FINEST RECORD PLAYING EQUIPMENT



Model 301
PROFESSIONAL TRANSCRIPTION TURNTABLE

- Features continuously variable control of each speed . . . the record can be "tuned" to match a musical instrument
- Heavy-duty 4-pole shaded motor is entirely Garrard-built
- Cast aluminum turntable is a full 6½ lb. . . . dynamically-balanced
- Motor and connected levers are completely isolated from unit by an exclusive damping system of tension-compression springs
- Exclusive built-in pressure lubrication system
- Performance of each 301 is certified with a written individual test card

$89.00

Model TPA/10
TRANSCRIPTION TONE ARM

- Built to insure professional quality performance, with traversing and vertical friction reduced to absolute minimum by special cone-type ball-bearing pivots, as in the finest chronometers
- Takes any cartridge
- Fits into more installations than any other professional tone arm, since it is adjustable in length and tracking angle . . . plays up to a full 16" record
- Simple to install, with specially designed templates

$24.50

There's a Garrard for every high fidelity system

B. I. C. ENDORSED QUALITY

Model RC98
4-Speed Super Auto-Manual Changer
$67.50

Model RC88
4-Speed Deluxe Auto-Manual Changer
$54.50

Model RC121
4-Speed Mixer Auto-Manual Changer
$42.50

Model T Mk II
4-Speed Manual Player
$32.50

For information, write: Dept. GC-128, **GARRARD SALES CORPORATION, PORT WASHINGTON, N.Y.**

HiFi
& MUSIC REVIEW

March, 1958

Vol. 1 No. 2

Publisher
Oliver Read

Editor
Oliver P. Ferrell

Managing Editor
David Hall

Art Editor
Saul Weiner

Associate Editor
Hans H. Fantel

Assistant Editor
Rodney H. Williams

West Coast Editor
Edward A. Altshuler

Contributing Editors
Martin Bookspan
Ralph J. Gleason
Stanley Green
Nat Hentoff
David Randolph
Klaus George Roy
Bert Whyte

Advertising Director
John A. Ronan, Jr.

Advertising Manager
Herb Olsow

ZIFF-DAVIS PUBLISHING Co., One Park Ave., New York 16, N. Y. William Ziff, President; H. J. Morganroth, Vice President; W. Bradford Briggs, Vice President; Michael H. Froelich, Vice President; Michael Michaelson, Vice President and Circulation Director; V. C. Stabile, Treasurer; Albert Gruen, Art Director.

BRANCH OFFICES: Midwestern Office, 64 E. Lake St., Chicago 1, Ill., Larry Sporn, Midwest Advertising Manager; Western Office, Room 412, 215 West 7th St., Los Angeles 17, Calif., John E. Payne, manager.

SUBSCRIPTION SERVICE

All communications concerning subscriptions should be addressed to Circulation Dept., 64 E. Lake St., Chicago 1, Ill. Include your old address as well as new — enclosing if possible an address label from a recent issue. Allow 4 weeks for change of address.

CONTRIBUTORS

Contributors are advised to retain a copy of their manuscript and illustrations. Contributions should be mailed to the New York Editorial office and must be accompanied by return postage. Contributions are handled with reasonable care, but this magazine assumes no responsibility for their safety. Any acceptable manuscript is subject to whatever adaptations and revisions are necessary to meet requirements of this publication. Payment covers all author's rights, titles and interest in and to the material accepted and will be made at our current rates upon acceptance. All photos and drawings will be considered as part of material purchased.

"Until actual sound is produced, music does not exist."
Ralph Vaughan Williams

FEATURE ARTICLES

REVIEWS

COLUMNS

HiFi & MUSIC REVIEW is published monthly by Ziff-Davis Publishing Company, William B. Ziff, Chairman of the Board (1946-1953), at 64 E. Lake St., Chicago 1, Ill. Application for second class mailing privilege is pending at Chicago, Illinois. Subscription Rates: One year U.S. and possessions, and Canada $4.00; Pan-American Union countries $4.50, all other foreign countries $5.00.

Hi-Browse with Hall

Managing Editor, HiFi & MUSIC REVIEW

"3-D" SOUND on the single-groove stereo disc has remained the big talking point among record and hi-fi industry insiders during the early weeks of 1958; for pressure has been mounting in certain quarters to make stereophonic LPs and record players immediately available—despite the fact that thorough field testing has yet to be done with both of the stereo disc systems (Westrex's "45-45" and London's vertical-lateral) presently contending for acceptance by the American record industry as a whole. As we go to press, acceptance of the Westrex system seems more and more certain.

The closing days of 1957 brought the announcement by the Audio Fidelity label of a commercially available stereo disc, cut in accordance with the Westrex system and featuring the Dukes of Dixieland and other choice tid-bits from their catalog. Within a matter of days we heard demonstrations of this and other stereo disc material as played back on a Fairchild laboratory stereo pick-up and on a prototype of a production model being developed by Pickering & Co. At the same time, word was circulated regarding a $19.50 ceramic stereo cartridge being developed by Electro-Voice.

It's not difficult to imagine the effect of all this on the record retailing trade which has such a vast investment in standard monaural LP inventory. Responsible trade papers have been hard put to counteract panic button psychology in these quarters.

Let us on *Hi-Fi & MUSIC REVIEW* repeat our contention of last month that *you will not be able to buy stereo discs or playback equipment at your record dealer in quantity or at reasonable prices for a good twelve months.*

On the basis of the Fairchild and Pickering demonstrations, we can say that the stereo disc is practical and can offer sound quality competitive to tape; but tape will remain, in our opinion, the stereo medium for those who want no compromise in matters of quality and who are willing to pay the price for the best.

What struck us most during the course of these various demonstrations was not so much the marvel of the stereo disc as such, but rather the startling inconsistency of microphone techniques used for stereo recording by Columbia, RCA Victor, Capitol, Mercury, and others. When LP came in, the basic microphone techniques for producing first-rate monaural sound on discs was thoroughly developed and pretty well standardized; but all this has yet to be done for stereo recording. Those of our readers who have built sizable stereo tape libraries may already be aware of this; but as, if, and when playback equipment and stereo discs begin to be marketed in the hundreds of thousands, some of us may be in for an aural shock.

CUT-OUTS—The deletion of LP records from the catalogs by reason of technical obsolescence or insufficient sales makes news of note, because Columbia has used the axe with a particularly heavy hand—chamber music and modern music being the chief victims. A number of choice older orchestral items are also headed for limbo. Bruno Walter's memorable readings of the Schubert "Great" C Major Symphony and Beethoven's *"Pastorale"* are among those we're particularly sorry to see go, and we can only hope that this means new versions in the finest of hi-fi are forthcoming under Dr. Walter's baton. Other casualties include large hunks of Beethoven, Brahms, Schubert, and Mozart chamber music repertoire recorded at the Casals Prades and Perpignan festivals. Most of these were no great shakes as hi-fi, but there were some lovely performances of masterpieces like the string quintets of Schubert and Brahms in C Major and G Major respectively.

Losses in the 20th century music

(*Continued on page 8*)

FOR YOUR HOME MUSIC SYSTEM

THE FISHER 90-C

Master Audio Control

NO TWO EARS hear music exactly alike. No two personal preferences in tonal balance are precisely the same, nor do the acoustical characteristics of any two surroundings duplicate each other exactly. The way the music sounds to YOU, *in your normal listening environment*, should be your most significant standard of performance. With THE FISHER MASTER AUDIO CONTROL, Model 90-C, you can achieve the tonal balance and color that suits *you* best. It will fully meet your personal, *as well as* the acoustic requirements, of the room in which it is used.

Among its many pace-setting electronic advances, THE FISHER Model 90-C includes a new PRESENCE CONTROL which brings solo instrument or vocal passages right out of the orchestral background. In addition, the 90-C offers a new, sharp-cut-off RUMBLE FILTER, to reduce low-frequency noise *with no discernible loss of frequency response*. With its facilities for mixing or fading from two to five channels, its Loudness Balance Control, its highly effective Bass and Treble Tone Controls, THE FISHER Model 90-C is by far the most versatile as well as the most comprehensive unit of its kind to be found anywhere! *Chassis,* **$119.50**

Mahogany or Blonde Cabinet, **$9.95**

OUTSTANDING FEATURES

■ Two lever-type equalization controls for all recording characteristics. ■ Seven input jacks. ■ Two cathode-follower outputs. ■ Completely self-powered. ■ DC on all filaments, inaudible hum level. Harmonic distortion and IM distortion are inaudible even at 5 volts output. ■ Frequency response uniform from 10 to 100,000 cycles. ■ Separate, high-gain microphone preamplifier. ■ Five Push-Button Channel Selectors with individual indicator lights, and simultaneous AC On-Off switching on two channels. ■ Master Volume Control plus five independent mixer-level controls *on front panel.* ■ *Separate* equalization and amplification directly from tape playback head. ■ Magnetically shielded and potted transformer. ■ Eleven controls. ■ Four dual-purpose, shielded and shock-mounted tubes. ■ Three auxiliary AC receptacles. ■ SIZE: 12¾ inches wide; 8¼ inches deep; 4¼ inches high. ■ SHIPPING WEIGHT: 10 lbs.

WRITE TODAY FOR COMPLETE SPECIFICATIONS

FISHER RADIO CORPORATION · 21-37 44th DRIVE · LONG ISLAND CITY 1, N. Y.

the acoustic requirements, of the room in which it is used.

Among its many pace-setting electronic advances, THE FISHER Model 90-C includes a new PRESENCE CONTROL which brings solo instrument or vocal passages right out of the orchestral background. In addition, the 90-C offers a new, sharp-cut-off RUMBLE FILTER, to reduce low-frequency noise *with no discernible loss of frequency response*. With its facilities for

HALL'S HI-BROWSE

(*Continued from page 6*)

sector include the fine Ormandy-Philadelphia Orchestra versions of William Schuman's powerful Third Symphony and of the Symphony No. 25 by Russia's late Nicolas Miaskovsky. The Shostakovich Sixth and Ninth symphonies have also gone by the board. Both of the Charles Ives piano sonatas, the Roger Sessions Second Symphony, Schoenberg's *Erwartung*, the piano music of Leoš Janáček (played by Firkusny)—important recordings all—are connoisseur items soon to disappear from the lists.

While we well recognize the economic compulsions behind such wholesale catalog deletions, it seems a shame to have the best repertoire and performances disappear altogether. Surely it should be possible for Columbia to establish a set-up comparable to RCA Victor's "vault series" of rare and specialized items on LP which can be had on special order at regular price. How about it, Mr. Lieberson?

20TH CENTURY MUSIC is getting the back of the hand from some of the major record labels for the moment, but various cultural foundations and other institutions continue to work for the cause of the young composer, not only by commissioning new works, but assuring commercial recording. Latest development along this line comes from The American International Music Fund headed by Mrs. Serge Koussevitzky, which has established a Recording Guarantee Project.

James C. Petrillo's American Federation of Musicians is taking a cooperative stand and financial help has been forthcoming from the Rockefeller Foundation. The project calls for some 25 major symphony orchestras throughout the country to program hitherto unrecorded 20th century works during the course of their current season (some 50 works are involved already for this year). The performances are to be taped and reference copies deposited in libraries at New York, Washington, Cincinnati, Minneapolis, Dallas, and Los Angeles, where any interested conductor can have access to score and tape for on-the-spot study. In addition, all

(*Continued on page 10*)

The only quality AM-FM Tuner designed for

STEREO

There's no such thing as obsolescence with H. H. Scott's new AM-FM Stereo tuner, Model 330-C. Use it as an AM tuner; as an FM tuner; or use both sections together for simultaneous AM-FM stereo reception. Top quality reception is assured on *both* FM and AM by H. H. Scott's unique wide-band FM circuitry and wide range AM circuitry.

That's why if you're planning to buy a tuner there is only *one* logical choice . . . the tuner that's designed for the future . . . the H. H. Scott Stereo Tuner.

h.h. Scott

Famed musicians like Conductor Alfred Wallenstein choose H. H. Scott components for their own homes.

For FM-only installations choose the H. H. Scott FM tuner, Model 310B . . . the most sensitive, most selective tuner you can buy today. $189.95

Technical Specifications:
330C AM-FM Stereophonic Tuner:

FM Section: Sensitivity 2 microvolts for 20 db. of quieting; 2 megacycle wide-band detector; wide band circuits assure freedom from drift and high selectivity; 2½ db. capture radio; automatic gain control.

AM Section: Wide range AM circuitry for reception of high fidelity AM broadcasts; adjustable band-width including wide-range, normal, and distant positions; sharply tuned 10 kc. whistle filter.

Tuning meter on both FM and AM; outputs include: stereophonic, FM and AM monaural outputs, multiplex output, and tape recorder; dimensions in accessory mahogany case 15½w x 5h x 12½d $224.95. Choice of handsome cases at $9.95 and $19.95.

Prices slightly higher west of Rockies

The H. H. Scott 330c Stereo tuner is shown below in a Stereo system with two H. H. Scott 99 complete amplifiers *Furniture and Accessories Courtesy Rapids Furniture, Boston.*

H. H. Scott, 111 Powdermill Road, Maynard, Mass. Export Dept: Telesco International Corp., 36 West 40th Street, New York City

HALL'S HI-BROWSE

(Continued from page 8)

tapes so recorded during any given season are to be reviewed by a distinguished jury comprising Nadia Boulanger, Carlos Chavez, and Alfred Frankenstein, and the two best singled out for commercial recording. A remarkably well conceived and worked-out scheme, we think—and one that should yield some mighty interesting results. Let's hope this project can be kept going on a year-to-year basis and not just for this season.

GROOVE CLEANINGS – Mercury's "meal ticket," pop songstress Patti Page, has signed a new 7-year contract with that label, the only one she has ever recorded for. This *is* high fidelity—of a kind. Latest of the new stereo tape labels is *Stereo Age Recording* with headquarters in Montclair, N. J. Bartók's String Quartet No. 2 is their debut item. Repertoire accent will be contemporary in the concert music field and there will be an extensive jazz line.

Rare record fanciers should check into the facilities of Lambert & Mycroft, a specialist mail order firm of Haverford, Pa., which handles imported discs not available in the U.S. Their going price on British HMV LPs, for example, is in the $4.98 range and includes things like the Furtwängler set of Wagner'd *Die Walküre*, *La Boheme* featuring the late Beniamino Gigli, and the Carl Nielsen Violin Concerto (Menuhin) and Fourth Symphony (Danish State Radio Orchestra). A complete Beethoven *Fidelio* with Lotte Lehmann is promised for the near future—presumably from prewar masters done when that great artist was in her prime.

REPERTOIRE SUGGESTIONS —Some may say that all the significant and/or salable concert music repertoire has now been recorded for LP and that the record companies are scraping the bottom of the barrel, with the result that a lot of third and fourth-rate things are getting disced these days. Not so, say we—and to prove it we'll list from time to time in this column music that has yet to be recorded on LP or which is badly in need of adequate disc performance. Herewith our first half-dozen proposals:

1. Bizet's *Carmen*—in the authentic composer's version (not with the sung recitatives which were *not* composed by Bizet). Columbia had an early LP set of this long since deleted. How about a hi-fi version?
2. Bela Bartók—just about every major work of the late, great Hungarian master is available on LP, save the most "hi-fiable" of his piano concertos—No. 1. The second movement—scored chiefly for piano and percussion only—should provide a sonic field day for all concerned.
3. Gustav Holst—known for his highly cinematic *Planets* Suite (3 LPs available, most recently the Stokowski Capitol) has written some stunning choral orchestral pieces that are naturals for stereo. How about the *Hymn of Jesus*—an imposing 20-minute opus for mixed chorus, children's chorus, organ, and orchestra?
4. Brahms' most substantial output is to be found in his chamber music with piano and strings done by Victor Aller and Hollywood Quartet members for Capitol. Here would be an ideal group to tackle Brahm's three trios for piano and strings. There are several good versions of No. 1 in B-flat; but we've never had first-rate versions of No. 2 in C, or the best of the lot, No. 3 in C Minor.
5. Hindemith is one of the most recorded of 20th century composers, ranking in this respect with Bartók and Stravinsky. His Violin Concerto is big, brilliant, and powerful—a major work by any standard. Isn't it about time that a Milstein or an Isaac Stern took this up for performance with our major orchestras and subsequent recording?
6. Stereo Natural—There is a gifted Canadian-born American composer, Henry Brant (*Angels and Devils* and *Galaxy 2* are among his pieces recorded thus far), who literally writes music for performance "in the round," with vocalists, brass, and percussion players stationed in every corner of the hall, up in the balconies, etc. Those who have heard "live" performances of Brant's *Millenium 2*, the prize-winning cantata *December*, or *Grand Universal Circus* are not likely to forget them (we are among that number). Stereo tape producers, please take note! —*END*

Your Entertainment Mood

Reviewed by

NAT HENTOFF

RALPH J. GLEASON

STANLEY GREEN

THE BEST . . .

For musical show memories in modern hi-fi: Columbia's stunning disc production of Gershwin's OH, KAY! (p. 14).

For great pop singing by a great jazz artist: Ella Fitzgerald's latest Verve LP—LIKE SOMEONE IN LOVE (p. 12).

For the last word in brilliant modern jazz styling: MILES AHEAD—Columbia's latest starring vehicle for trumpeter Miles Davis (p. 12).

For lovers of the "good old days": THE FABULOUS GAY '90s—spirited hit tunes and dances of the horse-and-buggy days complete with song book and lavish packaging by Kapp Records (p. 82).

For collectors of jazz rarities: THE JAZZ MAKERS, in which Columbia offers LP firsts of Ellington, Basie, etc. (p. 82).

For devotees of the "after theater" spots: Atlantic's handsome 2-disc album of THE ART OF MABEL MERCER, night club diva *extraordinaire* (p. 84).

For fanciers of the well-told tale: ALICE IN WONDERLAND, the Lewis Carroll classic complete, read by Cyril Ritchard on Riverside (3 LPs) with facsimile volume of 1st edition and Tenniel drawings (p. 90).

Ella, Johnny & Chris

Like Someone in Love with Ella Fitzgerald, Frank DeVol Orchestra and Stan Getz (tenor sax). There's A Lull In My Life; More Than You Know; What Will I Tell My Heart; I Never Had A Chance; Close Your Eyes; We'll Be Together Again; Then I'll Be Tired Of You; Like Someone In Love & 6 others.
Verve MGV 4004.

Warm with Johnny Mathis and the Percy Faith Orchestra. Warm; My One And Only Love; Baby, Baby, Baby; A Handful Of Stars; By Myself; I've Grown Accustomed To Her Face; Then I'll Be Tired Of You; I'm Glad There Is You & 5 others.
Columbia CL 1078.

I Miss You So featuring Chris Connor. I Miss You So; Go 'way From My Window; Trust In Me; Speak Low; Radar Blues & 7 others.
Atlantic 8014.

For some time the emphasis among popular singers has been on Broadway show tunes. As a result, they have recorded almost every obscure ditty ever written in a hasty moment to fill five minutes in a long-forgotten dud. The supply has finally dwindled until now an unrecorded show tune is as rare as a fillet of sole in the middle of the Sahara. Now the singers are going back to the popular songs of the past few decades for their material and in the process are coming up with some fine tunes to warm the brumal air.

Miss Ella Fitzgerald, given a straight pop song like the fifteen in this collection, displays to a high degree her ability to transform it into something worth hearing. This is a more satisfying state of affairs than Miss Fitzgerald assaying sophisticated Broadway chansons. Her reprise of tunes of the '30s carries conviction; her performance is as good, if not better, than anything she has recorded before and the accompaniment is exactly what was needed—no jazz band, no florid studio movie music. Just a plain old sweet-sounding orchestra to back up a singer. It works just fine, too, and there is the benison of some extraordinarily pleasant tenor saxophone *obbligatos* here and there by Stan Getz, a master at sounding sweet, but not mushy.

Johnny Mathis, who is young enough to be Ella Fitzgerald's son, offers a dozen tunes—few, if any, of which he could have heard the first time round. With the aid of Percy Faith, a deft arranger of accompaniment singers, he sings without his usual pronounced vibrato and in a straightforward pleasant style. *I'm Glad There Is You*, Jimmy Dorsey's lovely ballad, is particularly well done.

Chris Connor, with a variety of accompaniment which occasionally includes a vocal group, sings a number of odd tunes from the hit lists, from the pens of obscure composers, plus some standards. Her voice is infinitely more pleasant on record than in person and she projects quite well, but there is a lack of emotional depth here that may prove unsatisfying to the listener.

R. J. G.

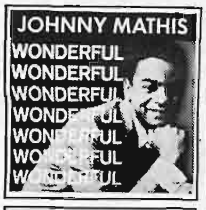
New World of Big Band Jazz

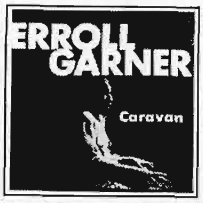
Miles Ahead featuring Miles Davis (flugelhorn) and Orchestra, Gil Evans cond. Springsville; The Maids Of Cadiz; The Duke; My Ship; Blues For Pablo; Lament & 4 others.
Columbia CL 1041.

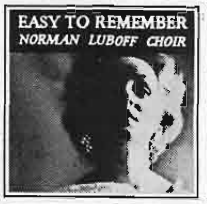
Miles Davis is the only soloist, except for a few brief passages by bassist Paul Chambers, in this set of uniquely subtle Gil Evans arrangements. The pianoless orchestra comprises five trumpets, four trombones, two French horns, tuba, alto saxophone, bass clarinet, clarinet, flute, bass and drums. There are no separations between numbers on the record, and the result approximates a loose "suite" held together by Evans' intricately but flowingly voiced textures; by his nonpareil (in jazz) sensitivity to dynamics; and of course, by Davis' equally delicate but intensely personal horn. (Another index of Davis' capacity for wounding, lyrical ardor in a demanding framework can be heard in his work in *Music for Brass*, Columbia CL 941.)

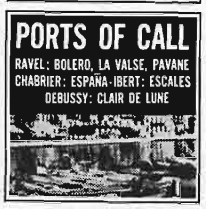
The present album is, in a sense, the culmination of the exploratory concepts heard in the nine-piece Miles Davis 1949-50 session (*Birth of the Cool*, Capitol T-762) for which Evans and his writing for the Claude Thornhill band of that time were the primary influences. For several years, those Davis Capitols were a pervasive influence among certain groups of musicians here and abroad who adopted a more controlled, softly textured

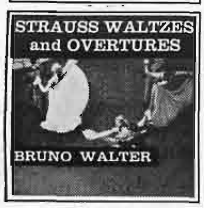
(*Continued on page* 14)











FREE ANY 3

of these superb

High-Fidelity

12" COLUMBIA Ⓛ RECORDS

if you join the Columbia Ⓛ Record Club now—and agree to purchase 4 selections during the coming 12 months

- ★ You receive, at once, any 3 of the records shown here — FREE. One is your gift for joining, and the other two are your Bonus records "in advance"
- ★ After you have purchased only four records, you receive a 12" Columbia Ⓛ Bonus record of your choice FREE for every two additional selections you purchase from the Club. In this way your record purchases earn a 50% dividend
- ★ You enroll in any one of the four Club Divisions: Classical; Jazz; Listening and Dancing; Broadway, Movies, Television and Musical Comedies
- ★ Every month you receive, FREE, a new issue of the Columbia Ⓛ Record Club Magazine—which describes all forthcoming selections
- ★ You may accept or reject the selection for your Division, take records from other Divisions, or take NO records in any particular month
- ★ Your only membership obligation is to buy four selections from the more than 100 to be offered in the coming 12 months. You may cancel membership any time thereafter
- ★ The records you want are mailed and billed to you at only $3.98 (original cast Musical Shows somewhat higher), plus small mailing charge
- ★ You must be delighted with membership or you may cancel it by returning the free records within ten days

COLUMBIA Ⓛ RECORD CLUB TERRE HAUTE, INDIANA

FREE — ANY 3 — MAIL ENTIRE COUPON NOW!

COLUMBIA Ⓛ RECORD CLUB, Dept. 222-2
TERRE HAUTE, INDIANA

Please send me as my FREE gift the 3 records whose numbers I have circled at the right — and enroll me in the following Division of the Club:

(check one box only)

☐ **Classical** ☐ **Listening and Dancing** ☐ **Jazz**
☐ **Broadway, Movies, Television and Musical Comedies**

I agree to purchase four selections from the more than 100 to be offered during the coming 12 months . . . at regular list price, plus small mailing charge. For every two *additional* selections I accept, I am to receive a 12" Columbia Ⓛ Bonus record of my choice FREE.

Name .....
(Please Print)

Address .....

City.....ZONE.....State.....

CANADA: Prices slightly higher, address 11-13 Soho St., Toronto 2B
If you wish to have this membership credited to an established Columbia Records dealer, authorized to accept subscriptions, please fill in the following information:

Dealer's Name .....

Dealer's Address 87-1

CIRCLE THE NUMBERS OF THE 3 RECORDS YOU WANT —

1. **Eddy Duchin Story** Original Duchin recordings of *The Man I Love, April Showers, Am I Blue?*, 12 others.
2. **Beethoven:** "Moonlight" Sonata; "Pathétique" Sonata; "Appassionata" Sonata Rudolf Serkin, piano.
3. **Erroll Garner** The great jazz pianist plays *Caravan, Lullaby Of Birdland*, 4 more.
4. **Offenbach: Gaité Parisienne; Chopin: Les Sylphides** Two delightful ballet scores performed by The Philadelphia Orchestra, Eugene Ormandy, conductor.
5. **Easy To Remember** Norman Luboff Choir. 12 songs—*Deep Purple, Tenderly, Soon*, etc.
6. **My Fair Lady** Original Broadway Cast recording with Rex Harrison and Julie Andrews. Complete score includes *Rain in Spain, Just You Wait, Show Me*, 13 more.
7. **Dave Brubeck and Jay & Kai at Newport** Seven exciting new jazz improvisations from the history-making Newport Jazz Festival.
8. **Gershwin Hits** Percy Faith and his Orchestra. Suave arrangements of *Somebody Loves Me, Liza, Clap Yo' Hands, Embraceable You*, 10 more.
9. **Sinatra — Adventures of the Heart** Sinatra sings *I Could Write A Book, Love Me, Sorry*, 9 more
10. **Ambassador Satch** Louis Armstrong and his All-Stars in recordings of the famous European concert tour. 10 numbers.
11. **Stravinsky: Firebird Suite; Tchaikovsky: Romeo and Juliet** Leonard Bernstein conducting the New York Philharmonic.
12. **Day By Day** Doris Day sings *The Song Is You, Autumn Leaves*, 10 more.
13. **Strauss Waltzes** Bruno Walter conducting New York Philharmonic. *Emperor Waltz, Blue Danube, Vienna Life*, etc.
14. **Lure of the Tropics** Andre Kostelanetz and his Orchestra play *Moon of Manakoora, Poinciana*, 10 more.
15. **Ports Of Call** Philadelphia Orch., Ormandy, conductor. 6 works — *Bolero, La Valse, Escales*, etc.
16. **Oklahoma!** Rodgers & Hammerstein's fabulous hit. The complete score... starring Nelson Eddy in the role of Curly.
17. **Levant Plays Gershwin** 3 works—*Rhapsody In Blue; Concerto in F; An American In Paris.*
18. **The Elgart Touch** Les Elgart and his Orchestra. 12 numbers—*Street of Dreams, Slo Roll, Where Or When, Autumn Serenade*, etc.
19. ***The Great Melodies of Tchaikovsky*** Philadelphia Orch., Ormandy, conductor. 8 romantic selections.
20. **Suddenly It's The Hi-Lo's** America's favorite quartet sings *Love Walked In, Stormy Weather*, 10 others.
21. **King of Swing: Vol. I** Benny Goodman and Original Orch., Trio, Quartet. *Ridin' High, Moonglow*, 9 more.
22. **Brahms: Symphony No. 3; Academic Festival Overture** Bruno Walter conducting New York Philharmonic. Also included —4 Hungarian Dances.
23. **The Merry Widow** Dorothy Kirsten and Robert Rounseville. The complete score of Lehar's gay operetta.
24. **Wonderful, Wonderful** Johnny Mathis sings *Old Black Magic, Day In Day Out*, 10 more.

L-12

FREE — ANY 3 — MAIL ENTIRE COUPON NOW!

COLUMBIA Ⓛ RECORD CLUB, Dept. 222-2
TERRE HAUTE, INDIANA

Columbia Ⓛ Bonus record of my choice FREE.

Name .....
(Please Print)

Address .....

CIRCLE THE NUMBERS OF THE 3 RECORDS YOU WANT —

1. Eddy Duchin Story Original Duchin recordings of *The Man I Love, April Showers, Am I Blue?*, 12 others.
2. Beethoven: "Moonlight" Sonata; "Pathétique" Sonata; "Appassionata" Sonata Rudolf Serkin, piano.
3. Erroll Garner The great jazz pianist plays *Caravan, Lullaby Of Birdland*, 4 more.
4. Offenbach: Gaité Parisienne; Chopin: Les Sylphides Two delightful ballet scores performed by The Philadelphia Orchestra, Eugene Ormandy, conductor.
5. Easy To Remember Norman Luboff Choir. 12 songs—*Deep Purple, Tenderly, Soon*, etc.
6. My Fair Lady Original Broadway Cast recording with Rex Harrison and Julie Andrews. Complete score includes *Rain in Spain, Just You Wait, Show Me*, 13 more.
7. Dave Brubeck and Jay & Kai at Newport Seven exciting new jazz improvisations from the history-making Newport Jazz Festival.
8. Gershwin Hits Percy Faith and his Orchestra. Suave arrangements of *Somebody Loves Me, Liza, Clap Yo' Hands, Embraceable You*, 10 more.
9. Sinatra — Adventures of the Heart Sinatra sings *I Could Write A Book, Love Me, Sorry*, 9 more
10. Ambassador Satch Louis Armstrong and his All-Stars in recordings of the famous
13. Strauss Waltzes Bruno Walter conducting New York Philharmonic. *Emperor Waltz, Blue Danube, Vienna Life*, etc.
14. Lure of the Tropics Andre Kostelanetz and his Orchestra play *Moon of Manakoora, Poinciana*, 10 more.
15. Ports Of Call Philadelphia Orch., Ormandy, conductor. 6 works — *Bolero, La Valse, Escales*, etc.
16. Oklahoma! Rodgers & Hammerstein's fabulous hit. The complete score... starring Nelson Eddy
19. *The Great Melodies of Tchaikovsky* Philadelphia Orch., Ormandy, conductor. 8 romantic selections.
20. Suddenly It's The Hi-Lo's America's favorite quartet sings *Love Walked In, Stormy Weather*, 10 others.
21. King of Swing: Vol. I Benny Goodman and Original Orch., Trio, Quartet. *Ridin' High, Moonglow*, 9 more.
22. Brahms: Symphony No. 3; Academic Festival Overture Bruno Walter conducting New York Philharmonic. Also included

(*Continued from page* 12)

approach to soloing ("cool" became the overgeneralized term for them), and who became more concerned than many of the earlier modernists with the group context from which their solos emerged. This latter concern led in some cases to the adoption of instruments like French horn, flute, and tuba for richer, wider-ranged sonorities and also to a more careful use of group dynamics.

For sustained loveliness of autumnal, sensuous sound (made up of more minute attention by Evans and Columbia tape splicers to details of phrasing and acccent than is usually invested in ten jazz albums), this set is a superbly controlled success. Among the composers are Evans, J. J. Johnson, Johnny Carisi, Davis, Gershwin-Weill, Dave Brubeck and even Léo Delibes.

Before hazarding any guesses as to how deeply, if at all, the Evans approach to big band writing can still realistically be expected to extend the rather limited expressivity of most of the few big bands left in jazz (Ellington is always an exception, for he's a rule unto himself and has, incidentally, influenced a fair amount of what happens in this album), I should like to hear Evans write for an album with more solo speaking (in the instrumental sense) by other members of the band and in arrangements that would also fit the more assertively urgent shouting on which Miles Davis invariably depends to fire and contrast with his own lyricism in the small combos with which he works in night clubs.

In other words, it would be illuminating to hear whether Evans can write for a Sonny Rollins or a relatively unfettered Philly Joe Jones (tenor and drummer respectively). The point is that the predominantly "cool" perspective toward playing jazz has shown it has considerable limitations. How many young jazzmen, for instance, would be happy to travel for some months with a band wholly like this unit that was assembled for recording only, even if they did have solos? I wonder whether *Miles Ahead* isn't a *cul-de-sac*, however delightful. Perhaps the answer for a big band of the future would be a writing staff of Evans, George Russell, Benny Golson, Ernie Wilkins or Quincy Jones and an orchestrator for Thelonious Monk's work. The cover of this album is incredibly inapposite.

N. H.

Mayfair & Broadway Musicals

G. & I. Gershwin: Oh, Kay! Complete Score including Someone To Watch Over Me; Do, Do, Do; Dear Little Girl, etc. Barbara Ruick, Jack Cassidy and others with Chorus and Orchestra, Lehman Engel cond. **Columbia CL 1050.**

Ellis - Herbert: The Water Gypsies — Highlights from the Musical Show. When I'm Washing Up; This Is Our Secret; Here's Mud In Your Eye, etc. Vanessa Lee, Bruce Trent, and others with Chorus and Orchestra, John Gregory cond.

Hague-Horwitt: Plain and Fancy—Highlights from the Musical Show. Plenty Of Pennsylvania; Follow Your Heart; Plain We Live; Young And Foolish, etc. Virginia Somers, Jack Drumond, and others with Chorus and Orchestra, Cyril Ornadel cond. **Dot DLP 3048.**

Arlen: Jamaica—Songs from the Musical Show. Savannah, Coconut Sweet; Push The Button & 7 others. David Rose and His Orchestra. **MGM E 3612.**

In *Oh, Kay!*, the latest in their series of reconstructed musical comedies of the past, producer Godddard Lieberson and musical director Lehman Engel have gone back to 1926 to revive one of the most fondly remembered George and Ira Gershwin scores. It makes for a delightful package. All the numbers have been carefully arranged to preserve the proper atmosphere of the period, with special credit due Cy Walter and Bernie Leighton for recreating so charmingly the flavor of the then standard two-piano accompaniments.

In addition to the now familiar *Clap Yo' Hands, Someone to Watch Over Me, Do, Do, Do,* and *Maybe*, the score, recorded here in its entirety, boasts other pieces of almost equal appeal, notably the tender *Dear Little Girl*, and the infectious *Don't Ask*, which may well have inspired *Three Little Words*. And then there are the two numbers, *Heaven On*

Earth and *Oh, Kay*, that employed the lyrical faculty of Howard Dietz, called in because of Ira Gershwin's illness at the time. The entire cast enters into the proper spirit of the enterprise, although Jack Cassidy has an occasional tendency to become a bit breathless.

Dot is a relative newcomer at releasing discs of past musicals, and it has gone to London's West End rather than to Broadway for its current LP effort. *The Water Gypsies*, here performed by a studio cast, is the work of composer Vivian Ellis and Sir A. P. Herbert, one of England's most celebrated humorists. The show had a highly successful run during the 1955-56 season, and the recording is definitely recommended for those curious to hear what an English musical comedy sounds like. Although no world-beater, it does have attractive moments (especially during a lovely song called *This Is Our Secret*) and it has been well sung and recorded.

The reverse side features members of the London company of the American musical *Plain and Fancy* in a run-through

of the highlights of the Albert Hague-Arnold Horwitt score. The voices are all a match for their New York counterparts (who can still be heard on Capitol's original cast recording), with one of the brightest spots being Malcolm Keen's moving interpretation of *Plain We Live.*

Another show score that can now be heard on records other than with the original cast (RCA Victor) is the colorful *Jamaica* by Harold Arlen. David Rose has culled 10 out of the 17 numbers for purely instrumental arrangement, and while they may lack the excitement of the Victor release with the Broadway cast, they have all been given faithful and fond interpretations. Memo to MGM: David Merrick, not David Garrick, produced the show.

S. G.

Documenting Newport Jazz

The Newport Jazz Festival—1957. A series of fourteen documentary LPs including Dizzy Gillespie and Count Basie Orchestras, Billie Holiday and Ella Fitzgerald (vocalists), Mary Lou Williams, Teddie Wilson, Lester Young, George Lewis, Turk Murphy, Gigi Gryce—Donald Byrd Jazz Laboratory, Oscar Peterson Trio with narration by Willis Conover. **Verve MGV 8232/45 14 12".**

Norman Granz recorded a good deal of what went on at last summer's Newport Jazz Festival and has now released it on his Verve label in a weighty series of 14 LPs of which little music comes through that can stand on its own merits.

The recording, of course, was done at the out-door concert stage of the Newport affair and is replete with crowd noises, faulty microphones, off-mike ad libs and the other inescapable side effects of such a situation. Willis Connover, whose programs on jazz, broadcast by the Voice of America, are familiar throughout the world, was the master of ceremonies for the concerts and it is his voice one hears announcing the various groups heard on these albums.

The best disc of the entire lot is the Gigi Gryce, Donald Byrd half of an LP (MGV 8238) on which their Jazz Laboratory plays three original tunes, all tightly woven jazz tapestries with good solos. Somehow this group has managed to get an even balance under the difficult Newport circumstances and sounds very good. The other half of the same LP, three selections by Cecil Taylor's Quartet, features a soprano saxophone which demonstrates clearly why the instrument is frequently called a fish-horn.

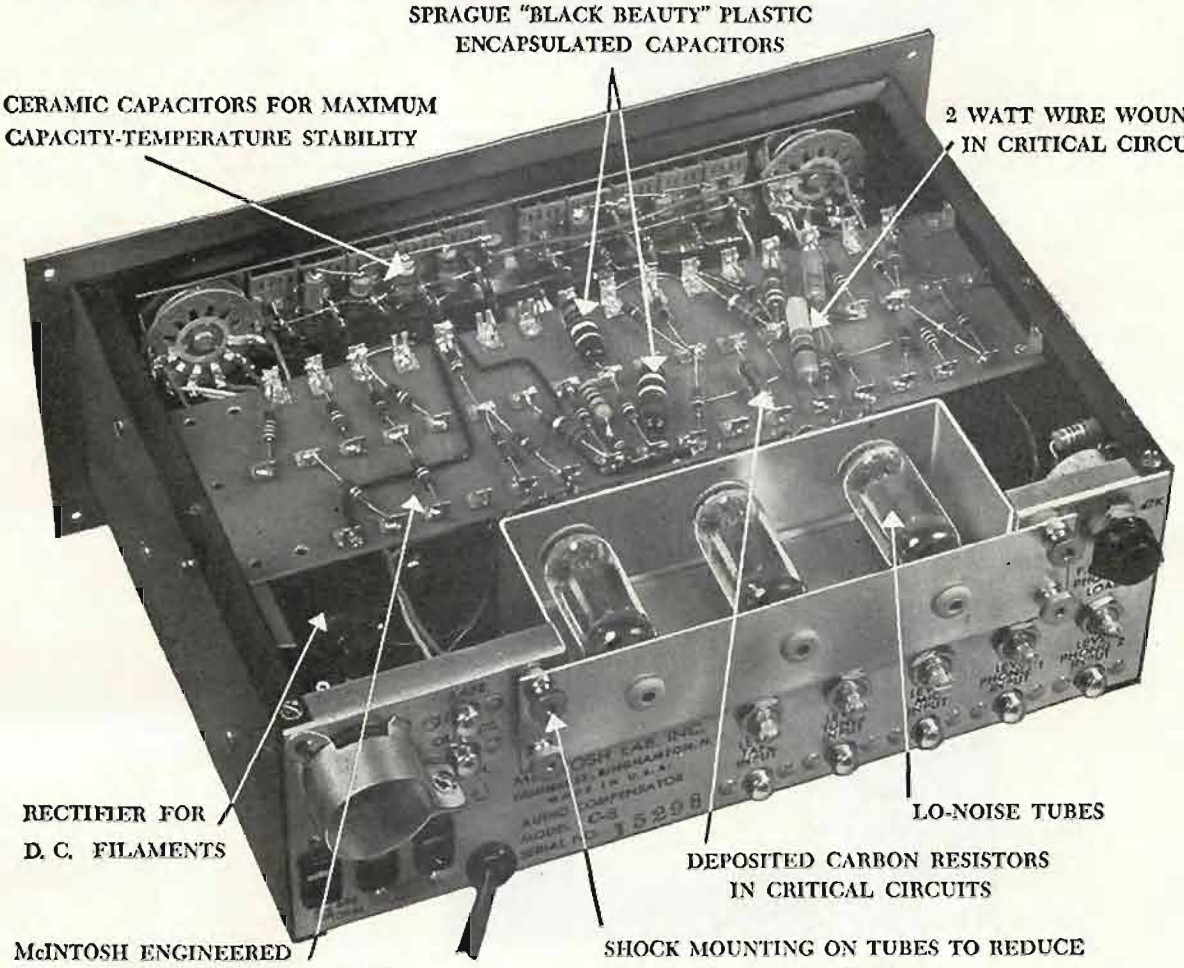
Dizzy Gillespie and his exciting big band were in great form at Newport. This is evident from their performance on the Gillespie LP (MGV 8242). The band has a three stage rocket drive that even the dimness of the recording fails to obscure completely. Had this performance been well recorded, it would have been a classic big band album; as it is, no Gillespie fan will want to miss it if only for the leader's moving trumpet on *I Remember Clifford* and the group swing of the band on *Cool Breeze*. Gillespie shares another

(*Continued on page* 16)

quently called a fish-horn.

Dizzy Gillespie and his exciting big band were in great form at Newport. This is evident from their performance on the Gillespie LP (MGV 8242). The band has

QUALITY GUARANTEED



Guaranteed **Higher quality components result in a superior product with long, trouble free life.**

Guaranteed **Finest design, plus quality components, and superior craftsmanship results in the best listening in your home. The best buy at any price.**

Guaranteed **By the foremost name in the high fidelity industry, McIntosh.**

Send for complete information or visit your nearest Franchised McIntosh Dealer.

McIntosh
LABORATORY, INC.
4 Chambers St., Binghamton, N. Y.
Export Division: 25 Warren St., New York 7, N.Y.
Cable: SIMONTRICE N.Y.

In Canada manufactured under license by McCurdy Radio Industries, Ltd.
22 Front Street W., Toronto, Canada

Complete systems priced from $300 to $1600.

For complete information write

ALTEC LANSING CORPORATION Dept. 3MR

(*Continued from page* 14)

LP (MGV 8244) with the Count Basie band, which plays well but loses hands down to the microphone difficulties, and with Mary Lou Williams. Her own playing seems curiously dated on this album and the Gillespie band reading her arrangements of *The Zodiac Suite* is incongruous, to say the least. However, on the one track he has to himself, *A Night in Tunisia,* Gillespie leads the band through some excellent music including a trumpet solo by Lee Morgan, his nineteen year old protegé.

As for some of the other Newport albums, there is some intrinsic interest in almost anything done these days by the vanishing original jazzmen of whom the George Lewis band is a dogged survival party. On the LP they share with Turk Murphy (MGV 8232), the Lewis men still sound vigorous at an age when most musicians are inclined to accept their Gold Card in the AFM and hang up the battered horn. Murphy, by the way, has here perhaps his best band in some time; it is too bad it is not heard under better circumstances.

Those perennial juveniles, Red Allen, Jack Teagarden, J. C. Higgenbotham and Kid Ory (MGV 8233) make the controlled riot of a Cafe Metropole session outdoors with little improvement. Ella Fitzgerald and Billie Holiday heard on one LP (MGV 8234) are both keen disappointments; the first because of a terrible recording job and the second because of the almost total erosion of a once monumental singing talent. She no longer sings at all, actually, but semi-chants and speaks her lines in an uncertain, tremulous voice that is frightening to hear if one remembers the vibrant sound of even a decade ago.

The remainder of the LPs, although they offer such brightly heralded talents as the Japanese girl pianist Toshiko (MGV 8236) and veterans like Teddy Wilson and Gerry Mulligan (MGV 8239) and the Coleman Hawkins-Roy Eldridge All-Stars (MGV 8240), suffer from disorganization, bad recordings and a general low level of musical performance. The most disappointing of all was the reunion of Lester Young with Count Basie (MGV 8243) which is of interest only for the three excellent vocals by Jimmy Rushing. The rest of the LP and the general sound of the band is more Jazz at the Philharmonic than Jazz at Newport. There are a few pleasant moments in the Ruby Braff-Pee Wee Russell LP (MGV 8241), mostly the introductions in Braff's Boston accent. The Gospel LP by the Drinkard Singers and the Down Home Choir (MGV 8245) is a far cry from the grace and excitement of top notch gospel singings.

R. J. G.

Something New—and Old

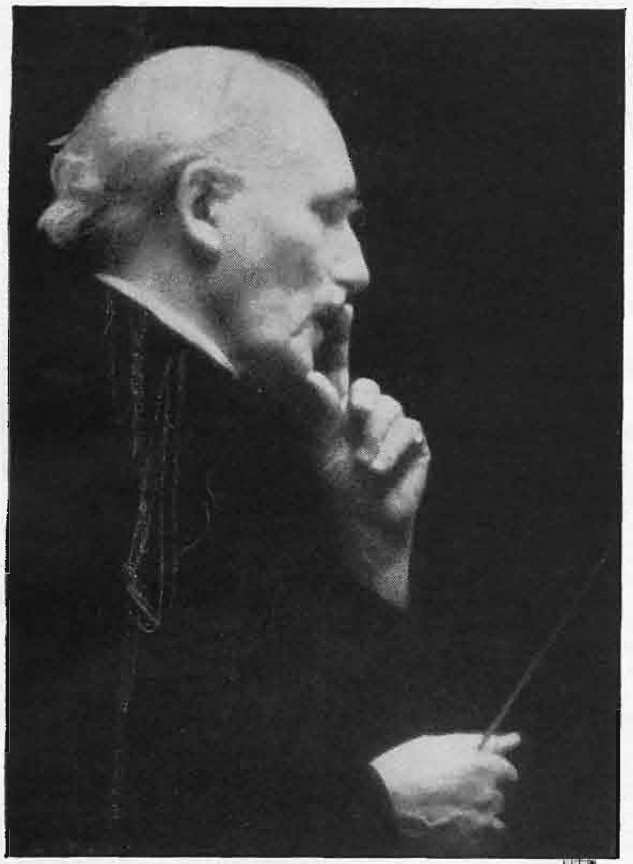
Songs of the Fabulous 40's. Holiday For Strings; Warsaw Concerto; Some Enchanted Evening; Buttons And Bows; The Last Time I Saw Paris, etc. Rogers Williams (piano) with Orchestra, Martin Gold, Hal Kanner cond. Kapp KXL 5003 2 12".

(*Continued on page* 82)

and the Down Home Choir (MGV 8245) is a far cry from the grace and excitement of top notch gospel singings.

R. J. G.

RCA VICTOR and Book-of-the-Month Club



ANNOUNCE THE FORMATION OF

The RCA Victor Society of Great Music

... its common-sense purpose is to help serious lovers of music build up a fine record library *systematically* instead of haphazardly. By doing so, they can save ALMOST ONE THIRD of what they would pay otherwise for the same RCA VICTOR Red Seal Records.

MOST MUSIC-LOVERS, in the back of their minds, certainly intend to build up for themselves a representative record library of the World's Great Music. Unfortunately, almost always they are haphazard in carrying out this aspiration. The new Society is designed to meet this common situation, sensibly, by making collection more systematic than it now is in most cases.

✶ Because of *more systematic* collection, operating costs can be greatly reduced, thus permitting extraordinary economies for the record collector. The remarkable Introductory Offer at the left is a dramatic demonstration. It represents a 45% saving the first year.

✶ Thereafter, continuing members can build their record library at almost a **ONE-THIRD SAVING.** For every two records purchased (from a group of at least fifty made available annually by the Society) *members will receive a third* RCA VICTOR *Red Seal Record free.*

✶ A cardinal feature of the plan is **GUIDANCE.** The Society has a Selection Panel whose sole business it is to determine "must-have" works for members. Members of the panel are as follows:

DEEMS TAYLOR, composer and commentator, Chairman
SAMUEL CHOTZINOFF, General Music Director, NBC
JACQUES BARZUN, author and music critic
JOHN M. CONLY, editor of *High Fidelity*
AARON COPLAND, composer
ALFRED FRANKENSTEIN, music critic of *San Francisco Chronicle*
DOUGLAS MOORE, composer and Professor of Music, Columbia University
WILLIAM SCHUMAN, composer and president of Juilliard School of Music
CARLETON SPRAGUE SMITH, chief of Music Division, N. Y. Public Library
G. WALLACE WOODWORTH, Professor of Music, Harvard University

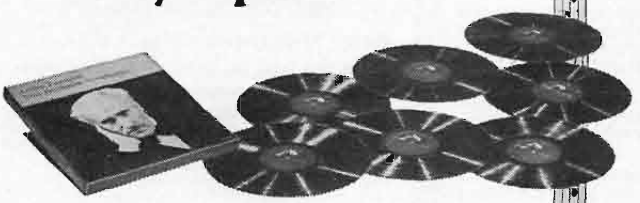
HOW THE SOCIETY OPERATES

EACH month, three or more RCA VICTOR Red Seal Records will be announced to members. One will always be singled out as the *record-of-the-month*, and unless the Society is otherwise instructed (on a simple form always provided), this record will be sent to the member. If the member does not want the work he may specify an alternate, or instruct the Society to send him *nothing*. For every record purchased, members will pay only $4.98, the nationally advertised price of RCA VICTOR Red Seal Records (plus a small charge for postage and handling).

AS THE HEART AND CORE OF A LIFETIME RECORD LIBRARY

BEGINNING MEMBERS WHO AGREE TO BUY SIX RCA VICTOR RED SEAL RECORDS FROM THE SOCIETY DURING THE NEXT YEAR WILL RECEIVE

The Nine Beethoven Symphonies



Arturo Toscanini

CONDUCTING THE NBC SYMPHONY ORCHESTRA

IN AN ALBUM OF SEVEN 12-INCH LONG-PLAYING RECORDS FOR

$3.98

—plus a small charge for mailing

Nationally advertised price $34.98

RCA VICTOR Society of Great Music, c/o Book-of-the-Month Club, Inc., 345 Hudson St., New York 14, N. Y.

Please register me as a member and send me the seven-record *Toscanini-Beethoven Album* under the conditions stated at the left billing me $3.98, plus postage. If I continue, after buying six records, for every two records I purchase from the Society, I will receive a third RCA VICTOR Record, free. To maintain membership after the first year, I need buy only four records from the Society in any 12-month period.

MR. / MRS. / MISS .....
(Please print plainly)

ADDRESS .....

CITY ..... ZONE ..... STATE .....

NOTE: If you wish to enroll through an authorized RCA VICTOR dealer, please fill in here:

DEALER'S NAME .....

ADDRESS .....

CITY ..... ZONE ..... STATE V146-3

Arturo Toscanini

CONDUCTING THE NBC SYMPHONY ORCHESTRA

IN AN ALBUM OF SEVEN 12-INCH LONG-PLAYING RECORDS FOR

RCA VICTOR Society of Great Music, c/o Book-of-the-Month Club, Inc., 345 Hudson St., New York 14, N. Y.

Please register me as a member and send me the seven-record *Toscanini-Beethoven Album* under the conditions stated at the left billing me $3.98, plus postage. If I continue, after buying six records, for every two records I purchase from the Society, I will receive a third RCA VICTOR Record, free. To maintain membership after the first year, I need buy only four records from the Society in any 12-month period.

Illustration by [illegible]

would play an hour of music; Deems Taylor was then to read a brief exhortation about bond purchase to the radio audience; the orchestra would then break into the strains of *The Star Spangled Banner*. That was the program.

The first three-quarters of it fulfilled every wish. There was, by prearrangement, no applause from the balcony, and the distinguished guests sat in proper silence, their shirt fronts barely rustling. They were just as awed of Toscanini as his orchestra was. The program consisted of the *Septet in E-flat* by Beethoven, the *Good Friday Spell* from Wagner's *Parsifal*, and the *Beautiful Blue Danube* by Johann Strauss. The orchestra played impeccably throughout; the Maestro was in his vein. Flawlessly, the last notes of the Strauss waltz rose and died. Nothing remained of Toscanini's part of the evening but to surge into the National Anthem. The Maestro waited ten seconds, and mopped his brow. Then, lifting his baton, he gave the up-beat that launched the ninety musicians into the opening bars of "Oh, say can you see . . ." *fortissimo*.

Not four measures had been played before a man dashed out from the control room, sprinted around the front of the stage, seized Toscanini by the arm and shouted to him and the orchestra, "Stop! Stop!" The man was myself.

It was as easy for me to leave my dark and cozy control room and leap upon the Maestro as it would have been for me, loving life, to leap in front of the onrushing 20th Century Limited with a hand lantern. And I fully expected that the end results would be the same. But *not* forceably stopping Toscanini would have been worse. For in his musical pre-occupation he had forgotten that the end of the *Beautiful Blue Danube* was the cue for Deems Taylor to begin his speech—and in a separate studio placidly remote from the freezing horror being enacted in 8H, Mr. Taylor had begun to do just that. The National Anthem should not be played until he had finished; otherwise, the evening was in ruins. Mr. Taylor's bond plug was barely a minute in length, and at its end I would have been faced with a choice: either bring the radio audience back into Studio 8H to hear the Maestro and the orchestra playing the last half of *The Star Spangled Banner*—a startling but not wholly inspiring innovation in programing—or leave a long spell of perfectly dead air while they finished. My mind, long trained to radio's split-second timing, required no more than three seconds to mull over this choice of events and to reach an appalling decision. Toscanini had to be stopped.

" . . . Per Dio Santo!"

" . . . Eez difficile—difficile."

"Da capo! . . . Don't drag . . . Wake up! Wake up!"

Many of the details of that night's work have since been swept, mercifully, from my memory; but the central happenings are still as brilliantly sharp as those of the present morning. First, was the thunderous din of the orchestra as I reached the podium. (Have you ever stood an arm's length away from ninety men playing *The Star Spangled Banner* full blast?) Then the look on Toscanini's face—his mouth half open both from his panting exertions and from amazement and utter disbelief—as I appeared suddenly at his side, grasped his left arm, and tried to shout at him over the tempest. Through his coat sleeve I could feel the tremendous, tensed muscles of his arm as I clung to him; but he kept on, his right arm swinging the baton in wide circles. Only when I turned and motioned frantically to the orchestra did the music come to a ragged halt in the middle of a bar. Ordinarily, the players too would have kept on; indeed, they would have followed the Maestro, if necessary, off the topmost parapet of the RCA Building. But it happened that at that particular time and place I was the only person who could countermand his orders. As radio director of the broadcast they all knew full well my authority and responsibility—so they stopped.

"Mr. Taylor is speaking!" I exclaimed to the Maestro. "Mr. Taylor is speaking!" The Maestro gave a gasp of recollection and with it a look of horrified anxiety. I hastened to reassure him: Thus far no damage had been done; none of the false start had gone out on the air. And so we stood there for half a minute—Toscanini breathing heavily, his face red and streaming, his white hair dripping, his shirt front sodden with perspiration; and I too sweating from 10,000 pores, but unmaimed, except for psychic trauma. We waited until a signal was re-

layed to me from the control room that Mr. Taylor had brought his speech to a graceful close, and then with my permission the Maestro launched again into the National Anthem, a performance this time unhampered, untruncated, and wholly magnificent.

The millions of the radio audience knew nothing of this wrenching crisis. What the studio audience thought I do not know to this day. Mr. Morgenthau was somewhat constrained toward me at the reception afterward, I thought. Neither of the Supreme Court Justices volunteered the writ of *habeas corpus* of which I felt myself to be in dire need. Only Leopold Stokowski, whom I knew, proffered any comment, and I would have preferred he had withheld it. "I think," he said in a loud, ghastly whisper, "you will be hearing from the FBI tomorrow. Interfering with the playing of the National Anthem is not looked upon with much favor, you know. Not by J. Edgar Hoover."

When tomorrow came I expected to be hauled up on the NBC carpets to face my superiors, and then, possibly, led to the company guillotine. But—nothing ever happened. The date of the concert was December 6, 1941.

It must be clear from this episode that my personal memory of Arturo Toscanini is not quite like that of anyone else. It is in fact a close-up of the Maestro at work, a mosaic formed of dozens of concerts and several hundred rehearsals over a period of five years, during which I was able to view the amazing "old man" not only from personal contacts but from the rare

(*Continued on page* 30)

"When he came into the studio he wanted only to conduct, and to leave the mechanical side of the proceedings to the supposed experts."

"IF YOU CAN'T SING IT-

Lester Young: Photo by Chuck Stewart

The background of the jazz vocal

By NAT HENTOFF

DURING a morning rehearsal of an instrumental ensemble at The School of Jazz in the Berkshires this past summer, Associate Professor Dizzy Gillespie stopped the students in mid-passage and explained firmly: "If you can't sing it, you can't play it."

Dizzy's formula also works in a sense in reverse. Although there have been jazz singers who couldn't actually play an instrument, there has never been an authentic jazz vocalist who didn't phrase and swing the way a jazz horn player would. The instrumentalist's approach to jazz is, in essence, vocalized while the jazz vocalist's conception of a song is instrumentalized.

Billie Holiday, a prototype of the probing jazz singer, recalls proudly that one of the major influences on her style was the tenor saxophonist, Lester Young. "I thought Lester played like a singer," she said recently, "that's why I liked him. Lester lived with me and my mother for some time. Sometimes he'd play and I'd hum along. A lot of musicians would be there at times, and they'd say they could hardly tell the difference between my voice and his playing."

On the other end of the equation, there is Danny Barker's description of an early New Orleans trumpeter, Chris Kelly: "He preached so melodiously with

DURING a morning rehearsal of an instrumental ensemble at The School of Jazz in the Berkshires this past summer, Associate Professor Dizzy Gillespie stopped the students in mid-passage and explained firmly: "If you can't sing it, you can't play it."

Billie Holiday, a prototype of the probing jazz singer, recalls proudly that one of the major influences on her style was the tenor saxophonist, Lester Young. "I thought Lester played like a singer," she said recently, "that's why I liked him. Lester lived with me and

YOU CAN'T PLAY IT"

Billie Holiday: Photo by Chuck Stewart

Part One of a Two-Part Story

his horn that it was like somebody singing a song." And Fred Ramsey, the thoroughly oriented researcher in pre-jazz history, has concluded that the music played by the earliest Negro brass bands in the South, dating back to just after Emancipation, "was based on song—they blew singing horns. Their repertoire came, not from the white man's stock of patriotic sheet music, but from church and secular songs. From the church side, they played spirituals, jubilees, and possibly, some early chants. They had probably sung them in their churches and homes before blowing them through their horns. From the everyday, or secular life, they adapted rags, reels, blues, and ballads."

Before the beginning of jazz, then, there was the voice. The voice, of necessity, was the slave's primary instrument. There was a pre-Civil War proficiency with European instruments and classical repertory among free Negroes of the North and among Creoles in comparatively cosmopolitan Southern cities like New Orleans; but jazz emerged primarily from the hollers, field calls, work songs, ring games, spirituals and country blues of the slaves and their descendants. European instruments were not available to plantation Negroes, and aside from the invention of some home-

his horn that it was like somebody singing a song." And Fred Ramsey, the thoroughly oriented researcher in pre-jazz history, has concluded that the music played by the earliest Negro brass bands in the South, dating back to just after Emancipation, "was based on song—they blew singing horns. Their repertoire came, not from the white man's stock of patriotic sheet music, but from church and secular songs. From the church side, they played spirituals, jubilees, and possibly, some early chants. They had probably sung them in their churches and homes before blowing them through their horns. From the everyday, or secular life, they adapted rags, reels, blues, and ballads."

Before the beginning of jazz, then, there was the voice. The voice, of necessity, was the slave's primary instrument. There was a pre-Civil War proficiency with European instruments and classical repertory

made rhythm instruments, including banjo-like stringed boxes, the slave who wanted to tell his story musically had only his voice.

A superior collection of recordings illustrating the range and depth of this Afro-American vocal expression derived from several centuries of improvised singing to fulfill varied and urgent expressive needs is contained in *Negro Folk Music of Alabama* (Folkways P417, P418, P471, P472, P473, P474). The first volumes, *Secular Music* and *Religious Music* are perhaps the most immediately illuminating. The recordings were made in central and western Alabama in 1950.

Harold Courlander recognizes field calls as one of the earliest antecedents of the jazz vocal: "During slavery days in the South the plantation laborers were not permitted to mingle at will with friends on nearby plantations. Men and women working together over a wide stretch of fields maintained social contact throughout the workday by calling back and forth and singing songs together . . . On occasion the songs were of the type we have come to know as 'work songs.' Sometimes an individual would sing to the others and they would join in as he went along improvising and developing his theme

Culver

A glimpse of the pre-jazz era—jamming it up for a dance-party.

"If you can't sing it, you can't play it." . . . Prof. "Dizzy" with student in the Berkshires.

Warren D. Fowler

Culver

2 brass—1 rhythm—Old time "combos" could rarely afford good instruments.

. . . But there was also the 'call' or 'sign'. The field call served mainly as communication. It might be a message, or a familiar signal. Sometimes the call contained information . . . The tradition continued on after the Civil War, disappearing slowly as the conditions of life changed. But the calls are still to be heard in many rural parts of the South."

In his pamphlet, *The Romance of the Negro Folk Cry in America,* Professor Willis Laurence James describes, among other pre-jazz sources, street cries (utilized by George Gershwin in one of the few relatively authentic sections of *Porgy and Bess*); religious cries (used by rural and urban store-front Negro preachers whose voices became, in the course of a molten sermon, almost shouting horns and whose cries are complemented by the cry-shouts of the congregation, on which present day gospel singing is based), dance cries, work cries, etc. Additional explanatory material on the vocal backgrounds of jazz—religious and secular—with some remarkably clarifying and moving music is available in Fred Ramsey's field trip, *Music from the South* (Folkways FP 650-658).

Shattering work songs, hollers and blues can be heard in *Negro Prison Songs* (Tradition TLP 1020), recorded by Alan Lomax in 1947 at the Mississippi State Penitentiary. A buoyantly uninhibited gospel singing session is contained in *A Night with Daddy Grace* (Harlequin HQ 702) as well as in the Drinkard Singers' half of *Gospel Singing at Newport* (Verve MG V-8245). Also rawly thrilling are the Davis Singers (Savoy MG-14000, 14007). The intensely tender Mahalia Jackson, reigning contemporary gospel singer, is most freely heard in *Bless This House* (Columbia CL-899) and *In The Upper Room* (Apollo 474).

From the work songs and hollers and spirituals and other results of Negro acculturation in the new and painful American experience came the blues. There is no exact dating the genesis of the blues, because the first field holler was in part blues. It was after Emancipation, however, when more Negroes were allowed to travel, that the blues became widespread in the rural and later urban Negro areas.

Robert Parent

Teagarden and horn—extension of the human voice and vice versa.

Marshall Stearns indicates in his notes to a hoarse, searing collection of blues and cries by Sonny Terry with his mouth harp (Riverside RLP 12-644): "There are many archaic blues styles associated with various localities: Texas, Alabama, Florida, and Georgia. The Texas style has echoes of the cowboy, the Alabama style sounds more atonal and 'primitive.' "

Wherever the blues went, in their basic 12-bar form, they told essentially the same stories. Jimmy Rushing, who's been telling the blues for over forty years, once explained: "The blues come from way back in slavery days, from the time when those people weren't treated right. A man would have a plantation with as many as 200 working for him—150 of them would be singing spirituals, and the 50 would be singing 'he' or 'she' songs, or songs about other private affairs. And some would be singing about the time when they wouldn't be doing that hard work any more. 'The sun will shine in your backyard some day.' The blues came out of that—the spirituals, the 'he' or 'she' songs, work songs, too. Today, as it was then, the blues come right back to a person's feelings, to his daily activities in life. Just as Leadbelly sang:

"When I got up this mornin', Blues walkin' round my bed;
When I got up this mornin', Blues walkin' round my bed;
I went up and eat my breakfast, Blues was all in my bread."

The line between secular blues and spirituals was not always evident, for both came out of the same hurts and joys. A relentlessly piercing singer of religious blues, for example, was the late *Blind Willie Johnson* (Folkways FG 3585). Among the more burning albums of secular blues, there is a collection by the itinerant blues walker, Blind Lemon Jefferson (Riverside 12-125); a set by a man who led Blind Lemon for a time when a boy, Leadbelly (*Leadbelly's Last Sessions,* Vols. 1 and 2, Folkways FP 241); and a recent two-volume collection, available separately, on the first disc of which Big Bill Broonzy talks and sings about the blues. The second is entirely vocal (*Big Bill Broonzy,* Folkways FG 3586, FS 2326.)

(*Continued on page 62*)

From the work songs and hollers and spirituals and other results of Negro acculturation in the new and painful American experience came

12-125); a set by a man who led Blind Lemon for a time when a boy, Leadbelly (*Leadbelly's Last Sessions,* Vols. 1 and 2, Folkways

bing!

BANG!

BOOM!

Percussionists sometimes refer to their array of clangorous hardware by an old artillery term: they call it "The Battery." The reason is evident in the aural cannonade they lay down. Above right: conductor Paul Price tests tuned brake drums.

By SHANE SMITH

ONE thing is sure about percussion: you're bound to get a bang out of it. Taking this truth to be self-evident, Period Records recently decided that an all-percussion disc was a safe bet and signed up the singular talents of Paul Price and his Manhattan School of Music Percussion Ensemble.

We arrived at the studio expecting to be exposed to the occupational risks of a boiler factory and had brought along protective earplugs. As it turned out, there was no need for them. Far from being a mere noise-fest, the session turned out to be a truly musical experience. Percussion, incidentally, is more than just drums. The group includes exotic items like tuned wood blocks, tam-tam, gourds, medium and large elephant bells and tuned Ford and Chevrolet brake drums. These assorted paraphernalia can raise the roof without half trying, but they can also clop along softly and tenderly as a

Heaviest caliber in the line-up is the bass drum, which aims at the pit of your stomach.

Left: Recording engineer Peter Bartok, son of the late composer, tackles the tricky problem of catching the subtle as well as the thunderous sounds of the unique ensemble.

Center: The xylophone whacks out a sharp, biting challenge to hi-fi reproduction.

Below: Michael Colgrass consults the score of his own work prior to a "take."

brook with syncopated rocks in its bed.

Percussion is, of course, the oldest form of instrumental music, reaching back to the times when tree-trunk beating was the main musical activity. Rhythm was then the only element of music, as it still is in the wilds of Africa. In the music of Western civilization, rhythm became subordinate to melody and harmony. Up to the present century, percussion was used only for occasional emphasis in the orchestra. But under the influence of jazz and metric experimenters like Stravinsky, rhythm has been rediscovered. A new literature of rhythm-centered percussion music has been growing up during the past twenty-five years or so, which has already produced such classics as Bartók's *Sonata for Two Pianos and Percussion* and Edgar Varèse's *Ionization.*

The result of this session, to be released on Period Record No. 743, is devoted to young composers now working in the still experimental medium of pure percussion.

For Paul Price and his crew, all the banging, tickling and tapping is audibly a labor of love and an interpretative achievement of a high order. It is well worth hearing not merely for the sake of novelty. *—END*

TOSCANINI

(*Continued from page* 23)

vantage point of the control room of Studio 8H. Here I had a five-times-weekly view of the Maestro gained through the heavy plate glass window. A microphone suspended some twenty feet in the air in front of the stage brought the sound of the orchestra, plus any remarks Toscanini might make during rehearsal, into the small room I occupied with the radio engineer.

It was my job to watch, in the light of a discreetly shaded lamp, the score of the music being played, and to make certain that what the Maestro was causing the orchestra to give forth was sounding correctly in the loudspeakers. It was up to the engineer beside me to "ride gain" on the audio peaks and valleys. It was up to me to be his musical guide and to give fair warning of any sudden changes in musical dynamics. During broadcast performances he and I formed a sort of two-part throttle valve between the Maestro and his orchestra on the one hand, and all the nation's radios on the other.

The Human Side of Toscanini

So much has been written about the purely aesthetic side of Toscanini's performances—the vitality, the whip-like precision, the perfection of detail that grew always into a grand design—so much of this has been expounded that little more is left to be said. It is the human side of the conductor which still needs to be filled in, specifically the intensely practical side of the man as he went about his business before an orchestra. Over the years Toscanini's idolators have so deified him that even those who were closest to him personally have had difficulty coping with the legend which made him god-like and infallible. The Maestro does not need mythology, any more than he needs debunking. Toscanini the man is more interesting than Toscanini the god.

One cardinal fact about him should lead all the rest—that he was first of all a man of the theater. He entered the world of the symphony not through the symphony orchestra itself or the church choir or the music school; he entered it the hard way, through the orchestra pit of the opera house. Even there he fought his way up from the bottom—all the way from a third-rate Italian troupe to La Scala, the Metropolitan Opera, Salzburg, and Bayreuth. He was moulded by the life of the theater, and steeled by its rigid routines; he learned his craft and formed his ideals there, and he never forgot its cruel lessons. Before the staid audience of the symphony concert he was always the patrician, abhorring theatricality and showmanship; nevertheless, behind the scenes the mark of the theater was always on him.

Anyone who ever attended a Toscanini rehearsal soon discovered two things: first, that he was even more a perfectionist than most people imagined; second, that he got his results by methods that were based, not on any conscious display of idealistic musicianship, but on plain common sense, shrewd practicality, and, when needed, cold calculation. These methods imposed on him the hardest kind of work, mental and physical, both in terms of months and years of study before he ever faced an orchestra, and most of all in those brief hours of rehearsal when, with wild intensity and furious haste, he imparted to the players his vision of an ideal performance. He was actually one of the most efficient men who ever stepped upon a podium. His rehearsal technique was entirely his own, and in essence it was simple, competent, and superbly practical.

He began by demanding—and getting—the absolute attention of every player in the orchestra, and he held it through every minute of every rehearsal. Nobody's mind wandered. He also insisted that every player try his very best every minute of every rehearsal. There was no such thing with him as a quick run-through or a half-hearted try. Nobody dared relax. The finer the player the more the Maestro seemed to demand of him. This total domination of an orchestra so that everyone follows his slightest wish is every conductor's dream, but only the very greatest achieve it. To get it, Toscanini made free use of an old device, one as old as leadership itself. This was fear. There is a popular notion that he was a martinet, but this is a laughably puny description. He was a terrorist. He used terror for the noblest and most artistic ends; nevertheless, he used it as freely and ruthlessly as any tyrant.

He was a master of invective, especially in its louder forms. He ranged all the way from scalding sarcasm directed at a single player (who would at that moment gladly have preferred being impaled on the spit of a barbecue) to prolonged roars of anger hurled at the entire orchestra. The Toscanini temper tantrum was an awesome thing, and there is little doubt that the Maestro himself knew it and used the knowledge accordingly.

Even more potent was the dramatic walk-out. I recall vividly a classic example of this phenomenon. Only later did I realize how perfectly it had been timed. When the Maestro rehearsed his then newly-formed NBC Symphony Orchestra for the first time, during the week before Christmas, in 1937, the players had been in an agony of apprehension, knowing full well his reputation as a fire-eater. But to their immense relief he showed no sign of temper. He was intense and demanding, but never angry. The first week's rehearsals went beautifully. The first broadcast, on Christmas night, was an historic triumph. Spirits soared; the orchestra players swam in a golden sea of self-confidence—until the next rehearsal, a few afternoons later.

The Maestro started work on the great *C major Symphony* of Schubert, and during the playing of the first movement I noticed that he seemed irritable. As they came to the closing measures, when the majestic opening horn theme of the movement is recalled for the last time, the players began to make a broad *ritard*. Instantly the old man let out a roar that stopped them dead in their tracks. "No *rallentando!*" he yelled. "No *rallentando!!*" In his fury he pounded on the music stand with his baton, and his voice rose higher and higher *"No ral-len-tan-do!!!"*

The orchestra had made what was, for Toscanini, one of the most unpardonable of all errors—following a reading which is customary with other conductors,

(*Continued on page* 34)

"Hi-fi is a bridge between music and the listener. It spans distance in time as well as space. No matter where, no matter when the music was played, high fidelity puts it always in the present, always on the spot. This column zeros in on music, to bring it into sharper focus for the scattered but strangely unified community of high fidelity fans."

SOUND IMPRESSIONS

By HANS H. FANTEL

Stravinsky instructs a violinist in the handling of a passage. His efforts will make this disc an artistic testament.

spiral epitaph

Composers, living and dead, are willing to posterity LPs which become collectors' items because—they were there

ABOUT half a century ago, Ambrose Bierce compiled his pet notions in alphabetical order. His list, published as "The Devil's Dictionary," defines the phonograph, then in its infancy, as "a machine to revive dead noises."

Bierce would have relished the irony of the fact that the phonograph grew up to be the exact opposite: an instrument to assure that some "noises" shall not die.

The phonograph made possible the preservation of music not merely in rather vague and unreliable paper notation, but *in the sound itself.* This is plainly a matter of life and death; for music on paper is pre-

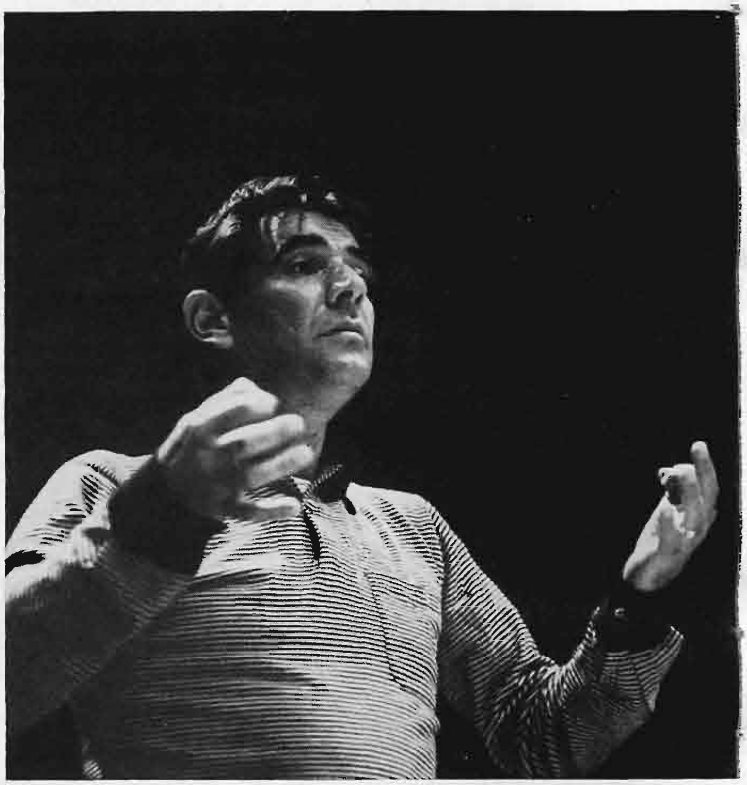
served by being mummified in symbols, but music on discs is preserved, as it were, while still breathing. Ralph Vaughan Williams put the whole matter of musical notation in a nutshell: "Until actual sound is produced," he wrote, "music does not exist." In the phonograph, at last, the art of music had a means of "notation in actual sound."

Composers were among the first to recognize this cardinal difference. At a time when most performing musicians still scoffed at the phonograph as a "mechanical toy," composers realized that recording had given them a unique means of stating their ideas about their own music. The performing composer, either by playing or conducting his own work, can now leave an indelible trace of his mind and his music in the magic spiral of a disc. He can draw, as it were, his self-portrait in sound.

Stravinsky was among the first to see the musical mission of the phonograph. As far back as 1932 he wrote: "The records . . . on which I was able to express all my intentions with real exactitude . . . have the importance of documents which can serve as guides to all executants of my music . . . I do not for a moment regret the time and effort spent (in recording). It gives me the satisfaction of knowing that everyone who listens to my records hears the music free from any distortion of my thought . . ." (Stravinsky: *An Autobiography,* Simon & Schuster, 1936).

It is not surprising, therefore, that Stravinsky made systematic efforts to have his major works recorded under his own direction. His Columbia recordings prove him an expert conductor, able to elicit from the orchestra clear projections of his complex and most thoughtful musical architecture.

Rachmaninoff "set down his work for all time."



Bernstein makes the mike listen to "The Age of Anxiety."

His performances, cool and transparent, contrast against the fairly heavy overlay of bombast by which other conductors occasionally obscure the strong and sinewy framework of his scores. These discs are indeed authentic images of the mind that has predominantly shaped the music of our age.

Such documentation assumes special poignancy when the music still rings from the disc while artist himself already rests in the realm of the ultimate silence. The record then speaks to us as a sort of testament—a spiral epitaph.

For instance, the late Sergei Rachmaninoff left us an impressive legacy as an interpreter of his own works. His recordings capture the quality that always distinguished his performances: a spontaneity arising from immediate creative absorption in the music. Everything he played sounds as if it were composed on the spot.

Among his four piano concertos, all of which he recorded with himself as soloist, the second deserves particular mention. Abundant melodic richness made it perhaps the most popular composition of its kind. Even Tin Pan Alley has liberally borrowed from it.

To survive its own popularity is the most severe test for any work. How well the *Second Piano Concerto* passes such a test is best judged by hearing it played again by its composer, who brings to it such dignity and lyric eloquence that we seem to be hearing it for the first time. The Philadelphia Orchestra, then in its most sumptuous Stokowski period, lays down a rich tonal carpet under Rachmaninoff's piano.

recorded with himself as soloist, the second deserves particular mention. Abundant melodic richness made it perhaps the most popular composition of its kind. Even Tin Pan Alley has liberally borrowed from it.

PERMANENT TRACES

(A selected list of composers' recordings)

Samuel Barber (conducting)	Symphony No. 2 Medea–Ballet Suite	London LL1328
Béla Bartók (as piano soloist)	Short Piano Works	Bartok Records 903
	Mikrokosmos–excerpts	Columbia ML 4419
	Contrasts for Clarinet, Violin, and Piano; Rhapsody for Violin	Columbia ML 2213 (collector's item)
	Sonata for 2 Pianos and Percussion	Vox PL 6010 (collector's item)
Leonard Bernstein (conducting)	Symphony No. 2 ("The Age of Anxiety")	Columbia ML 4325
(as piano soloist)	Seven Anniversaries	Camden 214
Marc Blitzstein (piano accompanist)	Highlights from The Cradle Will Rock; No for an Answer; Regina	Westminster 717
Ernest Bloch (conducting)	Sacred Service	London A 5006
Benjamin Britten (conducting)	Ceremony of Carols; Simple Symphony	London LL 1336
	Prince of the Pagodas–Ballet.	London 1690/1
Aaron Copland (conducting)	Clarinet Concerto	Columbia ML 4421
	12 Poems of Emily Dickenson (piano soloist)	Columbia ML 5106
George Gershwin (as piano soloist)	Rnapsody In Blue	RCA Victor LPT 29 (collector's item)
Paul Hindemith (conducting)	Symphonic Dances; Mathis der Maler-Symphony	Decca DL 9818
Arthur Honegger (conducting)	King David – Oratorio	Ducretet Thomson 93004/5
Alan Hohvaness (conducting)	The Flowering Peach; King Vahaken; Orbit No. 1	MGM E 3164
Aram Khachaturian (conducting)	Battle for Stalingrad – Suite.	Classic 3009
	Gayne – Ballet Suite No. 1; Masquerade – Suite.	Angel 35277
	Violin Concerto	Angel 35244
Constant Lambert (conducting)	The Rio Grande-	Columbia ML 2145 (collector's item)
Otto Leuning & Vladimir Ussachevsky (Luening conducting)	A Poem in Cycles and Bels for Tape Recorder and Orchestra	Composers Recordings 112
Darius Milhaud (conducting)	Les Malheurs d'Orphée	Westminster OPW 11030
	Saudades do Brasil; Suite Provencale	Capitol P 8358
Francis Poulenc (as piano soloist)	La Bal Masque	Westminster XWN 18422
Serge Prokofiev (as piano soloist)	Piano Concerto No. 3 in C; 18 Piano Pieces	Angel COLH 33
Sergei Rachmaninoff (as piano soloist)	4 Concerti & Paganini Rhapsody	RCA Victor LM 6123
Arnold Schoenberg (conducting)	Pierrot Lunoire	Columbia ML 4471
Dmitri Shostakovich (as piano soloist)	Preludes and Fugues	Capitol P 18013
Richard Strauss (conducting)	Don Quixote	Decca DL 9539
	Ein Heldenleben	Decca DL 9602
Igor Stravinsky (conducting)	Agon; Canticum Sacrum	Columbia ML 5215
	Le Baiser de la Fée	Columbia ML 5102
	The Firebird – augmented suite; Le Sacre du printemps	Columbia ML 4882
	L'Histore du Soldat – Suite; Symphonies of Wind Instruments; Wind Octet	Columbia ML 4964
	Oedipus Rex	Columbia ML 4644
	Persephone	Columbia ML 5196
	Pulcinella	Columbia ML 4830
William Walton (conducting)	Violin Concerto	RCA Victor LVT 1033
Ralph Vaughan Williams (supervising performances and recording)	Complete Symphonies (1-7)	London LL 9743 LL 569, 721, 974-977

Igor Stravinsky (conducting)	Agon; Canticum Sacrum	Columbia ML 5215
	Le Baiser de la Fée	Columbia ML 5102
	The Firebird – augmented suite; Le Sacre du printemps	Columbia ML 4882
	L'Histore du Soldat – Suite; Symphonies of Wind Instruments; Wind	Columbia ML 4964

Of course, the sound of Rachmaninoff's own recordings has dimmed before the luster of modern hi-fi. But a surprisingly high proportion of those vintage recordings have a distinctive and rather indefinable quality of their own. In those days, the recording of a complete large-scale work was a rare and great occasion. The very novelty of the process made the artist surpass himself. As Rachmaninoff addressed himself to the microphone, an almost rapturous quality entered his playing. With every phrase he seemed to proclaim that he was setting down his work for all time. And he did.

Serge Prokofiev was another composer-pianist to present his own work on discs. No other interpreters have ever attained the unique mixture of passion and urbanity evident in his performance of his own *Piano Concerto No. 3.* Dating from about 1932, this recording is one of the few made by Prokofiev before his return to Russia, where political and artistic oppression later made his mind heavy and some of his music vacuous. But this disc caught his wit and vitality at their peak.

The sardonic high spirits and sparkle of his musical concepts are sharp and bright enough to cut through the slight tonal fog of the old recording. But even on purely technical grounds, the record was a marvel in its day and wears its age well, especially since engineers have applied a few tonal cosmetics to a new LP transfer to be released by Angel this spring.

Musical self-documentation by composers reaches back even before the days of the phonograph. Piano rolls were the first means by which composers tried to keep their musical legacy unpolluted. Mahler, Debussy, and Busoni, those wizards of orchestration, did not disdain the Rube-Goldbergish contraptions of the more elaborate player pianos to perpetuate their musical thoughts. Of course, what these mechanical robots clanked out bore only remote semblance to the artist's playing, but enough of the musical sense came through to prompt Columbia Records into making LP's from these piano rolls.

(*Continued on page* 62)

Bartok valued the phonograph in its earliest forms.

G. D. Hackett

TOSCANINI

(*Continued from page 30*)

but not actually indicated by the composer in the score. Trying to recover from the shock, the players repeated the closing measures, this time in strict tempo with no slow-up whatever; but all through the rest of the symphony the Maestro was obviously struggling with his temper. After a fifteen-minute rest period which, in our naïve ignorance, we thought might cool him off, he returned to take up Strauss' *Death and Transfiguration*. Midway in this score there is a passage of tricky syncopation for the brass, and this became the area of disaster. The players were now so nervous that they smeared it badly. The Maestro let out a roar. *"Per Dio Santo!"* He singled out the offending players and made them try it again, alone—and again they smeared it. A third try and a fourth grew progressively worse, each punctuated by furious yells —until at last Vesuvius gave forth. The Maestro broke his baton into two fairly equal parts and dashed them to the floor; he flung the orchestral score out into the empty seats of the studio, kicked the music stand after it, and then ran for his dressing room, shouting back maledictions as he went.

The players sat there—glum, silent, and slightly shell-shocked. The honeymoon was over. A few minutes later the orchestra manager emerged, white-faced, from the dressing room and sent them on their way. No more rehearsing that day; the Maestro had had it.

This wild scene, with many variations, was repeated many times during Toscanini's years with the NBC Symphony, as it had been repeated countless times with other orchestras in the past. I soon noticed, however, that the display of temper was a device, like the cracking of a whip; and it served the purpose not merely of keeping the players from relaxing, but of jerking them into a state of super-alertness. I noted too that definite patterns were involved. In fact, no madness ever had more method than Toscanini's. For example, I have mentioned that the walk-out during *Death and Transfiguration* occurred at the first rehearsal of that week—a highly significant point. Through the years, there were many such dramatic exits, but always they occurred in the early part of a week, when there was still plenty of rehearsal time left before the broadcast. Many were the final rehearsals at which the Maestro went into towering rages, but never at these did I see him leave the podium when important work still remained to be done.

Also significant was that some of the worst tantrums occurred at rehearsals which followed immediately after the orchestra had been playing—and coasting—under some guest conductor. The old man would listen to these concerts either on the radio at his home or in the balcony of Studio 8H; then a few days later when he resumed command the air would be supercharged until the high voltage finally found its mark. Once he suddenly stopped the orchestra and stabbed with his baton at one of the woodwind players. "You are playing flat!" he roared. "The way you played Saturday night. I heard you! Through the whole concert you played flat—flat—FLAT!"

Usually, the entire orchestra got it in a sweeping anathema to the general effect that, after the way they had been playing, they had no right to call themselves musicians. True, they held instruments in their hands, but there any resemblance to real musicians ended. They should be plumbers, carpenters, steamfitters. *"Vergogna! Vergogna!"* ("Shame! Shame!")

Toscanini's Patience

It may sound paradoxical to say that Toscanini could also be extremely patient, but this was true. In fact, his patience and his care with details was as much a part of his efficient method as was his temper. "Eez *difficile—difficile,*" he would say, if the orchestra bogged down during the first reading of some complex modern work—"but try—try!" I often noted that when he was rehearsing movements from symphonies by Haydn or Mozart he was especially anxious about getting not only the correct tempo, but a precise rhythmic pulse which he felt the music needed. He would stop the players after a few measures and start a movement over again, sometimes half a dozen times, until they achieved the subtle lilt he was striving for. When he worked for such refinements he could be a model of patience. Patience, however, was one thing about the Maestro that could be termed unreliable.

Outsiders often wondered why such musicians, who are notoriously touchy about such matters, put up over the years with Toscanini's outbursts. Any other conductor would have been hauled up instantly before the Musician's Union and given the choice of an apology to the orchestra or a stiff fine. This never happened with Toscanini. By tacit agreement he was a law unto himself. To try to change him would mean losing him. For too many years in the theater he had been a fighter. As a young conductor hardly out of his teens he had battled furiously to raise the drooping standards of performance in the opera houses of Italy. He had had to shout at stupid singers and lazy choruses, at worn-out orchestras and stingy impresarios; when hostile audiences shouted at him in derision, he shouted right back. After half a century this was all part of his armor. Times, meanwhile, have changed, and today conductors are polite. The Maestro was the last of an old school. The orchestras put up with him gladly because with all its hazards, playing for him was still one of the most exhilarating experiences a musician could know. It was also a badge of honor, and a gauge of remuneration.

After many months of watching Toscanini's rehearsals and those of various other conductors, I became convinced that the Maestro's purely practical skill at rehearsing was as much responsible for his surpassing results as was his encyclopedic knowledge of the scores. Fundamental was the fact that he was able to create, in the players, a totally different state of mind. With most other conductors everyone was relaxed; they took things in their stride; they listened to the conductor with varying degrees of attention. Many of the conductors, too, were relaxed. Some sat (or half-sat) on a high stool. Later, before an audience, they often became entirely different personalities—exhorting, driving, beating the air. This was not Toscanini's way. He

(*Continued on page 50*)

WHERE DID IT ALL BEGIN?

"No subject can ever be as interesting as its own history." Does this somewhat specious aphorism hold true for high fidelity?

By JOHN MILDER

HIGH FIDELITY, for all the abuse it endures at the hands of hacks and hucksters, is not a slogan. It is an idea and an aspiration of music preserved and made physically immortal.

Yet as an idea, high fidelity finds fulfillment in terms of machinery—which adds a new tooth to the old saw about mind and matter. Here we are concerned with the journey from the realm of the idea to the tangible hi-fi hardware sitting on the shelf in your living room—the developments that changed Edison's tin horn into today's electric marvel.

The term "high fidelity" itself is of relatively ancient coinage. Harold Hartley, one of the pioneers of audio's early barnstorming days claims to have delineated the term in England in 1927. But, with all due respect to Mr. Hartley and his continuing achievements toward better sound, this claim seems to us analogous to Jelly Roll Morton's inspired insistence that he, Mr. Jelly Roll, "invented" jazz single-handed. As far as the term "high fidelity" is concerned, there are about a dozen vociferous contenders to Mr. Hartley's claim of priority.

This horn sounds indeed forlorn as musicians jam together to record on this "hard-of-hearing" machine.

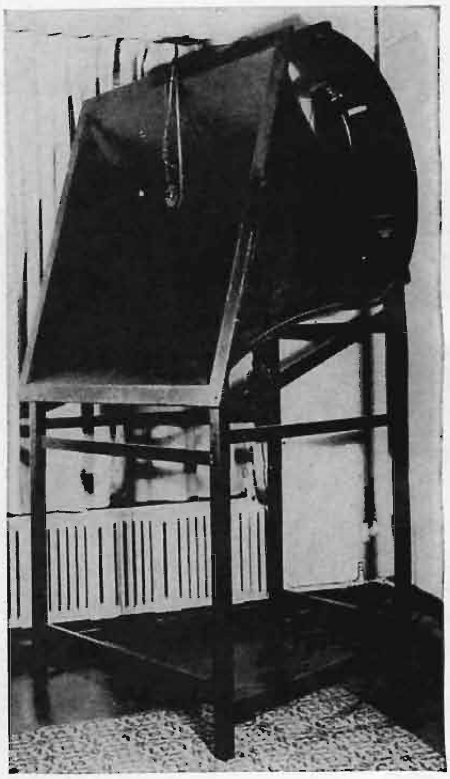
What a change! Even the primitive microphone of 1926 afforded undreamed physical and tonal freedom.

Actually, it is the phenomenon, not the name, which counts. The electric phonograph came about largely through the path-breaking experimental work at Bell Telephone Laboratories during the 1920's. Since the advent of radio broadcasting in 1924, audio-laden electricity was literally in the atmosphere, and the idea of combining electronic techniques with the mechanical phonography of Edison provided the key to modern sound recording and reproduction.

The microphone, dating back to Alexander Graham Bell, and the audio amplifier, dating back to the invention of the vacuum tube by Lee de Forest, were connected to

The ancestor of modern horn-type enclosures is this 19th century "Morning Glory."

An early coaxial. Note tiny tweeter suspended across woofer horn mouth.



newly developed electro-magnetic devices for cutting grooves in wax. In 1925 these efforts led to the first practical electric recording machine, a proud achievement of Bell Laboratories.

This revolutionized the entire record industry. For the first time it was possible to record a whole orchestra. The musicians no longer had to be literally cramped into a horn. Bass notes were engraved into record grooves for the first time. The entire realm of orchestral music opened up to the recording engineers.

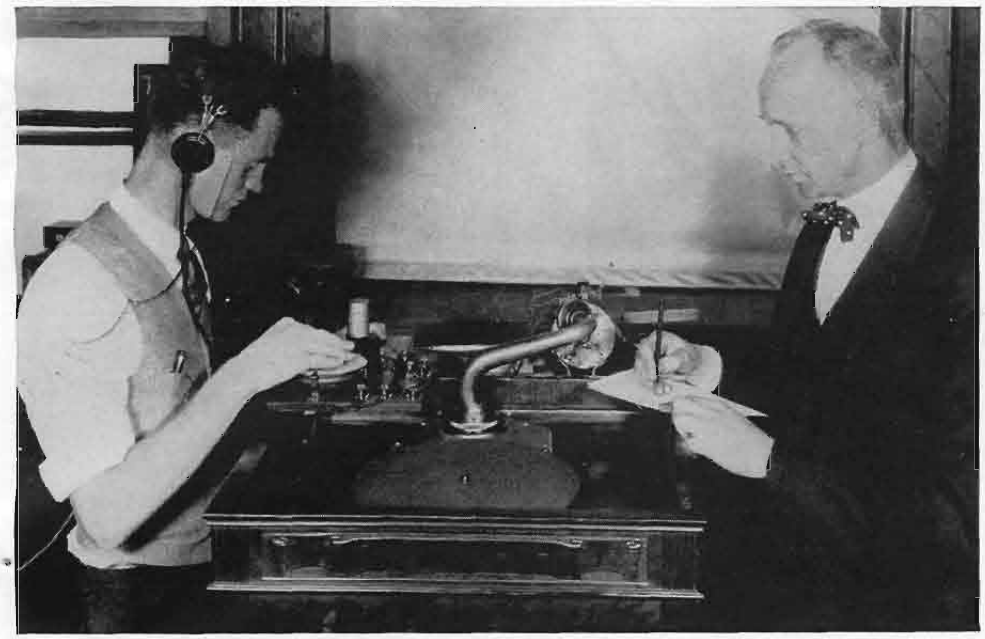
Yet the vast improvement of the recording process posed a new problem to the phonograph makers. For the first time, records contained far greater frequency and dynamic range than the tin-horn phonograph could draw from them.

Bell Telephone Laboratories, however, had been aware of the discrepancy between recording and playback quality from the time when they began to develop electrical recording. They prepared a new kind of acoustical phonograph to do more justice to their new recording process. The principle employed in the new phonograph was to become one of the most commonly accepted and respected techniques in sound reproduction. The famous "Morning Glory" horn

The late Dr. Franz Boas (center) of Columbia University was first to use electric recording for the anthropological study of speech.

however, had been aware of the discrepancy between recording and playback quality from the time when they began to develop elec-

Bell Laboratories researchers test a primeval pickup.



which occupied a prominent place in countless homes throughout the country was replaced by a precisely calculated folded exponential horn built into the cabinet below the turntable.

In the mid-twenties the Victor Talking Machine Company purchased the rights to the new phonograph. Christening it the "Orthophonic Victrola," Victor began to bombard the public with an advertising campaign on an unprecedented scale. Finally, on November 2, 1925, Victor unveiled the Orthophonic in its showrooms. It was an instant success. For the first time speech sibilants could be heard. The machine's frequency range of 100 to 5,500 cycles per second was roughly equal to that of a raucously screaming little table radio, but to its contemporaries it seemed a spectacular improvement.

After the development of the first electric phono pickup, a heavy and cumbersome affair, electric amplification and a loudspeaker for a sound source were finally incorporated into home phonographs around 1929. This trend, however, was greatly slowed by the Victor Talking Machine Company, whose president, the late Eldridge John-

tacular improvement.

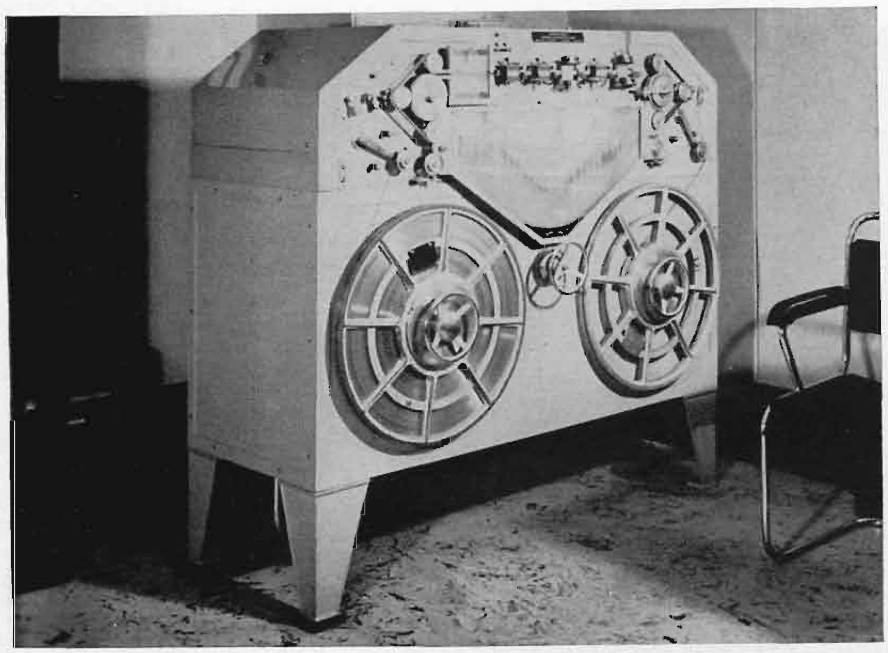
After the development of the first electric phono pickup, a heavy and cumbersome affair, electric amplification and a loudspeaker for a

son considered the addition of electricity to the phonograph as an unnecessary complication.

The real significance of these phonographs lay not in the satisfaction they provided to many but in the disappointment they caused to a few critical listeners. These were tantalized by the imitation of musical realism and infuriated by the shortcomings. This new breed of malcontents took the phonograph seriously. They were no longer going to be pleased so easily. Having had a glimpse at the possibilities of recorded sound, they began the kind of experimentation and plain tinkering which allowed high fidelity to grow as a craft industry.

The basic components that make up a hi-fi installation were conceived in this period. The electrodynamic loudspeaker, today's standard, was first exhibited by Grigsby and Grunow at the 1928 Radio Parts Show in Chicago. Even the electrostatic loudspeaker, still a novelty to many audio fans had al-

Stokowski in his Philadelphia heyday pioneered modern recording techniques.



Two men had to lift one of the steel tape reels of this magnetic recorder devised for the BBC in the late '30's.

ready been engendered in an inventor's brainstorm.

At a radio exhibit in 1929, a man named Hall cornered representatives of Victor and other companies and described a revolutionary new speaker. Taking them to his home in St. Charles, Illinois, he displayed the first working electrostatic speaker, made of perforated sheet metal and rubber dental stock, and occupying four feet of floor space. The representatives were not impressed enough with its sound to overlook the dangerously high voltage it required to operate properly.

The late 1920's produced many other tentative speaker designs which were eventually to become standard principles. Maximilian Weill, who in 1925 had patented the first corner horn assembly, followed it in 1927 with the first rough model of a multi-diaphragm coaxial speaker. This new speaker was impressive enough to persuade the National Carbon Company to produce it for commercial use, but the depression of 1929 quickly halted production plans. In the meantime, England's Harold Hartley was developing a combination of an 18-inch woofer with a 3-inch tweeter mounted on the same baffle, which he introduced commercially in 1930. No better illustration of the knottiness of designing speakers can be given than Mr. Hartley's currently reversed position as an energetic apostle of the single ten-inch speaker for home use.

The early 1930's produced a great deal of experimenting in speaker design, including basic research by the Jensen Company and Bell Laboratories on the problems of wide frequency range. All of this, however, was not very comforting to the music lover who owned "advanced" equipment. He was in constant combat with bulky and overweight electro-magnetic pickups that chewed up his records, static-laden AM radio receivers, and clumsy amplifiers burdened with outsize transformers which eagerly produced wide range distortion.

These were the days when wide range frequency response was the sole aim of so-called high fidelity. Nobody seemed to care much about distortion, apparently accepting it as an inevitable head-splitting by-product of wide range reproduction.

Even the Radio Manufacturer's Association seemed taken in by this fallacy. In 1934 they defined "high fidelity" as any means of producing frequency response to 7,500 cps or better. They did not even bother to add any qualifications about distortion. This whimsical definition produced a good amount of confusion all the way into the

(*Continued on page* 86)

One of the first full-range speakers used at Bell Labs dwarfed its designers. Note suspended tweeter.

production plans. In the meantime, England's Harold Hartley was developing a combination of an 18-inch woofer with a 3-inch tweeter mounted on the same baffle, which

Tuners—first to achieve under one microvolt sensitivity for 20 db FM quieting; increases station range to over 100 miles. Other important features include the new "Feather-Ray" tuning eye, AFC switch, fly-wheel tuning, level control and cathode-follower output. Model S-2000 FM-AM Tuner $139.50 net . . . Model S-3000 FM only tuner $99.50 net.

Amplifiers—36 watts with new "presence" rise button. This all new amplifier brings maximum pleasure to both music lover and Hi-Fi expert . . . with at least six more features than any competitor. Front panel controls are simple, easy-to-handle, yet complete—include 6-db presence rise button; record, microphone and tape-playback equalization; exclusive "center-set" loudness control, loudness compensation switch, scratch and rumble filters, phono level control, tape-monitor switch, selection of 6 inputs; output tube balance control and test switch on rear. Model S-1000 II—36 watts—$109.50 net.

for Ultimate Fidelity

SHERWOOD*

What do **you** prefer—classical, popular, opera, jazz, folk music? No matter what your preference; no matter what your source of music—your own discs, tape or FM—you will achieve **ultimate** enjoyment from Sherwood's complete home music center . . . most honored of them all!

Forester 3-way speaker systems available in a variety of cabinet styles from $189.00 net.

SHERWOOD

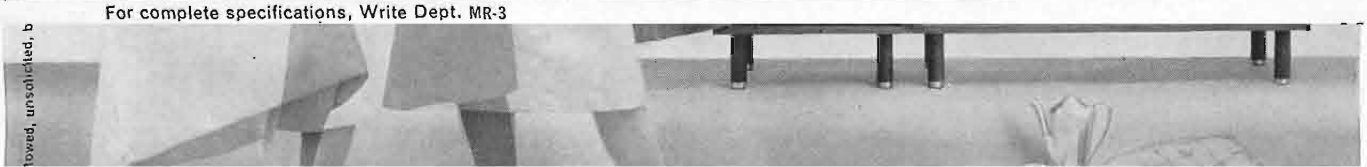
ELECTRONIC LABORATORIES, INC.

2802 W. Cullom Avenue, Chicago 18, Illinois

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

In New York, hear "Accent on Sound" with Skip Weshner, WBAI-FM, week nights, 9 P.M. In Los Angeles, KRHM-FM, 10 P.M.

For complete specifications, Write Dept. MR-3



Come on–CELEBRATE!

PICKERING'S 12th Anniversary Special

THIS YEAR – 1958 – PICKERING & CO. marks its twelfth year as leader in the field of high quality transducers and precise electronic devices for the most exacting engineering applications.

THIS YEAR – 1958 – PICKERING & CO. announces its readiness for the new stereo-disk. Yes, it is twelve years since PICKERING & CO. was first with a high quality miniature magnetic pickup for high fidelity reproduction from records and broadcast transcriptions. And now, PICKERING & CO. is ready for the stereo-disk with the STANTON 45/45, a stereo model of the renowned FLUXVALVE cartridge.

THIS YEAR – 1958 – PICKERING & CO., in its twelfth year of progress, will celebrate their anniversary by giving each purchaser of a FLUXVALVE product a bonus gift valued at ($6) six dollars to extend the utility of the product they have purchased.

THIS YEAR – 1958 – marks another first for PICKERING & CO. with the PICKERING $6 BONUS BILL! Beginning February 1, 1958 and until April 15, 1958—each PICKERING FLUXVALVE product will be packaged with a bonus bill valued at $6. *Redeem it on the spot at your PICKERING dealer.*

NOW! When you buy a PICKERING FLUXVALVE Model 350, 370, or 194-D, you receive a gift of a bonus bill for which you can receive—

1. Any PICKERING "T-GUARD" sapphire stylus . . . *value $6* . . . absolutely FREE!
2. A credit of $6 toward the purchase of any PICKERING "T-GUARD" diamond stylus you choose.

NOW! You can get the $24 *amazing* PICKERING ½ mil diamond stylus for *only* $18! . . . or, any of the other $18 diamond "T-GUARD" styli for only $12!

BUILD UP THE QUALITY OF YOUR HI-FI SYSTEM WITH A PICKERING FLUXVALVE

FLUXVALVE TWIN SERIES 350—A turnover cartridge providing a rapid change of stylus point radius. Available in 12 models featuring many combinations of styli, prices start at a modest $24.

FLUXVALVE SINGLE SERIES 370—A miniature high quality cartridge for use in any type of auto-changer or manual player arm. Available in 5 models, prices start at a low $17.85.

Model 194D UNIPOISE Pickup Arm—This new . . . lightweight . . . integrated arm and cartridge assembly containing the FLUXVALVE with exclusive "T-Guard" stylus—is only a fraction of the weight of conventional tone arms. High compliance and single friction-free pivot bearing assure distortionless tracking of

microgroove and standard groove recordings. Available with the ½, 1 or 2.7 mil diamond stylus. Prices from $59.85.

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

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

Enjoy a demonstration at your hi-fi sound studio . . . you'll hear the difference. For the dealer nearest you or for literature write Dept. Z-38

HiFi-ndings

AN EQUIPMENT REPORT

High fidelity audio never sits still. It is a lively art where new ideas pop like firecrackers. This monthly department reports on equipment that has been carefully inspected and evaluated by the staff of HiFi & MUSIC REVIEW. Technical specifications have been omitted since they are immediately available from the manufacturer and they are often phrased in jargon that precludes direct comparison with comparable gear. We are interested in what the new equipment does, how it does it, and most important, how it sounds.

VICO Model 77

IF ANY electronic advance of recent years deserves the somewhat sensational sobriquet of "revolutionary" it is the use of transistors instead of tubes. The transistor is a tiny, solid brick-like item of carefully sifted solids whose atoms are able to move in rhythm with an electric signal and amplify that signal in the process. Essentially the transistor does precisely what a tube does—but it uses only a small fraction of the power ordinarily consumed by tubes.

This power economy made the transistor a "natural" for portable radios, but not until very recently have those tricky transistor circuits been tamed for high-fidelity use. The Video Instrument Company of Santa Monica has now broken that barrier with a bang. Their new Model 77 amplifier is completely transistorized—from the low-level input circuits all the way up to a 20-watt power output stage.

Transistorized equipment banishes two bugaboos: hum and microphonics, which have long plagued conventional vacuum tube circuits. Without hum, the transistors let you hear music against a background of silence. And without microphonics, the vibration caused by passing trucks, romping children or minor earthquakes no longer affects the function of the amplifier.

The HFMR staff sincerely believes that "unique" is the best word to describe the model 77. Many long-held concepts garnered from seeing vacuum-tube type amplifiers in operation had to be discarded. New and unusual design principles are an indication of things to come.

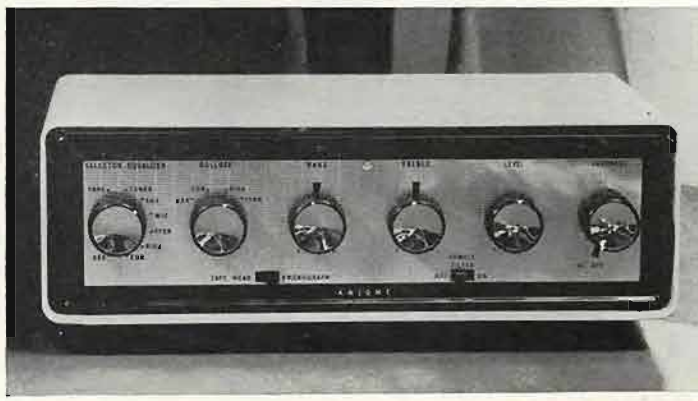
After connecting up the model 77, a throw of the "on-off" switch immediately puts the amplifier into operation—there is no "warm-up time" or waiting for tube filaments to become glowing red. The ab-

All-transistor VICO Model 77 Amplifier

(Video Instruments Co., Inc., 3002 Pennsylvania Ave., Santa Monica, Calif.)

Brightly revamped General Electric PA-20

(West Genesee St., Auburn, N. Y.)



Unusual Knight preamplifier complete kit 83 YX 754

(Allied Radio, 100 N. Western Ave., Chicago 80, Ill.)

Bass control does boost, but does not cut. Loudness control also means volume adjustment in the Vico Model 77.

sence of tubes entails another advantage: no tubes to heat up—no heat! In fact, the model 77 operated all day in our lab and became barely warm to the touch. The manufacturer claims that the amplifier runs as cool as an electric clock. There is an added advantage to this absence of heat which may at first elude the potential buyer—that is, the model 77 can be stuck away in cabinets and bookshelves where ventilation is almost non-existent. A vacuum-tube amplifier would readily overheat in such an area and probably burn out in a few days. It is also worth pointing out, that in general, the Vico model 77 operates at greatly reduced voltages. Because of this the average life of components (such as resistors or capacitors) is greatly increased and might reasonably be expected to last many years without breakdown. This is particularly important to those living in the country far away from repair shops.

The model 77 has a full set of controls—although the volume and "loudness" have been combined into one function. Some hi-fi "purists" may find this objectionable, but in transistor circuits this may, strictly through necessity, become standard practice. A rumble and scratch filter are operated from the front panel and, according to our tests, were quite effective. A.c. hum is inaudible in the model 77, due partially to the inherent characteristics of transistors and the careful shielding and design of the amplifier itself. By the way, this is a printed circuit arrangement with the most vulnerable components sprayed with an epoxy resin for protection against moisture and salt spray.

The amplifier was tested in actual operation for about one week and passed with flying colors. Used with a GE cartridge, the output was clean and distortion within perfectly acceptable (very low) limits. Record equalization settings appeared to be about right.

We did like: The daring innovation of the design, the quality of workmanship, the good overall sound, and the knowledge that the transistorized circuits would not wear out for a long time. We also liked the versatility inherent in the low-current drain of the transistors. For instance, the amplifier can be run from a 12-volt car battery (for a hi-fi public address system). Furthermore, it can be used to reproduce sound directly from tape without the need for an auxiliary tape preamp. Best of all, we liked the quiet, hum-free background against which the music stood out with exceptional clarity.

We were doubtful about: The tone controls and their limited action. The manufacturer does not disguise the fact that the bass control does not "cut." It does "boost," but there is very little reaction when trying to reduce the intensity of the bass notes. In an early proto-type tested by the magazine staff treble boost seemed limited. The manufacturer, however, reports that this has been corrected. In the two models tested, the panel markings did not correspond to mid-band (— flat) settings. The absence of a level setting control on the input from the tuner may present problems in some hi-fi installations. Any tuner used with this amplifier should therefore have a separate level (volume) control. •

Transistorized Vico 77 is a smaller package than GE PA-20. Latter, however, has more flexibility using vacuum tubes.

General Electric PA-20 Amplifier

THE buyer of hi-fi equipment has to decide whether he wants his amplifier all in one piece, i.e. preamp, controls, and power amplifier all mounted on the same chassis. The other alternative is a separate preamplifier with the necessary controls, to be placed at a conveniently accessible place, while the bulkier heat-generating power amplifier is shoved somewhere out of sight or into a place where it gets good ventilation.

General Electric has for some time been offering a "convertible" amplifier that could be used either as a one-piece "integrated" unit, or came apart into separate units for preamp and power amplifier. A new, up-to-date version of this design is the GE Model PA-20.

The physical appearance of the PA-20 is a definite improvement over the older "convertible." The knobs have been made larger and more in keeping with present-day modern taste. The panel has been "cleaned-up" by removing the unnecessary numerals and extraneous markings. The same sturdiness of construction has been retained and there is little doubt that this is one of the most "solid" feeling amplifiers on the market—in other words, it's built like a battleship.

Under test the PA-20 performs better than most

BELL HAS EVERYTHING YOU WANT

More Power

Bell Model 2360

Rated 50 watts at less than .5% total harmonic distortion. Peak: 100 watts.
Frequency Response: 20-20,000 cps ± .5 db.

More Features

Bell Model 2325

Rated 20 watts at less than .3% total harmonic distortion. Peak: 40 watts.
Frequency Response: 20-20,000 cps ± .3 db.

More For Your Money, too

Bell Model 2315

Rated 12 watts at less than .5% total harmonic distortion. Peak: 24 watts.
Frequency Response: 20-20,000 cps ± .5 db.

Match your Bell amplifier with a

NEW BELL FM-AM TUNER

In your home entertainment center

To the man who has a new Bell amplifier: Here's the Bell FM-AM Tuner that makes your high fidelity system complete. It matches perfectly!

Pictured above are three Bell amplifiers with the daring "new look" in high fidelity — a sleek, slim silhouette, only 4 inches high — and the feature that women like best of all: Bell's exclusive Magic Touch-Control.

Now comes the Bell FM-AM Tuner, all decked out in a rich saddle-tan finish that matches perfectly with the Bell high fidelity amplifier in your home entertainment center. Made by Bell with *more* features for its *modest* cost, this FM-AM Tuner has a low drift FM oscillator that keeps you "on signal" even during warm-up periods.

There are many other features which you should check for yourself. Why not stop in at your Bell dealer and ask for a demonstration today.

SPECIFICATIONS...
for your information:

Bell Model 2520
FM-AM Tuner

FM Sensitivity: 2 u V for 20 db quieting.
AM Sensitivity: 5 u V for 20 db s/n.
FM Frequency Response: 20-20,000 cps ± 1 db.
AM Frequency Response: 20-5,000 cps ± 3 db.

Additional specifications available from your Bell dealer or write Bell Sound Systems, Inc., 555 Marion Road, Columbus, Ohio.

Bell Sound Systems, Inc.
Columbus 7, Ohio
A Division of Thompson Products, Inc.

IN CANADA: Thompson Products, Ltd., Toronto
EXPORT OFFICE: 401 Broadway, New York 13, N.Y.

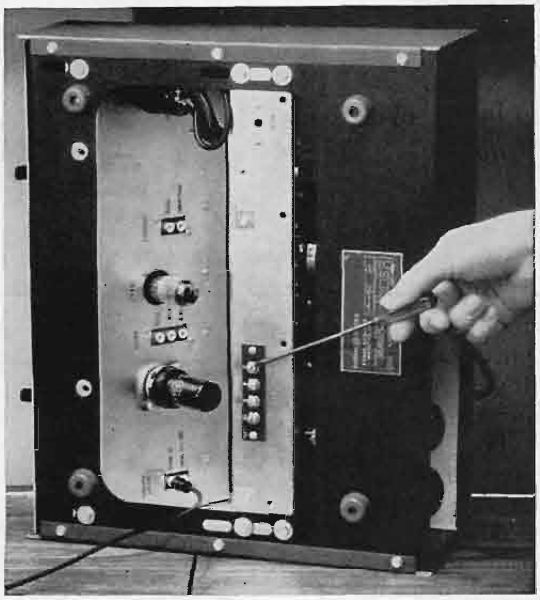
To the man who has a new Bell amplifier: Here's the Bell FM-AM Tuner that makes your high fidelity system complete. It matches perfectly!

Pictured above are three Bell amplifiers with the daring "new look" in high fidelity — a sleek, slim silhouette, only 4 inches high — and the feature that women like best of all: Bell's exclusive Magic Touch-Control.

AM Sensitivity: 5 u V for 20 db s/n.
FM Frequency Response: 20-20,000 cps ± 1 db.
AM Frequency Response: 20-5,000 cps ± 3 db.

Additional specifications available from your Bell dealer or write Bell Sound Systems, Inc., 555 Marion Road, Columbus, Ohio.

one-piece 20-watt amplifiers on the market today. The controls provide very strong bass and treble boost and cut. The rumble filter for the fellow with the ramshackle record changer is a new design and appeared to work without too much loss of bass—although it



Access to output, input and loudspeaker connections necessitate turning PA-20 on its side. Hum level control is visible.

should be mentioned that it only works on the magnetic cartridge input. Loudness and volume-level controls (separate) are smooth, and unlike some loudness controls, did not strain the ear.

We did like: The construction and the very smooth response of the controls. Credit should go to the GE designer who thought far enough ahead to place the most-often-used record compensation setting right next to the FM-AM tuner position on the selector switch—not half a mile apart as in the previous model. This allows fast and convenient switchover from phono to radio.

We were doubtful about: The heat generated by the amplifier in the steel cabinet when used as a one-piece item. The cabinet becomes too hot to handle around the spot over the power output tubes. This calls for good ventilation at the rear of the amplifier. •

Garrard TPA/10 Tone Arm

(British Industries, Port Washington, N. Y.)

IT IS the job of the tone arm to carry the cartridge across the record. This is by no means as simple as it sounds, because hi-fi sound is far from simple. Problems of resonance and groove tracking are fairly tricky, and it takes a well-built and well-placed tone arm to let the cartridge "feel" out all the music in the record groove. More important, a well-designed arm protects the record by reducing wear.

One of the main tasks is to hold the cartridge nearly tangent to the groove, despite changing groove diameters as the stylus moves in toward the center of the disc. This is possible only in approximation and takes some fancy calculations of arm length, position, and angle of the pickup head. Friction, of course, is another problem because any force necessary to move the tone arm across the record is obtained at the expense of the vulnerable record grooves.

The new Garrard TPA/10 (install-it-yourself) tone arm has separate adjustments for over-all length, angle of the cartridge head, height and stylus pressure. This permits optimum adjustment of these factors for any given situation and easily makes the Garrard TPA/10 the most adaptable tone arm available today.

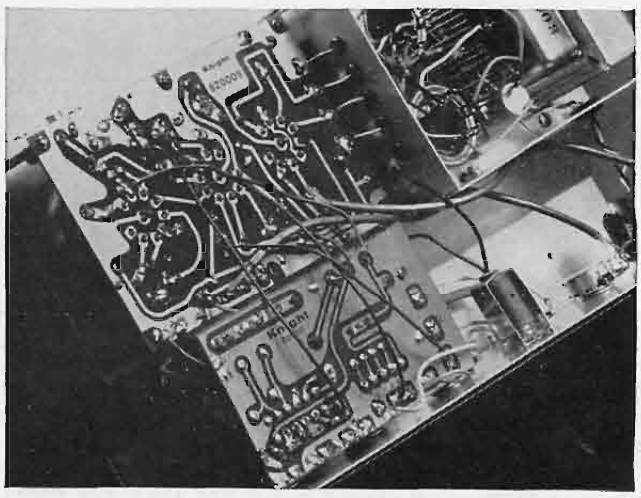
We did like: The unique adjustments provided on this arm and the resulting adaptability, the beautiful appearance in chrome and enamel, and the self-contained arm rest. We also liked the evident careful craftsmanship that went into its manufacture and the ingenious design of the spring-loaded bearings.

We were doubtful about: The wisdom of partly using the spring tension to counterbalance the arm because of possible weakening of the spring. We thought that a purely static-weight counterbalance might have permanently avoided this danger. We also had ourselves a bit of time "translating" the British instruction booklet into our native type lingo. Possibly, we have been spoiled by the kind of step-by-step instructions by which American manufacturers take their customers by the hand and make sure they don't do anything foolish. Here you have to use your head. •

Knight Preamplifier Kit 83YX754

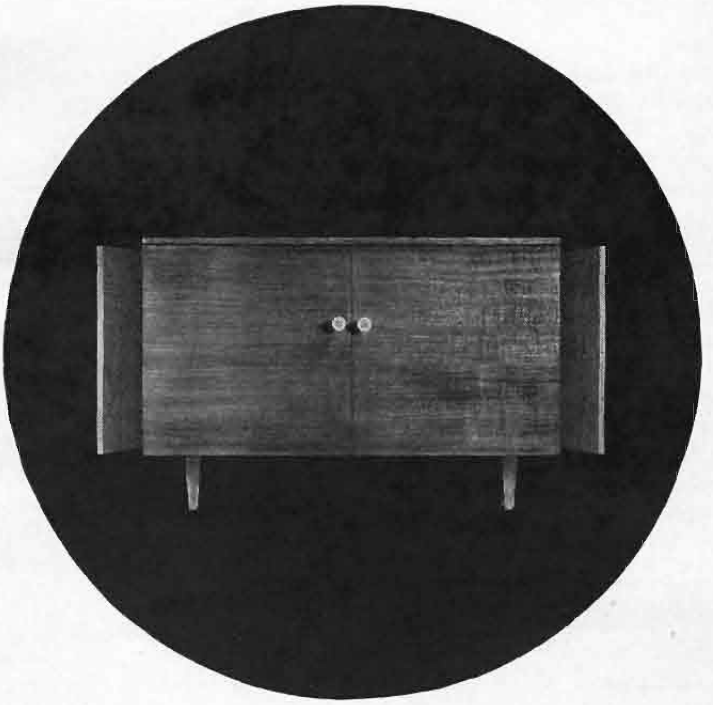
HERE'S something for the fellow with a soldering iron. The Knight Kit 83YX754 preamplifier is a good example of modern kit design. Printed circuits reduce the possibility of wiring errors even by the inexperienced kit builder. Preassembled switches, actually part of the printed circuitry, simplify assembly so that only a minimum of tools is required (soldering iron, pliers, cutters, and screw-driver). We did the whole job in six hours, which means that somebody who is handy at it can probably do it a lot faster. It's not the easiest of kits to assemble, but for the relatively complex circuitry of a preamplifier and control unit it is surprisingly simple to put together.

When it is finished you'll have a unit you can be proud to own and operate. All of the basic preamp



The Knight kit uses printed circuits to simplify wiring. Such circuits alleviate the large number of wires strung between different components. Assembly is easy.

Bozak quality loudspeakers for the very best in sound



A straightforward and uncompromising approach to the problems of loudspeaker design / respect for the esthetics of music and the laws of physics / the devoted craftsmanship of the entire Bozak organization . . . these basic principles underlie the total, exact re-creation of the power and detail of music that define Bozak Sound. Hear the Bozaks at your Franchised Bozak Dealer, write us for literature.

THE R. T. BOZAK SALES COMPANY • DARIEN, CONN.

A straightforward and uncompromising approach to the problems of loudspeaker design / respect for the esthetics of music and the laws of physics / the devoted

necessities have been incorporated, including eight different input channels (for tuners, tape machines, phonographs, etc.) and sixteen record equalization positions (to take care of everything recorded since 1930 both here and in Europe). Moreover, the whole rig is sturdy enough to withstand a more than normal amount of considerate knocking around.

We did like: The pre-cut color coded wires which cut wiring time down by at least another hour. This is a wonderful idea and is to be highly recommended to all kit manufacturers. We also liked the small bags that contained the necessary hardware and components, although we fail to see why the nuts and bolts for the phono jacks cannot be all put together in individual bags to further simplify the assembly problem. Of course, the use here is for specialized cases only, but the occasion might arise. We also liked the clear and carefully prepared instruction booklet.

We were doubtful about: The absence of level setting control on the "auxiliary" channel input. Unless there is one on the tuner to be used with this preamp, the failure to include it may cause some problems. The panel does not seem overly impressive. In fact, it contrasts sharply with the very good design of the cabinet —it just struck us as being too "tinny." •

Peri-50

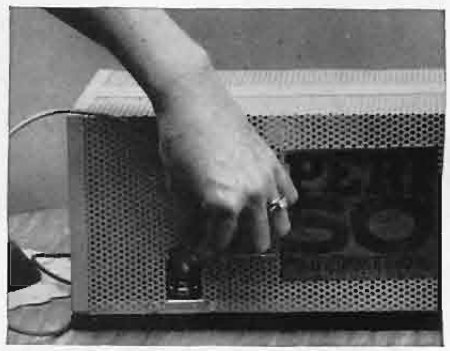
(Printed Electronic Research Inc., 4212 Lankershim Blvd., No. Hollywood, Calif.)

JUST a few weeks before we put together the Knight preamp kit, we had the opportunity to assemble another printed circuit kit—this one a 50-watt power amplifier. Printed circuits save a lot of assembly time and a very excellent example of such time saving was in the Peri-50. Of course, the manufacturer (we feel) is a little optimistic in saying that the job can be done in ninety minutes. This may be so, but just in case you're an average guy with a soldering iron, we'd suggest you plan on two and a half hours.

The printed circuit used by the Peri-50 is what the manufacturer calls "deep-etched." Apparently this means that little more than usual amount of copper is adhered to the insulating breadboard. Just in case you're not familiar with printed circuit simplicity—you stick the components (resistors and capacitors) through small holes in the top of the insulated board and solder the wire leads to the copper stripping on the under side.

From an electronic viewpoint, the Peri-50 is an amplifier capable of "delivering." The design is one that has been around for a couple of years and has been proven in practice. It uses the special Dynaco output transformer to form the important coupling link between the high-power vacuum tubes and your loudspeaker. It has no "gain" or "damping" controls to fool with, so connect it up to almost any preamplifier on the market, stuff it away in a corner and forget it.

The Printed Electronic Research (No. Hollywood) people are new to the hi-fi field, but are on the ball when it comes to looking out for the buyer. In each and every kit, they send along a little soldering iron which makes a handy item to have around the house. Of course, as in all kits, regardless of manufacturer, hookup wire and solder is supplied in abundance.



It's a tight squeeze to get at the phono input connector and loudspeaker terminals on the Peri-50 amplifier.

We tested the Peri-50 (using the Knight preamp) for several weeks and were more than satisfied with the clean, crisp, well-balanced sound it fed to a variety of speakers (including the Eico HFS-2 described last month). We did note that the tubes should be re-balanced after six hours of use and again after 20 hours of operation. They do not appear to settle down until at least a week of intermittent operation, but after that they will stay rock steady. Little enough trouble from such a bargain.

We did like: The speedy wiring of the Peri-50. The average hi-fi power amplifier kit takes from four to six hours to wire. A rank amateur with a soldering iron can put this together in under three hours. Also, it's an outstandingly "safe" project for a beginner—there is practically no way of going wrong.

riety of speakers (including the Eico HFS-2 described last month). We did note that the tubes should be re-balanced after six hours of use and again after 20 hours of operation. They do not appear to settle down until at least a week of intermittent operation, but

We Were Doubtful About: The "huge" nameplate on the face of the cage. This is a little too big an advertisement for the manufacturer. As a living room piece where the amplifier is going to be visible, any decorator would have reason for complaint.

A few harsh words could also be said about the inaccessibility of the phono input jack and the output connections to the loudspeaker. If you are not equipped with short fingers and an offset screwdriver, you will find tightening the output terminals to be near impossible. Getting the phono plug into its jack calls for astute manipulation with long nose pliers. •

Lafayette PK-225 Turntable

(165-08 Liberty Ave., Jamaica 33, N. Y.)

The other day we had the opportunity to install one of the new Lafayette model PK-225 transcription turntables. This latest addition to the moderately priced hi-fi equipment, sold mail order by Lafayette, is a Japanese import. The workmanship appears to be of the highest calibre and there has obviously been a lot of thought given to motor design, oil sleeve bearings, etc.

The motor in the PK-225 is a hysteresis-synchronous type which means that it is not susceptible to speed variations when you turn on the refrigerator or steam iron. For foolproof operation, there is nothing that can stand up to the speed and accuracy of a good hysteresis motor. Since the speed at which your record is played back determines the ultimate "pitch" this is an important factor for the musician and pitch-conscious hi-fi enthusiast.

Of course, it is also worthwhile to point out that the hysteresis motor can better withstand abrupt changes in temperature—if, for example, you've a system downstairs in a chilly basement.

A good gage of a turntable's performance capabilities is the weight and freedom of the turntable after the motor has been stopped. Some experts claim that the heavier the turntable (this one weighs in at 4 lbs.) the greater the advantage of "fly-wheel effect." Freedom of movement permits the turntable to revolve under its own momentum. The model PK-225 revolves about as long as any top-quality turntable

formance capabilities is the weight and freedom of the turntable after the motor has been stopped. Some experts claim that the heavier the turntable (this one weighs in at 4 lbs.) the greater the advantage of "fly-wheel effect." Freedom of

nal-to-Noise: 55 db 000 cps. Signal-to-Noise: 55 db cps. Signal-to-Noise: 60 db

ALL CA UNITS HAVE SAME PHYSICAL DIMENSIONS AND REQUIRE SAME CUTOUT.

HEAR PENTAPE RECORDED TAPES—"GREATEST SOUND EVER FOUND"

PENTRON®

Send brochure on tape components

UNFOLDING

BAFFLES

No speaker sounds better than its enclosure. Here's why.

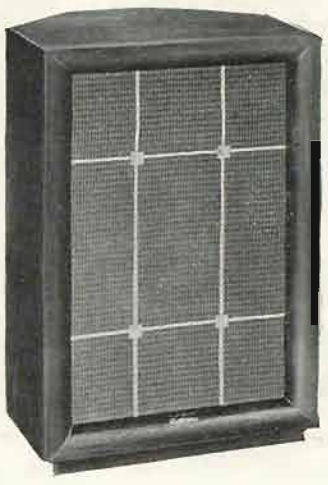
By HERBERT REID

A LOUDSPEAKER without an enclosure is like a string without a violin. This comparison applies exactly. The string and the violin act upon one another in the same way the loudspeaker interacts with its enclosure. The string is an "exciter element," a "driver," needing the body of the violin to transfer its own vibrations to the air of the listening room. We say that the body of the violin "couples" the acoustic energy of the string to the air. In violins, loudspeakers, or any other musical instrument, the problem is to provide efficient transfer of the energy from the vibrating element, the "driver," to the air of the listening room, and to maintain this acoustic energy transfer over the entire frequency band from high treble to low bass.

The string and the violin form an interdependent system. But the performance of each part depends upon the other. It is the same way with the loudspeaker and its enclosure; each needs the other to do its best, and the loudspeaker and enclosure must be matched to each other.

In fact, it has been suggested that loudspeakers should never be sold "naked"—only in matching enclosures. Advocates of this idea argue that this is the only way to protect the customer against impairing the performance of a good speaker with an inferior or unsuitable enclosure. Many loudspeakers are now sold as complete "systems"—speaker, enclosure and all. Or else, the manufacturers of hi-fi speakers specify the type and dimensions of the enclosure that brings out

Bozak favors the "infinite baffle"



E-V champions horn designs

the best of which a certain speaker is capable.

A loudspeaker without an enclosure or "baffle" invariably sounds weak and tinny. Unmounted, standing alone, even an 18-inch giant tinkles like a pocket portable. This demonstrates the two main reasons for putting the speaker in a "baffle": a) adding bass; and b) adding efficiency to the acoustic energy transfer between speaker and listening room—in other words, giving the speaker more effective power.

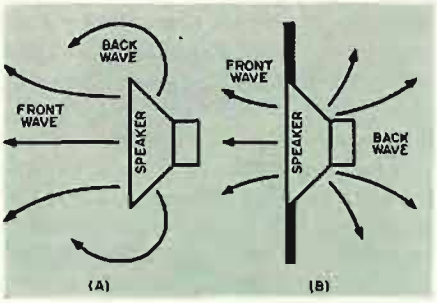
Bass note reproduction is the basic baffle problem. It stems from the fact that the sound waves emitted from the back of the speaker creep around the edge of the speaker where they meet the sound waves emitted from the front of the speaker. In the resulting head-on clash, the waves from the speaker front zig while the waves from the speaker back zag—and vice versa, of course. Engineers say that they are out-of-phase. Anyway, the net result is that the front waves and back waves simply cancel out.

If this happened at all sound frequencies, the result would be silence, even though the speaker might be operating at full blast. However, the high notes still remain audible because treble waves radiate more or less in straight lines and don't sneak as much around corners. Only the bass does this, and consequently the waves from the front clobber the waves from the back of the speaker and no bass is left. This explains the tinny sound of "unbaffled" speakers.

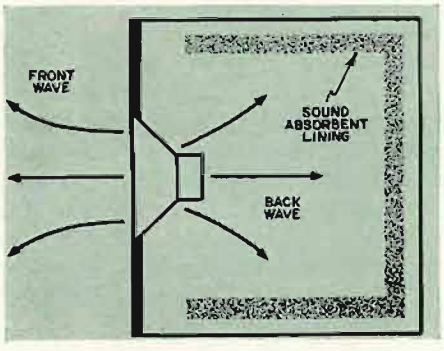
The solution to this problem is simply to keep back and front waves apart. That is exactly what an enclosure does: it effectively "baffles" the sound waves from the back of the speaker by putting a barrier between it and the front.

The simplest way of doing this, at least in the theoretical sense, is to mount the speaker on an infinitely large board. Front and back waves are then separated by the immense board so that never the twain shall meet. To make matters easier, such a baffle board need not be literally infinite; it must merely extend beyond earshot in all directions.

(*Continued on page* 90)

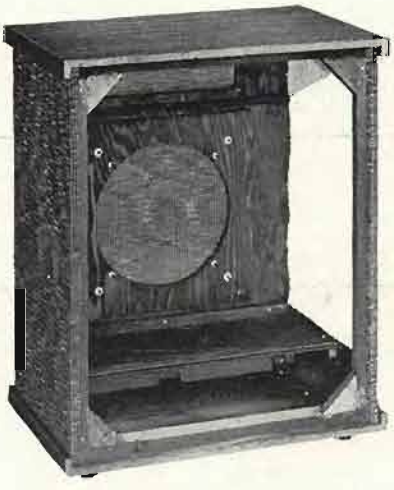


A) Back and front waves conflict in unbaffled speakers. B) In mounted speakers, the "baffle" keeps them apart.

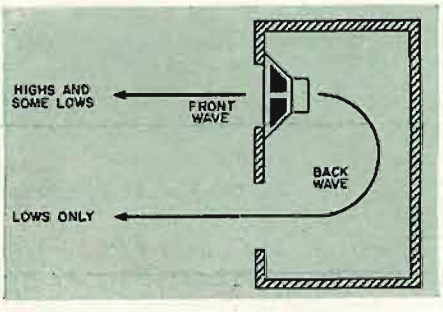


Infinite baffle: *the back wave is absorbed by the lining of the box.*

James B. Lansing also uses a horn



Argus baffle has bass reflex ports



Bass reflex: *the back wave turns around to reinforce the low notes.*

OSCANINI

(*Continued from page* 34)

ood every minute he was on the podium. Far from ver relaxing at a rehearsal, he kept the players in the rip of a powerful nervous excitement, the same blend f eagerness and anxiety which they usually feel only efore an audience.

Toscanini could sense instantly any loosening of ervous tension. Especially he loathed the feel of an rchestra that was lagging. "Don't drag!" was his conıual shout. "Wake up! Wake up! You are sleeping!" Ie never wasted a word or a moment. His directions ame like a rattle of machine-gun fire—a mixture of alian, French, German, and heavily accented English. o rapidly did he work that he actually used less reearsal time than any other conductor. Few of his ehearsals ran the full two hours and a half; many of ıem he would cut short with half-an-hour or more to pare.

One of the reasons for this, I am convinced, was a mple, common-sense plan which he invariably used t rehearsals. When the Maestro rehearsed a work his rge was always to play it as a complete, uninterrupted nit. Some conductors spend so much time stopping to olish details that the orchestra never gets to play a ork through without stops until the concert performnce. This can drive the players into utter boredom, oth with the music and the conductor. With Toscaini most of the stopping was done at the first playing f a piece; after that he hated to stop. While the orhestra kept on playing he would shout out directions, arnings, furious imprecations, mingled if necessary ith choice Italian profanity. When he did stop, his ıvorite direction thereafter was "*Da capo*"—from the eginning—start all over again. Thus, each time a piece as rehearsed it was with fewer interruptions, until at he final rehearsals there might be none at all.

I soon discovered how absolute was Toscanini's comıand of what he was doing. I used to time with a top-watch all the various works performed, both at roadcasts and rehearsals. Some conductors were so rratic that although they might play a symphony at rehearsal in, say forty-two minutes and thirty secnds, it might vary as much as four minutes one way r the other at the broadcast. With conductors who ere chronic stoppers at rehearsals it was almost imossible to guess how long their performances might un. I never had this difficulty with Toscanini. A ymphony would seldom vary in performance more han a minute from its rehearsal time.

Disinterest in Electronics

During his first few months at NBC it was clear to ıe that Toscanini wanted little or nothing to do with ur control room electronics. Even though he was an nveterate radio and phonograph listener, it seemed hat when he came into the studio he wanted only to onduct, and to leave the mechanical side of the proeedings to the supposed experts. Radio broadcasting, owever, has its special problems, some of which invitably involve the conductors. After he had been ith the orchestra for some weeks I ventured to go to the Maestro with a typical radio difficulty. He had been rehearsing Shostakovich's First Symphony, and in the important solo measures near the close the tympanist was hitting with such force that the radio engineer had to pull down the entire level of orchestral sound, thus spoiling the effect of the finale on the air. This I explained, with as much diplomacy as I could muster, to the Maestro.

"Would it be possible, Maestro," I asked, "for Mr. Glassman (the tympanist) to play at this point—well—not quite so loud?"

Instantly I felt a precipitous drop in the room temperature. The Maestro frowned. "But that part," he said, "it must be *fortissimo!*"

With ebbing confidence I tried to plead my case in more detail, but Toscanini, with an impatient shrug of his shoulders, cut me short. He would see, he said, what could be done. At the next rehearsal he spoke briefly to the tympanist, and in the control room we were able to note a slight—a very slight—diminution of effort on Mr. Glassman's part, but not enough to make any real difference in our problem. On his way back to his dressing room the Maestro asked me, rather crossly, "That eezz better for you?"

"Yes, Maestro, thank you," I hastened to reply, knowing that the skirmish was lost. For some time after that I could only ponder on what seemed to be an insoluble problem. Obviously, the Maestro wanted to play in Studio 8H and for the radio exactly as he always did for a regular concert, and as he felt the music was intended to be played. It was our business to prevent audio distortion, not his. And yet it seemed contradictory that such a perfectionist as Toscanini would be, in effect, more concerned about the way his music sounded to the few hundred people who listened in the studio than to the millions who listened on the radio.

After a season or two the Maestro began to be much more tolerant toward our problems in the control room, and he finally became accommodating, like all good theater people, to the interests of good broadcasting.

Only rarely during those early days did the Maestro come into the control room himself, and then only during rehearsals of other conductors. At various times I tried discreetly to find out just what he thought of the orchestral sound on the radio, especially since the engineer and I fought a losing battle with the devilish acoustical problems of Studio 8H, and any comments from the Maestro, however critical, would have been valuable. But he remained noncommittal. One day he turned away from our control room speaker and shook his head. "It's not an orchestra," he said. "It's not an orchestra!"—and walked out. But I was never sure whether his remark applied to the sounds he heard or to the work of the guest conductor.

No matter how fiery or temperamental he might be at rehearsals, Toscanini never gave us the slightest moment of worry back-stage during the broadcasts. He was under complete control every minute, and (except for the unforgettable *Star Spangled Banner* episode) we could always predict exactly what he was going to do.

One of the curious paradoxes of his nature was that he embodied the very personification of the white-hot Latin temperament—the most emotional of men dealing in the most emotional of the arts. —*END*

THE "BIRD" STILL FLIES

The Music behind the Man and the Legend as Recorded on Verve

By RALPH J. GLEASON

THE CHARLIE PARKER STORY: Vol. I: Just Friends; April In Paris; Laura; I'm In The Mood For Love; Lover; Lover Man; Si, Si; Back Home Blues; Visa; Passport; My Little Suede Shoes; Mango Mangue; Okiedoke; In The Still Of The Night; Old Folks; —Vol. II: The Bird; Repetition (2 versions); Easy To Love; I'll Remember April; April In Paris; The Song Is You; Laird Baird; Now's The Time; Confirmation; Love For Sale; I Love Paris;—Vol. III: An Oscar For Treadwell; Mohawk; Leap Frog; Begin The Beguine; Au Privave; She Rote; Celebrity; Ballade; Oh, Lady Be Good; Jam Blues; Funky Blues; What Is This Thing Called Love; Dearly Beloved.
Verve MGV 8000/02 3 12".

A SHORT while ago a distinguished classical music critic, who is interested in jazz as an American folk art, confessed to me that he was unaware of any further evolution in jazz music since Louis Armstrong.

What has happened to jazz since Louis is, by and large, contained in the career and style of one man—Charlie Parker, an alto-saxophone player from Kansas City whose concept of jazz, style of playing and personal influence was as revolutionary as that of Armstrong, himself, a generation earlier.

The advent of Louis Armstrong as the first great virtuoso jazz musician in the early twenties, transformed the New Orleans-Dixieland band from a group effort—whose main musical product was ensemble music—into first a small group and later a large band which was a showcase for an individual talent.

The apex of the Armstrong style—which has been called the classic period of jazz—was a series of extraordinary recorded performances with small bands featuring him—the Hot Five, the Hot Seven, etc.

"... At the touch of his fingers, the alto-saxophone literally flew."

The Bird flies! Charlie Parker in action with piano "great," Thelonius Monk. These two played, with trumpeter Dizzy Gillespie and drummer Kenny Clarke, a major role in molding the modern jazz idiom.

Bird at rest. Eloquent testimony has been paid to his sweetness of character.

After that, jazz moved into the big band era of swing. There, the individual horns of the small jazz group (trumpet, trombone, clarinet) were expanded into sections, with a resultant emphasis on scored music (a chart to keep the traffic pattern clear) and with an inevitable decrease in the open spaces for individual solo improvisation.

Roughly speaking, that was the status of jazz when Parker appeared. The Parkerian concept was utterly opposed to big bands; he returned jazz to the small group where, by and large, it has stayed ever since. He allowed long solos by individual horns, occasional duets or ensemble passages with two or more horns. And he freed the rhythm section from the 4/4 straightjacket. Today the drummer is free to use his bass drum for punctuation (the "bomb" one sees referred to in technical discussions), while switching the sticks from cymbals to tom toms, to snare drum for coloration and sound, rather than rhythm alone.

In addition, Parker and his followers expanded the concept of a line of improvisation. This was formerly limited, in units of construction, to the framework of the popular song, i.e. 32 bars or the 8 bar unit out of which the 32 bar popular song is constructed.

(*Continued on page 57*)

LIVID LINGO

Load up with the simple explanations in this glossary and

you won't have to turn and run when the next seasoned hi-fi addict

throws some livid lingo in your direction

TRANSIENTS

(The "come-and-go sounds")

BEFORE the advent of audio, it was generally understood that a "transient" was an overnight guest in a hotel. This word has retained part of its original meaning even for the hi-fi fan, because it refers to sounds that come and go in a hurry.

But it's not a case of *easy* come and *easy* go. These sounds are so fast in arrival and departure that they may leave a slow-poke hi-fi system behind, buzzing in bewilderment. Your system has to be pretty sharp on the trigger to keep up with such fast company. The ability of a hi-fi component to do just that is called "transient response."

What brings in these transients for their whirlwind visits? It's not the music itself! When the stick hits the skin of the drum, when the hammer strikes the piano string, the bass player plucks on his giant fiddle —those are the dramatic moments when a sound is born! This initial striking phase may last only about a thousandth of a second. After that the tone just *rings* like a bell. Yet it is this elusive "striking" moment that gives characteristic flavor to an instrument and which marks a performer's *touch*. Though they last only a fraction of a second, such transients often determine the whole "feel" of a piece of music.

It's not just the more spectacular aspects of drum beating and piano banging that present a challenge to the "transient response" of your hi-fi system. Even such gentler items as an accent in the bowing of a fiddle, the tonguing of the reed in a clarinet, or a human voice speaking letters like "t," "p," or "r" produce those fast-moving, elusive sounds that can be a source of delight or pain—depending on the quality of your playback equipment.

Part of the trouble is that a lot of energy is packed into these brief bits of sound. The transient burst at the beginning of a piano tone (when the hammer hits the key) may have millions of times more energy crammed into its brief moment of duration than the sustained tone that follows after the initial strike. When such a moment comes along in the music, it literally wallops every part of hi-fi system—and if the

system can't take it, you'll get an ugly, distorted sound. What's more, both your amplifier and your loudspeaker tend to keep jaggling after such a jolt. For a moment, their equilibrium is disturbed, their operation becomes "unstable," they lose track of the music and buzz off on their own. All this may last only a tiny fraction of a second after the big transient jolt—but it's long enough to cast a kind of tonal fog over your music. This tendency of a speaker or amplifier to develop jitters after the onslaught of a sudden loud note is sometimes called "hangover."

The causes of such a hangover are simple to understand. It's partly the simple inertia of the speaker cone that keeps the speaker rattling on after a hefty musical whack. It takes a strong magnet to hold tight reins on a speaker when it acts like a shying horse. A poor speaker may cause havoc at such moments; but a good speaker, especially when "stabled" in a properly designed enclosure, will encounter no problems with such "runaway hangovers." It has, as the engineers say it, good transient response.

Making the speaker and the amplifier stop short immediately after the sound itself stops is only half the problem. The other half has to do with getting the signal currents and the speaker cone started fast enough at the onset of a bang. To keep a keen edge on these short, sharp bursts of sound requires a difficult type of jackrabbit motion with no time lost on takeoff. Here again quality engineering speaks eloquently to the critical ear.

Most favored definition of "transients"

In amplifiers, the problem is partly due to the fact that the power-packed transients flood the output transformer with more energy than it can hold. A fairly hefty output transformer, therefore, is generally a sign of good transient response. But modern amplifier circuits with negative feedback lessen the bulk required of the transformer.

The trick is done by designing adequate "damping" into the circuit. By damping we mean the ability of the amplifier to keep tight reins on the speaker, so that it neither overshoots its mark nor keeps jiggling after a fast and sudden excursion. Good damping keeps the speaker motion strictly in step with the electric signal waveform arriving from the amplifier. This implies good "transient response"—clear definition of every sound—no blur—no boom.

Damping depends partly on the design of the speaker itself. As a rule, the heavier the magnet of the speaker, the better the damping and, consequently, the cleaner the transients. But the speaker alone can't do the whole job. Much depends on the interaction between speaker and amplifier. The amplifier effectively "puts on the brakes" whenever the speaker cone zooms out of control. The feed-back circuits of modern amplifiers make this self-correcting feature more effective.

A perennial problem in high fidelity design stems from the fact that the damping characteristics and hence the transient response of the speaker is not uniform over the whole frequency range. The springiness of the cone suspension and its action on the surrounding air differ at low and high notes. These variations reflect back into the amplifier and affect the interaction between amplifier and speaker. Consequently, the tone quality of the speaker differs slightly at various points of its tonal range.

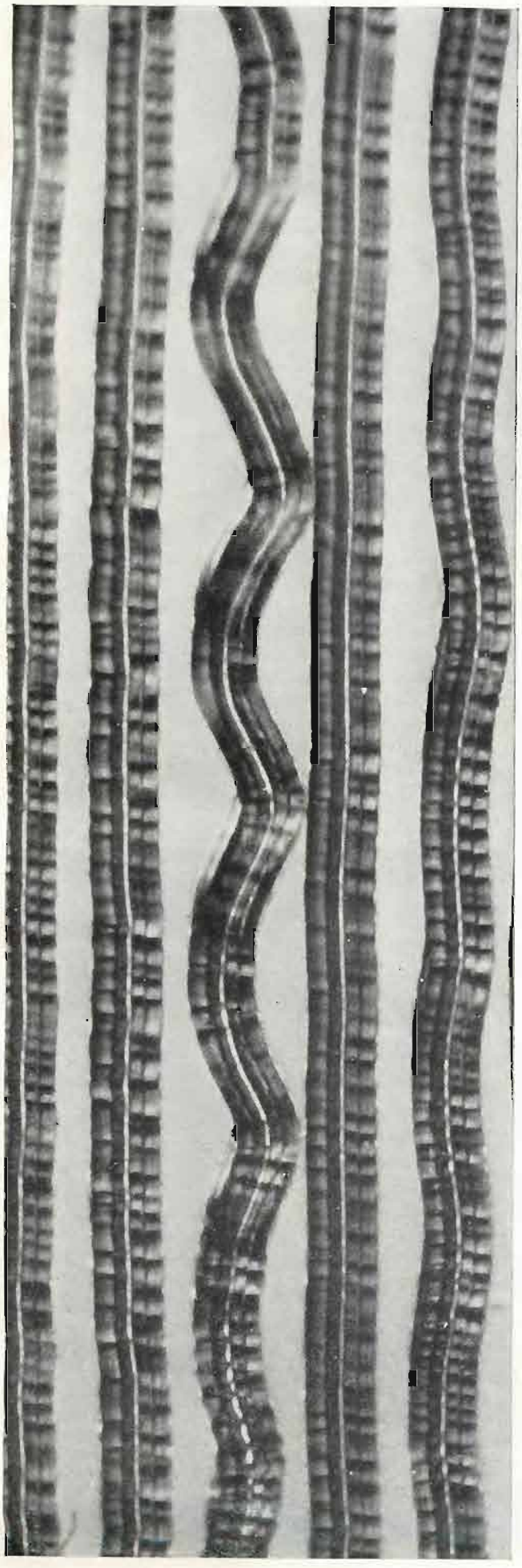
Most of us have come to accept these little inconsistencies of tone color without even noticing them. Yet to those who won't stop short of perfection, this remains a challenge that they attempt to meet in various and often quite ingenious ways. Several pioneer designs have been introduced which employ entirely separate amplifiers for treble and bass, assuming that each of the two "channels" remains completely stable in its characteristics over the entire range it serves. These designs have been brought out on the market under the name of "bi-amp" systems. Of course, the use of two separate amplifiers, plus an electronic network to separate the highs from the lows *before* rather than after amplification increases the cost of such systems considerably.

In one respect, the natural laws of acoustics are accommodating. High notes contain only a small fraction of the actual power contained in low notes of equal loudness. A separate treble amplifier therefore does not have to match the wattage of the bass amplifier. Good overall balance can be achieved with a separate treble amplifier of only a few watts output. Keeping treble and bass apart in separate amplification channels also prevents the old bugaboo of intermodulation distortion—which is a case of the heavy bass mauling the delicate treble all along their common journey through the amplifier.

Whether such ultimate refinement of transient response justifies the cost of a bi-amp system is debatable. Conventional systems at their best nowadays come remarkably close to "bi-amp" performance and the margin of quality improvement would be noticed only in a listening room of outstanding acoustics.

Proof of the pudding, as always, lies in the end result. You can tell about the transient response in your system simply by playing a record with extremely sharp transients, such as drums, triangles, cymbals and other percussion, piano, or sudden entrances of full orchestra. If your rig has "good transient response" even the crucial beginning phase of these sounds will come through "clean," without irritating "hangover."

In a system with wide range and good transient response, the texture of even the heaviest orchestral passage remains remarkably clear, simply because every fleeting detail of sound comes through. You get a wonderful feeling that everything is "in focus." That is the ultimate test of transient response. —*END*



WATCH YOUR WEIGHT!

By CHRISTOPHER MONTGOMERY

THIS admonition is not concerned with your midriff but with your tone arm. Weight watching is just as essential for clean sound as for a trim figure.

Overweight, at best, is a blemish; at worst, a killer. The time of life runs out fast on your stylus and your records if excess weight bears down on them.

If you have a professional type tone arm that is balanced by its own weight, you can quit worrying. Once adjusted the pressure stays put. Yet in the less "tony" tone arm found in automatic changers and small turntables, the weight distribution and hence the stylus pressure is determined by the tension of a small spring. This spring gradually tires and pulls less strongly. The arm then comes to rest more heavily on the stylus.

Fortunately, most of these arms have a spring tension adjustment where a partial turning of a screw makes up for the gradual weakening of the spring. But to use this adjusting control you need a stylus pressure gage, which is basically a miniature scale on which to watch your tone arm weight. A quick check every few months with such a scale will let you keep the tone arm weight near its optimum.

Just what that optimum is depends not on the arm but on the kind of cartridge you use. Most hi-fi cartridges should work nicely at a needle pressure of 4-6 grams, even in the relatively short (lengthwise) tone arms of most record changers. In professional-type arms, a mere 2-3 grams may suffice.

But don't fall prey to what might be called the fashion-model's fallacy. It's not necessarily a case of "the lighter the better." And though your tone arm can't get skinny, it can certainly get underweight.

The underweight tone arm simply doesn't put its weight down enough to keep the stylus from jumping around in the groove. Instead of being held firmly against the groove wall so that it follows the contours of the inscribed sound, the stylus then hops and skips within the groove and may even jump right out of it. Instead of tracking the groove continuously, it just bounces between the cycles of a note—especially in loud passages—and the result is fuzz and distortion

Record grooves seen through microscope. Heavy bass in center groove tracks only with correct stylus weight.

The Audak stylus pressure scale operates like a chemist's balance, employing calibrated weights.

from the loudspeaker. Basically, the stylus then no longer follows the prescribed track but makes up its own song and dance—a kind of ear-splitting variation of the sound so smoothly embedded in the groove.

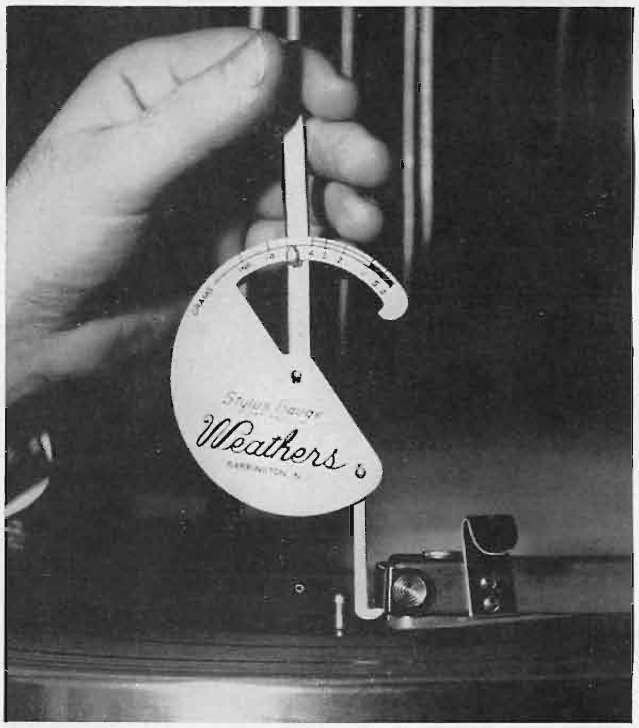
But such musical travesty is but half the tragedy. The self-willed turbulent jogging of the underweight pickup between the confines of the groove walls is pretty hard on the walls themselves. They take a beating at the rate of some 50-15,000 wallops per second and can hardly be blamed for complaining in raucous screams and eventually giving up the ghost altogether.

To the large collection of life's paradoxes, here is another one—and it's equipped with the sharp horns of dilemma: instead of saving your records, excessively light tone arm weight actually wears them down faster.

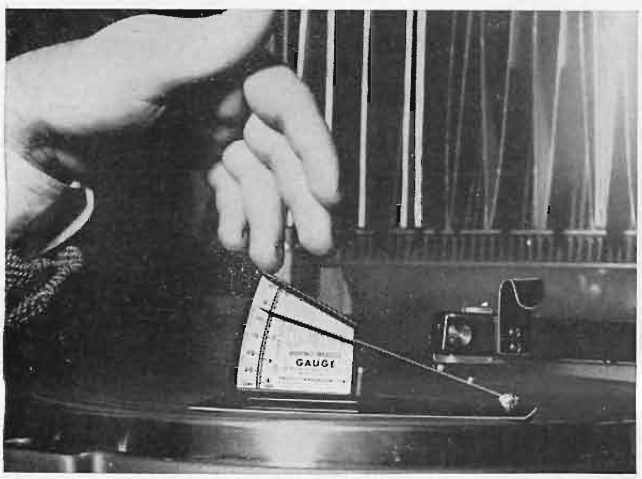
Again it is the stylus pressure gage that proves a trusty friend in such phonographic adversity. At a glance it tells you the exact point at which your tone arm weight is neither too heavy, nor too light, but (to coin a phrase) just right.

But what's "just right?" After all, the proper tracking weight of a cartridge varies with the kind of tone arm in which it is mounted. Your best bet is to follow the specification given by the pickup manufacturer. This is usually a middle-of-the-road figure, but once you have your tone arm weight set in accordance with it you have a good starting point for cautious experimentation toward lightening the load. But try this only if you have a professional-type tone arm and an absolutely level turntable. Then you may reduce the weight slightly below the specified value. Listen to the heavy bass notes. If they sound solid, you're still safe. If they rattle, just add a little weight again. After some back-and-forth maneuvers, you'll find a spot about half-way between the specified weight and the onset of rattling; and that's about the optimum for your particular rig.

—END



The Weathers scale is basically a counter-balanced lever while the Clarkstan stylus pressure gage works by deflecting a spring.



THE "BIRD" STILL FLIES

(*Continued from page 52*)

With Parker, the jazzman began stretching his improvisational line past this 32 bar, one chorus, limit, as far as his sense of design allowed him and his inspiration would support it. Today a lyric statement by a jazz soloist can be almost any number of bars in length.

Although a number of others, such as Dizzy Gillespie and Thelonius Monk, were original contributors to the post-swing school of modern jazz, it was Parker—who was and remains even after his death its main influence—who expanded the harmonic concepts of jazz as far as the limits of modern classical music. Before, jazz improvisation had been largely restricted to the basic chords of whatever popular song the band was playing (swing style) or to its melody (New Orleans style). Since Charlie Parker, the jazz musician has been free to explore all the passing changes, the suggested harmonies and the dissonances of modern music in his solos, improvising at will on both the chord structure and the melodic line.

It is quite true that historically the time was ripe for such an innovator — where else could jazz have gone?—but nevertheless a musician of extraordinary and compelling talent and personality was required to wreak such extensive changes in jazz—an art that bows to none in individuality and in the strength of its personalities.

Charlie Parker was such a man.

In a recent issue of Esquire, there were profiles of two creative artists—symbols of our culture. One was Dylan Thomas, the other was Charlie Parker. This was no accident. Parker and Thomas have been linked before as artistic symbols of the nuclear age. Alfred Kazin pointed out in *The Atlantic* the relationship between Thomas and jazz—the young people get from Thomas "the same suggestion of pure feeling" they get from good jazz. Thomas, Kazin believes, is looked upon by youth as "a rebel against mass society and a victim of the organization man." And so, inferentially, is Parker.

California poet, Kenneth Rexroth, has carried this even further. Rexroth believes that both Thomas and Parker are the artistic symbols of what he has called "the beat generation." Rexroth once wrote "if the word *deliberate* means anything, both of them certainly destroyed themselves . . . (they) were overcome by the horror of the world in which they found themselves . . . [but] both of them did communicate the one central theme: against the ruin of the world, there is only one defense—the creative act. . . ."

The sheer creative strength of Charlie Parker's jazz improvisation has been sufficient to reach out from the pages of the jazz journals to the literary magazines, from the grooves of the jazz albums, to the seats of creative thinking in our culture.

Parker was and still is almost universally referred to as "Bird" by jazz musicians. This is a corruption of an earlier nickname "Yardbird", the origin of which, in his case at any rate, is misty. But Bird was an apt name for him; in his hands, at the touch of his fingers, the alto-saxophone literally flew. His lyricism was so exalted at times that no bad recording, no indifferent accompaniment and no technical faults of tone or embrochure could keep him earthbound.

Parker died young in New York City on March 12, 1955. He was thirty-five. Born in Kansas City, he had played briefly (and almost anonymously) in Kansas City clubs and orchestras in the thirties and then joined the Jay McShann band, one of the swing bands from K. C. that went out to make records and tour the country after Count Basie had shown the way. With McShann, Parker recorded his first solos on alto and began attracting the attention of other musicians.

With McShann, too, Parker came to New York on a quick visit and later, in 1939, returned alone, lost in a world of illusion (he was already a victim of narcotics at an age when most youngsters are just getting their drivers' licences and thinking about a summer job before entering college for their freshman year), to wander in and out of Harlem jam sessions, evolving the style which was to revolutionize jazz.

By 1942, Parker began playing more or less regularly with other young jazzmen at a late night spot called Minton's and it was here that the combination of his talents and those of Kenny Clarke (a drummer), Dizzy Gillespie (a trumpeter) and Thelonius Monk (a pianist), merged into the new, modern jazz style. That they were all experimenting with the possibilities of expanding jazz beyond the swing band, small-group jam session format is obvious now. It wasn't obvious then. All that seemed important to them was that they had found fellow musicians who "thought" the way they did.

In the early forties, Parker played first with the Earl Hines band and then with the Billy Eckstine band which grew out of it, before beginning a series of small-band engagements in New York which brought him to the attention of the jazz public. These appearances, and his first records made for various small independent jazz labels, made Bird into a figure of prominence in the shimmering night life world of jazz.

Plus the legends. As an emotionally unstable man fighting the terrifying addiction to narcotics, Parker's career had the same attraction for the public that automobile races and bull fights have—what Jung has called "the ceremonial death of initiation." People came from sheer curiosity just to look at him, to see what would happen next, to be in on some hair-raising episode with which to spice their conversation ever after. A short while before he died, Parker was playing in Chicago. He was on the verge of collapse, unable to bring himself to get on the stand and play. To a friend who urged him not to disappoint the crowd, Parker said bitterly, "They just came out here to see the world's most famous junkie."

Yet Parker was not basically a bitter man. Eloquent testimony has been paid to his sweetness of character by writers in *Down Beat*, *Metronome*, the other jazz journals and in the chapter devoted to him in the recently published *Jazzmakers* (Reinhart) edited by Shapiro and Hentoff. He liked all kinds of music from Dixieland to the classics, unlike some of his fans whose tastes were as restricted as their

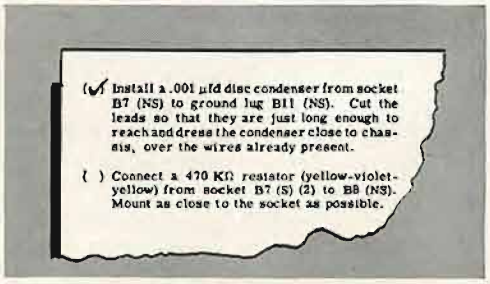
(*Continued on page 92*)

easy-to-build

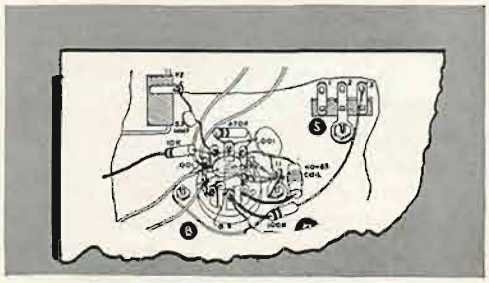
high quality

HEATHKITS®

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

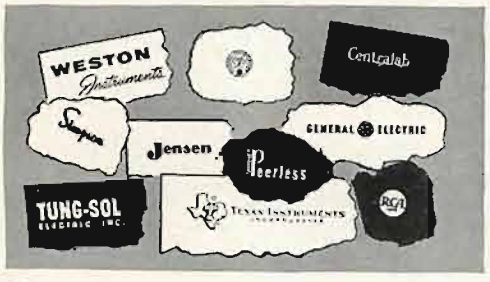


Step-by-Step Assembly Instructions . . .
Read the step . . . perform the operation . . . and check it off—it's just that simple! These plainly-worded, easy-to-follow steps cover every assembly operation.



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

Learn-by-doing Experience For All Ages . . .
Kit construction is not only fun—but it is educational too! You learn about radio, electronic parts and circuits as you build your own equipment.



Top Quality Name-Brand Components Used in All Kits . . .
Electronic components used in Heathkits come from well-known manufacturers with established reputations. Your assurance of long life and trouble-free service.

HEATHKIT

bookshelf 12-watt amplifier kit

MODEL EA-2

$25.95

NEW

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

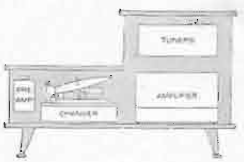
TIME PAYMENTS AVAILABLE ON ALL HEATHKITS WRITE FOR FULL DETAILS

HEATHKIT

chairside enclosure kit

NEW This beautiful equipment enclosure will make your hi-fi system as attractive as any factory-built professionally-finished unit. Smartly designed for maximum flexibility and compactness consistent with attractive appearance, this enclosure is intended to house the AM and FM tuners (BC-1A and FM-3A) and the WA-P2 preamplifier, along with the majority of record changers, which will fit in the space provided. Adequate space is also provided for any of the Heathkit amplifiers designed to operate with the WA-P2. During construction the tilt-out shelf and lift-top lid can be installed on either right or left side as desired. Cabinet is constructed of sturdy, veneer-surfaced furniture-grade plywood ½" and ¾" thick. All parts are precut and predrilled for easy assembly. Contemporary available in birch or mahogany, traditional in mahogany only. Beautiful hardware supplied to match each style. Dimensions are 18" W x 24" H x 35½" D. Shpg. Wt. 46 lbs.

CE-1C Mahogany
CE-1CB Birch
CONTEMPORARY



CE-1T Mahogany
TRADITIONAL

Be sure to specify model you prefer

$43.95 each

HEATHKIT

high fidelity FM tuner kit

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

MODEL FM-3A $25.95 (with cabinet)

HEATHKIT

broadband AM tuner kit

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

MODEL BC-1A $25.95 (with cabinet)

HEATHKIT

master control preamplifier kit

Designed as the "master control" for use with any of the Heathkit Williamson-type amplifiers, the WA-P2 provides the necessary compensation, tone, and volume controls to properly amplify and condition a signal before sending it to the amplifier. Extended frequency response of ± 1½ db from 15 to 35,000 CPS will do full justice to the finest program material. Features equalization for LP, RIAA, AES, and early 78 records. Five switch-selected inputs with separate level controls. Separate bass and treble controls, and volume control on front panel. Very attractively styled, and an exceptional dollar value. Shpg. Wt. 7 lbs.

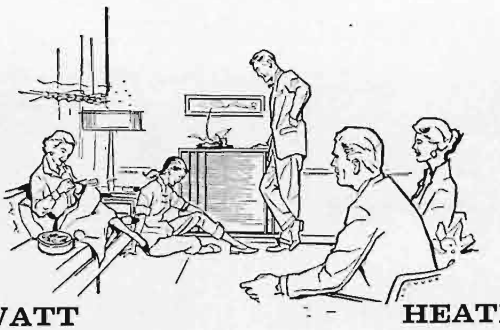
MODEL WA-P2 $19.75 (with cabinet)

pioneer in "do-it-yourself" electronics

HEATH COMPANY · BENTON HARBOR 40, MICHIGAN

a subsidiary of Daystrom, Inc.

Designed as the "master control" for use with any of the Heathkit Williamson-type amplifiers, the WA-P2 provides the necessary compensation, tone, and volume controls to properly amplify and condition a signal before sending it to the amplifier. Extended frequency response of ± 1½ db from 15 to 35,000 CPS will do full justice to the finest program material. Features equalization for LP, RIAA, AES, and early 78 records.



HEATHKIT 25-WATT

HEATHKIT 70-WATT

MODEL W-5M

$59.75

high fidelity amplifier kits

MODEL W-6M

$109.95

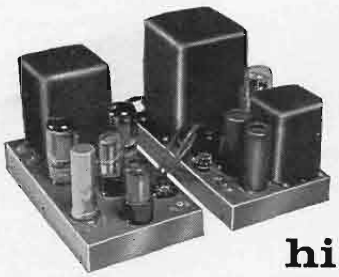
To provide you with an amplifier of top-flight performance, yet at the lowest possible cost, Heath has combined the latest design techniques with the highest quality materials to bring you the W-5M. As a critical listener you will thrill to the near-distortionless reproduction from one of the most outstanding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

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

HEATHKIT DUAL-CHASSIS

MODEL W3-AM

$49.75



HEATHKIT SINGLE-CHASSIS

MODEL W4-AM

$39.75

HEATHKIT

high fidelity amplifier kits

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

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

HEATHKIT

high fidelity amplifier kit

MODEL A-9C **$35.50**

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

HEATHKIT

electronic crossover kit

MODEL XO-1 **$18.95**

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

MODEL A-9C **$35.50**

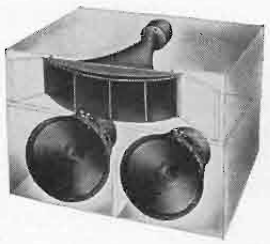
For maximum performance and versatility at the lowest possible cost the Heathkit model A-9C 20-watt audio amplifier offers you a tremendous hi-fi value. Whether for

MODEL XO-1 **$18.95**

One of the most exciting improvements you can make in your hi-fi system is the addition of this Heathkit Crossover model XO-1. This unique kit separates high and low fre-

HEATHKIT "LEGATO"

high fidelity speaker system kit



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

MODEL HH-1-C
(imported white birch)
MODEL HH-1-CM
(African mahogany)
$325.00 each

HEATHKIT
BASIC RANGE

HEATHKIT
RANGE EXTENDING

high fidelity speaker system kits

MODEL SS-1 **$39.95**

A truly outstanding performer for its size, the Heathkit model SS-1 provides you with an excellent basic high fidelity speaker system. The use of an 8" mid-range woofer and a high frequency speaker with flared horn enclosed in an especially designed cabinet allows you to enjoy a quality instrument at a very low cost. Can be used with the Heathkit "range extending" (SS-1B) speaker system. Easily assembled cabinet is made of veneer-surfaced furniture-grade ½" plywood. Impedance 16 ohms. Shpg. Wt. 25 lbs.

MODEL SS-1B **$99.95**

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

Free Catalog!

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

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

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

HEATH COMPANY • BENTON HARBOR 40 MICHIGAN

a subsidiary of Daystrom, Inc.

pioneer in "do-it-yourself" electronics

☐ Please send the Free HEATHKIT catalog.

☐ Enclosed is 25c for the New HI-FI book.

name _____

address _____

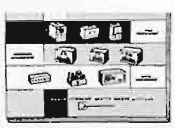
city & state _____

ALSO SEND THE FOLLOWING KITS:

QUANTITY	ITEM	MODEL NO.	PRICE

Enclosed find $..... Please enclose postage for parcel post—express orders are shipped delivery charges collect. All prices F.O.B. Benton Harbor, Mich. NOTE: Prices subject to change without notice.

longer. Our free catalog lists our entire line of kits with complete schematics and specifications. Send for it today!



name _____

address _____

city & state _____

ALSO SEND THE FOLLOWING KITS:

"IF YOU CAN'T SING IT—"

(*Continued from page 27*)

Big Bill and Leadbelly were blues singers who started in the country and in time became urbanized, but never became much involved with jazz musicians. These all-blues wanderers performed either alone or in company with guitarists, pianists or harmonica players who knew the basic blues and who were nonpareil in their compelling expression of them.

There were several blues singers in the first quarter of this century who grew up among the more sophisticated, more supple but still blues-rooted instrumental jazzmen, and who eventually did much of their recording and traveling with jazz musicians. These were musicians whose horns had become extensions—but not imitations—of their own voices. As Sidney Finkelstein explained in *Jazz: A People's Music*, ". . . the relation between voice and instrument takes place on a higher level than that of mere imitation. Rather, the horn becomes an extension of the human voice, and translates the accents of speech, the staccato consonants and long drawn vowels, into the particular timbre of the horn. These timbres are expansions of possibilities within the horn itself. And so jazz, rather than limiting the instrument to vocal imitation, has enormously expanded the technical and expressive possibilities of the instruments."

Among the blues singers who began to work with the vocalized players, the most arresting, mesmerically earthy was Bessie Smith. The best collection of her recordings is the four-volume, carefully annotated series, *The Bessie Smith Story* (Columbia CL 855-858). There was also Ma Rainey, the woman who, in a sense, discovered Bessie (Riverside 12-108); and there is a valuable general introduction to the classic blues voices, *Great Blues Singers* (Riverside 12-121) with selections by Smith, Rainey, Chippie Hill, Trixie Smith, Sara Martin, Hociel Thomas and Mary Johnson.

A roaring male blues shouter who grew up in jazz is Joe Turner (*The Boss of the Blues*, Atlantic 1234). More often poignant and no less powerful is Jimmy Rushing (*Listen to the Blues*, Vanguard 8505 and *Jazz Odyssey*, Columbia CL-968). The jazz instrumentalists of the Twenties and Thirties heard Bessie Smith, Turner, Rushing and others, and agreed, as Rushing put it, that "anytime a person can play or sing the blues, he has a soul and that gives him a sort of lift to play anything else he wants to play. The blues are sort of a base, like a foundation to a building."

The blues have still remained a primal element in jazz for present-day modern instrumentalists like Thelonious Monk; but as the jazz language became more subtle, complex and more viable in form, the vocalist, as well as the instrumentalist, began to build on the blues and on other source materials a more sophisticated and wide-ranging approach to instrumentalizing the voice within the jazz context.

The result, paralleling the development of instrumental jazz, were the horn-like voices of Louis Armstrong (*Town Hall Concert Plus*, Victor LPM-1443); Billie Holiday (*Lady Day*, Columbia CL-637); Jack Teagarden (*This Is Teagarden*, Capitol T-721); Mildred Bailey (*Me and the Blues*, Regent 6032); Lee Wiley (*Duologue*, Storyville 911); Ella Fitzgerald (*Lullabies of Birdland*, Decca 8149); Anita O'Day (*Anita*, Verve 2000); Sarah Vaughan (*Sarah Vaughan in Hi-Fi*, Columbia CL-745) and others.

In all these singers' performances, no matter how porcelain the tune, there is an echo of the field cry and the travelling blues. There is the urgency that propels the spontaneous self-expression of instrumental jazz. As Billie Holiday explains, "I don't think I ever sing the same way twice. I don't think I ever sing the same tempo. One night it's a little bit slow, the next night it's a little bit brighter. It's according to how I feel . . . and anything I do sing, it has something to do with me, with my life or something that's happened or something I'd like to do or someone I loved or something I know. It has to be part of my life."

All of jazz in this sense is a collection of autobiographies, and that's as true of jazz singers as it is of those who tell their stories through their horns—just as it was true in the beginning of "men and women working together over a wide stretch of fields." —*END*

SPIRAL EPITAPH

(*Continued from page 33*)

The acoustic phonograph, yet innocent of electronics, was too faint and erratic to give musical satisfaction and hence was held in contempt by all but a few musicians whose ears were made more tolerant by record royalties. In the honk of the tin horn they had craftily recognized the promise of golden eggs.

But even before the phonograph became commercial, in the earliest dawn of the recording art, the most notable of all composer-recordings was made. Brahms himself reportedly once played some of his piano works into an old Edison machine. It is a grave dolor to historic phonography that this priceless cylinder was lost—and with it the only audible memento of the last great classicist.

By 1927 the dawn of the electronic age had transformed the phonograph. The microphone, replacing the tin horn, had improved recording process sufficiently to attract some of the period's leading men of music.

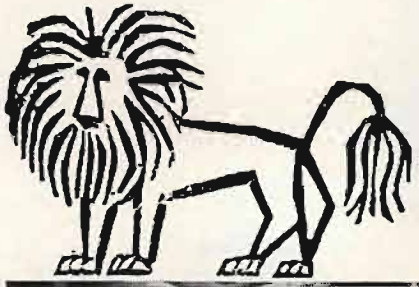
Ravel, Holst, de Falla and Glazunov were among the first composers to venture into the primitive studios to entrust their music to the ramshackle gadgetry of the early electric recording machines. But these were occasional and isolated events. It remained for Richard Strauss, Sir Edward Elgar, and Igor Stravinsky to pioneer the systematic recording of whole series of their works with the express purpose of providing an authentic guide for their musical posterity.

Honegger and Bartók soon joined these efforts at phonographic self-documentation and among our contemporary composers it has become standard procedure to have their works recorded under their own direction or supervision.

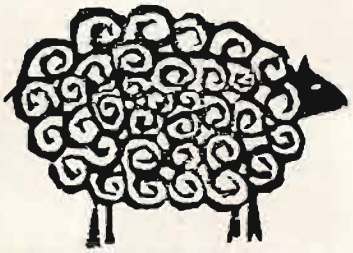
Hindemith, Britten, Poulenc, Walton are prominent among composers now busy in the studios, and recording veterans like Stravinsky and Milhaud are repeating their former efforts to avail themselves of the better sound offered by modern techniques. Beyond the political dividing line of the world, composers like Shostakovich, Khachaturian and Kabalevsky are facing the microphones. It is to the credit of music as a supra-

(*Continued on page 89*)

NEW RED SEAL ALBUMS FROM RCA VICTOR RECORDS FOR



MARCH



LM-2109
The master 'cellist performs the brilliant concerto composed for him by Walton — a record première — and Bloch's *Schelomo*. New Orthophonic High Fidelity.

LM-2178
Never before available on Long Play, this historic performance of the Brahms Double Concerto once again affirms the unique artistic powers of Toscanini.

LM-2202
Borodin's swirling rhythms and the rich harmonies of Rimsky-Korsakoff, performed by the Boston Pops in exciting New Orthophonic High Fidelity.

LM-2150
A dazzling interpretation of two modern classics born of the Russian tradition. A recording triumph that sets new standards in high fidelity sound reproduction!

LM-2181 (Save-on-Records Selection)
Falla's colorful impressions for piano and orchestra, and a Rubinstein recital of solo piano compositions by Albeniz, Falla, Granados, and Mompou.

LM-6056
The glorious voice of the great Caruso at its peak. 30 selections, including best-loved arias from *Aïda, I Pagliacci, Carmen,* and *La Bohème* on two L.P.'s.

THE WORLD'S GREATEST ARTISTS ARE ON

RCA VICTOR
RADIO CORPORATION OF AMERICA

your HiFi concert

Reviews by
Martin Bookspan
Stanley Green
David Randolph
Klaus George Roy

THE BEST . . .

For Hi-Fi Bugs—Ormandy's Philadelphia Orchestra, E. Power Biggs's Organ, Boston's Symphony Hall, Saint-Saëns' Organ Symphony—all on Columbia (p. 70).

For Piano Style Fanciers—London's authentic *Nights in the Gardens of Spain* —music by Falla, pianism by Soriano, conducting by Argenta, sound by *ffrr* (p. 66). And in the romantic vein, Louis Kentner's fine Chopin-Liszt solo disc for Capitol (p. 73).

For Musical Explorers—Westminster and Sir Adrian Boult offer Elgar's splendid evocation of *Falstaff* (see below). Van Beinum and the Amsterdam Concertgebouw play a near-definitive Bruckner Ninth Symphony for Epic (p. 70).

For Lovers of Great Theater—Sir John Gielgud and the Old Vic in the first complete LP *Hamlet*, courtesy of RCA-Victor (p. 88).

Boults from Britain

ELGAR: *Falstaff—Symphonic Study, Op. 68; Cockaigne Overture, Op. 40.*
Philharmonic Promenade Orchestra, Sir Adrian Boult cond. Westminster XWN 18526.

Falstaff is a magnificent piece, great music by any standard. At 56, Elgar's mastery was ripe, and this subject inspired him. One can only agree with Donald Tovey (and the album's perceptive annotator, James Lyons) that here is the British composer's finest work. This listener, devoted to the "*Enigma*" *Variations*, has long considered *Falstaff* Elgar's most advanced composition, the most genuine in color and design, the least marred by "bourgeois" agreeability. It is, perhaps, a match for any tone poem by Strauss—exceedingly witty and satiric, yet compassionate, and full of surprises.

The year 1913 saw music of infinitely sharper modernism than this (Stravinsky's *Rite of Spring*, Prokofiev's First Violin Concerto, etc.), but there is much here that looks toward the future as well as back to England's glorious (and tragicomic) past. Boult conducts the large work (and the pleasant *Cockaigne* Overture) with abundant spirit and evident affection, and the recording is superb. It is time our American symphony orchestras let us hear *Falstaff* live; for live it is.

K. G. R.

BRITTEN: *The Young Person's Guide to the Orchestra; Matinées Musicales; Soirées Musicales; Peter Grimes—4 Sea Interludes and Passacaglia.*
Philharmonic Promenade Orchestra, Sir Adrian Boult cond. Westminster XWN 18601.

Here, combined on a single twelve-inch disc, is material which Westminster released previously on no fewer than *three* different discs in its Lab series. Who's kidding whom? The sound on the Lab issues may be slightly more rounded than is the case on the present very full disc, but $3.98 as against $22.50 (for the three Lab discs!) emphasizes the ludicrous extreme to which Westminster's Lab series has gone.

The performances of *The Young Person's Guide* and the two ballet scores are refreshingly buoyant and alive, with fine sound. In the *Peter Grimes* music, a score which almost literally exudes the very atmosphere of the English seaside, I find that the Dutch conductor, Eduard van Beinum, captures more of the spirit of the music in his recording than does Boult, the most British of all British conductors! For one thing, Beinum's Amsterdam Orchestra is better disciplined than Boult's London Philharmonic (compare the openings of *Dawn*, the first Interlude, in the two recordings). For another, the Dutch conductor is more authoritatively persuasive in his treatment than is Boult.

The new Westminster improves upon the older recording by way of clarity and instrumental definition—especially in such instances as the contrabassoon and tambourine parts of *Storm*, the fourth Interlude, and in the completely transparent texture of the Passacaglia—but this is not enough; more of the essential dramatic atmosphere of the music is conveyed by the Beinum recording (London LL-917).

M. B.

Local Color and Legendry

GLIERE: *Symphony No. 3 in B Minor, Op. 42 ("Ilya Mourometz").*
Houston Symphony Orchestra, Leopold Stokowski cond. Capitol P 8402.

It was Stokowski who made the first recording of this rambling score nearly two decades ago with the Philadelphia Orchestra. The symphony's subtitle—"An epic symphony based on folktales of prehistoric Russia"—would indicate in advance that this is Stokowski's particular cup of tea. He positively luxuriates in the exoticism and colorful scoring. *Ilya Mourometz* presents problems in terms of musical verbosity: Glière simply does not know when to stop and the uncut score just goes on and on. In his pioneer recording Stokowski cut about a half-hour of the music and presented a version which lasted a little over three-quarters of an hour. In the new issue Stokowski has gone himself one better and has further pruned about ten more minutes of music out of the score—now presenting a version which runs just over thirty-eight minutes. Are there any "Ilya Mourometz" purists around who will decry the cuts?

Your reviewer certainly is not one, but rather welcomes the free application of Dr. Stokowski's scissors; what we get, in effect, is "the heart of Ilya Mourometz." Divested of the excess body fat, this heart still beats with exciting pulse.

The Houston Symphony, of which Stokowski has been musical director since 1955, has obviously taken gigantic strides since then. It doesn't rival the Philadelphia Orchestra yet, but there is a palpable and exciting spontaneity to this playing, aided by fine recorded sound by the Capitol engineers which is hard to resist.

Mention should be made of the three competing recordings: Scherchen, on three LP sides, presents a complete, uncut performance, while both Fricsay on Decca and Ormandy on a recent Columbia disc, offer slightly truncated versions. But this is clearly Stokowski's piece, and if this is how he feels about "Ilya Mourometz" after all these years, that's good enough for me!

M. B.

DVORAK: *Serenade for Strings in E Major, Op. 22.*
Israel Philharmonic Orchestra, Rafael Kubelik cond. **London LL 1720.**

Dating from 1875, the composer's thirty-fifth year, this lovely work which was rather neglected in the 78 RPM days, here receives its fourth LP presentation. Kubelik, with an established reputation as a Dvořák interpreter, turns in a relaxed, free-flowing reading and he is seconded by superb string playing and

sumptuous recorded sound. The distribution of this 28-minute work over both sides of a 12-inch disc is grossly extravagant in this day-and-age of longer long-playing discs; one cannot help feeling cheated at getting so little music—although beautifully played and recorded—for the prevailing price of a single disc.

M. B.

FALLA: *Nights in the Gardens of Spain;* **RODRIGO:** *Guitar Concerto.*
Gonzalo Soriano (piano). Narciso Yepes (guitar) with the National Orchestra of Spain, Ataulfo Argenta cond. **London LL 1738.**

This same coupling, by the same performers, was released about three years ago in London's International catalogue and the disc quickly became the best-seller among that entire series. The pres-

for the prevailing price of a single disc.

M. B.

FALLA: *Nights in the Gardens of Spain;* **RODRIGO:** *Guitar Concerto.*
Gonzalo Soriano (piano). Narciso Yepes

ent release is not a re-issue of that disc, but brand new recording done last May. Good as was the older disc—and that performance of *Nights in the Gardens of Spain* has been the preferred one ever since its release—the newer one is even better. First of all the sound is highest "fi" and this enables many subtleties of both scoring and performance to emerge with a crystalline purity and clarity which were only hinted at before. Then, too, there is an even more evocative atmosphere in the new performances: Argenta is clearly one of the master conductors among the younger generation and each new release deepens one's respect for his art. Let us hope that he will visit our shores before long and give us an in-person acquaintance with his work.

M. B.

Ballet Threesome à la Russe

PROKOFIEV: *Romeo and Juliet—Ballet, Op. 64 (complete recording).*
Ballet Russes Orchestra, Mladon Basich cond. **Concert Hall Society 2XH 1513 2 12".**

Here is the first complete recording of the score for this ballet done specifically for discs—as opposed to the film sound track issued two years ago on Westminster. By and large Prokofiev's *Romeo and Juliet* music has been known only by suites of excerpts.

Banish from your mind any thoughts of Berlioz' music for the same subject, or that of Prokofiev's older compatriot, Tchaikovsky. This is pure Prokofiev throughout (just as the older scores are pure Berlioz and Tchaikovsky, respectively). And what delightful Prokofiev it is! The acid dissonances and the hard metallic drive of so much of his other music are completely absent here. This is easy-going, pleasant music and might well serve as an introduction to his idiom for those who have been hesitant about going any further than *Peter and the Wolf* or the Classical Symphony. They will in fact find a familiar section in this work, since Prokofiev uses the Gavotte from the latter work here. He also quotes briefly from his own Concerto No. 1 for violin.

The music is played with a loving hand, and the recording does it full justice. Ballet enthusiasts will enjoy the many photographs and the complete outline of the story.

D. R.

STRAVINSKY: *Agon—A Ballet for 12 Dancers; Canticum Sacrum.*
Los Angeles Festival Orchestra and Chorus, Igor Stravinsky cond.; Richard Robinson (tenor), Howard Chitjian (baritone). **Columbia ML 5215.**

Agon means "contest", "struggle", "competition"; here it implies, as Robert Craft points out in his good notes, a "dance match" or "dance contest". Performed last December in an all-Stravinsky ballet program and choreographed by Balanchine, the new work by the 75-year old master was an instant success. Margaret Lloyd, the dance critic of *The Christian Science Monitor,* wrote that the piece "abounds in shards and swirls of humor,

Igor Stravinsky cond.; Richard Robinson (tenor), Howard Chitjian (baritone). **Columbia ML 5215.**

Agon means "contest", "struggle", "competition"; here it implies, as Robert

delicious dance waggery, as well as multiple rhythms that keep each dancer counting on his own, an independent unit in the over-all design." Modeled after examples from a 17th century French dance manual, *Agon* strikes these pro-Stravinskian ears as yet another masterpiece, one which may come to be ranked among his finest ballets. The composer's vitality and inventiveness seem undiminished; the sonorities he finds are anything but "agonizing", and the 12-tone potentialities here put to work have only enriched and given a new dimension to an already incredible rhythmic fertility. This is, unlike "*Apollon*" or *Le Baiser de la Fée,* a totally original piece, doing homage to nobody but himself. (Note the reminders of *L'Histoire du Soldat!*)

While *Agon* is all corruscation and scintillation, the *Canticum Sacrum* in honor of St. Mark's is all austerity and asperity. The 17-minute composition has had an almost unanimously bad press since its Venice première in 1956. This writer begs to differ. Forbidding as much of it is, with some aspects remaining curious in intent after several hearings, I find it a most impressive and potent piece. In no way is it likeable, but neither is certain religious art. We are not responsible for the opinions of posterity; here and now, we may be witnessing an exploration into territory that is fresh and still partly unknown. At the same time, no one but Stravinsky could have written it; the line from *Les Noces* of 1917-23 through the Symphony of Psalms of 1930 and the Mass of 1948 to the "*Canticum*" is direct and clear. We do not dare to start discussing the work in detail; this is a disc to *live* with, first. Both performances contained thereon are top-notch to the last detail, and the sound could hardly have more definition and bite.

K. G. R.

RIMSKY-KORSAKOV: *Le Coq d'Or (ballet version).*
Ballet Russes Orchestra, Milan Horvat cond. **Concert Hall Society XH 1512.**

Here is another product of the alliance between Concert Hall Records and the so-called "International Ballet Guild." It seems that Diaghilev produced Rimsky's fairytale opera in 1914 as an Opera-Ballet with two casts, one a dancing cast which mimed the vocal music, the other the singing cast, which was seated in the

K. G. R.

RIMSKY-KORSAKOV: *Le Coq d'Or (ballet version).*
Ballet Russes Orchestra, Milan Horvat cond. **Concert Hall Society XH 1512.**

pit. Twenty-three years later a full-fledged ballet version of *Le Coq d'Or* was presented at London's Covent Garden by the Ballet Russe under the aegis of Col. W. de Basil. The present recording presents us with the music of this ballet version. What we get, in effect, is an extended Suite from the opera, more than has ever before been recorded. The performance isn't bad, but Ansermet or Desormière are much more beguiling and evocative in their recordings of the four sections which comprise the familiar Suite. Just what the "Ballet Russes Orchestra" is, Concert Hall isn't saying, but if it's a pickup group, it's been picked up from respectable sources. Recorded sound, too, is respectable.

M. B.

Genius or Fanatic?

SCHOENBERG: *Chamber Symphony No. 1 in E, Op. 9; Verklärte Nacht, Op. 4.*
Southwest German Radio Symphony Orchestra, Jascha Horenstein cond. **Vox PL 10460.**

SCHOENBERG: *Wind Quintet, Op. 26.*
Philadelphia Woodwind Quintet. **Columbia ML 5217.**

SCHOENBERG: *Complete Piano Music—3 Pieces, Op. 11; 6 Little Pieces, Op. 19; 5 Pieces, Op. 23; Suite, Op. 25; 2 Pieces, Op. 33a & b.*
Edward Steuermann. **Columbia ML 5216.**

"Critics damn what they do not understand," said the Roman orator Quintilian almost 20 centuries ago. It is a half-truth; for some of the things most easy to understand are the most worthy of damnation. After 60 years of exposure to Schoenberg, there can be no question of damning. Respect and recognition of a great and enormously influential figure is the very least that can be demanded of us. But let us admit that of real understanding there exists precious little, save from a minority. Understanding in this context means, essentially, not only being aware of the "how," but feeling the "why." Not since the Op. 11 of 1908 has much really changed in the century's "visceral comprehension" of Schoenberg's music.

The *Transfigured Night* of 1899 takes us only a step beyond Wagner and Tchaikovsky; a beautiful piece of high temperature, it is not likely to get a poor performance from anyone, and Horenstein lets it communicate magnificently. (The sound, however, is curiously muffled). The *Kammer-symphonie* of 1906 is music that grows on one; full of fascination and undeniable genius, it gets more and more convincing as one hears it again. (Definitely not in E-flat, as the jacket, the disc, and—astonishingly—the title of the Philharmonia pocket score have it; the piece is in E major.) Here too, the conductor "knows what the score is" perfectly. The recording is much more sharply defined, but seems to favor whoever is playing a solo passage, which produces at times a curious imbalance. The notes by Peggy Glanville-Hicks do not analyze the works, but attempt (successfully) to "place" early Schoenberg in context.

With the Piano pieces, we enter a world

that has lost, for most listeners, little of its revolutionary, iconoclastic flavor. It is possible to trace the composer's development from complete atonality or non-tonality into the highly organized textures of his 12-tone method; but it remains after all these years extremely difficult to follow the music without a sense of constant exasperation. How life-like, yet somehow anti-artistic, is the mixture of sensitivity with perversity, the juxtaposition of charm with shattering discordance (not "dissonance," which simply means relative tension), the destruction of warmth by corrosive bitterness. It all boils down, simply, to whether or not one has an emotional affinity for this hyper-expressionistic way of making music. To this hearer, the briefest pieces (the Op. 19 set) are by far the most acceptable as works of art. Brevity, indeed, as Anton von Webern was later to prove, may be the ideal size for music of such concentrated thought and "soul-mirroring." In his informative notes, the performing pianist partially implies this also. The playing of this long-time Schoenberg disciple moves one to utter admiration. His attention to the score is 100% exact, and his transmission of the composer's intent is complete and creative. The recording is ultra-clear, yet rich in sonority. A treasure for the student, and a worthwhile experience for the musical layman; Columbia deserves another hurrah for its courageous espousal on non-mass-market music.

Surely the toughest nut to crack is the Woodwind Quintet of 1924, perhaps the composer's first unified application of the 12-tone technique. The sonorities are often striking, and the closing Rondo is not hard to follow because of the more even pulse of its rhythm. Yet most of the work affords the listening ear little to "hang on to," and one's sense of melodic shape is being cruelly torn by the fantastic angularity, the anti-lyricism of its speech.

The notes by Richard C. Hill of the Library of Congress are virtually a textbook, of invaluable use to any serious student of the craft. But by their totally technical approach they seem to admit that the layman is not likely to bother with the album anyway. Too bad; for some of the toughest-shelled nuts may eventually reveal the finest meat beneath. The performance by the first-desk virtuosi of the Philadelphia Orchestra leaves one breathless with amazement; they dispatch this fiendishly difficult piece as if it were an 18th century divertimento. The engineers have served them superbly.

K. G. R.

Visionary & Classic Quartets

BEETHOVEN: *THE LAST QUARTETS—E-flat, Op. 127; B-flat, Op. 130; C-sharp Minor, Op. 131; Grosse Fuge, Op. 133; F Major, Op. 135.* Hollywood String Quartet. **Capitol PER 8394 5 12".**

For as long as I can remember, it has been the custom to divide the works of Beethoven into three periods. While it does make it somewhat difficult to categorize certain works (because, after all, Beethoven did not wake up one morning and say "I must now write in my third period style") it is nevertheless a convenient means of identifying the three styles in which his music was written. In fact, this very phenomenon is one of the most interesting in all of music's history—that a man could write like Haydn and Mozart in his youth, until he developed his own individual characteristics towards the middle of his life; and then, in his later years, that he could leave even that style behind, and probe realms that no one had ever dreamt of before. This differentiation in styles is typified in the sixteen string quartets that he composed throughout his lifetime.

For as long as I can remember, also, it has been the custom to speak of his "late" quartets—the last five—as difficult, abstruse music, comprehensible only to the chosen few. I think it is about time this notion was done away with. With the exception of one single movement (to be touched upon later) there is nothing in all five of the late quartets that is at all baffling to the modern ear, or beyond the comprehension of anyone who enjoys the intimate form of chamber music. We should bear in mind the fact that we no longer listen with the ears of the first quarter of the nineteenth century, and that the reactions of those audiences are no longer valid for us. What we have in these last five quartets is some magnificent music, but music that is no less comprehensible because of its magnificence.

As for the performances; it can be stated that they rank with the finest. Naturally, in ten record sides worth of music, it is inevitable that I should find some small points of difference. It seemed to me, for example, that the long, slow opening of the Op. 131 was not played with the actual depth inherent in the music. But then, the players redeemed themselves with one of the finest interpretations that I have ever heard of the variation movement.

Similarly with the Quartet Op. 130; it is my feeling that the scherzo might have been taken a shade faster and the slow movement a bit slower. But these are only the inevitable small differences in approach that are bound to occur among human beings. One is equally bound to report that they give the jocose closing movement of that same quartet a performance that abounds in verve.

The playing is at all times wonderfully secure and the blend and ensemble are excellent. At no time is the interplay among the four voices lost. The recording itself is warm and resonant. It preserves the intimate sound that one would want for chamber music, without at any time giving an enclosed feeling. My one reservation is that the first violin gives the impression of being in a larger hall while the three other instruments seem somewhat closer. This is apparent only in the louder passages, where one waits for the longer echo of the first violin. But it is a minor criticism.

As for that single movement that I mentioned earlier; it was originally the finale of the Opus 130 discussed above. But Beethoven's friends and publisher found this seventeen minute movement so hard to take, that they prevailed upon him to remove it. This was the only time in his life that Beethoven agreed to make a musical change. He removed it, and replaced it with a delightful, jocose movement. The original finale was then published separately, under the title of *Grand Fugue.* It is recorded on a single side, in this set. This music never ceases to amaze me. Some of it seems to reach out of the early nineteenth century, and to foreshadow our "modern" music. Try it sometime, if you'd like a most unusual musical experience. But as you listen, remember that the man who composed it died as long ago as 1827.

D. R.

MOZART: *String Quartet No. 23 in F Major (K. 590);* **BEETHOVEN:** *String Quartet No. 4 in C Minor, Op. 18, N. 4.*
Erica Morini, Felix Galimir, Walter Trampler, Tibor Varga. **Westminster XWN 18595.**

The appearance of this disc might very well cause some consternation in certain circles. It revives the question of whether a group that has been working together for years is necessarily better than one that has been assembled only recently. By comparison with a long-established organization like, let's say, the Budapest Quartet, the present quartet might be regarded as what is referred to as a "pick up" group. Yet, what experienced and sensitive virtuosi comprise its personnel! Each is a "name" performer, and, to my own personal knowledge at least two, Felix Galimir and Walter Trampler, have long been associated with chamber music.

After I had listened to the record, it

work affords the listening ear little to "hang on to," and one's sense of melodic shape is being cruelly torn by the fantastic angularity, the anti-lyricism of its speech.

all baffling to the modern ear, or beyond the comprehension of anyone who enjoys the intimate form of chamber music. We should bear in mind the fact that we no

well cause some consternation in certain circles. It revives the question of whether a group that has been working together for years is necessarily better than one that has been assembled only recently.

(*Continued from page 68*)

occurred to me to compare the performance of the Mozart quartet with the recent one made by the Budapest Quartet (Columbia ML5008). I found that not only was the playing fully the equal of that of the older group in blend and in finesse, but that the final movement, with its jazz-like syncopations, was played with more verve by Miss Morini and her colleagues.

Moreover, while the Westminster recording could have used a shade more openness in its acoustics, I found it preferable to the too great spaciousness with which the Columbia engineers had surrounded the Budapest Quartet. In the latter, one lost the sense of intimacy which should accompany chamber music.

The Beethoven quartet, which stems from the composer's youthful period, gives us foreshadowings of the titan who was in the process of developing. It is one of his more significant early works. Mozart is represented by the last of his essays in the quartet form, written in 1790, the year before his death. Because it was written for the King of Prussia, who was an amateur 'cellist, Mozart was careful to give the 'cello an important part during the first movement. But in the later movements he seemed to have forgotten his royal bow.

D. R.

Symphonism—Well-Ripened

BRUCKNER: *Symphony No. 9 in D Minor.*
Amsterdam Concertgebouw Orchestra, Eduard van Beinum cond. Epic LC 3401.

It was with Bruckner's Seventh Symphony that Eduard van Beinum chose to make his American debut a few seasons ago as a guest conductor of the Philadelphia Orchestra. Those of us who heard those performances will never forget the superb sensitivity to Bruckner's architectural line which the conductor showed, along with an ability almost unique among conductors of Bruckner's music to clarify the massive orchestral texture.

It is these very qualities which make of this new recording of the composer's last, and very probably greatest, symphony a thrilling experience. The outer movements of this three-movement symphony are by themselves almost as long as the average 4-movement classical period symphony, but never once does Beinum's interest (and, consequently, the listener's) swerve from the broad, overall design. And the Scherzo, a form in which Bruckner excelled, is here played with a demonic and robust energy which sweeps everything before it.

Competition? Decca has a three-sided version of the Symphony conducted by Jochum and there's an older Vox recording conducted by Horenstein on a single disc. They're both good and, very importantly, they both also employ the original Bruckner score rather than some later bowdlerized edition, but of the three conductors it is Beinum who gets the most out of the music. Good recorded sound completes a most successful release.

M. B.

SCHUMANN: *Symphony No. 1 in B-flat, Op. 38 ("Spring"); Symphony No. 4 in D Minor, Op. 120.*
London Symphony Orchestra, Josef Krips cond. London LL 1736.

Let me get one thing off my chest at the very beginning: Recently I've noticed a deterioration in London's surfaces. One is now more apt than a year or more ago to receive a London disc with popping, sputtering or clicky surfaces—a case in point being this review disc with a terrific surface nick near the end of the Scherzo of the First Symphony. Needless to say, a click which continues for about a dozen revolutions can quickly dispel any magic created by the performance in question.

Krips takes a deliberate approach in these two performances, with the Fourth Symphony getting the better of it. This is an impressive reading of the D Minor Symphony, one which builds to powerful climaxes. Though recorded a few years ago (it originally was released as LL-930, coupled with Mendelssohn's *Italian* Symphony) the sound is still full-bodied and exciting.

With the *Spring* Symphony Krips is less successful. The first movement is a little stiff and weighty, and the important repeat of the exposition is not observed. Krips seems to have done some thinning out of the orchestration, but not all of this is successful; the opening of the slow movement, for example, sounds rather pale. The Scherzo is given a vigorous reading, and for once the second Trio is taken in tempo rather than furiously speeded up. The performance really comes a cropper, though, in the last movement, where an almost perversely slow tempo brings the symphony to a very limp finish.

Unfortunately, there still is no really first-rate LP performance of the *Spring* Symphony. Kletzki, Krips' most recent competitor, also couples the D Minor Symphony with the "*Spring*" but he's guilty of capricious tempo changes. The older Ansermet recording for London is rather too stolid and uneventful. When will we get a really buoyant and youthfully exuberant recording of this ever-fresh score?

M. B.

SAINT-SAENS: *Symphony No. 3 in C Minor, Op. 78 ("Organ Symphony").*
Philadelphia Orchestra & E. Power Biggs, Eugene Ormandy cond. Columbia ML 5212.

I have always been amazed by the life-span of Saint-Saëns. What times he must have known, having been born in 1835, only two years after Brahms and five years *before* Tchaikovsky, and having lived through the first World War, long enough to have heard Stravinsky's *Rite of Spring*! He died in 1921.

Unfortunately, he is not "in style" at the present time, which is a pity. He has written music that falls very gratefully upon the ears, even if it doesn't always remain at the greatest heights.

The present work—composed in 1866—is a case in point. The effect is quite thrilling when, in the last movement, the orchestra is joined by the piano (four hands) and the organ. The recording is suitably spacious, and the performance has a wholly appropriate romantic expressiveness.

Columbia has devoted the major portion of the record jacket to notes on the symphony by none other than Saint-Saëns himself. They are unfortunately quite boring, abounding in such phrases as "Varied episodes gradually bring calm, and thus prepare the *Adagio* in D Flat". I prefer him more on the record than on the jacket.

D. R.

TCHAIKOVSKY: *Manfred Symphony, Op. 58.*
U.S.S.R. State Symphony Orchestra, Natan Rakhlin cond. Westminster XWN 18536.

This long, rambling symphonic poem written shortly before the Fifth Symphony, has never caught the fancy of audiences as have the last three Tchaikovsky symphonies. Inspired by the poem by Lord Byron, the music is brooding and —for long patches—dull. For some reason Toscanini, who almost never conducted the music of Tchaikovsky, had a soft spot for this score and did it a few times (in cut form) with the NBC Symphony Orchestra. He even recorded his version (RCA Victor LM-1037) in a performance which breathes life and interest into the music. This Rakhlin fails to do in like measure, and the quality of sound even in the decade-old Toscanini recording is superior in clarity and depth to the sound on this new disc.

M. B.

Milhaud's Reality and Myth

MILHAUD: *Le Pauvre Matelot ("The Poor Sailor")—Lament in 3 Acts.*
Jacqueline Brumaire (soprano), Xavier Depraz (bass-baritone), Jean Giradeau (tenor), André Vessieres (bass). Members of L'Orchestre de Théâtre National de l'Opéra, Paris, Darius Milhaud cond. Westminster OPW 11030.

MILHAUD: *Les Malheurs d'Orphée—Opera in 3 Acts.*
Jacqueline Brumaire (soprano); Bernard Demigny (baritone) with other soloists and members of L'Orchestre du Théâtre National de l'Opéra, Darius Milhaud cond. Westminster OPW 11031.

Milhaud composed this 30-minute chamber opera, probably the most frequently performed of his stage works, during 13 days in 1926. (*Les Malheurs d'Orphée*, also issued by Westminster recently, dates from the same year.) There are signs of haste, especially in matters of rhythmic variety. But Milhaud is a master of such Mozartean fluency and spontaneity that the result becomes, within its self-imposed limits, an almost perfect achievement.

Like Stravinsky—from whom he learned much—Milhaud does not "exteriorize," does not dramatize in Jean Cocteau's flawlessly drawn libretto what is already dramatic. He does a surprising thing here, something one would assume to be almost impossible to carry off. He takes a story of tremendous personal tragedy

and poignancy—a sailor returning rich after 15 years, only to be murdered and robbed, unrecognized, by his still faithful wife—and presents it as if it were narrated. The actors, somehow, do not impersonate the characters at all; they simply tell their own story, to music of mordant aptness. There is little more individual emphasis than when you read a bedtime story to your child. The effect is most touching—the diametric opposite from, let us say, Puccini's *Il Tabarro*. By the very eschewing of outward emotion the opera gains it inwardly.

The performance directed by the composer is faultless, as expected; especially fine is Xavier Depraz as the sailor's friend. The sound is very rich, though one would like to have had the 13 instruments of the chamber ensemble project as clearly and closely as do the voices.

Les Malheurs d'Orphée is still another of the countless musical treatments of the Orpheus legend, which has fascinated composers since the early 17th century. Perhaps this work of 1924 is not realized with such complete success as *Le Pauvre Matelot* of 1926, reviewed above. Yet the score contains so much beautiful and touching music, and this new concept of "Orpheus' Misfortunes" is so original and provocative, that one listens with growing absorption and interest.

Milhaud wished to capture an Orpheus situation of his own day, localized in his native Provence, but seen through the eyes of phantasy. "I should like to present," he wrote, "a suite of tableaux which will achieve grandeur through the sobriety of dramatic action and the purity of music." How he does this is very much worth acquaintance. One's occasional exasperation at the pains taken to understate an emotional issue (like the "throwing away" of the ending) is assuaged by the loveliness and clarity of the music, its utter rightness for what it sets out to do. The performance is admirable, as expected, and so is the recording.

K. G. R.

American Grab Bag

BERLINSKI: *Symphonic Visions for Orchestra.* ASHAI Orchestra of Tokyo, Richard Korn cond.

GERSHEFSKI: *Saugatuck Suite;* **BALLOU:** *Prelude and Allegro.* Vienna Orchestra, F. Charles Adler cond. Composers Recordings 115.

FINNEY: *String Quartet No. 6 in E.* Stanley Quartet of the University of Michigan.

WEISS: *Trio for Clarinet, Viola, and 'cello.* Kalman Bloch, Abraham Weiss, Kurt Reher. Composers Recordings 116.

RIEGGER: *Romanza; Dance Rhythms; Music for Orchestra.* St. Cecilia Academy Orchestra, Rome, Alfredo Antonini cond.

J. AVSHALAMOV: *The Taking of T'ung Kuan;* **CAZDEN:** *Three Ballads from the Catskills.* Oslo Philharmonic Orchestra, Igor Buketoff cond. Composers Recordings 117.

A hearty bravo to Composers Recording, Inc. for putting on discs much

WEISS: *Trio for Clarinet, Viola, and 'cello.* Kalman Bloch, Abraham Weiss, Kurt Reher. Composers Recordings 116.

RIEGGER: *Romanza; Dance Rhythms; Music for Orchestra.*

FREE!

404-PAGE 1958 ALLIED

ALLIED RADIO
America's Hi-Fi Center

our 37th year

ALLIED RADIO, Dept. 115-C8
100 N. Western Ave., Chicago 80, Ill.

Ship the following KNIGHT Hi-Fi Components:

American music of merit that has been thus far commercially neglected, not to mention the interesting implication that Japanese, Italian, Norwegian, and Austrian orchestras will perform and record American works that our own ensembles will for one largely economic reason or another manage to ignore.

Berlinski's *Symphonic Visions* are visions indeed, and truly symphonic at that. Impressive music of serious cast, perhaps a bit in the line of Bloch's biblical evocations; the orchestration is often daring, the emotional impact strong, the sense of beauty keen. This composer, born in 1910, is not as well known as he ought to be.

There has been much "river music" in the literature (*The Blue Danube*, *The Moldau*, etc.), but Gerschefski's *Saugatuck* Suite is probably the only piece ever written to help *save* a river (in Conn.) from dislocation, not by the pressures of the elements, but of an electric company. The affair made quite a stir in 1938. Imaginative, effective music; ideal background for a documentary film. F. Charles Adler, a master hand at Bruckner and Mahler, has earned the gratitude of countless living composers for his interest and comprehension. He does very well also by Esther Ballou's Prelude and Allegro, a deeply felt and quite communicative piece of vital structure, influenced (favorably) by many of the century's great composers. Good sound throughout, and fine playing from all, including Korn's well-trained Japanese.

It is this reviewer's opinion, confirmed over many years of listening, that our century is as rich in music and composers of real competence and substance as any age in history, if not more so. There is a wider variety of idiom than ever before, and the chances of survival have been immeasurably increased by radio, recordings, and the shrinkage of time and distance.

Finney, for one, belongs to America's best "major minors"; his Sixth Quartet is enormously skilful and quite expressive. Despite a free 12-tone usage, the work is tonal and firmly sculptured, with sufficient elements of repetition to give the ear a "foothold" even at first hearing. The final minute is very beautiful, a moment of almost Beethovenian breadth and introspection. Splendid performance by the Stanley Quartet, and excellent sound.

Weiss may turn out to be one of Schoenberg's most significant disciples. His Trio is, to these ears, a masterly piece: delightful chamber music of genuine wit and charm. Superbly played here, the work has what so much 12-tone music has not: rhythmic vitality, a beat one can "ride with," a pulse one can feel however busy and complex the texture. How the composer operates is too amazing a method to describe; Lester Trimble outlines it for the interested consumer in his illuminating notes.

Riegger, born in 1885, is considered by many to be an important composer. Some of his music is indeed searching and original, but one should not expect that from this selection. The *Romanza* is appealing, but "it's all Grieg to me." The *Dance Rhythms* is high-class Hollywood stuff, their captivating pace making up for much that is saccharine. The *Music for Orchestra* is the most advanced of the lot, involved but catchy and effective. Riegger is a completely "style-less" composer; when he is good he is very, very good, but when he is . . . No: but he is not always good.

Cazden's "Three Ballads" are lovely, neo-modal settings of pleasant tunes, most competently done, and sumptuous in sonority. One's sense of enjoyment depends on whether one likes full-orchestra treatments of folk material; perhaps only Vaughan Williams has been completely successful with this method.

Avshalomov's *Taking of T'ung Kuan* is a fabulous orchestral showpiece, brilliantly conceived and scored. With its vivid barbarity it powerfully evokes the 8th century Chinese battle of its title. What Eisenstein would have been able to do with this music for a historical movie! The performances of all pieces on the disc are superb, and so is the sound.

In music, at least, the United Nations has a future. Imagine—a piece about ancient China by an American composer of Siberian-Jewish-Chinese inheritance, conducted by an American conductor of Russian background with a Norwegian orchestra!

K. G. R.

Romance Modern

DUTILLEUX: *Symphony.*
Orchestra du Théâtre National de l'Opéra, Pierre Dervaux cond.

PETRASSI: *Coro di Morti—Dramatic Madrigal.*
Rome Symphony Orchestra and Male Choir of Radiotelevisione Italiana, Ferruccio Scaglia cond. **Westminster XWN 18539.**

Having heard—and previewed—the Dutilleux Symphony of 1950-51 in its American première (Boston, 1954), I recalled it as an exciting and ingenious score. Rehearing it now, I find it somehow less impressive, more brilliantly contrived than irresistibly inspired. The composer, born in 1916, is in the words of one French critic "a spotless and tireless choirmaster of contradictory voices". A great talent, certainly; but a great composer perhaps not yet. The orchestral virtuosity and neatness of timbre which Munch's Boston Symphony supplied is not quite matched here.

Petrassi (born 1904) is a composer of evident and growing stature. His "Chorus of the Dead," to verses from Leopardi's "Dialogue between Frederico Ruysch and the Mummies" was written in 1940-41—an apt period for such a work of art. It is a striking conception, a serious vision precisely realized; one may find it more introspective than macabre, more sensitive than chilling. Yet, in following the score, one may admire Petrassi's musicality and remarkable use of his forces, but may also become aware uncomfortably of a certain lack of originality, of personal uniqueness. The occasional near-quotes from Stravinsky are particularly upsetting. (Here it is the *Symphony of Psalms;* in the Fifth Concerto for Orchestra it was

here, the work has what so much 12-tone music has not: rhythmic vitality, a beat one can "ride with," a pulse one can feel however busy and complex the texture. How the composer operates is too amaz-

the *Rite of Spring.*) If one can forget these allusions, the *"Coro"* makes an impact of considerable power. The performance is very good, and the recording properly resonant. Hugh Ross, incidentally, gave the work its first American hearing with the Schola Cantorum, last March.

K. G. R.

Concerto Miscellany

BEETHOVEN: *Piano Concerto No. 5 in E-flat, Op. 73 ("Emperor"); Piano Concerto No. 4 in G Major, Op. 58.*
Jacob Lateiner with the Vienna State Opera Orchestra, Armando Aliberti cond.; Paul Badura-Skoda with the Vienna State Opera Orchestra, Hermann Scherchen cond. **Westminster XWN 18540.**

I was amazed before I put this disc on my turntable: Beethoven's *Emperor* Piano Concerto on a single 12-inch longplaying side? How can this be? Now that I've heard the performance I'm even more amazed—but not for the same reason. Banish all your preconceived notions about the cosmic universality of the music. According to Messrs. Lateiner and Aliberti this just ain't so. According to them, the *"Emperor"* might just as well have been written by one of Beethoven's 18th century-minded contemporaries—Clementi, let's say—for they present us with a watered-down version of the score which reduces it to positive docility. If their approach is right, then everybody else who has ever played or analyzed this music is wrong. I want my *"Emperor"* to storm the heavens, à la Rubinstein, Serkin or Backhaus, but you should hear this performance: it's a shocker.

The performance of the G Major Concerto which occupies the reverse side of the disc is at least five years old; it was originally released all by itself as Westminster WL-5143. Despite its age, the sound is still good by 1958 standards. As a performance it is outclassed by a number of currently-available versions, notably those by Backhaus and Curzon (both on London).

M. B.

FOERSTER: *Violin Concerto in C Major, Op. 88;* **CHAUSSON:** *Poeme for Violin and Orchestra.*
Igor Bezrodny with the U.S.S.R. State Symphony Orchestra, Nikolai Anosov cond.; Kiril Kondrashin cond. **Westminster XWN 18534.**

KARLOWICZ: *Violin Concerto in A Major, Op. 8.*
Galina Barinova with the U.S.S.R. State Symphony Orchestra, Kiril Kondrashin cond.

MACHAVARIANI: *Violin Concerto.*
Mikhail Vaiman with the U.S.S.R. State Symphony Orchestra, Odyssei Dmitriadi cond. **Westminster XWN 18535.**

If nothing else, these two discs prove that the currents in the Soviet Union which in the last generation have produced the Oistrakhs and Leonid Kogan are still strong enough to produce other violinists of formidable talent. Bezrodny is a twenty-seven year old violinist who has already won first prize at the 1947 Prague Competition, the 1949 Jan Kubelik Competition and the 1950 Bach Competition, all three coveted awards which attracted international entries. He appears to best advantage in the flashy but empty Concerto by Foerster, a Czech composer who died in 1951 at the age of 92. Bezrodny plays the piece with vigor and conviction and a big, ringing tone; he seems to possess a technique which knows no limitations. This is definitely an artist to watch.

Barinova is described as "Russia's foremost woman violinist." She plays this minor turn-of-the-century piece by a minor turn-of-the-century Polish composer brilliantly. Vaiman is only slightly less compelling, but the vehicle which displays his talent is a pretty trashy affair, in the Armenian folk style of Khatchaturian. Except for the Chausson *Poème,* which has a pinched sound, the quality of recording in all instances is among the best yet to come from Russia.

M. B.

Chopin—Varied Views

CHOPIN: *Ballades and Impromptus (complete).*
Orazio Frugoni (piano). **Vox PL 10490.**
Agi Jambor (piano). **Capitol P 8403.**

CHOPIN: *Scherzi.*
Alexander Uninsky (piano). **Epic LC 3430.**

LISZT: *3 Sonetti di Petrarca;* **GOUNOD:** *Faust Waltz (arr. Liszt);* **CHOPIN:** *Impromptu No. 1 in A-flat, Op. 29; Fantasie-Impromptu in C-sharp Minor, Op. 66.*
Louis Kentner (piano). **Capitol P 8400.**

Both Frugoni and Jambor are pianists of stature, and both have much musicianship of distinction to offer. Whether this is in the area of Chopin one may doubt. Frugoni tends to hardness, speed, and glitter; Jambor is somewhat more poetic and sensitive, more given to bringing out dynamic contrasts and dramatic values.

But it is a lesson in style to juxtapose their performances with Kentner's, to learn what the great Chopin tradition really is. One need only hear the famous C-sharp minor Fantaisie-Impromptu from all three to sense the supreme mastery that Kentner brings to this music. There is, in Chopin's work, a romantic spirit that few of our younger pianists seem genuinely to feel. Clarity and virtuosity are here no substitute for delicacy and an infallible control of pace and *rubato.* With Kentner, one may imagine that de Pachmann played like that. His Liszt performances are equally fine, and the recording is much less in garish daylight than the Jambor and Frugoni discs.

Uninsky does distinguished work with the four Scherzi; brilliance counts here, and he has it. Not the ultimate in subtlety and poetry, perhaps, but an excellent match for its competitors now on the market. Topnotch sound. And—lest we forget—what marvelous music!

K. G. R.

Franck à deux

FRANCK: *Chorales for Organ—E Major; B Minor; A Minor.*
Edouard Commette. **Angel 35369.** Albert Schweitzer. **Columbia ML 5128.**

César Franck, whose fame rests mainly upon his single symphony, spent the final

and he has it. Not the ultimate in subtlety and poetry, perhaps, but an excellent match for its competitors now on the market. Topnotch sound. And—lest we forget—what marvelous music!

K. G. R.

Franck à deux

$59.50 less cartridge and base
(base illustrated, $9.60)

See and hear the new GS-77 at your local high fidelity dealer, or write for information.

HFM-3
GLASER-STEERS CORP.
20 Main Street, Belleville 9, N. J.

thirty-one years of his life as an organist in the Church of St. Clothilde, in Paris. During the summer vacation of 1890, the last year of his life, he found time to complete these three chorales for organ. Two of them, especially, have the quality of leisurely improvisations. One can easily imagine the retiring composer, with his long white sideburns, giving free reign to his musical imagination in the organ loft. The first chorale seems to recall portions of his now popular but then maligned D Minor Symphony.

I have been having a running battle with myself, in an attempt to determine which of these two recorded versions of the chorales is superior. Since I cannot come to any clear-cut decision, I can only present the following impressions and leave the choice up to the reader.

While Schweitzer gives the feeling of greater over-all calm, Commette, nevertheless, in the quietest passages, outdoes him in subtlety of registration. He is also more brilliant in the climaxes, although it might be difficult for the average home phonograph to reproduce that brilliance. In short, Schweitzer moves within more restricted tonal limits. This, in itself, is not intended to imply any inferiority of Schweitzer's interpretation. On the contrary, it might make the record more appealing for some listeners. In keeping with his tendency toward greater brilliance, Commette takes the third chorale at a faster pace.

Two other considerations might help to determine your choice: the Angel disc also includes Franck's powerful *Pièce Héroïque*, while Columbia splits the second chorale between the two sides of the disc. On the other hand, while Angel's jacket notes contain specifications of the organ used, Columbia's contain detailed notes about the music by Schweitzer himself.

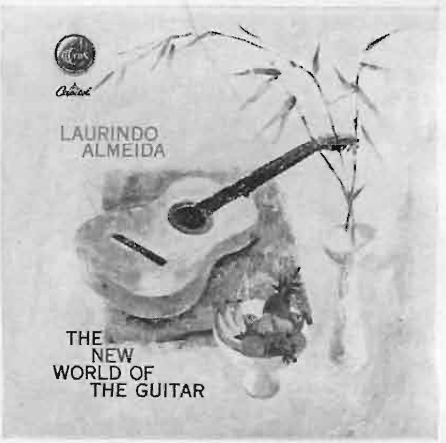
D. R.

4 Centuries of Guitar

REY DE LA TORRE plays CLASSICAL GUITAR—
Sanz: Gallardas, Pavanas, Folias; Sor: Sonata, Op. 15, No. 2; Variations on a Theme by Mozart; Llobet: 3 Catalonian Melodies; Ponce: 3 Mexican Songs; Torroba: Suite Castellana; Tárrega: Capricho arabe. **Epic LC 3418.**

THE NEW WORLD OF THE GUITAR with LAURINDO ALMEIDA—
Castelnuovo-Tedesco: Tarantella; La Guarda Cuydadosa; Duarte: Miniature Suite; A. Harris: Sonatina; Turina: Sonata; Rodrigo: En los Trigales; Ponce: Preludes. **Capitol P 8392.**

As the harpsichord is shedding its aura of pure archaism, the guitar is returning from the entertainment atmosphere with attached amplifier to its proper domain of creative art. Sometimes a folk instrument, sometimes a medium for serious composers, the instrument affords an aural treat whenever played at all well. Long associated with the Iberian peninsula (Virgil Thomson once said that there is only one guitar, and that is the Spanish guitar), this six-stringed descendant of the lute finds itself on these discs in the hands of two splendid artists. It is quite unnecessary to choose between them, since they essay a vastly different repertoire.



De la Torre plays 17th and 18th century pieces (the Sor Sonata is as Mozartean as the Variations!) and folk-inspired music with enchanting tone and wonderful sensitivity to the intangibles of style. Almeida's playing, recorded less close-up (but with some over-miking and marring pre-echoes) is devoted to 20th century compositions of inventiveness and charms; I was particularly struck by Rodrigo's piece, though all are stimulating. Turina, to me, is much more interesting here than in much of his orchestral music.

K. G. R.

Choral Treasures

LASSUS: *Mass*—Puisque j'ay perdu; *8 Latin Motets*
Tristis est anima mea; Justorum animae; Miserere; Domine convertere; Improperium; Super Flumina Babylonis; Tui sunt Coeli. Aachen Cathedral Choir, Theodor B. Rehmann cond. **Decca Archive ARC 3077.**

Although it may seem shocking to us, in this age, the fact is that many of the masses of the sixteenth century were written with popular songs as their basis! Composers would take the street songs of their day, and make them the melodies of their masses. Thus it is that the present work bears the subtitle "*Puisque j'ai perdu*" after the *chanson* on which it is based. I would suggest, however, that you do not

Tristis est anima mea; Justorum animae; Miserere; Domine convertere; Improperium; Super Flumina Babylonis; Tui sunt Coeli. Aachen Cathedral Choir, Theodor B. Rehmann cond. **Decca Archive ARC 3077.**

notes about the music by Schweitzer himself.

D. R.

4 Centuries of Guitar

expect anything like a "popular song" in the modern meaning of the term. After all, it was in an older idiom to begin with, and it has been transformed into a serious, sacred work. This, and the eight Latin motets are sensitively performed, and the acoustics suggest the open sound of a church. The boys' voices are well modulated and nicely blended.

The records in this Archive series are amazingly well documented. But why do they persist in giving the same notes on the jacket and on the cards accompanying the records?

D. R.

LASSUS: *10 Neue Teutsche Lieder; 13 Chansons. Madrigale, Villanelle.*
Singgemeinschaft Rudolph Lamy, Rudolph Lamy cond. Decca Archive ARC 3076.

Human beings have fortunately had a sense of humor in all ages, and the sixteenth century was no exception. Witness Orlandus Lassus, a composer who is responsible for some of the most sublime sacred music of the time. Yet, here is a collection of his secular pieces, one of which describes the various types of noses that are found on people. The text reads in part: "aren't there noses in plenty . . . straight and crooked . . . dripping, shining, snuffing, breathing, snoring, running . . ."

Suffice it to say that this disc contains a total of twenty-three of his secular pieces, written to German, French and Italian texts. The performances are all idiomatic; they capture the moods of the various pieces, and they are nicely recorded. One word about this chorus, though: don't expect the kind of "slick" vocal approach that characterizes the professional American chorus.

D. R.

PALESTRINA: *Pope Marcellus Mass; Stabat Mater; Improperia.*
Aachen Cathedral Choir Boys; Aachen Cathedral Choir, Theodore B. Rehman cond. Decca Archive ARC 3074.

The *Missa Papae Marcelli* recorded here is possibly the most famous single religious work of the sixteenth century. It achieved its fame partly because it silenced the objections that had been raised by the Council of Trent to the increasing secular influence upon the sacred music of the time. Because of his artistic treatment of the text in this mass, Palestrina came to be regarded as the "saviour of church music."

Unfortunately, I can recommend this recording of the mass only to those whose desire for the authenticity of boys' voices enables them to put up with the stridency of the sounds. As a purely musical experience, I would recommend either the Epic recording by the Netherlands Chamber Choir, or the Westminster version by the Vienna Akademie Kammerchor. The latter version is performed most sensitively and intimately.

My objections to the boys' voices do not apply to the other works on this disc in which they participate. There, they are nicely blended. The acoustics are properly spacious, and the recording is fine.

D. R.

German Poetry—Spoken & Sung

LOTTE LEHMANN Reading German Lyric Poetry. Goethe: *Mignon; Ganymed; Wanderer's Nachtlied; Geheimes; Als ich auf dem Euphrat schiffte.* **Mörike:** *Peregrina I; Gebet; Im Frühling; Der Genesene an die Hoffnung; Begegnung; Nimmersatte Liebe; Verborgenheit.* **Heine:** *Dichterliebe (complete).* **Rilke:** *Ich lebe mein Leben in wachsenden Ringen.* **von Hofmannsthal:** *Der Rosenkavalier, monologues from Act I.* **Müller:** *Winterreise (complete).*
Caedmon TC 1072.

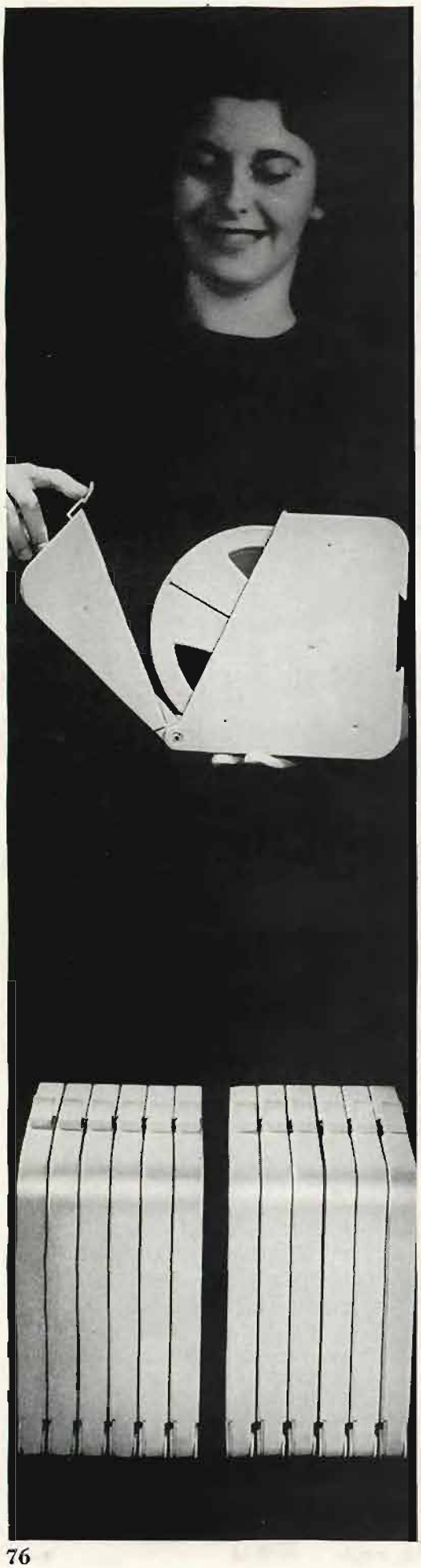
When on a sad day, a few years ago, Lotte Lehmann retired from the recital platform, "obeying", in her words, "the command of time," most of us expected no further new recordings from this most beloved of *Lieder* singers. We had not reckoned with Caedmon. This admirable little company has imagination; its contribution to recorded literature is already a historic document (what with Thomas Mann, Dylan Thomas, Auden, MacLeish, etc.). To have Mme. Lehmann recite what she had so gloriously sung for decades was an idea of parts.

The great soprano was always a magnificent actress, with flawless diction and a singular sense of dramatic timing. Different from quite a few other noted singers, she knew the total meaning of what she was singing. What she does on this disc is carefully studied and prepared, deeply musical in phrasing, thoughtfully searching after the poetic implications of a line—even if these differ quite often from the music which the great composers had found for it. Her rhythm is not fettered by the songs that vibrate in her (and in many of us)—those of Wolf, Schumann, and Schubert. But one could object to her tendency to declaim in the grand manner, to overdo what may need understatement, to emphasize and intensify that which may not require it. Her habit of dropping the last word of a sentence is also something to be unlearned. But what wit and finesse she brings to so many of the poems! The *Rosenkavalier* monologues are especially entrancing, and the *Winterreise* becomes a chilling experience as sheer literature also. The very last line, however, is a shock—did Müller, or Schubert, really conceive this as a scream of incipient madness? At its place—the end of Side 2—it seems contrived.

The recording is a bit over-resonant, as if the artist were reading to an empty hall, and there is some pre-echo due to close grooves (almost too much material!). One must write for texts; that is little effort. In sum, it is wonderful to discover how much the speaking voice has the unique quality of the singing voice—that timbre which could be recognized after two notes! One wishes, again and again, that Mme. Lehmann would suddenly break into song . . . What about a disc in which she reads a poem and then (with the help of an older tape) sings one or more musical settings of it? Any chance, Caedmon?

K.G.R.

(*Continued on page* 88)



SONORAMIC

THE QUALITY RECORDING TAPE IN THE NEW PERMANENT PLASTIC CONTAINER

Sure, Sonoramic might cost a few pennies more. *But*—it buys you the unique protection and convenience of Sonoramic's new permanent plastic container.

This exclusive product is a high impact, shatterproof, polystyrene box styled in a handsome slote gray. The container protects tape against dust and dirt; opens at the flick of a finger; stacks neatly side by side on shelf, bookcase, table or can be mounted on a wall. It also comes with a handy indexing system on pressure-sensitive labels which is keyed to the unique Ferrodynamics *Selection Finder* reel.

More important—the box holds Sonoramic's new wide latitude recording tape.

This tape is a giant step forward in recording tape engineering. It guarantees the user distortion-free recording and maximum performance regardless of make of recorder, line voltage fluctuations and tube age and head condition. Lubricated-for-a-lifetime too, to eliminate squeal, layer-to-layer adhesion and deposits on heads.

Feature of the new Sonoramic line is the Tensilized Double-Play Mylar*—2400 feet on a 7" reel—which is twice as strong as ordinary magnetic tapes with the same playing time. Whatever your tape needs—for the home or for professional use—you'll find a Sonoramic tape to fit your needs.

For extra convenience, and at no extra cost, the tape comes in the exclusive Ferrodynamics easy-to-thread V-slot *Selection Finder* reel.

*A Du Pont trademark.

To the first 50 people who respond to this advertisement—we'll be happy to send out a free Sonoramic tape container. (And if you're not in the first 50, we've a pleasant surprise for you anyhow.)
Write to Dept. M-103, Ferrodynamics Corporation, Lodi, New Jersey.

SONORAMIC IS A PRODUCT OF THE

Ferrodynamics CORPORATION
LODI, NEW JERSEY

THE STEREO REEL

THE STEREO REEL
THE STEREO REEL

Reviewed By BERT WHYTE

BEETHOVEN: *Piano Concerto No. 4 in G Major, Op. 58.*
Artur Rubinstein with the Symphony of the Air, Josef Krips cond. **RCA Victor FCS 60 $16.95.** (Available on disc LM 2123.)

Recently, Rubinstein and Krips collaborated on a comprehensive disc edition of all five of the Beethoven piano concertos. Victor has just issued the 4th and 5th concertos on stereo tape and it is to be presumed that the others will be forthcoming. This is really quite a coup for the stereo infant, for it was many, many years before a complete set of the Beethoven piano concertos were available on disc. What makes this issue all the more significant is the artistic stature of the executants, which of course, is of the very highest order.

In view of this, it is most regrettable that the sound qualities of this stereo tape do not match the luster of the performances. Understand of course, that in spite of the faults, this stereo version is head and shoulders above any disc recording. It is simply that the advantages of stereo recording are not fully realized on this tape.

It was recorded with a "big hall" perspective in mind. The microphone placement was well away from the orchestra, which resulted in a very smooth sound, but a sound of very indeterminate focus. The tape displayed good directional qualities, with the piano sounding just left-of-center of the orchestra. The piano was recorded fairly close-up, so much so that the sound of its reverberation has neither the same quality nor equal prominence with the orchestral reverberation. The piano sound itself was fairly clean, with excellent transients and it was not possible to detect any wow or flutter. The hammer action of the piano was discernible during the cadenza. The piano frequently overbalances the orchestra and at such times the overall sound takes on a rather coarse, "mealy" quality. On the plus side of the recording we have some lovely string sound, a fine *rapport* between Rubinstein and Krips and some excellent playing from the orchestra.

Rubinstein is in top form, playing a little fast for some tastes, but displaying plenty of the drive and spirit and musicianship that characterizes his virtuosity. The ghosted channel between the two speakers was reasonably audible. The recording perspective is such that orchestral detail is quite sublimated and there is no real "bottom" to the bass sonorities. The sound is fairly wide in dynamic range

quality. On the plus side of the recording we have some lovely string sound, a fine *rapport* between Rubinstein and Krips and some excellent playing from the orchestra.

Rubinstein is in top form, playing a

and the background tape hiss was most unobtrusive. Summing up . . . . a splendid performance with stereo sound adequate enough for those who place performance above all, and inadequate for those who desire the full realization of the sonic possibilities offered by the music.

DEBUSSY: *Prelude to "The Afternoon of a Faun"; Iberia, No. 2 of Images for Orchestra.*
Detroit Symphony Orchestra, Paul Paray cond. **Mercury MBS 5-8 $10.95.** (Available on disc MG50101.)

This is a tremendously fine recording of two of Debussy's best-known works. The *"Afternoon of a Faun"* has appeared in a previous stereo edition, that by Munch on a Victor tape, which was an excellent recording and a good performance, but no match for this version. Paray was a friend of Debussy and reportedly has had the composer's counsel on how his works should be performed. This would seem entirely believable on the basis of the readings on this tape; for both are beyond reproach and would appear to be as close to that elusive ideal of "definitive" as we are likely to encounter. This was recorded via the Mercury three-channel technique and the results, especially in the more dynamic *Iberia* are simply fabulous.

Mercury appears to have mastered this technique of "ghosting" in the center channel to the two channel dub, with more precision and more realism than anyone else. To appreciate what I mean, listen to this or any other Mercury on a stereo system with matched speakers and balanced amplifiers. The third or center "ghost" channel will stand out in most startling fashion, a literal recreation of the original channel. This affords this tape an unbroken sonic front, with that

very forward projection of the sound which is the core of realism. With a balanced system, it is possible to sit elsewhere than at the exact focal point of the sound and still get most of the stereo benefits.

The directionality here is nothing less than that which the score demands. Here we have the instruments in ultra-definition, every nuance of tone and timbre audibly evident and yet the vaulting spacious acoustic perspective which affords such fantastic concert hall illusion. Strings, brass, woodwind, percussion—all are bright and cleanly reproduced, and in perfect balance one with the other. Add the extreme wide range dynamics and the low tape hiss level and you have a sound which best conveys the advantages of stereo in its rounded proportions and magical sense of depth.

IBERT: *Escales ("Ports of Call").*
Boston Symphony Orchestra, Charles Munch cond. **RCA Victor ACS 57 $6.95.** (Available on disc LM 2111.)

Ibert wrote this work as a sort of musical travelogue, after he had been on a Mediterranean cruise. The three sections of the score concern themselves with Palermo, Tunis, and Valencia and the music is in keeping with the character of those ports. As you may imagine, such colorful music with its brilliant orchestration lends itself perfectly to the stereo medium.

Munch is a particularly effective conductor of this type of score and his performance here leaves little to be desired. The sound here is splendid. The work was recorded at a medium-close distance with consideration for the wonderful Boston Symphony Hall acoustics. The result is nicely-rounded spaciousness and depth, coupled with good projection, crisp definition of the instruments, effective directionality. Add good "ghost" channel "fill," wide dynamics, and this is a winner.

WAGNER: *Tannhäuser—Overture and Venusberg Music.*
Boston Symphony Orchestra, Charles Munch cond. **RCA Victor CCS 55 $10.95.** (Available on disc LM 2119.)

Munch has never been noted for his interpretations of Wagnerian music; but in spite of some mannerisms this is an exciting performance. This impression is perhaps heightened by the excellent stereophonic sound. The tape begins with some beautiful horn and woodwind sounds, then the strings blend in softly in perfect ensemble. Soon we are aware of the widening dynamics and with a stentorian blare the massed trombones, horns, and trumpets sound out. The recording was miked "medium-close" and the spacious acoustics afford a very "big" and "live" sound with good detail.

Directionality was good throughout the tape and there was plenty of "ghosted" center channel "fill." A fine balance is maintained and the great climaxes, weighted with heavy brass and percussion, are cleanly reproduced. Good transient response was a feature especially noted in reproduction of the cymbals. The illusion of spaciousness and depth was quite pronounced. On the debit side of the recording was an occasional overload distortion of high level passages, due probably to tape saturation (inability of the magnetic oxide of the tape to accept overly loud or strong signals), sonics on the bass end could stand some improvement, with the tympani especially needing more weight and more articulation. Everything considered, a most exciting and very majestic recording.

TCHAIKOVSKY: *Serenade in C Major for Strings, Op. 48.*
Boston Symphony Orchestra, Charles Munch cond. **RCA Victor CCS 66 $10.95.** (Available on disc LM 2105.)

Munch is certainly getting a workout as a stereo conductor! I'm not sure, but I think he has more stereo recordings on the market at the present than any other of his colleagues. This Tchaikovsky work is another area of music which Munch finds especially agreeable. Other than his habit of quickening tempi, his performance here has much to recommend. This is a close-up recording with just enough room tone to sustain "liveness" in the highly detailed sound. The result is well projected, with good directionality, but somewhat lacking in depth. Probably because of the string orchestra, center channel "fill" was not too apparent.

Needless to say, the Boston strings are magnificent, their ensemble work breathtaking in its precision. The first strings were very bright, the contrabasses had good weight, but could have used still more. All in all a hugely sonorous effect, with great dynamic expression.

TCHAIKOVSKY: *Nutcracker Suite, Op. 71a.*
Boston Pops Orchestra, Arthur Fiedler cond. **RCA Victor BCS 62 $8.95.** (Available on disc LM 2052.)

The stereo bandwagon has just started to roll and it's already beset with the duplication of repertoire problem that has been the perennial plague of the industry. This is no less than the 6th "*Nutcracker*" available on stereo tape! This one has much to offer the prospective buyer—very precise directionality, a medium-close recording with spacious acoustics that make for a big liveness and depth, the superb string ensemble work of the Boston men. Orchestral balance was good, the first strings being slightly overbright. Transient response was excellent and gave sharp definition to the celesta spotlighted in the Sugar-Plum Fairy section.

A big full sound is here but the "ghosted" center channel was not too apparent. Percussion was generally clean but rather subdued. Dynamic range was wide but carried with it the penalty of some high level tape saturation. Fiedler and his men turn in a highly satisfactory performance and the tape will get its share of sales. However, the Rodzinski version on Sonotape still tops our list as best in performance and sound.

Stravinsky Dance of Katchei (Firebird)
Jet Breaking the Sound Barrier *and* Missile Launching (U.S. Air Force)
SD-1 7" reel Stacked $6.95

GRIEG: *Peer Gynt—Suite No. 1.*
Florence May Festival Orchestra, Vittorio Gui cond. **Livingston 2002-C $6.95.**

The Peer Gynt Suite may be an old orchestral warhorse, but a judicious "shot" of stereo recording is more than sufficient to start it prancing once again. Gui and the Festival Orchestra acquit themselves with a reasonably good, rather straightforward performance, but the main focus of interest here is the sound. The mike placement was close-up and resulted in a very high volume level. There was good directionality, and excellent instrumental separation. Balance generally was good with rich sonorous 'cello sound, some lovely woodwind and mellow horns.

This tape is a "big sound," but in the first movement there is little room tone, making for a lack of spacial illusion and consequently a restricted sense of depth. In *Anitra's Dance* and the *Hall of the Mountain King* episodes, wonderfully effective *pizzicato* strings are much in evidence. Oddly enough in these last two sections, the apparent reverberation is much greater and the sound much more "live." Dynamic range is wide, and there is fairly clean percussion and overall good bass foundation. All in all, if you enjoy this music, this little tape at $6.95 will serve you well.

THE ROMANTIC MUSIC OF RACHMANINOFF featuring ANDRE KOSTELANETZ and His Orchestra with Leonid Hambro (piano).
Columbia ICB 7 $12.95. (Available on disc CL 1001.)

This is a collection of some of Sergei Rachmaninoff's most beautiful music. Such well-known items as *Vocalise* and the three préludes are combined with lesser gems like *Serenade* and *Melodie*. In the first part of the tape, Kostelanetz plays things "straight" with some fine results, and with a good assist from pianist Hambro. Unhappily, as he nears the end of the tape he can't resist pouring on the familiar Kostelanetz *schmaltz*. The immediately apparent effect is shrillness in the first strings.

Directionality was good here with the piano situated on the right for a change. Recording perspective was odd, with great spaciousness in some sections and not in others, highly detailed here and not there, Heavy, growing brass and deep contrabass contrast with woodwind recorded too distantly. It all sounds very much like multi-mike mixing technique is being utilized. Tape hiss was noticeable. In the "*Militaire*" Prelude, the "pop-pop and phut-phut" of DC nodule noise, probably from the dubber used in copying, could be heard.

PATTI PAGE IN THE LAND OF HI-FI with Pete Rugolo and His All-Stars.
Mercury MBS 3-2 $10.95. (Available on Emarcy disc 36074.)

This is, as the title indicates, a hi-fi fling with the Oklahoma thrush who made the *Tennessee Waltz* famous (or infa-

is being utilized. Tape hiss was noticeable. In the "*Militaire*" Prelude, the "pop-pop and phut-phut" of DC nodule noise, probably from the dubber used in copying, could be heard.

mous depending on your attitude toward this type of music). Patti Page is a nice personable gal who has been crooning the ballads of the day, in a soft and low key manner, for some years now. Thus it will come as a surprise to her devotees that on this tape she abandons that mode of singing and instead belts out her numbers with all the high octane assurance and drive of a Sophie Tucker. In a fine strictly upbeat, easy swingin' style she sails through such numbers as *Out of Nowhere, The Lady Is a Tramp, A Foggy Day, Love For Sale* and others. No small part of the success of this tape is due arranger-conductor Pete Rugolo.

If, when you listen to this tape, you think the music has a slightly Stan Kenton-ish flavor, you are so right. Rugolo is the great talent who was responsible for so many of the unique arrangements of the Kenton band. Here you will find his unmistakable use of contrasting harmonies and sonorities, the massed brass playing in a stratospheric register, the rhythmic modulations of beat and meter, the probing of the band's instruments for the extremes of tonal latitude, the discreet use of atonality and dissonance.

The stereo sound here is quite remarkable. This too, is a multi-mike stereo pickup allowing great control over detail and dynamics. There is also a great deal of the contrived here, in terms of directionality and acoustic liveness in combination with instrumental detail. Patti sings in good balance, always being projected just a shade over the band. The overall sound is characterized by extreme cleanness and its very vital forward projection. Heard over a big-speaker stereo system, this is an exciting hi-fi experience.

THEY'RE PLAYING OUR SONG featuring BILLY BUTTERFIELD and His Orchestra. RCA Victor BPS 77 $10.95. (Available on disc LPM 1441.)

The title of this tape is most misleading as one conjures up music reeking of sloppy sentiment. Happily it is not that at all, as the name of Billy Butterfield should have assured us. This is the great Butterfield geared up for big band work, and how that man does blow that trumpet! In a grab bag of popular favorites like *Goodbye Blues, Time on My Hands,* and *Stormy Weather,* he displays the tone and brilliance of his talented horn, aided and abetted by a crew of top-flight side men. The music is highly arranged, but allows plenty of free compass for "rides" by Billy and his men.

The sound here is a fascinating study in advanced stereo techniques. This utilizes the multi-microphone type of pickup which is commonly used in jazz recordings, but in this case, the mikes are grouped in proper position for optimum feed to the 3-channel stereo recorder. The master tape is then post-mixed for the desired effects and from this is derived the 2-channel master. There is contrived trickery here, such as huge acoustic liveness, and ultra-sharp detail. Directionality too is a deliberate matter here, plus a depth control technique. Sure it's phony! But if you can consider this type of sound literally as a *new* medium, then this tape can be considered a virtuoso exercise in that medium. In any case, for the enjoyment it affords in presenting familiar music in unusual sonorities, the tape is well worth its price.

BRASS IN HI-FI featuring PETE RUGOLO and His Orchestra. Mercury MDS 2-11 $12.95. (Available on disc MG20261.)

Here we have more of Pete Rugolo, this time free of the restrictions imposed by a vocalist. With an orchestra of four trumpets, four trombones, three French horns, and a tuba, Rugolo explores new realms of sonority. Once again the instruments are called upon to exploit the limits of their tonal resources. The result is a unique hi-fi and stereo listening experience. There are three standard numbers on the tape . . . *Temptation, All the Things You Are* and *Everything Happens to Me.* The rest are Rugolo originals, which means they are very original indeed!

This was recorded in the by-now standard Mercury "pop" stereo technique. Various divisional accent mikes feed the stereo channels, allowing almost complete sound and environmental control. Here again is the BIG sound with very spacious acoustics, all combined with very forward projection and ultra-detail. Direction and center channel "fill" are best described as precise. All the instruments are very bright and clean with great presence. This is a "must" for lovers of the BIG sound!

Nancy Wright Sings!—with Jay Norman (piano), Lou Skalinder (bass), Fred Rundquist (guitar). Mad About the Boy; Come Rain or Come Shine; We'll Be Together Again; When Your Lover Has Gone; Get Out of Town; When the Sun Comes Out. **Concertapes 509 $7.95.**

This is a pleasant 16 minutes spent with a vocalist who knows how to deliver lyrics. Well-recorded sound with the excellent combo backing Miss Wright splendidly around and in back of her in a fine stereo taping.

Time for Tina—Featuring Tina Louise (vocals) with Coleman Hawkins, Tyree Glenn, Hilton Jefferson, Buddy Weede and His Orchestra. Tonight Is the Night; Hands Across the Table; Snuggled on Your Shoulder; Embraceable You; I'm in the Mood for Love; Baby, Won't You Say You Love Me?. **Concert Hall Society EX 44 $8.95.**

Tina Louise sings well enough; the orchestra backing her plays well enough; the sound has been recorded well enough in aspects of depth and clarity. But for us this tape just doesn't jell. The soloist has been placed to left-of-center and close-miked which results in disconcerting breath noises, overemphasized consonances and vowels—further confused by the band's placement to the right-of-center.

The Ever-Lovin' Miss Lee—with Barney Kessel, Ted Dale, etc. Jada; Won't You Do-Do-Do; Pretty Baby; Blow, Gabriel, Blow; Everybody Doin' It; Scrub Me Mama; Stout-Hearted Men. **Recotape 100-S $9.50.**

Miss Lee's disconcerting style of delivery has not been well-recorded. Monotony is the word for the lovin' Miss Lee.

FREE! LAFAYETTE CATALOG

A Must For Every Hi-Fi Enthusiast

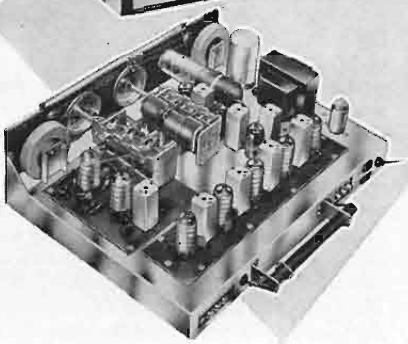
NEW 180 PAGE ELECTRONIC CATALOG FEATURING THE BEST BUYS IN THE BUSINESS

The newest and largest assortment of Electronic, *Radio* and TV parts, Hi-Fi and Public Address Components and systems, Test Equipment, tubes, Transistor Kits and miniaturized components for transistor circuitry, Ham Equipment, Builders Kits, Tools, Books, Microscopes, Binoculars, Telescopes, Cameras, and Drafting Equipment.—**ALL AT LOWEST PRICES**—Catering to the economy minded dealer, serviceman, engineer, technician, experimenter and hobbyist. **CRAMMED FULL OF MONEY SAVING BUYS. SEND FOR YOUR FREE COPY TODAY.**

New! YEARS AHEAD! *Lafayette* STEREO TUNER KIT

THE MOST FLEXIBLE TUNER EVER DESIGNED

- **11 Tubes + Tuning Eye + Selenium Rectifier**
- **12 Tuned Circuits**
- **Dual Double-Tuned Transformer Coupled Limiters.**
- **Separately Tuned FM and AM Sections**
- **Dual Cathode Follower Output**
- **Armstrong Circuit with FM/AFC and AFC Defeat**



KT-500 IN KIT FORM 74.50

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

FM specifications include grounded-grid triode low noise front end with triode mixer, double-tuned dual limiters with Foster-Seeley discriminator, less than 1% harmonic distortion, frequency response 20-20,000 cps ± ½ db, full 200 kc bandwidth and sensitivity of 2 microvolts for 30 db quieting with full limiting at one microvolt. AM specifications include 3 stages of AVC, 10 kc whistle filter, built-in ferrite loop antenna, less than 1% harmonic distortion, sensitivity of 5 microvolts, 8 kc bandwidth and frequency response 20-5000 cps ± 3 db.

The 5 controls of the KT-500 are FM Volume, AM Volume, FM Tuning, AM Tuning and 5-position Function Selector Switch. Tastefully styled with gold-brass escutcheon having dark maroon background plus matching maroon knobs with gold inserts. The Lafayette Stereo Tuner was designed with the builder in mind. Two separate printed circuit boards make construction and wiring simple, even for such a complex unit. Complete kit includes all parts and metal cover, a step-by-step instruction manual, schematic and pictorial diagrams. Size is 13¾" W x 10⅜" D x 4½" H. Shpg. wt., 18 lbs.

The new Lafayette Model KT-500 Stereo FM-AM Tuner is a companion piece to the Models KT-300 Audio Control Center Kit and KT-400 70-watt Basic Amplifier Kit and the "Triumvirate" of these 3 units form the heart of a top quality stereo hi-fi system.

KT-500.....Net **74.50**

LAFAYETTE MASTER AUDIO CONTROL CENTER with BINAURAL CHANNEL AND DUAL VOLUME CONTROL.

- **Self-Powered**
- **DC On All Filaments**
- **24 Positions of Equalization**
- **Tape Head Input, High Impedance**
- **Dual Cathode Follower Output Stages**

KT-300 IN KIT FORM 39.50

This is not only the finest hi-fi preamp characterized by unmatched features, but it has been functionally designed to keep pace with the conversion of your present hi-fi system to binaural (Stereophonic) sound. Incorporates an extra channel and dual volume control for binaural reproduction. Features include DC on all tube filaments, negative feedback in every stage, dual cathode follower output stages and latest printed circuit construction. Less than 0.09% IM distortion and less than 0.07 harmonic distortion at 1V. Hum and noise level better than 80 db below 3V. Uniformly flat frequency response over entire audible spectrum. 7 inputs for every type of phono, tuner or tape. Tasteful styling, brilliantly executed. Size 12¾ x 9⅛ x 3¾". Shpg. wt., 10½ lbs.

KT-300—Lafayette Master Audio Control Kit Complete with cage and detailed assembly instructions. ..... Net **39.50**

LT-30—Same as above completely wired and tested with cage and instruction manual.
Net **59.50**

DELUXE 70 WATT BASIC AMPLIFIER

- **Conservatively Rated At 70 Watts**
- **Inverse Feedback**
- **Variable Damping**
- **Metered Balance And Bias Adjust Controls**
- **Available In Kit and Wired Form**

KT-400 IN KIT FORM 69.50

Here's ultra-stability in a 70 watt basic power amplifier employing highest quality components conservatively rated to insure performance and long life. Features matched pair KT 88's and wire range linear Chicago output transformer, variable damping control, meter for bias and balance and gold finish chassis. Frequency response 10-100,000 cps ± 1db. Hum and noise 90 db below full output. IM distortion less than 1½% at 70 watts, less than 0.3% below 30 watts. Harmonic distortion less than 2% at 70 watts from 20 to 20,000 cps ± 1 db. Output impedance 4, 8 and 16 ohms. Handsome decorative cage perforated for proper ventilation. Size 14½ x 10 x 7⅜" including cage and knabs. Shpg. wt., 40 lbs.

KT-400—Lafayette 70 watt Deluxe Basic Amplifier Kit complete with cage and detailed assembly instructions. ..... Net **69.50**

LA-70—Same as above completely wired and tested with cage and instruction manual.
Net **94.50**

VISCOUS DAMPED TRANSCRIPTION TONE ARMS

PK-90— 11.95

12" VISCOUS DAMPED TRANSCRIPTION TONE ARM

LICENSED UNDER CBS U. S. PATENT 2676806

PK-170— 17.95

16" VISCOUS DAMPED TRANSCRIPTION TONE ARM

Lafayette Radio DEPT HM-C 165-08 LIBERTY AVE. JAMAICA 33, N. Y.

NAME _____

ADDRESS _____

CITY _____ ZONE ___

STATE _____

SEND FREE CATALOG 305

CUT OUT AND MAIL TODAY!

assembly instructions. ..... Net **69.50**

LA-70—Same as above completely wired and tested with cage and instruction manual.
Net **94.50**

VISCOUS DAMPED TRANSCRIPTION TONE ARMS

12" VISCOUS

Lafayette Radio DEPT HM-C 165-08 LIBERTY AVE. JAMAICA 33, N. Y.

driver, high-pass filter, and cone-type tweeter, in a specially designed enclosure for pure, wide-range reproduction from 40 to 15,000 cycles. Size: 23⅞″ x 19″ x 11⅞″. Complete with speakers. Net, **$57**

ENTERTAINMENT MOOD

(*Continued from page* 16)

Songs of the Fabulous 30's. Beyond The Blue Horizon; Let's Fall In Love; Night And Day; Little Old Lady; Exactly Like You, etc. David Rose and His Orchestra.
Kapp KXL 5004 2 12".

Songs of the Fabulous Gay 90's. A Hot Time In The Old Town Tonight; Camptown Races; Hello! Ma Baby; Everybody Works But Father; In The Evening By The Moonlight, etc.
Kapp KDL 7000.

Championing the premise that at least four of the past decades were "Fabulous," Kapp Records has followed up its earlier set devoted to the music of the 1950's, with a crop of albums representing the 1940's, the 1930's, and the 1890's. There are no explanations as to how the selections were made, but the rule of thumb must have been pretty vague. For how else can we accept the fact that in the set comprising two dozen melodies of the Forties, five of them (*The Donkey Serenade, The Anniversary Song, As Time Goes By, Peg O' My Heart* and *The Bells of St. Mary's*) were written prior to that period, or among the twenty-four representing the Thirties, there is not one by Gershwin, Kern, Rodgers, Ellington, Arthur Schwartz or Harry Warren?

However, that still leaves room for some good popular music of those two decades, plus such freaks as the Kennedy-Grosz *Red Sails In the Sunset* and *The Isle of Capri*, Cole Porter's *Don't Fence Me In, Nature Boy* by eden ahbez, and the doleful Maori lament *Now Is the Hour*. Roger Williams, who covers the tunes of the Forties, is a meretricious ivories tickler whose playing is so full of frills and trills that he almost sounds as if he is parodying himself. And David Rose, who takes care of the Thirties, is perhaps too dependent on some fairly soggy violins, although he does manage to break out of the torpor for some exciting arrangements of *The Peanut Vendor* and *The Continental*.

However, the collection devoted to the 1890's has been done with affection and originality throughout. Produced by Frank Luther, the set, consisting of 53 selections, has been organized as a vaudeville show, with the different song medleys making up the various "acts." Most of the items were actually composed during the Nineties, and include such gems as Paul Dresser's masterpiece, *On The Banks of the Wabash*, Richard Buck's *Kentucky Babe, My Best Girl's a Corker* by John Stromberg, and George M. Cohan's *I Guess I'll Have to Telegraph My Baby* ("I need the money bad, indeed I do"). As a special bonus, there's an illustrated ten page song book, plus atmospheric notes by Budd White. Great fun.

S. G.

Personalities Plus!

The Jazz Makers featuring Louis Armstrong, Count Basie, Dizzy Gillespie, etc. Savoy Blues; Lonesome Miss Pretty; Cristopher Columbus; Soft Winds; The Sergeant

Babe, My Best Girl's a Corker by John Stromberg, and George M. Cohan's *I Guess I'll Have to Telegraph My Baby* ("I need the money bad, indeed I do"). As a special bonus, there's an illustrated ten page song book, plus atmospheric

Was Shy; Foolish Man Blues; Shoe Shine Boy; 57 Varieties; Back In Your Own Back Yard; Blues In C-Sharp Minor; Basin Street Blues; I Can't Get Started.
Columbia CL 1036.

Satchmo the Great featuring Louis Armstrong. When It's Sleepy Time Down South; Indiana; Paris Interview; Flee As A Bird; Oh, Didn't He Ramble; Mack The Knife; Mahogany Hall Stomp; All For You (Sly Mongoose); Black And Blue; St. Louis Blues (Concerto Grosso).
Columbia CL 1077.

Edward R. Murrow has produced a motion picture with the title of this LP, which is now being shown. Some footage from it was seen on Murrow's CBS-TV show and portions of this recording were taken from the sound track of that film. The *St. Louis Blues* track is from the Lewisohn Stadium concert of 1956 in New York at which Armstrong's group appeared with the Stadium Orchestra conducted by Leonard Bernstein.

This is relatively swampy ground for jazz fans, but the album does have some good spots. There is a perfectly wonderful *Mack the Knife,* with Armstrong's raspy voice still containing what Elia Kazan calls "the shine and shiver of life." There is, too, the unexpected power of the massed voices in Accra, Ghana, singing *All for You, Louis,* like a gigantic revival meeting.

There is also an excellent essay on Armstrong by Nat Hentoff which quotes from much unpublished material. For these valuable and enjoyable moments, however, one has to suffer through Murrow's tedious narration, his muddy cross-examination of Louis and a bit of Armstrong reading rather awkwardly from a section of his autobiography.

The Jazzmakers, which derives its title from the current book edited by Nat Hentoff and Nat Shapiro (Reinhart) and which is keyed in its choice of material to personalities covered in the book, is a valuable jazz LP. It contains excellent performances (all unavailable elsewhere on LP) by Ellington, Basie (a heretofore unreleased number from 1939), Bessie Smith, Dizzy Gillespie (*I Can't Get Started*) and eight others. They all sound better on LP than on the original 78s and it is a pleasant shock to hear the poignant sound and pure emotion with which trumpeter Tommy Ladnier plays while accompanying Bessie Smith. This album is not only of interest to the jazz fan, but from the current book edited by Nat Hentoff and Nat Shapiro (Reinhart) and which is keyed in its choice of material to personalities covered in the book, is a valuable jazz LP. It contains excellent

is a good introduction to jazz for the friendly uninitiate with curiosity. It contains solid examples of almost every style, from the early New Orleans days right down to Dizzy Gillespie.

R.J.G.

Bistro Divas

The Art of Mabel Mercer—with various accs. While We're Young; Remind Me; From This Moment On; It Was Worth It; Some Fine Day; The End Of A Love Affair; and 22 others.
Atlantic 2-602 2 12".

Give Him the Ooh-La-La featuring Blossom Dearie and Rhythm Group. Like Someone In Love; Give Him The Ooh-La-La; I Walk A Little Faster; The Middle Of Love; Just One Of Those Things, etc.
Verve MGV 2081.

This Is Lucy Reed—with various accs. Lucky To Be Me; A Trout, No Doubt; Little Boy Blue; Love For Sale; St. Louis Blues, etc.
Fantasy 3243.

The specialty songs heard in many intimate night clubs throughout the country never land on the Hit Parade, but the devotees of these late hour spots couldn't care less. In fact, they'd probably have a stroke if any of their favorite numbers ever became too popular. Frequently, this lack of widespread acceptance is entirely understandable, but just as frequently, many of these songs have originality and style with an adult, literate quality that merit wider acceptance.

Perhaps the two-record set of Mabel Mercer *"lieder"* may do the trick. Apart from a few overly precious items such as *It Happens All Over the World* and *The Riviera,* the repertory of 28 songs is of a pretty high order, with special mention to Edward Redding's *The End of a Love Affair,* Cy Walter's *Some Fine Day,* the Alec Wilder *Did You Ever Cross Over to Sneeden's?* and *You Are Not My First Love* by Bart Howard and Peter Windsor.

Miss Mercer, a sort of high priestess of the *chi-chi* set, is certainly among our foremost interpreters of popular and not so popular songs. Her serene sophistication comes through admirably on records and all the material bears her special stamp. Listen carefully to the way she flies through such a well-known item as *Just One Of Those Things.* Note her fast "devil-may-care" pace, her pronunciation of the word "gossamer," and the way she flings out "too hot, not to cool down." It is this ability to make the familiar sound ever new and exciting that is her special "art," and one that I suspect many a better "singer" would love to have.

Miss Blossom Dearie (yes, that's her real name) has a repertory covering much the same ground as Miss Mercer, with *Just One of Those Things, The Riviera* and *Let Me Love You* performed in both collections. Her hushed baby voice contrasts nicely with some of the more sophisticated sentiments she is called upon to express, but this is a very knowledgeable baby. Particularly well done are Cy Coleman and Carolyn Leigh's affecting *I Walk a Little Faster,* the interestingly

sound ever new and exciting that is her special "art," and one that I suspect many a better "singer" would love to have.

Miss Blossom Dearie (yes, that's her real name) has a repertory covering much the same ground as Miss Mercer, with *Just One of Those Things, The Riviera*

Wallington and Bud Goodman, and above all, Cole Porter's philosophical *Give Him the Ooh-La-La,* an old Ethel Merman piece of advice from *DuBarry Was a Lady.*

Least fortunate in her special numbers is Miss Lucy Reed, a fine, no-nonsense, mature singer who seems to be burdened down with some excessively mawkish material. But she is on firm footing with such items as the Bernstein-Comden-Green *Lucky to Be Me,* and the touching *Little Boy Blue,* a musical setting by Mme. Guy D'Hardelot of Eugene Field's poem. I also wish she would be discouraged from the excessively dramatic emoting she does on *Love For Sale* and *St. Louis Blues* which is not at all in character.

S. G.

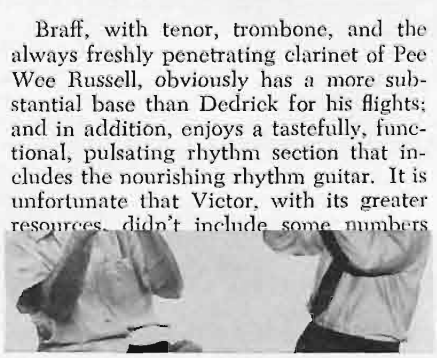
Berigan—Double Salute!

Hi-Fi Salute to Bunny—Ruby Braff (trumpet), Pee Wee Russell (clarinet), Dick Hafer (tenor sax), Benny Morton (trombone), Nat Pierce (piano), Steve Jordan (guitar), Walter Page (bass), Buzzy Drootin (drums). I Can't Get Started; I'm Coming, Virginia; Marie; Downhearted Blues & 4 others.
RCA Victor LPM 1510.

Salute to Bunny—Rusty Dedrick (trumpet & vocals); Jayell Porter (baritone sax); Jack Keller (piano); Wendell Marshall (bass), Clem de Rosa (drums); I Can't Get Started; The Prisoner's Song; 'deed I do; Jazz Me Blue & 6 others.
Counterpoint CPT 552.

Of these two tributes to the late Bunny Berigan (a trumpeter of crackling, beaping authority who died sixteen years ago), Braff's is considerably superior. The fault in Dedrick's set is not with his own deeply lyrical, virile horn but with a comparatively static rhythm section and insufficient front line support. Dedrick is complemented only by La Porta's baritone saxophone which lacks a degree of necessary fire on this date.

Braff, with tenor, trombone, and the always freshly penetrating clarinet of Pee Wee Russell, obviously has a more substantial base than Dedrick for his flights; and in addition, enjoys a tastefully, functional, pulsating rhythm section that includes the nourishing rhythm guitar. It is unfortunate that Victor, with its greater resources, didn't include some numbers



Braff, with tenor, trombone, and the

quent context for Berigan and a setting Braff too has the power to shape and lift. Both albums utilize songs associated with Berigan. The Victor annotator failed to mention that all the arrangements are by Braff, his first anywhere. The Braff album has more presence.

N. H.

Smooth & Hot

Day by Night featuring Doris Day with Orchestra, Paul Weston cond. Close Your Eyes; You Do Something To Me; Stars Fell On Alabama; Moonglow & 8 others.
Columbia CL 1053.

Doris Day is a perenially professional and thoroughly graceful renewer of popular standards. Unlike a shocking number of her younger contemporaries on the often frenzied pop scene, Miss Day, first of all, sings in tune. Her sound is intimate without being stifling and her warmth is projected naturally. She, furthermore, phrases with a fluid beat and a more than nominal respect for the intent of the lyrics. Her numbers in this collection are mostly ballads with a few others at a gentle medium tempo. Accompaniment is sometimes rather overlush.

N. H.

Big Maybelle Sings. All Of Me; Baby; Won't You Please Come Home; If I Could Be With You & 6 others. With Gigi Gryce (alto sax), Hank Jones & Don Abney (piano), Bobby Donaldson (drums), Frank Rehak (trombone).
Savoy MG 14005.

Big Maybelle is a rhythm-and-blues singer by past history, and this is her first album in a somewhat more sophisticated jazz context. She retains, as does most jazz, the blues cry of her regular calling, but, except for two inappropriate straight rhythm-and-blues numbers apparently tacked on to fill the album, her accompaniment here is not as bludgeoning as on many of her previous single records.

In sound, if not in musicianship yet, she has something of the impact of Bessie Smith. She has a way to go, but is certainly startlingly direct. Notes fail to indicate personnel.

N. H.

Big Band Stuff

Les and Larry Elgart. Bidin' My Time; Prelude To A Kiss; Just In Time; Turk's Groove; What's New?; No Moon At All; Don't Get Around Much Anymore; Come The Dawn; Gonna Get A Girl; You're Driving Me Crazy; Little Girl; One Man On The Tuba.

All the King's Saxes featuring Hymie Schertzer & Orchestra. Sometimes I'm Happy; Let's Dance; The Glory Of Love; Goody-Goody; You Turned The Tables On Me; Stompin' At The Savoy; Riffin' At The Ritz; It's Been So Long; Stealin' Apples; I Found A New Baby; Just For Fun; Always.
Disneyland WDL 3017.

For almost a decade, Hymie Shertzer was the lead alto man in the Benny Goodman saxophone section, which meant he was responsible for the sound and phrasing of that section. This is why he could resuscitate so neatly that sound for this LP. However, it is a shock to hear the Goodman solos played by a guitar! There are no brass horns, just saxophones, and although it is good dance music (as *Goodman* always was), the sound is monotonous.

The Elgart brothers have one of the best rehearsed, intricately arranged and bright-sounding bands to come along in years. The jazz content is at a low level, but it is top notch dance music, melodic, rhythmic and well played.

R. J. G.

Combos—East & West Coast

Bud! featuring the piano of Bud Powell. Some Sou; Blue Pearl; Frantic Fancies; Bud On Bach; Keepin' In The Groove; Idaho; Don't Blame Me; Moose The Mooche.
Blue Note 1571.

Serenade to a Bus Seat with the Clark Terry Quintet. Donna Lee; Boardwalk; Boomerang; Digits; Serenade To A Bus Seat; Stardust; Cruising; That Old Black Magic.
Riverside RLP 12-237.

Pepper Adams Quintet. Unforgettable; Baubles, Bangles, And Beads; Freddie Froo; My One And Only Love; Muezzin'.
Mode MOD 112.

Fire in the West featuring the alto sax of Herb Geller. S'Pacific View; Jitterbug Waltz; The Fruit; Here's What I'm Here For; Marable Eyes; An Air For The Heir; Melrose And Sam.
Jubilee 1044.

Gerry Mulligan/Paul Desmond Quartet. Blues Intime; Body And Soul; Standstill; Line For Lyons; Wintersong; Battle Hymn Of The Republican; Fall Out.
Verve MGV 8246.

A creative function of a recording director can be to suggest the merging of two unusual talents in the hope that the end result will be greater than the sum of the parts. The artists themselves were the recording directors in this instance, with Desmond and Mulligan anxious to sharpen their musical wits against one another on vinylite. While the result may not be greater than the sum of the parts to every listener, it has certainly produced some fine jazz music. Desmond benefits particularly from this marriage, displaying almost an entirely new musical personality; vigorous, earthy and more directly emotional than the controlled, distilled emotional style of playing he has made into his trademark with the Dave Brubeck Quartet. Mulligan is his usual witty, provocative self. *Line for Lyons*, written in honor of Jimmy Lyons, the San Francisco disc jockey, is rapidly becoming a modern jazz standard and this version is among the more fascinating ones.

Altoist Herb Geller, whose art is cast in the image of Charlie Parker to a considerable degree while retaining an original core, is accompanied in seven solidly swinging tracks by Harold Land, a pulsing tenor player and Kinny Durham, a trumpeter who follows the paths explored by Miles Davis. They produce the tightly swinging, exceedingly rhythmic and emotionally-charged modern jazz that is more usually associated with the jazz *boites* of Manhattan than with those of Los Angeles.

Pepper Adams, although winner in the New Star category on baritone sax in the recent *Down Beat* Critics' Poll, has been heard relatively infrequently on records. This is a first LP with his own group and, although there is a mediocre trumpeter named Stu Williamson along, Adams and the rhythm section (all superior players) manage to get a high voltage type of jazz improvisation rolling along. There are long, impassioned solo spots by Adams who plays the usually ponderous baritone as though it were the light, facile alto and never seems to pause for breath but continues to blow longer than a champion skin diver can stay under water. It is indicative of the increasing attention being paid to melody these days that the most wholly satisfactory track on the album is the interpretation of the sweet ballad *Baubles, Bangles and Beads*. Not the sort of thing one usually associates with such an earthy music as jazz.

Clark Terry, a trumpeter who has amassed considerable seniority as a big band brass section member with both Duke Ellington and Count Basie, leads his own hand-picked group through eight numbers, all but two of which are original Terry tunes. He is accompanied by Paul Chambers (bass) and Philly Joe Jones (drums), two of the most exciting rhythm men in jazz, and in addition shares the horn solos with Johnny Griffin, a hard-driving tenor player. This is good modern jazz; but despite the undoubted talents of the men involved, there is a certain lack. Perhaps there was no particular spark of creativity. In any case, the result is pleasant but not outstanding jazz, for all the lovely solo bits contributed by Terry.

Bud Powell is to modern jazz piano playing what Louis Armstrong was to jazz trumpet from 1920 to 1940. In recent years, however, Powell has been ill, the helpless victim of social as well as functional disorders, and the result has been a diminution of his artistic powers. This album represents the best work he has done in some time, though the solo side (five numbers) is not up to his former standard. When joined by trombonist Curtis Fuller so that the entire load is not his to carry, Powell plays very well indeed in his brittle, flashing style, with intricate runs and unusual chord juxtapositions. Paul Chambers contributes several interesting solos on the bass, which serve to strengthen the impression that he is rapidly becoming the best of all modern bassists.

R.J.G.

From Left-Bank Paris

Mac-Kac & His French Rock & Roll. I'm Goin' To Have A Quickie; See You Later, Alligator; What's The Matter, Pal?; You Left In Your Bobby Socks; I'll Kill The Bum Who Drank All My Communion Wine & 5 others.
Atlantic 8012.

(*Continued on page* 90)

WHERE DID IT BEGIN?

(*Continued from page 38*)

present, when audiophiles try to convince their friends that high fidelity does not have to mean piercing "high frequency" —and distortion to boot. The immediate effect of the definition was that virtually every manufacturer of radios and phonographs labelled his product as "high fidelity." This practice is still with us, giving the general public a grossly "distorted" view of the term so that many simply decide that "high fidelity" means nothing at all.

Somehow, despite the depression, a great number of the early malcontents managed to hold on to the notion that high fidelity was neither meaningless nor impossible.

They were given very little encouragement by the broadcasting or recording industries. The moguls of the radio and record industry had made up their minds that the public didn't want good sound. A 5000 cycle top frequency limit, they said, was quite sufficient because it made music sound mellow. It was perhaps accidental that this assessment of public taste also saved the radio and record industry vast amounts of money since it made unnecessary any technical improvement.

Not all was dark in this period. Many musically outstanding recordings were made by such great interpreters as Sir Thomas Beecham, Bruno Walter, Leopold Stokowski, Arturo Toscanini, Pablo Casals and many others whose names became by-words throughout the world through the recorded medium. Many records from the period of the middle '30's still sound surprisingly well on modern equipment and have become treasured collector's items. Yet technical improvement in playback equipment seldom came from within the industry. Experimentation along these lines was largely left to malcontents outside the established ranks of the phonograph business—wild-eyed people of the nowadays almost extinct species of cranks and solitary inventors.

Yet one development stands out amidst the hi-fi doldrums of those days: a series of experiments by Bell Laboratories in "auditory perspective," known now by the name of stereophonic sound.

With the cooperation of the Philadelphia Orchestra and Leopold Stokowski, who proved capable of competing with sound engineers on their own terms, the Bell Labs managed to cover just about every aspect of stereo in experiments and public demonstrations, including some aspects which have not yet appeared in the modern home sound system.

The idea of stereophonic demonstrations required equipment of previously non-existent quality since it was planned to reproduce in Washington's Constitution Hall a concert taking place at the same time in the Academy of Music in Philadelphia. Bell already had microphones and telephone lines of adequate quality and proceeded to develop amplifiers and speakers which could cover the full frequency and dynamic range of an orchestra without significant distortion.

The first public demonstration of stereophonic sound took place on April 27, 1933, at Constitution Hall. Leopold Stokowski manipulated the controls from a box at the rear of the hall while Alexander Smallens directed the Philadelphia Orchestra at the Academy of Music. Careful planning, which included a visual accompaniment on stage to aid the overall illusion, produced an unqualified success. Further experiments over the following year, including demonstrations of "binaural" sound over earphones and three-channel stereo, were equally successful.

The year 1934 brought an innovation which was more immediately important for home use than stereo. In June of that year, Major Edwin Howard Armstrong supervised an experimental radio transmission from the top of the Empire State Building to a special receiver in Westhampton, Long Island. The radio signal used his newly invented principle of frequency modulation. Its superiority to conventional radio both in frequency range and freedom from extraneous noise was instantly apparent, but Armstrong could not interest any of the big powers in the broadcasting industry in its potentialities. Too much had been invested in conventional AM radio for an open-hearted acceptance of the new system. Determined to prove the value of FM broadcasting, Armstrong secured permission to transmit FM programming, after what seemed endless testimony before the F.C.C. and the Congress. Using $300,000 of the fortune he had gained from previous invention of the superheterodyne and other circuits, he proceeded to build his own FM station in the New Jersey Palisades. In this he had no other motive than to show the public how well music could sound if transmitted via FM. He himself paid for superb programs which he presented as a public service. His W2XMN filled the air of New York with wonderfully clear and noise-free transmission—though as early as 1939 there were few who had the equipment to receive FM in its full beauty.

Yet even after this convincing demonstration and after the long delay of the Second World War, the general acceptance of FM was hindered by timid or hostile radio executives who felt that top quality sound was a strictly unnecessary luxury for broadcasting networks. Exhausted after a fight of nearly twenty years for the acceptance of his great invention, embittered by alternately vicious and stupid opposition, Major Armstrong ended his life by a leap from his window. But above the Palisades of the Hudson River still stands the tower of W2XMN as a truly personal monument to this great pioneer in the cause of faithful reproduction of music through electronic means.

In the meantime other innovators, no less individualistic than Armstrong—but fortunately less hampered by circumstances—introduced one improvement after another. Amplifiers began to be liberated from their plodding servitude to inadequate circuitry with the intro-

reflex baffle is a boon for obtaining effective bass at low cost.

The advantage of efficiency is gained in the bass reflex baffle by some rather nifty acoustic tricks in matching the natural resonance of the enclosure to the natural resonance of the speaker. This match has to be quite accurate, or else the bass response is apt to be spotty. Unless the dimensions of the baffle fit the characteristics of the speaker intended for it, booming resonance may blur the whole tonal picture and result in the thumping drone of "one-note bass." What you then hear is the hollow resonance of the baffle itself rather than the pitch and tone color of the real musical instrument to be reproduced. In case of bass reflex baffles it is therefore advisable to use speakers and baffles specifically designed for each other, or follow closely the recommendations of the speaker manufacturer.

To lick both the problems of inefficiency (encountered in the infinite baffle) and of boom-like resonance (encountered in bass reflex baffles) audio engineers finally developed a rather complex type of enclosure known as the "folded horn."

Folded Horns

The horn as an acoustic aid traces its ancestry to the ancient megaphone, which projected sailors' voices from ship to ship. Essentially, a horn is a tapering funnel with the speaker at the narrow end and the length and rate of taper gaged to the acoustic requirements.

The gradual taper of the horn provides a smooth, continuous energy transfer between the speaker and the air of the listening room. Technically speaking, the horn acts as an "acoustic impedance transformer." The air at the apex is tightly confined, a sort of elastic lump packed against the speaker. This gives the speaker something relatively solid to push against and thus provides efficient energy transfer from cone to air. It also provides "damping" for the speaker, resulting in clean "transient response" (see page 53). As the horn gradually flares out, the characteristics of the air inside approach that of the open room. The smooth and gradual transition attained in this way accounts for the superior efficiency of the horn. The sound just flows toward the horn mouth and into the listening room without any barrier or abrupt step (such as a cavity or port) which would cause loss of acoustic energy.

Moreover, since the diameter of the flared horn varies from one place to next along its entire length, no box-like resonances develop. The whole horn structure is "anti-resonant" and consequently free from annoying boom.

In its modern form, the horn bears no resemblance to the tin monsters used on early acoustic phonographs or the thirty-foot giant funnels behind the early movie screens. The horn has been housebroken by the bright idea of folding it up to save space and arranging it within an attractive enclosure. Klipsch, Electro-Voice and James B. Lansing are the principal manufacturers of folded horn enclosures, though variants of the principle are also employed by other firms.

Because of the intricate convolutions hidden inside their plain exterior, horn enclosures are the most expensive type of speaker baffle. The forest of carefully angled wood partitions inside these enclosures is truly amazing. Yet the results frequently justify both the cost and the complexity of these designs.

The most important thing to bear in mind is that no loudspeaker can sound better than the baffle in which it is mounted. True, it takes a good speaker to produce good sound. But that good sound will never be heard unless the baffle is capable of equally good performance. Going back to our original analogy of the string and the violin—remember, it's the violin that determines how the string sounds. Similarly, it's the baffle that determines how the speaker sounds. —*END*

LONG, LONG PLAY

(*Continued from page* 19)

33 rpm discs of the Vox *Scheherazade* and of the Prestige *Concorde* albums for direct comparison.

Just as in tape, the slower the running speed, the more limited is the treble response. It takes some mighty good craftsmanship to come up with a first-rate 16 rpm disc; and I can say that Rudy Van Gelder, the audio engineer, responsible for cutting these Vox and Prestige items, has done a good job with what he had to work with. I place particular stress on the last phrase because it seems to my ears that any defects or distortions in the original tape master tend to be emphasized when subjected to the nearly intolerable tolerances imposed by the 16⅔ rpm medium.

It should also be said that only a turntable or changer in *absolutely top shape* will play back the 16 rpm discs with good results—free from wow or flutter.

Instructions on the record sleeves suggesting that changers be warmed up for a few minutes before use at the fourth speed are not put there just to take up space! If you have a transcription turntable with the 16⅔ rpm speed, this is the ideal thing; but there aren't too many available just now. Components Corp., Fairchild, Metzner, Rek-O-Kut, Thorens are among those who can presently fill the bill. However, for better or worse, almost all major makes of changers come with the 16⅔ speed.

Listening Results

As heard on my particular rig there is no doubt that the Prestige jazz discs had the best of it from beginning to end, chiefly because the tapes—originated in this country—were of better quality than the predominantly Central European product offered by Vox. When it came to direct comparison of the *Concorde* album at the two speeds, the only slightly noticeable difference manifested itself when long held piano or vibe chords came at the end of a selection. Here it must be admitted that superior steadiness of motion was discernible with the 33⅓ disc.

As for the Vox records, I enjoyed most the "mood music" travelogue, *Around the World—Around the Clock.* This reaction, though, may not point up any superiority in recorded sound over the concert fare conducted by Messrs. Perlea, Klemperer, Horenstein, *et al*; but rather might indicate that the two-hour LP will find its real niche in the home as a kind of domestic "Muzak." It should be satisfactory for opera and oratorio, and I'd like to see Vox issue their recordings of the Bach St. Matthew and St. John *Passions*, as well as of the Mozart *Requiem*, at 16 rpm. This would provide a much fairer testing ground than the whole programs of standard orchestral classics presently offered, and which are in many instances available in far superior recorded performances on other labels at the 33⅓ speed. I'd also like to see the vastly popular George Feyer "Echoes" series come out on the fourth speed.

The 16⅔ rpm speed is not for the hi-fi perfectionist. It has proven itself for playback of the spoken word—when a maximum amount of material is wanted on a 12-inch disc. It is also just the thing for home programming where continuous "mood" or dance music is called for. When we consider serious concert fare, the 16⅔ disc is ideal for opera. There is no reason to believe that 16⅔ will replace 33⅓ as the preferred speed for LPs but it's mighty nice to be able to put that fourth speed on the changer to work as an added source of musical enjoyment.

• Playing them on a Garrard RC-98 changer with Fairchild 225-A cartridge, feeding into McIntosh 60-watt amplifying equipment and winding up with a Stephens speaker in a 10 cu. ft. infinite baffle enclosure.

MUSIC ON "L-LPs"—16⅔ RPM

Vox XL 1—Classical: Mostly Tchaikovsky.

Vox XL 2—Classical: Mostly Beethoven.

Vox XL 3—Classical: Selected works of Rimsky-Korsakov, Bizet, Borodin and Tchaikovsky.

Vox XL 4—Mood music tour of France, Spain, Austria, Italy, South America, etc.

Vox XL 5—Classical: Selected works of Beethoven, Schubert, Dvorak and Prokofiev.

Vox XL 6—Piano concertos of Grieg, Liszt and Rachmaninoff.

Vox XL 7—Dance music.

Prestige 1—Concorde; featuring the Modern Jazz Quartet.

Prestige 2—Billy Taylor Trio in 20 different numbers.

Prestige 3—Miles Davis & The Modern Jazz Giants.

Prestige 4—"Three Trombones" playing about 23 different numbers. —*END*

Classified

RATE: 35¢ per word. Minimum 10 words. June issue closes April 3rd. Send order and remittance to: HI FI MUSIC REVIEW, 366 Madison Ave., New York 17, N. Y.

TAPE & TAPE RECORDERS

RECORDERS, HI-FI, Tapes. Wholesale Prices. Free Catalogue. Carston, 215-W E. 88 St., N.Y.C. 28.

TAPE recorders, hi-fi components, tapes. Unusual values. Free Catalog. Dressner, 69-02HF 174 Street, Flushing 65, New York.

HIGH-FIDELITY Recording Tape—Guaranteed New Splice-Free. Low Prices Highest Quality Perfect Tape 40/15000 CPS. Uniformly Coated Permanently Lubricated Abrasion Resistant. 7" Boxed Reels Acetate 1200' 1½ Mil 1/$1.39, 4/$5.04; 1800' 1 Mil 1/$1.87, 4/$6.76; Mylar 1800' 1 Mil 1/$2.60, 4/$9.40; 2400' ½ Mil 1/$3.61, 4/$13.28. Add 25¢ per shipment. Other Tapes Available. Hi-Sonic Dept. B P. O. Box 86, New York 63, N. Y.

TAPE Recording For Cash! Pay for your Recorder in 4 weeks—Spare Time! Hundreds of moneymaking ways. Entire country wide-open! Facts Free. Dixieland Sound, Studio H, Asheboro, N. C.

HIGH FIDELITY

DISGUSTED Of "HI" HI-FI Prices? Unusual Discounts On Your High Fidelity Requirements. Write Key Electronics, 120 Liberty St., New York 6, N. Y. EVergreen 4-6071.

REPAIRS & SERVICES

ALL Makes High Fidelity Speakers Repaired. Amprite, 70 Vesey St., N. Y. 7, N. Y. BA 7-2580.

Cover Photo

Photo by Joe Petrovec
Equipment by Cabinart and
Oliver Read (old phonograph)

HI FI & MUSIC REVIEW INFORMATION SERVICE

. . . is at your service

THE "BIRD" STILL FLIES

(*Continued from page 57*)

dress. He was an habitual purchaser of records, all kinds of records, and would go into stores, buy the new releases—the hit parade records—and take them to his room to play them.

As Leonard Feather has observed, Parker was engaged in a life-long love-hate battle with himself and despite the adulation heaped upon his work by fans and musicians, he disappointed himself as an artist. He could never bring himself to recommend one of his records to a purchaser. On what was to be his deathbed, he finally selected one of his sides from the series listed here, *April in Paris*, played with a string orchestra, as a present for the doctor who was treating him.

Just as was the case with the lost child of early jazz, Bix Beiderbecke, Parker has been idolized and the fire of legend fed, until now one can hardly see the real person who must have existed behind it all. Beiderbecke died young, too; a victim of his own death urge. With Parker the choice seemed less free—the difference between liquor and narcotics. Parker's was a sentence of death from youth, waiting to be consummated, like the racing driver out to see how many times he can get away with it, knowing that in the end the odds will catch up with him.

Today, in the fever of legend, musicians who walked away from him when he was alive knowing that greeting him would mean a touch for money, speak of him as a god. And the reason for this, of course, is the giant contribution he made to jazz. It has proven almost literally impossible for a young musician today to play the alto saxophone any other way than Charlie Parker's way. With rare exceptions, they are all "little Birds." In fact, his influence has been so great that even pianists have utilized his ideas (Hampton Hawes, a young West Coast pianist of considerable stature says that his main influence has been Parker). And an entirely new school of tenor saxophone playing has been built around the work of two New York youngsters, John Coltrane and Sonny Rollins, who are heavily influenced by Parker's concept.

It is sometimes forgotten in the whirl of modern living, that a musician such as Parker lived in what was, in one sense, a good time for music. Heartless though it may be to feel this way, musicians and modern jazz *aficionados* might well thank their stars that Parker lived when he did. For at the very least, his music is etched for posterity on countless discs, many of them well recorded. Thus the genius of a Parker is not lost in the fading memories of musicians or merely preserved on a few hard-to-listen-to ancient phonograph records in which a once great sound now comes through diluted, its beauty tarnished and the emotional impact blurred by acoustical recording.

In the last years of his life, Parker was under contract to Norman Granz of the "Jazz at the Philharmonic" concert group. Granz recorded him in numerous settings with considerable freedom and even allowed him to fulfill an ambition of long-standing; to record with a string section. The records Parker made of assorted ballads played simply and with incredibly lovely melodic embellishments were his most popular.

In addition to the string orchestra recordings, Granz also featured Parker in groups where his talents would be posed against such contemporaries as Miles Davis and Dizzy Gillespie (some of Parker's most memorable choruses were blown with one or the other of these trumpeters as his running mate), or such elder statesmen of jazz as Benny Carter and Johnny Hodges. Many of Parker's later recordings have proven as influential as his early ones—they have the same ability to absorb the listener.

The clarinetist Tony Scott once wrote an entire article based on a consideration of a four bar Parker statement—his music could so affect a fellow musician.

For years before Louis Armstrong achieved real popular acceptance, his music could be heard, bit by bit, adapted into big band arrangements on radio programs. One well known dance band of the late thirties did at least one and possibly more entire numbers constructed from trumpet riffs taken from Louis Armstrong records.

Today, Charlie Parker is having the same sort of tribute paid him. On any given night, you will hear bits of Parker in the studio bands playing for TV shows; on almost any juke box not devoted entirely to rock 'n' roll, you will hear his phrases in the accompaniment to ballad singers. As a point of fact, one rock 'n' roll hit of a few years back was actually taken from a Parker solo. Ideas flowed from his horn as though a musical gusher had been tapped.

Make no mistake; Charlie Parker is an important figure in the history of American music. His tragic death in 1955 under mysterious circumstances and of causes never fully explained, added to the bitter-sweet legend of the young hero bent on self-destruction. But his music, and a good bit of it is in this package and in another series of eight LP's entitled *The Genius of Charlie Parker* on Verve MGV8003/10, is carrying his name wherever jazz is played—and that's almost everywhere.

The Charlie Parker Story is a solidly constructed tribute to his importance to jazz. The three volume LP set comes boxed and with a penetrating biographical essay on Parker by Nat Hentoff with an extensive listing of those of his recordings which are available on Verve, plus numerous pictures.

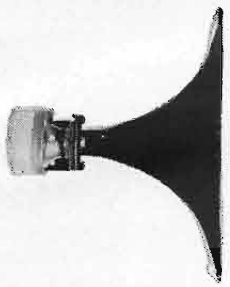
The three LP's contain a total of 42 selections and present Parker in almost every conceivable type of setting, from a quartet to a big band, including also performances with the Latin orchestra of Machito and with a string orchestra. Some of the numbers are from other albums currently available, some are issued here for the first time, but there is a minimum of duplication. —*END*

sense, a good time for music. Heartless though it may be to feel this way, musicians and modern jazz *aficionados* might well thank their stars that Parker lived when he did. For at the very least, his jazz. The three volume LP set comes boxed and with a penetrating biographical essay on Parker by Nat Hentoff with an extensive listing of those of his recordings which are available on Verve,

HiFi BUY IT HERE

Your guide to high fidelity dealers in your city who carry many of the fine products advertised in HI FI & MUSIC REVIEW.

THESE ADVERTISERS' CODE NUMBERS PERMIT YOU TO LOCATE DEALERS CARRYING THEIR BRAND.



1. ACOUSTIC RESEARCH
2. ALTEC LANSING
4. ARGOS PRODUCTS
5. AUDIO DEVICES
18. AUDIOGERSH
6. BELL SOUND
7. DAVID BOGEN
8. BOZAK SALES CO.
9. BRITISH INDUSTRIES
10. EICO
11. ELECTRO-VOICE
41. EMC RECORDINGS CORP.
13. FISHER RADIO
14. GLASER-STEERS
15. INTERNATIONAL ELECTRONICS
17. INTERSEARCH
19. KLIPSCH & ASSOCIATES
20. JAMES B. LANSING SOUND
21. LIVINGSTON AUDIO PRODUCTS
39. NORTH AMERICAN PHILIPS
16. OMEGA TAPES
23. PENTRON
24. PHONOTAPES
25. PICKERING
26. PILOT RADIO
27. PRECISION ELECTRONICS
28. REGENCY
40. REK-O-KUT
29. H. H. SCOTT
30. SHERWOOD ELECTRONIC LABS
31. SHURE BROTHERS
32. SCHWANN CATALOGUE
33. SUPERSCOPE
34. UNIVERSITY LOUDSPEAKERS
35. UTAH RADIO PRODUCTS
36. VIKING OF MINNEAPOLIS
37. WALCO PRODUCTS
38. WELLCOR

ALABAMA

BIRMINGHAM
Ack Radio Supply Co. . . . 2, 5, 6, 7, 9, 10, 11, 18, 21, 25, 27, 28, 29, 31, 34, 35, 37, 39, 40
James W. Clary Co. 2, 5, 6, 7, 8, 9, 10, 11, 13, 14, 17, 18, 19, 21, 23, 25, 27, 29, 31, 35, 36, 37, 39, 40
Forbes Dist. Co. 4, 5, 7, 9, 10, 11, 21, 23, 25, 27, 29, 31, 32, 34, 35, 37, 40

ARKANSAS

FORT SMITH
Wise Radio Supply 4, 5, 6, 7, 8, 9, 10, 11, 13, 18, 21, 25, 26, 27, 31, 34, 35, 36, 37, 38, 40

LITTLE ROCK
Moses Melody Shop 1, 6, 7, 11, 13, 16, 18, 19, 21, 23, 25, 26, 27, 29, 32, 34, 36, 37, 39, 40

ARIZONA

PHOENIX
Audio Specialists 1, 7, 9, 10, 11, 13, 14, 16, 18, 20, 21, 23, 25, 27, 28, 29, 30, 31, 32, 34, 36, 37, 40
Hi Fidelity Sound Systems 5, 7, 8, 9, 10, 11, 13, 14, 20, 21, 23, 25, 26, 27, 31, 34, 36, 37, 40
Southwest Wholesale Radio 4, 5, 9, 10, 11, 13, 20, 21, 23, 24, 25, 27, 28, 31, 34, 35, 36, 37, 40

TUCSON
Standard Radio Parts 4, 5, 7, 9, 10, 11, 21, 24, 25, 27, 28, 31, 34, 35, 37, 38, 40

CALIFORNIA

BAKERSFIELD
Bakersfield Audio and Alarm 5, 7, 9, 11, 13, 14, 16, 17, 18, 19, 20, 21, 23, 25, 26, 27, 29, 32, 34, 36, 37, 40

BERKELEY
Berkeley Custom Elec. 2, 5, 6, 7, 9, 13, 18, 19, 20, 21, 23, 25, 26, 27, 30, 34, 36, 37, 39, 40
Thomas W. Tenney . . . 1, 2, 5, 6, 7, 9, 13, 15, 17, 18, 20, 21, 25, 27, 32, 34, 36, 37, 39, 40

BURBANK
Valley Electronic Supply Co. 4, 7, 9, 10, 11, 13, 16, 18, 20, 21, 23, 25, 26, 27, 28, 30, 31, 34, 35, 36, 37, 40

CULVER CITY
Bar-Shel TV Supply 1, 2, 5, 7, 9, 13, 18, 20, 21, 25, 27, 31, 34, 36, 37, 40

EL MONTE
Kimball & Stark 4, 7, 9, 10, 11, 21, 23, 26, 27, 31, 34, 35, 36, 37

FRESNO
Audio Sales Company 4, 5, 6, 7, 8, 9, 13, 17, 20, 21, 23, 25, 27, 28, 29, 31, 34, 36, 37, 38, 40

HOLLYWOOD
Pacific Hi Fi House 7, 10, 11, 13, 16, 18, 20, 21, 23, 26, 27, 29, 31, 34, 36, 37, 40
Hollywood Radio Supply 4, 5, 7, 10, 11, 13, 18, 20, 21, 23, 25, 27, 28, 31, 34, 35, 36, 37, 40

INGLEWOOD
Inglewood Electronics Supply 9, 10, 11, 13, 14, 17, 18, 20, 21, 23, 25, 26, 27, 34, 36, 37, 39, 40
Newark Electric 1, 2, 4, 5, 7, 9, 10, 11, 13, 16, 18, 20, 21, 23, 25, 26, 27, 29, 30, 31, 34, 35, 36, 37, 39, 40

LONG BEACH
Custom Sound 2, 7, 8, 9, 13, 14, 15, 16, 17, 18, 20, 21, 24, 25, 27, 29, 31, 34, 36, 37, 40
Scott Radio Supply 4, 7, 9, 10, 11, 13, 17, 18, 20, 21, 23, 26, 27, 29, 30, 31, 33, 34, 35, 36, 37, 40

LOS ANGELES
Arco Electronics, Inc. 1, 2, 7, 10, 11, 13, 16, 18, 20, 21, 23, 25, 27, 31, 34, 36, 37, 40
Crenshaw Hi Fi Center . . . 2, 5, 7, 8, 9, 10, 13, 16, 18, 20, 21, 25, 26, 27, 31, 34, 36, 37, 40
Federated Purchasers, Inc. 2, 4, 7, 9, 10, 11, 13, 18, 20, 21, 23, 26, 27, 29, 31, 34, 35, 36, 37, 38, 40
Figart's Radio Supply Co. 4, 7, 9, 10, 11, 13, 15, 16, 18, 20, 21, 25, 27, 29, 31, 34, 35, 36, 37, 40
Henry's Radio . . . 2, 4, 5, 9, 10, 13, 16, 18, 20, 21, 23, 25, 26, 27, 29, 31, 34, 35, 36, 37, 40
Kierulff Sound Corp. 2, 4, 5, 7, 9, 10, 11, 13, 16, 18, 20, 21, 23, 25, 26, 27, 29, 30, 31, 34, 35, 36, 37, 40
Los Angeles Portable Recording Enterprises 5, 9, 11, 13, 14, 16, 17, 18, 20, 21, 23, 25, 27, 31, 33, 36, 37, 40
Midway Electronic Supply 7, 9, 10, 11, 13, 16, 18, 20, 21, 23, 25, 26, 27, 29, 31, 34, 35, 36, 37, 40
Radio Products Sales, Inc. 2, 4, 5, 7, 9, 10, 11, 13, 14, 17, 18, 20, 21, 23, 25, 27, 28, 29, 31, 34, 35, 36, 37, 40
Shelley Radio Co. 4, 5, 9, 10, 20, 21, 23, 25, 27, 29, 31, 34, 35, 36, 37, 40
Universal Radio Supply Co. 2, 4, 7, 9, 10, 11, 13, 18, 20, 21, 23, 25, 26, 27, 2 9, 31, 34, 35, 36, 37, 38, 40

MENLO PARK
Hi Fidelity, Unltd. 1, 2, 4, 6, 7, 8, 9, 17, 21, 25, 26, 27, 29, 31, 34, 36, 37, 40

MONTEREY
Wholesale Electronics 4, 5, 6, 7, 9, 10, 13, 14, 15, 20, 21, 23, 25, 26, 27, 29, 31, 34, 35, 36, 37, 40

OAKLAND
Elmar Elect. 4, 5, 6, 7, 9, 10, 13, 20, 21, 23, 25, 27, 29, 31, 34, 36, 37, 40
Olin S. Grove . . . 1, 2, 4, 5, 6, 7, 8, 9, 13, 14, 17, 18, 20, 21, 25, 26, 27, 29, 30, 34, 36, 37, 39, 40

ONTARIO
Rudi Pock 2, 5, 7, 9, 13, 14, 16, 20, 21, 25, 26, 27, 36, 37, 40

PASADENA
Audio Associates 5, 7, 9, 10, 11, 13, 16, 18, 20, 21, 24, 25, 27, 29, 30, 31, 34, 36, 37, 40
Dow Radio Supply Co. 2, 4, 7, 9, 10, 11, 13, 18, 20, 23, 25, 26, 28, 29, 31, 34, 35, 37, 38, 40
Empire Electronic Dist. 4, 5, 7, 9, 10, 13, 18, 21, 23, 25, 27, 31, 34, 35, 37, 40
Hi Fidelity House . . 1, 2, 5, 7, 8, 9, 11, 13, 14, 16, 18, 20, 21, 25, 26, 27, 29, 30, 34, 36, 37, 40

REDONDA BEACH
Bay Electronics 2, 4, 5, 6, 7, 9, 10, 13, 18, 20, 21, 23, 27, 30, 34, 36, 37, 38, 40

RIVERSIDE
Custom Music . . . 7, 9, 11, 13, 14, 16, 17, 20, 21, 25, 27, 29, 31, 32, 34, 36, 37, 38, 39, 40

SACRAMENTO
Hi Fi Sound Shoppe . . 1, 4, 6, 7, 8, 9, 15, 17, 18, 21, 26, 27, 28, 29, 30, 34, 36, 37, 39, 40
Sacramento Elect. Supply . . . 4, 6, 7, 9, 10, 13, 20, 21, 25, 27, 29, 31, 34, 35, 37

SAN BERNARDINO
Hollywood Hi Fi Shop 2, 4, 5, 7, 8, 9, 10, 11, 13, 14, 15, 16, 20, 21, 23, 27, 29, 31, 32, 34, 36, 37, 40

SAN DIEGO
Breier Sound Center 1, 2, 7, 8, 9, 10, 11, 15, 16, 18, 20, 21, 23, 25, 26, 27, 29, 31, 34, 36, 37, 40
Radio Parts Co. 4, 5, 7, 9, 10, 11, 16, 18, 20, 21, 23, 24, 25, 26, 27, 31, 35, 36, 37, 40
Western Radio Supply Co. 4, 9, 10, 13, 20, 21, 25, 27, 29, 30, 31, 34, 36, 37, 40
Wrights House of Hi Fi. . . . 2, 4, 7, 8, 9, 10, 11, 13, 14, 15, 16, 18, 20, 21, 25, 26, 27, 29, 30, 31, 34, 36, 37, 40

SAN FRANCISCO
Columbia Music Co. 4, 5, 6, 7, 9, 13, 17, 20, 21, 23, 24, 25, 26, 27, 29, 31, 32, 34, 36, 37
Hal Cox Custom Sound 1, 2, 4, 6, 7, 9, 13, 17, 18, 20, 21, 25, 26, 27, 28, 29, 30, 32, 34, 36, 37
Eber Electronic Supply . . . 1, 2, 4, 5, 6, 7, 9, 13, 16, 17, 18, 20, 21, 23, 25, 26, 27, 28, 29, 30, 31, 34, 35, 36, 37, 38, 39, 40
Hi Fi Shop 4, 5, 8, 9, 13, 17, 18, 20, 21, 23, 24, 25, 26, 27, 28, 29, 31, 32, 34, 36, 37, 39, 40
Kopf Sound Supply 2, 4, 5, 6, 7, 9, 13, 17, 18, 20, 21, 23, 25, 26, 27, 29, 34, 36, 37, 40
Listening Post. . . . 1, 4, 5, 6, 7, 9, 13, 17, 18, 20, 21, 23, 25, 26, 27, 28, 29, 30, 34, 36, 37, 40
Market Radio Supply Co. 4, 6, 7, 9, 10, 16, 18, 21, 23, 25, 26, 27, 29, 31, 34, 36, 37, 40
Music & Sound 1, 5, 6, 7, 9, 13, 17, 19, 20, 21, 26, 27, 29, 34, 36, 37
Pacific Wholesale Co. 4, 5, 6, 7, 9, 10, 13, 18, 20, 21, 25, 27, 29, 31, 34, 35, 37
San Francisco Radio . . . 1, 2, 4, 5, 6, 7, 9, 10, 13, 14, 15, 17, 18, 20, 21, 23, 25, 27, 29, 30, 31, 34, 35, 36, 37, 40, 41
Wrights House of Hi Fi. . . . 2, 4, 7, 8, 9, 10, 11, 13, 14, 15, 16, 18, 20, 21, 25, 26, 27, 29, 30, 31, 34, 36, 37, 40

SAN FRANCISCO
Columbia Music Co. 4, 5, 6, 7, 9, 13, 17, 20, 21, 23, 24, 25, 26, 27, 29, 31, 32, 34, 36, 37
Hal Cox Custom Sound . . . 1, 2, 4, 6, 7, 9, 13, 17, 18, 20, 21, 25, 26, 27, 28, 29, 30, 32, 34, 36, 37
Eber Electronic Supply . . . 1, 2, 4, 5, 6, 7, 9, 13, 16, 17, 18, 20, 21, 23, 25, 26, 27, 28, 29, 30, 31, 34, 35, 36, 37, 38, 39, 40
Hi Fi Shop 4, 5, 8, 9, 13, 17, 18, 20, 21, 23, 24, 25, 26, 27, 28, 29, 31, 32, 34, 36, 37, 39, 40
Kopf Sound Supply 2, 4, 5, 6, 7, 9, 13, 17, 18, 20, 21, 23, 25, 26, 27, 29, 34, 36, 37, 40
Listening Post. . . . 1, 4, 5, 6, 7, 9, 13, 17, 18, 20, 21, 23, 25, 26, 27, 28, 29, 30, 34, 36, 37, 40
Market Radio Supply Co. 4, 6, 7, 9, 10, 16, 18, 21, 23, 25, 26, 27, 29, 31, 34, 36, 37, 40
Music & Sound 1, 5, 6, 7, 9, 13, 17, 19, 20, 21, 26, 27, 29, 34, 36, 37
Pacific Wholesale Co. 4, 5, 6, 7, 9, 10, 13, 18, 20, 21, 25, 27, 29, 31, 34, 35, 37
San Francisco Radio . . . 1, 2, 4, 5, 6, 7, 9, 10, 13, 14, 15, 17, 18, 20, 21, 23, 25, 27, 29, 30, 31, 34, 35, 36, 37, 40, 41
Wrights House of Hi Fi. . . . 2, 4, 7, 8, 9, 10, 11, 13, 14, 15, 16, 18, 20, 21, 25, 26, 27, 29, 30, 31, 34, 36, 37, 40
Television-Radio Supply Co. 2, 4, 5, 6, 7, 9, 10, 13, 17, 18, 20, 21, 23, 25, 27, 30, 34, 35, 36, 37, 39, 40
Wholesale Radio & Electric Supply Co. 4, 5, 6, 7, 9, 13, 18, 20, 21, 23, 25, 27, 29, 34, 35, 36, 37, 39, 40
Zack Radio Supply Co. 4, 5, 6, 7, 9, 10, 13, 16, 18, 20, 21, 23, 25, 26, 27, 29, 31, 34, 35, 36, 37, 40

SAN JOSE
Allied Radio 1, 2, 4, 5, 6, 7, 9, 13, 15, 18, 20, 21, 24, 25, 26, 27, 28, 29, 30, 31, 34, 35, 36, 37, 40
Peninsula TV & Radio Supply 4, 5, 6, 7, 9, 10, 13, 18, 20, 21, 23, 25, 27, 31, 34, 35, 36, 37, 40

SAN LUIS OBISPO
Allen's Sight & Sound 5, 7, 9, 10, 11, 13, 16, 18, 20, 21, 25, 27, 29, 32, 34, 36, 37, 40

SAN RAFAEL
Catania Sounds 4, 5, 6, 7, 9, 17, 21, 23, 25, 26, 27, 29, 32, 34, 36, 37, 39, 40
D'Errico Fidelity Radio 1, 9, 13, 15, 18, 19, 20, 21, 25, 26, 27, 30, 33, 36, 37, 40

SOUTH GATE
Mac's Radio Co. 4, 7, 9, 10, 11, 13, 18, 21, 23, 25, 27, 31, 34, 36, 37, 40

STOCKTON
Dunlap Whol. Radio Co. 2, 4, 5, 6, 7, 9, 10, 21, 23, 25, 27, 31, 34, 35, 36, 37, 40

VAN NUYS
House of Sight & Sound 2, 5, 7, 8, 9, 11, 13, 16, 18, 20, 21, 23, 25, 26, 27, 29, 32, 33, 34, 36, 37, 40
Thrifty TV Supply Co. 4, 7, 9, 10, 16, 18, 20, 21, 23, 25, 26, 27, 28, 30, 31, 34, 37, 39
Valley Electronic Supply Co. 5, 7, 9, 10, 11, 13, 14, 18, 20, 21, 23, 25, 26, 27, 34, 36, 37, 40

WHITTIER
Hi-Fi Haven 1, 2, 7, 9, 11, 13, 14, 16, 17, 18, 20, 21, 25, 27, 29, 30, 32, 34, 36, 37, 40

COLORADO

COLORADO SPRINGS
Delts Bros. 6, 7, 9, 10, 11, 13, 16, 19, 21, 23, 25, 26, 27, 36, 37, 38, 40

DENVER
Allegro Music Shop 1, 7, 9, 10, 11, 13, 16, 18, 20, 21, 23, 25, 26, 27, 29, 32, 34, 36, 37, 40
Denver Electronic Supply 2, 4, 5, 7, 9, 10, 11, 13, 18, 20, 21, 23, 25, 27, 29, 31, 37, 40
The Electric Accessories Co. 2, 5, 7, 9, 10, 13, 20, 21, 24, 25, 27, 28, 31, 34, 35, 36, 37, 38, 40
Inter State Radio & Supply Co. 4, 5, 6, 7, 9, 10, 11, 20, 21, 24, 25, 27, 29, 31, 35, 37, 39, 40
Radio Products Sales Co. 1, 4, 6, 7, 9, 10, 11, 13, 18, 20, 21, 23, 24, 25, 27, 28, 31, 34, 35, 36, 37, 40
L. B. Walker Radio Co., Inc. 4, 5, 6, 7, 9, 10, 11, 13, 18, 20, 21, 23, 24, 27, 31, 35, 37, 40
Chas. E. Wells Music Co. 6, 9, 11, 13, 15, 18, 20, 21, 25, 26, 27, 29, 30, 32, 36, 37, 40

PUEBLO
L. B. Walker Radio Co. 2, 5, 6, 7, 9, 10, 11, 13, 18, 21, 23, 24, 25, 27, 34, 35, 37, 40

CONNECTICUT

HARTFORD
Belmont Record Shop 7, 8, 9, 10, 11, 13, 14, 18, 20, 21, 23, 24, 25, 26, 27, 29, 30, 32, 34, 36, 37, 40
Hatry of Hartford 4, 5, 6, 7, 9, 10, 11, 13, 18, 21, 25, 27, 31, 34, 35, 36, 37, 39, 40

NEW HAVEN
Hatry of New Haven, Inc. 4, 5, 6, 7, 10, 11, 13, 21, 25, 27, 34, 35, 37, 39, 40
Radio Shack Corp. 1, 2, 5, 6, 7, 8, 9, 10, 11, 13, 14, 18, 20, 21, 23, 24, 26, 27, 29, 30, 31, 34, 35, 36, 37, 38, 39, 40
David Dean Smith Inc. 2, 5, 6, 7, 9, 10, 13, 16, 18, 20, 21, 23, 25, 27, 29, 34, 36, 37, 40

NEW LONDON
Aikins Electronic Supply Inc. 4, 6, 7, 10, 11, 13, 21, 25, 26, 27, 31, 34, 37, 40

WATERBURY
Bond Radio Supply 1, 2, 4, 5, 6, 7, 8, 9, 10, 11, 13, 21, 23, 27, 31, 34, 37, 40

WEST HARTFORD
Audio Workshop, Inc. 7, 8, 10, 11, 13, 18, 20, 21, 25, 26, 27, 29, 30, 32, 34, 36, 37, 38, 40

PUEBLO
L. B. Walker Radio Co. 2, 5, 6, 7, 9, 10, 11, 13, 18, 21, 23, 24, 25, 27, 34, 35, 37, 40

CONNECTICUT

HARTFORD
Belmont Record Shop 7, 8, 9, 10, 11, 13, 14, 18, 20, 21, 23, 24, 25, 26, 27, 29, 30, 32, 34, 36, 37, 40
Hatry of Hartford 4, 5, 6, 7, 9, 10, 11, 13, 18, 21, 25, 27, 31, 34, 35, 36, 37, 39, 40

HiFi BUY IT HERE

THESE ADVERTISERS' CODE NUMBERS PERMIT YOU TO LOCATE DEALERS CARRYING THEIR BRAND. SEE PAGE 93 FOR CODE.

DELAWARE

WILMINGTON
Almo Radio Co. 4, 5, 7, 9, 10, 11, 21, 27, 29, 31, 34, 35, 37, 40
Radio Electric Service Co. 1, 4, 5, 6, 7, 9, 10, 11, 13, 16, 17, 18, 20, 21, 25, 26, 27, 29, 30, 31, 35, 36, 37, 38, 39, 40
Wilmington Elec. Specialty Co., Inc. 6, 8, 9, 11, 13, 14, 17, 20, 21, 23, 25, 26, 27, 29, 32, 36, 37, 39, 40

DISTRICT OF COLUMBIA

WASHINGTON
Electronic Wholesalers, Inc. 1, 2, 4, 5, 6, 7, 9, 10, 11, 13, 17, 18, 21, 23, 25, 27, 28, 29, 31, 34, 35, 36, 37, 38, 39, 40
Hi-Fidelity Wholesalers Inc. 1, 7, 9, 13, 20, 21, 24, 25, 26, 27, 30, 34, 36, 37, 38, 40
Kitt Music Co. 1, 6, 7, 8, 9, 13, 16, 20, 21, 24, 25, 26, 27, 29, 30, 32, 34, 36, 37, 40
Shrader Sound Inc. 1, 2, 6, 7, 8, 9, 11, 13, 14, 16, 18, 20, 21, 25, 26, 27, 29, 30, 34, 36, 37, 40
Sun Parts Distributors, Ltd. 2, 4, 6, 7, 9, 10, 11, 13, 17, 18, 21, 26, 27, 29, 30, 34, 35, 36, 37, 38, 40

FLORIDA

CORAL GABLES
The Concerto Room, Inc. 2, 5, 7, 8, 9, 11, 13, 15, 17, 18, 20, 21, 26, 27, 29, 34, 36, 37, 40

FT. LAUDERDALE
Vance Baldwin Inc. 4, 5, 7, 9, 10, 11, 13, 16, 18, 21, 23, 25, 27, 31, 34, 36, 37, 39, 40
Certified Elect. Dist. Inc. 2, 4, 6, 11, 13, 15, 18, 21, 25, 26, 27, 31, 34, 36, 37, 38, 40

JACKSONVILLE
Peard Electronic Supply Co. 5, 7, 10, 11, 18, 20, 21, 23, 25, 27, 29, 31, 34, 37
Southeast Audio Co. 4, 5, 6, 7, 10, 11, 17, 18, 20, 21, 23, 25, 27, 29, 30, 31, 34, 36, 37, 40

MELBOURNE
McHose Electronics 5, 7, 9, 11, 13, 18, 20, 21, 23, 27, 29, 30, 31, 32, 34, 36, 37, 40

MIAMI
East Coast Radio & TV 4, 5, 6, 7, 9, 10, 11, 13, 16, 17, 18, 21, 23, 25, 26, 27, 29, 31, 34, 35, 36, 37, 40
Electronic Supply Co. 1, 4, 5, 6, 7, 9, 10, 11, 13, 14, 17, 18, 20, 21, 23, 24, 25, 26, 27, 30, 31, 34, 35, 36, 37, 38, 39, 40
Flagler Radio Co., Inc. 2, 4, 6, 8, 9, 11, 13, 17, 18, 20, 21, 23, 25, 26, 27, 29, 31, 32, 35, 37, 39, 40
Herman Radio Supply Co. 4, 6, 9, 10, 11, 21, 23, 25, 27, 29, 31, 34, 35, 37
Hi Fidelity Associates 1, 2, 6, 7, 8, 9, 10, 11, 13, 14, 18, 20, 21, 23, 24, 25, 26, 27, 29, 34, 36, 37, 40
Thurow Distributors, Inc. 4, 5, 7, 9, 10, 11, 13, 16, 18, 21, 27, 29, 31, 34, 35, 37, 38, 40
Walder Radio & Appliance Co. 4, 5, 6, 7, 9, 10, 11, 13, 15, 16, 17, 20, 21, 23, 24, 25, 26, 27, 29, 31, 34, 35, 37, 40

ORLANDO
Hammond Electronics Inc. 4, 5, 7, 9, 10, 11, 13, 18, 21, 25, 27, 31, 34, 35, 37, 40

PENSACOLA
Grice Radio Electronic Supplies 2, 4, 5, 6, 7, 9, 10, 11, 13, 14, 15, 18, 20, 21, 23, 25, 27, 29, 31, 34, 36, 37, 40

ST. PETERSBURG
Welch Radio Supply 4, 6, 9, 10, 13, 14, 21, 23, 25, 27, 31, 34, 37, 40

SARASOTA
Radio Accessories Company 4, 5, 7, 9, 10, 11, 14, 21, 23, 26, 27, 31, 34, 37

TAMPA
Radio Accessories Co. 4, 5, 6, 7, 9, 10, 11, 21, 23, 27, 31, 34, 35, 37
Thurow Distributors, Inc. 4, 5, 6, 7, 9, 10, 11, 13, 16, 18, 20, 21, 25, 27, 29, 31, 34, 37, 40

WEST PALM BEACH
Goddard Distributors, Inc. 4, 5, 6, 7, 9, 10, 11, 13, 16, 18, 21, 23, 25, 27, 29, 31, 34, 37, 38, 40

GEORGIA

ATLANTA
Baker Fidelity Corp. 2, 6, 7, 9, 10, 13, 14, 15, 18, 20, 21, 25, 26, 27, 29, 31, 32, 34, 36, 37, 40
High Fidelity S.S.S. 5, 6, 7, 8, 9, 10, 11, 13, 14, 17, 18, 21, 24, 25, 26, 27, 29, 30, 34, 36, 37, 39, 40
Southeastern Radio Parts Co. 2, 4, 5, 6, 7, 9, 10, 11, 13, 18, 21, 27, 31, 34, 35, 37, 38, 40
Specialty Distributing Co., Inc. 4, 5, 6, 7, 9, 10, 11, 13, 21, 25, 27, 31, 34, 35, 37, 39, 40

COLUMBUS
Radio Sales & Service 5, 6, 7, 9, 10, 11, 20, 21, 23, 27, 29, 31, 34, 36, 37, 38, 39, 40

ILLINOIS

AURORA
Hi-Fi Record Shop. . . . 4, 9, 11, 13, 14, 19, 20, 21, 24, 25, 26, 27, 30, 32, 34, 36, 37, 39, 40

CHAMPAIGN
Radio Doctors. . . . 4, 7, 9, 10, 11, 13, 18, 20, 21, 23, 25, 26, 27, 29, 31, 34, 36, 37, 39, 40

CHICAGO
Allied Radio Corp. 2, 4, 5, 6, 7, 8, 9, 10, 11, 13, 16, 19, 20, 21, 23, 24, 25, 27, 29, 30, 31, 34, 36, 37, 38, 40
Arpio 2, 4, 5, 7, 9, 10, 11, 13, 20, 21, 23, 25, 26, 27, 30, 31, 35, 37, 40
J. G. Bowman & Co. 5, 6, 7, 9, 10, 11, 13, 20, 21, 23, 25, 27, 30, 31, 35, 37, 40
De Haan Hi-Fi 5, 6, 7, 11, 13, 16, 18, 19, 20, 21, 24, 25, 27, 29, 30, 31, 32, 36, 37, 40
Electronic Expeditors 2, 4, 5, 6, 7, 9, 10, 11, 13, 15, 18, 20, 21, 23, 25, 27, 29, 30, 31, 32, 34, 36, 37, 38, 40
Lukko Sales Corp. 4, 5, 6, 7, 9, 10, 13, 20, 21, 25, 27, 31, 34, 35, 37, 38, 40
Musicraft, Inc. 2, 4, 5, 7, 9, 10, 11, 13, 16, 17, 18, 20, 21, 23, 24, 25, 26, 27, 29, 30, 31, 36, 37, 38, 40
Arthur Nagle, Inc. 1, 4, 5, 7, 10, 11, 13, 18, 20, 21, 25, 26, 27, 29, 30, 31, 34, 36, 37, 39, 40
Newark Electric 1, 4, 5, 6, 7, 9, 10, 11, 13, 18, 19, 20, 21, 23, 25, 27, 29, 30, 31, 34, 36, 37, 38, 39, 40

DECATUR
York Radio Supply Co. 4, 5, 6, 7, 9, 10, 11, 20, 21, 23, 25, 27, 31, 37

JACKSONVILLE
Baptist Radio Laboratories. . . . 4, 5, 6, 7, 9, 10, 11, 13, 21, 23, 26, 27, 31, 34, 35, 37, 38

MATTOON
Mattoon Radio & TV Supply 4, 6, 7, 9, 10, 11, 21, 23, 27, 31, 34, 35, 37, 38

MOLINE
Lofgren Distr. Co. 4, 5, 6, 7, 9, 10, 11, 13, 18, 19, 20, 21, 25, 27, 28, 31, 34, 35, 36, 37, 39, 40

OAK PARK
Melvin Electronics 4, 5, 6, 7, 9, 10, 13, 16, 21, 23, 25, 27, 31, 34, 35, 37, 38, 40

PEORIA
Klaus Radio & Electric 2, 4, 5, 6, 7, 9, 10, 11, 20, 21, 25, 27, 28, 29, 31, 34, 36, 37, 38, 40

QUINCY
Gates Radio Co. 2, 4, 5, 6, 7, 9, 17, 20, 21, 23, 25, 27, 31, 34, 36, 37, 39, 40

RIVERDALE
Audio Distributors 1, 2, 4, 5, 7, 8, 10, 11, 13, 20, 21, 23, 25, 27, 31, 34, 36, 37, 40

ROCKFORD
J & M Radio & TV Supplies 4, 6, 7, 9, 10, 11, 21, 25, 27, 31, 34, 36, 37, 38, 40
Mid-West Associated 4, 5, 7, 9, 10, 11, 21, 23, 25, 27, 31, 34, 37, 38, 40

ROCK ISLAND
Tri City Radio 4, 6, 7, 9, 10, 20, 21, 24, 25, 27, 29, 31, 34, 35, 37, 40

SPRINGFIELD
Harold Bruce Co. 4, 5, 9, 10, 11, 21, 23, 27, 29, 31, 34, 37, 38, 40

INDIANA

ANGOLA
Lakeland Radio Supply 4, 6, 7, 9, 10, 11, 21, 25, 27, 29, 31, 35, 37, 38, 40

BLOOMINGTON
Stansifer Radio Co. 4, 6, 7, 9, 10, 11, 13, 21, 23, 25, 27, 31, 34, 37, 40

EVANSVILLE
Ohio Valley Sound 4, 5, 6, 7, 10, 11, 13, 21, 23, 25, 27, 29, 31, 34, 35, 36, 37, 39, 40
Wesco Radio Parts 4, 6, 7, 9, 10, 11, 13, 21, 23, 25, 27, 31, 34, 35, 36, 37, 39, 40

FT. WAYNE
Brown Electronics Inc. 1, 4, 5, 6, 7, 10, 11, 13, 18, 20, 21, 23, 24, 25, 26, 27, 28, 31, 34, 35, 36, 37, 40
Pembleton Labs 4, 5, 6, 7, 10, 11, 21, 25, 27, 29, 31, 34, 35, 37, 40
Warren Radio Co. 5, 6, 9, 10, 11, 21, 27, 31, 34, 35, 37, 38, 40

GARY
Cosmopolitan Radio Co. 4, 6, 7, 9, 10, 11, 13, 20, 21, 23, 25, 26, 27, 31, 34, 35, 36, 37

INDIANAPOLIS
Graham Electronic Supply, Inc. 1, 2, 4, 5, 6, 7, 8, 9, 10, 11, 13, 17, 18, 20, 21, 23, 25, 26, 27, 28, 29, 31, 34, 35, 36, 37, 40
Radio Dist. Co. 4, 5, 6, 7, 9, 10, 11, 13, 18, 20, 21, 25, 26, 27, 30, 31, 34, 35, 36, 37, 38, 40

PERU
Clingamen Round Equipment Co. 4, 6, 7, 10, 11, 18, 21, 23, 25, 27, 31, 34, 35, 36, 37, 38

RICHMOND
Fox Electronic Co. 4, 6, 7, 9, 10, 13, 21, 23, 25, 27, 31, 34, 35, 36, 37, 38, 39, 40

SOUTH BEND
Radio Distributing Co. 4, 5, 6, 7, 10, 11, 14, 21, 25, 27, 29, 30, 31, 34, 35, 36, 37, 40
Al Smiths Hi Fi Studio 5, 7, 9, 11, 13, 16, 20, 21, 25, 27, 30, 32, 34, 35, 36, 37, 38, 39, 40

TERRE HAUTE
C. T. Evinger Co. 4, 5, 6, 7, 10, 11, 21, 23, 27, 31, 34, 36, 37, 38, 39, 40

IOWA

BURLINGTON
Union Supply Co., Inc. 4, 5, 6, 7, 9, 10, 11, 21, 23, 25, 27, 31, 37, 38

CEDAR RAPIDS
Gifford-Brown, Inc. 4, 5, 6, 7, 9, 10, 11, 13, 16, 21, 25, 27, 31, 35, 37, 40

COUNCIL BLUFFS
World Radio Laboratories 4, 5, 6, 7, 9, 10, 11, 13, 15, 16, 21, 23, 24, 25, 27, 29, 30, 31, 35, 36, 37, 39, 40

DAVENPORT
TCR Distributor 2, 4, 5, 6, 7, 10, 11, 17, 20, 21, 25, 27, 28, 31, 34, 35, 36, 37, 40

DES MOINES
Gifford-Brown, Inc. 4, 5, 6, 9, 10, 11, 13, 16, 21, 25, 27, 29, 31, 35, 36, 37, 40
Iowa Radio Corp. 1, 4, 5, 7, 9, 10, 11, 21, 23, 25, 26, 27, 29, 31, 34, 36, 37, 38, 40
Mid-States Distributing Co. 4, 5, 6, 7, 9, 10, 11, 18, 21, 23, 26, 27, 31, 35, 36, 37, 38, 40
Radio Trade Supply Co. 4, 6, 7, 9, 10, 11, 21, 23, 25, 27, 31, 34, 36, 37, 38, 40

DUBUQUE
Boe Distributing Co. 4, 5, 6, 7, 9, 10, 11, 13, 21, 23, 25, 27, 31, 34, 36, 37, 40

SIOUX CITY
Burghardt Radio Supply 4, 5, 6, 7, 9, 10, 11, 21, 23, 25, 27, 31, 34, 35, 36, 37, 40

WATERLOO
Farnsworth Radio & Television 4, 5, 6, 7, 9, 10, 11, 13, 16, 20, 21, 23, 25, 27, 29, 31, 36, 37, 40

KANSAS

LAWRENCE
Fred E. Sutton & Co. 2, 4, 5, 6, 7, 10, 11, 13, 21, 25, 27, 34, 35, 37, 40

WICHITA
Excel Distributors 4, 6, 7, 9, 10, 11, 21, 23, 25, 27, 31, 34, 35, 37, 38, 39, 40
McClelland Sound Equipment Co. 2, 6, 11, 21, 25, 27, 34, 35, 37, 40
Radio Supply Co. 5, 6, 7, 9, 10, 11, 16, 20, 21, 23, 25, 27, 29, 31, 34, 37, 40

KENTUCKY

LEXINGTON
Radio Equipment Co. 4, 5, 6, 9, 10, 11, 21, 25, 27, 29, 31, 34, 35, 37, 40

LOUISVILLE
The Golden Ear 1, 4, 6, 7, 9, 11, 13, 14, 15, 16, 17, 18, 19, 20, 21, 25, 26, 27, 30, 31, 34, 36, 37, 40
Universal Radio Supply Co. 4, 6, 7, 9, 10, 11, 21, 23, 25, 27, 29, 31, 34, 35, 37, 39, 40

PADUCAH
Warren Radio Co. 5, 6, 7, 9, 10, 11, 21, 23, 27, 31, 34, 35, 37, 38, 40

LOUISIANA

BATON ROUGE
Louisiana Radio & Television. . . . 4, 5, 6, 7, 9, 10, 13, 17, 21, 23, 25, 27, 31, 34, 37, 40

LAFAYETTE
Ralph's Radio Electronic Supply 4, 5, 6, 7, 9, 10, 11, 21, 25, 27, 31, 34, 37

LAKE CHARLES
Wholesale Radio Equip. 4, 5, 7, 9, 10, 11, 13, 18, 21, 23, 25, 27, 30, 31, 34, 35, 36, 37, 40

NEW ORLEANS
Crescent Radio & Supply, Inc. 4, 5, 6, 7, 9, 10, 11, 13, 21, 23, 25, 27, 30, 34, 35, 37, 38, 40
Custom Electronics Inc. 1, 8, 9, 11, 13, 14, 17, 18, 19, 20, 21, 25, 26, 27, 29, 30, 36, 37, 40
Electronic Parts Corp. 2, 4, 5, 6, 7, 9, 10, 11, 17, 20, 21, 23, 25, 26, 27, 30, 31, 34, 35, 37, 38, 39, 40
Radio Parts Inc. 4, 5, 6, 7, 9, 10, 11, 13, 21, 25, 26, 27, 28, 29, 31, 34, 35, 37, 40
Southern Radio Supply 2, 5, 6, 7, 9, 10, 11, 13, 18, 21, 25, 26, 27, 31, 34, 37, 38, 39, 40

SHREVEPORT
Interstate Electric Co. 4, 5, 6, 9, 10, 11, 21, 25, 26, 27, 31, 34, 37, 38, 40
Koelemay Sales Co. 1, 2, 4, 5, 7, 8, 9, 10, 11, 13, 14, 17, 18, 19, 20, 21, 23, 25, 26, 27, 29, 30, 33, 34, 36, 37, 40
Lavender Radio & TV Supply 4, 5, 6, 7, 9, 10, 18, 21, 23, 25, 27, 31, 34, 35, 37, 38, 40

MAINE

AUGUSTA
The Corner Music & Book Shop 1, 2, 6, 7, 9, 10, 21, 25, 26, 27, 29, 32, 34, 36, 37, 40

PORTLAND
Bartlett Radio Co. 1, 4, 7, 9, 10, 11, 13, 21, 25, 26, 27, 29, 34, 36, 37, 40
Canfield Flexiphone Agency 4, 5, 6, 7, 9, 11, 13, 21, 23, 24, 25, 27, 34, 36, 37, 38, 40, 41
Maine Electronic Supply Co. 4, 6, 7, 9, 10, 11, 21, 25, 26, 27, 31, 34, 37, 40

MARYLAND

BALTIMORE
Custom Music System 4, 5, 8, 9, 10, 13, 18, 20, 21, 25, 27, 29, 30, 34, 36, 37, 38, 40
High Fidelity House 6, 7, 8, 9, 10, 11, 13, 14, 16, 21, 24, 25, 27, 29, 30, 31, 33, 34, 35, 36, 37, 39, 40, 41
Radio Electric Service Co. 4, 5, 6, 7, 9, 10, 11, 13, 16, 17, 18, 21, 24, 25, 27, 28, 29, 31, 34, 37, 39, 40
Sirkis Music 4, 9, 10, 11, 13, 14, 15, 17, 18, 20, 21, 27, 29, 30, 31, 36, 37, 38, 39, 40, 41

HAGERSTOWN
Zimmerman Wholesalers 4, 6, 7, 9, 10, 11, 13, 21, 27, 29, 31, 34, 37, 38, 40

SILVER SPRINGS
Davis-Carmack Associates 1, 2, 4, 7, 8, 9, 13, 14, 15, 17, 20, 21, 23, 24, 25, 27, 29, 30, 34, 36, 37, 38, 39, 40

MASSACHUSETTS

BOSTON
Cramer Electronics Inc. 4, 6, 7, 9, 10, 11, 13, 21, 23, 25, 26, 27, 31, 34, 35, 36, 37, 40
De Mambro Radio Supply Co. 1, 2, 4, 5, 6, 7, 8, 9, 10, 11, 13, 17, 18, 20, 21, 23, 25, 26, 27, 29, 31, 34, 35, 36, 37, 38, 39, 40
The Listening Post Inc. 1, 4, 6, 7, 8, 9, 10, 13, 14, 18, 20, 21, 23, 24, 25, 26, 27, 29, 30, 31, 32, 34, 36, 37, 38, 39, 40
A. W. Mayer Co. 4, 5, 6, 7, 9, 11, 21, 25, 27, 34, 37
Radio Shack Corp. 1, 2, 5, 6, 7, 8, 9, 10, 11, 13, 14, 16, 18, 20, 21, 23, 24, 25, 26, 27, 29, 31, 32, 34, 35, 36, 37, 38, 40
Radio Wire TV Inc. 1, 2, 5, 6, 7, 9, 10, 13, 14, 18, 20, 21, 23, 24, 25, 26, 27, 29, 31, 32, 34, 35, 36, 37, 39, 40
Sager Electrical Supply Co. 7, 9, 10, 11, 13, 21, 23, 25, 27, 34, 37, 40

CAMBRIDGE
Hi Fi Lab. 1, 2, 4, 5, 6, 7, 8, 9, 10, 11, 13, 14, 18, 19, 20, 21, 24, 25, 27, 29, 30, 31, 34, 36, 37, 38, 39, 40

FRAMINGHAM
Hi Fi Studio 1, 2, 4, 7, 9, 10, 13, 18, 20, 21, 25, 27, 29, 34, 36, 37, 40, 41

LAWRENCE
Young & Young Inc. 6, 7, 10, 11, 20, 21, 25, 26, 27, 30, 31, 34, 35, 37, 38, 40

PITTSFIELD
Pittsfield Radio 4, 5, 6, 7, 9, 10, 11, 13, 21, 25, 26, 27, 31, 34, 36, 37, 38, 40
Sammy Vincent 1, 2, 6, 7, 8, 9, 10, 13, 20, 21, 25, 26, 27, 32, 34, 37, 40

SPRINGFIELD
Soundeo Electronic Supply 1, 4, 6, 7, 8, 9, 10, 11, 13, 14, 18, 21, 27, 29, 31, 34, 35, 36, 37, 40

WELLESLEY
Music Box, Inc. 1, 2, 5, 7, 8, 9, 13, 19, 20, 21, 23, 26, 27, 29, 30, 31, 32, 34, 36, 37, 40

WORCESTER
De Mambro Radio Supply 4, 5, 6, 7, 9, 10, 11, 13, 17, 21, 25, 27, 29, 31, 34, 37, 40

NOTE: This is a limited list and does *not* include *all* dealers who handle these advertisers' products.

MICHIGAN

ANN ARBOR
A. A. Radio & TV....2, 7, 9, 10, 11, 13, 19, 20, 21, 25, 27, 34, 36, 37, 39, 40
Wedemayer Electrical Supply....2, 4, 5, 6, 7, 10, 11, 13, 21, 23, 27, 31, 34, 37, 40

BATTLE CREEK
Electronic Supply Corp.....1, 5, 6, 7, 9, 10, 11, 13, 18, 21, 23, 25, 27, 29, 34, 35, 36, 37, 40

BENTON HARBOR
Benton Electrical Supply Co.....5, 6, 9, 10, 13, 21, 25, 27, 29, 31, 34, 35, 37, 38, 40

CHEBOYGAN
Straits Distributing Co.....4, 5, 6, 7, 9, 10, 11, 13, 21, 23, 25, 27, 29, 31, 34, 37

DETROIT
Industrial Communications....6, 7, 11, 13, 17, 20, 21, 23, 25, 27, 31, 34, 35, 36, 37, 38, 40
K. L. A. Laboratories, Inc.....4, 5, 6, 7, 8, 10, 11, 13, 14, 16, 18, 19, 20, 21, 23, 24, 25, 26, 27, 29, 30, 31, 32, 34, 35, 36, 37, 39, 40, 41
Radio Electronic Supply Co.....4, 5, 7, 9, 10, 11, 13, 21, 23, 24, 25, 27, 31, 34, 35, 36, 37, 40

FLINT
Radio Tube Merch. Co.....4, 5, 6, 7, 10, 11, 21, 23, 25, 27, 31, 34, 35, 37, 38

GRAND RAPIDS
Radio Parts, Inc.....4, 5, 6, 7, 9, 10, 11, 13, 18, 21, 25, 26, 27, 31, 37, 40
Electronic Sound Equipment....4, 6, 7, 9, 10, 11, 13, 20, 21, 23, 27, 31, 34, 36, 37, 38, 40

JACKSON
Fulton Radio Supply Co.....4, 5, 6, 7, 9, 10, 11, 13, 14, 18, 21, 23, 25, 27, 29, 31, 34, 36, 37, 38, 40

KALAMAZOO
Electronic Supply Co.....4, 5, 7, 8, 9, 10, 11, 21, 25, 27, 29, 34, 36, 37, 38, 40

LANSING
Offenhauser Co.....5, 6, 7, 9, 10, 11, 13, 21, 23, 25, 27, 29, 31, 34, 35, 37, 39, 40

LAURIUM
N. West Radio of Michigan....5, 6, 7, 10, 11, 15, 21, 23, 25, 27, 29, 31, 34, 37

SAGINAW
Audio Communications Co.....4, 6, 9, 11, 13, 15, 17, 21, 25, 26, 27, 29, 30, 31, 36, 37, 40

MINNESOTA

DULUTH
Lew Bonn Co.....4, 6, 7, 10, 11, 13, 21, 27, 29, 31, 34, 35, 36, 37, 38, 40
Northwest Radio....4, 5, 6, 9, 10, 11, 20, 21, 23, 25, 26, 27, 31, 34, 35, 37, 40

MINNEAPOLIS
Audio King Co.....4, 5, 6, 7, 9, 10, 11, 13, 15, 18, 20, 21, 23, 25, 26, 27, 30, 32, 36, 37, 40
Lew Bonn Co.....1, 4, 6, 7, 9, 10, 11, 13, 17, 18, 20, 21, 23, 25, 27, 29, 30, 31, 34, 35, 36, 37, 38, 40
Exico Sound Equip. Co.....1, 4, 5, 6, 7, 9, 17, 18, 21, 23, 25, 26, 27, 34, 35, 36, 37, 40
Electronic Center, Inc.....5, 6, 9, 10, 11, 15, 20, 21, 23, 25, 27, 31, 34, 35, 36, 37, 40
Electronic Industry....2, 4, 5, 6, 7, 8, 9, 11, 14, 15, 21, 25, 26, 27, 29, 34, 36, 37, 40, 41
Paul M. Schmitt Music Co.....1, 2, 6, 7, 9, 11, 13, 18, 21, 25, 26, 27, 32, 34, 36, 37, 40
Stark Radio Supply....4, 5, 6, 7, 9, 10, 11, 15, 18, 21, 25, 27, 31, 34, 35, 36, 37, 40

ROCHESTER
Elliott & Hanson Co.....4, 5, 6, 7, 9, 10, 11, 13, 21, 23, 25, 26, 27, 31, 34, 35, 37, 40

ST. PAUL
Gopher Electronics Co.....4, 5, 6, 7, 9, 10, 11, 13, 17, 20, 21, 23, 25, 27, 31, 34, 35, 36, 37, 38, 40
Hall Electric Co.....4, 5, 6, 9, 10, 11, 15, 17, 18, 21, 25, 27, 31, 34, 35, 37
Lew-Bonn Co.....4, 7, 9, 10, 11, 13, 20, 21, 25, 27, 31, 34, 35, 36, 37, 38, 40

MISSISSIPPI

JACKSON
Swan Distributing Co., Inc.....4, 5, 7, 9, 10, 13, 21, 25, 26, 27, 31, 34, 37, 40

PASS CHRISTIAN
The Music Box....1, 5, 7, 8, 10, 11, 13, 20, 21, 25, 27, 34, 36, 37, 40

MISSOURI

BUTLER
Henry Radio....6, 7, 9, 10, 11, 13, 21, 23, 25, 26, 27, 29, 31, 37, 40

CAPE GIRARDEAU
Suedekum Electronic Sup. Co.....4, 5, 6, 7, 9, 10, 11, 13, 21, 23, 25, 27, 29, 31, 35, 37, 40

KANSAS CITY
David Beatty....7, 9, 10, 11, 16, 17, 18, 20, 21, 24, 25, 26, 27, 30, 31, 37, 38, 40
Burstein-Applebee Co.....4, 5, 6, 7, 9, 10, 11, 13, 16, 18, 20, 21, 23, 25, 27, 28, 29, 30, 31, 34, 36, 37, 38, 40
McGee Radio Co.....4, 6, 7, 9, 10, 11, 16, 18, 20, 21, 23, 25, 26, 27, 28, 31, 34, 35, 37, 38, 40
Radiolab....4, 5, 6, 7, 9, 11, 16, 18, 20, 21, 25, 27, 29, 31, 34, 37, 38, 40

ST. LOUIS
Aeolian Co. of Missouri....1, 7, 8, 9, 13, 16, 18, 20, 21, 25, 27, 29, 32, 34, 36, 37, 38, 40
Walter Ashe Radio Co.....2, 4, 5, 7, 9, 10, 11, 13, 20, 21, 23, 25, 27, 31, 34, 37, 40
Tom Brown Radio Co.....5, 7, 9, 10, 11, 20, 21, 23, 25, 27, 29, 31, 34, 35, 37, 40
Ebinger Electronics, Inc.....4, 6, 7, 9, 10, 11, 13, 14, 17, 18, 23, 25, 27, 31, 34, 37, 38, 40
The High Fidelity Showroom....1, 5, 6, 7, 9, 10, 11, 13, 17, 18, 20, 21, 26, 27, 29, 30, 31, 32, 33, 34, 36, 37, 40
Interstate Supply Co.....4, 5, 7, 9, 10, 11, 13, 18, 21, 23, 25, 26, 27, 29, 31, 33, 34, 35, 37, 40
Van Sickle Radio Co.....4, 5, 6, 7, 9, 10, 11, 13, 15, 16, 19, 20, 21, 25, 27, 29, 31, 34, 36, 37, 40

SPRINGFIELD
Harry Reed Radio & Supply Co.....4, 5, 6, 7, 8, 9, 10, 11, 13, 20, 21, 23, 25, 27, 29, 35, 36, 37

MONTANA

MISSOULA
Northwest Distr.....4, 5, 6, 7, 9, 10, 11, 21, 24, 25, 27, 29, 31, 34, 36, 37, 40

NEBRASKA

LINCOLN
Lauck Radio Supply....4, 5, 6, 9, 10, 11, 16, 20, 21, 25, 27, 31, 34, 35, 37

OMAHA
House of Hi-Fi....1, 4, 5, 7, 8, 10, 11, 13, 15, 16, 18, 21, 23, 24, 25, 27, 30, 32, 34, 36, 37, 38, 40
J. B. Distributing Co.....5, 6, 7, 9, 10, 11, 13, 14, 16, 18, 20, 21 23, 24, 25, 27, 34, 35, 36, 37, 38, 40

NEW JERSEY

ATLANTIC CITY
Radio Electric Service Co.....4, 6, 7, 9, 10, 11, 13, 21, 27, 29, 31, 34, 35, 37, 38, 40

CAMDEN
Almo Radio Co.....5, 7, 9, 10, 11, 13, 21, 25, 27, 29, 31, 34, 35, 37, 40
General Radio Supply Co.....4, 6, 7, 9, 10, 11, 13, 18, 21, 23, 25, 27, 29, 31, 34, 35, 37, 40
Radio Electric Service Co.....1, 4, 6, 7, 8, 9, 10, 11, 13, 17, 18, 20, 21, 25, 26, 27, 29, 30, 31, 34, 35, 36, 37, 38, 39, 40

EATONTOWN
High Fidelity Sound Center....1, 7, 8, 9, 10, 13, 14, 18, 20, 21, 25, 26, 27, 34, 36, 37, 40

MONTCLAIR
Perdue Radio Co.....5, 7, 8, 9, 10, 11, 13, 14, 18, 20, 21, 25, 26, 27, 29, 32, 36, 37, 39, 40

MOUNTAINSIDE
Federated Purchaser, Inc.....4, 5, 6, 7, 9, 10, 11, 12, 18, 21, 25, 27, 28, 29, 30, 31, 34, 37, 38, 40

NEWARK
Federated Purchaser....4, 5, 6, 7, 9, 10, 11, 13, 21, 25, 27, 29, 31, 37, 38, 40
Hudson Radio & TV Corp.....2, 4, 5, 6, 7, 9, 10, 11, 13, 18, 21, 24, 27, 29, 31, 34, 37, 40
Lafayette Radio....1, 2, 4, 5, 7, 9, 10, 11, 13, 14, 18, 20, 21, 23, 25, 26, 27, 29, 30, 31, 34, 35, 36, 37, 39, 40

PLAINFIELD
Lafayette Radio Corp..1, 5, 6, 7, 9, 10, 11, 13, 14, 18, 20, 21, 23, 25, 27, 29, 31, 35, 36, 37, 39, 40

PRINCETON
Princeton Music Center....1, 5, 7, 8, 9, 10, 11, 13, 21, 23, 25, 26, 27, 29, 30, 32, 34, 37, 38, 40

RED BANK
Monmouth Radio Supply....4, 7, 9, 10, 11, 20, 21, 25, 27, 28, 31, 34, 35, 36, 37, 38, 39, 40

NEW HAMPSHIRE

CONCORD
Evans Radio....1, 2, 6, 7, 8, 9, 10, 11, 13, 20, 21, 25, 26, 27, 31, 36, 37, 39, 40

KEENE
De Mambro Radio Supply Co.....4, 5, 7, 9, 10, 11, 13, 21, 25, 27, 29, 31, 34, 37, 40

MANCHESTER
De Mambro Radio Supply Co.....2, 6, 7, 9, 10, 11, 13, 21, 25, 27, 29, 31, 34, 37, 40

NEW MEXICO

ALBUQUERQUE
Hi Fi Equipment Co.....2, 7, 9, 10, 11, 13, 15, 16, 18, 20, 21, 24, 25, 26, 27, 29, 30, 34, 36, 37, 40

LAS CRUCES
The Music Box....2, 6, 7, 10, 11, 13, 16, 20, 21, 25, 26, 27, 34, 36, 37, 40

LOS ALAMOS
Valley Engineering Co.....1, 2, 4, 5, 7, 9, 10, 11, 13, 20, 21, 24, 25, 27, 29, 36, 37, 39, 40

NEW YORK

ALBANY
Fort Orange Radio Dist. Co.....1, 4, 5, 6, 7, 9, 10, 11, 13, 16, 21, 23, 27, 28, 29, 31, 34, 37, 40

AMSTERDAM
Adirondack Radio Supply....1, 4, 5, 7, 9, 16, 11, 13, 20, 21, 23, 25, 27, 29, 31, 34, 35, 36, 37, 40

BINGHAMTON
Stack Electronics, Inc.....4, 6, 7, 9, 10, 11, 17, 18, 21, 23, 25, 26, 27, 31, 34, 35, 36, 37, 39, 40

BROOKLYN
Benray Electronic Distributors..2, 4, 5, 6, 7, 9, 10, 11, 13, 18, 23, 24, 25, 29, 31, 34, 35, 37, 38, 39, 40
Stan-Burn Radio & Electronics Co.....1, 4, 5, 6, 7, 9, 10, 13, 18, 21, 23, 25, 27, 31, 34, 35, 36, 37, 39, 40

BUFFALO
F. M. Sound Equipment Corp.....1, 2, 4, 5, 6, 7, 9, 10, 13, 14, 18, 20, 21, 23, 25, 26, 27, 29, 30, 31, 32, 34, 36, 37, 39, 40
Frontier Electronics, Inc.....4, 5, 7, 9, 10, 11, 13, 17, 18, 21, 23, 24, 25, 26, 27, 29, 34, 36, 37, 39, 40
Genesee Radio & Parts Co.....5, 6, 7, 9, 10, 11, 13, 21, 23, 24, 25, 27, 31, 35, 37, 40

GLENS FALLS
Ray Supply, Inc.....4, 5, 6, 7, 9, 10, 11, 21, 23, 25, 27, 30, 31, 34, 37, 40

HEMPSTEAD, L.I.
Newmark & Lewis....1, 2, 5, 6, 7, 8, 9, 16, 13, 16, 18, 21, 23, 24, 25, 27, 29, 30, 34, 36, 39, 40

ITHACA
Stallman of Ithaca....4, 5, 7, 9, 10, 11, 21, 23, 25, 27, 29, 31, 34, 37, 39, 40

JAMAICA
Audio Exchange, Inc....1, 2, 5, 6, 7, 8, 9, 10, 11, 13, 16, 18, 21, 23, 25, 26, 27, 29, 30, 31, 34, 37, 38, 39, 40
Harrison Radio Corp.....2, 4, 5, 7, 9, 10, 11, 21, 23, 27, 28, 31, 34, 37, 40
Lafayette Radio....1, 4, 5, 6, 7, 9, 10, 11, 13, 14, 18, 20, 21, 23, 24, 25, 26, 27, 29, 30, 31, 34, 35, 36, 37, 39, 40
Peerless Radio Distr., Inc. 1, 2, 4, 5, 6, 7, 9, 10, 13, 18, 21, 23, 25, 26, 27, 29, 31, 34, 35, 38, 39, 40

JAMESTOWN
Johnson Radio & Electronic Equip.....4, 5, 7, 9, 10, 11, 14, 20, 21, 25, 26, 27, 29, 30, 31, 34, 37, 39, 40

MINEOLA
Arrow Electronics, Inc.....4, 5, 6, 7, 9, 10, 11, 13, 18, 23, 25, 28, 29, 31, 37, 38, 39, 40

NEW YORK
Arrow Electronics, Inc.....1, 2, 4, 5, 7, 9, 10, 11, 13, 15, 18, 23, 25, 29, 31, 34, 35, 38, 39, 40
Bryce Audio Appliance.....1, 2, 6, 7, 9, 10, 13, 17, 18, 21, 23, 24, 25, 27, 29, 31, 34, 36, 38, 39, 40
Center Electronics....1, 2, 5, 6, 7, 9, 10, 13, 16, 18, 21, 23, 25, 26, 27, 29, 31, 34, 37, 38, 40
Consolidated Radio Sales Corp....2, 5, 6, 7, 9, 10, 13, 18, 21, 23, 24, 25, 27, 29, 31, 34, 35, 37, 38, 39, 40
Electronic Workshop....1, 6, 7, 8, 9, 10, 13, 14, 18, 20, 21, 23, 24, 25, 26, 27, 29, 34, 36, 37, 38, 39, 40
Carl Fischer, Inc.....5, 9, 11, 13, 20, 21, 23, 24, 25, 26, 27, 29, 32, 36, 37, 38, 39, 40
Goody Audio Center....1, 2, 5, 6, 9, 10, 11, 13, 16, 17, 18, 19, 21, 24, 25, 26, 27, 29, 31, 34, 37, 38, 40
Grand Central Radio....1, 2, 4, 5, 6, 7, 8, 9, 10, 13, 16, 17, 18, 21, 23, 25, 26, 27, 29, 31, 34, 37, 39, 40
Harvey Radio Co.....1, 2, 4, 5, 6, 8, 9, 10, 11, 13, 14, 16, 18, 20, 21, 23, 24, 25, 26, 27, 29, 30, 31, 33, 34, 36, 37, 39, 40, 41
Heins & Bolet....2, 5, 6, 7, 9, 11, 13, 16, 18, 21, 23, 24, 25, 26, 27, 29, 31, 32, 34, 37, 38, 39, 40
Hudson Radio & TV Corp....1, 4, 5, 6, 7, 8, 9, 10, 11, 13, 14, 16, 17, 18, 19, 20, 21, 23, 24, 25, 26, 27, 29, 31, 34, 36, 37, 40
Lafayette Radio....1, 4, 5, 6, 7, 9, 10, 11, 13, 14, 18, 20, 21, 23, 24, 25, 26, 27, 29, 30, 31, 34, 35, 36, 37, 39, 40
Leonard Radio....1, 2, 5, 6, 7, 8, 9, 10, 11, 12, 14, 16, 17, 18, 19, 21, 23, 24, 25, 26, 27, 28, 29, 30, 31, 34, 36, 37, 38, 40
Liberty Music Shops....1, 6, 7, 8, 9, 10, 13, 16, 17, 18, 20, 21, 23, 24, 25, 26, 27, 29, 30, 32, 34, 35, 37, 39, 40
Midway Radio Corp.....2, 5, 6, 9, 10, 13, 16, 18, 21, 23, 25, 26, 27, 29, 31, 34, 35, 36, 37, 38, 40
Milo Electronics Corp.....1, 4, 5, 6, 7, 10, 11, 13, 16, 18, 21, 23, 25, 27, 29, 31, 34, 35, 37, 38, 39, 40
Sonocraft Corp.....1, 2, 5, 6, 7, 8, 9, 11, 13, 18, 20, 21, 23, 25, 26, 27, 29, 30, 31, 36, 37, 39, 40
Sun Radio & Electronics....1, 2, 4, 5, 7, 9, 10, 11, 13, 17, 18, 19, 20, 21, 22, 25, 26, 27, 29, 31, 34, 36, 37, 38, 40
Sylvan-Wellington Co.....7, 9, 10, 11, 21, 23, 25, 27, 31, 34, 35, 37, 40
Terminal Radio Corp.....1, 2, 4, 5, 6, 7, 9, 10, 11, 13, 14, 18, 19, 20, 21, 23, 25, 26, 27, 28, 29, 31, 34, 35, 37, 39, 40

POUGHKEEPSIE
Chief Electronics, Inc.....4, 5, 7, 9, 10, 11, 18, 21, 23, 25, 27, 29, 30, 31, 34, 35, 37

ROCHESTER
Craig Audio Laboratory....5, 7, 8, 9, 10, 13, 18, 19, 20, 21, 23, 24, 25, 26, 27, 29, 34, 36, 37, 38, 40
Rochester Radio Supply Co.....4, 5, 6, 7, 9, 10, 11, 13, 18, 21, 23, 25, 27, 29, 31, 34, 35, 37, 40

ROME
Rome Electronic Supply Co.....4, 5, 6, 7, 9, 10, 11, 13, 20, 21, 23, 25, 27, 30, 31, 34, 35, 36, 37, 39, 40

SCHENECTADY
M. Schwartz & Son....5, 6, 7, 9, 10, 13, 21, 23, 25, 27, 31, 34, 37, 40

SYRACUSE
W. E. Berdnt....4, 5, 6, 7, 9, 10, 11, 21, 25, 26, 27, 31, 34, 35, 37, 39, 40
W. G. Brown Sound Equip. Corp.....4, 5, 7, 9, 10, 11, 13, 21, 24, 25, 26, 27, 30, 36, 37, 40

TROY
Trojan Electronic Supply Co., Inc.....2, 4, 5, 6, 7, 9, 10, 11, 20, 21, 23, 25, 26, 27, 31, 34, 36, 37, 39, 40

UTICA
Electronic Supply Co.....6, 7, 9, 10, 11, 18, 21, 23, 25, 27, 30, 31, 34, 35, 37, 40

NORTH CAROLINA

ASHEVILLE
Freck Radio & Supply Co.....5, 7, 9, 10, 11, 13, 18, 21, 25, 27, 29, 30, 31, 34, 35, 36, 37, 39, 40

CHARLOTTE
Shaw Distr. Co.....5, 6, 7, 8, 9, 10, 11, 21, 25, 27, 29, 34, 36, 37, 40

FAYETTEVILLE
Eastern Radio Supply. Inc.....6, 7, 9, 10, 11, 13, 20, 21, 25, 27, 31, 34, 37, 40
Southeastern Radio Supply Co.....5, 6, 7, 9, 10, 11, 13, 20, 21, 27, 31, 34, 37

GREENSBORO
Johannesen Electric Co., Inc.....4, 5, 6, 7, 9, 10, 11, 13, 21, 23, 25, 27, 29, 31, 34, 36, 37, 40
Southeastern Radio Supply Co.....2, 5, 6, 7, 9, 10, 11, 13, 21, 25, 27, 29, 31, 34, 35, 37, 40

HENDERSONVILLE
Bradley Enterprises....1, 6, 7, 9, 10, 11, 13, 17, 18, 21, 23, 25, 27, 29, 30, 34, 36, 37, 40

RALEIGH
Allied Electronics, Inc.....5, 6, 7, 9, 10, 11, 21, 23, 25, 27, 29, 30, 31, 36, 37, 39, 40
W. C. Reid & Co.....2, 8, 11, 13, 18, 21, 25, 26, 27, 29, 32, 34, 37, 40

WINSTON-SALEM
Dalton-Hage Radio Supply Co.....4, 5, 6, 7, 9, 10, 11, 13, 18, 20, 21, 23, 25, 27, 29, 31, 34, 35, 36, 37, 38, 40

NORTH DAKOTA

FARGO
Bristol Distributing Co.....4, 6, 7, 9, 10, 11, 15, 18, 20, 21, 25, 27, 31, 34, 35, 36, 37, 40
Wolter Electronic Co.....5, 6, 7, 9, 11, 18, 20, 21, 23, 25, 27, 30, 34, 35, 36, 37, 40

OHIO

AKRON
Electronic Engineering Co.....1, 4, 6, 7, 9, 11, 13, 14, 20, 21, 25, 26, 27, 29, 30, 31, 34, 36, 37, 40
Olson Radio Warehouse, Inc.....1, 2, 4, 5, 6, 7, 9, 10, 11, 13, 16, 18, 20, 21, 22, 25, 26, 27, 29, 31, 34, 35, 36, 37, 38, 39, 40
Sun Radio Co.....4, 5, 6, 7, 9, 11, 13, 20, 21, 27, 28, 31, 34, 37, 38, 39, 40
Warren Radio Co.....4, 5, 6, 7, 9, 10, 11, 13, 21, 27, 31, 34, 37, 38, 40

ASHTABULA
Morrisons Radio Supply....4, 5, 6, 7, 9, 10, 11, 13, 16, 20, 21, 25, 26, 27, 30, 31, 34, 35, 36, 37, 40

CANTON
Armstrong's Electronic Center....5, 6, 7, 9, 10, 11, 16, 20, 21, 23, 25, 27, 31, 34, 37
Burroughs Radio Co.....4, 5, 6, 9, 10, 11, 13, 15, 16, 21, 25, 26, 27, 31, 34, 37, 38, 39, 40
George F. Ebel Co.....4, 5, 6, 7, 9, 11, 13, 17, 18, 20, 21, 23, 27, 30, 36, 37, 38, 40

CINCINNATI
Customcrafters, Inc.....1, 4, 5, 6, 7, 9, 10, 13, 16, 17, 18, 20, 21, 23, 24, 25, 27, 29, 30, 31, 32, 34, 36, 37, 40
Herrlinger Distributing Co.....4, 5, 6, 7, 9, 10, 11, 13, 16, 20, 21, 23, 25, 27, 31, 34, 37, 40
Hughes-Peters, Inc.....4, 5, 6, 7, 10, 11, 21, 23, 25, 27, 31, 34, 35, 37, 38, 39, 40
Steinberg's Inc.....1, 5, 6, 7, 8, 9, 10, 11, 13, 14, 18, 20, 21, 23, 25, 27, 28, 29, 30, 31, 32, 35, 36, 37, 38, 39, 40
United Radio....4, 5, 6, 9, 10, 11, 13, 20, 21, 23, 25, 27, 28, 29, 31, 34, 37, 40

CLEVELAND
Audio Craft Co.....1, 2, 5, 6, 7, 8, 9, 10, 11, 13, 14, 18, 20, 21, 23, 25, 26, 27, 29, 30, 31, 32, 36, 37, 38, 40, 41
Broadway Electric Supply Co.....5, 6, 7, 9, 11, 13, 21, 23, 25, 26, 27, 31, 35, 37, 40
Olson Radio Warehouse....4, 5, 6, 7, 8, 9, 10, 11, 13, 16, 18, 20, 21, 23, 25, 27, 28, 29, 31, 34, 36, 37, 38, 40
Pioneer Radio Supply Co.....4, 5, 6, 7, 8, 9, 10, 11, 13, 14, 15, 16, 18, 20, 21, 23, 25, 26, 27, 28, 29, 30, 31, 34, 35, 37, 38, 40
Progress Radio Supply Co.....1, 2, 5, 6, 7, 9, 10, 11, 13, 18, 20, 21, 23, 25, 26, 27, 29, 30, 31, 34, 35, 36, 37, 38, 39, 40
Radio & Electronic Parts Corp.....4, 5, 6, 7, 9, 10, 11, 21, 23, 25, 26, 27, 31, 34, 35, 37, 38, 39, 40

COLUMBUS
Electronic Supply Corp.....5, 6, 7, 9, 11, 13, 15, 16, 21, 23, 25, 26, 27, 28, 31, 34, 35, 36, 37, 40
Hughes-Peters, Inc.....4, 5, 7, 9, 10, 11, 20, 21, 23, 25, 27, 31, 35, 37, 38, 39, 40
Thompson Radio Supplies....4, 5, 6, 7, 9, 11, 16, 21, 23, 25, 27, 31, 34, 35, 36, 37, 40
Whitehead Radio Co.....4, 6, 7, 9, 10, 11, 21, 23, 25, 27, 31, 35, 37, 38

NOTE: This is a limited list and does *not* include *all* dealers who handle these advertisers' products.

HiFi BUY IT HERE

THESE ADVERTISERS' CODE NUMBERS PERMIT YOU TO LOCATE DEALERS CARRYING THEIR BRAND. SEE PAGE 93 FOR CODE.

DAYTON
Custom Electronics, Inc.....4, 5, 6, 7, 10, 13, 14, 19, 20, 21, 23, 25, 26, 28, 29, 30, 31, 32, 34, 37, 38, 40
Srepco, Inc.....4, 5, 6, 7, 9, 10, 11, 13, 20, 21, 23, 27, 28, 31, 34, 35, 36, 37, 40
Stotts-Friedman Co.....4, 5, 6, 7, 9, 10, 11, 13, 16, 21, 23, 25, 27, 31, 35, 37, 39, 40

LIMA
Warren Radio Co.....5, 6, 7, 9, 10, 11, 21, 23, 27, 31, 34, 35, 37, 38

LORAIN
Pioneer Electronic Supply Co.....5, 6, 7, 9, 10, 13, 16, 21, 23, 25, 27, 31, 34, 35, 36, 37, 38

MANSFIELD
Wholesaling, Inc.....5, 6, 7, 9, 10, 11, 21, 23, 25, 27, 34, 35, 37, 38, 39

SPRINGFIELD
Standard Radio of Springfield.....5, 6, 7, 9, 11, 16, 20, 21, 23, 27, 28, 31, 34, 35, 37, 38, 40

STEUBENVILLE
Hausfeld Radio Supply.....4, 5, 6, 9, 10, 11, 13, 21, 23, 27, 30, 35, 37, 38

TOLEDO
The Jamieson Co.....5, 6, 7, 9, 11, 13, 19, 20, 21, 25, 26, 27, 30, 31, 32, 35, 36, 37, 40
Warren Radio Co.....4, 5, 6, 9, 10, 11, 13, 15, 16, 20, 21, 23, 25, 27, 31, 34, 35, 36, 37, 38, 40

WARREN
Custom Electronics Co.....1, 6, 9, 11, 13, 19, 20, 21, 23, 27, 30, 37, 38, 40

ZANESVILLE
Thompson Radio Supplies.....4, 6, 7, 9, 10, 11, 16, 20, 21, 23, 25, 27, 28, 31, 34, 35, 37, 38, 39, 40

OKLAHOMA

OKLAHOMA CITY
Radio Supply Inc.....2, 4, 5, 6, 7, 9, 10, 11, 20, 21, 23, 25, 27, 28, 29, 31, 34, 36, 37, 40

TULSA
Radio, Inc.....2, 4, 5, 6, 7, 9, 10, 11, 13, 20, 21, 25, 27, 31, 36, 37, 40
S & S Radio Supply.....4, 6, 7, 9, 10, 11, 13, 20, 21, 23, 25, 27, 29, 31, 34, 35, 37, 40

OREGON

EUGENE
Carlson Hatton & Hay.....4, 5, 6, 9, 10, 11, 20, 21, 23, 27, 29, 31, 34, 35, 36, 37, 40

MEDFORD
Verl G. Walker Co.....4, 5, 6, 7, 9, 10, 11, 20, 21, 23, 27, 29, 31, 34, 37, 40

PORTLAND
Appliance Wholesalers.....4, 6, 7, 9, 11, 21, 23, 25, 27, 29, 31, 34, 35, 37, 40
Central Distributors.....4, 6, 7, 9, 10, 11, 21, 23, 25, 27, 29, 31, 34, 35, 37, 40
Lou Johnson Co., Inc.....4, 5, 6, 9, 10, 11, 21, 23, 25, 27, 29, 31, 34, 35, 37, 40
Portland Radio Supply Co.....4, 5, 6, 7, 9, 10, 21, 25, 27, 29, 31, 34, 35, 38, 40
United Radio Supply, Inc.....5, 6, 7, 9, 10, 11, 13, 21, 23, 25, 27, 29, 31, 34, 35, 37, 40

SALEM
Cecil Farnes Co.....5, 6, 7, 10, 13, 16, 18, 19, 21, 23, 25, 27, 29, 30, 31, 34, 36, 37, 40
Lou Johnson Co., Inc.....4, 5, 6, 9, 10, 11, 21, 25, 27, 29, 31, 34, 37, 40

PENNSYLVANIA

ALLENTOWN
Federated Purchaser, Inc.....4, 5, 7, 9, 10, 11, 13, 18, 21, 23, 25, 27, 29, 31, 34, 35, 37, 40
A. A. Peters.....4, 6, 7, 9, 10, 11, 16, 21, 23, 25, 26, 27, 35, 37, 38, 40

ALTOONA
Hollenback's Radio Supply.....4, 5, 6, 7, 9, 10, 11, 20, 21, 23, 25, 27, 31, 34, 35, 37, 40

BETHLEHEM
Audio Laboratories.....1, 2, 4, 7, 8, 9, 11, 14, 20, 21, 23, 25, 27, 36, 37, 40
Buss Radio Supply Co.....4, 5, 6, 9, 10, 11, 13, 21, 23, 25, 27, 29, 30, 31, 34, 36, 37, 40

ERIE
Warren Radio Co.....4, 5, 7, 9, 10, 11, 16, 21, 23, 25, 27, 31, 34, 36, 37, 39, 40

HARRISBURG
Radio Dist. Co.....4, 5, 6, 7, 10, 11, 15, 21, 23, 25, 27, 29, 30, 31, 34, 36, 37, 40

McKEESPORT
Barno Radio Co.....5, 6, 7, 9, 10, 11, 13, 20, 21, 23, 25, 27, 31, 35, 37, 38, 40
McKeesport Electronics, Inc.....5, 6, 9, 10, 11, 13, 21, 23, 25, 27, 31, 34, 35, 37, 40

MERIAN
Hi-Fidelity Electronics.....2, 6, 9, 10, 13, 21, 24, 25, 26, 27, 29, 31, 34, 37, 38, 40

PHILADELPHIA
A. C. Radio Supply Co.....4, 5, 6, 7, 9, 10, 11, 13, 21, 23, 25, 26, 27, 29, 31, 34, 35, 37, 38, 39, 40
Air-Tone Sound & Recording Co.....5, 9, 11, 21, 23, 25, 27, 34, 35, 36, 37, 40
Almo Radio Co.....2, 4, 5, 6, 7, 10, 11, 13, 14, 16, 18, 20, 21, 23, 25, 26, 27, 29, 30, 31, 34, 35, 36, 37, 40, 41
Barnett Bros. Radio Co.....6, 7, 10, 11, 13, 17, 18, 21, 23, 25, 26, 27, 34, 35, 36, 37, 38, 40
Danby Radio Corp.....4, 6, 7, 9, 10, 11, 13, 17, 18, 21, 23, 25, 26, 27, 29, 30, 34, 36, 37, 38, 39, 40, 41
Herback & Rademan.....4, 5, 6, 7, 10, 11, 13, 21, 23, 25, 26, 27, 31, 34, 35, 37, 40
Lectronics.....6, 8, 9, 10, 13, 14, 18, 20, 21, 23, 25, 26, 27, 29, 30, 34, 35, 36, 37, 38, 40
Penn Electronics Parts Co.....5, 6, 9, 10, 11, 13, 18, 21, 23, 25, 26, 27, 29, 31, 35, 37, 39, 40
Radio Electric Service Co.....4, 5, 6, 7, 8, 10, 11, 13, 16, 20, 21, 23, 25, 26, 27, 30, 31, 34, 35, 37, 40
Radio Electric Service Co.....1, 2, 4, 5, 6, 7, 8, 9, 10, 11, 13, 17, 18, 20, 21, 23, 24, 25, 26, 27, 29, 30, 31, 34, 35, 36, 37, 40
Al. Steinberg & Co.....4, 5, 6, 7, 9, 10, 13, 16, 21, 23, 25, 26, 27, 29, 31, 34, 35, 36, 37
Eugene G. Wile..6,10,11, 21, 27, 29, 31, 34, 36,37,40

PITTSBURGH
Cameradio Co.....2, 5, 6, 7, 9, 10, 11, 20, 21, 23, 25, 27, 29, 31, 34, 36, 37, 38, 40
Concerto Room.....6, 7, 8, 9, 13, 14, 18, 20, 21, 25, 27, 29, 30, 31, 34, 36, 37, 40
M. V. Mansfield Co.....5, 7, 9, 10, 11, 13, 21, 23, 25, 27, 31, 34, 35, 36, 37, 38, 40
Olson Radio Warehouse.....6, 7, 9, 10, 11, 13, 16, 20, 21, 23, 25, 27, 34, 36, 37, 38, 40
Radio Parts Co.....2, 5, 7, 9, 10, 11, 13, 16, 21, 23, 25, 27, 29, 30, 31, 34, 35, 36, 37, 39, 40
Variety Electronics, Inc.....6, 7, 9, 10, 21, 23, 25, 27, 34, 37, 38
Wolks Kamera Exchange.....1, 2, 4, 5, 7, 11, 13, 14, 18, 19, 20, 21, 23, 25, 27, 28, 29, 30, 34, 36, 37, 40

ROSLYN
Grove Enterprises.....1, 4, 8, 10, 11, 13, 16, 18, 20, 21, 23, 25, 27, 29, 32, 33, 34, 35, 36, 37, 38, 39, 40

SCRANTON
Fred P. Pursell.....4, 5, 7, 9, 10, 11, 21, 23, 25, 27, 29, 34, 35, 37, 40

STATE COLLEGE
Alvo Electronics Dist., Inc.....4, 5, 6, 7, 9, 10, 11, 13, 18, 21, 23, 26, 27, 29, 31, 34, 35, 37, 40

WILKES-BARRE
General Radio & Electronics Co.....4, 6, 7, 9, 10, 11, 13, 16, 21, 25, 27, 29, 31, 34, 35, 37, 38, 40
Geo. B. Jones.....1, 6, 7, 9, 11, 13, 21, 25, 27, 29, 30, 34, 37, 40

RHODE ISLAND

PROVIDENCE
Audionics Corp. of America.....1, 7, 9, 10, 11, 13, 18, 21, 25, 26, 27, 29, 34, 36, 37, 38, 40
Wm. Dandreta & Co.....2, 4, 5, 7, 9, 10, 11, 13, 20, 21, 23, 25, 27, 29, 31, 34, 35, 36, 37, 40
DeMambro Radio Supply.....4, 5, 7, 9, 10, 11, 13, 17, 21, 23, 25, 27, 31, 34, 35, 36, 37, 38, 40
W. H. Edwards Co.....2, 5, 7, 9, 10, 11, 13, 21, 23, 26, 27, 30, 31, 34, 36, 37, 39, 40

SOUTH CAROLINA

CHARLESTON
Radio Laboratories.....2, 4, 7, 9, 10, 20, 21, 25, 27, 29, 31, 34, 37, 40

COLUMBIA
Dixie Radio Supply Co. Inc.....4, 5, 6, 7, 9, 10, 20, 21, 23, 25, 27, 31, 34, 35, 36, 37, 38, 39, 40

FLORENCE
Dixie Radio Supply Co.....4, 5, 6, 7, 9, 10, 11, 21, 23, 27, 31, 34, 35, 37

GREENVILLE
Dixie Radio Supply Co.....4, 5, 6, 7, 9, 10, 11, 21, 23, 26, 27, 31, 34, 35, 37, 40

SPARTANBURG
Four Star Distributor, Inc.....4, 7, 9, 10, 11, 18, 20, 21, 23, 25, 26, 27, 34, 36, 37, 40

SOUTH DAKOTA

WATERTOWN
Burghardt Radio Supply Co.....4, 5, 6, 7, 9, 10, 11, 20, 21, 23, 25, 27, 31, 34, 35, 36, 37, 40

TENNESSEE

KNOXVILLE
McClung Appliances.....5, 7, 8, 9, 10, 11, 13, 15, 17, 18, 20, 21, 23, 25, 26, 27, 29, 31, 34, 35, 36, 37, 39, 40

MEMPHIS
Glenn Allen Company.....5, 6, 9, 10, 21, 23, 27, 31, 34, 37, 38
Bluff City Distributing Co.....4, 5, 6, 7, 9, 10, 11, 13, 19, 21, 23, 25, 27, 29, 31, 34, 35, 36, 37, 38, 39, 40
Lavender Radio Supply, Inc.....4, 5, 6, 7, 10, 11, 18, 21, 25, 27, 31, 34, 35, 37, 38, 40

NASHVILLE
D & N Distributing Co.....4, 5, 7, 8, 9, 10, 11, 13, 15, 18, 21, 23, 25, 27, 29, 30, 31, 34, 36, 37, 38, 40
Electra Distr. Co.....4, 5, 6, 7, 9, 10, 11, 13, 18, 20, 21, 25, 26, 27, 29, 31, 34, 35, 36, 37, 40
Randolph & Rice.....6, 10, 11, 21, 27, 31, 34, 37

OAK RIDGE
The Music Box.....2, 5, 6, 7, 8, 10, 11, 13, 15, 17, 20, 21, 25, 26, 27, 29, 31, 32, 34, 36, 37, 40

TEXAS

AUSTIN
The Hargis-Austin Co.....4, 5, 6, 9, 10, 11, 13, 21, 25, 27, 30, 31 ,34, 37, 40
High Fidelity, Inc.....1, 5, 6, 7, 8, 9, 11, 13, 14, 15, 18, 20, 21, 23, 25, 26, 27, 29, 34, 35, 36, 37, 38, 40
Standard Radio Supply.....4, 5, 7, 9, 10, 11, 21, 23, 27, 31, 34, 35, 37, 38, 39, 40

CORPUS CHRISTI
Electronic Equip. & Eng. Co.....1, 4, 7, 9, 10, 11, 15, 21, 23, 25, 27, 31, 34, 36, 37, 40
Wicks Radio Equipment.....4, 7, 9, 10, 11, 21, 23, 27, 31, 34, 35, 36, 37, 40

DALLAS
Crabtree's Wholesale Radio.....4, 5, 6, 9, 10, 11, 13, 20, 21, 25, 26, 27, 31, 34, 35, 36, 37, 40
Custom Music of Dallas.....1, 6, 7, 8, 9, 10, 11, 13, 14, 15, 20, 21, 25, 26, 27, 30, 34, 36, 37, 38, 40
Home Music Assoc.....9, 10, 16, 18, 19, 20, 21, 23, 25, 26, 27, 29, 31, 32, 33, 34, 37, 38, 40
Wholesale Electronic Supply.....4, 5, 6, 7, 9, 10, 11, 21, 25, 27, 31, 34, 35, 37, 40
Wilkinson Bros.....4, 5, 6, 9, 10, 11, 21, 23, 25, 27, 31, 34, 35, 37, 40

DENISON
Denison Radio Supply.....4, 6, 7, 9, 10, 11, 15, 20, 21, 25, 27, 29, 30, 31, 34, 35, 37, 39, 40

EL PASO
Midland Specialty Co.....1, 4, 5, 7, 9, 10, 11, 13, 18, 20, 21, 24, 25, 27, 31, 35, 37, 40

FORT WORTH
Audio Associates.....6, 7, 8, 9, 11, 13, 14, 17, 19, 21, 25, 26, 27, 29, 34, 36, 37, 40

HOUSTON
Audio Center, Inc.....1, 4, 6, 7, 8, 9, 10, 11, 13, 14, 16, 18, 19, 20, 21, 25, 26, 27, 29, 34, 36, 37, 38, 40
Busacker Electronics Equip. Co., Inc.....2, 5, 6, 9, 10, 11, 14, 16, 18, 21, 25, 26, 27, 31, 34, 36, 37, 40, 41
Gulf Coast Electronics.....1, 4, 5, 6, 9, 10, 11, 13, 18, 21, 24, 25, 26, 27, 34, 36, 37, 39, 40
Lenert Company.....5, 6, 9, 10, 11, 21, 23, 25, 27, 31, 34, 35, 37, 39, 40
Sterling Radio Products Co.....5, 6, 7, 9, 10, 11, 13, 18, 19, 20, 21, 25, 26, 27, 29, 31, 34, 36, 37, 38, 40
The Wrye, Ltd.....2, 5, 6, 9, 11, 13, 14, 18, 19, 20, 21, 25, 26, 27, 29, 30, 32, 34, 36, 37, 38, 39, 40, 41

McALLEN
Rio Radio Supply Co.....4, 5, 7, 8, 9, 10, 11, 13, 15, 18, 19, 20, 21, 23, 25, 27, 29, 30, 31, 34, 35, 36, 37, 40

PORT ARTHUR
Diehl Radio & TV Supply.....4, 6, 7, 9, 10, 11, 13, 14, 15, 20, 21, 25, 27, 29, 31, 34, 35, 36, 37, 39, 40

SAN ANGELO
Gunther Wholesale.....6, 7, 9, 10, 11, 21, 25, 27, 29, 31, 34, 35, 37

SAN ANTONIO
Southwest Radio & Sound Equipment Co.....2, 6, 7, 9, 11, 13, 14, 15, 16, 20, 21, 25, 27, 29, 31, 34, 36, 37, 38, 40

TYLER
Lavendar Radio Supply Co.....4, 5, 6, 7, 9, 10, 11, 21, 23, 25, 27, 34, 35, 37, 40

WACO
Best Electronics.....4, 5, 6, 10, 11, 14, 15, 20, 21, 27, 31, 34, 35, 36, 37, 39, 40

WICHITA FALLS
Mooney Radio Supply Co.....5, 6, 7, 10, 11, 15, 20, 21, 23, 27, 31, 34, 37, 40

UTAH

SALT LAKE CITY
O'Laughlin's Radio Supply.....1, 4, 5, 6, 9, 10, 11, 13, 18, 21, 23, 27, 29, 31, 34, 35, 36, 37, 40

VIRGINIA

ALEXANDRIA
Certified Radio Supply.....4, 5, 7, 9, 10, 11, 21, 23, 25, 27, 31, 34, 35, 37

BRISTOL
Bristol Radio Supply Co.....5, 7, 9, 11, 13, 17, 20, 21, 23, 25, 27, 29, 30, 31, 35, 36, 37, 38, 40

DANVILLE
Womack Radio Supply Co., Inc.....4, 5, 6, 7, 9, 10, 11, 21, 23, 25, 27, 34, 37, 40

NEWPORT NEWS
General Supply Co.....4, 5, 6, 7, 9, 10, 11, 13, 21, 25, 26, 27, 29, 34, 35, 37, 38, 40

NORFOLK
Electronic Engineering Co.....2, 7, 8, 9, 10, 11, 13, 18, 20, 21, 24, 25, 27, 29, 36, 37, 40

RICHMOND
Walker C. Cottrell, Jr.....1, 2, 5, 7, 9, 11, 13, 14, 18, 20, 21, 23, 25, 27, 29, 36, 37, 40
Meridian Electronic Equipment Co.....2, 4, 5, 7, 9, 10, 11, 20, 21, 25, 27, 29, 31, 34, 35, 36, 37, 40

ROANOKE
Leonard Electronics of Roanoke, Inc.....4, 8, 9, 10, 11, 13, 14, 15, 20, 21, 25, 26, 27, 34, 35, 36, 37, 38, 40

WASHINGTON

SEATTLE
Olympic Engineering Co.....6, 9, 10, 11, 13, 14, 19, 20, 21, 25, 27, 29, 34, 36, 37, 40
Pacific Electronic Sales.....2, 4, 7, 10, 11, 13, 14, 20, 21, 25, 27, 29, 34, 35, 36, 37, 40
Seattle Radio Supply.....2, 4, 5, 6, 7, 9, 10, 11, 13, 16, 20, 21, 25, 27, 29, 31, 34, 35, 36, 37, 38, 40

SPOKANE
20th Century Sales Inc.....5, 6, 7, 9, 10, 11, 13, 14, 16, 20, 21, 23, 25, 26, 27, 29, 30, 31, 32, 33, 36, 37, 40

TACOMA
C & G Radio Supply Co.....2, 4, 5, 6, 9, 10, 11, 14, 20, 21, 23, 25, 27, 29, 31, 34, 36, 37, 38, 40

WALLA WALLA
Kar Radio & Electric Co.....5, 6, 7, 9, 11, 14, 21, 25, 27, 29, 31, 34, 37, 40

YAKIMA
Lay & Nord.....6, 7, 9, 10, 11, 21, 23, 25, 27, 29, 31, 34, 35, 37, 40

WEST VIRGINIA

CHARLESTON
Chemcity Radio & Elec. Co.....4, 6, 7, 9, 10, 11, 16, 21, 23, 25, 26, 27, 31, 35, 36, 37, 40

HUNTINGTON
Singer Electronics, Inc.....5, 6, 7, 9, 13, 14, 16, 17, 18, 20, 21, 25, 26, 27, 30, 31, 32, 34, 36, 37, 38, 40

WISCONSIN

APPLETON
Valley Radio Distributors.....2, 4, 5, 7, 9, 10, 11, 13, 18, 20, 21, 23, 25, 27, 31, 34, 36, 37, 40

FOND DU LAC
Harris Radio Corp.....4, 5, 6, 7, 9, 10, 11, 21, 25, 27, 31, 34, 37, 38, 40

GREEN BAY
Neslo Electronic Dist.....5, 6, 9, 10, 15, 16, 21, 23, 25, 27, 31, 34, 36, 37, 38

MADISON
Satterfield Electronics, Inc.....2, 4, 6, 7, 9, 10, 11, 15, 18, 20, 21, 25, 27, 31, 36, 37, 40

MILWAUKEE
The Hi-Fi Center.....1, 2, 4, 5, 6, 7, 8, 9, 11, 13, 14, 17, 18, 20, 21, 23, 24, 25, 27, 29, 30, 31, 32, 34, 36, 37, 38, 40
Marsh Radio Supply Co.....4, 5, 7, 9, 11, 13, 16, 17, 18, 21, 25, 27, 29, 31, 34, 35, 37, 40
Olson Radio Whse.....6, 7, 9, 10, 17, 20, 21, 23, 25, 27, 31, 34, 36, 37, 38
Photo-Art Visual Service.....1, 2, 4, 7, 9, 11, 13, 17, 18, 20, 21, 24, 25, 27, 29, 34, 36, 37, 40
Radio Parts Co., Inc.....4, 5, 7, 9, 10, 11, 13, 14, 17, 21, 23, 25, 27, 28, 29, 31, 34, 35, 36, 37, 39, 40
RACINE
Badger Electronic Parts Co.....4, 7, 9, 10, 11, 13, 15, 20, 21, 25, 27, 30, 31, 34, 35, 36, 37, 38

WYOMING

CHEYENNE
Houge Radio & Supply.....4, 6, 7, 9, 10, 11, 13, 18, 21, 24, 25, 27, 29, 31, 36, 37, 40

NOTE: This is a limited list and does *not* include *all* dealers who handle these advertisers' products.

HiFi & Music Review
Advertisers Index

MARCH 1958 ISSUE

HiFi & MUSIC REVIEW

INFORMATION SERVICE

Here's how you can get additional information, promptly and at no charge, concerning the products advertised in this issue of HI FI & MUSIC REVIEW. This free information will add to your understanding of high fidelity and the equipment, records and tape necessary for its fullest enjoyment.

1 Print or type your name and address on the coupon below.

2 Check in the alphabetical advertising index, left, for the names of the advertisers in whose products you are interested.

3 In front of each advertiser's name is a code number. Circle the appropriate number on the coupon below. You may circle as many numbers as you wish.

4 Add up the number of circles you have made and write the total in the total box.

5 Cut out the coupon and mail it to:

HI FI & MUSIC REVIEW
P. O. Box 1778
CHURCH STREET STATION
New York 8, New York

HI FI & MUSIC REVIEW
Box 1778
CHURCH STREET STATION
New York 8, New York

TOTAL BOX ☐

Please send me additional information concerning the products of the advertisers whose code numbers I have circled.

1	2	3	4	5	6	7	8	9	10	11	12
13	14	15	16	17	18	19	20	21	22	23	24
25	26	27	28	29	30	31	32	33	34	35	36
37	38	39	40	41	42	43	44	45	46	47	48
49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70		

NAME _____

ADDRESS _____

CITY _____ **ZONE** ____ **STATE** _____

Under The Flip Side

FM Broadcast Band Reception will probably be added to 1959 TV receivers. The National Association of Radio-Television Broadcasters has recommended that high-fidelity FM be added as an inducement to sell more TV sets. The Association has also indicated that more FM stations are going on the air in suburban communities. RCA and Motorola have been reported ready to add FM reception in future TV set designs.

Electro-Voice Ceramic Stereo Cartridge with an announced selling price of $19.50 (with a diamond needle) caught most of the high-fidelity manufacturers by surprise. E-V has long pushed for more public and industry acceptance of the ceramic cartridge and now seems to have the perfect answer to their problems—take ceramics for low-cost stereo disc reproduction, or else. Private demonstrations by E-V to all the major record manufacturers, during the middle of January, seem to have settled the question of Westrex 45-45 versus London vertical-lateral. 45-45 won hands down.

"Compatibility", the nasty word that arose with the introduction of the stereo disc, is solved by the E-V ceramic cartridge. This means that the new cartridges can be used to play either stereo discs or any LP pressed within the last ten years. When used to play standard LPs the two speaker systems can be operated simultaneously, or one can be switched off and the two ceramic elements in the cartridge tied in parallel. Compatibility, however, is not a two way street. Stereo discs cannot be played on existing equipment without severely damaging the extra-delicate record grooving.

Turntable Rumble Is Cut Off by an E-V Pat. Pending in the ceramic cartridge itself. Rumble is present only at those frequencies below 120 cycles. It is a vertical component (perpendicular to the turntable) to which the E-V cartridge is unresponsive. This means that the ceramic can be fitted into the majority of existing record changers—as long as they have provisions for properly adjusting the stylus pressure. As a bonus, the ceramic will then probably play monaural LPs as well as some of the most expensive tone arm and turntable combinations. Being insensitive to rumble also means being insensitive to a major portion of the clicks and pops generated by scratches and dust in the record grooves. Oddly enough, this does not interfere with bass reproduction.

Consumers Union Ratings have been subjected to another attack by a radio-TV servicing magazine. Numerous audio experts have long felt that the ratings issued by CU were biased and unfair. The radio-TV servicing magazine re-tested four FM tuners, including a "best buy" and three that were not rated acceptable according to the CU. Two of the three not rated were in one way or another as good or better than the "best buy." Comments by CU that FM tuners badly need alignment when purchased off dealer shelves could not be supported by the magazine tests.

British Cabinetry to House Component Hi-Fi is far superior to American products, according to a report by an impartial furniture design group. The group announced that furniture built on the other side of the Atlantic was more flexible and that it was evident that more thought was going into considering the housewife. Although comparable cabinetry was available in the States, it was on a restricted local custom-made basis rather than the British nationally-advertised product level.

PRINTED IN U.S.A.

When the music sounds like it is being played in the subway... you've got RUMBLE*. You can eliminate "rumble" with a Rek-O-Kut Rondine Turntable as the heart of your system. Prove this by listening to a Rondine at your dealer. Compare its accuracy and silence. It will stay that way for keeps! Compare its precision crafting, luxurious styling. Compare it with what you now own. It's like coming out into the sunshine... the difference is that great! Rondine Turntables from $59.95. Rek-O-Kut 12" Turntable Arm—$26.95—Bases in walnut and blonde. *Send for free color booklet and Strobe disc.*

*Annoying extraneous low-pitched noise produced by conventional phono motor and reproduced by the loudspeaker.

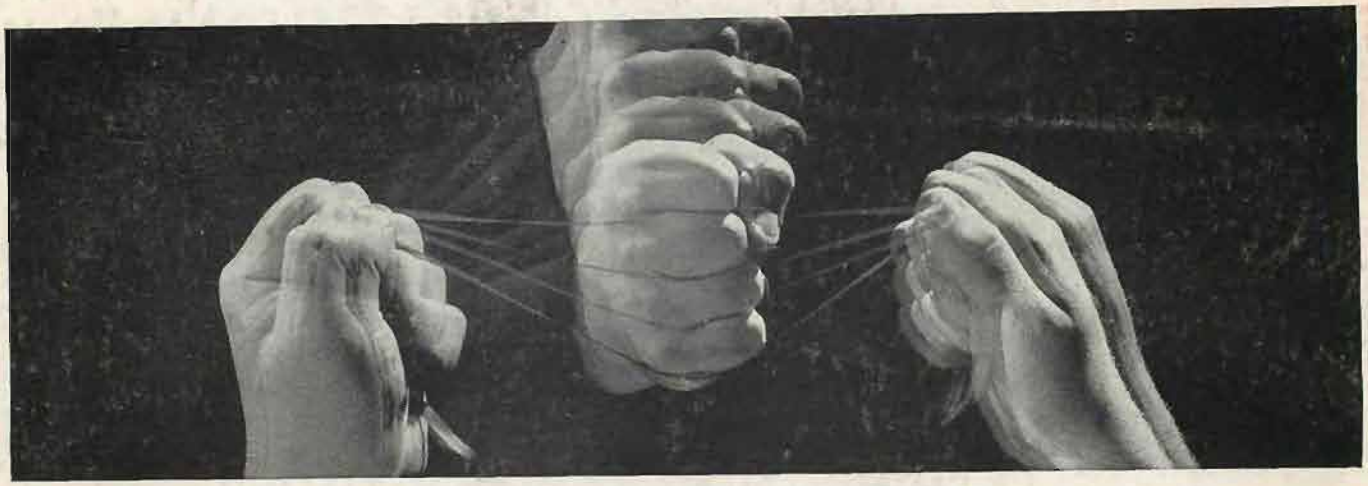
REK-O-KUT

HIGH FIDELITY TURNTABLES • TURNTABLE ARMS

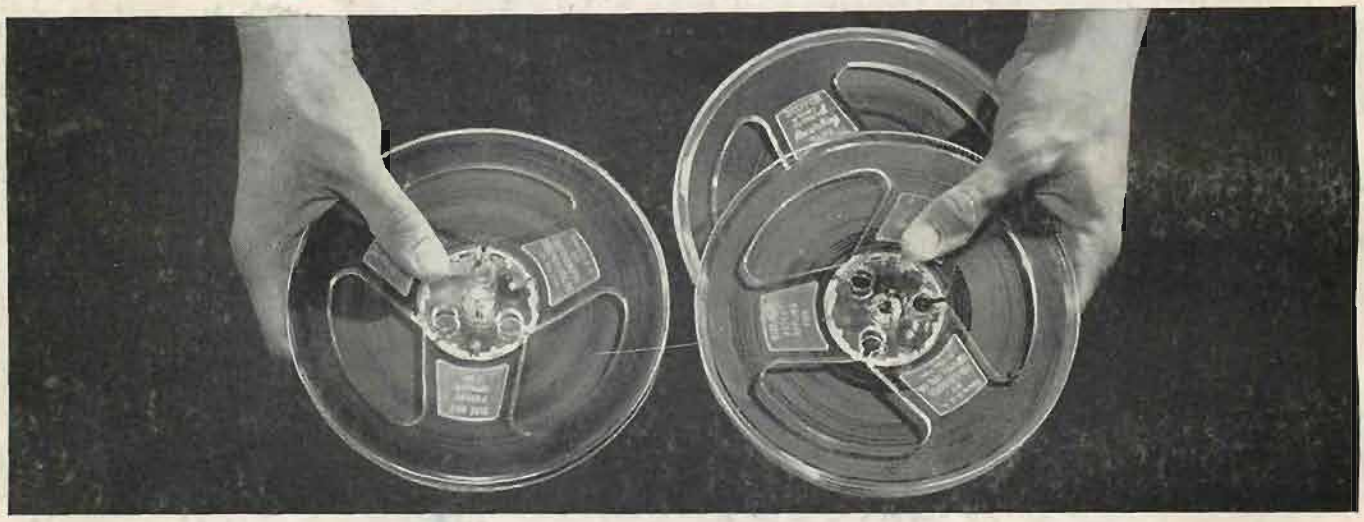
DEPT. RV 38-19 108th ST., CORONA 68, N.Y.

your system. Prove this by listening to a Rondine at your dealer. Compare its

Twice as strong!



Plays twice as long!



New 200 "SCOTCH" Tensilized Double Play Tape has everything!

At last! A long, long playing tape you don't have to pamper! New 200 "SCOTCH" Brand Tensilized Double Play Tape records as much as two reels of standard tape. What's more, its ¾ mil polyester backing has been tensilized by a new unique process so this new tape is twice as strong as any conventional extended play tape and won't stretch! Get a reel of new 200 "SCOTCH" Brand Tensilized Double Play Tape from your dealer now. You'll find it's well worth the slight extra cost.

Before You Buy It, Try It! Test 200 Tape's strength for yourself! Ask your nearby dealer for the free "Scotch" Brand strength test kit.

MINNESOTA MINING AND MANUFACTURING COMPANY

3M COMPANY

...WHERE RESEARCH IS THE KEY TO TOMORROW