High Fidelity

OCTOBER - 60 CENTS

BIG BAND JAZZ

A DISCOGRAPHY BY JOHN S. WILSON
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* Trade Mark
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(top left) PR-100 Imperial, 3-way system $325.00 in Mahogany; $335.00 in Blonde. (top center) TP-200 Tri-plex, 3-way system $312.70 in Mahogany; $316.80 in Blonde. (top right) CT-100 Concerto, 2-way system $164.50 in Mahogany; $168.00 in Blonde. (lower left) DU-500 TV-Duette, 2-way system $85.50 Blonde Oak, brass hairpin legs. $82.50 in Mahogany, wood legs. (not illustrated) DU-400 TV-Duette $49.50 Blonde or Mahogany finish, wood legs. (lower center) DU-300 Duette “Treasure Chest” 2-way system $76.50; wrought iron legs $4.25. (lower right) DU-201 “Duette” Reproducer, 2-way system $62.50 in Burgundy pigskin-grained Fabrikoid.
...and leaders today!

Ask those who know—the experienced professionals and the veteran hi-fi owners—and you'll get answers like these:

"Pickering was first to introduce many high fidelity features that have become accepted standards today."

"Pickering has always been the pace-setter in the race for perfection."

"Pickering still sets the goals to which others aspire."

There are good reasons for such praise. Every product bearing the Pickering name is precision engineered to give optimum performance. Each individual component is rigidly tested before it reaches the dealer...subjected to the severest quality control procedures to make sure that every component comes up to the high standards expected of Pickering equipment.

If you want the best that high fidelity can offer...if you are willing to invest just a little more to get a lot more listening pleasure, now is the time to ask your dealer for a demonstration with Pickering components. See if you, too, don't hear the difference!

Volume 5 Number 8 October 1955

The Listener's Bookshelf, by R. D. Darrell
AUTHORitatively Speaking
Noted With Interest
Swap-a-Record
Letters
As the Editors See It
Readers in the Dark, by Marjorie Morton
There are some treasurable recordings you won't hear if you can see.
Aida in Rome, by George R. Marek
When Italians crash an American recording session, a successful album is in the making.
There's Glee Enough in Gabrieli, by David S. Hoopes
Some old gals sorrowed when Polly Wolly Doodle disappeared.
The Walls Around Your Music, Part II, by Charles Fowler
When the tuba growls, does your living room growl back?
A Lens Among the Strings, by Adrian Siegel
Six pages of candid photographs of musicians in action.
Adventurers in Sound, by Martin Mayer
The Wizard of West Hampstead: Arthur Charles Haddy
Some Highs and Lows at Gravesano, by Robert Charles Marsh
Music Makers, by Roland Gelatt

Record Section

85-132

Records in Review; Dialing Your Disks; Building Your Record Library; Big Band Jazz, by John S. Wilson.

Tested in the Home

139

Acoustic Research Speaker System; Bell RT-75 Tape Recorder; Bogen K765 FM-AM Tuner; Conrola-Tone Speaker Volume Control; Electro-Sonic C-5 Cartridge; Electro-Voice Skylark; Piccolo I and II; Fleetwood TV System; Garrard 301 Transcription Turntable; Mercury Disc-Charger; Scott 265-A Amplifier; Sightmaster X-100 Speaker System.

Audio Forum

175

Trader's Marketplace

176

Professional Directory

178

FM Directory

179

Advertising Index

181 & 182

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For Every Listener’s Bookshelf

LISTENER’S
by R. D. Darrell
BOOKSHELF

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

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

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

Whether my great expectations for the three impending larger books will actually be fulfilled still remains an open question—alas, at least until October 15 in the case of Harold D. Weiler’s Tape Recorders and Tape Recording (Radio Magazines, $3.95; or paper-bound, $2.95); until around the beginning of next year with Joel Tall’s Techniques of Magnetic Recording (Macmillan); and until I don’t know when with A. C. Shaney’s expansion of his popular Amplifier-Corporation-of-America “Elements and Applications” booklet (Prentice-Hall).

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

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

Continued on page 8
now presents its new

**MODEL 301**

"the Professional" transcription turntable

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**Why Recommended:** This machine has been designed to provide the professional user and quality enthusiast with a unit superior in its class... truly the world's finest transcription turntable for use in the home.

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**Features:**

1. **Turntable:** 12" diameter. 75% in. cast aluminum. 2. **Heavy-duty motor:** 4-pole shunt design, specifically engineered for this unit. Enlarged, Garrard-built heavy-duty cast housing. Dynamically balanced armature. Rotor set into permanently accurate, self-centering, self-fabricating phosphor bronze bushings.

3. **Free-floating isolated motor mount:** A new design in Garrard Guardian, whereby the entire motor is surrounded by air by two sets of counterbalancing tension springs. This unique mounting eliminates the least possibility of vibration being transferred to the unit plate.

4. **Noiseless main spindle:** Ball or single, specifically designed frictionless semi-spherical bearing of phosphor bronze which eliminates noise and ruble and is simple and inexpensive to check and replace.

5. **Built-in pressure lubricating system:** Over-sized grease-joint mounted on malleable iron to insure continuous, proper lubrication at all times. Enlarged bushing, easily accessible from the top of unit for lubing, bore additional lubricant into spindle, when required.

6. **Variable speed control:** Simplistic, featured wide range of speeds. Positive action of all three through permanent magnet, which interacts with revolving metal disc. No friction, no loss of efficiency.

7. **Resistor-condenser network:** Eliminates start-up noise, which is normally induced through pick-up to loudspeaker.

8. **Perfected turret-drive mechanism:** Large, true pulleys distribute increased load at proper position, which is mounted on ball bearings and retracted upon shutdown.

9. **Shut-off brake:** Served free turntable revolutions when unit is switched off.

10. **Exclusive mounting—suspension system:** Permits unit to be mounted firmly to motorboard in fixed relationship to tone arm. Entire motorboard (including turntable and tone arm) is then spring-suspended on base. Scaled conical Garrard springs and other hardware provided.

11. **Heavy unit plate:** Exclusively die-cast and aluminum.

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**Specifications:**

- Voltage: Dual range, 100 to 130 and 200 to 230 volts, 50 cycle only available.
- Wow: Less than 0.2%.
- Flutter: Less than 0.05%.
- Tonearm—Mini Wrist and Figuine Motor Type (not 300 cycle constant frequency record at 33/4, 63/4 and 78 rpm. Rumble: Virtually non-existent.
- Cabinet space: Required: 16" back to front x 13\(\frac{3}{4}\)" wide x 21\(\frac{3}{4}\)" below top of motorboard. Weight: 16 lbs., Gross: 20 lbs.

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You are invited to see and hear all Garrard Record Players and the other products of the British Industries Group at the Chicago Sight and Sound Exposition (Sept. 30, Oct. 1, 2) New York Audio Fair (Oct. 13-14), New England Hi-Fi Music Show (Oct. 21, 23).

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**B.I.C. Endorsed Quality**

Write for illustrated

B.I.C. High Fidelity Plan Book...
AUTHORitatively Speaking

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

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

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

Robert Charles Marsh, whose report from summer Switzerland appears on page 76, says he attended the electroacousticonmusical doings at Gravesano in the role of his alter ego Doktor Professor Marth, and that since this individual has had experience working on government-sponsored research at Harvard and (currently) under the auspices of the American Academy of Arts and Sciences, he has some basis for his judgments as to how a center for advanced studies should be organized and administered. Incidentally, he contributed to the meeting a lecture on aspects of light music.
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KNIGHT Custom Hi-Fi components are built to ALLIED's own special high standards. They incorporate the most advanced circuit designs and the very best of materials and craftsmanship to deliver outstanding performance plus distinguished styling at very moderate cost. All KNIGHT Hi-Fi components are unconditionally guaranteed for one full year. Here is the best in musical quality at money-saving minimum cost.

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- Variable Damping Control
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This superb new amplifier is housed in a beautiful space-saver metal case finished in attractive cork-grain with gold-tone control panel. Only 4 x 15½ x 11". Shpg. wt., 30 lbs. 94 52 701. NET only $94.25

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- Style-Prefereced Tuner
- Hi-Fi Quality for Weak Station Reception
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October 1955
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A complete, truly high fidelity amplifier at a moderate price—"astonished me with the way it sounded."—B. H. Haggin, The Nation. Features flexibility with simplicity of control. Accurate record compensation, adjustable for all recording curves. For all high quality phonograph pickups. Bass and treble controls. Rumble filter. Loudness-compensated volume control. Tape output jack. 20 db feedback. 10 watts at less than 1% distortion. Attractive maroon and gold finish. Compact: $75.00 net

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

Mark 30A Power Amplifier
30 watts of low-distortion power in a compact, attractively styled, easy-to-install package. Long life assured by novel chassis design providing perfect ventilation of components. I.M. distortion below 1% at 30 watts; 4% at 20 watts; 10% at 10 watts. 43 db multiple-loop negative feedback. Wide-band phase compensation assures absolutely stable operation with all types of speakers. Perfect freedom from transient oscillation and fast recovery time result in audibly cleaner performance. Ultra-linear output stage. Size: $98.25 net

Mark 30C Audio Control Center

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

BOOKSHELF
Continued from page 6

tivities, and even world peace and understanding.

First-Aid for Your Ailing Equipment

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

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

MIRACORDXA-100

Right nice changer, this—with more features than you can shake a stick at. Running comments: well-packed, save the carton and you problems figuring out which pieces go where (blessings be) because the odd-shaped pieces are numbered to match sides they go with. First changer we ever saw with legs on it so you could put it down on a table or shelf without a base. Good instruction book, the English will bring an occasional smile (this is a product of Western Germany), but details and sketches are clear and complete. Delivered ready-wired to plug into 110 volts AC and with a standard-type connector at the end of the pickup wire. Changer is very compact; base measures only 10.1/2 by 12 1/4 and requires a baseboard 12 1/2 by 14 1/2 in. Mounting very simple (again, blessings be!)—make a cut-out as indicated on the template and drill four 3/8-in. holes; no countersinking for springs, etc., no bolts or nuts. The four legs go through the holes and the metal baseplate rests on large rubber grommets. Spring clips slide over the legs to hold everything secure.

The cartridge she'll accept almost any cartridge; has knock-outs for Pickering, turnover and G-E duals, with a special knob for the latter. There's a speed control knob on the base, and four function control buttons (start, filter, pause, and repeat). Well explained in the manual.

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

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

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

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

Normal operation is to set speed selector, pick up a stack of records, and push the start button. Arm comes to rest after last record and turns off motor, then you turn speed selector knob to zero. In addition to the regular changer spindle a special one for large-hole (45 rpm) records is available as an accessory, a small-hole short spindle for manual operation is provided as regular equipment along with a bushing to take 45s. So much for regular operation, theXA-100 is highly flexible and will perform all sorts of tricks. Briefly:

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

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

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

The pause control stalls the works, if we may put it that way, between records. At 78 rpm the pause is from 5 to 140 seconds; at 33 1/3, it is from 12 seconds to about 5 1/2 minutes.

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

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

Odds and ends: clips are provided to hold extra spindles and the 45 rpm bushing. You can mix 10 and 12-in. records in a stack and there are red marks to indicate maximum height of the stack. Records can be put on or taken off the stack while the changer is playing. There doesn't seem to be anything you can do to "confuse" this changer, which is unusual. Some changers go into spasms if you interrupt a cycle by doing something manually at the wrong moment. Someone put a lot of design skill and engineering knowhow into this unit; it is, as we said at the beginning, mighty nice—mechanically sound, easy to use, yet very flexible.

MIRAPHON XM-110

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

Why Choose Between a Record Changer and a Record Player

When You Can Have the Convenience and Performance of BOTH in ONE Instrument?

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

MIRACORDXA-100

...most revolutionary advance in record playing since the automatic changer was developed!
A Precision Instrument for BOTH Manual

MIRACORD
XA-100

with PUSHBUTTON CONTROL and the "MAGIC WAND" SPINDLE

2 Precision Instruments in ONE:

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

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

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

SNIPPED COMPLETELY ASSEMBLED WITH ALL PLUGS AND LEADS ATTACHED READY FOR OPERATION
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Audiophile Net $67.50
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COMPARE THESE UNEQUALLED OUTSTANDING FEATURES:

The
"MAGIC WAND"
Gently Releases Records Horizontally and Safely
- NO PUSHER ARMS
- NO STABILIZING PLATES
- INTERMIXES 10" and 12" records regardless of how stacked.

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

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

INTERMIXES 10" and 12" RECORDS

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

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

EASY OPERATION — 4 PUSHBUTTON CONTROL
The touch of a button starts the smooth, silent action. The "Magic Wand" Spindle releases records gently — not a pusher arm or stabilizing plate in sight! Now you can enjoy hours of continuous music — with the pause YOU want between records. Or insert the single-play Spindle — your MIRACORD becomes a manual player! Muting switch eliminates "plop". At the end of record play, the arm returns to rest and sets down.

SPECIFICATIONS: For AC current, 110 or 220 volts, 60 cycles. 50 cycles can be furnished if specified. Chassis, 12½" x 10½". Height above mounting plate 2½", below mounting plate 2¼". Clearance above mounting plate 4½", below mounting plate 2¼". Net weight approximately 11 lbs. Gross weight approximately 14 lbs.

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

AUDIOPERSH CORPORATION, 23 PARK PLACE, NEW YORK 7, N. Y. • WORTH 4-8585
Fits perfectly into your varying music picture

Heavy Duty 4 Pole Motor
With constant turntable speed insures correct pitch.
- No Wow
- No Rumble
Mounted in vibration-free ball bearings, totally screened to prevent outside interference.

One Knob Controls All Three Speeds
A simple turn of the setting knob sets the speed desired. No other adjustments or settings necessary.

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

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

Beauty! Compactness! Efficiency! Versatility!
Miracord’s base measures only 12½” x 10½”. Comes in rich, gleaming Burgundy with white trim, white rubber-matted turntable.

Exclusive Distributors in the U. S. for Elac Record Players
The

MIRAPHON
XM-110 ...... Manual Player

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

A specially designed four pole motor with a high constant speed factor is mounted in vibration free ball bearings totally screened to prevent outside interference. The tone arm is constructed of damped plastic and is suspended in ball bearings thus eliminating displacement of stylus and guaranteeing equal stylus pressure. Beautifully finished in rich Burgundy with white trim. White rubber matted turntable. Chassis 12 1/4" x 10 1/4".

Projected

Transcription
Quality!

OUTSTANDING FEATURES

* High Fidelity sound reproduction in the entire frequency range
* Plug-in head to accommodate users choice of cartridge
* Minimum needle pressure with adjustment screw to compensate for cartridge weight
* Tone arm of specially developed noise reducing plastic

SPECIFICATIONS

For AC current, 110 or 220 volts, 60 cycles. 50 cycles can also be furnished if specified. Chassis, 121/2" x 101/4". Clearance above mounting plate 4 1/4", below mounting plate 2 3/4". Height above mounting plate 2 1/4", below mounting plate 2 1/4". Net weight approximately 7 lbs. Gross weight approximately 10 lbs.

ACCESSORIES FOR MIRACORD XA-100 and MIRAPHON XM-110

No. "38" AUTOMATIC SPINDLE

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

PLUG-IN HEAD

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

MOUNTING BOARD

Kiln dried and sanded ready for staining. All holes drilled. Specify XA-100 or XM-110. audiophile net $2.50

BRASS TURRENTABLE

For MIRACORD XA-100 ONLY. audiophile net $10.00

PORTABLE CASE

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

FINISHED BASE

Complements the burgundy and surf-white decor of the unit. Specify XA-100 or XM-110. audiophile net $5.95

SOLD AND SERVICED BY HIGH FIDELITY DEALERS FROM COAST TO COAST

AUDIOPHERS CORPORATION
23 PARK PLACE, NEW YORK 7, N. Y.
EXCLUSIVE DISTRIBUTORS IN THE U.S. FOR ELAC RECORD PLAYERS
yet found to diagnose and prescribe for the varied ailments that regularly afflict the other mechanisms on which even the most exclusively musically or electronically minded home listener must perforce depend.

Audio Guides — Dreams & Realities

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

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

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

For while I gag only mildly at the new over-size (8 x 11-inch) format with its unattractively double-columned... Continued on next page
new features
and new
operating
simplicity for the
THOREN

CD-43 . . . THE ONLY HI-FI
RECORD CHANGER!
$89.75 net

NEW SIMPLIFIED
SPEED CONTROL
Dial-action permits simple
selection of the three standard
speeds.
Fine-tuning knob permits "ex-
act pitch" adjustments 5% above and below all standard
speeds . . . during audition.

EASIER MOUNTING
Permanently attached shock
mounts simplify installation to
board or base.

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

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

CBA-B3 Automatic Player $67.50 net
CB-33 Manual Player $52.50 net
E-5PA Transcription Turntable $60.00 net

THORENS
NEW HYDE PARK NEW YORK

BOOKSHELF
Continued from preceding page
pages (obviously the larger space is
demanded by some of the many illus-
trations and especially by the speaker-
enclosure-construction worksheets), I'm
more actively repelled by the per-
vading quasi-catalogue, excessively
promotional "feeling" of the book as
a whole.

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

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

Continued on page 19

HIGH FIDELITY MAGAZINE
Sensational New Advance in AM-FM Tuners
by h.h. Scott

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

- Now you can receive the full 10 kc frequency range broadcast by the better AM stations. Entirely new IF and detector circuits make this possible for the first time.

- New AM detector insures distortionless reception even if stations modulate to 100%. Conventional detectors give distorted AM above moderate modulation percentages.

- Three-position IF-bandwidth switch for perfect AM reception under any signal conditions.

The perfect answer where space is at a premium

- Includes complete equalizer-preamplifier with Bass, Treble and Loudness controls, plus four-position record compensator.

- Same sensational AM, FM, and binaural performance as in 330 tuner described above.

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

- New two-speed planetary-drive tuning; high speed for instant station choice, slow speed for precise tuning to weak stations.

TECHNICAL SPECIFICATIONS

FM Section: 3 mv. sensitivity for 20 db quieting — 2-megacycle wideband detector — 60 db rejection of spurious cross-modulation response by strong local signals — automatic gain control — equipped for multiplex. AM Section: 1 mv. sensitivity — 10 kc whistle filter — extended frequency response to 10 kc — ferrilloopstick antenna — output jacks for binaural — beautiful accessory case $9.95

* Slightly higher west of Rockies.

All-In-One AM-FM with Equalizer Preamplifier
by h.h. Scott

The perfect answer where space is at a premium

- Includes complete equalizer-preamplifier with Bass, Treble and Loudness controls, plus four-position record compensator.

- Same sensational AM, FM, and binaural performance as in 330 tuner described above.

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

- New two-speed planetary-drive tuning; high speed for instant station choice, slow speed for precise tuning to weak stations.

TECHNICAL SPECIFICATIONS

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

* Slightly higher west of Rockies.

H. H. Scott, Inc., is one of the leading builders of professional sound measuring and analyzing instrumentation. This precision laboratory equipment is used throughout the world in universities, government laboratories and industrial plants.
Imagine! 22 watts – complete controls – only $99.95

- The famous "99", a complete amplifier, now with twice the power — a brilliant 22 watts.
- Complete equalizer-preamplifier with five-position record compensator. Equalizes virtually all records.
- New adjustable rumble filter and record scratch filter reduce record noise and rumble.
- Two magnetic inputs, switched on panel, allow use of both changer and turntable.
- Special provisions for playback of pre-recorded tape through your 99-B.
- Continuously variable LOUDNESS compensation, with volume-loudness switch, gives perfect tonal balance at all listening levels.

TECHNICAL SPECIFICATIONS

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

Includes famous DNS — makes worn records sound new again

- Complete professional equalizer-preamplifier with magnificent new 30-watt power amplifier.
- Amazing, patented DNS (dynamic noise suppressor) eliminates record noise and rumble, but without losing audible music as fixed filters do.
- Seven-position record compensator exactly equalizes practically any record made.
- Unique features for tape-recording, with three special inputs for recording and monitoring.
- Special provision for playback of pre-recorded tape through your 210-D.
- Continuously variable speaker damping control.

TECHNICAL SPECIFICATIONS

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

- New turntable design principle, acoustic filtering, prevents speaker, building and motor vibrations from ever reaching the turntable. This frees record playing from distortion found in conventional systems.
- Center-gear drive, with torsional filtering, eliminates "garbling" of high frequencies which results from the flutter inherent in rim drive.
- Separate vernier control of each speed allows super-exact pitch adjustment. Convenient pushbutton selection of 33 1/3, 45 and 78 rpm speeds.
- Optical stroboscope for extremely precise speed settings, even while record is playing.
- Built-in vibration isolation and pickup arm mounting system simplify installation.

**TECHNICAL SPECIFICATIONS**

Rumble more than 60 db below recording level — wow and flutter less than 0.1% — built-in slip-clutch permits cueing — heavy non-magnetic cast aluminum turntable — heavy-duty special induction motor with dynamically balanced rotor and extremely low hum field — pickup arm mounting board furnished with turntable — dimensions: 14 1/2" x 14 1/2" x 7 1/4" — accessory mahogany base $14.95*

*Slightly higher west of Rockies.

There are NO weak stations with this new tuner

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

**TECHNICAL SPECIFICATIONS**

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

*Slightly higher west of Rockies.

**310 FM BROADCAST MONITOR TUNER**

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

Infinite equalization for any record, plus famous DNS

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

- Finest tape recorder facilities ever offered, including Playback-Monitor switch, and three tape inputs.
- Special input channel for playback of pre-recorded tape through your music system.

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

'Slightly higher west of Rockies.

70 Watts — the Most Powerful
or
32 Watts — the Most Practical
by
H. H. Scott

Class "A" Circuits for cleanest sound technically possible

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

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

TECHNICAL SPECIFICATIONS (Both 265-A and 232-B)
Frequency responses flat from 12 cps to 80 kc — hum level more than 50 db below full output — self balancing phase inverters automatically balance output circuits — variable damping controls for precision speaker matching — harmonic distortion less than 0.5% — first-order difference-tone intermodulation less than 0.1%. *

'Slightly higher west of Rockies.

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

Continued from page 14

Old-Home Week

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

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

Continued on next page
FASTEST SELLING* FM TUNER IN THE USA!

"Our good guess!

PARTLY BECAUSE IT'S ONLY $39.95

BUT ALSO BECAUSE:

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

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

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

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

Matching Realist AM Tuner $29.95

Matches FM electrically and in looks; superhet, tuned RF stage, AC supply! Order 36-888H by mail!

Matching Realist Amplifier $29.95

10 watts, 18 peak; built-in RIAA-equalized preamp; separate tone controls; p-p 6V6GT, 20-20,000 ±1 db. Order 39-309H.

Order by Mail! Free 224-Page Catalog!

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

BOOKSHELF
Continued from preceding page

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

Grace Notes

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

Bibliography on Hearing. Since 1950 one of my most unusual and useful reference-book treasures has been a set of two paperback volumes prepared by the Psycho-Acoustic Laboratory at Harvard — now superseded by an even more valuable revised, enlarged edition in one fat, hard-covered volume. Edited by Stevens, Loring, and Cohen, it now includes some 10,000 book-and-article entries, plus some 30 pages of keyed references by main subjects: Music, Noise, Speech & Information, Effects of Sound on Man, etc., as well as Deafness, Auditory Theory, Psychophysics, and the like. Not for the casual reader, surely, but no one seriously investigating the vast and widely scattered literature on all aspects of hearing can get far in his studies without frequent recourse to this powerful reference-tool (Harvard University Press, $7.00).
PRESTO PIROUETTE T-18 TURNTABLE—The history-making T-18 turntable with hysteresis motor...a triumph of PRESTO engineering achievement and a magnificent hi-fi instrument. $108.

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

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

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

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

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

**THE PRESTO Piouette T-18**

- improves record performance tremendously.
- gives your hi-fi system the professional touch.
- professionally built to last by world's largest manufacturer of precision recording equipment.
- styled by Bruce Kamp...leading industrial designer.
- revolutionary 3-speed shift mechanism — 3 idler wheels.
- extra heavy weight, wide-bevel, cast aluminum 12" table covered with non-slip cork.
- precision deep-well turntable bearing for dead center rotation.
- smart telephone black and brushed chrome finish, matches any decor.
- simplicity itself to install — only rectangular cut-out needed.
- only $53.50

Send this coupon for more information

PRESTO RECORDING CORP.
Hi-Fi Sales Division
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WORLD'S LARGEST MANUFACTURER OF PRECISION RECORDING EQUIPMENT AND DISCS
Now for the first time you can enjoy true fidelity TV sound by adding TUN-ET to your existing HI-FI system. TUN-ET is inexpensive—and as easy to install as your booster or converter.

All you need is your TV set, and TUN-ET.

plus Your own FM tuner

plus Your own Amplifier

plus Your own HI-FI Speaker

Now... HEAR YOUR FAVORITE TV PROGRAMS in HI-FI SOUND using your existing HI-FI equipment

HI-FI TV Sound

Ask your dealer... or write to

AUOPHILE'S LIST...

$39.95

Tape tone INCORPORATED

WEBSTER, MASSACHUSETTS

Whither FM?

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

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

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

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

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

It is small wonder then that reports

Continued on page 25

HIGH FIDELITY MAGAZINE
new-
A New Concept In Tape Recorder Design
...for use in home, industry or school

Bell's new 3-motor
TAPE RECORDER

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

Three motors reduce wow and flutter to a minimum and assure constant capstan operation. Self-contained amplifier and speaker permit use as a fully-portable record and playback unit; special output jack automatically by-passes internal amplifier to permit use with a high-fidelity system for maximum quality.

All operation is completely push-button controlled by 7 piano-like keys arranged console-fashion atop the deck. These control record, play, speed selection (3⅛ ips and 7½ ips) forward, rewind, and stop.

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

Bell Sound Systems, Inc.
A Subsidiary of Thompson Products, Inc.
555-57 MARION ROAD, COLUMBUS 7, OHIO • EXPORT OFFICE: 401 BROADWAY, NEW YORK 13
IN CANADA: CHARLES W. POINTON, LTD., 6 ALCINA ST., TORONTO 17, ONT.

OCTOBER 1955
Now...record the whole performance... without a break!

Got a favorite concert or opera program you'd like to preserve on tape? Symphony or dramatic production? Now, record it all using new "Scotch" Brand Extra Play Magnetic Tape. With 50% more tape wound on each reel, Extra Play Tape gives you as much recording time as 1 1/2 reels of standard tape, plus strength to spare. This means annoying interruptions for reel change are sharply reduced to offer more perfect recording results.

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

Try new "Scotch" Brand Extra Play Tape on your own machine.
OF THE EARLY MEETINGS OF THE COMMITTEE SOUNDED AS IF THE MEMBERS WERE TRYING TO FIGURE OUT SOME WAY OF WRITING AN OBITUARY NOTICE FOR UHF TELEVISION WITHOUT AT THE SAME TIME, WRITING ONE FOR FM. AS WE SAID BEFORE, THIS IS GOING TO BE A NEAT TRICK, IF IT CAN BE DONE.

KEEP AN EYE ON THIS COMMITTEE. IT IS STILL FAR FROM REACHING CONCLUSIONS, AND EVEN WHEN IT DOES, THEY WILL BE BUT RECOMMENDATIONS. NEVERTHELESS, THE STORM WARNINGS SHOULD GO UP ALONG THE FM COASTLINE.

FM CAR RADIO

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

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

HEADLINE: Sold!

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

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

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

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

HEATHKIT williamson TYPE (ACROSSOUND TRANSFORMER)
This dual-chassis high fidelity amplifier kit provides outstanding performance and most attractive price. Uses new Chicago high fidelity output transformer and provides the same high performance as Model W-3 listed above. An unbelievable dollar value. The lowest price ever quoted for a complete Williamson Type Amplifier circuit. Model W-4M consists of main amplifier and power supply on single chassis. Shpg. Wt. 26 lbs., Express only $39.75. Model W-4 consists of W-4M plus WA-P2 Preamp amplifier. Shpg. Wt. 30 lbs., Express only $59.50.

HEATHKIT williamson TYPE (CHICAGO TRANSFORMER)
This hi-fi amplifier is constructed on a single chassis, thereby affecting a reduction in cost. Uses new Chicago high fidelity output transformer and provides the same high performance as Model W-3 listed above. An unbelievable dollar value. The lowest price ever quoted for a complete Williamson Type Amplifier circuit. Model W-4M consists of main amplifier and power supply on single chassis. Shpg. Wt. 26 lbs., Express only $39.75. Model W-4 consists of W-4M plus WA-P2 Preamp amplifier. Shpg. Wt. 30 lbs., Express only $59.50.

NOTED WITH INTEREST
Continued from preceding page

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

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

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

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

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

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

A NEW MAGAZINE

BY THE PUBLISHERS OF High Fidelity

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

Tape News and Reviews
Audionews
How They Did It
Sound Servicing
Hi-Fi Demonstration and Test Records

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

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


Please enroll me as a Charter Subscriber to AUDIOCRAFT at the special rate of $3.00 for one year. I enclose check or money order. □ I prefer 2 years for $6.50 □ I prefer 3 years for $9.00

Name ____________________________ (Please print)

Street & No. ____________________________
City __________________ Zone ______ State ______

Add $1 per year foreign postage outside the U. S., its possessions, and Canada.
speed changer and a 4-watt ultra-linear feeding two speakers (making corner placement advantageous). Comes wrapped in a velvet slip cover... that's how pretty it is.

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

**Wife Trouble**

The preceding item brings to light one type of wife trouble. We have another (Note: this month's NWI is being written by CF, not by CRH who has been doing it so well for the past few issues; we make this statement to keep her out of any particular situations arising from this item)... er, where were we? oh yes. Our wife trouble is induced by a continuing flow of publicity releases from Yield House in North Conway, N.H. Some of their items are directly useful in the hi-fi part of a household, and these we report in this column — like the table legs. The rest of the stuff is duly attractive and altogether too useful in other parts of the house. Like a knockdown shelf arrangement, now causing a certain amount of discussion in CF's household. The uprights are 30 inches high, 9 1/2 deep. Sets of shelves, ranging in length from 18 to 36 inches, cost unfinished from $3.45 to $4.95. Corner shelves are also available; great flexibility is provided, and that's the trouble. Every corner of the house is being re-examined with an eye to installing shelves. Somehow, we're going to have to get off Yield House's mailing list.

**Tapings Here and There**

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

---

**NOTE WITH INTEREST**

Continued from page 26

Write for the name of your Klipschorn distributor and our latest literature on the Klipschorn and Shorthorn speaker systems.

Klipsch and Associates
Hope, Arkansas

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

* C R for panel mounting $189.95 C SP self-powered $199.90 mahogany or blonde cabinet $210.00

Send for Master Compensation Chart and complete details.

McIntosh LABORATORY, INC.
BINGHAMTON, N. Y.
The Supreme Accomplishment in
AMPLIFIER PERFORMANCE

the new

McIntosh 60

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

* U.S. Patents 2,477,074 (1949); also 2,545,788; 2,646,467; 2,654,058.
OUTSTANDING QUALITIES OF THE McIntosh MC-60 POWER AMPLIFIER:

- **ADVANCED AUDIO DESIGN**, featuring the exclusive, world-renowned McIntosh circuit, first with Unity Coupling.
- **LOW DISTORTION**: $\frac{1}{4}\%$ Harmonic and $\frac{1}{4}\%$ Intermoculation even at full rated output from 20 to 20,000 cycles.
- **HIGH POWER**: 60 watts continuous, 120 watts peak, to meet the power demands of natural sounds, under any room conditions.
- **HIGH EFFICIENCY** of the McIntosh circuit means longer life, less heat dissipation and less power consumption for greater output.
- **GUARANTEED PERFORMANCE** to bring to the heart of your sound system the true High Fidelity you've dreamed of.

Booklet, "Lost Instruments" and specifications on request.

McIntosh LABORATORY, INC.
322 WATER STREET • BINGHAMTON, NEW YORK

Export Division: 25 Warren St., New York 7, N. Y. Cable: SIMONTRICE N. Y.
Now, a broadcast quality turntable at moderate cost. Microlab, manufacturers of precision broadcast equipment used by The Canadian Broadcasting Corp., offers a new concept in turntable engineering. A unique and ingenious "Floating Drive" system, isolated in rubber, provides complete decoupling between motor, base and turntable, both acoustically and mechanically! Exclusive MICRO shift enables instant selection of 3 speeds while turntable is operating, without damage to drive mechanism. The idle wheel of specially-formulated neoprene rubber eliminates wow and rumble, automatically disengages to prevent flat spots. Phenolic composition drive pulley, integrated to motor shaft, eliminates flutter. Heavy 4½ lb. precision aluminum 12" turntable, with ribbed rubber mat, brings flawlessly smooth performance. No belts are used. Trouble-free operation is assured through simplicity of operation and superb craftsmanship. Designed to keep pace with the future, the Micro-3A easily meets the requirements of the most particular music connoisseur.

Dimensions: Mounting base 7½" x 7½" x 4½" (depth). Overall space: 12½" x 12½". Weight: 10 lbs. Noise Level: better than 45 db below average recording level. Speeds: 78, 45, 33⅓ within 0.2%. Motor: large, specially built, constant-speed 4-pole.

Micro-3A $59.50 U.S.

Write for details and bulletin on complete Microlab line

MICROLAB DEVICES, LTD.
1195 Lawrence Ave., West
Toronto 10, Canada
NOTED WITH INTEREST
Continued from page 28

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

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

<table>
<thead>
<tr>
<th>Year</th>
<th>Feet</th>
</tr>
</thead>
<tbody>
<tr>
<td>1952</td>
<td>2,593,119,000</td>
</tr>
<tr>
<td>1953</td>
<td>3,511,762,500</td>
</tr>
<tr>
<td>1954</td>
<td>5,366,352,000</td>
</tr>
</tbody>
</table>

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

From another source comes some more information about tape: a recent issue of Audio Devices' "The Audio Record" discussed print-through at considerable length. Essential facts: at 7½ ips, frequencies between 400 and 600 cps have maximum tendency to print through. Signal to print-through ratio appears constant; that is, the stronger the signal, the greater the danger of print-through. Furthermore, the thicker the tape, the less the danger of print-through, as should be obvious. Audio Devices ran some tests on comparative ratios of signal to print-through for various tapes, including the new ½-mil Audiotape: Audiotape on 1.5 mil Acetate 55 db LR Audiotape on 1.0 mil Mylar 51 db Audiotape on 0.5 mil Mylar 47 db Higher Output Tape on 1.5 mil Acetate 46 db

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

On another tape front, Bell Sound Systems has stirred up a lot of interest with its portable "Cub-Corder." Uses batteries, 5-inch reels, and runs at 1⅞ and 3½ or 3⅝ and 7½ ips. Weighs just under 13 lb.

Yorkshireman in Carnegie Hall

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

Continued on next page
NOTED WITH INTEREST
Continued from preceding page

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

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

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

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

J. G. H.

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

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

Openings of Note

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

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

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

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

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

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

Add Audio Fairs

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

Grille Cloth

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

*Don’t we know! — Ed.

OCTOBER 1955
FINE ACCESSORIES
FOR THE FULLEST ENJOYMENT
OF YOUR HOME MUSIC SYSTEM

THE FISHER ACCESSORIES

HI-LO FILTER SYSTEM · Model 50-F
Electronic, sharp cut-off filter system for suppression of
rumble, scratch and high frequency
distortion — with absolute minimum loss of tonal range.
Independent switches for high and low frequency cut-off.
Use with any hi-fi system.

PREAMPLIFIER · Model PR-5
A self-powered unit of excellent quality, yet moderate
cost. Can be used with any low-level source.
as, or a microphone preamplifier. Two triode stages.
High gain. Exclusive feedback circuit permits long
output leads. Fully shielded. Uniform response, 20 to 20,000
cycles. The best unit or its type available.

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

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

THE FOLLOWING ARE LISTS OF RECORDS FOR TRADE:
If any records listed here interest you, write
directly to the person offering them and
give him your trade list. The records
listed below are stated to be in good con-
dition.

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

Archie K. Loss, 214 Baltimore St., Hanover,
Pa., offers the following swap-and-wanted
lists:
Beethoven: Piano Concerto No. 4. Mew-
ton-Woods, Goehr, Utrecht Symphony.
CONCERT HALL (limited edition). 10-in.
Stravinsky: Concerto for Violin. Dush-
kin, Stravinsky, Lamoureux Orchestra, Con-
certo for Two Pianos: Appleton and
Field. VOX VLP 6340. 12-in.
F. D. Roosevelt: First Inaugural Address.
UNION 201, two 12-in. 78-rpm vinyl (ex-
cellent condition).
Cavalcade of American Presidents:
speeches by presidents, T. Roosevelt
through F. D. R. RCA VICTOR P5 1, four
12-in. 78 rpm (never played).

Mr. Loss particularly wants:
Beethoven: Ruins of Athens. CONCERT
HALL 1158, 12-in.
Rachmaninoff: Symphony No. 3. RACH-
MANINOFF SOCIETY 7, 12-in.
Mozart's early symphonies on Concert
Hall Society records.

Donald R. Clancy, 805 S. 8th St., Edin-
burg, Tex., has the following 78-rpm
records for trade:
DeLuca, Ruffo: "Solene in Quest Ora"
(from the Fossele Destino); A. Mimi,
Scipia: Two Cavatinas from First Act of
The Barber of Seville.
R. Werrenrath: Evening Star (from Tann-
häuser); Two Ex. - Aserin.
Galilei Curi: "Caro Nome" (from Rigoletto).
Tetrazzini: Una Voce Paco Fa (from The
Barber of Seville).
Enelio de Gorgorza: Santa Lucia; O Sole
Mio.
Enelio de Gorgorza, Schipa: A La Luz de
la Luna.
J. Chas. Thomas: David, Goliath; Jour-
ney's End.

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

Gary Feld, 238 Naples Ter., Bronx 63,
N. Y., has the following disks for trade:
Ravel: Bolero; Berlioz: Carnival Wright.

PLYMOUTH
Tchaikovsky: Piano Concerto No. 1
Kussler, Vienna Tonkuenstler Orch. SUPRAPHON
Rachmaninoff: Piano Concerto No. 1
Smyth, Vienna Tonkuenstler Orch. VARSITY 69104, 10-in.

Piano Favorites: Malagüena Arabesque
No. 1; Goliwog’s Cakewalk, etc. Eric Silver. VARSITY 6965, 10-in.
Chopin: Preludes Nos. 1, 20; Minute Waltz; Rain Drop Etude, etc. Eric Silver duo. VARSITY 6985, 10-in.
Chopin: Etude No. 25; Black Key Etude; Revolutionary Etude, etc. Earl Wild. VARSITY 6922, 10-in.

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

* * *
L. Wesley Chatman, 201 E. Ramon St., Kalamazoo, Mich., is interested in acquiring The Trojans at Carthage, Lohengrin; Don Juan in Hell; or John Brown’s Body. He offers the following for trade:
Rossini: William Tell (complete).
CETRA-SORIA 1252, four 12-in.
Massenet: Thais (complete). URANIA 227, three 12-in.
T. S. Eliot: The Cocktail Party. DECCA DX 100, two 12-in.

* * *
Jack Marley, Bedford, Iowa, has the following to trade for jazz records:
Fiesta Flamenca. Carlos Montoya. COOK 1037, 10-in.
Speed the Parting Guest. Jimmy Carroll. COOK 1041, 10-in.
The Sound of Sauter-Finegan. VICTOR LPM 1009, 12-in.
Gershwin Favorites and Highlights from Cavalleria Rusticana and Tosca. Viennese Symphony Orch. European record, 12-in.
A High Fidelity Demonstration of the Organ. Adam Hamme. ASCHE 11-1, 12-in.

Continued on page 39
AMPEX STEREO IS HERE!

right in your living room
This is the most exciting development yet in music listening. You will hear a startling difference in realism. This is stereophony as only a superb tape machine can provide it.

IT'S THE AMPEX 612 TAPE PHONOGRAPH
With Ampex quality it reproduces all types of recorded tapes — half-track, full-track or the exciting two-track stereophonic tapes. The Ampex 612 gives you the fullest listening pleasure from stereophonic tape recorded music in your own living room.

STEREOPHONIC TAPES ARE ALREADY AVAILABLE
Major recording companies for some time have been recording all important sessions stereophonically as well as conventionally. Stereophonic tapes from many of these performances are now on the market, and more are continually being released for your selection.

BE SURE TO HEAR A DEMONSTRATION
You aren't up-to-date in the field of recorded music until you've heard the Ampex 612. Your local Ampex dealer will demonstrate it to you with some of the stereophonic tapes you can buy right now. Call and make a date today.

Prices: $395 in contemporary furniture cabinet or Samsonite portable case; $10.00 extra for blonde contemporary; $379.50 for chassis for custom installation.

SWAP-A-RECORD
Continued from page 37


Wagner: Die Walkure, Act III. COLUMBIA MM 581, eight 78-rpm.

These are the LPs Mr. Locke wants:
Bach: Cantatas 78 and 106. BACH GUILD 537.
Debussy: Pelléas and Mélisande. EPIC SC 5003, three 12-in.
Handel: Apollo e Dafne. OISEAU OL 50038.
Fedora Barbieri Sings Old Italian Songs. VOX PL 7960.
Ravel: Daphnis and Chloe. LONDON LL 693.
Monteverdi: Vespro della Beata Vergine. VOX PL 7902.
Vivaldi: Serenata a Tre. VOX PL 7990.

Gershwin: Rhapsody in Blue; Grofé: Grand Canyon (excerpts). Janis, Winterhalter Orchestra. VICTOR LBC 1045, 12-in.
Ravel: Alborada; Bolero; Pavana; apsode Espanola; Valse. Liebowitz, Orchestre Radio Symphonique de Paris. VOX PL 8450, 12-in.

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

Now HEAR THEM WITH A STEPHENS SPEAKER SYSTEM
Take your favorite recordings . . . one or two with good strong bass passages, some with rich, fully orchestrated chord progressions, and a few with exquisitely done high phrases . . . try them on this combination of Stephens equipment and hear the difference!

122AX Coaxial Speaker
A true two voice coil speaker . . . 2" coil activates 12" cone for bass response down to 40 c.p.s. 1" coil and dual diaphragm deliver smooth highs to 18,000 c.p.s. Dual exponential horn assures wide angle dispersion of tone. Cross-over at 5000 cycles. 16 ohm impedance, 20 watt power capacity. Net $54.00

120LX Low Frequency Driver
For greater bass boost, include this 12" woofer. Has 2" voice coil and fully enclosed 1 1/2 lb. Alnico V magnet. Free air resonance is 45 c.p.s. Lows to 30 c.p.s. Net $29.25

627 Cavaalcade Enclosure
Engineered to make good speakers sound better. Affords distortion-free bass reproduction heretofore possible only with much larger enclosures. Blonde, Walnut or Mahogany, choice of grill cloths. 32" wide, 24" high, 17" deep. Net $131.25

Part of the Stephens equipment that set the international standard in sound
For name of dealer near you, write:

STPHENS MANUFACTURING CORPORATION
8538 Warner Drive • Culver City, California
Cable Address: "Morphine" 
Expert Address: 458 Broadway New York 12, N. Y.

Ampex<br>324 Chartey Street • Redwood City, California

Distributors in principal cities (see your classified telephone directory under "Recording Equipment").
Canadian distribution by Canadian General Electric Company.

October 1955
Humperdinck: Moorish Rhapsody. Abendroth, Liepzig Orch. URANIA ML 7050, 12-in.
Rimsky-Korsakov: Scheherazade. Quadri, Vienna State Opera Orch. WESTMINSTER ML 5344, 12-in.
Adonai Echad (The Lord Is One). Chorus, Soloists, Israeli Temple of Milan. COLUMBIA M-1031, 12-in.

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


Berlioz: Te Deum. Beecham, Royal Philharmonic Orchestra. COLUMBIA ML 4807.


Mussorgsky: Pictures at an Exhibition; Smetana: The Moldau; Dvořák: Rhapsody No. 3. Dorati, Concertgebouw Orchestra. COLUMBIA M-322, seven 78s.


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


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

SWAP-A-RECORD
Continued from preceding page
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OCTOBER 1955
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GOODMANS HIGH FIDELITY MAGAZINE
Sir:

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

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

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

Robert F. Arenz
Portland, Ore.

Continued on next page
Let’s Get EFFICIENCY Straight

The experienced engineer understands that high efficiency in any piece of audio equipment implies high sensitivity over a limited working range.

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

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

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LETTERS

Continued from preceding page

Sir:
Do you know of anyone that would want to buy my entire collection of 45 rpm jazz and popular record albums and singles? I can sell any part or the entire collection, but must sell quickly. I will take any reasonable offer. Actual value: $600 - $700. Records include: Goodman, Getz, Brubeck, Mulligan, Ellington, Vaughn, Shearing, Garner, Shaw, Miller, Waller, Gershwin, Konitz, Carroll, Kenton, and many others.

Charles Wasserman
576 Lincoln St.
Evanston, Ill.

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

Edward Jablonski
Walden Records
New York, N. Y.

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

Well, we here at Bowman Record Shops, Inc. have had this system for the past four years. We have in our self-service browser-shelves covers (in plastic sleeves, of course) of each and every LP we carry in stock. Our customers never touch an LP. If he wishes to hear same, we have six listening booths which contain a speaker only. Behind our service counter, we have six Webcor turntables, with diamond needles, and six Bogen PH 10 amplifiers.

Our customers just bring the empty sleeve to our clerks, who in turn assign said customer to a booth. The clerk

Continued on page 48

HIGH FIDELITY MAGAZINE
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All-New . . . Low Priced Gray 108C Hi-Fi Tone Arm

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you can own a Gray Tone Arm at a price you can afford to
pay. See your nearest High Fidelity dealer. Hear the amazing listening
quality of the ALL-NEW Gray 108C Tone Arm.
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Have a look soon at your Fleetwood dealer's. And, while you're there, note the keyed automatic gain control feature—a real boon to you who live in strong signal areas where overload is a problem. Ask, too, for your free copy of the booklet, "A Fleeting Glance at Fleetwood"—it's full of installation ideas.

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Conrac is the Canadian name for Fleetwood Television.
LETTERS
Continued from page 44
allows about thirty seconds for the customer to get comfortable and then starts the recording. All LPs are either in their original jackets on the shelf or in a green sleeve, if the cover is on display. By such a system we can examine each of our LPs before the customer gets it and if there is any defect, we can return same to our distributor for exchange. In case one does slip by us, the customer at all times can return same to us for one in perfect condition.

We also mail LPs anywhere, guaranteeing perfect condition and no substitutions, at list price, of course. We are proud of our operation and invite all and sundry to come visit us.

John Bowman
50 Fairfield Ave.
Bridgeport, Conn.

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

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

Continued on page 50
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MILWAUKEE—Gates Radio Co., 51 E. Howard Ave.

WYOMING
CASPER—Hi-Fi Electronic Supply

LETTERS
Continued from page 48

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

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

Let's at least have Les Bâtitudes, please!

Albrechts L. Steiner
Bergenfield, N. J.
Sir: I was amused and entertained by your article by Albert J. Franck ['"You Meet the Nicest People, But ..." June 1953]. Listed below are some answers as to why customers who want collector's items are a bit grey-haired also. All are true to life.

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

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

c) Or you get a special mimeo-
Continued on page 54
What is the difference between Amateur and Professional tape recorders?

<table>
<thead>
<tr>
<th><strong>amateur</strong></th>
<th><strong>professional</strong></th>
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<tbody>
<tr>
<td>3 heads (provision for additional heads)</td>
<td>3 motors. Separate motors for take-up and supply ensure constant speed, permit faster forward and reverse. Additional motors for direct drive reduce distortion by eliminating clutches, belts, pulleys.</td>
</tr>
<tr>
<td>The third head makes it possible to check the sound for proper balance while recording. Extra heads allow simultaneous recording and playback, sound on sound recording, stereo recording, etc.</td>
<td>The third head makes it possible to check the sound for proper balance while recording. Extra heads allow simultaneous recording and playback, sound on sound recording, stereo recording, etc.</td>
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<tr>
<td>2 heads</td>
<td>3 motors. Separate motors for take-up and supply ensure constant speed, permit faster forward and reverse. Additional motors for direct drive reduce distortion by eliminating clutches, belts, pulleys.</td>
</tr>
<tr>
<td>1 motor</td>
<td>3 motors. Separate motors for take-up and supply ensure constant speed, permit faster forward and reverse. Additional motors for direct drive reduce distortion by eliminating clutches, belts, pulleys.</td>
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<td>7.5 and 15 ips speeds. Most professional recording of tape masters is done at 15 ips. The faster the tape speed, the less flutter and wow.</td>
<td>7.5 and 15 ips speeds. Most professional recording of tape masters is done at 15 ips. The faster the tape speed, the less flutter and wow.</td>
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<td>Large signal level meter for accurate measure of input and output in order to reduce distortion due to overmodulation.</td>
<td>Large signal level meter for accurate measure of input and output in order to reduce distortion due to overmodulation.</td>
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<tr>
<td>10½ inch reels provide 1½ hours of recording. Entire operas and symphonies can be recorded without interruption.</td>
<td>10½ inch reels provide 1½ hours of recording. Entire operas and symphonies can be recorded without interruption.</td>
</tr>
<tr>
<td>Two channel input mixer allows recording of narration or song over music with independent volume control on each channel.</td>
<td>Two channel input mixer allows recording of narration or song over music with independent volume control on each channel.</td>
</tr>
<tr>
<td>None</td>
<td>A-B Test Fader permits, while recording, monitoring for direct comparison of sound coming in with sound as recorded on tape, in order to achieve perfect reproduction.</td>
</tr>
<tr>
<td>None</td>
<td>Special Cueing and Editing positions for quick, accurate cueing and editing.</td>
</tr>
<tr>
<td>None</td>
<td>Dependability of operation, timing accuracy, precision construction, exacting quality control are additional professional features.</td>
</tr>
<tr>
<td>None</td>
<td>Take this handy check list with you when you go to buy a tape recorder!</td>
</tr>
</tbody>
</table>

The Concertone at $445 is the only tape recorder under $1200 with all the above professional features!

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LETTERS

Continued from page 50

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

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

Barton L. Wimble
Flint, Mich.

Sir:

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

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

Sir:

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

In camera shops they sell cases known as "reel shipping cases" for 16mm movie films. It happens that a 1,200-foot reel has a diameter of 12½ inches. The 1,200-foot reel shipping cases are probably "just what the doctor ordered." They are furnished in various depths, so that anyone buying them for record carrying can choose one to fit the approximate number of records he wants to transport.

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AS THE EDITORS SEE IT

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

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

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

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

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

In this same area, enclosures for loudspeakers should continue to receive attention. As with speakers, today's enclosures are decided improvements over yesterday's, but there is still room for experimentation along two lines: reduction in size without loss in low-end output, and elimination of sound flavoring. Nearly all enclosures "color" the sound — some slightly, some substantially; some pleasantly, some unpleasantly. This matter becomes complicated because individual listener preferences are involved, but few indeed will approve of an enclosure which makes a violin sound like a cello, as did one unit recently sent here for testing. The direction of effort should be perhaps toward elimination of the enclosure from the sound, so to speak.

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

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

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

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

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* "Is There an Edison in the House?"

OCTOBER 1955
Readers in the Dark

by MARJORIE MORTON

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

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

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

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

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

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

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

The American Foundation for the Blind (AFB) had long dreamed of using the phonograph to read to the blind, and in 1932 set up an experimental studio in New York City to find a practical way to do it. By 1934, years before commercial microgroove, it had developed a durable microgroove record and a 33⅓-rpm player in both electric and spring-driven models. A 63,000-word book could be contained on eight or nine twelve-inch records, about thirty minutes reading time per record. While the general reader was still content to rock along with Two Black Crows at 78-rpms, even the most isolated blind were beginning to enjoy the best in literature on records.

Help had come from many sources. Frank L. Dyer, inventor of close-groove recording, turned over his
patent rights as a memorial to his wife; Carnegie Foundation and several individuals put up money. Soon after records became available, the demand for them outdistanced the AFB's capacity to keep up, and Congress took notice by allowing some of its books-for-the-blind money to be spent on records.

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

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

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

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

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

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

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

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

Lin Yutang with reader John Knight.

Eva Le Gallienne reads Wilde.

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

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

People like to be informed, uplifted, and inspired. Biography and history are popular. Marchette Chute's Shakespeare of London is much called for. So are vivid nature studies which lend themselves well to reading aloud, like Rachel Carson's The Sea Around Us and God's Creatures and Scholars by Ceram. Norman Vincent Peale and Fulton Oursler are as popular on records as off. Under "Applied Science" in the catalogue, we find Dr. Benjamin Spock's best-seller on baby and child care.

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

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

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

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

There is no lack of gratuitous comment from listeners on choice of books. Most of it is favorable, but now and then a disapproving voice is heard, mostly a matter of taste. While Moby Dick and every known variety of whale were lashing their wild tails in our living room, we got pretty tired of whales but by holding on tight came through unscathed. We did not agree with the fastidious lady who wrote the AFB that Farewell to Arms "disgusted" her "to the bitter end." Occasionally the shock of hearing, right out loud, coarse words and descriptions Continued on page 152
No doubt that Samuel Rogers was right: music is the only universal language. What better proof could there be than this tale of Memphis, come alive through music which is the essence of Italy, composed for an Egyptian opera house, to celebrate the completion of a British waterway? The most popular opera of the world—that is Aida, equally known in Aberdeen and in Zagreb. Still, when it comes to recording such music, it helps to have a smattering of several languages, for perfectly practical reasons. Occasionally the chatter in the Rome opera house, where we were all working, sounded like the morning roll call in the Berlitz School. Our Aida, Zinka Milanov, would confer with her brother in Yugoslavian. Our conductor, Jonel Perlea, would speak Rumanian to his wife, Italian to the orchestra, English to our engineer, and German with me.

A bit of Bulgarian was thrown in by Boris Christoff, our Ramfis, who communicated with Leonard Warren in Italian. Fedora Barbieri, the Amneris, spoke Italian exclusively. Jussi Björling spoke English perfectly: as a child he was a member of the Björling Quartet, headed by his father, and as such he traveled the vaudeville circuit in the United States. But he was surrounded by his family, his beautiful wife Anna Liese, a twelve-year-old daughter, and a nineteen-year-old son, and the private exchange of these Björlings was of course coined in golden Swedish. All these languages flowed together, the common interpreter being music.

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

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

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

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

An opera is not recorded straight through as if it were a performance. Nor if you are trying to get a good recording! It is recorded in pieces, and the sessions are scheduled so as to conserve the energies of the singers. If, for example, “Ritorna vincitor” were scheduled for one session, the following session would be so arranged as to give the minimum of work to Milanov. As a matter of fact, in this case, we began the recording with the final duet.

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

AIDA IN ROME by GEORGE R. MAREK

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

On the face of it, there is nothing startling about this scene — at least not until it occurs to us to ask how it came to be that a college glee club, traditionally the purveyor of light, collegiate songs, should be singing and recording Renaissance music, that indeed such a group should have anything like the competence necessary to perform such extremely difficult music. It might — today — be replied that nearly every college has its a cappella chorus. But there was a time when it did not, when college boys seldom sang anything better than Champagne Charlie is My Name and Polly Wolly Doodle All the Day. There was a time, in fact, when choral singing in general was an art almost dead in America. The schools ignored it, men let settle upon it the pall of effeminacy, and the great amateur choral societies that had thrilled in the first two centuries of the Republic become bloodless shadows of themselves, drearily singing, the same few truncated oratories over and over.

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

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

G. Wallace Woodworth leads the Harvard Glee Club and Boston Symphony Orchestra in a rehearsal of Stravinsky's Oedipus Rex at Symphony Hall. Soloists are Eunice Alberts, soprano, David Lloyd, tenor, both seated, and Paul Tibbetts, baritone, standing.
And, finally, the Harvard Glee Club now sings not The Bulldog on the Bank but Palestrina—an extremely significant example, for it was with the reformation of the Harvard Glee Club, which took place in 1919, that the renaissance, if it may be so called, of choral music in America began.

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

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

When this was publicly announced, there was seething among the alumni, and finally an explosion. Sentimental old grads, who hated to see change inflicted on alma mater, bitterly castigated Davison and the Glee Club, refused to sponsor their spring tours, and flooded the Alumni Bulletin with sarcastic letters about "those caroling flowers of young manhood." Said one critic: "Harvard has taken the 'glee' out of glee club." At Yale there was a short panic, until the director of the Yale Glee Club disavowed any intention of following Harvard’s lead. The Club became something of an oddity, and, as G. Wallace Woodworth says, "People came to see the Glee Club rather than hear it. They were astonished to see virile young college men singing Palestrina."

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

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

In 1917, the Harvard-Radcliffe Chorus (the name under which the two groups go when singing together) was invited to sing with the Boston Symphony Orchestra. The concert which took place the following year is believed to have been the first performance of an American college chorus with a major symphony orchestra. Since then the Chorus has given more than a hundred performances with the Boston Symphony, ranging from Bach’s B minor Mass to Vaughan Williams’ Fantasia on "Old 104." In 1928, BSO conductor Serge Koussevitzky refused to perform Stravinsky’s Oedipus Rex, to which he had acquired the American rights, unless the Harvard Glee Club did the choral part.
Several years later the Glee Club was chosen to do the same work at the Metropolitan Opera House, New York, with Stokowski and the Philadelphia Orchestra. Stokowski reported himself amazed at the ability of college students to sing such difficult music so well. Since 1936, the Harvard-Radcliffe Chorus has made a number of recordings with the BSO on the Victor label. Among these have been Bach's *St. Matthew Passion* and *Beethoven's Missa Solemnis* on 78 and the two Berlioz dramatic works, *Romeo and Juliet* and the *Damnation of Faust*, on microgroove.

Archibald Davison, the man who started all this, received his Ph.D. in Music from Harvard in 1908. His plans had been to conduct or compose music ("good third-rate Tchaikovsky," he says of the symphonic poem he wrote for his doctorate) but to operate a Nova Scotian clam-canning factory in which his father, a doctor, had invested. He postponed this for a year to study the organ with Widior in Paris (he remembers the day Widior arrived in a state of deep depression, moaning: "Mon Dieu, Albert Schweitzer is going to Africa!"). But before the year was out, he received an offer from Harvard which overcame his inclination to can clams, and he returned to Cambridge to take charge of Harvard's music.

Davison is guided by two working maxims: one, that feeble ideas are never to be respected either in words or in music, and the other, that the average American is capable of preferring good music to bad when the good is presented to him in a performance of the highest quality. But underlying all his thinking is his belief in the power of music. "Music is a real productive force in life that can make not just pleasure but happiness, and it deserves the greatest effort to perpetuate it." The Harvard Glee Club has been Davison's means of doing this. In 1925, Koussevitzky bore clear testimony to his success when he said: "Harvard has the best trained chorus I have ever heard in any country of the world."

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

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

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

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

**Recordings of the Harvard-Radcliffe Chorus**


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


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

Continued on page 158
part II

The walls around your music

by CHARLES FOWLER

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

LET'S VISUALIZE a sound source facing a wall, when the sound wave is of such length that it doubles back on itself so that pressure or intensity peaks coincide, those peaks will naturally be increased in amplitude. Where the direct and reflected sounds cancel one another there will be a pressure minimum. Now if we assume that the source is flush with one wall, and that the walls are hard-surfaced to provide complete reflection, then we can show that a stationary wave will be produced and that its wavelength will be double the distance between the two walls. Put another way, the frequency of such a wave will be 1,100 ft. divided by two and then by the distance (in feet) between two facing walls. This will be one resonant frequency of the room. There will be two more primary modes, dependent on and determined by the distance between the two facing walls and between the floor and the ceiling. Furthermore, just as a wire distended between two points vibrates not only as a single arc (the fundamental or first harmonic) but also as a series of higher harmonics — second, third, etc. — so, too, a room resonates at what are called its second, third, (and so forth) "modes."

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

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

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

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

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

The mathematical computation of room resonances is not complicated for the first few frequencies, and those
are the ones in which we are interested. The formula looks like this:

\[ f = \frac{1}{2} \sqrt{\left(\frac{p}{L}\right)^2 + \left(\frac{q}{W}\right)^2 + \left(\frac{r}{H}\right)^2} \]

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

- \( f_{1,0,0} = 31 \text{ cps} \)
- \( f_{0,1,0} = 47 \text{ cps} \)
- \( f_{0,0,1} = 71 \text{ cps} \)
- \( f_{1,1,0} = 57 \text{ cps} \)
- \( f_{0,1,1} = 85 \text{ cps} \)
- \( f_{1,0,1} = 77 \text{ cps} \)
- \( f_{1,1,1} = 91 \text{ cps} \)

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

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

- \( f_{1,0,0} = 31 \text{ cps} \)
- \( f_{0,1,0} = 47 \text{ cps} \)
- \( f_{0,0,1} = 71 \text{ cps} \)
- \( f_{1,1,0} = 57 \text{ cps} \)
- \( f_{0,1,1} = 85 \text{ cps} \)
- \( f_{1,0,1} = 77 \text{ cps} \)
- \( f_{1,1,1} = 91 \text{ cps} \)

Thus our room will resonate at the following frequencies: 31, 47, 57, 63, 71, 77, 78, 85, 91, 94, 118, 141, and 149 cps — and more if we continue our computations. But already we can see certain symptoms of danger: the pile-up at 77 and 78 cps, and again at 94 cps. If our sound source were particularly active (as might be the case with an out-of-tune bass reflex cabinet housing an 8-inch speaker) in the 77 and 78-cycle region, we might be in for a troublesome and exaggerated boomininess. Fig. 1 shows these resonance frequencies plotted as bars on a graph.

For a quick practical experiment we can compute some of the resonances for my workroom. The dimensions are approximately 22.0 by 21.3 by 9.8 ft. This is almost exactly square; watch for a pile-up at certain frequencies.

I've computed the frequencies for the same modes as in our imaginary room; bear in mind that even at the low-frequency end, there are more modes which should be considered and that therefore neither distribution is complete. Fig. 2 shows the theoretical resonances in my room. The mathematics indicate that I should have ten resonances below 70 cycles, whereas the smaller room has only four resonances. Thus I should have much better low frequency reproduction. However, because of the peculiar shape of my room, I should have a gap around 45 cps and a dangerous pile-up around 60 cps. Fig. 2 bears this out.

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

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

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

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

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

I have made these several tests primarily to show the effect of slight changes in listening position and to give your urge to experiment with loudspeaker and listening chair placement a substantial shot of adrenaline. Admittedly, some of the effects which appear when we work with pure sound emitted at single frequencies would never be noticeable in normal listening to musical material. By working with pure sound, we have been able to demonstrate the existence of room resonances and the potential effect of them on listening enjoyment. If, for example, you had a passion for jazz, which relied on plucked bull fiddle strings for its tempo beat, you would almost miss a beat every time the open D₂ string was plucked — if Fig. 4 represented your listening conditions. The frequency of D₂ is 73 cps; that big hole is at 75 cps.

You will ask, I hope, why we put the microphone in the corner for Fig. 3. The reason is that location of a sound source in a corner where the walls join the floor or ceiling excites the maximum number of resonance frequencies. You will recall that in our mathematical figuring, the full dimension of the room determined the resonances. You achieve this full dimension, and for all three modes of resonance (length, width, height), in a corner at the floor or ceiling. The number of resonances excited will decrease as the sound source is moved from the corner of a wall. It has been shown theoretically and confirmed experimentally that all modes of vibration are excited when the source is in the corner at the ceiling or floor, if the source is kept at floor level but moved half-way along the wall, one-half the number of modes will be excited; if it is then moved half-way up (or down) the wall, one-fourth will be excited; only one-eighth is the figure for exact center location, suspended in the air. Tests with loudspeakers show that bass response increases about 3 db per move as the speaker is moved from suspension in the exact center of wall, to center of wall near the floor or ceiling, and finally into a corner. The existence of room resonances is one of the principal reasons why loudspeaker response runs 10 to 15 db higher, at 100 cps or below, inside than it does outdoors under so-called free field conditions.

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

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

Adrian Siegel is a cellist in the Philadelphia Orchestra who for thirty years has been taking candid photographs of musicians in action. This avocation makes him a privileged person in and around the Academy of Music. He has conductor Eugene Ormandy's permission to lay down his bow and pick up his Leica at will during rehearsals. Indeed, Ormandy gave Siegel his first Leica, as a present, in 1937. At right is a shot showing the famous Swiss, Ernest Ansermet, as he rehearsed the Philadelphians before making an appearance with them as guest conductor.
At left is the sponsor of Siegel's lensman activities, Eugene Ormandy, conductor of the Philadelphia Orchestra. Below is shown Artur Rubinstein, snapped (Siegel thinks) as he rehearsed the Rachmaninoff Variations on a Theme of Paganini. Seen at the right is Efrem Zimbalist, lost in his own concentration. At lower right, genial Pierre Monteux governs a pianissimo.
At upper left, smiling Brazilian composer Villa-Lobos rehearses one of his own works. Below him, clarinetist Benny Goodman and conductor Ormandy trade banter between movements of a concerto. Above: Igor Stravinsky standing in front of a Van Gogh self-portrait. Below: baritone Martial Singher sings over the top of a score. On the facing page, without score, bass-baritone William Warfield projects a low note. It is obvious that Siegel has to leave his chair and cello for some of his angles.
A MONG PEOPLE threatened by technological unemployment in the years since World War II are numbered the small group that used to work in recording studios with wax and turntables and styli. They were the masters of a complicated art: getting onto records, by 3½-minute stops and starts, a distant and compressed simulacrum of a musical performance. The knobs on the control panel spun furiously to bring this up or that down, here and now, because the final record would be in all essentials identical with the first disk that left the recording turntable. If an artist made a mistake, or a knob turned the wrong way, at least 3½ minutes of music would have to be done over and got right.

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

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

Full Frequency Range Recording, the cutting onto a record of all sounds from 30 to 20,000 cycles per second, was the dream of engineers from Emile Berliner to Edwin H. Armstrong; but until 1949 the governing bodies of American record companies believed that reality was sterner stuff than dreams. Venturesome British Decca believed otherwise, and encouraged Arthur Haddy in his desire to be up and at it—“it” being the search for perfection. He had authority over all the parts of record manufacture: he was the engineer at the recording, he cut the masters himself, he approved the finished commercial product. By gradual refinements of conventional processes, he built his disks’ tonal-range over the highest intervals and into the range of the junior harmonics. By 1948 he was getting 14,000 cps onto orchestral recordings—78-rpm shellacs, of course. The advertising department began to beat the drums for “ffrr.” And the four famous letters began a triumphal procession to the corners of the globe.

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

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

Haddy has been doing and learning his job since 1929. He is forty-eight, a sturdy, middle-sized man with a ruddy face and receding gray hair. He makes a first impression as an academic person, perhaps because of his glasses; but his manner is jovial and his speech has a touch of Berkshire accent. He likes to heighten his conversation with absolute judgments, and then he worries about them—partly because Americans never let him forget
his famous wrong-o of 1949, when he announced to the world that the best LPs would never approach the technical quality of the best 78s.

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

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

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

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

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

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

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

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

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

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

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

Continued on page 171
AFTER TALKING about electroacoustics with Dr. Hermann Scherchen in England during January and February, I was naturally curious to see his studios in Gravesano, Switzerland, and hear the results which could be obtained there. An invitation to lecture at the second of his congresses on electroacoustics set the date for my visit as the final half of July. Since I wanted to have a look at the Matterhorn, I was obliged to go to Gravesano from the south, via the Italian rail junction of Domodossola and a narrow-gauge electric line which winds through the lush, green mountains to Locarno. Approaching the canton of Ticino (or Tessin, if one uses the German form) from the south, it is clear that it is Italian in looks, culture, and atmosphere, and thus the fact that Scherchen is politically in Switzerland should not cause one to form misleading images of chalets and St. Bernards. The environment is Italian.

Gravesano is a cluster of buildings of uncertain age (none seem new, some are obviously a couple of hundred years old or more) on the lower slopes of a mountain that eventually reaches something over 2,500 feet. The top is covered with scrubby trees, but the more fertile land near its base has been terraced and is turned to vineyards. Even in the summer there is an abundance of sun and water, and the dark, crimson wine that is produced is strong and just a trifle sweet. (About twenty cases a day were consumed at Gravesano during the congress.) The weather can be quite unpleasantly hot.

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

Scherchen's home is the largest building in the town, a big white block with a typical Ticino roof of half-circular tiles set directly on the beams, the inner surfaces together and the edges interlocking. The windows are shuttered and decorated with a frame of scrolls in faded paint. There is a loggia the width of the house on the second floor and an inset balcony where swallows nest. A front entrance on the ground floor leads into the street through double doors with "Professor Scherchen" in pale brown ink by the bell, but the usual way to enter is by the back door, after walking up a rugged stone passage that becomes a stream on a rainy day and serves as the only separation between the house and a neighbor's barn, a low building made in the Italian manner from gray stones which seem to rest against each other without any binding material in the joints. Going up the passage, which carries one along the edge of the cut that dovetails the house into the mountainside, one is surrounded with the robust aromas of horses and wet hay. At the top one stands at the level of the first floor.

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

by Robert Charles Marsh

Some Highs and Lows at Gravesano

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

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

R. C. MARSH

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

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

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

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

Scherchen was held up in his work with the band because he doesn't own much equipment and the things he was borrowing from Telefunken hadn't arrived. It was therefore the third week — that of the congress — before the studio was really in operating trim, and the visiting engineers were invited to have a go at immortalizing "Loverman" on tape. The band came to about forty pieces, including a string section, harp, vibraharp, electric organ, piano, celesta, and a lot of percussion. The arranger seemed to think that it would be criminal not to use all of this, so the scoring was pretty heavy and there were a good many walloping big chords that might have been fine in a modern opera, say the climax of Act Three, but seemed a mite pretentious in a three-minute pop song. "Loverman" began with a real melancholy solo on the gong which led into about a half-yard of the standard agitation music for strings people have been writing for motion pictures since The Jazz Singer. After that the singer came in, telling a Telefunken Neumann M-49 about her libidinous yearning, with her voice so low that in the studio one practically had to be breathing on her neck to hear her. (The control room, on the other hand, had her blanketing the band most of the time.)

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

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

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

*Especially anyone who had a camera strung around his neck, as I did.
oppression. Perhaps I should note here that the present specifications of the Gravesano installations are somewhat different from those described to me in January. Now that the third studio has been finished, the group of three and the control room stand as a northern extension of the house, but in fact only the original, large studio is complete for recording purposes. (During the congress the smaller replica of Studio One, intended originally as a control room of identical characteristics, was serving as Studio Two but as storeroom.) Studio Three is nearly cubical, bright and boomy in sound, and impossible to ventilate. Its main summer use was as a lecture hall.

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

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

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

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

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**Lines Composed**

**In Defense of the Electron**

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

This may be very reverent but it’s about time somebody got around to saying it: Music should never be listened to in the presence of those who are playing it. In the first place, I find percussionists highly destructive Because they are ninety-five percent inactive; I wonder what they’re thinking as they sit, And when they get up, I wonder which of their instruments they’re about to hit. And another thing about watching a concert which I deplore Is indirect expectation on the floor. Apparently a wind instrument, whether large or little, Must frequently be emptied of accumulated spittle And something which distracts me even more Is wondering whether the conductor really knows what’s going on without ever looking at the score.

Men who bring sound from a score, which is mute, Are engaged in an eminently creative pursuit; And creation is a process as earthy and gruesome as pickeling or mutiny, And should never be the object of public scrutiny. No matter how sublime the music, watching a performance is bound to queer it, Because it is one thing to be in the presence of music and another thing to hear it.

So I say pooh to concert going! to things archaic and hectic! This is the modern era, the wonderful age electric. Let there be music where nothing moves But a twelve-inch disk with microgrooves!

D. H. Symonds
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"Smooth, fact-filled and continuously engrossing narrative . . . Most readers of this unusually interesting book (and I hope there will be many) will be surprised to learn that this is the first comprehensive history of the phonograph ever written . . . Hats off, therefore, to Roland Gelatt for blazing the trail."—Saturday Review Syndicate

"Roland Gelatt's lively writing and acute insight have made this book a necessity for all who are interested in any way in the phonograph."
—GODDARD LIEBERSON, Executive Vice-President, Columbia Records

OCTOBER 1955
Comments on diamond phonograph needles

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

And well it might. Employing the familiar Toynbee vocabulary, one could term the Columbia LP Record Club "a response to a challenge in a situation of special difficulty." Columbia's president, Jim Conkling, was quite frank in admitting this. During the first half of 1955, he said, mail-order record clubs had accounted for about 35% of the total dollar volume of classical LP records sold in the United States. Before the year was over the clubs would take in some $25,000,000. Not a penny of this would accrue to the major record companies or to their dealers. That, said Mr. Conkling, was reason enough for alarm. But there were other dangers too. The record clubs had proved their ability to sell vast quantities of standard symphonic repertoire, and they were promising tremendous royalty guarantees to orchestra management and individual musicians. "It will not be long," Mr. Conkling prophesied, "before important artists will find such offers irresistible"—unless the record companies themselves could outbid the clubs. In view of all this, Columbia had decided to go into the mail-order record business, but in such a way that both the manufacturer and the dealer would benefit from it.

The challenge that evoked this response came from three principal sources: Musical Masterpiece Society, Music Treasures of the World, and Music Appreciation Records. Between them, these record clubs have tapped an unsuspected new market of classical record buyers. The number of regular customers they have attracted to date is variously estimated. Some people judge their total membership to be about 600,000, others say it is closer to 1,000,000. Whichever figure you choose, it is clear that the complexion of the record industry in America is being changed.

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

Music Treasures of the World is operated by the people who run the enormously successful Children's Record Guild. Since its inception in July 1954, 526,000 potential record buyers have signed up as MTOTW members, though by no means all of them are active customers. You get on the Music Treasures list by sending in a dime for a twelve-inch LP, and many "members" never progress beyond their original ten-cent purchase. MTOTW's active membership is probably in the neighborhood of 200,000. The records sell for $2.98 per twelve-inch LP and are issued at the rate of one per month. With each record comes a sixteen-page booklet announcing the next month's selection and containing short articles by Joseph Machlis, an associate professor of music at Queens College, on related aspects of music history.

Music Appreciation Records is a subsidiary of the Book-of-the-Month Club. Its test mailings were sent out in the summer of 1954, but operations did not get under way on a large scale until last October. During its first ten months, Music Appreciation Records enrolled 170,000 active members. The MAR series is more distinctly educational than the others. One side of an MAR disk ($3.65) contains music; the other side is given over to a spoken analysis (with musical illustrations) of the work or works performed. Those analyses that I have sampled are well done: they do not indulge in the treacly mauldings of sentimental verbiage; neither do they pare the heart out of living music.
Ricardo Odnoposoff, and Louis Kaufman are among the featured instrumentalists. Music Treasures favors Vienna as a recording headquarters, where an anonymous orchestra is employed under such conductors as Dean Dixon, Hans Swarowsky, and William Strickland. Neither MMS nor MTOTW believe in the star system for their type of mail-order business, and they profess no interest at all in enticing name artists away from the major American record companies. Samuel Josefowitz, head of the Musical Masterpiece Society, claims that a record club simply cannot afford the luxury of highly paid musicians. "A record club," he says, "needs to invest its money in promotion, not in stars. We should certainly be ill advised to get into a race for the big-name artists."

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

HOW EXPLAIN the sudden, enormous success of these mail-order record clubs? Surely a large part of it can be ascribed to human shyness. A person just beginning to care for music who is still unfamiliar with the names of composers and their works may be diffident about entering a record store and buying in ignorance. The clubs offer him an easy way to acquire the nucleus of a record library and to familiarize himself with the basic vocabulary of music. Often it is the only way for him to acquire records without going to considerable trouble, for there are all too many towns in the United States where records—except for best-selling pop singles—cannot be bought. All three record clubs agree that a larger proportion of their merchandise goes to rural areas, towns, and small cities than would ordinarily be the case according to a strict breakdown of population percentages. The record club is not made primarily for the city slicker.

This leads directly into the question of competition between record clubs and record dealers. In towns where no well-stocked record stores exist, there is of course no competition. But what of those areas where clubs and dealers are competing for the same sale? Is the $20,000,000 worth of business going to record clubs a dead loss to dealers? The men who run the clubs deny it. They point to the hundreds of thousands of new record buyers whom the clubs are nurturing. Eventually, they say, club members will gravitate to regular record dealers and begin to buy music of their own choosing, just as the new reading public created by book clubs has substantially boosted the volume of business in regular retail book stores. Columbia, obviously, is not content to wait for this future development and instead has organized its own mail-order club to sell records directly to the consumer. RCA Victor insists it has no intention just now of following suit; but if the Columbia LP Record Club turns out to be as profitable as its sponsors hope, the Victor people may have a change of heart.

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

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

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

**Opera**

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

One 12" record ..._...._.._ Angel 35278

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

**BIZET: LES PÊCHEURS DE PERLES**
Cast: Martha Angelici, Henri Legay, Michel Dens, Louis Noguera; Conductor: André Cluytens; Cast, chorus and orchestra. On the "Paris Opera-Comique, illustrated French and English libretto.

Two 12" records ..._...._.._ Angel 3524 B (35174-5)

Note: Another in Angel's series of French operas: Gounod's "Mireille" (Album 3333 C); Poulenc's "Les Mamelles de Tirésias" (35090); Ravel's "L’HeureEspagnole" (35018). All conducted by Cluytens.

**Vocal**

**ARIA S AND DUETS FROM RIGOLETTO**
Mattiviida Dobbs, Oilda; Rolando Paneret, Rialetto. On the 2nd side of record Mattiviida Dobbs sings arias from "Le Coo d'Or"; "Manon"; "La Sonnambula" and "L’Héritier" by Chabrier; Gounod, Philharmonia. One 12" record ..._...._.._ Angel 35095

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

**Piano**

**GIESEKING PLAYS MOZART PIANO SOLOS**
2nd and 3rd of the series of 11 records devoted to Mozart's music for piano solo, available only complete in the limited edition.


One 12" record ..._...._.._ Angel 35069

Album 3: Sonata 8 in A minor, K.310; 12 Variations on a Minuet by Fischer, K.170; Sonata 2 in F, K.290; Adagio in B minor, K.540; 6 Variations in F, K.54; Little Funeral March in C minor, K.459a.

One 12" record ..._...._.._ Angel 35070

**GIESEKING PLAYS DEBUSSY: ETUDES and UN CAHIER DESQUISSES**
Sixth and last in the series of Gieseking's Debussy records, all newly recorded in London.

One 12" record ..._...._.._ Angel 35250

Note: Previously issued—13 Piano Pieces (35032); Images 1 and 2, Pour le Piano, Estampes (35063); Preludes, Book 1 (35066); Children's Corner, Suite Bergamasque (35067); Preludes, Book 2 (35249).

**GEZA ANDA PLAYS BEETHOVEN**
Piano Concerto No. 1 in C major; Conductor: Alcoro Galliera; Philharmonia Orchestra. "Moonlight" Sonata. One 12" record ..._...._.._ Angel 35248

**Violin**

**MICHAEL RABIN: PAGANINI and GLAZOUNOV**

**Karajan-Philharmonia**

**BEETHOVEN: SYMPHONY NO. 5, "FIDELIO" ARIA**
Conductor: Herbert von Karajan; Philharmonia. Soloist: Elisabeth Schwarzkopf. One 12" record ..._...._.._ Angel 35231

**Scarlatti Orchestra of Naples**

**18TH CENTURY ITALIAN MUSIC** (Cond. Caracelio)
Vivaldi: Concerti in A major and D minor.
Le: Concerto in D major for Violoncello.
Sassini: "Oedipus a Colone" Overture.
One 12" record ..._...._.._ Angel 35254

**Choral Music from Spain**

**CAPILLA CLASICA POLIFONICA**
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Vol. IV: Toccata and Fugue in D minor (BWV 565); Preludes and Fugues in E minor (BWV 533), A minor (BWV 543), C major (BWV 547), C minor (BWV 546).

Vol. V: Toccata and Fugue in D minor (Dorian) (BWV 538); Preludes and Fugues in A major (BWV 536), F minor (BWV 534), B minor BWV 544.

Vol. VI: Passacaglia and Fugue in C minor (BWV 582); Prelude and Fugue in G major (BWV 541); Chorale Preludes on Ein feste Burg ist unser Gott (BWV 720), Gottes Sohn ist kommen (BWV 724), Liebster Jesu, wir sind hier (BWV 731), Vater unser im Himmelreich (BWV 735). Alle Nationen müssen sterben (BWV 643); Variation XI on Sei geänsdet, Jesu gutig (BWV 768).

Albert Schweitzer, organ.


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

Slow tempos and a placid, unaccented, one-note-after-the-other style are still the hallmarks of his playing. Slow tempos can be all to the good, particularly in Bach’s intricately elaborate counterpoint, but here they are sometimes so slow as to vitiate the effectiveness of the music, as in the G major Prelude. The lack of animation arising from the non-accentuation is most forcefully demonstrated in the C major Prelude, especially if Dr. Schweitzer’s performance is compared with such a one as Helmut Walcha’s (on Decca).

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

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

The extensive analyses on the record liners are by Dr. Schweitzer, translated by Nathan Broder.

R. E.

BACH
Toccata in D minor

E. Power Biggs, organ (on 14 European organs).

COLUMBIA ML 5052. 12-in. $4.98.

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

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

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

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

R. E.

BARTOK
Sonata for Violin and Piano, No. 2
†Ravel: Sonata for Violin and Piano
Rafael Druian, violin; John Simms, piano. MERCURY MG 80000. 12-in. $3.98.

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

BEETHOVEN
Quintet for Piano and Wind, in E-flat, Op. 16; Sonata for Piano and Horn, in F, Op. 17: Duo for Clarinet and Bassoon, No. 3, in B-flat, G. 147
Annie d'Arco, piano; Pierre Pierlot, oboe; Jacques Lancelot, clarinet; Paul Hongne, bassoon; Gilbert Courisier, horn. OISEAU-LYRE 50033. 12-in. $4.98.

Oiseau-Lyre and the Discophiles Français (Haydn Society) are the major producers of oddments for ensembles of wind. This is good; for just as Germany nurtures an army of trombones and tubas and Russia fabricates violins while the United States has perhaps a surfeit of crooners, France encourages the worship of Pan by proliferating players of pipes and reeds. The quintet is ingratiating in its fourth recording, the last before today's EMI of four, not so polished as the virtuoso accomplishment on Columbia ML.4834 by Messrs. Serkin et al, but endowed with a happy bounce of sure infection. The pleasant naturalness of the sound is a little deceptive in that it permits too much oboe and insufficient bassoon. The Horn Sonata will be preferred in the Staggland version on Boston 200, which accords better with American experience with the indescribable sound of the wonderful deadly instrument. The duo has its second recording, bound to prevail over its sadlinging predecessor. A crumb brushed away by its composer, it will be sought nevertheless by those wishing to know a panormic Beethoven. There is no reason why it should be better played than it is on this record.

C. G. B.

BEETHOVEN
Symphony No. 3, in E-flat, ("Eroica"), Op. 55
Chicago Symphony Orchestra, Fritz Reiner, cond. RCA VICTOR LM 1899. 12-in. $3.98.

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

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

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

BERLIOZ
Symphonie fantastique, Op. 14
Boston Symphony Orchestra, Charles Munch, cond.

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

P. A.

BLOCH
String Quartets, Nos. 1-4
Griller String Quartet.
LONDON LL 11257/3. Three 12-in. $11.94

Ernest Bloch is seventy-five years old this year, and the release of his four string quartets in one album provides an eloquent testimonial for that anniversary. Although they are very irregularly spaced, dating as they do from 1916, 1939, 1953, and 1954, they provide a happy summation of everything for which Bloch stands.

The First Quartet is in the rhapsodic declamatory-fantasia-philosophical style one can easily hear as Hebraic, especially if one is told to do so. The exquisitely beautiful slow movement, however, is very much in the French tradition. This is one of the longest quartets in the entire literature, but it does not seem long. It is full of pungent, robust, quasi-orchestral effects. The "Hebraic" styleingers in the Second Quartet but only lingers; the work is much shorter, the forms are tighter, and there is much emphasis on polyphonic structures, especially those of the fugue and passacaglia. The Third and Fourth Quartets are the shortest of all; like Brahms, Bloch has learned in his later years how to say in a page what formerly occupied a volume. The Third Quartet has something of the vigorous concerto grosso feeling about it, and in its finale it exploits a twelve-tone row. Polyphony continues in the Fourth Quartet, but there is also a marked return to the very moving lyricism so magnificently expressed in the slow movement of the First.

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

A. F.

ADVERTISING INDEX

Angel Records 84
Berkeley Recording Corp. 108
Beyland Engineering Co. 130
Capitol Records 93, 121
Columbia Records 87, 105
Cook Laboratories, Inc. 127
Dauntless International 125
Decca Records, Inc. 95, 101, 109
Dublin's 133
Epic Records 99
Esoteric Records 108
High Fidelity Recordings 126
Leslie Records 133
Lippincott, J. B., Co. 90
London International, Inc. 106, 107
London Records 91
Mercury Record Corp. 102
Music Box 130
Nuclear Products Co. 128
RCA Victor Division 97
Record Review Index 129
RCA Victor 131
Robins Industries Corp. 131
San Francisco Records 126
Sonotape Corp. 110, 111
Stereotape 131
Vox Productions, Inc. 106
Walco (Electrovox Co., Inc.) 123
Westminster Recording Co. 88, 89, 128

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October 1955
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chastens the violinist to give his best and it is splendid. The Adagio cannot be more touching, albeit it is written for only this bow, than here; and no one will fault the first movement in this coalescence of civilized manliness. The violinist has a tone for each movement, each containing a maze of tunes, and he has not fear in the Hungarian dance finale to let his strings be strident, so showing sensitivity to costume and manners. This writer is tired of praising Dr. Reiner’s records, but the grim fact is that the orchestral organization blends light with strength with the control of a master, while pulse and phrase simply are not vulnerable to criticism. Rich and vaulted sound, with a reservation that the solo violin does suggest a silken curtain between auditors and orchestra; but this may not be an evil way to hear a violin concerto, although it is not the way of the concert hall. One hesitates to say that there are other editions more attractive.

C. G. B.

BRAHMS

Seymon Goldberg, violin; Artur Balsam, piano.

DECCA DL 9770. 12-in. $3.98.


Tibor de Machula, cello; Timo Mikkila, pianist.

EPIC LC 3133. 12-in. $3.98.

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

P. A.

CHABRIER Español
†Reveltions: Sentencias: Cuazabnaluc
†Mossolov: Iron Foundry

Philharmonic Symphony Orchestra of London, Argeo Quattrini, cond.

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

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

Actually, there is no quarrel with Chabrier’s familiar Español, and the late Mexican composer Silvestre Reveltias has some interesting, if barbaric, things to say in both Sentencias and Cuazabnaluc (try to spell the latter without looking). Still, these two are, to a great extent, accumulated noise, even on the best equipment, while Alexander Mossolov’s Iron Foundry, a real shocker some years ago, is too far literal a picture to be musical.

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

P. A.

CIMAROSA
Concerto for Oboe and String Orchestra (arr. Benjamin)
†Tarinti: Concerto No. 28, in F (arr. Bonelli)
†Lully: Ballet Suite (arr. Mottil)

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

ANGEL 32553. 12-in. $4.98.

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

N. B.

DONOVAN RICHARD

DEBUSSY
Prélude à l’après-midi d’un faune
Nocturnes: Nuages; Fêtes

New Orchestral Society of Boston, Willis Page, cond.

COK 1063. 10-in. $4.00.

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

R. G.

GRANADOS
Goyescas (complete); El Pelele
José Falgarona, piano.

VOX PL 8580. 12-in. $5.95.

Goyescas, Part 1; El Pelele
Alicia de Larrocha, piano.

DECCA DL 9779. 12-in. $3.98.

Goyescas, Part 2
KHOVANTCHINA (Moussorgsky)
(Complete Recording) Soloists, Chorus and Orchestra of The National Opera, Belgrade (Yugoslavia). Conductor: Kreshimir Baranovitch.
XLLA-29 4-12” records $19.92
Both of these famous Russian operas have been recorded absolutely complete for the very first time and the performances are in the original language. It marked the premier venture of a Western recording company in Eastern Europe. Full Frequency Range Recording (FFRR) equipment and our own staff of engineers and musical directors supervised the entire program. The Belgrade National Opera is one of the very finest in Europe and they have recently scored huge triumphs in England and Italy. Librettos in the original Russian; phonetic Russian and in English translation are supplied free with each recording in addition to detailed analytical writings.

PRINCE IGOR (Borodin)
(Complete Recording) Soloists, Chorus and Orchestra of The National Opera, Belgrade (Yugoslavia). Conductor: Oscar Danon.
XLLA-30 5-12” records $24.90

THE TURN OF THE SCREW (Britten)
(Complete Recording) Peter Pears, Jennifer Vyvyan, David Hemmings, Olive Dyer, Joan Cross, Arda Mandikian with The English Opera Group Orchestra conducted by the composer Benjamin Britten.
XLL-1207/1208 2-12” records $9.96
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PRINCESS IDA (Gilbert and Sullivan)
(Complete Recording) The D’Oyly Carte Opera Company and The New Symphony Orchestra conducted by Isidore Godfrey.
XLL-1200/1201 2-12” records $9.96
This marks the 11th famous Gilbert and Sullivan opera to be newly recorded exclusively for London FFRR by the world-famous D’Oyly Carte Opera Company. As always, the entire production was supervised by Miss Bridget D’Oyly Carte. This newest recording is being issued in commemoration of the present American tour now underway by this brilliant collection of Savoyards. An authentic libretto is supplied free of charge with the recording.
Deutsche Grammophon’s Archives Open

EUROPEAN publications for some time have been carrying enthusiastic notices of the Archive Production series of records issued by Deutsche Grammophon, a series planned to provide a representative selection of important compositions from Gregorian Chant to about 1820. These recordings, manufactured in West Germany, are now being distributed in this country by Decca. The initial release of a dozen disks arrived just before this issue went to press — too late to give careful attention to them all. This reviewer chose three for a preliminary report; the remaining nine will be reviewed next month.

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

**DUFAY**

**Vergine bella; Vexilla regis; Flore florum; Veni Creator; Alma Redemptoris Mater; Madrigali e Caccie from the Quarzacipoli Codex**

Pro Musica Antiqua (Brussels), Safford Cape, dir.

**ARCHIVE ARG 3005.** 12-in. $5.98.

**CAMPION**

**Songs**

My Sweetest Lady; Though you are young; I care not for these ladies; Follow thy fair sun; My love hath vowed; When in her love Corinna sings; Twine back, you wondrous flyer; It fell on a summer’s day; Follow your heart.

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

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

René Soames, tenor; Walter Gerwig, lute; Johannes Koch, viola da gamba.

**ARCHIVE ARG 3004.** 12-in. $5.98.

**PURCELL**

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

Gamben-Quartett der Schola Cantorum Basiliensis; Josef Ullamer, tenor gamba; Gerrit Flügel and Alexander Molzahn, bass gambas.

**ARCHIVE ARG 3007.** 12-in. $5.98.

It may be said at once that Archive has got off to an impressive start, and if future issues maintain the standards set here this will easily be one of the outstanding anthologies of its kind. The reviewer has only one serious complaint to make of the disks here considered, and he makes it regretfully: there is no visible separation between pieces on a side.

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

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

When Purcell wrote his fantasies in 1668- or thereabouts. at the age of twenty-one, the “fancy” for a consort of viols, a type of composition that had been assiduously cultivated in England earlier in the century, was already old-fashioned. But the young genius poured into the old mold such a wealth of emotion, such a lively imagination, and such a command of contrapuntal technique that the fantasies still stand today as a peak of English chamber music. In addition to the nine-four-part fantasies and one for five parts (the famous one “on one note”) that were recorded in the transcription for modern strings in Vol. 1 of the old English Music Society, this set includes three for three parts, an “In Nomine” for six parts, and another for seven. They are all very well played here.

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

Nathan Broder

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**GRIFFES**

*The Pleasure Dome of Kubla Khan; The White Peacock; Clouds; Batucenade* 

†Loeffler: *Memories of My Childhood; Poem for Orchestra*

Eastman-Rochester Symphony Orchestra, Howard Hanson, cond.

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

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

A. F.

**HANDEL**

*Double Concerto No. 2, in F*

Berlin Chamber Orchestra, Hans von Benda, cond.

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

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

C. G. B.

**JANACEK**

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

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

**EPIC IG 3211.** 12-in. $4.98.

Here is an unusual and deeply moving song cycle, composed in 1916 by the Czech...
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THE ROGER WAGNER CHORALE SINGS:
Wayfaring Stranger - Blue Tail Fly
I Wonder as I Wander
I've Been Working on the Railroad
Streets of Laredo - Black is the Color
Sometimes I Feel Like a Motherless Child
He's Gone Away - Cindy
Drunken Sailor - On Top of Old Smoky
Skip to Mah Lou - Shenandoah
Other Albums:
Songs of Stephen Foster No. 8677
VILLA-LOBOS:
Nonetto and Quatuor No. 1913
BRAHMS:
Liebeslieder Waltzes and German Folk Songs No. 8714

FROM THE LAND, simple and honest and enduring, comes America’s folk music.

Traveling west, working the land, the frontier-makers put their loneliness, their fear and hopes and jubilation into song. Into ballads and laments, like the Streets of Laredo and He's Gone Away, into carefree dances like Cindy and Skip to Mah Lou...and into the most touching love songs ever cried out, like Black is the Color and Shenandoah.

Now The Roger Wagner Chorale, considered the finest choral group in America, sings these songs and others on a new Capitol “Full Dimensional Sound” album. It's called “Folk Songs of the New World.” It will take a special, treasured place in your collection.

For you will never hear the human voice so beautifully employed.

INCOMPARABLE HIGH FIDELITY IN FULL DIMENSIONAL SOUND

October 1955
IT SEEMS that everyone now is worried about being typed as a hi-fi or audio nut, bug, fanatic, or maniac—the terms are used interchangeably. It is currently fashionable to deny hotly any technical knowledge of sound reproduction, and any interest in it, as if it were something to be ashamed of. This attitude, I suspect, has been brought about largely by articles in popular magazines which have emphasized the audio nut out of all proportion, and have been stated explicitly that the typical hi-fi enthusiast spends his time listening to nothing but pure sound tones, recordings of buzz-saws, thunderstorms, and so on. He never listens to music. Well, now, actually—I mean, really!

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

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

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

There is another non-music record, an ingenious product developed by Emory Cook, that provides a check on intermodulation distortion without any instruments at all. It is the N-A Beam (Cook/Soott, Series 5C). A code letter A (dot-dash) is recorded continuously at a fairly low level that represents the 2% intermodulation point between two other tones; these are separated by the frequency of the A tone but begin at a very high pitch and move down in frequency simultaneously. One of the variable tones is interrupted in the form of the code letter N (dash-dot). If the intermodulation of the entire sound system—including the speaker—is less than 2%, you hear a continuous series of A's. But if at any point in the downward sweep the system intermodulation exceeds 2%, you'll hear N's. At the 2% point you hear neither or both, depending on how you want to interpret it. This is quite a rigorous test because the cartridge and the speaker, both generous in distortion contribution, are included; even so, a fine system in good condition will pass it.

Best of the strictly-music test records, perhaps, is Further Studies in High Fidelity (Capitol SAL 9027). It contains a great variety of short selections, representing the gamut of musical material your high fidelity system may be expected to handle. All are recorded exceptionally well and each selection is treated in a manner appropriate for its type. The accompanying booklet discusses each selection fully, explaining precisely what to listen for and how it should sound on a good system. There is also a short but informative treatment of sound physics and another (more elaborate) article on microphones and recording techniques.

If it is primarily instruction in the fundamentals of hi-fi sound that you're after, by all means get This is High Fidelity (Vox DL 130). The booklet is in itself a short course in audio and, for the most part, is done expertly. Spoken commentary on the record explains very well the effects of restricted and unbalanced frequency range, distortion, noise, and peaks in various parts of the range; musical selections are used to illustrate. The sound is acceptable as high fidelity but isn't top-notch—as a matter of fact, it isn't as natural as many other Vox recordings. Sonically, Adventure in High Fidelity (RCA Victor LM 1802) is the most impressive of the hi-fi instructional records; it is best described as "sensational." One side is occupied by a long composition with the same title as the record; written especially to give hi-fi systems a good workout, it abounds in thuddy and tinkly percussion and alternates softer sonorities with trebulous passages of sound from the full orchestra. It is entertaining as a show-off piece and a good test for dynamic range. On the other side are selections from the same score with various degrees of frequency-range compression, and several vocal works recorded flawlessly—excellent as test pieces for your speaker system. Solo voices shouldn't move about on a well-integrated reproducer.

Instructive in a different way is Strange to Your Ears (Columbia NLM 4938). This is material taken from three intermission-program scores prepared by Fassett, CBS engineer and composer, for the Colgate-Palmolive-Peet TV show. It is to fill breaks during broadcasts of the New York Philharmonic. Briefly, Fassett tape-records common sounds and by reducing or increasing their pitch, changing their loudness, playing them backward, and combining them with other sounds, changes their characteristic so that they are unrecognizable. He tells you (on the record) just what is happening, and the results are fascinating and highly entertaining. The nice thing is that they are instructive too; you'll learn a lot about sound reading the liner notes and listening to the commentary.

Percussion is said to be the most severe test of a sound system. If this is true then Percussion! (Capitol P 8299) ought to leave any system panting and exhausted. It couples Chávez' Toccata for Percussion with Milhaud's Concerto for Percussion and Small Orchestra and Bartók's Music for Stringed Instruments, Percussion, and Celesta. The fidelity is truly admirable, and, frankly, I'm ashamed of. This is probably the most realistic organ sound ever recorded. Both records are 78 rpm microgroove. You'll find only sound—no music—on the tenth selection, Through the Sound Barrier (McIntosh Music MM 1053). But what sound! Side 1 is taken up with jet engine noises—warm-ups, take-offs and landings, and sonic booms. The side is concluded with the shrill of a rocket motor at the White Sands proving grounds. Side 2 begins with the hair-raising subway ride and continues with subway whistles and sounds of trains approaching and leaving a platform. If your sound system handles "lows" well this band will make your chest vibrate and your ear drums compress uncomfortably. Following are some alarm clocks clanging, the bleating of machinery noises recorded at McIntosh's Binghamton, N. Y., factory. Winding up the works are, appropriately, a few 20mm aircraft cannons.
master Leos Janáček. The unknown author of the poems was a peasant youth who vanished mysteriously from home, leaving behind these folklike lines. At first, they were believed to be merely a handful of song texts which he had collected, but on closer examination they proved to be the romantic diary of a youth who had to flee from home after having seduced a gypsy girl. The music to which Janáček set these poems reflects at once their folklike quality, their romanticism, and their dramatic impact; its haunting beauty is admirably sustained in this first recorded performance, made during the 1954 Holland Festival.

The major singing assignment is assumed by Ernst Häflliger, a tenor with a rich, robust voice who knows how to match the moods of the poems without becoming overdramatic. He is an artist from whom much should be heard in the future. The lesser part for the gypsy maiden is also admirably sung by Lora Canne Meyer, mezzo-soprano, with a few background passages nicely filled in by three members of the Netherlands Chamber Choir. The work is sung in a German translation, but the jacket notes include only the English texts.

P. A.

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

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

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

HIVELY, WELLS
Tres Himnos — See Potter: Poem and Dance.

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

LULLY

Continued from page 92

DECCA RECORDS

ANNOUNCES:

AN IMPORTANT MESSAGE TO THE WORLD OF MUSIC...

Collectors, connoisseurs, musicologists, music lovers . . . for the first time in the U. S., limited editions of the history-making new Archive Productions are now available. Recorded, pressed and packaged in Germany by the Deutsche Grammophon Gesellschaft—Europe’s most respected and famous recording company—the Archive Production covers the development of music from the 8th to the 18th centuries.

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The series has already been released in England. There its acceptance was overwhelming. "The Gramophone," the most influential magazine of record enthusiasts in England, said about the series: "...the recordings are truly splendid, and disc surfaces are unfailingly silent . . . the standards of performance are high . . . so many good artists new to the gramophone have been discovered . . . a round of applause for the painstaking thoroughness of all this . . ." The Archive Production has been divided into twelve "Research Periods" corresponding to successive phases of musical history. Each "period" is again sub-divided into sections consisting of groups of works, types of music and individual composers.

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In addition to the usual notes, each album contains an index card which gives detailed scholarly documentation about the recording, such as the composer’s name with date and place of birth and death, full title, key and opus number, full list of movements with timings, detailed list of artists, as well as a host of other facts that will aid collectors and scholars.

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Recorded, manufactured and factory-sealed in Europe by Deutsche Grammophon Gesellschaft. Released in the U. S. exclusively by Decca Record Corporation.
LULLY

*Miserere*

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

OISEAU-LYRE £5.30 10-in. £3.98.

Some splendid examples of the church music written for the court of Louis XIV are being made available on LP. We have recently had works by Marc-Antoine Charpeyter and Lalande as well as Lully's *Te Deum*. For these we must thank a few enterprising record companies, because such works are almost never performed even in the most active choral centers. In the *Miserere* Lully, closely following the feeling expressed in the text (Psalm L), produced music of nobility and pathos, vivacity and warmth. Professor Lewis keeps things going and takes advantage of every opportunity for achieving variety. His soloists are not particularly outstanding, except for the remarkable contralto of Mr. Deller, but they all blend into an effective ensemble. Good recording.

N. B.

LUMBYE

"Dances from Tivoli"

Includes: Bouquet Royal Galop; Britta Polka; Hespérs Waltz; Cecilia Waltz; Kroll Ballklange Waltz; Tivoli-Vanxhall Polka; Dream Pictures Fantasia.

Tivoli Concert Hall Orchestra (Copenhagen), Tippe Lumbie, cond. MERCURY MG 90000. 12-in. £4.98.

A second, highly agreeable melange of light music by Hans Christian Lumbye (the first appeared on Mercury MG 10135) strengthening his right to the title of "Waltz King of

A Fine Figure of a Don, but with Woman Trouble

The new London recording of *Don Giovanni* is the best to be had today. Indeed, but for the fact that the Mozart bicentennial year is upon us, and conducted by someone other than a Don, it would be safe to go on and say that here may well be the finest recorded performance we shall have for a long time. As things are, all that can be deplored is the presence of those involving shortcomings and set them in context with the qualities of the other recordings now to be had.

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

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

The first is a case of fine ensemble and some fine singing now vitiated by engineering that is nearly twenty years old. Of all of them, Salvatore Baccaloni (the Leporello) possessed a huge, resonant voice and a good deal of accuracy, while John Brownlee (the Don) had a voice rather less dry than of late and a rather beef-and-kidney-pie kind of approach. His is no tenor role that created small illusions. Ina Souez had a great deal of what it takes vocally as Donna Anna (including the right kind of voice), Luise Helletgruber rather more of what it takes in the way of character projection, and the late Audrey Mildmay (the Zelzina) was happily married to the Glyndebourne style. Basically, it is a well-rehearsed, well-led cast, but not really in all regards a first-rate one, and the sound of the recording is thin and ancient.

The second, or Haydn Society version, is by Anthony Lewis, and is incisively recorded, but its performing elements are even more various, and they are not coordinated with any positive distinction by Mr. Swarowsky. In point of style, the finest of them is Mariano Stabile, whose singing in the title role is a lesson in diction and control but whose voice was past its best years. Herbert Handt, the Ottavio, is not so good as his Glyndebourne opposite number Kollo-Koln, who is probably the best, and his Perenz-
stofer is a pretty dull, workaday Leporello, not nearly so good as Alfred Poci's Masetto — the best of all the recorded performances in this role. As Anna, Gertrude Grob-Pennell has a proper voice, but not enough technical poise, and much the same might be said of Hilde Konetzni as Elvira, only more emphatically on both counts; Hedda Heusser has a more attractive Zelzina, but then neither was Miss Mildmay.

The London casting — its splendid engi-
neering aside — has a good many points of superiority over these, but it does not all add up as a complete and unreservedly praiseworthy performance of *Don Giovanni*, much less a definitive one (whatever that would be). By far the most complete and unreservedly praiseworthy individual performance of the lot is Fernando Corena's Leporello — so good that the fact that he may yet improve it in detail is of very little consequence. Lacking a voice suitable for first-class bass roles in big opera houses, he is not strictly a buffo either, but his acting ability, and ability to make words and pitches tell, more than makes up for any purely vocal lack. His performance here is absolutely first-class. As Don Gio-

vanni, Cesare Siepi is not yet quite so fully mature. His diction is very clean and well-edged, his delivery not so incisive. But he is well on the way to developing the intensity, the animal vitality of a Don Giovanni in the great Finza tradition. And the voice is a superb one.

As Don Ottavio, Anton Dermota sings with admirably clear enunciation, but — especially in recitatives — with an unattractive nasal placement. Always, however, he is musically involved and even though he does not waste breath in the arias, he is in full control, and the line — if not always graceful — is supple and strong. As the Commendatore, Kurt Bohme makes a full, rich sound, and keeps the text clear and as true a Deller. Here, as elsewhere, L{lula} Berl's Masetto is fair, no more.

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

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

JAMES HINTON, JR.

MOZART

*Don Giovanni*

Suzanne Danco (s), Donna Anna; Lisa della Casa (s), Donna Elvira; Hilde Gueden (s), Zelzina; Anton Dermota (t), Don Ottavio; Cesare Siepi (bs), Don Giovanni; Fernando Corena (bs), Leporello; Kurt Bohme (bs); Helmut Horst, Walter Berry (b), Masetto. Chorus and Orchestra of the Vienna State Opera, Josef Krips, cond. LONDON LLT 34. Four 12-in. (with vocal score). £19.92.

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Anniversary Release

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On the "Pop Shopper" record are complete songs by Perry Como, Eartha Kitt, the Sauter-Finegan Orchestra, and many others.

On the "Red Seal Selector" are excerpts from the world's best-loved classics interpreted by Toscanini, Stokowski, Heifetz, and many more. Take advantage of these sensational record values - stop in at your nearest RCA Victor Record Dealer today!

Nationally advertised prices

RCA Victor

OCTOBER 1955
of the North." The waltzes have a lift, the movements an air comparable to those of his Viennese counterpart, Johann Strauss, Jr., though the latter operated at a later date. In the one extended work, Dream Pictures Fantasia, Lumbye has created a charming atmospheric evocation of Tivoli, the amusement park of Copenhagen, and it is no surprise to learn that this score has formed the basis of a ballet. Bright, fluent performances, under the direction of the composer's grandson, admirably played and well recorded.

J. F. L

**MOZART**

**Arias**


Hilde Zadek, soprano; Vienna Symphony Orchestra, Bernhard Paumgartner, cond. EPIC LC 3157. 12-in. $3.98.

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

**THE GREAT HOBSON MYSTERY**

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

Paul Badura-Skoda, piano; Walter Barryli, violin. WESTMINSTER WL 5394. 12-in. $5.95.

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

**MOZART**

**Concertos for Violin and Orchestra**:

No. 2, in D, K. 211; No. 5, in A, K. 219

Arthur Grumiaux, violin; Vienna Symphony Orchestra, Bernhard Paumgartner, cond. EPIC LC 3157. 12-in. $3.98.

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

C G B

**MOZART**

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

**MOZART**

**Sonatas for Piano and Violin**:

in F. K. 376; in A minor (Unfinished), K. 402; in E-flat, K. 481

Paul Badura-Skoda, piano; Walter Barryli, violin. BRUNO WALTER RECORDS

**Bruno Walter Records a Rehearsal for a Recording**

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

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

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

C G BURKE

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

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

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

C G BURKE

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stranger) has animated charm in one of its best realizations on records, but is anyone at this date waiting breathlessly for it?

C. G. B.

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

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

PORTER
Poem and Dance
Donovan: New England Chronicle

 florin. Tres

TCHAIKOVSKY

PORTER
The pieces are a racy, clean-cut, magnificently resourceful study in musical manipulation; everything is taut, lucid, and

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

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

A. F.

PROKOFIEV
Sonata for Violin and Piano, No. 3, in D, Op. 94

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

Vivaldi: Chaconne

Nathan Milstein, violin; Artur Balsam, piano.

CAPITOL P 315. 12-in. $4.98.

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

A. F.

PUCCINI
Manon Lescaut

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

RCA VICTOR LM 6116. Three 12-in. 511-94.

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

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

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

J. H. Jr.

RAVEL

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

RAVEL

Daphnis and Chloe

Boston Symphony Orchestra, New England Conservatory Chorus and Alumni Chorus, Charles Munch, cond.

RCA Victor LSC-1923. 12-in. $3.98.

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

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

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

A. F.

RESPIGHI

Feste romane; Vetrare di chiesa

Minneapolis Symphony Orchestra, Antal Dorati, cond.

MERCURY MG 50046. 12-in. $4.98.

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

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

J. F. I.

REVUELTAS

Sensemaya; Chuahinahua—See Chabrier: España.

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The first performance of Le Sacre Du Printemps in Paris on May 29, 1913, was greeted by great enthusiasm on the part of the audience. Ferenc Fricsay, conducting the RIAS Symphony, Berlin, captures all the inherent excitement of Stravinsky's musical tour de force on this new Decca recording (DL 9781).

You can almost see the paintings (by Victor Hartmann) that inspired Mussorgsky, when you listen to the glissening new Decca recording of his Pictures At An Exhibition (DL 9782). Igor Markevitch conducts the Berlin Philharmonic.

Since the bestowal of the New York Music Critic's Award for the best choral work of 1954, it's official that Carl Orff's Carmina Burana (DL 9076) under the direction of Eugen Jochum is one of the most refreshing and original works in modern musical literature.

C. G. Burke in High Fidelity says of Decca's recording of Mozart's Concerto No. 26 in D Major K. 537 (DL 9031), "this opinion chooses this one as the best." The Berlin Philharmonic directed by Fritz Lehmann accompanies Carl Seemann.

Chances are the name of Bruckner suggests large-scale symphonic works. You have a wonderful surprise in store when you listen to his Quintet in F Major for Strings (DL 9706), performed by the Koeckert Quartet. Another Decca first!

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Louis Kaufman, violin; Netherlands Philharmonic Orchestra, Maurits van den Berg, cond.

MUSICAL MASTERPIECE SOCIETY MMS 62.
10-in. $1.65.

Saint-Saëns' romantic, richly melodic B minor Violin Concerto has found a splendid spokesman in the American violinist Louis Kaufman, who plays with ample tonal solidity and a warm, singing quality. His interpretation is right in every respect, and the support he receives from Van den Burg and the Netherlands Philharmonic is completely satisfying. So is the fairly spacious reproduction. Altogether, this gives the slightly more brilliant Francescatti recording on Columbia a good run for the money—and very little money, at that. The same attributes are applicable to the less important but pleasing Havanaisse.

P. A.

SCARLATTI
Sonatas: in C major (L. 256); in E major (L. 221); in C major (L. 202); in F major (L. 332); in D major (L. 107); in G major (L. 487)

Mozart: Sonata for Piano, in B-flat, K. 333

Charles Rosen, playing on "The Siena Pianoforte.

ESOTERIC ESP 3000. 12-in. $5.95.

The instrument used here was made at Turin in the first decade of the nineteenth century. According to its present owner, Avner Carmi, an Israeli piano tuner, it went through a remarkable series of adventures, including ownership by the Italian royal family and abandonment by Rolland's forces in North Africa, before it wound up, its beautifully carved frame covered by inches of plaster, on a junk pile in Tel-Aviv. As reconstructed by Mr. Carmi, it still retains some characteristics of the pianos of its time—the harp-like quality of the bass and the rather thuddy, pingy treble. It does not have the lipidity of tone of general pianos, but has sharpness of rhythm that they lack and that reveals its relationship to the harpsichord. Rosen performs competently and the piano seems well recorded. It would be interesting to hear some Haydn and early Beethoven played on it.

N. B.

SCHOPENBERG
Pierrot Lunaire
Alice Howland, speaker; chamber ensemble, Arthur Winograd, cond.

M-GM E 3202. 12-in. $3.98.

Pierrot Lunaire had to wait for the latest high fidelity recording techniques, like those employed here, to come into its own. Its incredibly complex tissue is fully captured for the first time, and the recorded silences are charged with tension, thanks to the magnificent engineering and to an utterly satisfying performance. Among other things, this interpretation is noteworthy for its beautiful balance between voice and instruments; as conceived by Miss Howland, Mr. Winograd, and their associates, Pierrot Lunaire is a piece of music and not a sensational, macabre recreation with incidental sound effects. The jacket provides the full text in German and English.

A. F.

SCHUMANN
Dichterliebe, Op. 48

Widmung: Der Nutzbaum; Mondnacht; Die Lautsblume; Schöne Freunde

Anton Dernova, tenor, Hilde Dernova, piano.

TELEFUNKEN LGX 66023. 12-in. $4.98.

Restraint is becoming fashionable in the interpretation of Dichterliebe, for which we can be thankful. The variety of expression demanded by the sixteen little songs tempted singers not long ago to vie in maudlinism, but most of the records are free of the curse. The new one will please people who like a steady but not unimaginative reticence from an excellent lyric tenor and who do not tire of head tones. The important piano part is particularly telling in the remarkably distinct sound accorded to player and singer both, revealing a laudable teamwork and permitting undistorted drama in the pianissimo. The five songs selected from Mythren and the Eichendorff Liederkrest to fill the second side are not inferior in presentation.

C. G. B.

STRAVINSKY
Symphony No. 1, in E-flat

Vienna Orchestral Society, F. Charles Adler, cond.

UNICORN UNL 1006. 12-in. $3.98.

Stravinsky's earliest published work, composed in 1906 when he was studying orchestration with Rimsky-Korsakov, is a fledgling piece, academic in form and texture, but possessing much tonal interest and rather fascinating as a comment on the spirals of Stravinsky's career. As one would expect, it contains predictions of daring to come, like the Firebird rumbatings at the end of the slow movement. Stravinsky, however, has moved backward as well as forward, and in such relatively recent works as the Circus Polka and the Scheherazade he returns to an idiom not unlike that of the scherzo in this symphony. Adler's lively performance underlines the romantic character of the music; a stricter Stravinskian would have bent over backwards to make it sound more "classical." The recording is barely adequate.

A. F.

TCHAIKOVSKY
Romeo and Juliet; The Voyevoda, Opus 78; Elegy

Netherlands Philharmonic Orchestra, Walter Goehr, cond.

MUSICAL MASTERPIECE SOCIETY MMS 66. 10-in. $1.65.

Goehr's performances of the two lesser-known works were previously available on Concert Hall CHS 7 and were made about five years ago. Elegy is a short, reverential melody in the composer's best manner. The symphonic ballad The Voyevoda (not to be confused with Tchaikovsky's first opera of the same name) is a most unusual score for Tchaikovsky, being semi-impressionistic and sounding as if it might easily have come from Sibelius. The sound is constrained and lacking in depth, but the direction is firm, the orchestral playing quite...
accepable. Fuller sound in the newer Roméo and Juliet; but Goehr keeps a tight rein throughout and the potentialities of the score are not completely realized.

J. F. I.

Tchaikovsky's Swan Lake (thirteen assorted versions are already available), Leopold Stokowski has gone to the core of the score—the sparkling music of the second and third acts—and recorded it in its entirety. It is in every way a decided success, worthy to stand beside the old, but still excellent Sleeping Beauty on RCA Victor LM 1793. His reading of the score is spacious, flowing, lyrical, and reasonably free of caprice in matters of tempo and dynamics. The over-all orchestral playing is superb, the sound bright, warm, and well engineered except for some slight deterioration at the end of Side Two. Victor has presented the work in a fold-over album (similar to that used originally for the Toscanini Pines of Rome release), with excellent liner notes by John Martin on the story and history of the ballet, and with some excellent ballet photographs.

J. F. I.

VITALI

Chaconne — See Prokofiev: Sonata for Violin and Piano, No. 2.

VIVALDI

The Seasons

John Corigliano, violin; New York Philharmonic-Symphony, Guido Cantelli, cond. COLUMBIA ML 5044. 12-in. $4.98.

This makes the sixth LP recording of The Seasons (counting the recent complete Opus 8 by Vox). It confirms the astonishing recrudescence of a composer who only a few years ago was hardly more than a name in the history books except to violinists and scholars. And there is a kind of fitness in the fact that the work that was his most popular during his lifetime should again be the one that is achieving the widest distribution more than two centuries later. The present performance is perhaps the smoothest, most elegant, and lushest on records. It sounds as if the full string body of the Philharmonic-Symphony was used. There is a resultant loss here of the nuance and clarity that characterizes the competitive recordings by London, Boston, and Vox but the tone of both soloist and ensemble is ravishing. First-class recording.

N. B.

WAGNER

Choruses

Lohengrin: Tannhauser gesagt (Bridal Chorus); Gesiegelt soll sie schreiten (Procession to the Minster). Der Fliegende Holänder: Steuemann last die Wech (Sailor's Chorus); Summum und braunm (Spinning Chorus).

Sabine Zimmer, mezzo-soprano; Chorus and Orchestra of the Berlin Staatsoper Oper, Hansgeorg Otto, cond. TELEFUNKEN TM 68807. 10-in. $2.98.

The recording of this isolated Wagnerian bit as these used to be more common practice in 78-rpm days than it is now. However, if the listener is prepared to grant that they are valid stage music in the first place, they are no less legitimately exemptable than any other ensembles or arias. Aside from the fact that each side reverses the normal dramatic order of things and that the Minster procession does not really stand on its own out of context, there can be little significant objection to the choice of repertoire, except that the disk does not offer a remarkable lot of playing time for the money. The performances are solid and well-routined, the engineering clean and ungimmicked. No texts at all, but very full and informative notes in English. As a good representation of the music Wagner wrote while in transition from Weber-like romanticism to his final style, it is recommended; these are among his best choruses.

J. H., Jr.

WEBERN

Four Pieces for Violin and Piano — See Weill: Concerto for Violin.

WEILL

Concerto for Violin and Wind Orchestra

Anahid Ajemian, violin; M-G-M Wind Orchestra, Izler Solomon, cond.

†Webern: Four Pieces for Violin and Piano

Anahid Ajemian, violin, Maro Ajemian, piano.

M-G-M B 3179. 12-in. $5.98.

The concerto is one of Kurt Weill's earliest works and one of his finest. It was written in 1924, when Busoni, Mahler, and Schoenberg were the magic names for the younger generation in Germany; but although its idiom is of its time, it looks forward to Weill's masterpiece, The Three-Penny Opera, in the racy, picaresque profusion of its ideas and the virtuoso flamboyancy of its chamberlike instrumentation.

The Webern pieces, composed in 1909, are also products of their composer's youth, and while they are as intensely aphoristic as his later work, they are also profoundly lyrical in feeling and are clothed in the most cerebral of coloristic textures. Both compositions are superbly played and the recording is flawless.

A. F.

YARDUMIAN

Armenian Suite; Concerto for Violin and Orchestra; Detolat City; Psalm 130

Philadelphia Orchestra, Eugene Ormandy, cond.; Ansel Brusilow, violin (Alban Berg Concerto); Howell Zulick, tenor (in the Psalm).

COLUMBIA ML 4901. 12-in. $4.98.

Richard Yardumian is a young Philadelphian who here makes his debut on records. The best of the four compositions involved is the Violin Concerto, one of the most effective works of its kind written in recent years and one very likely to make a reputation for Yardumian with the broad public. In some ways it recalls the Violin Concerto by Alban Berg (it is based on a modified twelve-tone row, employs the orchestra in an acratic, chamberlike fashion, and is cast in two movements) but its expressive character is more lyrical, rhapsodic and brilliant rather than lyrical and elegiac. Brusilow plays marvelously, and he is given perfect support by Ormandy and by Columbia's technicians.

The Armenian Suite is a simple, straightforward setting of numerous folk tunes. Detolat City is a short, meditative tone poem. Psalm 130 is in the declaratory Biblical style — flutes in the distance for the Palestinian setting, trumpets and trombones to utter the awful word of the Lord, and the vocal soloist sounding prophetic. There are millions of pieces like it, but it isn't bad.

A. F.
ML 5063

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**RECORDS**

Wagner: TRISTAN UND ISOLDE — Act 1 — Isolde’s Narration and Curse.

Wagner: DIE GÖTTERDÄMMERUNG — Act III Brunnhilde’s Immolation. Martha Modl, soprano with Johanna Blatter, mezzo-soprano. Orchestra of the Sächsische Oper, Berlin conducted by Artur Rother.

12"—LGX6003—$4.98

Mozart: SYMPHONY No. 36 in C MAJOR ("LINZ")

Schubert: SYMPHONY No. 5 in B FLAT MAJOR

The Berlin Chamber Orchestra conducted by Hans Von Béthmann.

12"—LGX6002—$4.98

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Arias from Donizetti: L’Elixir d’Amore; Puccini: Tosca; Tchaikovsky: Eugene Onegin. Anton Dermota, tenor with Orchestra of the Sächsische Oper, Berlin conducted by Artur Rother.

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BACH ORGAN RECITAL

Prelude and Fugue in E Minor Fantasia in G Major

Passacaglia and Fugue in C Minor

Anton Nowakowski at the Organ of the Klosterkirche an Soro, Denmark.

10"—LGM5030—$2.98

Albéniz: (B) SPANISH DANCES

Orquesta Lirica Audio Museum, Madrid conducted by J. Olmedo.

10"—LV65029—$2.98

**RECORDALS AND MISCELLANY**

**MARIA CALLAS**

Lyric and Coloratura Arias


Maria Callas, soprano; Philharmonia Orchestra, Tullio Serafin, cond.

**ANGEL ANG** 35233. 12-in. $4.98 (or $3.48).

This second recital disk by Maria Callas released by Angel is, by intention at any rate, a real tour de force — one side of lirico spinto repertoire and one side of various kinds of coloratura repertoire. It is not in all respects the most impressive of Miss Callas’ artistic achievements. Although some of the coloratura execution is superb and almost all of it in the grand manner (blinking Miss Callas’ tendency to blur descending scales is hardly a suitable role for the color of her voice. There are other singers who can do as well, or almost as well, with the “Bell Song” and come rather closer to what has generally been thought the point of the music, and “Una voce poco fà” in its mezzo key is notably mainly because Miss Callas saw fit to do it. On the other hand, the bel canto from I Vetri Sull’acqua is not at all a repertoire stunt, and she sings it with a dash and brilliance that are almost literally breathtaking.

Oddly — since this singer, except in Tosca, has not seemed at her best in non-bravura music — the other, or lyric, side of the record is really more satisfying, largely because the voice is in good condition and the phrasing often so extraordinarily lovely. The Catalani aria (surely one of the most beautiful things written by an Italian composer in the last seventy years or so) may conceivably have been sung with more evenly scaled tone, but the phrasing, the line, the pulse of this performance, and the almost unbelievably lovely tone when it is lovely are not to be missed. The broad sweep of theatricality in the first of the Cilea arias is, in its way, almost as impressive. The voice is very well reproduced; the balances are just. And, as usual, Tullio Serafin’s conducting is magnificent, wonderfully helpful to the singer. Good enough notes and full texts. Recommended.

J. H., Jr.

**RICHARD CROOKS**

*Opera Arias*


Richard Crooks, tenor; orchestra.

RCA Camden CAL 148. 12-in. $1.98.

There is not much point in taking space to apologize for an earlier statement ([High Fidelity, August 1955]) that no such record as this had been issued; suffice it to say that it provides a sensibly representative selection of Richard Crooks’ operatic recordings and gives a very reasonable idea of what he was like as an opera singer. Not an artist with style in his marrow, Mr. Crooks learned the styles in which he became proficient, and learned them the arduous way, but he was and is (the latter involves a considerable sacrifice; or rather questionable in other contexts.

The two Gounod arias are sung with perhaps the greatest polish, with that from Les Pécheurs de Perles not far behind (if in Italian) and the (transposed) Saint Sulpice aria from Manon very close in its combination of frankness and manliness with sensitivity of line and beauty of tone. The Lalo aubade is rather less good — right, but without much of the delicate pulse it needs to sound its best. The Il mio tesoro is, in its way (only a couple of breaths over par) very fine, but the Una furtiva lagrima is merely tentative, fairish performance and the Cilea lacks the shimmer that many of its admirers will want. The recordings are of various dates, various qualities, mostly 1930-ish and good of the kind — the voice clear, the performance smart, the account of the score by the conductor, Leopoldo Fregoli, fresh.

No notes, no texts.

J. H., Jr.

**FRENCH PIANO MUSIC**


Jean Casadesus, piano.

**ANGEL ANG** 35261. 12-in. $4.98 or $3.48.

Jean Casadesus’ disk debut is quite an agreeable one. The twenty-eight-year-old son of Robert Casadesus shows some of his father’s pianistic style in evenly articulated, suitably balanced tones and chords. If he lacks some of his father’s incisiveness, he also avoids some of the perfectionism that creeps into the older man’s playing.
The Rameau and Couperin pieces seem too restrained and monochromatic, although they are deftly handled, and only the swift piano sound and the clear tone of the Toccata's double-clavichord give the works a distinctive impression. But Jean Casadesus has a real flair for the contemporary French works—as witty and entrancing as those by Rameau and Couperin—and it is to be hoped that his next disk will be devoted solely to modern music. François's La Moderne, in particular, a remarkably graphic music portrait, has just the right amount of good-natured naiveté. The pianist also has the technique to make an exciting exercise out of his father's Toccata. Attractively natural piano sound. I wish the individual Rameau and Couperin pieces had been separated by breaks instead of run together in two large sections.

R. E.

HEIFETZ PLAYS

Jascha Heifetz, violin; Emanuel Bay and Milton Kaye, piano.

DECCA DL 9780. 12-in. $3.98.

A collection of typical Heifetz encore pieces, skillfully dubbed from the 78-rpm disks the violinist made about twelve years ago. When he was under contract to Decca, the transfer to microgroove has, if anything, improved the sound, which is in every way up to present-day standards of fidelity. Besides, Heifetz performs these works, most of which are in a quiet mood, with so much style and tonal beauty that few lovers of superior string playing will want to be without this disk.

F. A.

FRITZ HEITMANN

Organ Music from Sweelinck to Hindemith


TELEFUNKEN LGX 66357/8. Two 12-in. $3.96.

Some might find the title of this album a bit misleading, since the contents are not as comprehensive as implied; in all other respects, it is a valuable collection. The late Fritz Heitmann was a superb organist, and it is good to have on records his lucid, vital, sane interpretations of any source, whether of the thricely familiar Bach works included here or of Hindemith's beautiful sonata or of the less well-known scores.

The instrument used by Heitmann is not named, but it sounds very much like the one on his disk called Christmas Organ Music—that of the Ernst Moritz Church, Berlin-Zehlendorf. In any case, it has clarity and color in the best baroque manner. The recording is close-to and natural, without attaining great brilliance. Between the individual variations of one piece the engineers sometimes let you hear the clatter of the stop-changing mechanism in action, which is fine, at other times they completely deaden the sound as if the work was over, a disconcerting habit. Still, the album is highly recommended.

R. E.

OKLAHOMA!

Music by Richard Rodgers; lyrics by Oscar Hammerstein II. Sound-track recording from the motion picture, with Gordon MacRae, Gloria Grahame, Gene Nelson, Charlotte Lawrence, James Whitmore, Shirley Jones; chorus and orchestra, Jay Blackton, cond.

CAPITOL SAO 595. 12-in. $5.95.

"Many a new day will dawn," to quote the Hammerstein lyric, before we encounter a stronger musical comedy than the original production of Oklahoma! It represented the American musical theater at its very best, not only for the fresh, appealing Rodgers score, the skillful and diverting Hammerstein lyrics, but also for the truly inspired performances by almost unknown youngsters, headed by Alfred Drake, Joa Roberts, and Celeste Holm. Fortunately, their exciting performances are still available on Decca's original-cast recording (DL 8000) to confirm our nostalgic recollections.

It was inevitable that one day Oklahoma! would reach the screen, and Capitol now offers us a recording from the sound track of the movie. I find the performances disappointing. They lack the enthusiasm and spirit so apparent in the earlier recording and are considerably less well sung. As Laurey, Shirley Jones—new to movies and records—is vocally inadequate, sounding miserably ill at ease and nervous in nearly all her numbers. Gloria Grahame makes a bold effort as Annie May but her work lacks the impudent sauciness that made Celeste Holm so right in the part. As Curley, Gordon MacRae does a job that compares quite favorably with that of Alfred Drake. A robust singer, with plenty of authority, though not quite as much ease, he is easily the most satisfying of the lead players.

Robert Russell Bennett's original orchestrations appear to have been reworked, for they sound considerably expanded and more sonorous. Decca's twelve-year-old recorded sound must naturally give way to Capitol's immensely huge, occasionally bloated, sonority range.

R. G.

FRENCH STARS (Vol. 2)

Featuring Maurice Chevalier, Arletty, Danielle Darrieux, Django Reinhardt, Marjane, Rudy Hirigoyen, Colette Marchand and Suzy Solidor.

12"—TW91068—$4.98.

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Early favorites by Maurice Chevalier.

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Cast features Romeo Carles, Mary Marquet, Marthe Mercadier, Jacques Choron, Raymond Souplex.

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Read by Maurice Chevalier.

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with the classics (i.e., Tchaikovsky's B-flat Concerto becomes "Tonight We Love" and Rachmaninoff's Concerto No. 2 evolves into "Full Moon and Empty Arms") reasons La Russell, why shouldn't she house loose popular singing. ("All after, we mustn't be chauvinistic, must we?)

Her chronicle spans the past thirty years or so, encompasses everything from the early, cheerful, happy "pop" style, through to today's utter misery. She is abetted by Jimmy Carroll and his Miserable Five. Best sample: the elated-phase manic-cycle one- minute singing commercial, "Chlorophyll Sally."

On the reverse, Anna takes the listener from madrigals as they are sung today ("perfect if a little bloodless"), back to the time when they were an evening pastime, comparable to Canasta. She sings all parts of her two samples. Thence she plows through German lieder, Victorian one-word titles, and old style grand opera down to a Menotti-inspired tidbit — an aria from "The Psychiatrist."

Miss Russell has again, of course, composed her own music, lyrics, and monologue. She and her material both remain remarkably fresh and entertaining.

JOSEPH T. FOSTER

CLARENCE SNYDER
Organ Recital

pre: Intermezzo. Durufle: Sicilienne. Rich-
ard J. Purvis: In Bablone.

Clarence Snyder, organ.

WORD W. 4003. 12-in. $5.75.

Mr. Snyder, organist and choirmaster at the First Congregational Church, Montclair, N. J., a teacher at the Peabody Conservatory, and an active recitalist, performs ably here, offering a conventional, respectable assortment of organ pieces. The interpretations are in good taste, in the romantic style, without probing too deeply into the music. The organ is not identified, but like everything else about this record is of serviceable quality. The sound is clean, with some of the hollow studio quality that comes when the microphone does not catch the combined organ tone in the best perspective. No notes about the music are given. R. E.

MUSIC ON TAPE
by Warren B. Syer

DEBUSSY
Quartet in G minor, Opus 76
Haydn: Andante and Allegretto from Quartet, Opus 76, No. 2
Granados: The Lady and the Nightingale; Ravel: Alborada del Gracioso; Liszt: Sonetto Del Petrarca, Nymphs and Waltz.

Fine Arts Quartet (in the Debussy and Haydn); Robert McDowell, pianist (in the Granados, Ravel and Liszt).

WEBCOR 2923-1. 7-1/2 ips. 2 tracks. ("A")-30 min., 14 sec. ("B")-30 min., 20 sec.)

The Fine Arts Quartet are a sturdily chamber group who read the Debussy G minor Quartet with restraint and intelligence. This is a lovely thing and the ethereal Andante is particularly compelling here. The piece of the Haydn seems to be a filler, an odd thing in this day and age. Tape seems to bring back a sort of pointless excepting that we thought (and hoped) had left us along with the 78-rpm record. It's a particular shame here, as the portion presented is well enough done to make a complete performance of the work by the Fine Arts desirable. McDowell does well with his oddly balanced program, reaching his peak in the Sonetto Del Petrarca. By contrast, the Mphisto Waltz is limp. The recorded sound is better for the quartet than the soloist, but in neither case notable.

MOODS IN MUSIC

Starbright, Jet Flight, Rachmaninoff Concerto, Begin the Beguine, Stardust, MOODS IN MUSIC

Larry Paige and his orchestra.

PENTRON RECORDED TAPE (no number). 3 1/2 ips. 2 tracks. ("A")-7 min., 24 sec. ("B")-7 min., 25 sec.)

A reviewer gets pretty tired of reel after reel of mood music tapes. Most have a suffocating sameness, and I cannot claim any great musical variety for this one, either, but it has one wondrous, saving grace — the recorded sound. It's really exciting. The drum brushes swish, the bass is natural and full, the violins sing without scraping. In short, here is the sound we are so often told is typical of tape, but isn't — sound marked-

High Fidelity Magazine
ly superior to that of disks. A pity that the music is not more worthy of it.

JOHN HALLORAN CHOIR

New Let Every Tongue Adore Thee (Bach), Little Bay Blue (Nevin), Cindy (Folk), Alleluia (Thompson), Skip To My Lou (Folk), The Lord's Prayer (Malotte), Come to the Fair (Martin), Mountain High, Valley Low (Scott), The Sleigh (Kountz), Witness (Folk).

WEBCOR 29221 5 in. 7½ ips. 2 tracks. ("A"-13 min., 20 sec. "B"-13 min., 18 sec.)

Here is a well-trained a capella group with no more idea of how to sing Randall Thompson's Alleluia than does a metronome. However, most of the other songs come off quite well. The majesty of the Bach is not easily concealed, and Raymond Scott's Mountain High, Valley Low has a sort of earthy charm. The fidelity is very fine, the only possible complaint being that too-close mike placement has caused occasional sibilant "ssssssss.'

THE MIGHTY WURLITZER PIPE ORGAN


The mighty Wurlitzer indeed! 'Twas with hi-fi heart aflutter I read (on the tape box) that this "mighty Wurlitzer pipe organ is one of three such large organs ever built by Wurlitzer" and it has "five manuals, each having 61 keys for a grand total of 305 keys" and it has "256 stops and thousands [didn't have time to count them, I suppose] of pipes and percussions." "Forsooth," thought I, "all this and on tape, too." But be not alarmed, brethren. While I have no doubt that said mighty Wurlitzer has all these horrendous sonic powers, they surely aren't evident here. The "B" track has a few stops where the chimes bong richly and there are a couple of real lowdown (could be 30 cps) grunts from the pedals but the overall effect is disappointing. With all this meat available they have given us a big bag of potatoes.

FOLK MUSIC

by Howard LaFay

THE VANGUARD "FAMILY OF MAN" INTERNATIONAL FOLK MUSIC SERIES

A bumper release brings six disks from Vanguard's Family of Man series—a title cannily aimed at capitalizing on the success of Edward Steichen's photographic exhibit of the same name. Vanguard has supplied line folk recordings from time to time in the past and the present series conforms, in general, to the company's high norm. It is regrettable, however, that with so much esoteric material Vanguard did not see fit to provide texts and translations.

Continued on page 112

DECCA Playbacks

In and out of the studio, Decca recordings sound better than ever. Decca records now feature revolutionary, silent polystyrene surfaces, superbly balanced full-scope sound, an exclusive new method of compression moulding. Taking full advantage of these technical developments, Decca combines recording perfection with brilliantly new entertainment to give you a New World of Sound.

No need to see your travel agent . . . for a zestful evening's vacation try Let's Get Away From It All (DL 8151). André Previn, a new Decca artist, displays his inimitable pianistic interpretations of such songs as "Moonlight in Vermont," and, of course, the album's title tune, "Let's Get Away From It All."

Here's an entirely fresh approach to ballet: Music For Barefoot Ballerinas and Others . . . a series of original impressions, designed to please high fidelity enthusiasts, lovers of exotic musical moods, parlor balletomanc, dance and chorograph- raphers, and seekers after the unusual . . . directed by Larry Elgart and composed by Charles Albertine (DL 8034). Worth investigating!

Segovia again exhibits his genius for interpretation in The Art of Andrés Segovia (DL 9795). That the guitarist is equally at home among a variety of musical forms is perfectly demonstrated by "Sonata No. 3" by Ponce and "A Fugue" by Bach.

Remember that time when you had just met "the one." The vibrant voice of Sammy Davis, Jr. spotlights that feeling in Sammy Davis, Jr. Sings Just For Lovers (DL 8170). Such wonderful ballads as "Body and Soul," "Tenderly" and others are featured.

There's a lady who coots such bon mots as "There are no withholding taxes on the wages of sin" at the flip of a fur. Spontaneous and ever- youthful, the brassy gaiety of this great lady has been captured in this sizzling new Decca disc The Fabulous Mae West (DL 9016). Wrapped in "plain brown paper" on request!

Everyone realizes 'there are no songs like the old songs' . . . and nobody sings them like Ethel Merman does in Memories (DL 9795), a rollicking collection of 40 great songs from the "Gay Nineties" to the "Roaring Twenties" by the First Lady of Musical Comedy.

We think you'll enjoy Vitya Vronsky and Victor Babin's sparkling Dances For Duo Pianos (DL 9028). The album encompasses dances of many countries presented in a glistening hi-fi performance.

A man among men, balladier Bud Lives has made a new contribution to the battle of the sexes. His previous album about Women required an answer and Songs For And About Men (DL 8125) is it. There's a bit of advice for every man from "When I Was Single" to "Frankie and Johnny."

All of these great albums have full-scope sound. All represent a new standard of recorded excellence.

P. S. Only on Decca can you hear the original Broadway cast recording of OKLAHOMA! (DL 9017).

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All LP disks are recorded with treble boost and bass cut, the amount of which often varies from one manufacturer to another. To play a disk, the bass below a certain turnover frequency must be boosted, and the treble must be rolled off a certain number of decibels at 10,000 cycles. Recommended control settings to accomplish this are listed for each manufacturer. Equalizer control panel markings correspond to the following values in the table below: ROLL-OFF — 10.5: LON, FFRR 12: AES, RCA, Old CA. 13.7: RIAA, RCA, New RCA. New AES, NARTB, ORTHOPhonic 16: NAB, LP, COL, COL LP, ORTHOPhonic. TURNOVER — 400: AES, RCA, 500C LP, COL, COL LP, Mod NAB, LON, FFRR 500: RIAA, ORTHOPhonic, NARTB, New AES. 500: NAB 630: BRs. 800: Old RCA.

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*Currently recording old masters for RIAA curve.
*Binural records produced on this label have no treble boost on the inside band, which should be played without any relief.

Continued from page 109

Their lack is a handicap to full enjoyment. The engineering ranges from adequate to good, with most of it in the high fidelity category. Evaluations of the individual records follow:

**MUSIC OF AFRICA (The Camerons)**
Alber Mouangue and his African Ensemble

| VRS 7023 | 10-in. | $3.95 |

One senses here that Albert Mouangue and his troupe—although they preserve the complex rhythmic patterns common to African music—have polished too hard. The touches of Trinidad are a bit too obvious. But, taken on his own terms, Mouangue offers some exhilarating, heady listening as well as insights into the influences that are shaping contemporary African music.

**RUSSIAN FOLK SONGS (Vol. 1)**
Kozlowsky, Reizen, Lemeshev, Oboukhova, Mikhailov, Pritogov, Gmiro, Maksakova.

| VRS 7024 | 10-in. | $3.95 |

This release bursts with a vocal richness seldom encountered in folk records. These outstanding Soviet artists adapt easily to the simple, melodic material at hand and with no hint of condescension taint their performances. The sound is not as bad as on most Russian originals; obviously Vanguard labored hard over the master tapes. But a greater clarity in the high registers would help us savor more fully the gifts of tenors Kozlowsky and Lemeshev.

**AUSTRIAN FOLK MUSIC (Vol. 1)**
Preinfalk Choir and Folk Orchestra.

| VRS 7026 | 10-in. | $3.95 |

A winsomely unpretentious romp through the mountains and meadows of Austria. Fine folk music authentically presented, featuring gayety, gemütlichkeit and even a dash of the Tyrolean yodel.

**ARGENTINE FOLK SONGS**
Leda and Maria.

| VRS 7028 | 10-in. | $3.95 |

A collection of wild, sal songs from the northern provinces of Argentina, where life is hard. Leda and Maria, leaders of a successful touring ensemble that specializes in this music, offer sensitive, poignant presentations to the barbaric accompaniment of native instruments. One of the most interesting disks of the series.

**FOLK SONGS AND DANCES OF THE BASQUE COUNTRY**
Old and New Basque Chorale and Folk Instrument Ensemble; P. O. Yamburu, dir.

| VRS 7031 | 10-in. | $3.95 |

No one knows the origins of the hardy Basques who populate a sunwet area of the Pyrenees saddling the French-Spanish border and facing out toward the Atlantic, no one even knows the derivation of their language. But everyone who has ever visited the Basque country knows that these mysterious strangers in Western Europe possess a magnificent musical heritage. Here, performed by Basques, is a breath-taking sampling of one of the world's unique musical idioms. This record contains the essence of folklore: it is particularly recommended.
Angels Sing; Our According part of seems to may made little well-worn Extended soloist of the cantata, sings Overside, Alice Xangos into Chorus directed. LONDON Ritual; Send for Since he Peculiar invariably jazzmen is, actually, to develop the themes to its business. The jazz element here is almost entirely in Bechet's appearances, which are brief. His initial entrance is striking but beyond that he has little opportunity to display those special skills for which he is known. The orchestra under Jacques Bazire plays clean- ly and with appropriate feeling. The rec- ording is excellent (a few coughs suggest that it may have been a live performance) but there is a bit of bad editing toward the end of the second side.

TED HEATH
At the London Palladium, Vol. 3
Flying Home; Skylark; Late Night Final; Our Love; After You've Gone; And the Angels Sing; Crazy Rhythm; Italian Ritual; Send for Henry; Lover; Sweet Georgia Brown; Concerto for Verrell. LONDON L. 1211. 12-in. 33 min. $3.98.

More of the richly recorded, glistening Palladium show pieces by Heath's English band. The general charge is that on this disk it is much like those which have gone before in this series: sharp, precise ensemble playing, a high level of competence among the soloists but overall an impression of blandness. No one is apt to become very upset by anything that happens on this disk nor, on the other hand, is one liable to be particularly set up. The major spaces in Heath's mixture are trombonist Don Lusher and bassist Johnny Hartworth and there are given their usual opportunities to sharpen the flavor. One new feature on this disk is the appearance of a quintet, drawn from the band, which attacks After You've Gone brightly and with a good deal of originality.

MATTY MATLOCK
Pete Kelly's Blues
Smile; I'm Gonna Meet My Sweetie Now; What Can I Say After I Say I'm Sorry; Breeze; Along with the Breeze, Oh, Didn't He Ramble; Sugar; I Never Knew; Somebody Loves Me; I'll Hearted Hannah; Bye, Bye Blackbird; Pete Kelly's Blues.

Dick Catcarr, cornet; Moe Schneider, trombone; Eddie Miller, tenor saxophone; Marty Matlock, clarinet; Ray Sherman, piano; George Van Eps, guitar; Jud De- Naut, bass; Nick Fatool, drums. RCA VICTOR LPM 1126. 12-in. 3 min. 59¢.

Petite Kelly's Blues, a film about small band jazz in the Twenties, has, appropriately, served to revive a practice customary among small jazz groups in those years: duplication of recordings for various labels by the same group using different names. Since contracts have come into wider use in the industry, this carefree habit has all but disappeared. But last month we noted a Columbia disk of tunes from this film, played mostly by Marty Matlock and Pete Matlock. And now here are the same tunes played for Victor by the same group, identified this time as Pete Kelly and His Big Seven.

These versions were recorded in a studio early on a Sunday morning and are just about as relaxed as small group jazz can be. This is largely due to the emergence of guitarist George Van Eps as the dominant figure on the disk. He is constantly moving into the spotlight, playing delightful un- amplified, chorded guitar — a sound rarely heard these days. Matlock, Catcarr and Schneider fall in with the spirit of Van Eps' playing, suffusing almost all the tunes with an easygoing warmth. This, I should say, is chamber two-beat. It is quite special and easily the cream of the Matlock-Kelly works. Each number is introduced by Jack Webb, star of the film, in a mercilessly brief, condescending manner.

There is, to wrap up the Kelly matter, a third Pete Kelly disk (Songs from Pete Kelly's Blues, Decca bt. 8166, 12-in. 35 min., $3.98) on which the score is reprised vocally by two of the featured players in the film. Peggy Lee sings all but three of the selections in a mechanical and sometimes alarmingly sweet manner. Ella Fitzgerald does the remaining three — completely relaxed and authoritative on Ella Hums the Blues, professionally persuasive on Pete Kelly's Blues, and hard working on Hard Hearted Hannah.

NEW ORLEANS SHUFFLERS
Sometime Sweetheart; Gee, Baby, Ain't I Good to You; DaDa Straw; New Orleans; Tishomingo Blues; See See Rider; Mile- bers; Bye, Buddy Bolden's Blues; Gee, Baby, Ain't I Good to You, the latter two being the most completely realized numbers in the set. Fine, an appealing cornetist with a light, pungent tone, is a newcomer to rec- ords and a welcome one. The only consistent weak point in the group is the rhythm section which is unbecomingly heavy and stolid. Recording is quite good.

PEREZ PRADO
Voodoo Suite; St. James Infirmary; In the Mood; I Can't Get Started; Jumping at the Woodside; Stomping at the Savoy; Music Maker.

RCA VICTOR LPM 1101. 12-in. 38 min. $3.98.

Prado's Voodoo Suite is an unusual piece of extended jazz writing: It has a valid musical point to make — the relationship of African rhythms, Afro-Cuban music and jazz — and it sticks to its plan with great effectiveness. There are moments of quiet, lulling charm and others of pulse quickening excitement. The general level of taste is high and the performance is ex- tremely good, at times very exciting. There is a little slow getting under way — there are some soft, mood-setting drums, word- less vocalizing in the same vein and an exchange of shouted comments at some length to be gotten through before matters properly start with the entrance of the principal theme. But from then on, it barrels along in a variety of tempos with compelling vocal interjections (from a group which receives no billing), a won- derfully furious saxophone solo which is the focal point of the entry of the jazz sidemen (also no billing for the saxo- phone) and, later, another moody saxophone (no billing), all intermingled with absorbing group drumming and a brass section that is as sharp and brilliant as a golden tack. It is particularly good to hear Prado's exciting band released from the limitations of the mambo (and the extent of these limitations is aptly illustrated by the remaining numbers on this disk, all done as mambo's). In this case, his band has been augmented by some West Coast jazzmen and several drummers. They produce music of great gusto which has been excellently recorded.

THÊ BEST OF JAZZ
by John S. Wilson

SIDNEY BECHET
The Night Is a Sorceress
Symphony Orchestra conducted by Jacques Bazire, with Sidney Bechet, soprano saxophone soloist. LONDON INTERNATIONAL W. 91050. 10- in. 20 min. $3.98.

Extended compositions by jazz musicians are becoming quite usual these days but it is invariably jazzmen of the modern school who undertake these works. When such a well-worn traditionalist as Sidney Bechet produces the score for a ballet, it is, at the very least, news. Actually, all that Bechet appears to have done in this case is to provide two brief, attractive thematic statements — one, romantic and destined for strings; the other, blue and brooding, obvious material for Bechet's soprano saxophone. Substance has been given to the bare statements by James Tollever's arrangements but Tollever has made little attempt to develop the themes any further. The result is a series of repeti- tions without growth, repetitions which may be meaningful in the context of the ballet but which appear rather pointless to this critic.

The two themes have a pleasant and un- affected charm and Tollever, as far he has gone, has set them well. As almost always seems to be the case when a jazz musician is represented by a lengthy piece, the largest part of it has little relationship to jazz. The jazz element here is almost entirely in Bechet's appearances, which are brief. His initial entrance is striking but beyond that he has little opportunity to display those special skills for which he is known. The orchestra under Jacques Bazire plays clean- ly and with appropriate feeling. The rec- ording is excellent (a few coughs suggest that it may have been a live performance) but there is a bit of bad editing toward the end of the second side.

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TED HEATH
At the London Palladium, Vol. 3
Flying Home; Skylark; Late Night Final; Our Love; After You've Gone; And the Angels Sing; Crazy Rhythm; Italian Ritual; Send for Henry; Lover; Sweet Georgia Brown; Concerto for Verrell. LONDON L. 1211. 12-in. 33 min. $3.98.
A JAZZ band should be classified as "big" not so much on the basis of the number of musicians involved as on the way these musicians are distributed. Big band jazz was made possible by the development of sections—a reed section and a brass section (later subdivided into trumpet section and trombone section) which were added to the rhythm section already present in the early small jazz groups. The bare minimum for a section is two men, although three has always been more customary and latterly four and five have become quite commonplace.

Possibly the first step in the direction of big band jazz was made by King Oliver in the early Twenties when he added a second cornet (Louis Armstrong) to the customary horn line-up of single cornet, trombone, and clarinet. By 1923 both Cook’s Dreamland Orchestra and Erskine Tate’s Vendome Orchestra in Chicago as well as Fletcher Henderson’s Club Alabam Orchestra in New York had reached the three brass and three reeds stage but they had not yet been able to impart a jazz quality to their ensemble playing.

It was in the Henderson band that the concept was developed of treating the sections separately and then weaving them into the full band in much the same way as individual musicians played with small jazz groups. Don Redman was the key figure in getting big band jazz started on this basis and later, after Redman left Henderson to join McKinney’s Cotton Pickers, Henderson himself was a highly creative contributor to its development. After the Henderson band had shown how a big band could play jazz, Duke Ellington expanded his five-piece group to full section size and launched the most imitable of all big bands. In Kansas City the idea was picked up by Bennie Moten, in St. Louis by the Missourians, and in Memphis by Jimmie Lunceford.

These, you will notice, were all Negro bands. In the early stages of big band jazz there were no white jazz bands. There were white dance bands that played some jazz, the California Ramblers, Jean Goldkette, Paul Whiteman, and Ben Pollack were all well staffed with good jazzmen, and they occasionally dug into a jazz number in between routine pop tunes, but they were essentially dance bands. The closest approach to a white jazz band might have been the Casa Loma Orchestra, which made its early reputation with jazzlike instrumentals before it found even greater success as a sweet band.

The sensational popularity of Benny Goodman’s band in the mid-Thirties gave big band jazz an enormous boost, but at the same time it watered down the jazz quality of many of the big bands. Goodman had succeeded in fusing the big jazz band and the widely popular sweet dance band, and while the dance band elements—as used by Goodman—helped to sell big band jazz to a new and wider public, these same elements in the hands of Artie Shaw, Tommy Dorsey, and, ultimately, Glenn Miller took increasing precedence until, so far as public acceptance was concerned, big band jazz was back where it had been before Goodman came on the scene.

In the past decade, big jazz bands and "name" bands in general have all but disappeared. Special circumstances are required to keep most such bands going today. Les Brown has the security of television and radio contracts. Stan Kenton has established his band as a concert attraction. Woody Herman, almost alone, still manages to make it on the old one-nighter and night club basis.

Lacking the dance outlets that once kept big bands going, the big jazz band today is depending more and more on the concert stage and the no-dancing night club. This, in turn, has encouraged the increased use of compositions for formal presentation, compositions that often have more relationship to "serious" music than they do to jazz.

Whether the "serious" side will drown out the jazz, just as the sweet dance elements drowned the jazz in the post-Benny Goodman bands, remains to be seen.

The discography which follows is limited to those big bands which actually play jazz. Among such bands as Tommy Dorsey’s and Les Brown’s, which sometimes do and sometimes don’t, only those disks which have some genuine jazz interest have been listed. Bands such as Glenn Miller’s and Glen Gray’s (in its sweet phase, the only phase represented on LP) which attempted jazz only occasionally and then without distinction, have not been included.

by John S. Wilson

HIGH FIDELITY MAGAZINE
LOUIS ARMSTRONG CLASSICS: Melody May Hall Stomp; Dippermouth; When the Saints Go Marching In; West End Blues; Bye and Bye; When It's Sleepy Time Down South; I'll Be Glad When You're Dead You Rascal You; Savoy Serenade. RCA Victor DL 5225. 10-in. 23 min. $2.98.

LOUIS ARMSTRONG SINGS THE BLUES: I Gotta Right to Sing the Blues; Basin Street Blues; St. Louis Blues; The Blues are Breatin'; Back o' Town Blues; (with small group versions of Knockin' at Jive; I Can't Give You Anything But Love; Dear Old Southland). COLUMBIA 4ML 4386. 12-in. 40 min. $4.98.

Armstrong, one of the undeniably great figures of jazz, is essentially a small group man. Although he worked with big bands more than fifteen years, they served merely as a framework within which he could operate as a solo performer. COLUMBIA 4ML 4386, easily the best of these three discs, is made up of some of his earliest big band recordings (1929-1931) when he was creating what was to turn into formula.

Most of them were made with Les Hite's orchestra (Armstrong very often hired a band intact to be his orchestra) and while there are some superb Armstrong performances — especially Star Dust and Black and Blue — they are rather heavy-handed exhibitions of big band jazz. RCA Victor LPM 1005 is divided between Armstrong's settled, formalized 1933 band and some of his last big band recordings in 1946. He works with Luis Russell's orchestra on most of Decca 5225 (recorded between 1934 and 1946), getting some stirring assistance from trombonist J. C. Higginbotham; but only West End Blues, which has a small group quality, is a completely satisfying performance.

CHARLIE BARNET

CHARLIE BARNET DANCE SESSION: Pompom Turnips, Power Steerin'; Rockin' in Rhythm; Little John Ordinary; Charleston Alley; Sleep; Mood: Budandy. CLEF MG C-165. 10-in. 23 min. $3.98.

CHARLIE BARNET DANCE SESSION No. 2: I Got It Bad; East Side; West Side; Just Head Blues; I Cover the Waterfront; My Old Flame; As Long As I Live; Sweet Lorraine; Nobody Knows the Trouble I've Seen. CLEF MG C-164. 10-in. 24 min. $3.98.

CHARLIE BARNET PLAYS CHARLIE BARNET: Skyliner; Gal from Joe's; Blue Lou; Deep Purple; Charleston Alley; Cherokee; Jukebox Joe; Southern Blues. CLEF MG C-114. 10-in. 26 min. $3.98.

CHARLIE BARNET PLAYS DUKE ELLINGTON: Lament for a Lost Love; The Sergeant Was Shy; Birmingham Breakdown; Harlem Speaks; The Duke's Idea; Rockin' in Rhythm; Ring Dem Bells; The Gal from Joe's. RCA Victor LPM 3502. 10-in. 23 min. $2.98.

CHARLIE BARNET TOWN HALL JAZZ CONCERT: Rockin' in Rhythm; Tell Me to Tell Me; Dream Fair; My Old Flame; Caravan; Andy's Boogie; Pompom Turnips; Cherokee; Redskin Rhumba; Skyliner; East Side; West Side; Sure; Finally; Things Ain't What They Used to Be; Hello Baby Blues; Gal from Joe's; Barontology. COLUMBIA CL 639. 12-in. 55 min. $3.95.

CLASSICS IN JAZZ: Pan Americana; Claude Regina; Big Eyes; O'Henry; Really; Ca-Be; Over the Rainbow; Lonely Streets; Portrait of Edward Kennedy Ellington; Charlie's Other Aunt; Spain. CAPITOL T 624. 12-in. 35 min. $3.98.

DANCE WITH CHARLIE BARNET: For Trader's Boogie; Mystic Pastorite; Let's Blow the Blues; Durango; Homestead; St. Louis Blues; Who's Sorry Now; Swingin' Down the Lane. CLEF MG C-139. 10-in. 24 min. $3.98.

HOP ON THE SKYLINE: Skyliner; Gulf Coast Blues; The Moon's Things Ain't What They Used to Be; Oh! Miss America; Purr-Whee; Drop Me Offy Harlem; Shady Lady; The Great Lie; Strollin'; Xanadu; Smiles. Decca DL 8098. 12-in. 35 min. $3.98.

ONE NIGHT STAND: Blue Hound Bars; Grey; Things Ain't What They Used to Be; Argo; Who's Your Hoosier; Rose Rooms; I Love You; Sleepy Time Goat; Keep the Home Fires Burning; Bunny, Atlantic Hop. CLEF MG C-638. 12-in. 37 min. $4.98.

REDSKIN REMP: Comanche War Dance; Ironwood; Cherokee; Seminole; Indian Love Call; Pale Moon; By the Waters of Minnesota; Waboo's Lament; From the Land of the Sky Blue Waters; Along the Santa Fe Trail; Indian Summer; Redskin Mambo. RCA Victor LPM 1001. 12-in. 35 min. $3.98.

LOUIS ARMSTRONG

Louis Armstrong

Charlie Barnet has had a frustrating twenty-year career as the leader of a band that always seemed to be with the right rhythm but never quite made it. He came closest in 1949 with a power-packed band that seemed destined to take up where Woody Herman and Stan Kenton had left off, but the economics of the music business were against him and the band broke up. Performance by this band, a frequently brilliant group which was given excellent wide range recording, make up Capitol T 634. One of the most effective numbers on the disc is Portrait of Edward Kennedy Ellington, a tribute to a band leader Barnet has tried hard to emulate. RCA Victor LPM 3502 consists of Barnet versions of Ellington pieces (recorded between 1939 and 1941), earnestly played but lacking the clean edge of an Ellington performance.

Decca 8098 offers the Barnet band of the war years, a band in transition, still working in the Swing Era vein, still playing Ellington but starting to move toward modern big band jazz. The Town Hall Concert on Columbia CL 659 was held in 1947, when the band was well on its way toward its 1949 peak but hadn't yet cut itself off from its past. The Clef disks are mostly reissues from the Apollo label, made at approximately this same period. Except for Clef MG C-164, which is practically all vocal, these are brilliantly swinging performances of varying sonic quality.

COUNT BASIE

COUNT BASIE JAZZ: Goin' to Chicago; Sent for You Yesterday; Bread; Small Hotel; Tipton on the QT; Blee Blop Blues; (with small group selections on the second side of the disk). CLEF MG C-633. 12-in. 39 min. $4.98.

COUNT BASIE'S BEST: Every Tub, Out the Window; Sent for You Yesterday; Shorty George; Railroad Shuffle; (with small group versions of Red Wagon; Fare Thee Well Fare Thee Well). BERNSTEIN WC 58010. 10-in. 24 min. $2.98.

COUNT BASIE AND HIS ORCHESTRA: Swing Thong; New Boss Blues; Joe at Five; Flower Meeting You; Paradise Squat; Every Tub; Why Not; Hub Nail Boogie. CLEF MG C-120. 10-in. 26 min. $3.98.

COUNT BASIE AND HIS ORCHESTRA: One O'Clock Jump; Do You Wanna Jump; Children; Blue and Sentimental; Swingin' at the Daisy; Charlie's Blues; John's Idea; Pennsylvania Stomp; Swingin' the Blues; Blues in the Dark; Texas Stoffle; Jive at Five; Honeyuckle Rose; Decca DL 8049. 12-in. 36 min. $3.98.

COUNT BASIE BIG BAND: Cash Box; Tom Wahey; No Name; Redhead; Jack and Jill; Basie Tinkers; Bunny, Bootzie. CLEF MG C-148. 10-in. 25 min. $3.98.

COUNT BASIE DANCE PARADE: Avenue C; Rambos; Stay Cool; Hub Nail Boogie; Danny Boy; Wild Billy's Boogie; Gomadie Baby; Longone Miss Peggy. COLUMBIA CL 6709. 10-in. 23 min. $2.98.

COUNT BASIE DANCE SESSION: Straight Life; Basie Goes West; Softly With Feeling; Peace Pipe; Blues Go Away; Cherry Point; Bubbles; Right On; The Blues Done Come Back; Plymouth Rock. CLEF MG C-626. 12-in. 35 min. $4.98.

LESTER LEAPS IN: Rock-a-Bye Baby; Taxi War Dance; Jump for Me; 1216 Street Rag; Clap Hands Here Comes Charlie; Song of the Island's Moten Swing; (with small group versions of Dickie's Dream; Lester Leaps In; Stormy Monday; Lady Be Good; Boogie Woogie). EPIC LG 3107. 12-in. 36 min. $3.95.

THE OLD COUNT AND THE NEW COUNT:

October 1955
The World Is Mad; Mist Thing; Naïve; Hearst; (with small group versions of I'll Remember April; Little White Lies). Epic LG 1021. 10-in. 24 min. $2.98.

The Basie band of the later Thirties was one of the greatest of all big jazz bands. It had a propulsive rhythm section that drove the band with strength and finesse together with soloists of stature and individuality—Herschel Evans, Lester Young, Buck Clayton, and Basie; and it had a great ensemble feeling. At the height of the Swing Era this was the swing band incarnate. It is heard on Brunswick BL 58019, Decca DL 8049, and Epic LG 3107. The earliest Basie band recordings (1932-1938) are on the Decca and Brunswick disks, recordings which are sometimes rough but bursting with vitality. The 1939-40 band on Epic is a bit more polished but still charged with vigor (though its polish is not helped by some poor surfaces in these reissues). Columbia CL 6079 reveals the band in the early Forties, losing some of its light, floating power and with its former polish degenerating into slickness. Much of this first Basie band are summed up on RCA Victor LPM 1112, a mixture of big band and small group selections which are most interesting when they are farthest removed from the old, typical dance band image. Basie's current band, considered by many to be even better than his old band, is heard on the Clef disks. The merits of this ensemble are rarely apparent in these carelessly recorded and generally uninspired performances.

BIX BEIDERBECKE

The Bix Beiderbecke Story, Vol. 3: Take Your Tommorrow; Borne; Blew You Sister; Baby Won't You Please Come Home; Take 'Em In; House 'Tain't So; That's My Weakness Now; Sweet Sue; China Boy; Oh Miss Hannah; Because My Baby Don't Mean Maybe Now. Columbia 4ML 4813. 12-in. 37 min. $4.98.

JAN GOLDKETTE AND HIS ORCHESTRA:

I'm Gonna Meet My Sweetie Now; My Pretty Girl; Proud; I'm Looking Over a Four-Leaf Clover; Gloomin'. That's Just My Forgotten You; My Blackbird's Are Bluebirds Now. "X" LVA 3017. 10-in. 23 min. $2.98.

OLD ROCKIN' CHAIR: Rockin' Chair; Bar-
nacle Bill the Sailor; Georgia on My Mind; Bessie Couldn't Help It (with Moon Country; One Morning in May; Lazy River; Sing It Way Low Down by Hoagy Carmichael's Orchestra). RCA Victor LPT 3072. 10-in. 24 min. $2.98.

PAUL WHITMAN'S ORCHESTRA FEATURING BIX BEIDERBECKE: Lonely Love; Sad; Mary Changes; Dardanelle; Back in Your Own Back Yard; Love Nest; Mississippi Mud. "X" LVA 3040. 10-in. 23 min. $2.98.

The big bands with which Beiderbecke played were not really jazz bands, but he helped to put them briefly into that category. Many of the recordings on these disks are memorable solely because his clean, brilliant horn cuts through a sludgy arrangement and momentarily brings it to life. Several of these are good deal better than that. Jean Golliet's band had a certain amount of jazz feeling and though there are some atrocious moments on "X" LVA 3017, there is also some wonderfully spirited Bix-led brass on My Pretty Girl and a well supported Bix solo on Clementine. When the jazz core of the Goldkette band was grafted onto Paul Whiteman's orchestra, it had to contend with a greater non-jazz element than before, but Beiderbecke and his like-minded colleagues still managed to achieve some lightness and bite, as the carefully chosen Whiteman recordings on "X" LVA 3040 and Columbia 4ML 4813 show. They were certainly a lot better than the ponderous things perpetrated by the recording band made up largely of Whiteman men, including Biderbecke, that was led by Frank Trumbauer (represented on the Columbia disk). RCA Victor LPT 3072 includes the last records on which Beiderbecke played, but he is heard infrequently and to no great advantage.

BUNNY BERIGAN

Bunny Berigan's Last Recordings: Skylark; My Little Cousin, Somebody Else Is Taking My Place; The White Glories of Dover; Me and My Malinda; 'Tis Autumn; Two in Love. Allegro 4054. 10-in. 20 min. $3.95.

Bunny Berigan Plays Again: I Can't Get Started; Trees; Jelly Roll Blues; Did I Do; High Society; Black Bottom; Russian Lullaby; The Prisoner's Song. RCA Victor LPT 1003. 12-in. 28 min. $3.98.

Berigan was a brilliant soloist but a poor organizer and leader. His band was routine and, as the selections on RCA Victor LPT 1003 demonstrate, its only saving grace was Berigan himself, and even he had his off moments. Allegro 4054, apparently recorded four or five years after the Victor disk, reveals Berigan heading a good dance band playing popular tunes of the early Forties. Again Berigan is the only point of interest; however, his playing is more consistent, more mature than on the Victor issues and the recording itself is somewhat better.

WILL BRADLEY

Big Band Jazz, Vol. 1: Celery Stalks at Midnight No. 2; Easy Ride; Turn the Knob on the Left to the Right; Etude Brassata; (with Two Day Team; Walkabout Blues; Sensation Rag; Sugarfoot Stomp by Yank Lawson's Orchestra). Brunswick BL 58050. 10-in. 22 min. $2.98.

Boogie Woogie: Be My Daddy; Eight to the Bar; Down the Road a Piece; Celery Stalks at Midnight; Flyin' Home; Scrub Momma with a Boogie Beat; Chicken Gumbo(ing) It; Rambouille. Epic LG 1005. 10-in. 24 min. $2.98.

Boogie Woogie: Same as above plus Boogie Woogie Conga; Strange Cargo; Basin Street Boogie; Rock-a-Bye the Boogie. Epic LG 3113. 12-in. 37 min. $3.95.

Will Bradley's band of the early Forties was a happy oddity. There is scarcely a more limiting style than boogie-woogie, yet, despite this, Bradley and his two principal coryants, Ray McKinley and Freddie Slack, applied it with abandon to a variety of material with rollicking, results. The band had tremendous drive, some imaginative soloists, and an uninhibited attitude. It was recorded extremely well for its time. The twelve-inch Epic has two decided advantages over the ten-inch Epic—the addition of a wonderfully roaring Basin Street Boogie and a charming, slow, blue boogie, Rock-a-Bye the Boogie. The Bradley band on Brunswick BL 58050 is a postwar studio group, less boogie conscious but playing with great zest. The recording is shill. The Yank Lawson band on the same disk plays spirited big band Dixie arranged by Bob Haggart and Deane Kincaide.

LES BROWN

Concert at the Palladium: Montanna Clipper; Caravan; Strange; Baby, Speak Low; Ratman's Street of Dreams; A Quiet Place; I Let a Song Go Out of My Heart; Back in Your Own Backyard; Invitation; You're the Cream in My Coffee; Midnight Sun; Begin the Begin-gins; Happy Hooligan; I Would Do Anything for You; Laura; Jersey Bounce; From This Moment On; Crazy Legs; Flying Home; One O'Clock Jump; Cherokee; Sentimental Journey. Coral CL 1. Two 12-in. 85 min.

Dance with Les Brown: People Will Say We're in Love; The Derril, the Devil, the Divil; Star Dust; Where's Pres; Rock Me to Sleep; Lullaby; Rovin' Around; Dawn on 52nd Street; Ever So Lightly; I'd Rather Be with You; Coatin' Along; On the Beach at Waikiki. Columbia CL 539. 12-in. 38 min. $3.95.

Invitation; Hot Pot; If I Loved You; Midnight Sun; Ramona; From This Moment On; Ruby; My Baby Just Cares for Me. Coral CLF 5018. 10-in. 25 min. $2.98.

Les Brown Dance Parade: I've Got My Love to Keep Me Company; Old Chug Jug; Let's Get Away From It All; Thing Things; Dardanella; Sophisticated Suitor; A First Romance; 'Tain't Me; Sentimental Nursery; Leader's Leap. Columbia CL 660. 10-in. 24 min. $2.98.

Let's Dance: Flying Home; Lullaby in Rhythm; Brown's Little Jug; Perdido; Cherokee; Stampin' at the Savoy; Jersey Bounce; One O'Clock Jump. Coral CLF 50099. 10-in. 24 min. $2.98.

Musical Weather Vane: Clouds; Heat Wave; Rain; Let It Snow; Let It Snow; Let It Snow; Blue Skies; Hill Wind; Stormy Weather; Lost in a Fog. Coral CLF 5677. 10-in. 24 min. $2.98.

Sentimental Journey: Sentimental Journey; Twilight Time; Bix at His Day; A Good Man Is Hard To Find; Mexican Hat Dance; Leap Frog; Out of Nowhere; Daybreak Serenade. Columbia CL 6008. 10-in. 22 min. $2.98.

Sentimental Journey: Above plus Blue Danube; Flotatin' Carrioca; Tenderly; Columbia CL 649. 12-in. 38 min. $3.95.

The Brown band has evolved over a period of years from a good dance band to a promising jazz band. Much of its output still contains no jazz elements of consequence and the Brown LPs devoted primarily to
dance music have been omitted from this listing. As a jazz band, its strength lies in a group of highly capable soloists, principally Ron Bloom, Tommy Dorsey, and Dave Pell. Its weaknesses are a lack of ease, a leaning toward an assembly-line effect, and a monotony of tonal color. In general, it plays a cleanly scrubbed, disinfected type of big band jazz. The best show-casing of Brown band as a jazz band is the Coral CX-1 set, though there are a number of typical performances in this vein on Columbia Cl. 539 and Coral CRL 56099. The jazz on the other side is a good deal lower. As between the ten- and twelve-inch versions of Sentimental Journey (Columbia Cl. 608 and Cl. 649), the addition of Floatin' and Carinca gives the twelve-inch a decided advantage.

RALPH BURNS

Ralph Burns Among the JATPs: Perpetual Motion; Spring in Naples; Spring: Chuck-a-Luck: Early Awedom; Music for a Strip Teaser; Pimlico; Taxes. NORGAN MG N-1028. 12-in. 37 min. $4.98.

This is borderline big band jazz. It's a big band, all right—a studio band—but it's used almost completely as accompaniment for some excellent soloists—Roy Eldridge, Flip Phillips, Jimmy Hamilton, Oscar Peterson, Ray Brown, Bill Harris, and Louis Bellson. Good Ralph Burns compositions; good performances by the soloists.

BILLY BUTTERFIELD

Ballads for Sweethearts: Star Dust; That Old Black Magic; I've Got a Crush on You; Moonlight in Vermont; Little White Lies; It's Easy to Remember; The Touch of Your Lips; The Way You Look Tonight. WESTMINSTER WL 3020. 10-in. 26 min. $3.95.

Classics in Jazz: Butterball: Afternoon in August; Wild oats; Lover Man; Flip Flop; Billy the Kid; What's New; Butterscotch. CAPITOL H 424. 10-in. 23 min. $2.98.

Stardusting: Star Dust; Begin the Beguine; Oh, lady Be Good; More Than You Know; Malaguena; Jalousie; Narcissus; Bugle Call Rag. CAPITOL H 201. 10-in. 23 min. $2.98.

That Butterfield Bounce: Caravan; Flamingo; St. Louis Blues; Strike Up the Band; I Gotta Right to Sing the Blues; Struttin' with Some Barbecue; Goodbye; Cotton Tail. WESTMINSTER WL 3020. 10-in. 26 min. $3.95.

Butterfield's versatile trumpet—open or muted, hot or sweet—is heard to advantage in parts of all these disks, but there are times when cluttered arrangements or stodgy tempos defeat him. Good, swinging big band performances occur on all four disks. The most consistent is Capitol H 424, though the best single selection is the St. Louis Blues on Westminster WL 3020. The Capitol's come from the late Forties. The Westminsters from the past year or two.

CALIFORNIA RAMBLERS

The Dorsey Brothers with the California Ramblers: Sidewalk Blues; Clementine; Up and at 'Em; Stockholm Stomp; Third Rail; When Eratius Plays the Old Kaze.

Cheatin' on Me; Ain't Got Nobody. RIVERSIDE RLP 1051. 10-in. 31 min. $3.98.

JAZZ OF THE ROARING TWENTIES: Charleston; Five Foot Two, Eyes of Blue; Mist Annabelle Lee; Clap Hands; Here Comes Charley; Manhattan; The Flapper Wife; Keep Smiling at Trouble; Sweet Man. RIVERSIDE RLP 1088. 10-in. 30 min. $3.98.

The California Ramblers were a band of the middle Twenties which included Tommy and Jimmy Dorsey, Red Nichols, and Adrian Rollini (in his bass saxophone phase). Tommy Dorsey, who made his reputation as a pretty trombonist, played a very gutty style in these days, and the band as a whole often sounds much like Nichols' later small groups. It's a very pleasant mixture of period flavor and bright, early style jazz. The recording, of course, is quite limited in range and the levels vary.

CAB CALLOWAY

CAB CALLOWAY AND HIS ORCHESTRA: Minnie the Moocher; Kickin' the Gong Around; St. Louis Blues; Bugle Call Rag; You Rascal You; Some of These Days; St. James Infirmary; Nobody's Sweetheart. BRUNSWICK BL 58010. 10-in. 25 min. $2.98.

"CITU": Come On with the "Come On"; At the Clambake Carnival; Jive; (plus small group versions of Limehouse Blues: Maelstrom; Ebb Tide; Now You're Talkin' My Language; My Secret Love Affair; Back Home Again in Indiana; Chaberry Jam; Warmin Up; Too Marvelous for Words). EPIC LG 3124. 12-in. 34 min. $3.95.

Calloway's band was originally the Missourians (q.v.), a fine jazz band which took a very secondary role to Calloway's scatting and singing in the early flush of his success. This is the period (1930-31) represented on Brunswick BL 58010, a disk which is all Calloway. Later his band achieved more instrumental independence and in the hard-driving Come On with the "Come On" (1940) and the easy-going At the Clambake Carnival (1936)—both on Epic LG 3124—it is a finished, well-rounded unit, sparked in these two instances by Chu Berry's saxophone.

THE COMMANDERS

Meet the Commanders: "O"; Meet the Brass; Honey in the Horn; Swanne River Boogie; Make Love to Me; Kentucky Boogie; Danny Jones; I Want a Little Girl. DECCA DL 3525. 10-in. 25 min. $2.98.

A relatively new band, capable but indicating no special distinction. They play a group of polite arrangements by Tootie Callarata.

Bob Crosby

The Bob Cats Ball: Sugar Foot Stomp; Royal Garden Blues; At the Jazz Band Ball; High Society; Between the Devil and the Deep Blue Sea; Dixieland Shuffle; Squeeze Me; Little Rock Getaway; The Dixieland Band; Mask Rat Ramble; (plus small group versions of Charleston; Black Bottom). CORAL CRL 57005. 12-in. 36 min. $3.98.

Dixieland Jazz, Vol. I: Sugar Foot Stomp; Royal Garden Blues; At the Jazz Band Ball; Between the Devil and the Deep Blue Sea; Dixieland Shuffle; Squeeze Me; The Dixieland Band; Come Back Sweet Papa. CORAL CRL 56003. 10-in. 25 min. $2.98.

St. Louis Blues; St. Louis Blues; Loveless Love; The Memphis Blues; Yellow Dog Blues; Beale Street Blues; Joe Turner Blues; Aunt Hagar's Blues; Way Down South Where the Blues Began. CORAL CRL 5639. 10-in. 24 min. $2.98.

Swingin' at the Sugar Bowl; Swingin' at the Sugar Bowl; Panama; Little Rock Getaway; Wolverine Blues; High Society; Mask Rat Ramble; (plus small group versions of Washington and Lee Swing; Peruna). CORAL CRL 56000. 10-in. 21 min. $2.98.

The Crosby band's Dixieland style was carried out best by the Bob Cats, the small group within the big band. But even the big band's Dixie performances often had a lot of vitality. Coral CRL 57005 is the handiest summation of the full band's abilities (despite its misleading title). It includes all but one of the selections on Coral CRL 56003 (although that one, Come Back Sweet Papa, is a particularly bright effort) along with the three best selections on Coral CRL 5600. A full band playing Dixieland is likely to sound heavy, and the recording given the Crosby band has added to this heaviness; but the band's brilliant solos and great ensemble verse more than compensate for this. Coral CRL 5623 is a post-war studio reunion of some of the old Crosby men, who play cleanly and get off a few good solos but stir up little excitement.

Buddy De Franco

The Buddy De Franco, Mr. De Franco: Gold Nugget Sam; Love Is for the Very Young; From Here to Eternity; Pyramid; Cornball; Puukin'; (plus small group versions of Blues in the Closet; Monogram; Cable Car; I Wish I Knew). NORGAN MG N-1006. 12-in. 35 min. $4.98.

Although only one side of this disk is devoted to De Franco with a big band, that is more than enough. The arrangements are heavy-handed, and De Franco and the band plop doggedly through them.

Sam Donahue

Classics in Jazz: Morgen Swing; Stafflin; Constellation; Dinah; Suicide Leap; Suka-Bongo; Gypsy Love Song; Robbins Nest; Red Wing; September in the Rain; Convoy; Conversation at Lindy's. CAPITOL T 626. 12-in. 35 min. $3.98.

These recordings, made in 1946 and 1947, have a full-bodied wide range sound, some fleet and facile saxophone playing by Donahue, and good trombone work; otherwise they are undistinguished.

Dorsey Brothers Orchestra

Dixieland Jazz, 1934-1935, Vol. I: St. Louis Blues; Milestone Joy; Honeysuckle Rose;
Dipper Mouth Blues; By Heek; Weary Blues; Dose Dem Dose. DECCA DL 6016. 10-in. 24 min. $2.98.

The Dorsey Brothers' Orchestra was a delightful oddity for the year or so that it existed during 1934 and 1935. With a nucleus of one trumpet, three trombones, and three reeds, it was in a twilight zone between a big band and a small band. In terms of strict numbers, it must be counted a big band, but it played with the easy flexibility of a small group. Most of the band's arrangements were written by Glenn Miller, one of the three trombonists, and the predominant vein was two-beat, lightly and often brilliantly expressed. This disk includes some of the best performances of the band's brief career.

TOMMY DORSEY

This is TOMMY DORSEY and HIS ORCHESTRA: Beale Street Blues; Swannee River; Stop, Look and Listen; Deep River; Down Home Rag; Swing Low Sweet Chariot; Will Git It; Then I'll Be Happy. RCA Victor LPM 3018. 10-in. 24 min. $2.98.

TOMMY DORSEY'S ALL TIME HITS: Boogie Woogie; Somewhere a Voice Is Calling; Embraceable You; Chicago; Opus No. 1; After You've Gone; Hawaiian War Chants; On the Sunny Side of the Street. RCA Victor LPM 15. 10-in. 24 min. $2.98.

Tommy Dorsey left jazz behind many years ago, as his latter-day disk testify. The two LPs listed here date from 1936 to 1945 and even then he was prone to take a sweet approach to a tune which might be expected to be prime jazz material — After You've Gone, for instance. Dorsey has always had excellent jazz sidemen and they perp-through from time to time, although even they sometimes get diluted, as Ziggy Elman does on Swannee River. Neither of these is a particularly consistent disk, but of the two there's more jazz to be heard on RCA Victor LPM 3018.

DUKE ELLINGTON

THE DUKE AND HIS MEN: Morning Glory; Dust; John Hardy; Wife; Bakoff; The Giddy-bug Gallop; Are You Stepping; Moon Over Cuba; Clementine; Five O'Clock Drag; Chelsea Bridge; The "C" Jam Blues; Moon Mist. RCA Victor LPM 3019. 12-in. 38 min. $3.98.

DUKE ELLINGTON: Overture to a Jazz Session; Jam-a-Ditty; The Beautiful Indians; Happy Go Lucky Local; Blue Skies; Diminuendo in Blue; Magenta Haze; Golden Feather; Sultry Sunset; Flippant Flurry. RCA Victor LPM 3018. 12-in. 37 min. $3.95.

DUKE ELLINGTON: Overture to a Jazz Session; Jam-a-Ditty; Magenta Haze; Blue Skies; Flippant Flurry; Sultry Sunset; Golden Feather. ALLEGRO 4014. 10-in. 25 min. $2.95.

DUKE ELLINGTON: Plays: Diminuendo in Blue; Happy Go Lucky Local; Tulip or Turnip; Centennial Mood; Caravan; I Shouldn't Happen to a Dream. ALLEGRO 4058. 10-in. 21 min. $2.95.

DUKE ELLINGTON PLAYS THE BLUES: Royal Garden Blues; Frankie and Johnny; Memphis Blues; Pretty Woman; Beale Street Blues; Transcendence; St. Louis Blues; Drawing Room Blues. RCA Victor LPM 3067. 10-in. 24 min. $2.98.

DUKE ELLINGTON'S GREATEST: It Don't Mean a Thing; Caravan; I Let a Song Go Out of My Heart; Black and Tan Fantasy; In a Sentimental Mood; Sophisticated Lady; Solitude; Prelude to a Kiss. RCA Victor LPM 1004. 12-in. 24 min. $2.98.

ELLINGTON '55: Rockin' in Rhythm; Black and Tan Fantasy; Stampin' at the Savoy; In the Mood; One O'Clock Jump; Honeydripper Rose; Flying Home; Happy Go Lucky Local. CAPITOL W 521. 12-in. 43 min. $4.98.

ELLINGTONIA, Vol. 1: East St. Louis Toodle-oo; Birmingham Breakdown; Rockin' in Rhythm; Twelfth Street Rag; Black and Tan Fantasy; The Mauve; Mood Indigo; Wall Street Wall. BRUNSWICK BL 50012. 10-in. 24 min. $2.98.

ELLINGTONIA, Vol. 2: Creole Rhapsody; Tiger Rag; Yellow Dog Blues; Tishomingo Blues; Jazz Consultation; Awful Sad. BRUNSWICK BL 5012. 10-in. 24 min. $2.98.

ELLINGTON UPTOWN: Skin Deep; The Mauve; Take the "A" Train; A Tone Parallel to Harlem. PERDIDO. COLUMBIA ML 4418. 12-in. 43 min. $4.98.

LIBERIAN SUITE. COLUMBIA CL 6073. 10-in. 25 min. $2.98.

MASTERPIECES BY ELLINGTON: Mood Indigo; Sophisticated Lady; The Tattooed Bride; Solitude. COLUMBIA ML 4418. 12-in. 46 min. $4.98.

MOOD ELLINGTON: On a Torquoise Cloud; New York City Blues; Golden Crest; Three Cent Stomp; Hes Sun; Lady of the Lavender Mist; The Clothed Woman; Progressive Gasset. COLUMBIA CL 6024. 10-in. 25 min. $2.98.

DUKE ELLINGTON

THE MUSIC OF DUKE ELLINGTON PLAYED BY DUKE ELLINGTON: The New East St. Louis Toodle-oo; The New Black and Tan Fantasy; Creole Love Call; The Mauve; Mood Indigo; Sophisticated Lady; Solitude. In a Sentimental Mood; Caravan; I Let a Song Go Out of My Heart; Do Nothing Till You Hear from Me; Don't Get Around Much Any More. COLUMBIA CL 558. 12-in. 37 min. $3.95.

PREMIERED BY ELLINGTON: Flamingo; Star Dust; Stormy Weather; Cocktails for Two; My Old Flame; Three Little Words; I Can't Give You Anything but Love; Liza. CAPITOL E 440. 10-in. 24 min. $2.98.

SRETLEV CONCERT: Skin Deep; Sultry Serenade; Sophisticated Lady; Perdido; Caravan; Harlem Sait; The Hawk Talks; Ellington Medley; Jam with Sam. RCA Victor LPM 1002. 12-in. 56 min. $3.98.

THIS IS DUKE ELLINGTON AND HIS ORCHESTRA: Do Nothin' Till You Hear From Me; Jack the Bear; Bojangles; Harlem Airshaft; Warm Valley; Koko; Across the Tracks Blues; Choke. RCA Victor LPM 3017. 10-in. 24 min. $2.98.

Ellington stands, with Fletcher Henderson and Benny Goodman, as one of the great creative figures in big band jazz. His principal achievement has been the development of a band which bore the unmistakable stamp of his musical personality and through which he first pioneered and later broadened the expressive scope of big band jazz. He has brought to the head of a big band continuously for almost thirty years and the two most productive decades of his career, 1928-1949, are highlighted in generally excellent fashion on a single remarkable record. COLUMBIA CL 558. There are eleven superb Ellington performances on this disk (the twelfth, his 1940 Mood Indigo, can only be rated as very good) that trace his development both as a band leader and as a composer. Its sole weakness as a summation of Ellington is the omission of one of the highest points of development of the Ellington band (if not the highest point), the 1940-42 band. The cream of the recordings on this band are gathered on RCA Victor LPM 3017 (the heavy cream) and RCA Victor LPM 1092 (the light cream).

Otherwise, the Ellington recordings available on LP are either from his very early period (1927-1931) or the past decade, a period during which the personality of the band has paled perceptively. Early Ellington is found on Brunswick BL 50002 and 50102 — bright, spirited performances with a limited sound range — and on "X" LVA 3037, equally interesting and far superior in sound quality.

The Ellington of the middle Forties is represented on RCA Victor LPM 1004, lush and sometimes ornate revisions of some of his early successes, and on RCA Victor LPM 3067, a venture into standard blues material that does not quite come off. The immediately postwar Ellington band as heard on the Allegro disks, playing with its old-time power and precision although the recording is not very good (also, note the duplications between the ten- and twelve-inch disks).

Columbia CL 6024 marks the beginning of Ellington's best period of recording, technically speaking. The period includes this excellent disk, one of the last original collections in the traditional Ellington manner, as well as Columbia ML 4418 and Columbia ML 4459, both largely devoted to needlessly lengthy extensions of standard Elling-
Benny Goodman and Fletcher Henderson

DIZZY GILLESPIE AND HIS ORCHESTRA: I Waited for You; Ray's Idea; Our Delight; Good Days Blues; (plus small group versions of Salt Peanuts; A Hand Paula Gimme; That's Earl, Brother; Oop Bop So' Barn). ALEGRO 4-52. 10-inch. 23 min. $2.95.

DIZZY GILLESPIE PLAYS: Emanon; Things to Come; He Bopped When He Should Bopped; One Bat Hit; (plus small group versions of Growin' High; Dizzy Atmosphere; Blue and Bonge; All the Things You Are). ALEGRO 4-017. 10-inch. 23 min. $2.95.

DIZZY GILLESPIE WITH STRINGS: Sweet and Lovely; My Old Plum; I Waited for You; Ghost of a Chance; The Man I Love; Night and Day. CLEF MG G-136. 10-inch. 19 min. $3.98.

Like Louis Armstrong, Gillespie is essentially a small group man. His efforts to transpose what was at the time (1946-1949) still called bop from the small group idiom to that of a big band proved fruitless. The Allegro disks, which are sloppily recorded and have rough surfaces, highlight the differences by placing small Gillespie groups back-to-back against his full orchestra. RCA Victor LJM 1009 resounds with Afro-Cuban drumming which is occasionally diverting but is of little basic help. Clef MG G-136 is not exactly big band jazz (the band is the Paris Opera-Comique Orchesra) but it is provocatively close to it with Gillespie present. Unfortunately, inept engineering throws the whole thing out of focus.

BENNY GOODMAN

BENNY GOODMAN AND HIS ORCHESTRA: Sing Sing Sing; I've Found a New Baby; Sometimes I'm Happy; Big Boy; You're Just Like My Baby; I'll See You Again; Stomp; O'Clock Jump. RCA Victor LPT 1005. 12-inch. 26 min. $3.98.

BENNY GOODMAN AND HIS ORCHESTRA: Six Plan Unfortunated; Idaho; How High the Moon; The Earl; Stacierbrain; Mission to Moscow; Gramraine; The Hour of Parting; The man I Love; At the Darktown Strutters' Ball; Concerto Gavro; Jumpin' at the Woodside. Columbia CL 534. 12-inch. 36 min. $3.98.

The Benny Goodman Band: Dizzy Fingers; Back in Your Own Back Yard; Maltese; Wrap Your Troubles in Dreams; Chicago; Whistler's Blues; Tattle Tale; Musk rat Ramble. Capitol H 409. 10-inch. 23 min. $2.98.

BENNY GOODMAN DANCE PARADE: Jersey Bounce; Somebody Else Is Taking My Place; Gotta Be This or That; A String of Pearls; Why Don't You Do Right; Oh Baby! Columbia CL 6048. 10-inch. 27 min. $2.98.

BENNY GOODMAN DANCE PARADE, Vol. 2: Let's Dance; On the Alamo; You Brought a New Kind of Love to Me; After You're Gone; Honeydrip Rose; Pound Ridge; How Long Has This Been Going On; Perfida. Columbia CL 6100. 10-inch. 25 min. $2.98.

BENNY GOODMAN AND PEGGY LEE: My Little Cousin; Let's Do It; Winter Weather; Not Mine; Somebody Nobody Loves; (plus small group versions of On the Sunny Side of the Street; Where or When; The Way You Look Tonight). Columbia CL 6033. 10-inch. 25 min. $2.98.

BENNY GOODMAN PRESENTS EDDIE SAUTER ARRANGEMENTS: Moonlight on the Ganges; More Than You Know; Superman; Intemezzo; La Ronda; Soft as Spring; That's the Way It Goes; Tis Autumn; Not a Care in the World; Tangerine; Ramona; Love Walked In. Columbia CL 523. 12-inch. 40 min. $3.95.

BENNY GOODMAN PRESENTS FLETCHER HENDERSON ARRANGEMENTS: Stealin' Apples; Night and Day; Honeydrip Rose; Can't You Tell; Crazy Rhythm; Henderson Stomp; Fresnes; Somebody Stole My Girl; Just You; Just Me; I'll Never Say 'Never Again' Again; What a Little Moonlight Can Do; You're a Heavenly Thing. Columbia CL 524. 12-inch. 36 min. $3.95.

B. G. IN Hi-Fi: Let's Dance; Jumpin' at the Woodside; Stompin' at the Savoy; When I Grow Too Old to Dream; You Brought a New Kind of Love to Me; Somebody Stole My Girl; Blue Loo; Sent for You Yesterday and Here You Come Today; Big John's Swingin' Jerky Bounce; (plus small group versions of What Can I Say After I'm Sorry?; Get Happy; Air Mail Special; Rock Rimmon; You're a Sweetheart. Capitol W 565. 12-inch. 50 min. $4.98.

CHARLIE CHRISTIAN WITH THE BENNY GOODMAN Sextet and Orchestra: Solo Flight; (plus small group versions of Blues in B; Wholly Gaz; Till Tom Special; Gone with the What Wind; Breakfast Fiend; Air Mail Special; Waitin' for Benny; A Sma-o-a-o-thie One; Seven Come Eleven; A Special Gone with What Draft). Columbia CL 527. 12-inch. 34 min. $3.95.

1938 CARNegie HALL JAZZ CONCERT: Don't Be That Way; One O'Clock Jump; Life Goes to a Party; Blue Skies; Lock Lowdown; Blue Room; Swingsime in the Rockies; Bei Mir Bist du Schon; Sing Song Sing; Big John's Special; (plus small group versions of Dixieland One Step; I'm Coming Virginia; When My Baby Smiles at Me; Shsh; Blue Reverie; Honeydrip Rose; Body and Soul; Avalon; The Man I Love; I Got Rhythm; China Boy; Stompin' at the Savoy; Dizzy Spells). Columbia CL 160. Two 12-inch. 101 min. $11.90.

1937/38 JAZZ CONCERT No. 2: Let's Dance,
If You Ever Hear a Thing, Print It Down

The Music of fats Waller: London Suite; Honeysuckle Rose; Ain't Misbehavin'; Blue Turning Grey Over You; Jitterbug Waltz; I've Got a Feeling I'm Falling; Alligator Crawl. London Ll 978. 12-in. 30 min. $3.98.

Smith Up the Band: Strike Up the Band; Oh, Daddy; Clair de Lune; Pipe; Patrol; Vanessa; Hot Toddy; On the Bridge; Alpine Breeze; Yours Is My Heart Alone; Aboite; La Mere; Hawaiian War Chant. London LL 750. 12-in. 33 min. $3.98.

Ted Heath and His Orchestra: Colonel Bogey; My Very Good Friend the Milkman; Break Out Your Overcoats; Hear Me Knockin'; Blue Skirt March; Sidewalks of C Java; Roumanian Roundabout; Cohan Crescendo. London Ll 374. 10-in. 21 min. $2.98.

Ted Heath at the Palladium: The Champ; Elusive; De Nuthis; Till You Hear from Me; Pick Yourself Up; Blues for Moderns; Fourth Dimension; Euphony; Dark Eyes; Solitude; The Hush Tidings; I Got It Bad; Rhapsody for Drums. London LL 802. 12-in. 39 min. $3.98.

Ted Heath at the Palladium, Vol. 3: Flying Home; Skylark; Last Night Finals; Our Love; And the Angels Sing; Crazy Rhythm; Haitian Ritual; Send for Henry; Lover; Sweet Georgia Brown; Concerto for Vermeer. London Ll 1211. 12-In. 34 min. $3.98.

Ted Heath's 100th London Palladium Sunday Concert: Lush Slide; Birth of the Blues; Fascinating Rhythm; Our Waltz; Theme from "Moulin Rouge"; vita Verrall; Henry IX; Mood Indigo; The Shirk of Arabic; Holliday for Strings; Hear High London. London LL 1250. 10-in. 29 min. $3.98.

Tempo for Dancing: Poor Little Rich Girl; Ramona; Sweet and Lovely; The Lady Is a Tramp; Young and Honeymoon; In a Little Spanish Town; Thanks for the Memory; Avalon. London Lb 340. 10-in. 23 min. $2.98.

Starting from a Glenn Millerish basis toward the end of the war, Heath's English band has developed into a sort of latter-day Paul Whiteman troupe — slick, production-minded, and loaded with good jazz sidemen. The jazz men get their best opportunities in the Palladium concerts, which have produced some of the most felicitously played big band jazz of recent years. With all its ensemble brilliance, however, the Heath band's out-and-out jazz essays often drag rhythmically. Surface qualities predominate on these discs; brilliant recording and exceptionally polished performances cloak a good deal of derivative thinking.

NEAL HEFTI

Swingin' on the Coral Reef: Coral Reef; Lake Placid; Sure Thing, Two for a Nickel; Three for a Dime; Uncle Jim; Fallin' in Love All Over Again; Why Not?; It's a Happy Holiday. Coral Cmb 1683. 10-in. 22 min. $2.98.

Light, bright, and swinging performances of Hefti's inventive arrangements of a group of his own compositions, recorded in 1951 and 1952. An unpretentious and satisfying disk.

FLETCHER HENDERSON

The Birth of Big Band Jazz: When You Walked Out; Manly, Make Up Your Mind; Prince of Wails; When Spring Comes Peeping...
Meet Mr. Uecke, world authority on "silence"

Mr. Uecke is a member of Capitol's record-rating jury. His job is to guarantee that you hear every bit of silence—and every bit of music—the composer meant you to.

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CLASSICS, OCTOBER 1955
FLETCHER HENDERSON AND HIS CONNIE'S INN ORCHESTRA: St. Louis Shuffle; Variety Sway; Let's Take the 'Round; Swallow Roll On; Mississippi, Roll On; Singin' the Blues; Oh, It Looks Like Rain; Strange; Sugar Foot Stomp. "X" LVA 3013. 10-in. 24 min. $2.98.

FLETCHER HENDERSON MEMORIAL ALBUM: Wild Party; Rug Cutter's Swing; Wrapping It Up; Happy As the Day Is Long; Down South Camp Meetin'; Big John's Special; Hurry 'em Up; I Think I'm Goin' to Have a Breakdown. DECCA DL 6025. 10-in. 19 min. $2.98.

JERRY GEMB'S JAZZ, Vol. 3: Queen Nostrils; Happy Feet; Ol' Man River; (plus Joe Venuti's Blue Six playing Sweet Lorraine; Doin' the Uptown Loadout; Jazz Me Blues; I Do Kaff; and Buck Washington playing Old Fashioned Love). DECCA DL 5383. 10-in. 25 min. $4.98.

JERRY GEMB'S JAZZ, Vol. 4: It's the Talk of the Town; Nagasaki; I've Got to Sing to a Torch Song; Night Life; (plus the Chocolate Danies playing Blue Intermide; Once Upon a Time; and Coleman Hawkins playing Last in a Fog: I Ain't Got Nobody). DECCA DL 5384. 10-in. 27 min. $2.98.

The trail blazer among big band leaders was Fletcher Henderson, who created the patterns for big band jazz and made big band jazz possible through his conception of the use of sections. In the late Twenties, Henderson's band was the big band for jazz musicians. The early development of the Henderson band can be traced on Riverside RLP 1055 and "X" LVA 3013. The Riverside disk starts with a 1923 recording on which the band sounds generally un-jazzlike despite the presence of Coleman Hawkins, Don Redman, Charlie Green, Joe Smith, and other jazz worthies. It proceeds through a pair of 1924 recordings, when Louis Armstrong was in Henderson's trumpet section, to entries from 1926 and 1927, when Henderson's big band style had jelled, winding up with a pair of 1928 pieces. The "X" disk, dating from 1927 to 1932, is a mixed bag: three superb Henderson performances plus some examples of how much—and sometimes how little—Henderson could do with the routine pop tunes he had to play. DECCA DL 5383 and DL 5384 feature the Henderson band of 1925, just before Hawkins (at the height of his early period) left for Europe, while DECCA DL 6025 is the post-Hawkins, 1934, band playing the Henderson versions of several arrangements that Henderson later turned over to Goodman. Henderson is still adequately represented on LP, but the 1927 and 1928 recordings on the Riverside and "X" disks give some inkling of the drive and vitality with which Henderson launched big band jazz. (See also Boyd Raeburn.)

WOODY HERMAN

BLUE PRELUDE: Blue Prelude; Bishop's Blues; Blues on Parade; Farwell Blues; Dupree Blues; Calipho Blues; Blues Uptown; Blues Downstairs. CORAL CRL 60005. 10-in. 24 min. $2.98.

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Home, Rockin' in Rhythm; Jumpin' at the Woodside; Rosetta; Walkin' and Swingin'. M.G.M E 267, 10-in. 22 min. $2.98.

A studio band, featuring Charlie Shavers on trumpet, playing reasonably good approximations of numbers associated with various big bands—a rather pointless procedure when the originals, in most cases, are available on LP.

HARRY JAMES

All Time Favorites by Harry James: Cimarrubia; Sleepy Lagoon; One O'Clock Jump; Two O'Clock Jump; You Made Me Love You; Music Makers; The Flight of the Bumble Bee; Concerto for Trumpet. Columbia CL 6069, 10-in. 23 min. $2.98.

One Night Stand: Ultra; Blues from 'An American in Paris'; Mam Blues; Memphis Blues; The Flight of the Bumble Bee; They Go; Jackpot Blues; You Go To My Head; Don't Stop; Keep Draggin' Blues; Back Beat Boogie. Columbia CL 532, 12-in. 45 min. $3.95.

Your Dance Date with Harry James: Sweet Lonely Joe; These Foolish Things; New Two O'Clock Jump; Big John's Special; Deep Purple; Sweet Sue; Columbia CL 6138, 10-in. 24 min. $2.98.

Occasionally an inspired trumpeter in his days with Benny Goodman, Harry James has slipped steadily down the path of tastelessness since he started leading his own band. He has recorded little jazz in recent years and the jazz he has recorded is notable mainly for the atrocities committed in its name—his imitation of a rooster at the end of Memphis Blues on Columbia CL 522, for instance. His descent can be charted by following his 1938 version of One O'Clock Jump, on which he leads a studio band including Buck Clayton, Herchel Evans, Jess Stacy, Walter Page, and Joe Jones in an easy, pleasant, and unpretentious performance (Capitol CL 6009), thence to his 1939 Two O'Clock Jump by his own band, a needlessly jived-up version of the same number (also on Columbia CL 6009), and finally to New Two O'Clock Jump by Harry James and his orchestra some ten years later, in which the once jived-up production has lost all vitality and the solos are very tedious (Columbia CL 6138).

CHARLIE JOHNSON

Harlem in the Twenties, Vol. 2: Birmingham Black Bottom; Don't You Leave Me Here; Hot Tempered Blues; Charleston Is the Best Dance After All; Walk 'Dat Thing; Harlem Drug; Hot Bones and Rice; The Boy in the Boat. "X" L'YA 5026, 10-in. 27 min. $2.98.

An outstanding Harlem band of 1927 and 1928 with a richly textured sound, a heavy, insistent beat, and some brilliant sidemen—Benny Carter, Jimmy Harrison, Sidney De Paris. At least half the recordings on this disk deserve a place in a balanced jazz collection.

STAN KENTON

Artistry in Rhythm: Come Back to Sorrento; Artistry in Percussion; Opus in Pastels; Fantasy; Safrański; Artistry in Ballroom; Ain't No Mistery in Me; Willow Weep for Me. Capitol H 167, 10-in. 24 min. $2.98.

Artistry in Rhythm: Above Plus Just a Sisser; Sonette Me, Cocktails for Two, Santa Lucía. Capitol T 167, 12-in. 37 min. $3.98.

City of Glass. Capitol H 353. 10-in. 16 min. $2.98.

Encore: Peg. I Love My Heart; It's Funny That Way. Capitol Presents: Painted Rhythm; Love; Surmammbulism; Abstraction; Chordata for Brain; Piano and Bongo. Capitol H 155, 10-in. 27 min. $2.98.

Encore: Above plus Journey to Brazil; Please Be Kind, Ecuador. Capitol T 155, 12-in. 35 min. $3.98.

Innovations in Modern Music: Trajectories; Theme for Sunday; Conflicts; Incident in Jazz; Lonecorner Road; Mirage; Solitaire; Caban Episode. Capitol P 189, 12-in. 34 min. $4.98.

The Kenton Era: Artistry in Rhythm; Two Moons; Balad for Saxophone; I Got It Bad and That Ain't Good; Latin Groove; Red Rappote, La Comaparista; St. James Infirmare; Arkansas Traveler; Russian Lullaby; I Laid My Sugar in Salt Lake City; Opus a Dollar Eighty Three; I Know That You Know; I'm Going Mad from a Pad; Of Man River; I'll Remember April; Lizu; One Twenties; Body and Soul; Tea for Two; I Never Thought I'd Sing the Blues; I've Got the World on a String; Everybody Swing; You May Not Love Me, More Than You Know; Artistry in Harlem Swing; If I Could Be With You; By the River Ste. Marie; Sophisticated Lady; Interlude; Over the Rainbow; Machito; Elegy for Allee; In Veradero; Amazonia; Salute; Cong's Solo; Eternal; Sumana; Swing House; You Go To My Head; Base Tonne; Stella by Starlight; Bill's Blues; Modern Opus; Zoot. Capitol WDX 619, Four 12-in. 156 min. $25.

Kenton Showcase: A Theme for Four Volumes; A Study for Bass; Blues Before and After; Batante; Thibaut; Egdon Heath; Sweet; Dusk; Bags; How a Haunted; The Opener; Fearless Finlay; Theme and Variations; In Lighter Vein; King Fish. Capitol T 524, 12-in. 48 min. $3.98.

New Concepts of Artistry in Rhythm: Invention for Guitar and Trumpet; My Lady; Young Blood; Frank Speaking; 23'-N'-22' W.; Portrait of a Count; Improvisation. Capitol H 385, 10-in. 26 min. $2.98.

Popular Favorites by Stan Kenton: September Song; Delicado; Dynaflow; Love for Sale; Bebop; Provocessa; Tenderly; Jump for Joe; Harlem Nocturne; Tahbo; Laura; Star Dust. Capitol T 421, 12-in. 37 min. $3.98.

Portraits on Standards: You and the Night and the Music; Reverie; I've Got You Under My Skin; Autumn in New York; The Lady in Red; Street of Dreams; I Got It Bad and That Ain't Good; Under a Blanket of Blue; April in Paris; How High the Moon; Crazy Rhythm; Butia. Capitol T 462, 12-in. 33 min. $3.98.

A Presentation of Progressive Jazz: Lament; Improvisation; Elegy for Alto; Monosty; Fury for Rhythm; Lonely Woman; Cuban Carnival; This Is My Theme. Capitol H 172, 10-in. 25 min. $2.98.

Sketches on Standards: Sophisticated Lady; Begin the Beguine; Lower Man; Promises from Heaven; Over the Rainbow; Fascinating Rhythm; There's a Small Hotel; Shadow Waltz. Capitol H 426, 10-in. 25 min. $2.98.

Stan Kenton Classics: Tampico; Artistry in Boogie; Southern Sundial; Machine; And His Tears Flowed Like a Minor Riff; Across the Alley from the Alamo; Union Riff. Capitol H 358, 10-in. 24 min. $2.98.

Stan Kenton Classics: Above plus After You, Harlem Holiday; There Is No Greater Love; How High the Moon. Capitol T 358, 12-in. 35 min. $3.98.

Stan Kenton Presents: Art Pepper; Maynard Ferguson; The Hall of Brass; June Christy; The House of Strings. Capitol L 248, 12-in. 27 min. $2.98.

Stan Kenton Presents: Above plus Evening in Pakistan; Sollubuy. Capitol T 248, 12-in. 35 min. $3.98.

Stan Kenton's Milestones: Artistry in Rhythm; Eager Beaver; Collaboration; The Peanut Vendor; Intermission Riff; Concerto in E Minor; All Concerto; Artistry Jump. Capitol H 190, 10-in. 24 min. $2.98.

Stan Kenton's Milestones: Above plus Interlude; Theme to the West; How Am I to Know; Bongo Riff. Capitol T 190, 12-in. 35 min. $3.98.

This Modern World. Capitol H 460, 10-in. 26 min. $2.98.

Stan Kenton's position in jazz is unique. Starting as the organizer of an excellent and distinctive big band jazz in the swing vein, his interests have since moved so far away from jazz that even when he consciously tries to go back to it his band is, at best, simply imitative of others and, at other times, so musically muscle-bound as to be almost paralyzed. Of course, it is not unusual for someone to try to deny his origins, but Kenton's is not doing it. He insists that what he plays is jazz even when his interests have been almost completely removed. But to call this Modern World (Capitol H 460) or City of Glass (Capitol H 535) "jazz" involves acceptance of Orwell's Newspeak, if words are to be used correctly it might be more accurate to call these pieces attempts at serious composition with occasional interludes in a jazz vein.

The Kenton who has something to say in jazz terms will be found in excellent form on Capitol H 167 and T 167 (the four additional numbers on T 167 are of little merit), and on Capitol H 190 and T 190 (this time the four added numbers on T 190 were chosen better), and in varied form on Capitol H 358 and T 358 (H 358 contains everything that is really worth while on the two disks). Kenton's early efforts to bring new elements into traditional jazz forms were quite promising and there are several interesting pieces from this period (along with several dreadful things) on Capitol H 172. Recently Kenton has been dividing his attention between what he calls his "highly experimental" work, modern jazz in the Birdland manner, and established standard tunes. These latter will be found on Capitol H 426 and Capitol H 462 and to a degree on Capitol T 421. Ostensibly, these numbers look back to the swing period, but the Kenton band no longer swings—it heaves. Kenton's modern jazz as exhibited on Capi-
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SOMETHING NEW IN HI-FI MUSIC

High Fidelity Magazine
The Lunceford band forecast, in the early Thirties, the lighter sound that big band jazz would take on when Benny Goodman and swing entered the scene. The band had an inimitable group personality which began taking shape in 1934. Some suggestion of its development is found on "X" LX 3002 which contains the band's earliest recordings, made in 1930, two of the wild flag wavers that first caught the public ear (White Heat and Jazzocracy) and some early gestures toward what was to be the definitive Lunceford style. The style is in full flower in the middle Thirties on Decca DL 5393, a generally excellent collection, but Decca DL 8050, drawn from the same period, is disappointingly routine considering the available material in Decca's archives. Some of the finest of all Lunceford performances occurred in 1939 and 1940 and received the best recording Lunceford ever got. Columbia GL 104 and GL 634 are made up of several of the best of these (CL 634 is the better of the two). It was shortly after this that many of the men who had been with Lunceford for years left him and he started rebuilding. The first recordings made before his death in 1947 are on the two Allegro disks. The recording is poor and, with or without exceptions, the material and performances are quite inconsequential.

MACHITO
Afro-Cuban Jazz Suite: Clef mg C-505. 10-inch. 17 min. $3.98.
Latin-American Rhythms: Jungle Drums; Laura Timberg; Asia Minor; Un Pavo en Tu Amar; Deuces Dance; U-Bla-Ba-Du; El Sospo; Gove City. Mercury MG 25009. 10-inch. 25 min. $2.98.

Machito and His Afro-Cubans: Yambú; Napes; Que Vengan Los Romberos; Tingo Tula; Rosario; La Rombatista; Parabola Negra; El Muerto Se Fue de Rumba; Sopa de Pichon. Decca DL 5137. 10-inch. 25 min. $2.98.

Machito Jazz with Flip and Bird: No Nolas; Que Vengan Los Romberos; Parabola Negra; Okindita; Caravana; Flying Home; Bacabo. Clef MG C-511. 10-inch. 29 min. $3.98.

In the late Forties, Machito's Afro-Cuban rhythm section aroused the interest of many jazz musicians, who borrowed it when they could, played with it when they could, and listened to it enviously. Machito's band as a whole proved to be admirably suitable accompaniment for some modern horns. Flip Phillips and Charlie Parker join in effectively on Clef MG C-511 and also help on Clef MG C-512 and Clef MG C-513. The band is on its own and at its best on Mercury MG 25009. The Decca disk is made up mostly of vocals by Machito.

RAY MCKINLEY
Ray McKinley Plays Sauter and Others: Tiltin' Whistle; Languer Square; Borderline; Comin' Out; Houdy Friends; In the Land of the Buffalo Nickel; Sand Storm; Down the Road a Piece. Allegro 4015. 10-inch. 25 min. $2.95.

McKinley's postwar band is memorable largely for the arrangements Eddie Sauter contributed to it. There are at least three top-notch Sauter works on this disk and McKinley's genial personality enlivens some of the other pieces.

MCKINNEY'S COTTON PICKERS
 McKinney's Cotton Pickers: Laughing at Life; Zoubli; True'in All Alone; Rocky Road; If I Could Be with You; Baby, Won't You Please Come Home. RCA Victor LP 24. 10-inch. 19 min. $2.98.
 McKinney's Cotton Pickers, Vol. 1: Sop To Kiddin; Put It There; Molenberg Jists; Nobody's Sweetheart; Some Sweet Day; St. John; She Wobble; It's Tight Like That; There's a Rainbow Round My Shoulder. "X" LVA 3051. 10-inch. 22 min. $2.98.

Don Redman, whose arrangements had helped establish Fletcher Henderson's band in the middle Twenties, made the Cotton Pickers one of the most disciplined bands of the late Twenties. This band was harmonically more advanced than most of its contemporaries and it had a light, swinging beat. Some of its best recordings are on "X" LVA 3051. If I Could Be With You on RCA Victor LP 24 is one of the classic performances of this tune.

THE MISSOURIANS
Harlem in the Twenties, Vol. 1: Market Street Stomp; Prohibition Blues; I've Got Someone; Ozark Mountain Blues; Swingin' Dem Cats; Sunny Blues; 400 Hop; Vine Street Drag. "X" LVA 3020. 10-inch. 24 min. $2.98.

This is a roaring, vigorous band, full of exhilaration, with a driving brass section and excellent solos in a gauty vein. Although these sides were made in 1929 and 1930, the recording is quite good. Shortly afterwards, Cab Calloway took over the band and it disappeared behind his scat shouting.

BENNIE MOTEN

Bennie Moten's Kansas City Jazz, Vol. 1: Kansas City Shuffie; Yazoo Blues; Midnight Mama; Missouri Wobble; New Tulsa Blues; Pass Out Lightly; Ding Dong Blues; Moten Stomp. "X" LX 3004. 10-inch. 24 min. $2.98.

Bennie Moten's Kansas City Jazz, Vol. 2: Twelfth Street Rag; Sugar; Slow Motion; Tough Breaks; Just Rite; Trouble in Mind Blues; Get Low Down Blues; Kansas City Breakdown. "X" LVA 3025. 10-inch. 24 min. $2.98.

Bennie Moten's Kansas City Jazz, Vol. 3: Just Say It's Me; When Life Seems So Blue; That Certain Motion; Rite Tite; It Won't Be Long; Terrific Stomp; Let's Get It; Kansas City Squawbel; "X" LVA 3038. 10-inch. 24 min. $2.98.

Moten's band was the kingpin in Kansas City in the late Twenties when that town was a real citadel of jazz. These three disks trace the band's development, possibly a little too exhaustively, from 1926 through 1929, from a crude and somewhat clumsy group to a polished and powerful organization. This is the band which eventually formed the nucleus of Count Basie's orchestra. Basie's first records as Moten's pianist are scheduled for Volume 4 in this series.

CHICO O'FARRILL
Chico O'Farrill Afro-Cuban: Cuban
Blues; JATP Mambo; Tahoe; Avocado; Almandra; Sin Titulos; Duermes; Disappearance. CLEF MG C-151. 10-in. 23 min. $3.98.

Chico O’Farrill Jazz: Flamingo; Bright One; Dance One; Last One; Guess What?; Ain’t Necessarily So; Heat Wave; Cry Baby Blues. CLEF MG C-152. 10-in. 24 min. $3.98.

The Second Afro-Cuban Jazz Suite (plus Havana Special, First Time). NORGAN MG N-9. 10-in. 23 min. $3.98.

Capable performances of rather routine arrangements in the modern vein by a studio band. Even the use of Machito’s rhythm section on CLEF MG C-151 fails to enliven things.

SY OLIVER

Dance to the Music of Sy Oliver and His Orchestra: For Dancers Only; Four or Five Times; I Can’t Give You Anything But Love; Baby; Organ Grinders’ Swing; Chorale on Me; By the River Saints Marry; Ain’t She Sweet; That’s What You Do. DECCA DL 5296. 10-in. 25 min. $2.98.

Oliver, who helped to create much of the Jimmie Lunceford orchestra’s style, recreates some of the arrangements he did for Lunceford, using a studio band. Clean performances and good recording, but the ease of the Lunceford band is missing.

THE ORCHESTRA

WILLIS CONOVER’S HOUSE OF SOUNDS: I’ve Got You Under My Skin; One for My Kewy; The Song Is You; Pull Box; Light Green; Flamingo; Something to Remember You By; Taking a Chance on Love; Playground; The Tiger; Moonlight in Vermont; Willow. BRUNSWICK PL 54003. 12-in. 48 min. $3.98.

The orchestra is a modern-styled Washington, D.C. group, which is sponsored by Conover, a disk jockey. It plays cleanly and industriously enough to be confused with any top-ranking modern big band jazz.

CHARLIE PARKER

Charlie Parker Big Band: Temptation; Autumn in New York; Lover; Stella by Starlight; Dancing in the Dark; Night and Day; I Can’t Get Started; What Is This Thing Called Love; Almost Like Being in Love; Laura. CLEF MG C-609. 10-in. 30 min. $4.98.

Parker’s thin, unshaded tone was not at all suited for tunes of this type. The band with him is heavy and badly balanced for recording.

BEN POLLACK

BEN POLLACK AND HIS ORCHESTRA: Waiting for Kate; Boy, Buy for Baby; He’s the Last Word; Singapore Sorrows; Memphis Blues; Bashful Baby; (plus small group version of Yellow Dog Blues). “X” LX 3003. 10-in. 23 min. $2.98.

A dance band of the late Twenties that managed to play a lot of jazz, inasmuch as its sidemen included Benny Goodman, Jack Teagarden, Glenn Miller and Jimmy McPartland. The record contains some good jazz, good period flavor (a very funny trio of girl singers), and Goodman’s first recorded solo.

PEREZ PRADO

Mambo by the King: Mambo Janbo; In a Little Spanish Town; C’est Si Bon; Whistling Mambo; Cuban Mambo; Mambo de Paris; Malaguerita; Perdido. RCA VICTOR LPM 3108. 10-in. 24 min. $2.98.

Mambo Mania: Cherry Pink and Apple Blossom White; Ballin’ the Jack; Tomcat Mambo; April in Portugal; Mambo a la Kento; The High and the Mighty; Marilyn Monroe Mambo; St. Louis Blues Mambo; Skokiaan; A la Billy May; Mambo de Chatounanga; Mambo in Sax. RCA VICTOR LPM 1075. 12-in. 34 min. $3.98.

Perez Prado Plays Mambo: Mambo No. 5; Pasito E-Che; Oé Calaballo; Pianulo; Mambo No. 5; Barbarahairia. RCA VICTOR LPM 21. 10-in. 19 min. $2.98.

The playing of Prado’s band is very crisp, very brilliant, and — possibly to counteract the monotonous obviousness of the mambo in which he couches everything — determinedly shy of the obvious. There is an engaging humor in the best of Prado’s work and it is best preserved on RCA Victor LPM 21 and LPM 3108. LPM 1075 has a few good points, but they are offset by much that is routine. The recording on all three disks is very good, particularly so on LPM 21.

BOYD RAEBURN

Boyd Raeburn and His Orchestra: March of the Boys; Boyd’s Nest; Interlude; I Didn’t Know About You; (plus Fletcher Henderson’s Orchestra playing King Porter Sump; Mornin Swing; Minor Riff; Satchel Mouth Baby). ALLEGRO 4028. 10-in. 24 min. $2.95.

INNOVATIONS BY BOYD RAEBURN: Man with a Horn; Yerxa; Baby and Soul; Tonilleketes; I Only Have Eyes for You; Blue Ethere. SAVOY MG 15020. 10-in. 19 min. $3.50.

INNOVATIONS BY BOYD RAEBURN, Vol. 2: Over the Rainbow; Hip Boy; Hip Jump; Prelude to the Dawn; Love Train; Soft and Warm. SAVOY MG 15011. 10-in. 19 min. $3.95.

INNOVATIONS BY BOYD RAEBURN, Vol. 3: Dalcroze Sally; Dock Waddle; Temptation; Boyd Meets Stravinsky; Forgelsil; Little Boy Blue. SAVOY MG 15012. 10-in. 18 min. $3.85.

Raeburn led one of the earliest big bands in the modern jazz idiom, but it never got off the ground. The three Savoy disks, made up of reissues from the Jewel label, feature arrangements by George Handy, Johnny Richards, Ed Finckel, and, of all people, Ralph Flanagan. Today they sound surprisingly matter-of-fact for a band that was once considered mad as a hatter. Actually they are toned down from the earlier Raeburn performances on Allegro 4028. This earlier Raeburn band was a much more brilliant and swinging organization, but the Allegro recording is marred by mechanical noises.

SHORTY ROGERS

Cool and Crazy: Coup de Graa; Contours; Tale of An African Lobster; Infinity Promenade; Short Stop; Ciquito Loco; Bou-Ribib; The
**ARTIE SHAW**

**ARTIE SHAW: Frenesi; Star Dust; Moonlight Serenade to a Savage; Traffic Jam; Begin the Beguine;** RCA Victor LPM 3115. 10-in. 18 min. $2.98.

**ARTIE SHAW: The Glider; Night and Day; My Heart Belongs to Daddy; You've Got Under My Skin; Love of My Life; In the Still of the Night; Along with Me.** Allegro 1953. 10-in. 24 min. $2.95.

**ARTIE SHAW FAVORITES: Indian Love Call; What Is This Thing Called Love; Softly, As in the Morning Sunrise; Rosalie; The Donkey Serenade; Caricara.** RCA Victor LPT 28. 10-in. 19 min. $2.95.

**ARTIE SHAW PLAYS: The Hornet; How Deep Is the Ocean; I Don't Stand A Ghost of a Chance; Begin the Beguine; What Is This Thing Called Love; Get Out of Town; You Do Something to Me; Love For Sale.** Allegro 1953. 10-in. 24 min. $2.95.

**ARTIE SHAW PLAYS COLB PORTER: Night and Day; Get Out of Town; In the Still of the Night; What Is This Thing Called Love; Love For Sale; You Do Something To Me; I've Got You Under My Skin; My Heart Belongs to Daddy.** M-G-M E 517. 10-in. 24 min. $2.95.

**ARTIE SHAW WITH STRINGS: Japanese Sandman; A Pretty Girl Is Like a Melody; Sugar Foot Stomp; Thou Swell; My Blue Heaven; Sobotin Blues; Copenhagen;** (plus small group version of Sweet Lorraine). Epic LG 1956. 10-in. 24 min. $2.98.

**ARTIE SHAW WITH STRINGS: Above plus It Ain't Right; Cream Puff; No Regrets;** (plus small group version of Streamline). Epic LG 1953. 10-in. 24 min. $2.98.

**NEW DIRECTIONS IN MUSIC: Doodletown Fifers; April in Paris; Midnight Sleigh Ride; Rainy Afternoon; Swing Dance; The Honey Jump; Now That I'm in Love; Step Beatin' Round the Mulberry Bush; Child's Play; Horse Play.** RCA Victor LPM 1009. 12-in. 24 min. $2.98.

**THE SOUND OF THE SAUTER-FINEGAN ORCHESTRA**

**Nina Never Knew; Love Is A Simple Thing; Time in Dream; Twiddle Dum and Twiddle Dee;** (plus small group version of Sweet Lorraine). Epic LG 1953. 10-in. 24 min. $2.98.

**IN THE BLUE ROOM, IN THE CAFE ROUGE: Nightmares; Together; My Reverie; Sobotin Blues; Jesters Creepers; In the Mood; Non-Stop Flight; Begin the Beguine; The Old Stamping Ground; The Chant; Star Dust; The Caricara; At Sundown; I'm Sorry for Myself; Diga Diga Doo; Maria My Own; Moonray; Everything's Jumpin'; St. Louis Blues; I've Got My Eye on You; My Blue Heaven; El Rancho Grande; Sweet Sue; The Man from Mars.** RCA Victor LPT 6000. Two 12-in. 86 min. $8.95.

**SUMMERHEART OF SIGMUND FREUD.** RCA Victor LPM 3137. 10-in. 25 min. $2.98.

**SHORTE RODGE COURTS THE COUNT: Topsey; Basic Eye; It's Sand; Max; Doggin' Around; H & J; Tickles; Tap Miller; Walk, Don't Run; Jump for Me; Over and Out; Down for Double; Swingin' the Blues.** RCA Victor LPM 1004. 12-in. 39 min. $3.98.

Since playing with Stan Kenton and Woody Herman, Rogers has become a dominant figure in West Coast Jazz circles. His peppy, linear arrangements are usually played by small groups, and RCA Victor LPM 3138 is really small group jazz though a full-band is involved as background. The disk is memorable for the title of one selection: The Sweetheart of Sigmund Freud. RCA Victor LPM 1004 is a tribute to Count Basie played by an unmitigatedly all-star band that only rarely manages to suggest the light, floating drive that was such an important element in the Basie design.
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My Concerto: Concerto for Clarinet; Blues; Dancing on the Ceiling; The Maid with the Flounced Hair; Evenin'; Summertime; Suite No. 8; St. James Infirmary; The Man I Love. RCA Victor LPT 1020. 12-in. 45 min. $3.98.

Non-Stop Flight: Blue Skies; Fee Fi Fo Fum; Oh!; Free Wheeling; Free for All; Monsoon; Non-Stop Flight; I'll Be with You in Apple Blossom Time. Epic LG 1017. 10-in. 23 min. $2.98.

This is Artie Shaw and his orchestra: September Song; Copenhagen; Villa; Lover Came Back to Me; Back Bay Shuffle; Easy to Love; Non-Stop Flight; Soon. RCA Victor LPT 3005. 10-in. 25 min. $2.98.

The popularity of Artie Shaw's band lasted much longer than did its eminence as a jazz group. In fact, the two events happened at different times. Shaw started out in 1936 with the idea of adding a string quartet to the usual big band personnel—a decade before it became fashionable for big bands to be boosted with strings. He played some pretty, decorative things with this group that can be heard, not too well recorded, on Epic LG 1006 and LG 3112 (the additions on the twelve-inch disk are worth while). But then Benny Goodman established the big brassy swing band as the thing, so Shaw dropped his strings, got big and brassy and set out after Goodman. This was Shaw's best period as a jazzman. The rough, loose-jointed band he led then occasionally shines through on Epic LG 1017, Victor LPT 3003 and Victor LPT 28, although most of the selections on the Victor disks are from his later, more popular period. This period began with the success of Begin the Beguine and Shaw's discovery of the magic of smoothly swung show tunes. From then on, Shaw became smoother and smoother, and had less and less to say in jazz terms, except on those occasions in the early Forties when Lips Page or Roy Eldridge could be heard with him. Victor LPT 6000 catches him at the moment of transition in some radio broadcasts that show a band with much vitality and drive. The Allegro disks are sloppy transfers from the Muscraft label of recordings made by Shaw with a studio band after the war. M-G-M E 517 is made up of some of these same Muscraft recordings transferred much more cleanly. Decca DL 5786 is quite recent and quite routine.

Bobby Sherwood
Classics in Jazz: Poor Little Rich Girl; Walkin' and Talkin'; Swingin' at the Savoy; Cotton Tail; The Elki Parade; Makin' Woojope; Bagle Call Rag; Sherwood's Forest. Capitol H 320. 10-in. 25 min. $2.98.

Classics in Jazz: Above plus Flatlinin'; Theme for a Dream; New World Jump; Casavant. Capitol T 320. 12-in. 35 min. $3.98.

Sherwood is a versatile musician who has been known more recently as a comedian and disk jockey. During the early Forties he led a very capable swing band with a varied and imaginative repertoire. A good sampling of its work makes up these two disks (the added pieces on the twelve-inch disk are well chosen).

Earle Spencer
Jazz Technocracy: Bolero in Boogie, Soft and Warm; Production on a Melody; Oh, You Beautiful Doll; Ragtime in Boogie. Tops L 920. 10-in. 16 min. 79¢.

When Stan Kenton was in his Artistry in Rhythm phase, Earle Spencer was running a roadshow version of the same thing. Here-with the evidence—not bad of its sort—only adequately recorded and on poor surfaces.

The Squadronaires
Contrasts in Jazz: The Champ; The Best Things in Life Are Free; Coach Call; C Jam Blues; Authors Anonymous; No Name Jive; Donogl Cdrille Song; Jupiter Crepes. London L 970. 10-in. 21 min. $2.98.

An alert group of Englishmen playing bright, polished approximations of the styles of several American bands.

Cootie Williams
Cootie Williams and His Orchestra: I Can't Get Started; I'm Beginning to See the Light; Saturday Night; Cherry Red Blues; Somebody's Got to Go; I Should've Been Drinkin'; Save the Bones for Henry Jones (plus small group version of Echoes of Harlem). Allegro 4046. 10-in. 24 min. $2.95.

Dreary recordings (1944-1947) of a band led by a man who was once one of the most brilliant of jazz trumpeters.

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Tom Cat on the Keys: Tom Cat on the Keys; Southern Exposure; Tea for Two; Hobson Street Blues; Rhum-Boogie; Crow Crow Blues; Hot Sunset; Tramp Leader; A New Baby; Everybody Step; Cohan Boogie Woogie; Nickel Nabor Blues; It's a Hop-Hop-Hoppy Day. RCA Victor LJM 1013. 12-in. 33 min. $3.98.

The onetime pianist in the Bob Crosby band leading a Crosbybsh band of his own in some thin, repetitious material.

MISCELLANEOUS

Ballroom Bandstand: Harry James — Two O’Clock Jump; Back Beat Boogie; Gene Krupa — Drummin’ Man; After You’ve Gone; Woody Herman — North West Passage; Bop; Les Brown — Mexican Hat Dance; Twilight Time; Benny Goodman — Jersey Bounce; A String of Pearls; (plus Raymond Scott — The Toy Trumpet; In an 18th Century Drawing Room). Columbia CL 811. 12-in. 37 min. $3.95.

Battle of the Bands: Stan Kenton — Artistry Jumps; Woody Herman — Rhapsody in Wood; Billy Butterfield — Big Bells Rag, Dixie; Gillie Wilson — Cabaret; Benny Goodman — Undercurrent Blues; Bobby Sherwood — Sherwood’s Forest; Benny Carter — I Surrender Dear; Charlie Barnet — Pan American. Capitol H 235. 10-in. 23 min. $2.98.

Almost all these numbers are included on LPs by the individual bands. Only Benny Carter’s I Surrender Dear (Capitol H 235) is both good and otherwise unavailable on LP.

Five Feet of Swing: Bob Crosby — South Rampart Street Parade; Dogtown Blues; Dorsey Brothers — Solitude; Weary Blues; Chick Webb — I Want to Be Happy; Hallelujah!; (plus Jimmy Dorsey — Song of the Volga Boatman; I Cried for You; Glenn Gray — Sleepy Time Gal; Drifting Apace). Decca DL 8045. 12-in. 42 min. $3.98.

For Dancers Only: Will Bradley — Star Dust; Benny Carter — More Than You Know; Count Basie — Moonlight Serenade; Gene Krupa — Maria Elena; Artie Shaw — Moonlight and Shadows; (plus Frankie Carle — Boss of Picardy; Tony Pastor — That’s What You’re Adorable, Hal McIntyre — Dancing in the Dark, Hal Kemp — A Little White Gardenia; Glenn Miller — Time on My Hands; Neal Hefti — I Can’t Get Started; Leroy Anderson — Ever Since You Went Away). Epic LG 3120. 12-in. 36 min. $3.95.

Great Trumpet Artists: Paul Whiteman — From Monday On; Benny Goodman — Frankie and Johnny; Louis Armstrong — Basin Street Blues; (plus small group versions of When the Saints Go Marching In by Bunk Johnson; Swing Is Here to Stay by Gene Krupa, Anthropology by Dizzy Gillespie). RCA Victor LFT 26. 10-in. 19 min. $2.98.

The two Crosby numbers on Decca DL 8045 are gems; ditto the Dorsey Brothers Weary Blues. Chick Webb, who has not yet achieved an LP of his own, has done better things than the two numbers here although they’re taken from a very small group, the Little Chicks, and Ella Fitzgerald. Epic LG 3120 offers the routine side of some good jazz groups. From a big band point of view, the only point of interest on RCA Victor LFT is From Monday On, one of the best Beiderbecke-Crosby-Whiteman teamings.

Harlem Jazz, 1930: Duke Ellington — Double Check Stomp; Jolly Wag; Don Redman — Count of the Wind; Shakin’ the African; Fletcher Henderson — Radio Rhythm; Just Blues; Luis Russell — Sarangga Duet; Cane on Down. Brunswick BL 58024. 10-in. 24 min. $2.98.

Four of the best big bands of a quarter of a century ago, cloudily recorded. Ellington is well represented, Henderson and Russell (with Jimmy, Tiny, Red Allen and Don Russell) adequately, Redman poorly.

History of Jazz, Vol. 3: Benny Goodman — Sweet and Lovely; (plus small group versions of Riflemaker and If I Could Be With You by the International Jazzmen; All I Do Is Dream of You by the Benny Goodman Trio. Sometimes I’m Happy; How High the Moon by the Al Casey Sextet; Reverie by Rex Stewart’s Big Eight; I Never Know by Big Sid Catlett). Capitol H 241. 10-in. 22 min. $2.98.

History of Jazz, Vol. 4: Billy Butterfield — Oh, Lady Be Good; Bobby Sherwood — In the Dark; Benny Carter — Love for Sale; Jay McShann — Almost; Stan Kenton — Soliloquy; Eddie Miller — Our Monday Date; (plus small group versions of Hollywood Stampede by Coleman Hawkins; Jumpin’ at Capitol by the King Cole Trio). Capitol H 242. 10-in. 24 min. $2.98.

I Like Jazz: Frankie Trumbauer — Sentimental Baby; Duke Ellington — Merry Go Round; Benny Goodman — Jam Session; Pete Rugolo — 4.20 A. M.; (plus small group versions of Maple Leaf Rag by Wally Rose; Put It Right There by Bessee Smith; Jazz Lips by Louis Armstrong; Home Cooking by Eddie Condon; Sensation Rag by Phil Napoleon; I’ll Never Be the Same by Teddy Wilson and Billie Holiday; Gat Dem Blues by Turk Murphy; Makin’ Time by Dave Brubeck). Columbia JL 32. 12-in. 37 min. $9.80.

Jazz, Vol. 7: Fletcher Henderson — Sugar Foot Stomp; Duke Ellington — The Creeper; Harlem River Quiver; (plus small group versions of I Wish I Could Shimmy Like My Sister Kate by the Cotton Pickers; Original Dixieland One-Step by Mill Moie, Mississippi Mud by Frankie Trumbauer; Makin’ Friends by the Kentucky Grasshoppers; Basin Street Continued on next page
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October 1955
TAKE A GOOD LOOK

YOU CAN ACTUALLY SEE THE DIFFERENCE!

These are unretouched photomicrographs (not artist's conceptions) of FERRO-SHEEN tape and ordinary tape taken under identical conditions. Magnification is 50X. See how irregular the eggshell surface of the ordinary tape appears in comparison with the smooth FERRO-SHEEN tape. See how much smaller are the shadows and highlights of the FERRO-SHEEN tape. This indicates a much greater uniformity of oxide coating and an unparalleled super-smooth surface.

What Does This Super-Smoothness Mean to YOU?...

1 GREATLY REDUCED HEAD WEAR:
the mirror-smooth FERRO-SHEEN surface virtually eliminates disastrous headwear caused by the abrasive surface of ordinary tapes.

2 NO SHEDDING OF OXIDE:
unlike ordinary tapes which shed oxide particles that gum up the heads, the FERRO-SHEEN process anchors the oxide to the base so that it cannot come off and deposit itself on the head.

3 FLATTER FREQUENCY RESPONSE:
the super-smooth surface of FERRO-SHEEN tape makes better contact with the recording head, resulting in higher output, a very flat frequency response.

4 REDUCED "PRINT-THROUGH":
"Print-through" is virtually eliminated, even at excessive input levels, because of unparalleled oxide uniformity in FERRO-SHEEN process tape.

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Send for free Comparator Card which has strips of all of the leading tapes mounted side by side for your direct visual comparison. You will SEE the obvious difference at a glance. You will instantly recognize that Irish FERRO-SHEEN process tape with its obvious smoother surface is the finest tape your recorder can use!

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Acoustic Research Speaker System

SPECIFICATIONS (furnished by manufacturer): a very small speaker system in which speakers and enclosure are designed as a unit assembly. Response: low-frequency section, 38 to 1000 cycles 46-154 db, down 6 db at 50 cycles; high-frequency section, 1000 to 13,000 cycles 68 db. Distortion: less than 1.5% from 35 to 13,000 cycles, and 3.2% at 30 cycles. At 10 watts input, corner mounting; less than 2.1% from 35 to 13,000 cycles, and 4% at 32 cycles, at 20 watts input. Power capacity: 60 watts peak. Impedance: 4 ohms. Components: 1-1/2 in.-woofers with 3.3 lb. Alnico 5 magnets; 8-in. tweeter; both in Fiberglas-filled braced cabinet. LC crossover network with three-step tweeter to level control. Dimensions: 14 in. by 25 by 11 3/8 overall. Prices: model AR-1, complete system in a birch, or traditional mahogany, $185.00; model AR-1U, same but in unfinished clear lac., $172.00; model AR-1WU, woofer section only in same finishes, $145.00; model AR-IWU, woofer section only unfinished lac., $132.00. Manufacturer: Acoustic Research, Inc., 33 Mt. Auburn St., Cambridge 38, Mass.

Preliminary technical descriptions of the Acoustic Research speaker system, and a brief hearing at the 1954 New York Audio Fair, led us to expect first-rank performance from production models. We were not disappointed. This is a truly fine system, and that statement can be made without qualification. If you think that isn't saying much, look again at the dimensions and prices in the specifications paragraph.

The most remarkable part of the system is, of course, the woofer. Briefly, it works like this: the enclosure is an infinite baffle — there are no ports; the speaker is completely enclosed. Now, a small totally-enclosed cabinet raises the resonance frequency of a loudspeaker because of the stiffness of the air load on the back of the cone. With an ordinary loudspeaker this is undesirable, because it limits bass response severely. But (according to the manufacturer) the woofer used in this system has, unmounted, only 10% of the suspension stiffness it would normally have; its open-air resonance is below 15 cycles.

When mounted in the small sealed enclosure the cone resonance rises to about 45 cycles, which is the design objective. Flat response to well below 40 cycles is claimed, with the response at 30 cycles down only 6 db, which was found to be verified by ear tests. Further, air as a cone restoring force is more linear than a standard suspension, which means that the speaker can be designed for large excursions at lower distortion than normal. The final result is a woofer that works exceptionally well because of its small size, not in spite of it; one that has excellent, distortion-free bass. I have heard clean extended bass like this only from enclosures that were at least six or seven times its size.

But the system is less efficient than many. For small living rooms and moderate levels an average amplifier should suffice; if you want your music loud, you'll need a high-power amplifier. If you have a 20 by 30 ft. room, this speaker system can fill it, but you'll need all the power you can get — and anyway, with that much space to fill, the space-saving features of the Acoustic Research speaker would not be required. We found that in a large living room (6,000 cu. ft.), a 50-watt amplifier gave ample volume but did not shatter our ear-drums even when wide open.

The tweeter supplied with the complete systems is not of the overly-brilliant type, but is smoothly extended in range; we believe the specifications to be on the conservative side concerning top response. The sound has a clarity of a type that I find pleasing. In my live listening room the lowest tweeter level adjustment was just about right. — I have heard tweeters that I liked better, but not much better. For those who prefer a different tweeter, the woofer section is available separately at a reduced price. A good idea.

Before ending our report we should like to emphasize once more that this system would be a good buy as a home speaker system if it were several times its actual size, and if it cost substantially more than it does. Its compactness is simply an additional advantage. — R. A.

MANUFACTURER'S COMMENT: The acoustic suspension woofer was developed primarily to reduce bass distortion in speakers (we believe that over a period of fifteen years the principle will have an effect on speaker design similar to that of feedback on amplifiers after 1954), and we felt that we had a responsibility to publish very specific data on harmonic distortion. The reference to enclosures six to seven times the size of the AR-1 — this would be 14 to 16 cubic feet — is interesting from a historical point of view, but the AR-1 is neither larger nor smaller than it has to be for the best bass we know how to produce, by any method.
Electro-Sonic C-1 Cartridge

SPECIFICATIONS (furnished by manufacturer): an electrostatic-diaphragm cartridge employing a rotating coil D'Arosio movement as generator. Compliance: 6.4 x 10^-6 centimeters per volt. Dynamic mass: 1 milligram. Response: 16 to beyond 20,000 cycles. Tracking error: ±1% at 1 to 1 voltage step-up. Transformers are of such quality as to have no adverse effect on performance. Impedance: 1.5 ohms. Constant: Distortion: innearably low. Frequency response: 20 to 20,000 cycles. Sensitivity: ESL $35.95; ESL-201M transformer: $11.00; ESL-201F, $15.00. Manufacturer: Electro-Sonic Laboratories, Inc., 35-54 36th Street, Long Island City, N. Y.

Back in the January 1955 issue we reported on the Electro-Sonic Standard series cartridge. That report was quite enthusiastic; we called the sound "delicately clean." Since then the deluxe, or Concert series, has been developed and marketed. The price is slightly higher but, according to our ears as well as test instruments, the performance is superior in every way. And that makes for a notably fine cartridge.

Bell RT-75 Tape Recorder

SPECIFICATIONS (furnished by manufacturer): a three-speed tape recorder with built-in amplifier and speakers in a hi-fi system. Response: 30 to 10,000 cycles at 75 ips. S/N: 82 db. 25% to 75% of full speed. Full speed: 1,200 ft. in 90 sec.; rewind: 1,200 ft. in 70 sec. Knows two high-impedance microphones, one high-level high-impedance microphone, and a normal speaker jack at 3.2 ohms and high-impedance output. Connected ahead of internal power amplifier, to drive external sound system. When either jack is used, internal speaker is disconnected. Wow and flutter: less than 0.25%, 75 ips. Controls: speed change combined with power on/off; run-stop; run-control; record switch push-button; tone combined with push-button rewind; volume combined with push-button fast forward. Tubs: 12AX7, 6G4, 6V6GT, 6X5GT. Accessories: microphone, one loaded and one empty 3-in. reel, instruction book,肺炎, $518.95. Manufacturer: Bell Sound Systems, Inc., 55 Marion Road, Columbus, Ohio.

The RT-75 may be evaluated as a medium-fi unit with all the operating features and connection facilities of much more expensive high fidelity recorders. And only the set has been called "flat" for showing no signs of stopping there. There are no hum problems and you don't have to worry about matching or terminal graft resistors. Many preamplifiers have enough gain to work satisfactorily without an input transformer, although the manufacturer recommends its use when a transformer is used the character of the crystal-clear sound is unaffected. The recorder itself is, with us, though, is the extremely high lateral compliance and the small moving mass — these characteristics, together with satisfactory vertical compliance, assure record wear substantially below normal. There is one disadvantage necessarily incurred by this perfectionist construction: the stylus isn't replaceable by the user; the whole cartridge must be returned to the factory for the job.

In our opinion it's more than worth it. Recommended transformer is the ESL-201M, which raises the output to 1.5 millivols — adequate for any standard preamplifier. There is also available the ESL-201F, which is identical except that a switch is provided for insertion of a high-frequency rolloff filter. — R. A.

MANUFACTURER'S COMMENT: The ESL Concert Series is probably the world's only cartridge designed specifically for all professional type arms, with no sacrifice to permit operation in inferior record chains. The resulting performance is so superb that the leading consumer research organization specializing in audio equipment unhesitatingly endorses the ESL Concert Series as "by far the finest phonograph reproducing instrument we have ever heard." In A-B comparisons with its closest competition the ESLs continue, "seven persons who had never been exposed to high fidelity reproduction were struck by the superior definition of the ESLs."


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TESTED IN THE HOME

Continued from page 140

going an optimally flat signal for a hi-fi system.

Three pilot lights are grouped at the lower left. One light when the power is turned on, another whenever the RECORD button is depressed, and the remaining light is the record level indicator. In a corresponding position at the right are three input jacks, two for high-impedance microphones and a third high-level input to take a tuner, crystal pickup, or the output of a hi-fi preamplifier. Two microphones can be used simultaneously or one microphone's output can be mixed with whatever is fed to the high-level input. You can leave the hi-f output connected to the input of a preamp while recording, even if the preamp selector switch shorts out all inputs but one of the selected, this is not true of all inexpensive recorders.

The RT-75 appears to be well made. There is plenty of storage space for tape and auxiliary equipment. It came securely and carefully packaged, and the instruction book is excellent. — R. A.

Electro-Voice Skylark, Piccolino I and II

SPECIFICATIONS (furnished by manufacturer): SKYLARK — complete compact speaker system, incorporating SPBC 8-in. speaker for bass and middle range, T35B high-frequency driver with horn, crossover network and tweeter level control. Dimensions: 14% x 13% x 5, 650 cycles, Impedance: 8 ohms. Crossovers: mechanical crossover in SPBC between bass cone and mid-range preamplifier, 3,000 cycles; electrical crossover to T35B driver, 3,500 cycles. Power capacity: 20 watts program. Dimensions: 14 in. high by 33 wide by 105 deep. Price: $221.75; complete, in mahogany; $29.76 in blonde. PICCOLINOS — small, portable enclosures for T35 or T35B driver, X36 crossover network, and AT37 level control. Dimensions: 8 in. wide by 5 7/8 deep by 63/4 high. Price: Piccolino I (contains T35 speaker, crossover network, AT37 control), $54.00; Piccolino II (same except T35B driver), $42.00; Piccolino III (same except T35B driver and AT37 control), $56.00. Manufacturer: Electro-Voice, Inc., Buchanan, Mich.

The Skylark is basically a phase-inverter (bass reflex) enclosure reduced to minimum workable dimensions by the employment of two tapered tunnels rather than a simple port. Designed specifically for the Skylark, the SPBC driver has an 8-in. bass cone and a smaller coaxially-mounted mid-frequency cone, both are driven by a single voice coil. Free-air resonance, according to the manufacturer, is 60 cycles — very low for an 8-inch. At 3,500 cycles a T35B driver and horn take over through an electrical crossover network. A level control is furnished for the tweeter. Effectively, then, the Skylark is a three-way system.

Sound is full yet light, it definitely leans toward the bright side. The tweeter is quite efficient and the level control is needed to bring it into balance. We found that about halfway or less on the level control was adequate. Low-frequency response was good for an enclosure of this size, as might be expected with a low woofer resonance. Still, the downward slide (according to the ear) began at about 90 cycles with flat amplifier response. Some bass boost is helpful in obtaining a better aural balance. The cabinet is of rigid construction, which is a must for clean bass, and it was really well finished — surprisingly so, in view of the moderate price.

A Piccolino isn't a miniature radio, as it might appear from the illustration, but a small enclosure for a very-high-frequency tweeter with its associated crossover network and tweeter control. It is simple and can be added as an auxiliary tweeter separate from the main speaker system, or as an improvement to existing systems by feeling everything above 3,500 cycles to it alone. With the cabinet supplied, of course, you don't have to take the trouble to make a cutout for the tweeter in the main enclosure. A clever idea.

The Piccolino I contains a T35 driver, the Piccolino II, a T35B. Otherwise they are identical. Both cover the same range (above 3,500 cycles), have the same impedance (16 ohms), and are supplied with the same horn so that coverage (18° specified dispersion) is the same. The T35B is very efficient, has a 4-oz. magnet, and is designed for systems with a 20-watt rating or less. The T35B has an 8-in. magnet and is therefore even more efficient (about 4 db); it is intended for use with systems up to 40 watts, and is naturally more expensive. Both have excellent reputations as tweeters. They add an exciting brilliance that gives the "close-up" sound many like. As with woofers, a heavier magnet in a tweeter pays off in better listening: the T35 was audibly smoother, more refined than the T35B.

MANUFACTURER'S COMMENT: The T35 and T35B have identical frequency response and polar dispersion patterns. The smoother-mounding response of the T35 over the T35B is due in large part to the superior damping of the driver diaphragm afforded by the much larger magnet. Since the diffraction horn, phasing plug, and diaphragm for both the T35 and T35B are identical, identical performance except for the mentioned factors of damping and efficiency is assured.

Bogen R765 FM-AM Tuner

SPECIFICATIONS (furnished by manufacturer): Inputs: phone (Hi mag., lo mag., or ceramic); auxiliary high-level input. Controls: phono equalizer (R7 78, US 78, AER, RH A, Cole LP, NA B, Pog), effective on all phone inputs; concentric AC on-off-volume and loudness controls; concentric selector (AM Norm, AM Hi-Fi, Phonon, FM, Aux).

To build an FM-AM tuner with an audio preamplifier-control section on the same chassis, and to make them both of fine quality with no delusional interaction, is no small job in itself. To do all this and add some basic design improvements, as Bogen engineers did with the R765, is a feat of substantial magnitude.

There are three phone inputs, only one of which can be used at a time: Hi Mag., for Pickering 120 and 140 cartridges, Clark-Stanley and moving-coil cartridges used with transformers; Low Mag, for cartridges of lower output (virtually all modern magnetics); and Ceramic, for crystal, ceramic, and other constant-impedance cartridges. The preamp has plenty of gain and low enough noise for popular moving-coil cartridges without transformers. A separate high-level input is furnished for a tape recorder output, TV sound, or the like. Also on the back panel are the main on-off input jack to the amplifier (at low impedance), a high-impedance output (taken off before tone and volume controls) for connection to a tape recorder input, a pair of switched AC power outlets, and a hum null control.

Now to the front panel. First knob in the usual order is the phono equalization control, with positions for seven curves. According to our workbench checks they are quite accurate, and are probably as good choices as any possible in a group of seven. The only important ones missing are Old London and pre-New Orthophonic Victor; these can be matched closely with some input from the tone controls.

Next is a concentric pair of knobs. The inner one turns the AC power on and off, and controls the volume also. This is not a compensated control. Fletcher-Munson (loudness) compensation is adjusted by the outer knob, which is actually a five-position switch labeled CONTOUR; the markings are 0, 5, 10, 20, and 30. Following is a table giving results of our workbench tests on the effect of this control. The first column is the switch positions; second column is the reduction in mid-frequency gain, in db, obtained in those positions; third is the boost (relative to 1,000 cycles) in db, the fourth column is the boost at 10,000 cycles with the same reference.

Three points should be made: First, we don't claim absolute accuracy for these figures. They are only accurate enough to provide a good idea of what happens. Second, response is flat in the 0 position.

Continued on page 144

HIGH FIDELITY MAGAZINE
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and compensation is added in steps progressively as you turn the control toward the higher numbers. So you'd normally use the 0 position for extremely high-level listening, the 5 position for average loud levels, the 10 position for softer-than-average levels, and so on. Third, compensation at 10,000 cycles is very slight; it is substantially more at 20,000.

In the center of the panel is another concentric pair of knobs. The outer one is the selector switch with AM Norm, AM Hi-Fi, Thono, FM, and Aux positions. Bandwidth of the AM section is about 8 kc in the AM Norm position and 15 kc in the AM Hi-Fi position; the latter is for short-distance pickup when there is no interference, and gives fairly wide-range response. For ordinary circumstances the AM Norm position should be used. The inner knob is for control of the Autolock circuit; one of the most fascinating features I've seen in some time. In the FM Normal position (maximum counterclockwise) a combined squelch and delayed AFC action is applied to the FM tuning section. The squelch cuts out all interference that you tune down the FM dial; stations come up out of a dead-silent background. When you find the station you want, you don't have to tune it in accurately. Wait a few seconds, a red indicator light goes on, and an automatic frequency control circuit cuts in to tune the station precisely! The delay is so that you can hit any of a number of closely-spaced stations while AFC is off; there's no chance of it pulling you to another station you want to another, perhaps stronger, one. Tune away from the station. The Autolock indicator light goes out. and you're ready to tune in another.

But that isn't all. With even the best squelch circuit you can skip right over a very weak station. Turn that central inner knob to the right and you hear a switch click; you now have a variable AFC control. AFC action is strongest at that position, and as you turn the knob clockwise it decreases gradually to zero when you hit the right-hand stop. That position is marked FM Fringe. Incidentally, the Autolock as well as the squelch circuit is disabled while you aren't in the FM Normal position.

Bias and treble controls, to the right of center, are a concentric pair also. They are both relatively mild in range of action, which is all right in our opinion. No significant ringing on transients is introduced. Finally, at the right-hand end, is the tuning knob.

Sensitivity and limiting action on FM are very good. Sound is clean and undistorted. The AM section is sensitive too, with excellent volume regulation. Other good features: The R765 is available with or without a cabinet, and there is a choice of light or dark cabinet. "Normal" positions of controls are marked, when applicable, for the uninstructed user. — Instructions and packaging are very good. Dial isn't closely calibrated. — We got a large popping noise when switching to or from FM on the selector switch. General impression: most favorable. — R. A.

**Fleetwood TV System**

Considering the amount of effort spent to achieve high fidelity sound, it is surprising that more people don't strive for high fidelity sight, as exemplified by the Fleetwood. Perhaps it is because many people don't know how good TV video can be. The average radio dealer used to tell his customers that to get good sound, you had to turn up the bass and cut the highs. That hid the distortion. And the same seems to be true of television sight. When the dealers (around here, anyway) demonstrate how a "true picture" properly," the result is a small picture which effectively hides snow, halo, and other deficiencies.

TV video can have all the brilliance, sparkle, detail, rich blacks and clear highlights, that you expect from a fine movie or a professional photographic enlargement. But it takes a fine TV system to do it — just as it takes a fine amplifier and speaker to give clean sound. The Old Fleetwood gave that kind of a picture; the new one does even better, largely because of the addition of a definition control. Furthermore, it is more flexible and convenient to operate.

The 27-inch Fleetwood sent for this report, and the one I have been using for the past two years, are remote control models, and those who have not lived with a true remote unit have missed a lot. Adjusting the television picture for best "looking" is like adjusting a radio or phonograph for best listening. It is better done when the picture tube — or the speaker — is in the room, where it ought to be, and the controls are alongside the easy chair. The new Fleetwood puts the following controls on the tuner chassis: channel selection, fine tuning, contrast, brightness, definition, and volume (combined with AC on-off).

These video adjustments make possible complete control over the picture, and this is what I mean by a true remote unit — opposed to one which provides only channel selection and volume control, as offered by several of the big set manufacturers. Most televisioners up in this part of the country rely on the remote; we're on the cable — and that means a lot of kinescoped pictures with their customary range in quality. With the new Fleetwood, I have found remarkable success in compensating for these differences. The old remote unit provided a single "contrast" control, which helped a lot (brightness was on the picture tube chassis) but separate contrast and brightness adjustments, near at hand on the tuner chassis, are a decided improvement.

The definition control is a wonder. In effect, it is similar to a variable IF control on AM tuners. It can be varied from very sharp (too sharp, as a matter of fact, the picture gets blurry) to quite diffuse. Given good picture transmission, the control can be adjusted to a point of beautiful definition without any halo effect. Given poor transmission (and this happens in the best regulated TV stations!), the definition control can be readjusted slightly to compensate.

Because the Fleetwood is designed for use with high fidelity audio systems, there are separate audio outputs. One goes to a power amplifier which drives a tube chassis, follows a single audio stage and may be connected directly to a speaker (no speaker is provided). Hi-fi is not claimed for this output. Also on the picture tube chassis is what amounts to a detector output. It is taken off ahead of the volume control and is for direct connection to a high fidelity preamp-control unit. Parallel to this connection, but on the tuner chassis, is the third audio output. Both of these are cathode follower type so that length of interconnecting wire is not important. Which one should be used depends entirely on convenience: whichever one is nearest to the audio control unit.

A fourth output is located on the remote tuner chassis. It is also a high fidelity output, but is taken off after the volume control so that a conventional amplifier may be driven directly to a hi-fi power amplifier (and speaker) and the volume then adjusted from the TV tuner. A switched AC outlet is provided on the back of the TV remote unit so that a power amplifier may be controlled by it. I can't honestly think of any other possible variations which might be needed.

**Fleetwood TV remote control section**

The following controls are on the front of the picture tube chassis. The bezel is a hinged door on the wood frame: horizontal hold, height, vertical linearity, and vertical hold. On the back of the picture tube chassis are horizontal drive, horizontal linearity, and width. All these are semi-permanent adjustments to be made once and then left alone.

The remote tuner chassis and the picture tube chassis are interconnected by a single cable, which may be up to 200 feet long. Antenna connections are to the tuner chassis. — UHF tuning is accomplished by inserting correct tuning strips. UHF channel numbers are provided for the escutcheon, which lights up behind whichever channel is tuned in — a very attractive arrangement, by the way.

Neatest mechanical feature is the method of mounting the frame, safety glass, and mask; the whole unit attaches directly to the picture tube chassis with two wing nuts and a spring. Anyone who has ever tried to build-in a TV set will appreciate this feature, especially when...
only JIM LANSING SIGNATURE SPEAKERS are made with a 4" voice coil

every note a perfect quote

FOR PRECISION LOW END RESPONSE

Crisp, clean reproduction of bass tones is an immediately-apparent distinguishing feature of Jim Lansing Signature speakers. The reason: the 4" voice coil makes the cone a more rigid piston.

FOR EXCEPTIONAL HIGH END RESPONSE

Overtone, transients, and timbre, as reproduced by Jim Lansing Signature speakers, give music dramatic presence, give personalities vivid reality. In Signature Extended Range units, the smooth high frequency response is due to the large, spherical dural dome which has the same diameter as the 4" voice coil...and is attached directly to the voice coil...as it should be.

SPEAKERS WITH 4" VOICE COILS INCLUDE

- the Signature D129 — 15" Extended Range Speaker with 4" voice coil of edge-wound aluminum ribbon.
- the Signature D130 — 15" Extended Range Speaker with 4" voice coil of edge-wound aluminum ribbon.
- the Signature D131 — 12" Extended Range Speaker with 4" voice coil of edge-wound aluminum ribbon.
- the Signature 150A & 150B — 15" Low Frequency Units with 4" voice coils of edge-wound copper ribbon. 150A is a 16 Ohm unit; 150B, 32 Ohm.
- the Signature 150-4 & 150-4C — 15" Low Frequency Units with 4" voice coils of edge-wound copper ribbon and straight-sided cones. 150-4 is a 32 Ohm unit; 150-4C, 16 Ohm.

OTHER SIGNATURE SPEAKERS WITH THE REMARKABLE™ LOW VOICE COIL TO O.D. RATIO OF 1:6 INCLUDE

- the Signature D125 — 12" Extended Range Speaker with 3" voice coil of edge-wound aluminum ribbon. Depth of complete unit is only 2h/4".
- the Signature D208 & D216 — 4" Extended Range Speakers with 3" voice coils of edge-wound aluminum ribbon. D208 is an 8 Ohm unit; D216, 16 Ohm.
The picture chassis, with 27-inch tube.

Two turntable mounting bases are available. One (a complete base for $24.50) has some unusual features in its own right. The motor board, to begin with, is mounted on springs to cut down floor-transmitted vibrations. The base has adjustable feet to allow the whole assembly to be accurately leveled. And to facilitate leveling, there is a curious little circular spirit level mounted on the motor board. There is enough room on the motor board to accommodate the longest pickup arm anyone would be likely to use, as there is over 12 inches available between turntable center and the arm's mounting center. Finish is matte black.

The other base ($9.00; unfinished) is simply the motor board described above plus a second matching board. The two are separated, sandwich-fashion, by the mounting springs. These, by the way, come with the turntable, not with the bases. The bottom board is for attachment to the cabinet.

Though semi-professional in price, we feel the Garrard 301 rates a professional rating on a basis of quality and performance, and would be willing to bet that it would continue to give dependable service for a considerable time. — J. G. H.

Mercury Dis-Charger

The original Mercury Dis-Charger was discussed in the April, 1954 TITTH section. It is a small capsule, about 1/4 in. long and 3/4 in. in diameter, which clips to the edge of a cartridge or pickup shell. A tiny piece of radioactive material in the end of the capsule "scans" the record surface and discharges static electricity. The position of the radioactive element in the new capsule has been changed from parallel with the surface of the record to a 45-degree angle of incidence. The effect is to improve destratization action; two plays with the new unit counteracted static electricity in a record so that it would no longer attract cigarette ashes from an ash tray. The old unit required four to five plays to achieve the same result under identical test conditions.

Garrard 301

The Dis-Charger, clipped onto the cartridge, reduces static on records.

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Garrard 301

The Dis-Charger, clipped onto the cartridge, reduces static on records.

Note that the Mercury Dis-Charger does not remove dust; it neutralizes static electricity which draws dust to a record and then holds it there. You can check this effect by leaving two records exposed to the air for a few hours. If one has been destratized and the other not, there will be much less dust on the treated record; it will have accumulated only that dust which fell on it from the air, the other record will have attracted dust.

As far as we have been able to determine,
Here are some of the unusual features which add up to the kind of performance that got raves from U. S. audio experts in pre-marketing tests:

- Patented phase-equalizing globe for smoother response and better high-frequency dispersion.
- Patented elliptical corrugation of woofer cone to eliminate standing waves.
- Super-compliant edge of woofer cone.
- Thin, coaxially corrugated spider, for unusually wide excursion and outstanding cone-displacement linearity.
- Aluminum voice coil, lighter than copper, for extended high-frequency response.

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NEW LORENZ LP312
12" WIDE-RANGE LOUDSPEAKER

This quality-controlled speaker can be used as a wide-range reproducer or as the woofer unit of your expanding system. Compare the quality of its sound — then compare the low cost!

EXTRAS: Wider Frequency Range • Heavy Magnet (compare with any 12" or 15" speaker) • Longer Magnetic Path • Smaller Air Gap • Larger Voice Coil • Heavy Duty Non-resonant Cast Aluminum Frame • Multi-Parameter Cone.

These and other features of the LP312 result in increased efficiency, lower distortion, improve internal resonance damping and transient response, give even distribution of sound and a tonal quality free from "metallic" effects.

SPECIFICATIONS:

AUDIOPHILE NET: $49.50

NEW LORENZ LP208
8" WIDE-RANGE LOUDSPEAKER

This new 8" Speaker has enormous flexibility. It can be used as a wide-range speaker, alone or in groups, as the high or low end of a 2-way system, or as a mid-range speaker in a 3-way system. Will fit any 8" cabinet, will load most 12" cabinets.

EXTRAS: Greater Output • Wider Frequency Range • Extra-size Magnet • Oversize Voice Coil • Smaller Air Gap • Heavy Duty Cast Aluminum Frame • Rigid Girder Design • Permanently-flexible Self-Damped Cone-Free Coupling... all mean clean, clear tones, superb transient response, minimum distortion!

SPECIFICATIONS:
Impedance at 800 cps.: 8 ohms. Frequency range: 35 to 14,000 cps. Power Rating: 15 watts average, 21 watts peak. Magnet wgt.: 28.5 ozs. of high efficiency ALNI. Voice Coil Diam.: 1.0". Overall Diam.: 8.5". Baffle opening: 7.25". Depth: 4.0". Heavy Duty Cast Aluminum Girder-constructed Frame to eliminate frame resonances.

AUDIOPHILE NET: $22.50

LORENZ LP-65 HORN-TYPE TWEETER

The Lorenz LP-65 has many unusual features. For example, the soft plastic cone, round in shape for even sound dispersion, is sure to be smooth, sweet sound rather than the often-heard shrill, harsh, metallic overtones of other tweeters... and because of its solid back, it can be placed in any enclosure with any speaker, without the usual interaction.

SPECIFICATIONS:
Impedance at 800 cps.: 5.5 ohms. Frequency range with High Pass Filter HP-1: 2,000 to 17,000 cps. Sound dispersion: 120 degrees in all directions (achieved by round design). Power Rating: 2 watts. Outside Diam.: 2½". Cone Diam.: 2¼". Mounting hole in baffle: 2¼" flared to 2½" or more.

AUDIOPHILE NET: $8.50
Lorenz Loudspeakers are known the world over for their brilliant reproduction and clarity — the result of continuous Lorenz research and fine Lorenz craftsmanship. Listen to a Lorenz, for a new experience in listening — clean, crisp, accurate sound reproduction that will stay fresh through the years. ALWAYS GROW UP . . . NEVER GROW OLD!

ADAPTABLE TO ALL SPEAKERS . . . IMPROVE ALL SOUND SYSTEMS!

The LORENZ LP 312-1 and LP 312-2 12" COAXIAL and DIAXIAL SPEAKERS

By adding the Lorenz TB-2 or TB-1 to the standard Lorenz 12" wide-range speaker, you have the advantage of a coaxial or coaxial speaker with extended high frequency output, the range extending from 20 to over 17,000 cps. (This is the Lorenz "Growth" approach in action.)

SPECIFICATIONS:

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<tr>
<th></th>
<th>LP 312-1</th>
<th>LP 312-2</th>
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<td>Baffle Opening:</td>
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<tr>
<td>Depth:</td>
<td>6½&quot;</td>
<td>7½&quot;</td>
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Audiophile Net: $61.95

LORENZ TB-1 and TB-2 TWEETER COMBINATIONS

FOR ALL 12" LOUDSPEAKERS

If you desire to extend the range of your 12" speaker, a Lorenz Tweeter Combination will fulfill all your expectations. A specially designed, rigidly constructed steel bracket which fits across the 12" speaker supports 2 Lorenz LP-65 Tweeter coaxially, clearing the cone, but not projecting beyond the front of the speaker mounting baffle. The rigid metal construction discourages resonance in speaker or tweeter. Modernize your own 12" Speaker!

TB-1 — (Bracket and single tweeter completely assembled and ready for installation) AUDIOPHILE NET: $51.85

TB-2 — (Bracket and two tweeters completely assembled and ready for installation) AUDIOPHILE NET: $21.69

HERE'S HOW YOU CAN BUILD UP YOUR LORENZ SOUND SYSTEM

2-WAY SPEAKER SYSTEMS

LP2-06

System range: 40-17,000 cps
Power rating: 17 watts.

LP312

System range: 20-17,000 cps
Power rating: 27 watts.

LP312

System range: 20-17,000 cps
Power rating: 29 watts.
Greater High Frequency Sound Dispersion.

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there is nothing like enough radioactivity in the Mercury Dis-Charger to be harmful in any way. — C. F.

Scott 265-A Amplifier

SPECIFICATIONS (furnished by manufacturer): a high-power amplifier with damping factor adjustment and Dynamic Power Monitor. Inputs: two, may not be used simultaneously; 0.5 megohm input requires 0.5 volt for full amplifier output. 1.5 megohm input requires 1.5 volts for full output. Controls: input level, effective on both inputs; Dynamic Power Monitor, 1/2 of level of voltage input after 0.3 sec. to any value between 8 watts and maximum power, according to setting; damping factor, continuously adjustable between 20 and 0.5; AC power on-off switch; tube balance. Speaker terminals: 2, 4, 8, 16 ohms. Rated power: 70 watts, music waveforms; 65 watts, long-time continuous; 140 watts, instantaneous peaks. Response: flat from 12 to 80,000 cycles. Distortion: less than 0.5 % harmonic at full output; less than 0.1 % first order difference tone 13. Noise: 90 db below rated output. Tubes: 2-SL45, 6A6, 12ES7, 6080, 6114. Dimensions: 17 in. wide by 10 deep by 8½ high. Price: $200.00. Manufacturer: H. H. Scott, Inc., 385 Putnam Ave., Cambridge 39, Mass.

Whenever the subject of amplifier power requirements for home use is discussed, differences in opinion are likely to be so great as to be irreconcilable. It is generally agreed that the average power requirements are not large, and that it is very important to have extremely low distortion in the average-power range. It is also commonly understood that peak power — particularly on orchestral music — are many times the average power, and that the amplifier must have a reserve to handle such peaks. How much average power is needed depends on what you consider an "average" speaker efficiency, the size and furnishings of your "average" room, and what you consider a typical "average" listening level. Figure your reserve requirements from there on the basis of what you choose to believe is the maximum peak-to-average ratio in available program material, and how much distortion is tolerable on peaks, and you can come up with any figure from 5 to 5,000 watts! The latter is an extreme figure, of course, based on reproducing (in a very large room) an orchestra's peak 70 acoustics watts with a 2% efficient speaker.

Confusing is that few things are pretty clear, however. First, there has been some highly satisfactory sound produced by high-quality 10 and 12-watt amplifiers. Second, the average useful dynamic range of music on tape and disk records has been steadily increasing, and there has been a corresponding increase in the quality of associated equipment to take advantage of this improvement. There is no reason to believe that this gradual increase in available dynamic range will not continue. Increasing dynamic range by 10 db requires a 10-fold multiplication of amplifier power! Third, provided low-level distortion is held down, it is believed by many that high-power amplifiers in general simply sound better, in some elusive way, to most listeners. Other factors remaining equal, then, it seems safe to say that the more power you have the closer to perfection you can get.

With 140 watts available for peaks from the Scott 265-A, you ought to be able to approach perfection as closely as you can bear it. We found it so; at the lowest levels of orchestral music we could possibly tolerate, there was absolutely no sense of strain (we divided the load among three separate speaker systems to minimize distortion from that quarter). At any listening level the sound was as pure as at any other. Obviously, this amplifier won't become obsolete for a good many years.

When you use an amplifier with a power rating greater than that of your speaker, there is always a possibility of burning out the speaker if something should go wrong. Fortunately, a speaker can ordinarily handle short peaks of power higher than its continuous rating, this permitted Scott designers to dodge the problem neatly with the 265-A's Dynamic Power Monitor circuit. You set the control to any value from 8 to 65 watts. The amplifier will pass short-time peaks of any power up to 140 watts, regardless of the control setting, but after about 1/2 second the power is reduced automatically to the control setting and held there until the overload passes or is corrected. Since most musical peaks have a maximum time duration less than one-tenth of a second, the monitor circuit normally does not take effect unless something goes wrong, something which causes the continuous overload responsible for burning out most loudspeakers. An indicator light goes out when the Power Monitor is working, and lights again when normal conditions return. Clever and effective.

The 265-A has a variable damping factor control, operable over a wide enough range on any output tap to meet manufacturer's recommendations for any speaker system. The total negative feedback remains virtually constant for any setting, and so does the gain. Other desirable features: a 2-ohm speaker tap as well as the standard 4, 8, and 16, useful because the amplifier may well be used to drive several speaker systems in parallel; a circuit relatively insensitive to tube changes; two switched AC power outlets; clear and complete instructions. — R. A.

Sightmaster X-100 Speaker System


There are several unusual ideas behind this Sighmster system. First is the practice of merchandising a single fixed combination of woofer, tweeter, and network; of saying, in effect, "This is the best, price not considered — and we will not make anything second best." The price is on the unusually low side, too, for the equivalent of a quality 5-in. coaxial speaker. And again, the approach to tweeter design is unconventional. Rather than a compression horn and driver, a small direct-radiator cone is used for the tweeter; the back of the cone operates in a sealed cavity of less than one cubic centimeter to provide stiffness. A short flare is coupled to the front of the cone in order to increase high-frequency dispersion. The result is very smooth and, to us, satisfying treble. Although on principle we are against tweeters without level controls, we must confess that in this particular case — with our own combination of ears and listening room — we felt no need for a control. If the tweeter were used in a more or less efficient enclosure, or if the system were in a different room, or if another group of listeners were involved, a level control might have been desirable.

Our workbench check on the woofer showed a free-air cone resonance frequency slightly above 50 cycles. But this is a big cone, with a suspension permitting large excursions, and there is plenty of magnet. In our 9 cu. ft. bass reflex test enclosure there was audibly flat and clean response to just below 40 cycles; bass was sharply defined but fat, and altogether, a quite satisfactory system. — R. A.

MANUFACTURER'S COMMENT: The model X-100 two-way system can be operated from any radio or amplifier having an output impedance from 6 to 16 ohms. For maximum efficiency, 8 ohms is recommended.
Superb control, beautiful styling, magnificent performance

The Bogen PR-100 preamplifier—audio control unit

Have you ever opened up the throttle of a truly fine sports car? If so you've sampled a thrill similar to the one you'll get when you put this new Bogen PR-100 through its paces. Its official title, Deluxe Preamplifier and Audio Control Unit, barely describes the sparkling performance and versatility of control of this amazing new unit. For example:

- 2 Concentric Record Equalization Controls: 6 positions for high roll-off, 6 positions for low turnover.
- 2 5-position filter controls: Bass Cut eliminates turntable rumble. Treble eliminates scratch or distortion.
- DC on all filaments.
- Exclusive separate loudness contour selector: the only one that takes into account the input signal as well as output when you boost lows and highs.
- Produces rated output with any cartridge.
- 6-Pushbutton input selector: power off, phono, tape, radio, auxiliary, and tape monitor (Enables you to monitor a tape while you are recording).
- Response: 5 to 150,000 cycles ±0.5 db.

Four coaxial knobs plus selector pushbuttons take care of all the controls. The exclusive "red dot" on each control enables even your Aunt Minnie to hit optimum settings.

Chassis only, $99.50; in mahogany veneer cabinet, $119.50.

Bogen HIGH FIDELITY

Match up your PR-100 with either of these new amplifiers

Bogen D0110 power amplifier
12 watt output with controlled positive feedback and power stage screen grid regulation: $44.95.

Bogen D030A power amplifier
30 watt output with exclusive ultimate damping: $99.00.

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Senior Compentrol—with special Printed Electronic Circuit*—
is no ordinary compensated control. There's nothing else like it, for improving the tone performance of hi-fi amplifiers or pre-amplifiers! Level-set lets you control compensation to suit yourself. Ask your Centralab distributor — or service man.

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READERS
Continued from page 60

of the sordid, lustful, or abnormal prompts an irate pen to tell the Government to mind its language, but most listeners are glad to browse though literature unedited and unpurged. During World War II a new and insistent need arose which could not be met by the Talking Books for the Blind. Many blinded soldiers, eager to continue their educations, were calling for textbooks. The answer came from many: leadership from the Yorkville Branch of the New York Public Library and the Library Women's Council; an initial $75,000 from the Ford Foundation; 35,000 playback machines from the Veteran’s Administration; and countless hours of time from over four hundred volunteer readers throughout the country.

Talking Textbooks aspire to supply “any book in any language” and now loan texts to blind students taking everything from advanced physics to modern poetry at more than 125 colleges. Some readers have been recording by Soundscriber several times a week for years. There are actors (Basil Rathbone and Ruth Draper for two), commentators (Alistair Cooke for one), housewives, scientists by the dozen. A group of eight lawyers puts out such things as 1,205 pages of Cases on Torts and 903 pages of Criminal Law. Scientists from Oak Ridge and other places read the most difficult books in their fields, graphs and charts included. For the information of the many readers who prefer working at home, the AFB prints an interesting booklet Recording Books for the Blind, which could help any tape-recording fan.

Recorded books mass-produced for loan or purchase at moderate cost could open new vistas for others than the blind. There must be many shut-ins who can see to the next county but whose minds need stimulation. Workers at routine or isolated jobs, lobbying pensioners, and housewives could enrich their lives immeasurably by listening to a good book while at work.

A new generation is growing up so acclimated to television that the schools almost despair of teaching them to read. Perhaps they would listen. A child who hears language well used during his impressionable...
you can tell it's high fidelity just by looking at it

There is a distinctive look about Harman-Kardon High Fidelity instruments that makes them instantly recognizable. They don't look at all like conventional radios or phonographs — and they don't sound like them either.

In fact, when used with an appropriate loudspeaker and record player, reproduction of radio and records is so good that, in many respects, it actually surpasses the concert hall's best.

A high fidelity performance in your living room is fashioned from program material, broadcast or recorded under ideal technical conditions. This material is faultlessly received or amplified and is then reproduced with precise adjustment for the acoustics of the room and the hearing characteristics of the listener.

Thus, free of the acoustic limitations of the concert hall, uncompromised by the accident of seating location and untroubled by audience noises, a superb high fidelity performance is assured . . . you and the music meet under ideal conditions.

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AM-Shortwave tuner (Model L-500) adds a new dimension to your hi-fi system. The shortwave reception is equal to that of a professional communications receiver, and the AM is of the highest quality. It's the first tuner of its kind — designed principally for your hi-fi system. Price $87.50

- Sensitivity 1 to 2 microvolts.
- IF amplifier for broad and sharp bandwidth.
- 10 kc wavefiled filter.
- High gain RF stage.
- Covers complete broadcast band.
- Tape recorder output.
- International shortwave band — 17 meters through 49 meters.
- Built-in high gain ferrite antenna.
- Three controls — output level control with ON-OFF switch, 3-position selector switch, AM broad, AM sharp, shortwave control, and velvet tuning control.
- Self contained power supply.
- Cathode follower output for remote location.

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READERS
Continued from page 152
years will tend to sort out his own thoughts and "think straight." He will develop a feeling for words that will help him express what he thinks and feels all his life. My baby daughter, probably not a case in point, heard Pickwick Papers and Cellini's Autobiography before she was four months old and now at one year is devouring every printed page she sees.

Although a devotee of thrillers might never take to Jane Austen, a good recorded book could convince him that literature is not only for eggheads and can be easy on anybody's ears. Optimism makes me think that a Talking-Books-for-Everyone project might even raise the general taste in literature. It isn't impossible. As Helen Keller said of the Talking Books for the Blind, "As they were saying among themselves, 'It can't be done,' it was done."

AIDA
Continued from page 61
from Italian lips — bah! eh! oh! ma! — are part of the Mediterranean nature. It took a little while to get down to business. But once the exuberance quieted, the devotion of the orchestra, its unceasing willingness, and its genuine interest in everything we were doing were nothing short of marvelous. In the intermission period, which always occurred after about an hour of recording, the men of the orchestra would come into the room where our equipment was located and where we played back the tape, and listen as absorbedly as did Perlea and the singers.

One cellist played the entire score without having the music in front of him. I understand that he knows all the operas in the Italian repertoire by heart.

The singers were all nervous — before the session started. I think every artist of imagination has stage fright or, what seems to be even worse, recording-mike fright. So it was a standard practice for a singer to come in, greet everybody, and then to tell us how tired he was that particular day. "I don't know, but I'm not feeling too

Continued on page 156

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well. I don't know whether I can do it." But the minute the recording started, there was no fatigue, no nervousness, no "not feeling well," but only the desire to do it well and to do it over again on the chance of doing better. Personally we all got along fine. There was only one spat, a minor one, a flare-up of temperament induced by the heat, which was 92 that day.

As the recording progressed, something odd but encouraging took place. Word went around Rome that here were singers worth hearing, an Aida not to be missed. First we noticed that the singers taking the minor parts, the Messenger, the King, the Priestess, would hang around for every session whether they were on call or not. Then we noticed strangers appearing at the entrance of the opera house. Some would walk boldly through, pretending that they were members of the orchestra, others would ask for permission to come in. A number of music students presented themselves. I would go out into the auditorium and find, sitting in this or that box, people I had never seen before. To tell the truth, we weren't overly strict about these benevolent intruders, though other companies recording in Rome at the same time had a stringent rule that nobody was to be admitted.

So far as the families of the artists were concerned, we felt that their presence helped, not hindered. Björling's little girl was a cheerful diversion, and everybody petted her.

The last sessions were attended by the families of the musicians of the orchestra. I must say that it was very flattering to observe by their expressions what they thought of the quality of the singing. This was, after all and for the most part, an Aida by non-Italians. Proprietary though they may have felt about the opera, they admitted us. One of the members of the orchestra, a bassoonist, wrote a poem to Milanov which went in part like this:

"If Verdi, of whom our Italy is so proud, were yet alive, he would not judge your voice second to the voice of Sola. Great and profound would be his joy to hear your singing ..."

We finished on time, with two over-time sessions. After it was all over, G. A. Biondo, the head of our Italian firm, RCA Italiana, and a vociferous

Continued on page 158
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AIDA
Continued from page 156
opera lover himself, gave a dinner at Passetto's, which is my favorite restaurant in Rome. Everybody who had had any part in the production was invited. We sat at a long festive table. Bjoerling got up and made a speech in which he thanked all of us and drank a toast to the one man whom he hoped we had served well, Giuseppe Verdi. Later in the evening, after we had all drunk our quota of Prascati, Bjoerling and Warren sang, without preparation and without accompaniment, the duet from La Forza del Destino, "Solemn in quest' ora." But there was nothing solemn about the hour. The waiters gathered around and so did the other guests, and everybody cheered the unexpected floor show.

Whether or not this Roman expedition will prove to be successful, whether in fact we have served Verdi well, and whether we may boast "Ritorna vincitor" — that will be up to the public to judge. At any rate, we had a wonderful time.

GLEE ENOUGH
Continued from page 64
symphony or his weekly radio preview of the Boston Symphony Orchestra program — he does not really lecture at all. Instead, he seems simply to engulf listeners in his enthusiasm for the music and force them to hear in it what he does. Playing Beethoven's Ninth for his class, he turns in the middle of the second movement, his face alight: "Ah, see what the kettle-drums are doing here!" he says, pounding mightily on the top of his desk. "Oh, to be a kettledrummer just for this passage! What moral regeneration!"

For his singers, his personality becomes inseparable from the music. They react to the music, which to many of the freshmen who try out is strange, difficult, and highbrow, as they do to Woody (and as Woody himself reacts) — with enthusiasm.

In training the chorus, he emphasizes interpretation, urging them to feel and understand the music and to project themselves into what they are singing, making the music a personal communication with the audience. He

Continued on page 160
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GEE ENOUGH

Continued from page 158

places considerable importance on this factor of communication, and frequently has trouble with new high school auditoriums and eager schoolboy electricians who are anxious to use all their new lighting equipment to obtain the most startling effects. Their first desire is to spot the chorus and conductor dramatically and black out the audience. "But singing to a black void is very, very discouraging," says Woody.

The Harvard Glee Club (and what follows applies also to the Radcliffe Choral Society; the two groups have maintained their separate identities despite their organizational similarities and joint activities) is an autonomous organization completely self-supporting and independent of the University, except that its active members must be students (graduate or undergraduate) in good standing. More men try out annually for the Glee Club than for the football team, a fact about which Club members are inclined to gloat. The membership stands usually at about 125 men, one-fourth of whom graduate each spring. Thus in the fall, 250 or 300 men try out for about thirty places. The competition is stiff. Preliminary voice trials weed out the mono-tones. About a month later, quarter trials are held, in which all members, old and new, must participate. On the basis of these trials, new members are accepted or rejected and old members are given an evaluative score.

This score is used by the Club management, composed entirely of students to determine who shall sing in the concerts wherein fewer than the whole 125 will be needed. Only a few of the singers are music or voice students, hence the conductor does not have the problem of molding a large number of would-be soloists into a chorus. They are young, energetic, and extremely eager amateurs, and what they may lack in vocal strength and richness they make up in vigor, precision, purity of tone, and excellence of training. They are rated, not only by local admires but by such critics as Virgil Thomson and Alfred Frankenstein, as one of the finest singing groups in America.

The job they do is professional in every sense; proof of this is most readily available in the two Berlioz recordings they have made with the Boston Symphony Orchestra for RCA.

Continued on page 162

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<thead>
<tr>
<th>Tuner</th>
<th>Price</th>
<th>Distortion</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuner A</td>
<td>$89.95</td>
<td>12.8%</td>
</tr>
<tr>
<td>Tuner B</td>
<td>$165.00</td>
<td>4.3%</td>
</tr>
<tr>
<td>Tuner C</td>
<td>$184.50</td>
<td>10.8%</td>
</tr>
<tr>
<td>Tuner D</td>
<td>$131.50</td>
<td>3.9%</td>
</tr>
<tr>
<td>CRITERION</td>
<td>$189.95</td>
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GLEE ENOUGH
Continued from page 160

Victor. As a chorus unassociated with the BSO, they record for Cambridge Records. Four disks have been made under this label (see p. 64 for a detailed list), one made at the Busch-Reisinger Museum by the Glee Club alone, three done by the combined Harvard-Radcliffe Chorus.

The one made at the Museum is dominated by the Palestrina litany, which covers most of one side of the record and to which Woodworth has given an extraordinarily convincing Renaissance atmosphere. The sustained tones flow together, and the voices of the chorus, at minimum membership for this recording, are subdued and almost delicate, but the delicacy is made full by the resonance of the hall. "Lines, melodies, phrases, and harmonies," as Woodworth says on the jacket, "should merge and blend, with a subtle overhang of sound from phrase to phrase." It is an exciting piece. The rest of the music on this disk, unfortunately, is less well reproduced. There is excessive sibilance, a matter of unlucky microphoning in a hall with a long treble decay-time. The recording of the chansons and motets, sung by the combined Chorus and recorded acoustically superb Sanders Theater, is lighter, less rich in the sonorities of the devotional music but correspondingly clearer. Forthcoming this fall is a collection of Christmas carols, recorded over a period of four years, during which the composition of the Chorus changed completely. I have heard it, and it illustrates quite startlingly the continuity which can be attained in a college music organization of this sort.

But the motets from Giovanni Gabrieli's Symphoniae Sacrae stand alone among the records the Chorus has made; here is the group at its very best. Part of the credit is certainly due Gabrieli himself. Standing at the bridge between Renaissance and Baroque, Gabrieli comprehended the genius of the one and the invention of the other; his antiphonal choirs of voices and instruments (at St. Mark's he put them on opposite balconies) rise to wonderfully dramatic climaxes. Caldwell Smith, the young entrepreneur-president of Cambridge Records, is impatient to record Gabrieli's dual choirs binaurally.

Several of these Gabrieli motets were performed in a live concert which

Continued on page 164

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October 1955
GLEE ENOUGH

Continued from page 162

some around Harvard will not soon forget. It took place in March 1953 in Sanders Theater, where the seats and balcony are arranged semi-circularly around the Elizabethan stage. Woody separated the chorus into three choirs, keeping the main force on stage, putting a men's choir of tenors, baritones, and basses on the right-hand balcony, with trombones and tuba, and a women's choir of sopranos and altos on the left with the trumpets. This resulted in an antiphonal envelopment of the audience, and no one who hasn't experienced this can imagine its effect.

This writer, who at the time knew little about choral music, had never heard of Gabrieli, and tended to doze through concerts of unfamiliar (especially ancient) music anyway, was kept literally on the edge of his seat the entire evening. I had never taken seriously what musical pundits say, that the music we commonly hear nowadays represents only the latter half of our heritage, that as much good music preceded Bach as came after, but I do now. And it is encouraging to know that this country is capable of producing top-notch amateur choruses ready to perpetuate that important part of our heritage.

THE WALLS

Continued from page 67

drapery on the long wall facing the loudspeaker, with some method of extending or contracting them, depending on whether organ or chamber music was on the phonograph at the moment. The resonances would be computed first on a basis of following the often-suggested cubic-root-of-two ideal. This means that the ratio of the various dimensions would be in the proportion of 1 to 1.26. Obviously, we would have to work away from this; if 40 feet is to be one dimension, the 1:1.26 ratio would require a width of 32 feet and a ceiling height of 25 feet! That's what I meant when I mentioned practical considerations. Therefore the problem boils down to doing the best we can within present limitations. Rigorously avoiding having any two dimensions the same or nearly the same; then avoid having any two dimensions

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164
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October 1955
THE WALLS
Continued from page 164
which are unit multiples of one another (10 by 20 by 30, for example). It
doesn’t take much of a change in dimensions to disperse resonant pile-
ups, and that is the important hazard to avoid.
I am afraid that this article on room acoustics may seem unnecessarily
detailed and complex, but I repeat that an understanding of what happens to
sound inside a room — what the room does to it — is important for the
ultimate achievement of satisfactory listening.
As equipment available for sound reproduction is improved, the
limitations imposed by the room become more apparent; hence the greater
need to give careful consideration to this subject.

GRAVESANO
Continued from page 78
and stick to them. (Throughout the congress he would assert himself in order
to dominate a situation, announce one thing, and end up, a few
hours later, doing another. The chaos this introduced was inappropriate to a
scientific meeting.) Along the same line one could mention the excessive
discipline that papa Scherchen
imposed on his delegates, the "Smoking absolutely forbidden" signs that
decorated the rooms and even the out-of-doors, and the ban on anyone’s playing
a phonograph record, even when facilities were available in duplicate and not in use.
Scherchen’s no-smoking phobia and his tendency to discipline people whom
one would expect knew how to conduct themselves is well known and illustrated in several good stories, the
best of which tells how he came onto the stage of the Royal Festival Hall
to prepare a concerto in which Dame Myra Hess was to be soloist.
He found that celebrated lady, whom he
had not met before, waiting for him at the piano and passing the time with
a cigarette. Scherchen’s greeting was:
"Please have the great kindness not to fume in my rehearsal."
The congress was on the theme:
"What is Light Music?" There are
two good reasons for not discussing it at length; first, because certain of the
participants are preparing articles for HIGH FIDELITY which will give their
ideas first hand; second because the
Continued on page 168

for the
discriminating
listener

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N. Gravesano
Continued from page 166

entire proceedings are going to be published by Scherchen. However, I do want to mention some of the equipment which was demonstrated.

. . . A special tape playback unit developed by A. M. Springer of Frankfurt-am-Main allows one to increase the tempo of recorded material by 50% or decrease it by 30% without a significant change of pitch. (If you wonder how its done, there are four heads revolving on a disk, so tape speed is constant but tempo depends on relative head-to-tape speed, forward or backwards.) This item is due for commercial production, and I'm planning to go to Frankfurt and have another look at it in September.

. . . A filter (Type 502/50) covering eight octaves in 24 steps of a third octave each (based on 94-6250 cps) has been produced by the Albiswerke, Zurich. Suppression from 0 to 50 db to infinity is possible in each step, and the tonal control thus available is really impressive. With a complainant device (not yet invented) giving boost to the same degree (or possibly on material which could be supplied to the filter so that the maximum of desired boost and suppression would be covered in the 50-db range, so that zero suppression would equal maximum boost), plus the Springer playback unit, one could actually transform pre-recorded tapes in the process of reproducing them, altering tempo and tone-color at will. This may result in the era of the universal record which the customer can adjust to suit himself, and I'm glad that I've got something to do in my old age besides review recordings, if this type of technological unemployment is going to materialize.

Scherchen has no American equipment except an Altec speaker which has been damaged by storage in the damp in Studio Two. Most of his setup is Telefunken. I heard their Magnetophon tape recorder, their Ela 304 10-watt power amplifier, and their eight-driver SZ-5 monitor speaker (with a 25-watt amplifier in a drawer in the bottom of the cabinet). All appeared to be first rate.

With the establishment of a committee of Friends of Gravesano and the continued co-operation of the International Music Committee of UNESCO it is hoped that Scherchen's goal

Continued on page 171

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LECTRONONICS CITY LINE CENTER PHILADELPHIA 31, PA.
GRAVESANO
Continued from page 168
of a center for study and research can be realized and that the financial basis for the completion, maintenance, and program of the studios can be made secure. (Already it is planned to make two study grants to advanced workers who have special problems they wish to explore for a month and bring six young musicians to Gravesano in the spring to learn recording techniques.) It is to be hoped, then, that a workable co-operative arrangement with scholars of reputation and a satisfactory division of powers between Scherchen and his committee can be found. Gravesano shows a great deal of promise, but it is still unfulfilled.

ADVENTURERS IN SOUND
Continued from page 75
loudest passage in the piece to be recorded; and in their aerie beside the organ the engineers set and lock the controls. Communication between the music director in the aerie and the conductor on the floor is by telephone. When the two of them agree that they have enough takes of this movement or passage, the engineer shuts off the mikes, the conductor moves on to rehearse the next section, and the music director busily splices his tapes together to get what he considers the best performance available from the morning's work. Instead of hearing the separate takes, as he would if he worked for any other record company, the conductor listens to a full performance, and the discarded takes will stay discarded unless the conductor objects. The session time consumed in splicing is not really wasted, because the British Federation of Musicians never allows more than twenty minutes of completed tape per session; and the preliminary editing can be accomplished while the live sound is still ringing in everybody's ears.

Only a part of the British Decca (London) output originates in England, so Haddy spends most of the year traveling. He has worked in France, Spain, Denmark, Belgium, Holland, Italy, Switzerland, Germany, and Austria (British Decca's Swedish affiliate, the S. W. Bennett Co., makes its own records). His favorite halls — after Kingsway — are the old Concertge-

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ADVENTURERS IN SOUND

Continued from preceding page

bouw in Amsterdam, Victoria Hall in Geneva (for the Orchestre de la Suisse Romande), the Musikvereinsaal in Vienna (for the Wiener Philharmoniker and Staatsoper), and the Salle de Mutualité in Paris. "Nobody had ever made records in the Salle de Mutualité," Haddy recalled. "They said it was too big for anything but a circus, and they thought I was crazy when I picked it. But there’s no mystery about it, really — it’s all in the textbooks, if you know how to read them."

Textbooks or no, it was astonishing to learn that Haddy makes opera recordings in the concert room of the Accademia di Santa Cecilia in Rome. This is a long, narrow hall with no balcony and tall windows on both sides; it looks like the average Freemason’s Hall in a New England town. I had heard concerts in the hall, and it reminded me powerfully of Studio 8H — that is, every time a bow was pulled across a bull fiddle it seemed that somebody was tickling my knees. Haddy was not surprised at my experience: "Of course," he said. "When you put people in the hall, and cover up that nice wood floor, you ruin the place. The period of reverberation goes down to about three-tenths of a second. Santa Cecilia, when empty, has a reverberation period of about two full seconds, which is perfect for Verdi.

"Actually," he added, "what we do is much like what the Germans were trying to do before the war, with that big tone. We called it room tone, then, and I always admired it. When we developed our wide-range system we found we could make it work.

"Really, though, we’re just beginning — everybody’s just beginning." A cautious but impish smile stole over his face, and he looked away. "I tell you that there will be as much progress made in recording in the next five years as there was in the last ten." The smile widened. "And that’s a sweeping statement."
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HIGH FIDELITY MAGAZINE
SIR:

Can you give me some indication of the maximum recording range in use by record manufacturers?

One company is advertising 50 to 15,000 cycles per second, which it must consider good. If that is as far as any record manufacturers go, then I might as well get a 10 or 12-inch speaker that I can afford, without waiting any longer to get a 15-inch job to handle 30 cycles.

I plan to play phonograph records.

J. A. Sharpe, Jr.
Editor, The Robinsonian
Lumberton, N. C.

The fact that a recording company advertises a certain frequency range on its records means simply that none of its records fall below the published figures. It is not, however, a denial of anything better.

A record rated from 50 to 15,000 cycles may cut off sharply below 50 cycles, or it may extend down to 30 or 20 cycles. On the other hand, assuming that its response is down, say 4 db at 30 cycles, this is certainly no reason for abandoning all hope of putting a good speaker system to use.

A speaker that radiates efficiently down to 30 cycles would reproduce the 30-cycle note, as feebly as it may be, whereas a speaker that had been "matched" to the quality of the recording would drop the 30-cycle note even further down in level, so where it would be practically useless.

No record made has ever embodied a frequency range of 10 to 65,000 cycles, yet many audio equipment manufacturers have found it desirable to use amplifiers that span this range for reproducing average-quality recordings. The reason, of course, is that no matter what the shortcomings of the recording, it still suffers from reproduction on less-than-perfect equipment.

A high-fidelity system is made to meet high-performance standards simply as a guarantee that it will perform well over the usable range, and because experience has shown that even the poorest recordings sound better on better equipment.

So don't be discouraged about putting your equipment to work, just because a record happens to be rated less ambitiously than your equipment. Chances are the record is better than it is claimed to be, at least at the low end, since most modern LPs will reproduce well down to about 30 cycles as long as the phonograph preamplifier-equalizer continues to boost down to there.

SIR:

Enclosed you will find a letter which I wrote last month and, for various dilatory reasons, did not mail. The letter is in regard to Mr. Fried's article, "The Well-Adjusted Watt" [June 1955]. I am not sure that it is any longer pertinent since this month's [July] article by Charles Fowler, "Toward the Clean Crescendo."

I was very pleased to note that Mr. Fowler pointed out some of the very things I had undertaken to do in my letter. Our figures did not quite agree for the room size which happened to be the same for both our examples, but this was not serious as both of us were interested in obtaining only relative power figures.

There were two factors in which Mr. Fowler and I disagreed, both probably in a matter of definition or interpretation. The first is the difference between peak power and average power (RMS power). For the sinusoidal case this is 2 to 1 rather than 1.414 to 1. Power, whether peak or average, is proportional to voltage squared. Peak sine-wave voltage is 1.414 times the average or RMS voltage. If average power corresponds to average voltage, then peak power is (1.414)^2 times average power, or twice average power.

The second point on which I differ from Mr. Fowler is in the matter of a required 3,500 watts into the 2% efficient radiator in order to reproduce the full orchestra. This is again a matter of interpretation. If one wished to produce the 70 acoustic watts of a full orchestra in a loudspeaker of 2% efficiency, it would require the 3,500 watts of electrical power stated. However, the requirement is to reproduce the same loudness new in the listening room as the 75-piece orchestra produced in the auditorium. This will be 100 db absolute level or 20 dyne/cm^2 pressure over the entire listening area. The distance at

Continued on next page
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There is another side to this story. It is important, of course, that subscribers feel confident of the basic ideology behind the publication of a magazine. IT IS EQUIALLY IMPORTANT THAT ADVERTISERS, TOO, ENJOY A FEELING OF SATISFACTION IN THE KNOWLEDGE THAT THEY ARE BUYING EXACTLY WHAT THEY PAY FOR — PRODUCTIVE ADVERTISING SPACE, CIRCULATED AS PROMISED.

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176

AUDIO FORUM

Continued from preceding page

which a 20 dyne/cm² level is produced from an 80 watt acoustic source in a room which absorbs all the sound would only be 4 ft. Now the auditorium is far from being dead, but most of the sound is absorbed and the listener is more than 4 ft. from the 75-piece orchestra. Therefore, the net result is that most of the 80 acoustic watts are lost before reaching the ear of the listener or the recording microphone at a 100 db level. The problem of producing a 100 db level in rooms of the size shown in the table of my previous letter and also in Mr. Fowler's example is much less. In fact, the 10-watt amplifier will do it very well.

I should like to reiterate Mr. Fowler's remark that one should never buy watts alone, but check distortion figures and buy clean watts. Further, the efficiency of the reproducer should be determined so that the power required for the listening room can be calculated. These will then make up the criteria for the purchase of a satisfactory audio system.

J. D. Ball
1444 Arlington Street
Houston 8, Tex.

Thank you, Mr. Ball, for a most astute analysis. Anyone else like to express an opinion on this matter?

Sir:

I am having trouble with my hi-fi system, which is composed of a 15-in. coaxial speaker in an RJ cabinet, and a separate power amplifier and preamp. Formerly I used a changer with a magnetic cartridge and everything was all right. Recently I bought a Rek-O-Kut turntable, a Pickering 190D arm and a 26DD turnover cartridge. First, everything is mounted following instructions from Pickering, yet there is a terrific hum from my cartridge. Preamp and amplifier were checked, they are O.K. The noise comes from the cartridge. I put a wire from the base of the arm to one of the preamp's inputs to ground my cartridge, to no avail. Then I put a second wire from the base of the arm to another preamp input and almost completely got rid of that hum. It is only heard in some piano pieces if the sound is very soft. So that takes care of one problem.

Now there is something else. When

Continued on page 179

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AUDIO FORUM
Continued from page 176

I play LPs almost all the surfaces are noisy, even brand new records. Occasionally a loud bang sounding like a shotgun is heard in my speaker. Still the record is new, properly dusted. Or I experience a loud surface noise as if it were an old recording. I wonder if it does not come from my cartridge. The correct stylus pressure (taken from Pickering) is 4 to 6 grams and mine is 5 grams so it should be all right.

I shall appreciate any suggestion to remedy the situation.

Jacques Worms
219 South 38th Avenue
Omaha, Neb.

It is impossible to determine precisely the cause of the trouble without close examination of the unit. However, it definitely sounds as though the cartridge itself was at fault.

In order to ascertain whether or not your new cartridge is defective, install the old cartridge from your record changer in the Pickering arm temporarily — perhaps you can simply tape it in place, if it will not attach to the mounting bar easily. Then feed this into your present system, and play a few records with the old cartridge. If the trouble disappears, then your Pickering cartridge is obviously defective in some way.

In that event, probably the best thing to do is return it to the factory, describing the trouble.

The difficulty could, of course, be in your preamplifier or amplifier. Did you install the correct terminating resistor on your preamplifier phonograph input? For the Pickering cartridge, this should be 27,000 ohms. A higher value will accentuate high frequencies and scratch to a slight extent. And it is possible that your preamplifier equalization circuits became defective coincidentally with your change-over. If this were so, then you should experience the same scratch troubles with the old cartridge when you install it in the Pickering arm.

SIR:

Having finally sold my wife on the idea of building a speaker enclosure into her favorite corner of our living room — a real selling job, believe me — your department has thrown a monkey wrench into part of the plan. My

Continued on page 182
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ADVERTISING INDEX

Acoustic Research, Inc. .................................................. 166
Allied Radio Corp. .................................................. 178
Almo Radio Co. .................................................. 178
Altec Lansing Corp. .................................................. 133, 134, 135, 136, 137
American Elite, Inc. .................................................. 173
Amperex Corp. .................................................. 28, 39
Angel Records Indexed on 86
Asco Sound Corp. .................................................. 157
Audac Corp. .................................................. 180
Audio Artisans, Inc. .................................................. 182
Audicraft .................................................. 27
Audio Devices, Inc. Inside Front Cover
Audio Exchange .................................................. 41
Audio League, The .................................................. 158
Audigear Corp. .................................................. 9, 10, 11, 12
Audit Bureau of Circulations ........................................ 176
Beam Instrument Corp. .................................................. 154
Bell Sound Systems, Inc. .................................................. 23
Berkshire Recording Corp. Indexed on 86
Beylund Engineering Co. Indexed on 86
Bogen, David, Co., Inc. .................................................. 151
Bahn Music Systems Co. .................................................. 178
Book-of-the-Month Club, Inc. Back Cover
Book, R. T., Co. .................................................. 44
Boynton Studio .................................................. 179
Bradford & Company .................................................. 160
Brainard Electronics .................................................. 159
British Industries Corp. .................................................. 5
Brociner Electronics Corp. .................................................. 8
Browning Laboratories, Inc. .................................................. 154
Cabinart .................................................. 177
Capital Records Indexed on 86
Cappe & Company, Inc. .................................................. 179
Catalact .................................................. 152
Cantaro .................................................. 56
Columbia Records, Inc. Indexed on 86
Components Corp. .................................................. 181
Concertone Recorders, Berlant Associates .................................................. 50, 51
Conrad .................................................. 46, 47
Cook Laboratories, Inc. Indexed on 86
Craig Audio Lab .................................................. 178
Creative Audio Associates .................................................. 178
Crestwood Recorder Division .................................................. 25
Customcrafters .................................................. 178
Custom Sound & Vision, Ltd. .................................................. 152, 178
D & R Ltd. .................................................. 40
Dantwood International Indexed on 86
Daystrom Electric Corp. .................................................. 25
Dacono Records, Inc. Indexed on 86
Dia Record & Stylus Co. .................................................. 4
Dublin's .................................................. Indexed on 86
Duotone, Inc. .................................................. 168
Electro-Voice, Inc. .................................................. 177
Electronic Expenditures .................................................. 178
Electronic Sound Laboratories, Inc. .................................................. 15
Epic Records Indexed on 86
Ercona Corp. .................................................. 164
Esoteric Records Indexed on 86
FM Directory .................................................. 179
Federal Mfg. and Engineering Corp. .................................................. 160
Fegley Co. .................................................. 158
Fishe Radio Corp. .................................................. 33, 34, 35, 36, 37
Fleetwood Television (Conrac, Inc.) 46, 47
General Electric Co. .................................................. 167
Goodman's Loudspeakers .................................................. 42
Gray Research and Development Co., Inc. .................................................. 183
Harmon House .................................................. 4
Harmon-Kardon, Inc. .................................................. 153
Harvey Radio Co., Inc. .................................................. 163
Heath Co. .................................................. 26
High Fidelity House .................................................. 178
High Fidelity Recordings Indexed on 86
Interelectronics Corp. .................................................. 6
Jensen Mfg. Co. .................................................. 1
KCMS .................................................. 179
KISW-FM .................................................. 179
Kingsman Products Ltd. .................................................. 148, 149, 183
Klipisch & Associates .................................................. 28
Lafayette Radio .................................................. 156
Lansing, Jacob B., Sound, Inc. .................................................. 7
Lectronics .................................................. 170
Leslie Creations Indexed on 86
Lippincott, J. B., Co. .................................................. 79, Indexed on 86, 183
Listening Post, The .................................................. 178
Lockheed Aircraft Corp. .................................................. 156
London Records Indexed on 86
London International, Inc. Indexed on 86
Lowe Associates .................................................. 178
Manotts, S. B. .................................................. 162
McIntosh Laboratory, Inc. .................................................. 29, 30, 31, 32
Mendels, R. I., Inc. .................................................. 147
Mercury Records Corp. Indexed on 86
Minnesota Mining & Mfg. Co. .................................................. 24
Music Box Indexed on 86
Music Craft .................................................. 172
Music Listener's Bookshop .................................................. 54
Musical Masterpiece Society .................................................. 171
National Co. .................................................. 161
Newcomb Audio Products Co. .................................................. 175
Nuclear Products Co. Indexed on 86
Opera Magazine .................................................. 171
Orradio Industries, Inc. .................................................. 138
Pantron Corp. .................................................. 48
Paraflexs Corp. .................................................. 155
Picking & Co., Inc. .................................................. 2
Pilot Radio Corp. .................................................. 52, 53
Presto Recording Corp. .................................................. 21
Professional Directory .................................................. 178
Pye, Ltd. .................................................. 162
RCA Victor Division Indexed on 86
Radio Engineering Labs., Inc. .................................................. 13
Radio Electric Service .................................................. 178
Radio Shack Corp. .................................................. 20
Radio Wire Television .................................................. 156
Rouland-Borg Corp. .................................................. 18
Record Review Index Indexed on 86
Reeves Soundcraft Corp. .................................................. 174
Reko-Kul, Inc. .................................................. 184, Inside Back Cover
Rinehart & Co., Inc. .................................................. 168
Robins Industries Corp. Indexed on 86
Rockcar Corp. .................................................. 42, 56
San Francisco Records Indexed on 86
Scott, Herman Hosmer, Inc. .................................................. 15, 16, 17, 18
Sherwood Electronic Laboratories, Inc. .................................................. 166
Shryock Radio and TV Co. .................................................. 178
Show Brothers .................................................. 43
Singer Electronics .................................................. 178
Sonex, Inc. .................................................. 178
Sonotape Corp. Indexed on 86
Sound Unlimited .................................................. 178
Shedman Radio Labs. .................................................. 143
Stephens Mfg. Corp. .................................................. 39, 55, 182
Steresolape Indexed on 86
Sun Radio & Electronics Co., Inc. .................................................. 183
Tannoy, Ltd. .................................................. 83
Tapetone, Inc. .................................................. 22
Tech Laboratories, Inc. .................................................. 172
Telefunken .................................................. 173
Terminal Radio Corp. .................................................. 169
Tetrad Corp. .................................................. 80
Thorens Co. .................................................. 14
Trader's Marketplace .................................................. 176
Ultronics Co. .................................................. 178
United Audio Products .................................................. 19
University Loudspeakers, Inc. .................................................. 165
Viking of Minneapolis .................................................. 182
Voxx Productions, Inc. Indexed on 86
WRR-FM .................................................. 179
WWRL .................................................. 179
Wurlitzer (Electrovox Co., Inc.) Indexed on 86
Wurlitzer Electronic Labs. .................................................. 178
Wendell Plastic Fabric Corp. .................................................. 182
Westminster Recording Co. Indexed on 86
White, Tone, Inc. .................................................. 49
Wolfe's High Fidelity Center .................................................. 178

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WRITE FOR FREE LITERATURE.

OCTOBER 1955

181
AUDIO FORUM
Continued from page 179

intention was to use a couple of good, musical 10-inch speakers I have for the low frequency end. They have 4-ohm voice coils and I was going to hook them in series to match with the 8-ohm crossover and mid-range speakers, which I have, also.

But in your answer to a recent letter you said, in part, that speakers should not be used in series whenever it is possible to avoid it. Seriously—I would very much appreciate knowing the "why" to that statement, because if the results of my corner program aren't all I've told my wife they will be, I'm just going to be in trouble!

Lawrence B. Getchell
Breezy Acres
Southwest Harbor, Me.

We're certainly sorry that you were disappointed in your intention to use two 4-ohm woofers in series. However, it is important not to do so if you can possibly get away with the installation in some other manner.

The reason is very simple. Most high fidelity amplifiers have what is known as a very low output impedance—almost a short-circuit. This is obtained with a great deal of difficulty, and it serves the important function of virtually short-circuiting any voltages fed back from the speaker as a result of its tendency to oscillate at its basic resonance frequency. Now if you put another speaker in series with that one, it is in the circuit between the affected speaker and the amplifier, and it prevents this short-circuiting action. Thus, particularly at the bass end, you may notice some resonant boom if you connect speakers in this manner.

There are two ways you can resolve the difficulty. First, you can wire the woofers in parallel and use a 4-to-1 speaker impedance transformer to raise the resultant 2 ohms to the required 8 ohms. Second, and more satisfactory if your amplifier has a 2-ohm tap, look up the values for a quarter-section 8-ohm dividing network at the crossover frequency you want. Divide the resultant inductance value by 4, and connect a choke of that value in series with the paralleled woofers across the 2-ohm amplifier terminals. Connect the condenser (calculated on an 8-ohm basis) in series with the high-frequency speaker combination across the 8-ohm amplifier terminals.
SIR:

In your August issue you quote a very convincing example of improved FM performance via the correct-antenna route. This is good information, but to me it is not enough.

Antennas and lead-in wires (and tuners) deteriorate with use, so when reception goes bad one must look for the fault. Is the lead-in deteriorated and in need of replacement; is the set losing its sensitivity; or is it just one of those bad days for reception?

All of which leads to the purpose of this letter.

Is a DC resistance test on a lead-in wire a good test of its condition? If so, what is an acceptable resistance?

How do you make a sensitivity test on an FM radio? Is it safe to use a $100:1$ ratio voltage divider across the output of a signal generator in order to get down to $5$-10 microvolts?

Suggestions would be appreciated.

Cyril C. Fraser

7516 North Boyd Way

Fox Point 11, Wisconsin

A sensitivity test of the tuner itself probably will tell you as much about the condition of your entire receiving system as any series of antenna tests might. If the tuner has lost some of its sensitivity, due to misalignment or dying tubes, this will show up in such a test. If, however, the tuner tests out satisfactorily, you may assume the trouble is due to either a defective antenna system or poor atmospheric conditions. If the trouble is in the antenna, reception will not improve during the next few days, so you will know what to most logically suspect.

The voltage divider network that you suggest for connection to the output of your oscillator should do the job nicely, as long as (1) the total load across the generator is that recommended; (2) you put a 150-ohm resistor in each side of the line to the tuner; and (3) you have a VTVM with enough sensitivity to allow you to measure the amount of receiver quieting for a given input signal.

A DC resistance test on a folded dipole antenna would tell you nothing, since you would get a very low resistance reading due to the continuity of the antenna itself. In the case of a split dipole, a resistance test would indicate bad leaks and partial short-circuits in the antenna line, but unless the ohm-meter were a high-range "megger," capable of measuring meg-ohms by the hundred, it would not be able to show up the usual small leaks that occur when a lead-in becomes rosted or coated with grime.

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